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Metaphors of Carcerality: Dickens and the Literary Tradition

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This paper will present an overview over traditions of carceral metaphor in English literature and particularly focus on Dickens and his place in that tradition. Metaphors that will be discussed in detail are the WORLD AS PRISON and the PRISON AS WORLD; the BODY AS PRISON; SIN AS PRISON; the *prison amoureuse* trope with the MARRIAGE AS PRISON subtrope; the PRISON AS HOME and HOME AS PRISON metaphors as well as the FACTORY AS PRISON and PRISON AS FACTORY arguments. I will also discuss different types of metaphor in Dickens.



A Corpus-Based Study of *Mixed Metaphor* As a Metalinguistic Comment

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The notion of “mixed metaphor” is traditionally associated with the prescriptive injunction that, whatever it is, it must be avoided. Metaphor scholars have attempted to define this rather slippery notion in various ways, and have started to suggest that we mix metaphors more often than we think. But how do speakers of English use the expression *mixed metaphor*? And what can we learn from the way in which this descriptor is actually used? In my talk I discuss the results of a study of the use of the expression *mixed metaphor* as a metalinguistic comment in the two-billion-word Oxford English Corpus. I consider the co-text of 141 occurrences of *mixed metaphor* in the corpus, in order to shed light on the kinds of uses of metaphors that writers opt to explicitly draw attention to as involving “mixing”. I show how folk understandings of “mixed metaphor” include phenomena that do not correspond to the technical use of the term in the specialist literature, and reflect on the implications of these findings for metaphor theory. I consider the use of the phrase *mixed metaphor* in different genres, the relevance of grammatical boundaries to perception of “mixing” between metaphors, and the possible pragmatic motivation for using *mixed metaphor* as a metalinguistic label. My study broadly confirms the prevailing view that the notion of “mixed metaphor” often involves a negative evaluation of a particular stretch of language and of the speaker/writer who produced it. However, in a substantial minority

of cases, the phrase is used humorously to point out what are in fact creative, witty and highly effective uses of metaphor.

Keywords: mixed metaphor, corpus linguistics, Conceptual Metaphor Theory, metalanguage, creativity, genre

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Norwegian and German Metaphors on Mental Disease(s): A comparative study

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This paper deals with metaphors in a basic specialist discourse¹ related to texts about mental disease(s) in Norwegian and German textbooks in the education of nurses. Usually metaphor studies of textbooks pursue pedagogic or didactic aims, but in this study the texts simply serve as a basis for exploring how mental disease (especially depression, mania and schizophrenia) is talked, and possibly thought, about in a basic specialist discourse in these two languages, enabling us to contrast the two resultant metaphor profiles.

The starting point for this analysis is that possible cognitive metaphors can be traced through the occurrence of systematic metaphors in an authentic text material (discourse orientated metaphor theory) and Harald Weinrich's claim that culturally and/or geographically close languages are structured by the same metaphors (Weinrich 1976:287). Given this background, the study explores a) which metaphors are used in describing mental disease(s) in the given discourse in Norwegian and German, b) whether and how the findings converge or diverge, and c) whether the findings give us reason to assume that there are differences in thought about mental disease(s) between the two languages in question.

The results show two dominant groups of metaphors, one taking a compassionate, patient-orientated perspective, importing information primarily from the source domains *lidelse/Leiden* 'suffering' and *krig/Krieg* 'war', the other taking a distanced, disease-orientated perspective, with metaphors based on image schemes, e.g. vertical orientation, balance and container schemes. This applies to both the Norwegian and the German findings; in other words, the metaphor profiles are basically parallel (with slight differences in their linguistic realizations). If we regard metaphor as a cognitive mechanism which can be traced from linguistic metaphors, the parallel use of the same metaphors in the languages compared indicates that there is no significant difference in their understanding of the phenomenon of mental disease. However, in order to resolve whether there is a difference in emphasis of the two main metaphors (pointing towards a possible different accentuation in the understanding of the phenomenon of mental disease in these two languages), a more extensive, computer-based corpus analysis would be needed.

Keywords: Discourse orientated metaphor theory, systematic metaphor, Weinrich's *hypothesis of convergence* ("Konvergenzhypothese")

¹ *Basic specialist discourse* is here defined as a specialist discourse which is also understandable for non-specialist readers.

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Literal and Metaphorical Usages of ‘Eat’ and ‘Drink’ in Akan

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This paper discusses two basic consumption verbs in Akan, a major language in the Ghana region: *di* ‘to eat’ and *nom* ‘to drink’. This study argues that these verbs serve as rich sources of metaphorical extensions and must thus be understood and interpreted figuratively and contextually, as shown in the following examples:

a) Consumption (literal sense: +edible, +solid)

Kofi di -i kwadú nó
Kofi eat-COMPL banana DEF
Kofi ate the banana

b) Control/dominance/victory

Krísto a -dí ɔbonsám só nkuním
Christ PERF-eat devil over victory
Christ has gained a victory over the devil

c) Forces/Causal Relationship

Sékań nó a-dí mé déń (Duah 2009:11)
Knife DEF PERF-eat 1SG OBJ damage
The knife has caused damage to me.

d) Mental States/ Feelings/ Mood

Maamé nó sú-í di -i yáw
woman DEF cry-COMPL eat-COMPL pain
The woman wept as she went through pain.

e) To contain or have capacity for

Ankoré nó dí nsúó bókítí dú
barrel DEF eat water bucket ten
The barrel holds ten buckets of water

f) Sexual Relationships

Kofi di -i Amá
Kofi eat-COMPL Ama
Kofi had sex with Ama

g) Consumption (literal sense: +edible, +liquid)

Kofi á-nom nsúó nó nyináá
Kofi PERF-drink water DEF all
Kofi has drunk all the water

h) Control/dominance

Papá nó á-nom abofrá nó
man DEF PERF-drink child DEF
The man has really beaten the child

Starting from this premise, the paper will provide evidence in the form of expressions wherein these verbs of consumption are employed metaphorically for expressing everyday concepts and cognitive processes such as emotions and sensations. First, it presents an analysis of these verbs by discussing the components that comprise the central meanings of the verbs, doing so by highlighting the similarities and differences that exist between these two verbs of consumption. Second, these verbs and their metaphorical extensions will be discussed following Newman's (1977 and 2009) classification of the metaphorical extensions i.e. internalization, of food and drinks, destruction of food, and sensation. Third, drawing inspiration from the Radial Conceptual Model (an approach proposed by Lakoff in 1987), this paper will discuss how the various metaphorical extensions of these consumption verbs are related to the central meanings that are encoded by the verbs.

Keywords: consumption verbs, Radial Conceptual Model

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Friedrich Dürrenmatt's Novel *Minotaurus: eine Ballade* — Between metaphors and cognition

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This paper is based on current research involving the analysis of the metaphors used in the novel *Minotaurus: eine Ballade*, by Friedrich Dürrenmatt. In particular, our focus is on three types of metaphor: catachresis (fixed metaphors), creative metaphors, and a third type, with both a fixed base and a creative part, one that we shall designate “reinvented metaphors”. We investigate their distribution in this literary text, in order to examine the role metaphors play in the cognition of an empirical reader. This analysis of metaphors allows us to isolate parts of the novel and thus better understand how the cognition of a reader works in the different parts of the text. Cognition is awakened when an empirical reader comes upon a literary metaphor because s/he needs to start a process of comprehension; on the other hand, when readers run into fixed metaphors, they find themselves in a familiar world where they can decipher the image-schemas underlying these ordinary metaphors. Additionally, we shall investigate the role of the extended metaphor (allegory or continued metaphor) that is created by the different conceptual metaphors that populate the text. Using a cognitive linguistics approach, we shall also focus on cognitive cultural studies, seeking to show how the use of metaphors can help us to gain insights into the conceptual “frames” and the “blends” that structure our cognition.

Keywords: metaphors, cognitive linguistics, cognition, literary text

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Metaphors about Sami Culture in Norwegian and Swedish Textbooks for Lower Secondary School

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This paper will investigate the metaphors used about the Sami people and their culture in selected Norwegian and Swedish textbooks in the school subjects of “Mother Tongue” (i.e. Norwegian and Swedish, respectively), Religion and History, in order to study the variation between these two countries in their description of the Sami culture indigenous to the northern regions of both countries.

Earlier studies suggest that the Sami culture is not very prominent in the textbooks for lower secondary school in either country, even though the Norwegian textbooks seem to pay more attention to Sami culture than is the case in Swedish textbooks. But neither Norwegian nor Swedish textbooks give very much space to Sami culture in general (Askeland, 2013, Sköld, 2013), and the stories about the Sami people and indigenous peoples seem to be the narrative of the absent native and of someone who is not part of the dominant myth of progress (LaSpina, 2003).

Our focus will be on the representations of Sami people and their place in the text, to see whether the Sami people are seen as part of a national identity in (either or both of) these two countries. Since metaphor is a device for framing our experiences and attitudes (Lakoff & Johnson 1980, 1999; Gibbs 2008), as well as a rhetorical device for influencing others both in politics (Charteris-Black 2011; Musolff 2004; Steen 2011) and in education (Low 2008; Semino 2008; Cameron 2003; Askeland 2009), there is good reason to believe that a study of metaphor will shed light on these issues.

Keywords: rhetoric, textbooks, metaphor, Sami culture, indigenous peoples

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Deliberate Metaphors in Academic Discourse: Do we need them to explain or do they need to be explained?

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The use of metaphors in educational contexts has received considerable attention in research studies (e.g. Cameron 2003; Corts & Pollio 1999; Low et al. 2008). However, recently a new classification of metaphors has been proposed (cf. Steen 2008). One of the implications of this classification is that a certain kind of metaphor, **deliberate metaphor**, is of particular value in communicating abstract knowledge, since its function is to change the perspective of the addressee on the local topic by explicitly drawing attention to the source domain (cf. Steen 2010: 58–60). This suggests that deliberate metaphor could be a useful tool for professors when introducing and explaining new scientific concepts in academic discourse. However, no systematic investigation of deliberate metaphor use in academic discourse has been conducted yet (see Beger 2011 for an exception). The present investigation of four college lectures in psychology and philosophy examines the professors’ use of deliberate metaphor within their particular discourse contexts: At what point during a lecture do the professors use deliberate metaphors? Do deliberate metaphors indeed fulfill an explanatory function or are they rather employed for rhetorical effects (such as humor or sparking interest) and apparently need to be explained afterwards or beforehand?

In regard to the first question, the investigation suggests that deliberate metaphors are almost exclusively used in discourse units consisting of explanations of new concepts or summaries of thematic units, indicating that deliberate metaphors mainly have an explanatory and a summative function. However, a more detailed examination of the discourse events yields a more complex picture of the functions of deliberate metaphors. In some cases, we find an

accumulation of deliberate metaphors that by themselves seem to explain a particular scientific concept. However, we also find instances in which deliberate metaphors merely introduce a concept, for example the “matching hypothesis” metaphor found in a psychology lecture about interpersonal relationships. Although the professor uses a coherent set of deliberate metaphors to briefly explain this concept, he proceeds by exemplifying what he has just explained. This suggests that those deliberate metaphors are not explanatory in and of themselves, but rather need to be explained by providing examples of concrete situations in relationships. Yet another variant of deliberate metaphor use can be found where deliberate metaphors are preceded and followed by other kinds of explanations. In some of these cases, the deliberate metaphor seems to simply have the rhetorical function of generating interest or providing humor.

Keywords: deliberate metaphor; academic discourse

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Physical Reactions Illustrating People’s Emotions In Swedish, English and Japanese Crime Novels

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In cognitive semantics, the body is considered essential to human understanding of the world (the notion of *embodiment*, Johnson 1987). The body is used, more or less intentionally, in this understanding. For example, the body reacts to factors like physical danger, and emotions caused by various factors. The present paper focuses on unintentional, physical reactions of the human body, as responses to emotions like fear, anxiety, sadness, love, and happiness, as described in Swedish, English and Japanese crime novels.

Swedish and English are related languages, spoken in similar cultures, while Swedish and English versus Japanese are unrelated languages, spoken in cultures that are quite different from each other. Are these facts reflected in the use of physical descriptions illustrating feelings in crime novels written in the three languages in question?

The genre of crime novels has been chosen for this study for several reasons, but primarily because of the focus on the plot rather than on stylistic originality – for this reason the physical reactions designating emotions are presumably quite standardized, or typical, and these are precisely the kinds of physical reactions we are interested in.

In our talk, we will present examples and statistics of physical reactions illustrating people's emotions in Swedish, English, and Japanese crime novels, while comparing the three languages to each other in this respect. The question of “real” physical reactions illustrating emotions versus linguistically conventional phrases, will be focused upon. We will relate to and discuss our results in the context of research in linguistics, psychology, anthropology, and medicine, indicating, among other things, correspondences between physical reactions and linguistically encoded emotions (cf. e.g. Anderson et al. 1995, Grady 1997, Shindo 1998, Rosenthal 1999, Melnick 2000, Classen 2005, Soriano 2003, Shimotori 2004, Bruegelmans et al. 2005, Howes 2005, Koptjevskaja-Tamm & Rakhilina 2006, Williams & Bargh 2008, Zhong and Leonardelli 2008, Bergström 2010, Caballero & Díaz Vera 2013).

Keywords: cognitive semantics, conceptual metaphors, embodiment, physical reactions and emotions, crime novels

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The Behavior of Source and Target Domains of Verbal and Visual Metaphors in Corpora of Texts and Corpora Images: Where the mappings come from

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Conceptual metaphors can be expressed in a range of modalities. Nevertheless, the scientific literature referring to the contemporary theory of metaphor (as fathered by Lakoff & Johnson 1980) is biased towards the study of verbal expressions. A complete theory of metaphor cannot afford to leave aside the full elucidation of the mechanisms that characterize all the modalities in which metaphors can be expressed.

In particular, given the fundamental differences between visual and verbal modalities of expression, ignoring visuals may systematically hide neglected aspects of metaphor. For example, in verbal metaphors one concept is often abstract (e.g. KNOWLEDGE-IS-LIGHT: “shed light” vs “being in the dark”), but in visual metaphors both concepts are necessarily depicted in a concrete fashion (e.g. BRAIN-IS-LIGHT-BULB-FILAMENT). Thus, visual metaphors might hold an unexpected key for understanding how abstract concepts are cued by concrete means, providing crucial evidence about abstract concepts’ grounding, a timely topic in cognitive linguistics and cognitive science which cannot be fully explained by existing metaphor theory (Pecher, Boot & Van Dantzig 2011).

The study proposed suggests a corpus-based model for constructing, interpreting, and comparing the meaning of those concepts that appear as source and target domains in verbal or visual metaphors. This model, based on concepts’ co-occurrences in corpora of texts and corpora of annotated images, allows us to highlight the overlapping features between concepts. Referring to a concept, its defining features are: (1) its properties (predicates) generated by the speakers, (2)

its associated concepts, retrieved from visual contexts (3) its linguistic contexts, retrieved from corpora.

It will be argued that the features that characterize the perceived relatedness between source and target domains in visual metaphors are grounded in bodily experiences, and may bypass the language-derived features, which on the other hand are crucial for processing verbal metaphors.

The contribution hereby proposed explores the content of a group of source and target domains employed in visual metaphors and a group of source and target domains used in verbal metaphors, across three extensive quantitative analyses, based on co-occurrences of concepts across millions of instances, gathered in different databases: 1) a collection of speaker-generated semantic features; 2) the metadata freely associated by users to the pictures uploaded on Flickr; 3) a concatenated linguistic corpus of 2.80 billion tokens, analyzed by means of the Distributional Memory framework (Baroni & Lenci 2010).

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Vessels, Kittens and Bits of Muslin: Mapping metaphors of people With the *Historical Thesaurus*

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Metaphor has been a focus of cognitive linguistics for many years now, and is also a key to various other approaches to language, including lexicology, corpus linguistics and text linguistics. However, due to the nature of the methods and evidence available to linguists, there has been little opportunity to investigate figurative links between the semantic categories of a language in a full and comprehensive way. The recent completion of the Historical Thesaurus (published as

the *Historical Thesaurus of the Oxford English Dictionary*, Kay et al. 2009) has opened up opportunities for research in this area, and some of them are currently being developed by the ‘Mapping Metaphor’ project at the University of Glasgow (funded by the AHRC). The ‘Mapping Metaphor’ project as a whole aims to investigate the nature and extent of metaphor in the language system of English, from Old English to the present day, through a comprehensive identification and analysis of the lexical overlap between semantic domains in the Historical Thesaurus.

This paper will outline the project’s methods and discuss some of the early findings through a case-study of domains relating to people and humankind. It will use the *Historical Thesaurus* data to demonstrate systematic metaphorical links between people and other areas of meaning, including the differing ways in which pairs of concepts such as men and women, and young people and old people, are linked with other semantic domains. Visualisations of these data will also be used to illustrate the webs of metaphorical links resulting from the analysis. A broader view will also allow for discussion of some of the theoretical points addressed by the project as a whole.

Keywords: metaphor, lexicography, Historical Thesaurus, data visualization, digital humanitie

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The Mapping Metaphor project: www.glasgow.ac.uk/metaphor.



The Metaphorical Representation of Immigrants in Italy During a Time of Crisis

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The changing socio-economic and political contexts in Europe, and the increasingly problematic representation of migrants in political and media discourses, call for critical reflection. It is against this background that this paper focuses on the metaphorical expressions and patterns related to immigration and examines whether the current economic crisis and austerity measures in Italy have left their mark on the Italian discourse on immigration.

Specifically, this paper focuses on the metaphorical representation of immigrants, refugees and asylum seekers coming into Italy from January 2011 through the end of 2012, a period marked both by the economic crisis and by the Arab Spring.

Previous research on the Italian press and immigration has focused on issues of identity as they relate to constructions of the ‘Other’, and in particular the representation of ‘foreigners’ coming into Italy. However, no previous study has systematically examined the metaphorical patterns that can emerge from this discourse.

Articles concerning immigrants, refugees and asylum seekers were downloaded from two national and two regional newspapers over a two-year period (2011-2012). The articles were then examined for examples of metaphor for which the target concept is the immigrant. The newspapers included in the corpus are the two top-selling national dailies: *Corriere della Sera* and *La Repubblica*. The regional newspapers come from the north (*Il Giornale di Brescia*, which represents the Northern League), and the south (*La Gazzetta del Sud*, which represents the regions with the greatest influx of illegal immigrants), respectively.

This corpus-based study primarily makes use of the analysis of concordance lines and collocates of the following search terms: *rifugiato* and *profugo* ‘refugee’, *richiedente asilo* ‘asylum seeker’, *immigrante* and *immigrato* ‘immigrant’, *extracomunitario* and *clandestino* ‘illegal immigrant’, *migratore* and *migrante* ‘migrant’, using the Wordsmith Tools 5.0 software. The surrounding co-text is examined for metaphors, following the MIPVU procedure (Steen et al. 2010). A second step involves analyzing the collocates of these metaphors in order to investigate how these metaphors are used as a means of evaluation within this particular discourse community.

Keywords: immigrant metaphors, economic crisis, Italian press

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Emotions, Visual Rhetoric and Pragmatic Inferencing in Campaigning Discourse

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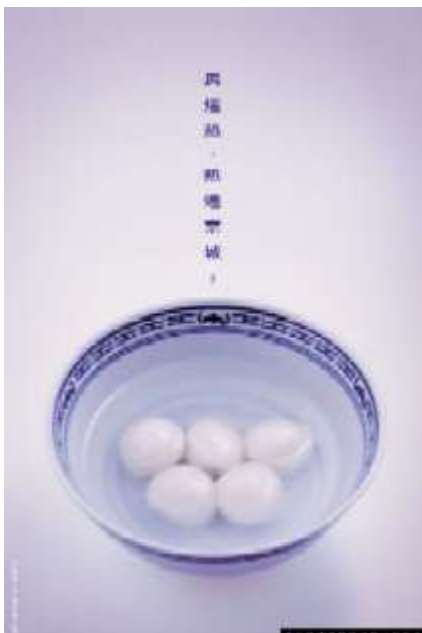
This paper aims to explore the dialogic relations between form and function in multimodal discourse by looking into the print advertisements for the Olympics 2008 released by Mainland China. Data for analysis are chosen on the grounds that, first, the wordings in Mandarin Chinese are simple, slogan-type phrases, e.g. *Aoyun re, re bian jingcheng!* (*The Olympic Fever Heats the*

Whole of Beijing'), but creatively interweave the Games' logo with attractive pictures and colour symbolism concerning Beijing City, through which the messages could be enriched. Secondly, these wordings encourage the (active/imaginative/creative) audience to integrate the semiotic elements (linguistic slogans and visual images), so as to trigger cognitive contextual effects, namely puns, irony, metaphor and humour, and will perform various pragmatic/communicative functions thereafter. Thirdly, they are ideologically significant for conveying the frames of the Olympic humanistic spirits – harmony and peace, promoting and enhancing the traditional and wide-ranging Chinese culture, inviting and persuading the audience to recognise the prominent values in a fresh and friendly style.

The reader's mental processing/inferential processes of perception, comprehension and interpretation in multimodal communication are examined within the Relevance framework (Sperber & Wilson 1995, Forceville 2005, Noveck & Sperber 2004). She searches for optimal relevance in the interpretation process, during which a wide array of implicatures involving feelings, attitudes, emotions and impressions would be inferred and derived from verbal/non-verbal communication together with the contexts, depending on different degrees of involvement and shared cognitive environment. The sociocultural aspect of visual communication and language use is further explored, in order to illustrate the inseparable relationship between sign systems/language and social meaning. Lending itself as a symbolic arena for embracing competing ideologies, multimodal discourse displays the gist of, and adds interest to, social semiotic interpretability, reflecting the social cohesion/interaction and cognitive dynamics of communicator and audience, thus maintaining the dialectical relationship between sociocultural structures and social practice/discourse (Fairclough 1995).

Keywords: advertising discourse, emotions, implicature, multimodality, pragmatic inferencing, relevance, social cognition, visual rhetoric

Sample Data: Picture [A]



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Kindling Flames of Hope: Fire metaphors in British and American political speeches

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Fire has always been among the most mysterious and ambiguous components of human experience. It is closely associated with explanations of the origins and sustenance of life, but it is also linked with notions of destruction and the end of the world. It is little wonder, then, that given the magical and mystical properties of fire, politicians use fire metaphors for persuasive purposes. In a corpus study of political speeches by British and American politicians (Charteris-Black 2011), fire metaphors were found to be relatively rare, accounting for only around 1.5% of all metaphors; however, this relative infrequency does not undermine their persuasive potential.

Following the approach known as Critical Metaphor Analysis (Charteris-Black 2004), this paper will compare the use of fire metaphors in a one-million-word corpus of speeches by British and American politicians. It will compare their frequency and content as regards which aspects of the fire source domain occur. The comparison will also include how they are used, e.g. regarding whether they convey positive or negative evaluations. For example, in the following, they convey both positive ('burns') and negative ('engulfed') meanings: *If the light of freedom which still burns so brightly in the frozen North should be finally quenched, it might well herald a return to*

the Dark Ages, when every vestige of human progress during two thousand years would be engulfed. (Churchill, 20th January 1940)

A comparison of how such metaphors are used will lead me to propose an answer to the question: why are fire metaphors used in political speeches?

Keywords: fire, metaphor, political, speeches

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Different Procedures to Identify Metaphorical Patterns Examined

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Identifying and delimiting metaphorical patterns is a major issue in research on metaphor. Conceptual metaphor theory has been criticized for lacking a formal and objective procedure for identifying metaphorical patterns, especially in real-life language use. Major issues in this area include: establishing the boundaries between the literal and the metaphorical in the identification of linguistic metaphors, the precise identification of source and target in relation to each linguistic metaphor, the extrapolation and delimiting of conceptual metaphors from linguistic metaphors, and deciding on the level of generality of conceptual metaphors.

In this talk, we present two different ways of tackling these issues through a small set of real-life examples. First, we use the MIPVU (Steen et al. 2010) and the 5-step method (Steen 1999, 2009) to identify metaphorical patterns. This procedure seeks to identify the conceptual metaphors in discourse in such a way that researchers of talk and text can follow one single procedure in determining what counts as the nature and content of a metaphorical mapping between two conceptual domains in discourse. Secondly, the same corpus is analysed by using blending theory (Fauconnier & Turner 2002; Turner 2008). We then compare the results from both procedures as regards the metaphorical patterns identified.

We show that both methods have their advantages and challenges. Blending theory seems to handle novel metaphors and more rare cases of metaphor better than the 5-step method; the latter is especially suitable for analysing more conventional metaphorical patterns. During this talk, we also address how both methods handle metaphor-related figures like metonymy and

personification. Our goal is to integrate both methods, so as to have the best of both worlds in identifying metaphorical patterns in discourse.

Keywords: Metaphor Identification Procedure VU (MIPVU), 5-step procedure, blending

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The 'Enwombing Room' in Paul Auster's *The Invention of Solitude*

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This paper will focus on one of the central motifs in Paul Auster's fiction: the room. In his first prose text, *The Invention of Solitude* (1982), he introduces the room both as a physical space (a writer's study) and as a metaphor. Auster's text is divided in two parts, the second of which, "The Book of Memory," is shaped by the rhyming triplet *room – womb – tomb*. The protagonist transforms the room he lives and works in, turning it into a site for male "parthenogenesis, using the room as a womb to give birth to the book, without the intervention of the feminine" (Fredman 1996: n.p.). For emphasis, the room contains examples from literary history that are structured by metaphorical rooms; furthermore, it enables the protagonist to locate and create his male line of descendants in and through the room. As a result, Auster's metaphorical room is a site of death and rebirth, a "masculinist fantasy of self-generative creativity, the enwombing room," that culminates in "a kind of male hysteria" (Fredman 1996: n.p.), thus replacing the woman. Moreover, the room is discussed as a place in which the protagonist experiences "the infinite possibilities of a limited space" (Auster 2005: 93) and enjoys its sweet isolation as "a sanctuary

of inwardness” (Auster 2011: 57). The room is presented metaphorically as a second skin around the writer’s self, through the protection of which he may be creative and open his mind – again, an image of a womb. The writer mentally overcomes the confinement of the room precisely through the construction of metaphorical rooms, such as his fiction.

Auster creates a metaphor that comes to shape his entire oeuvre. The paper will therefore also hint at various instances of metaphorical rooms in his later texts and make use of theories of the metaphor; Turner (1996) lends itself especially well to this project, since Auster’s protagonist constructs the enwombing room as a conceptual blend.

Keywords: Auster, room, space, place, masculinity

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Initiation Archetype and Conceptual Metaphors in Coleridge’s *The Rime of the Ancient Mariner*

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This paper examines Coleridge’s poem *The Rime of the Ancient Mariner* from the standpoints of conceptual metaphor theory and archetype theory, aiming to prove that one of the Jungian archetypes, initiation archetype, as well as the conceptual metaphors associated with it, forms the cognitive basis of the poem in question. Special emphasis is placed upon the relationship between the notions of archetype and conceptual metaphor.

On the basis of scholarly literature and observations carried out on different samples of world literature, the structure of the initiation frame has been stated as follows:

1. Loss of divine knowledge, divine mentality.
2. Quest full of hardships for its return.
3. Finding and reacquiring the lost wisdom.

Each of these three episodes is associated with a number of conceptual metaphors. The poetic narrative in *The Rime of the Ancient Mariner* presents the first two elements of the initiation frame. The Loss episode (loss of divine knowledge, divine mentality, and spiritual harmony between man and God) is symbolized by the ancient mariner killing an albatross, the latter being referred to as a pious bird, a Christian soul (the conceptual metaphor SOUL IS A BIRD). The Quest episode is conveyed by means of the conceptual metaphors INITIATION IS A JOURNEY; INITIATION PROCESS IS A SEA JOURNEY (the sea standing for the chthonic aspect of the unconscious, hence MAN'S LOWER INSTINCTS ARE A SEA); ADEPT IS A MARINER, ADEPT IS A WANDERER, etc. The introduction of such characters as the Spectre-Woman (Life-In-Death) and her Death-mate (the conceptual metaphor DEATH IS A PERSON) serves as an allusion to the descent into the underworld, one of the impediments on the path to the purification. The concluding lines of the poem make it clear that the ultimate goal of the mariner is return to the ancestral heavenly life, the union of the soul with God, holy marriage - *hieros gamos*. It is noteworthy that the poem implies a contrast between an earthly marriage and the holy marriage.

The paper also discusses similarities between Coleridge's *The Rime of the Ancient Mariner* and the Old English poems *The Seafarer* and *The Wanderer*.

Keywords: initiation archetype, conceptual metaphor, Coleridge's *The Rime of the Ancient Mariner*

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Monstrous Fear and Fearsome Monsters: A cognitive-linguistic study of monster-related conceptualisations

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When we say that fear always has an intentional object, this does not mean that it always has a real object. Most of us presumably feared some monster or other as a child – whether we believed it hid in the cupboard or under the bed.

(Svendsen, 2008: 36)

Someone might be *as brave as a lion* or *as gentle as a lamb*, *as weak as a kitten* or *as strong as an ox*. The list of animal similes encoded in English is relatively long, which demonstrates that people rely heavily on *nature* when they conceptualise particular personal character traits. Other similes or metaphorical comparisons, mostly derogatory in meaning, have their source in folk tales, fantasy or in occult beliefs and rely on the *unnatural*. Such comparisons involve monsters, dragons, zombies, vampires and not infrequently demons. The usage of nominal metaphors when comparing people to abstract forces (such as *evil*) and mythical *beasts* shows a tendency to construct axiological valuations based on elusive spiritual beliefs, superstition and taboo.

The capacity to imagine things is probably unique to human beings. People's creative faculties encourage them to resort to abstract and symbolic domains which widen the scope for their imaginative outlets, as shown by fantasy literature and interest in the mystical. The instinctive and usually irrational fear which is intimately connected with the domains of monsters, magic and the inexplicable evil that dwells within human nature is central to this study. The spiritual trope of good versus evil can be studied on a linguistic level by looking for particular patterns from which specific conceptualisations arise.

This paper sets out to demonstrate that the various monsters recorded in folk tales, fantasy novels and myths are complex symbolic and metaphoric entities which were at some point 'awoken' by the fears and imagination of their creators. Using such tools as prototype theory, Conceptual Metaphor Theory, Blend Theory and axiology, the present study aims to consider a selection of conceptualisations which will also be evaluated from socio-cultural and psycholinguistic perspectives.

Keywords: monsters, fear, prototypical features, metaphor, cognitive blend

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The Flowering and Fruition of Corruption: Challenging the mappings of the PLANT metaphor in Serbian

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Corruption still remains one of the most important problems of contemporary Serbian society. Within a theoretical framework in which metaphor is viewed as a blend of conceptual, linguistic, socio-cultural and pragmatic aspects (Lakoff & Johnson 1980; Charteris-Black 2004; Cameron & Deignan 2006; Semino 2008), we focus in this paper on the CORRUPTION IS A PLANT metaphor, as used in Serbian media discourse, where the stages of plant growth are systematically mapped

onto the stages of the development of corruption. The data collection used for the analysis has been gathered by means of an Internet search of several Serbian dailies and weeklies during the period 2008–2012, where the metaphoricity of the lexical units relating to the salient features of plants and their life stages has been checked via the *metaphor identification procedure* (MIP) (Pragglejaz Group 2007).

Our data collection consisting of linguistic metaphors based on naturally-occurring data shows that in an attempt to persuade, evaluate or reason about particular concepts in terms of other concepts, metaphors may offer some new conceptualisations of reality, conceptualisations which may differ from universally attested relationships between the source and the target domain. This particularly refers to two stages of plant growth mapped onto the stages of corruption development: flowering and fruition. Although the flowering of a plant normally connotes the *best* stage in the progress of something (Kövecses 2002), when mapped onto corruption, it implies the highest degree of corruption, giving rise to the mapping – THE *WORST* STAGE IN THE DEVELOPMENT OF A NEGATIVELY PERCEIVED ABSTRACT SOCIAL PHENOMENON IS THE FLOWERING OF A PLANT. Moreover, in the case of corruption there is a considerable experiential deviation from associating the fruits or the crop of a plant with the *beneficial* consequences of a development process.

Our analysis shows, firstly, that some of the already established cross-domain mappings heavily depend on the choice of the target sub-domain, which means that the source-target relationship cannot be generalized. Secondly, metaphors have their own pragmatic functions, so it is not only the choice of a particular metaphor, in our case CORRUPTION IS A PLANT, which determines the ideological aspect of this abstract phenomenon, but also the various linguistic instantiations of the underlying conceptual metaphor. This calls for a critical reflection on the source-target mappings and their seemingly universal character, as well as on the role certain linguistic metaphors play in specific discourse topics in various languages and societies.

Keywords: conceptual metaphor, corruption, PLANT metaphor, mappings, Serbian

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The Meaning of Movement: Samuel Beckett's Phenomenological Descriptions of Experience

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This paper will discuss the way in which reading Samuel Beckett's work entails perceiving the meticulously described movements that abound in his texts as meaningful. Centring on two of Beckett's short stories, "Heard in the Dark" and "One Evening", the analysis will focus on Beckett's descriptions of movement as experiential phenomena imbued with sensorimotor experience, and on the way in which Beckett's emphasis on physical movement allows the body to appear from the depths of meaninglessness. A serious reader, through the textual medium of text, encounters the movements thus selected for perception, as if they were performed or choreographed.

Human cognition is founded in movement, and notions of space and time enter into our experiences through the lived experience of a three-dimensional self-moving body. Moving, thus, is a way of knowing and Samuel Beckett's careful descriptions of physical movement highlights the way in which animation constitutes meaning. By carefully describing the characters' movements, Beckett engages in a phenomenological description of experience as a method to entice the reader/spectator into abiding in the realm of perception before moving on to making assumptions about conceptual or linguistic meaningfulness. In reading movement, we *experience movement* before any other conceptualisation takes place. On the pre-linguistic level, however, movements are multi-dimensional experiences that can yield a variety of meanings, metaphorical or other. The notion of a meaningful phenomenon must therefore be separated from the perception that generates meaning. The concept of meaning in this paper draws on Mark Johnson's relatively broad definition of 'meaning' in *The Meaning of the Body* in which "meaning grows from our visceral connections to life and the bodily conditions of life" (2007: xxx).

Keywords: Beckett, phenomenology, aesthetics, body, movements, meaning, experience, metaphor

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Metonymy Processing: A pragmatic approach

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The analysis of metonymies has been a subject of considerable interest in Cognitive Linguistics (Benczes et al., 2011; Dirven & Pörings, 2002; Gibbs, 1994; Panther & Radden, 1999; Radden et al., 2007) but, to the best of my knowledge, there is not much literature on metonymies within Relevance Theory. Up until now most research on lexical pragmatics has dealt with the inferential analysis of processes such as approximations, metaphors, idioms or hyperboles, which involve the construction of an ad hoc concept as the result of meaning adjustments. This ad hoc concept construction process may imply the broadening or the narrowing of the linguistically-specified meaning (Carston 2002, 2010; Eizaga Rebollar, 2003, 2008; Sperber & Wilson, 2008; Vega Moreno, 2007; Wilson, 2006, 2008; Wilson & Carston, 2006; Wilson & Sperber, 2002). However, metonymies do not seem to undergo the same meaning adjustments as metaphors or hyperboles.

Hence, the present research aims to study the lexical pragmatic processes underlying metonymies, and to provide an analysis of metonymies from a relevance-theoretic perspective. A metonymy is usually defined as a figure of speech² in which one word or phrase is substituted for another with which it is closely associated (such as *crown* for *royalty*, *musical instrument* for *player*, etc). Typical examples of metonymies are the following:

- (1) The *sax* has the flu today. (= the player of the instrument)
- (2) The *House* was called to order. (= the members in the House)
- (3) There are a lot of *good heads* in the university. (= intelligent people)

In metonymies, the interpretation the speaker tries to convey refers to someone or something that is not explicitly mentioned in the speaker's utterance, but that holds some sort of relationship with the linguistically denoted object. The speaker singles out a property and expects the hearer to focus on that piece of information. Thus, metonymies make us think of the referent or property as something the person or object is. For instance, in (1), in order to recover the implicit referent intended by the speaker – THE PLAYER OF THE SAX, the hearer must carry out a backwards bridging implicature, when he realizes that *the sax* does not fit in the context provided by the predicate meaning. Hence, taking THE SAX as the point of departure, the hearer metarepresents it in the immediate context of someone having the flu and transfers a "person" property to the NP *the sax*. So metonymies cannot be analyzed in terms of broadening or narrowing of the linguistically-specified meaning, as their meaning adjustment seems to occur at phrasal levels, in response to contextual implications warranted by the expectations of relevance.

² See <http://grammar.about.com/od/fh/g/figuresterms.htm>.

Keywords: metonymy, Relevance Theory, referent, meaning adjustment, denotation

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More Than Meets the Eye: Re-examining the notion of 'image metaphor' through pictorial examples

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This talk will use pictorial metaphors from several different genres to re-examine some of our central assumptions about the nature of 'image metaphor.' The term was first coined by Lakoff (1987: 219), who defined it as a type of metaphor that 'maps conventional mental images onto other conventional mental images by virtue of their internal structure.' An oft-quoted example is the line from André Breton's (1984 [1931]) poem "Free Union", 'my wife whose hair is brush fire.' In contrast to general conceptual metaphors, Lakoff argues, image metaphors are not based in embodied experience, do not help us understand the abstract in terms of the more concrete, and do not form systems of related conventional words and expressions. Instead, image metaphors are 'one-shot' mappings, which are typically found in literary discourses.

The marginal role that image metaphors are thought to play in our everyday reasoning probably explains why they have been largely ignored by cognitive linguists. However, in recent years it has been discovered that image metaphors are in fact ubiquitous in many forms of non-literary language, and that they are often inextricably linked with conceptual mappings of various kinds (Caballero 2003; Deignan 2007). Meanwhile, scholars working on nonverbal manifestations of metaphor have noted that many such instances are based on the perceptual resemblance between two concrete entities, which suggests that image metaphor may also be common beyond the realm of verbal language (e.g. Coëgnarts & Kravanja 2012).

Because of the close link between mental imagery and actual images, pictorial metaphors provide particularly valuable data for a long-overdue reassessment of image metaphor. Using examples from advertising, public safety campaigns and graphic novels, I will argue that, irrespective of the mode in which they are presented, image metaphors do not simply fulfil a descriptive role. Rather, the visual resemblance between two entities, a resemblance which is either pre-existing or created through the way in which they are presented, typically provides the basis for a complex mapping of knowledge and values from the source to the target. Many of these meanings are only activated when the metaphors are considered in their specific context, however.

Keywords: image metaphor, mental imagery, pictorial metaphor, visual resemblance

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Poetic Meter and Poetic Rhythm, or Suggestiveness in Poetry

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The reading of a poem is more than understanding what it says with words. In the history of poetry we find a wide range of figurative language or literary tropes and other formal poetic devices that have been employed to enhance or even to create meaning. One set of such devices

are phonic in nature. While phonic devices such as assonance, consonance, alliteration and rhyme scheme do receive the attention of some literary critics and students of literature, there are two in particular that, more often than not, are underestimated or completely ignored. These are poetic meter and poetic rhythm. Regarding the latter, for example, the Portuguese poet Fernando Pessoa wrote: “é uma coisa infinitamente mais *viva* do que se julgava e se julga”[“it is something infinitely more *alive* than it was once thought to be and is still thought to be”] (in Ferrari 2012: 356).

Now, correlating the array of phonic components at work in a poem may appear to be a complex enterprise, particularly when analyzing them within the constraints imposed by language. Yet, given that there is no verse free from the properties of the language in which it has been created, any serious examination of poetry should seek a collaborative venture between *linguistics* (the study of language) and *metrics* (the study of versifying). For as Paul Kiparsky put it, “a good number of what we think of as traditional and arbitrary conventions [in poetry] are anchored in grammatical form, and seem to be, at bottom, a consequence of how language itself is structured” (Kiparsky 1973: 233).

Through the *scansion* (identification of poetic meter and the sum of the rhythmical patterns) of poems this paper seeks to show how poetic meter and/or poetic rhythm may be significant devices in the creative process. The presentation will draw upon specific poems from different periods and prosodic traditions (Latin, English, German, Spanish and Portuguese), as well as various types of versification: (1) quantitative verse (Virgil); (2) stress-syllabic verse (Rilke); (3) ictic verse (Tennyson); (4) syllabic verse (Garcilaso de la Vega and Fernando Pessoa); and free verse (T. S. Eliot).

Keywords: poetry, linguistics, metrics, meter, rhythm

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Framing Politics: Mommy and daddy parties revisited

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In an article on the importance of framing in political discourse, George Lakoff (2003: 33) summarizes his views on the differences between conservatives and progressives as follows:

[T]here are distinct conservative and progressive worldviews. The two groups simply see the world in different ways. As a cognitive scientist, I've found in my research that these political worldviews can be understood as opposing models of an ideal family – a strict father family and a nurturant parent family. These family models come with moral systems, which in turn provide the deep framing of all political issues.

The notion that it is possible to characterize the differences between conservatives and progressives—and, by extension, the Republican and Democrat Parties—as the opposition between a “strict father” and a “nurturant parent” has become a cliché among political commentators. Like many clichés, however, its intuitive appeal has proved difficult to verify empirically. While some studies, including McAdams et al. (2008), Deason et al. (2008), Deason & Gonzales (2012), have provided support for Lakoff's claims, others, including Cienki (2005) and Ahrens and Lee (2009) have found mixed or no evidence that Republicans and Democrats frame their policies in terms that reflect underlying conceptual models rooted in opposing models of an ideal family. Indeed, Lakoff (2002) himself admits that his family models lack the kind of empirical support one would expect in a mature theory.

This paper seeks to explain the conflicting results in the literature as a result of differences in the ways Lakoff's theory has been operationalized for empirical research. Accordingly, the main focus of the paper will be on methodology. Issues to be explored will include the relationship between conceptual metaphor and linguistic metaphor, the relationship between superordinate conceptual metaphors like “strict father” and “nurturant mother,” and subordinate conceptual metaphors such as MORALITY IS HEALTH, the selection of particular lexemes to represent conceptual metaphors, and the design of a corpus. To make the issue more concrete, references will be made to methodological decisions in my current project that examines metaphorical language in campaign speeches made by Barack Obama in the 2012 presidential campaign.

Keywords: moral politics, family metaphors, political ideology, conceptual metaphor theory, metaphor identification, 2012 US presidential campaign

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Aquatic Metaphors As the Means of Imagery Interpretation of the *Human Body* Domain in English Modernist Literary Prose

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The phenomenon of the human body has been the focus of multiple scientific paradigms since ancient times, each of them concentrating on different dimensions of the body and corporeality.

The significance of the human body stems from the fact that it is not only what humans are, but is also the instrument for understanding the outer world, as well as being the key component of the mental lexicon and playing an important role in the processes of conceptualization and categorization (Ziemke et al. 2007).

In consequence, the phenomenon of corporeality obviously becomes significant for literary texts, since any poetic world requires a certain correlation of the human being and his/her surroundings. In literary texts, a more pronounced foregrounding of the human body may be observed in the period of modernism. This fact of articulated accentuation of the topic of corporeality in modernist literary texts motivated the choice of the material of this research, which is the corpus of literary texts by Virginia Woolf.

This research is aimed at the analysis of linguistic aspects of corporality as the basis of imagery formation in literary text by means of studying the ways of conceptualization of the

human body domain in Woolf's literary prose. The study focuses on the figurative extension of the human body domain in literary semantics, where aquatic symbols serve as a source domain.

The aim is realized by applying semantic and cognitive types of linguistic analyses, which implies the process of reconstruction of conceptual metaphors in the text. The methodological grounds for this research are provided by the theory of conceptual metaphor (Lakoff & Johnson 1980; Kövecses 2002) and the theory of conceptual integration (Fauconnier & Turner 2003).

The results thus obtained demonstrate that in the course of imagery formation with the **human body** as a target domain, aquatic metaphors as correlates acquire a wide range of referential meanings underlying the conceptual metaphors HUMAN BODY IS A LIQUID, HUMAN BODY IS A SHIP, HUMAN BODY IS A MIST, etc., in the literary semantics of the modernist period that reveal different aspects of the **human body** characteristic of the epoch, such as vulnerability, instability, detachment, and the like, aspects that are the predominant features of literary corporeality in the imagery and conceptual space of the modernist literary text.

Keywords: corporeality, cognitive poetics, conceptual metaphor, literary text, aquatic metaphor, imagery

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Cross-Modal Metaphor Conventionalisation

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According to Conceptual Metaphor Theory (see e.g. Lakoff & Johnson 1999), metaphor is not merely a linguistic phenomenon, but fundamentally based on cognitive mappings between systems of concepts. Notwithstanding, the metaphorical function of non-linguistic devices seems to be underestimated in empirical research, which has mainly been conducted employing verbal metaphors. Therefore there is still discussion as to whether metaphors are primarily or only partially linguistic, or whether both verbal and visual metaphors are simply notational variants of metaphoric thought (see e.g. McGlone 2007).

If manifestations of metaphors in different modalities are a result of the same underlying conceptual process, then certain correspondences should be discernible within the processing of manifestations in different modalities. In verbal metaphor processing, differences in metaphor conventionality have been shown to be an important factor in metaphor processing (Bowdle & Gentner 2005). In a pretest, we found that when participants are asked to rate visual and verbal representations of the same conceptual mapping (e.g. the phrase “this muesli bar is a battery” versus a picture of a muesli bar juxtaposed with a battery), the experienced conventionality is correlated to a substantial extent. Conventionalisation thus seems to be a process that occurs on a conceptual level, one that leaves traces in its verbal as well as its visual representations.

To test whether conventionalisation of verbal metaphors generates a cross-modal effect for its visual counterparts, a study was carried out with the same set of items: metaphors (ranging from novel to conventional) that can be represented both verbally and visually. For each group of participants, a different half of the items was manipulated verbally through Bowdle and Gentner’s ‘in vitro’ conventionalisation method: by repeatedly processing the same source domain, this should lead to the conceptualisation of a categorisation scheme, so that the metaphoric domain will become more conventional. After this verbal manipulation (e.g. by actively thinking about several target domains that can be ‘like a battery’), participants were presented with visual metaphors that were based on the same source domains, to check for cross-modal effects. According to Conceptual Metaphor Theory, a conventionalised domain should lead to categorisation processing via alignment with an abstract category, regardless of whether the metaphor is then presented visually or verbally. Implications for the views on metaphor as a conceptual phenomenon will be discussed in this paper.

Keywords: conceptual metaphor theory, conventionality, visual metaphor

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Metaphors, Type Coercion, and Formal Theories of Lexical Interpretation

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Word meanings are flexible. For any given word its interpretation depends not only on the meaning we have stored for it but also on the context in which it occurs. Metaphors probably form the most extreme examples of the flexibility of word meaning. In formal semantic theories of the lexicon and lexical interpretation, metaphors are usually not addressed. Yet, metaphors are common and at least some metaphors seem to be interpreted as easily as literal language use (cf. e.g. Carston 2010). It will here be argued that formal theories of the lexicon could benefit from taking metaphors as a starting point, instead of seeing them as special forms of language use.

Several experimental studies have shown that the interpretation of metaphors involves the suppression of incompatible or irrelevant features of the metaphor vehicle (e.g. Rubio Fernández 2007). This paper presents the results of a lexical decision experiment that tested whether suppression also plays a role in the interpretation of adjective noun combinations that lead to (metonymic) type coercion, like *stone lion*. Phrases like *stone lion* have received a lot of attention from formal semanticists (e.g. Partee 2010) because of the peculiarity that the adjective changes the denotation of the noun, which is the head. The results show that the interpretation of phrases like *stone lion* involves the suppression of features like *roars* at 400 milliseconds.

The experiment shows that suppression is not particular to the interpretation of metaphors but also plays a role in the more directly compositional integration of the meaning of adjectives and nouns. This is important because the mechanism of suppression seems to be incompatible with a common assumption about the nature of the lexicon in formal semantic theories, namely that word meanings are underspecified and that the details are filled in by the context (e.g. Blutner 1998). In contrast, these results seem to point at overspecification rather than underspecification: words come with detailed (conceptual) information and the context deletes information, rather than adds it.

I propose a view of the lexicon in which words come with very rich semantic representations. When two representations are combined, a conflict may arise when elements of these representations are incompatible. This conflict is resolved by means of general rules or constraints. As such, metaphors are not fundamentally different from other word combinations; they are just (more) extreme examples of adaptation to context.

Keywords: metaphors, coercion, lexical semantics, formal semantics, overspecification

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Metaphors and the Lifeworld

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Metaphor is a linguistic entity which is easy to pick out but difficult to explain. Thus, it is easier to identify certain expressions as ‘metaphors’ than to describe why we have such things in the first place.

In this paper, we try to approach metaphors from the conceptual viewpoint of the “lifeworld” (*Lebenswelt*). By the concept of “lifeworld”, we mean our way of being in the world, the natural state of affairs. However, as Husserl (1935) has suggested, this naturalness is self-evident only for each person individually, since something that appears to be “natural” for one person may seem odd or even unnatural to another.

Lifeworlds are subjective constructions through which we see the world as we already know it is. The intersubjective world, the one that we share with others, is shaped through interaction, and most importantly through language. Metaphor can be seen as a verbal means of maintaining, strengthening, and creating this shared reality.

In this paper, we consider different ways of using metaphors, based on examples collected from the plenary session protocols of the Finnish Parliament.

Keywords: lifeworld, metaphor, communication

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Embodied Motivations for Abstract *in* and *on* Construals

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This paper is a corpus linguistic analysis of English *in* and *on* instances from the *British National Corpus (BNC)*, referring to abstract concepts (e.g. sentences including phrases such as *in my opinion* and *on what grounds*). The primary aim is to find out whether the uses of the prepositions/particles in this type of context are explicable in terms of a match between type of construal and quality of abstract domain (cf. Lindstromberg 1998/2010). The questions being asked are a) What abstract concepts are represented as containers (i.e. used with *in*), b) What abstract concepts are cast as supporting surfaces/objects (i.e. used with *on*), and c) To what extent are these construals explicable in terms of embodied motivations for metaphorical meaning?

Cognitive linguistic studies of English prepositions abound (see e.g. Brugman 1981; Lakoff 1987; Herskovits 1986/2009; Lindstromberg 1998/2010, Tyler and Evans 2005; Dewell 2007). Few studies, however, focus on abstract meaning, and on systematicity related to the immediate context of use.

The present study suggests that abstract *in* and *on* construals are systematically linked to specific types of embodied experience. Abstract concepts related to specific body parts (e.g. thoughts, feelings, qualities, opinions, memories) tend to be construed as containers. Similarly, concepts connected with communication (e.g. terms, phrases, verbal statements; cf. Reddy 1993), ongoing activities or processes, categories (e.g. pairs, marriages, feature categories), various types of fields and areas, parts of wholes (e.g. bits and pieces, sectors, departments), and problems (e.g. dilemmas) etc. are construed in this way. Abstract concepts related to a basis, ground, or support, or to light, force, sides, and perspectives are construed as objects/supporting surfaces.

Keywords: embodiment, prepositions, systematicity, context, corpus data

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Conceptualization in Iranian Mysticism: A study of some metaphors in Iranian mystical texts; A cognitive semantics approach

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Iranian Mysticism (Sufism) is a mystical school of thought which claims that direct, personal, close connection and even union with God is possible through mystical experiences like immediate intuition and witnessing, divine vision, inspiration and spiritual insight. Mystical experience and the figurative language associated with it are important, not only to the mystic himself, but also to research. Yet given their subjective character, mystical experiences are almost never accessible to the scholars interested in examining them. Nevertheless it appears that studying and analyzing mystical literature through the tools of cognitive linguistics, particularly “metaphor,” can open up a way to approach this matter.

The present study has been carried out within the framework of cognitive linguistics, using Lakoff’s “The Contemporary Theory of Metaphor” (1992) to examine parts of the conceptualization process and construal operations of Iranian mystics’ language, while at the same time examining Lakoff’s theory via data extracted from Iranian mystical literature in the form of “metaphorical expressions”. The mapping related to every single one of these expressions has been clarified and an attempt made to define the ontological correspondences between domains accordingly.

The findings show that the theory does not seem to have the competence to explain the mappings related to these mystical metaphors, primarily because contrary to the Lakoff’s theory, the ontological mappings do not occur automatically in the mind, as, for instance, can be seen in the expression “eyebrows,” which has been used by mystical poets in Persian literature to speak of Divine Attributes:

Source Domain	⇔⇔⇔ Mapping	Target Domain
Eyebrows [of the beloved]: A part of the beloved’s body which belongs to the more general domain of “loving a woman”.	The Divine Attributes of God are eyebrows of a beautiful beloved (no ontological correspondence has been found).	Divine Attributes (Attributes of God)

Although the Invariance Principle (Lakoff 1992) seems to be usually obeyed by metaphorical mappings of mystical expressions, the ontological differences between source and target domains create such an unbridgeable semantic distance between them that the human mind is not able to establish the ontological correspondences across domains by itself and it seems that some particular “discourse knowledge” is needed in order to accomplish the mapping mechanism. On the other hand, we are not able to conveniently classify the mystical expressions as novel metaphors, because the study shows that they cannot be explained by the mechanisms for interpreting linguistic expressions as novel metaphors introduced by Lakoff and Turner (1989). However, due to the fact that there exist ontological mappings (although not automatic ones) and logical correspondences between the source and target domains in many of the mystical metaphors studied, it cannot be claimed that the different mechanisms observed in this sort of mapping have provided enough evidence against the authenticity of the theory.

Keywords: metaphor, Lakoff, Iranian Mysticism, mystical expressions, ontological mapping

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Metaphor and Metonymy in Multimodal Discourse

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The aim of this paper is to take a closer look at stylistic development of metonymy and metaphor in multimodal discourse. The approach is cognitive stylistic. We will explore case studies of

verbal and visual representations to establish sustainability of metonymic images in interaction with metaphorical expressions in the discourse of advertising.

The theoretical foundation of the paper lies in Cognitive Linguistics. Cognitive research has established that many metaphors have a metonymic basis; it is not always easy to tell them apart (Gibbs 2002 [1994]: 449–451; Barcelona 2003: 8–12; Semino 2008: 20). It is important to research metonymy as a form of thought, not just a rhetorical device (Gibbs 2007: 31). In the cognitive framework, metaphor, metonymy and other tropes are seen as an essential part of human thinking and conceptual systems; tropes interact and are functionally related to each other (Gibbs 2002 [1994]).

The paper's observations and conclusions are based on Latvian advertisements featuring the image of the seat belt. Speed presents danger even with your seat belt buckled, and high speed may become a personification of death. Since car crashes are one of the principal causes of injury-related deaths, both worldwide and in Latvia, social campaigns for wearing seatbelts and against speeding have been topical. Many advertisements present metonymic images of seatbelts and number plates, and use metaphorical expressions to convey the message.

Visual representation has always been important, though it remained underappreciated for a long time. Osberg (1997) argues that visualisation is a manifestation of the mind, thus concluding that images are models for thinking. However, multimodal discourse also resorts to other modes of figurative expression. My conclusion is that multimodal metonymy may be manifest via visual, verbal and audio means.

Development of metonymic images and metaphorical expressions in discourse does not only involve their interpretation and interaction in one verbal and visual representation but also their use across boundaries of one or several advertisements within the same or a different advertising campaign. Analysis of this empirical material demonstrates the essential role of metonymy in human thinking and conceptualisation, showing how the metonymic way of expression creates sustainability of figurative thought in multimodal discourse.

Keywords: cognitive stylistic approach, metaphor, metonymy, interaction of tropes, multimodality, verbal and visual sustainability

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Seeing an Ocean in a Mirror: Unfolding Advaita in Sree Narayana Guru's *Daiva Dasakam* through metaphor analysis

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Right from Aristotle's observation that the gift of making good metaphors relies on the capacity to contemplate similarities, through Paul Ricoeur's claim (Ricoeur, 1977) that metaphors revive our perception of the world and through which we become aware of our creative capacity for seeing the world anew, the concept of metaphor has consistently unfolded its profound possibilities in poetry, as well as in philosophy. Through its relational model, metaphor renews and develops the vitality of natural languages.

Language as an expression and as an epistemological tool of ultimate reality was a concern of Indian idealists, too. From the Vedic hymns on down, Indian poet-sages have perceived the deep performative power of language to awaken insightful integration with reality. *Advaita*, the Indian philosophy of non-duality, is one of the spiritual paths which transcends all pairs of opposite to reach the all-comprehending oneness. Just as the mirror and the mirrored shall be in perfect tuning and merge in the absolute one-wholeness and singularity, the Advaita dispels duality and relies on the richness of the relative reality. In Advaita, although the ultimate reality is beyond language, language participates in that ultimate. The relation between the two is neither complete identity nor complete difference.

Daiva Dasakam, literally meaning "Ten Verses to God", is a precise and perfect prayer penned by Sree Narayana Guru, a well-regarded Advaita philosopher and spiritual guru from South India. It is a detailed and intimate depiction of an authentic search for a conscious and complete life. The present paper is a micro-level metaphor analysis of the *Daiva Dasakam*, seeking to explore how this prayer portrays a complete denial of plurality and the richness in the reliance on the single reality in which all the countless forms of existence reside. Closer examination reveals that the continuity and consistency of the prayer, in tune with the precision and perimeter of metaphorical images, sets forth a path worth walking, dropping all dependencies. The prayer focuses on context-transcending similarities that unfold the unique cognition of the incredibly immanent, immediate and intimate quality of non-dual experience that calls forth calmness and contentment. Just as we have to put up walls in order to create emptiness, Guru makes metaphor as a means to impart the enigma of the infinite.

The paper encapsulates the manifestation of the multiplicity of metaphors employed, to enlarge one's outlook in the Advaita way. The observations are intended to highlight some characters of metaphor in philosophy. Taking into account the popularity of post-modern philosophy, the paper explores the *Daiva Dasakam*'s blaze of metaphors in blurring the boundaries to spill the final flash of unitive understanding of the ultimate truth in the Advaita tradition. Ideas suggested by the philosophical literature on the topic are also discussed.

Glossary:

Advaita. A Sanskrit term which means ‘not two’; ‘absolute oneness’; ‘one without a second’; ‘non-duality’.

Daiva Dasakam. In Malayalam, *Daivam* means ‘God’ and *Dasakam* means ‘ten verses’; thus, *Daiva Dasakam* means ‘Ten Verses to God’.

Keywords: *Daiva Dasakam*, metaphor, Advaita, non-duality, oneness

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Figurative Interpretations of Abstract Art

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While it is not too difficult to point out metaphors or metonymic structures within artworks depicting recognizable objects and scenes (e.g. in the works of the Surrealists), such a task becomes more problematic with the advent of so-called abstract (or non-representational) art. In fact, many abstract artists have purposefully tried to create works devoid of any figurative meaning. They have also given them titles that deliberately avoid making any suggestions, e.g. *Composition; No. 5*; or even *Untitled*.

Has the anti-metaphorical project of abstract art been successful? Is it possible to eliminate figurative thinking from the production and/or reception of any kind of art? This paper will argue that the lack of representational content makes figurative interpretations even more likely. In the absence of depiction, it is the formal/material aspects of those works – the colors, size, shapes, textures, configurations of elements – that take over the task of meaning-making. Even as the artists try (with greater or lesser determination) to strip their works of associations with familiar

objects, structures, or emotions, these are brought back in by the viewers, whose responses often fall into clear patterns, motivated by their ability to make synaesthetic connections.

The critical texts that discuss these works of abstract art also evidence the impossibility of their non-figurative interpretation. It appears, paradoxically, that the critics mostly ignore the artists' declared intention of focusing on the material artifact. Instead, the analyses of these programmatically "literal" works abound in attempts to grasp the non-literal meaning beyond their concrete surface. Artists whose works have been particularly frequently subjected to such metaphorical (re)interpretation include the classics Vassily Kandinsky and Piet Mondrian, Yves Klein, the author of monochromatic canvases, and the colour-field painter Mark Rothko – who themselves seemed in two minds about the (material or spiritual) character of their work. Moreover, even the critical appraisal of much more radical works – the pure black, white, or grey canvases intended as "content-free" – has not been devoid of figurative language.

Keywords: primary metaphor, metonymy, visual meanings, abstract art, synaesthesia

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Metaphor as Medicine in Middle English Surgical Manuals

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Cultural and literary critics have long noted the metaphorical power of illness and healing within broad cultural discourse. Studies such as Susan Sontag's *Medicine as Metaphor* and *AIDS and Its Metaphors* have outlined the moral meanings encoded by these metaphors. With the growth of the philosophy of medicine and medical humanities, increasing attention is being paid to the language used to describe illness and bodily disorders in medical and other technical texts.

This paper will analyze the metaphorical language used to describe disease and treatment in the Middle English translations of three major late medieval surgical manuals: John Arderne's *Practica de fistula in ano*, Guy de Chauliac's *Cirurgie* and Lanfrank of Milan's *Science of Cirurgie*. Rather than addressing the more well-established tropes of medicine as metaphor, as found in medieval religious and literary texts, such as *Christus medicus* or "Christ the healer", this paper seeks to delineate a context for metaphor as medicine. These surgical manuals deploy metaphor not only in describing the appropriate role of patient and healer but in describing the operation of bodily diseases and disorders, their symptoms and their treatment.

This paper will specifically examine medical texts in comparison to overlapping metaphors found in religious discourse on sin, such as an external war or an internal possession, and how these medical texts draw from, innovate upon or deviate from these spiritual metaphors. In so doing, I will contextualize these metaphors both in their practical contexts of healing (e.g., on the battlefield) and in reference to intersecting spiritual metaphors (e.g., *psychomachia*, or the battle for man's soul). Ultimately, the paper considers the strengths and limitations of considering these medieval metaphors within contemporary conceptual metaphor theories for disease and treatment (e.g., DISEASE IS AN ENEMY).

Keywords: medicine, literature and medicine, history of medicine, medieval studies

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Metaphors We ‘Do Not’ Live By: The study of the role of metaphor in the rise of polysemous categories

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This paper should be seen as an attempt to classify so-called ‘dead metaphors’ as instances of a metaphorically conditioned categorization process rather than instances of conceptual metaphors we live by (Lakoff & Johnson 1980). For that purpose, the creation of metaphorical expressions like *leg of a chair* or *foot of a mountain* is brought under scrutiny, to demonstrate that they should be viewed as products of conceptualization process involved in the construction of a target concept as an extension from a prototype, where the former occupies a lower level on the Great Chain of Being (Lakoff & Turner 1989) than the latter.

Such a construal process is based on a comparison to a prototype (Rosch 1978), in which instead of mappings across domains, one may postulate binding of idiosyncratic details of the target concept to the general attributes (Barsalou & Hale 1993) of the prototype’s schema that is either elaborated or violated in the process of comparison (Langacker 1987). As a result, a superordinate category is created in which the standard of comparison represents a prototypical member, whereas the target concept figures as its exemplification (Glucksberg & Keysar 1990). However, the newly created ad hoc concept (Carson 2002) cannot exist as an entity independent of the relational structure of the standard of comparison, and is therefore made meaningful by means of the operation of metaphor, which lends coherence and comprehensibility to the target domain through the agency of a downward mapping of the prototype’s logical value (Sperber & Wilson 1986) onto a lower level on the Great Chain of Being. In other words, by means of a metaphorical leap (Nerlich & Clark 1999), one is able to understand specific values of an unfamiliar conceptualization in terms of attributes of familiar knowledge, which in turn constitutes the very essence of metaphor (Dirven 1985).

Additionally, this paper views metaphor as a cognitive solution of least effort – a kind of short-cut to the onomasiological development of words. This is partly because of a relativistic basis (Györi 2005) of metaphorical extensions, as well as the affinities they bear to child language (Gibbs 1994), since while being confronted with an unfamiliar conceptualization one behaves as a child learning a language, for whom the already-coded system of categories provides the necessary resources for production and comprehension of his occasional meaning (Paul 1920).

Keywords: dead metaphors, metaphorical categorization, construal process, Great Chain of Being, downward mapping, cognitive effort, child language, relativism

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A Quantitative Approach to Tonal Syntax of Chinese Metaphors and Metonymies

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In Chinese, “happiness” /fú/ is metaphorically expressed as “bat” /fú/, “arrival” /dào/ as “reversal” /dào/, “separation” /lí/ as “pear” /lí/, “death” /sǐ/ as “four” /sì/, and so on, because these pairs of words are homophonic. Without any cognitive reference, a significant proportion of idiomatic mappings of lexemes for semantic productivity in Chinese are purely motivated by the sound resemblance and based on the phonological rules.

Chinese logograms consist of a single syllable with the phonological structure: [Consonant + Vowel / Diphthong], which makes homophones abundant. It has been calculated that the most frequently used syllables represent no fewer than 50 words each (Duanmu 2006: 354). It is

proposed here that tonal contrasts are correlated with syntactic relations, the rules of which are explicitly followed and widely attested in ancient Chinese poems and implicitly generative in contemporary Chinese compounding of lexemes with metaphoric and metonymic meanings.

There are generally four tones in the official Chinese language or “Putonghua”, which is based on the phonological features of a northern dialect around Beijing. They are “level”, “rising”, “departing” and “entering”, marked by four signs above vowels, i.e. “ā á ǎ à”. Tones are significant in the syntagmatic arrangement of the lexemes in compounding and in the paradigmatic selection of their semantic alternatives. It is hypothesized here that tonal / phonological rules are productive prior to semantic rules in Chinese compounding, that is to say, the cognitive reference of the metaphoric and metonymic candidates gives way to the tones of the sourced lexemes. Therefore, the morphological or the formal head of exocentric compounds in Chinese alternates with the tones of the non-head, and vice versa, dictated by the syntax of the tones, or phonosyntactic and morphophonological rules.

A corpus approach is adopted here to randomly extract around 4000 exocentric compounds from the corpus at CCLPKU (Centre for Chinese Linguistics, Peking University) to examine the tonal patterns of metaphor and metonymy in modern Chinese, where tones of the lexemes are correlated with their syntactic positions. These will provide hard evidence to question the cultural model of metaphor (Kövecses 2005) and the cognitive nature of metaphor (Lakoff & Johnson 1980).

Keywords: Chinese exocentric compounds, tonal syntax, a quantitative approach

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Scenes of Uncanny Presences: Mask metaphors of compound identities

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At first glance, nothing seems to relate Maurizio Cattelan's exhibit "Not Afraid of Love" and Jean Genet's play *Les Nègres* ["*The Blacks*"].

Clearly, these works belong to separate conceptual mediums. Though both involve psycho-cognitive processing, their perceptual and verbal analyses are clearly not the same. Nonetheless, both art works share the metaphorical dynamics and effects of the mask function, which conceals the individual donning the mask, while revealing a compound identity, pertaining to all spectators.

Cattelan displays a realistic, life-size statue of an elephant, almost completely covered with a hood, with holes for the animal's eyes. Genet stages a cast of black actors, five of whom don identical white masks, leaving margins of black-colored skin underneath.

Mask, vestiges of sacred rituals, are used by these artists as profane icons, in "black" rites strangely animating an inanimate artifact, thereby generating a sense of wonder and unease in the spectator/s. Genet works within both visual and linguistic realms, whereas Cattelan engages in sheer visual art; Genet's art is based on animated participants, and Cattelan's is immobile. While metaphors require neither visibility nor animation, the haunting, ritualistic interaction between exhibit/actors and spectator/s conjures into being an almost tangible metaphor. Not all metaphors are masks, but all masks are powerful metaphors, whose impact alters not only those who don them but also those who participate in their display.

The power of masks is in their transformative ability. Cattelan's elephant is an object, yet it is turned into a subject by the use of the mask. A mutual interaction is set in motion between inanimate exhibit and spectator: the elephant is animated by the gaze of the spectator, and the spectator, in turn, is animated by the mask, which lends the spectator an objective psyche, a "we-self," to quote Jean-Paul Sartre³. Ritualistic masks eradicate the spectators' possibility of self-determination, ensnaring them within a collective identity.

The spectator/s' status is thus reduced from subject to that of object. In Genet's play, the same process works in reverse: the black actors become objectified subjects by donning their masks, and as a result, the entire community of Genet's theater, both actors and audience, black and white, are metamorphosed into becoming objectified subjects as well, by the gaze of the very mask they have animated by their participation. In both mediums, the effect of the mask on the spectator/s is one of transformation from subject to object, by means of the gaze, inadvertently a simultaneous, two-sided activity.

³ *Being and Nothingness: A Phenomenological Essay on Ontology*, 534-558.

Keywords: visual metaphors, theater, plastic art, masks, transformation, community, responsibility

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Advertising Efficiency and Figurative Language: Is there a limit to persuasion?

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Advertising has long been recognized as the perfect domain for studies into the use, function, and possibilities of figurative speech, due to the presence of a definite and easily identifiable purpose (Barthes 1964). Numerous studies (Leech 1966, Forceville 1996, Cook 1992, to name just a few) have demonstrated how the attempts of advertising to influence the audience depend on the use of figurative language and other meta-semiotic phenomena (that is, semiotic relations between units of the language which are established over and above their conventional meanings) such as myth (Barthes 1957) and conceptual metaphor (Lakoff & Johnson 1980). Similar conclusions have been reached by experimental research carried out in the interest of advertising practitioners (Armstrong 2010).

The consensus of most academic research into advertising is to assume that its power to influence the behavior of its audience is great, and some studies (e. g. Williamson 1978) deem it next to absolute. However, advertising practitioners are rather skeptical about this. Studies that seek to measure actual shifts in consumer behavior suggest that “‘strongly persuasive’ ads which attempt to change consumer preferences in a dramatically marked way seldom perform as desired, and most advertising today is ‘nudging’, that is, exploiting ‘customers’ existing propensities to buy’” (Barnard & Ehrenberg 1997).

This paper attempts to introduce the concept of effectiveness into the description of the impact of figurative language, exploiting another feature of advertising – that it can be characterized in terms of definite success or failure. We will look into cases where the effect is known (such as the classic Volkswagen Beetle campaign [Ogilvy 1983]) or can be estimated. The basic hypothesis is that, if ‘strongly persuasive’ ads work by constructing a complex gestalt-like semiotic entity which advertising research normally defines as ‘the image of the product’

(Minaeva & Morozov 2000), and projecting it into the mind of the consumer, the success of such advertising will mean a shift in the consumers' conceptual structures and thus depends on the customers' willingness to accept change in the direction suggested by the advertising, the willingness being reflected in and supported by extra-advertising phenomena. Conceptual metaphor theory is applied to explain a case where an artfully constructed advertising campaign, often quoted as an example of copywriter skillfulness, failed to achieve its goal. Comparing the textual characteristics of advertisements to their efficiency can help to determine the real-life persuasive possibilities and limits of figurative language.

Keywords: persuasion, advertising, figurative language, conceptual metaphor

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Give Me a Juicy Peach and a Honey Brown: WOMEN ARE FOODS metaphors in Japanese, its advertisements and its product names

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Cognitive Linguistics has demonstrated that metaphor is not merely a figure of speech but also a mechanism of the cognitive systems (Lakoff & Johnson 1980, 1999, Grady 1997). Recent studies have revealed that metaphors also affect our social cognition and political judgments (Thibodeau & Boroditsky 2011). The present paper takes up Japanese WOMEN ARE FOODS metaphors critically and discusses the social impact that it has on the perception of women. We claim that 1) although the WOMEN ARE FOOD metaphor is less obvious in Japanese now than before, it still exists at a

deeper level of consciousness; 2) FRUITS and SWEETS are two particular types of FOODS that are used for this metaphor; and 3) women accept and enjoy being associated with FRUITS and SWEETS.

It is well known that Japanese abounds with expressions that metaphorize women as objects, merchandise, and foods (cf. Hiraga, 1993):

- (1) a. kizu.mono
scar.thing
“Damaged goods” (woman who lost virginity before marriage)
- b. ure.nokori
sales.leftover
“Unsold goods” (a woman who is not married after a certain age)
- c. shoomi.kigen
taste.limit
“Expiration date (for foods)” (age up to which women are appreciated)

These and other expressions led Hiraga to conclude that women were treated as merchandise and foods that were “bought” and “eaten” by men, whereas the reverse was not the case.

Twenty years later, we know that the asymmetry between men and women is not as strong and women can sometimes “drool over a man” and may be called “carnivorous” when sexually active. The same is true for advertisements, and we see fewer commercial images and copies that depict women as objects or foods.

However, the same is not true for product names. We chose hair dye names for men and women each. Out of 33 product names produced for women, 23 (i.e. 70%) had fruits or sweets in their names, such as *Juicy Peach* and *Honey Brown*. On the other hand, only 15% of the male products included fruits or sweets words in their names. We then researched how people feel about these product names. It turned out that more than 90% of the women asked thought fruits and sweets names are cute.

These results seem to suggest that today’s Japanese women themselves are playing a huge role in keeping the subconscious WOMEN ARE FOOD metaphor alive, and this may be an obstacle for creating a society with gender equality.

Keywords:

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Extended Metaphor: A pattern of thought and language

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This paper continues the writer's longstanding interest in the stylistic use of figurative language and its cognitive aspects. Cognitive linguistics has demonstrated that figurative language is a tool of the human mind (Lakoff & Johnson [1980] 2003), forming a systematic and orderly part of human cognition processes (Gibbs [1994] 1999, 2008).

This paper takes a closer look at extended metaphor in the cognitive stylistic framework. I would argue that extended metaphor may be defined as an entrenched cognitive pattern of both thought and language; it is a centuries-old technique, reflecting extended figurative thought (Naciscione 2010, 2013).

A metaphor can be extended only by extension of its metaphorical image: by creating a sub-image or a string of sub-images, which relate metonymically by associations of contiguity, forming a cohesive network of associative metaphorical and metonymic ties that can be sustained in discourse. Thus, metonymy is invariably present in each case of metaphorical extension. Extended metaphor is one of the ways to create and instantiate a new meaning in discourse. As an example, consider this passage from John Fowles' *The French Lieutenant's Woman*:

He had thought by his brief gesture and assurance to take the first step towards putting out the fire the doctor had told him he had lit; but when one is oneself the fuel, firefighting is a hopeless task. Sarah was all flame. Her eyes were all flame and she threw a passionate look back at Charles.

This instantiation is a metaphorical network, consisting of the base metaphor *fire* and five metaphorical sub-images, linked metonymically. They function together, sustaining the thought process in the same conceptual domain. This is a linguistic manifestation of the conceptual metaphor LOVE IS FIRE.

Cognitive linguistics recognises that “figures of thought do not exist in isolation from one another” (Gibbs [1994] 1999: 449). Apart from metonymy, extended metaphor may incorporate other figurative modes: the pun, allusion, personification, euphemism, irony, hyperbole, the oxymoron and others, representing a process and a result of human thought, a conceptualisation

of experience and the external world. All these patterns contribute to figurative networks (not merely metaphorical networks) in the dynamic process of figurative meaning construction. My empirical research shows that concurrent use of several stylistic patterns in one instantiation of extended figurative thought is a common phenomenon in discourse (Naciscione 2010). Diachronic studies reveal that new stylistic instantiations emerge as a manifestation of the human imaginative process on the basis of existing stylistic patterns. Only a thorough semantic and stylistic analysis will uncover the interrelationships of direct and figurative meanings in actual language use and the stability of the pattern of extended metaphor.

In conclusion, extended metaphor forms pattern of thought and language; it is part of the mental lexicon, stored in the long-term memory of the language user, applicable in new instantiations of figurative thought. An instantiation is considered to be a single instance of a unique stylistic realisation of a figurative word or a phraseological unit in discourse. The use of extended metaphor is one of the resources available to convey sustained human experience. Sustainability of extended metaphor is a natural discourse phenomenon (Naciscione 2006). As thought is sustainable, so is figurative language.

Keywords: extended metaphor, sub-image, metonymy, figurative networks, cognitive stylistics

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Metaphor and the Inner Body: The story of a glorious conquest

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Corporeal phenomena associated with the 'internal milieu' (Claude Bernard) of the body are universally admitted to be an extremely inconvenient object of naming. Their notorious resistance to language stems from their own phenomenological properties, which can be best summarized as

five *un-abilities*: *unobservability* (lack of visual access), *unstoppability* (the permanent character of their perception, which drives them out of mental focus), *unsharability* (impossibility of sharing our inner-body experience with others), *uncontrollability* (impossibility to exercise any control over the processes occurring in the inner body), and *unverifiability* (lack of possibility to ascertain the truth or correctness of what we feel inside our body).

The combination of these features makes the inner body mentally unapproachable and efficiently defies all our efforts to put into words what we feel inside us. The inner body becomes a linguistic *terra nullius*, an uninhabited and undeveloped, albeit fertile territory awaiting verbal colonization. In our intellectual battle with the utter impenetrability of the inner body we desperately seek a reliable ally, eventually finding one in Metaphor. Metaphor successfully conquers the unyielding inner terrain, providing it with shape and structure, order and hierarchy, sense and meaning. The success of this conquest is due to the simple elegance of the strategy employed: metaphor bridges the gap between the inner and the outer by interpreting the inner-body phenomena in terms of extraceptual experience, explaining the unknown and mysterious through the familiar and well-understood, thus contributing to creating a continuum of bodily experience.

This presentation pursues a number of goals. First and foremost, it aims to identify the specific semantic domains that form the basis of inner-body metaphors, to explain the rationale behind their choice and to rank them according to the degree of their relevance for contemporary inner-body discourse. Secondly and specifically, it attempts to demonstrate the way different inner-body metaphors interact and compete, enabling the speaker to alternate verbal means in order to provide descriptions appropriate for the current inner-body state. And finally, the presentation spots a number of modern trends in the use of the inner-body metaphors, reveals the dynamic potential of different groups of metaphors and demonstrates the exact ways in which inner-body metaphors can be further developed.

Keywords: corporeal phenomena, interoceptive sensations, interoceptive discourse, metaphor, metaphorical model

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The Use of Metaphorical Language in Psychotherapeutic Exchanges

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Although the use of figurative language, in particular metaphor, is widely acknowledged as significant within psychotherapy, the field has remained comparatively unengaged with developments in metaphor theory (whether in pragmatics, psychology or philosophy). The prevalence and value of metaphor in therapy is evident from therapists' observations on their interactions with clients and from the existence of practical guidelines recommending applications of the device in this setting. This paper aims to bring together some current theoretical accounts of metaphor with the more practical models of its role in psychotherapy.

After outlining the inherently emotional discourse situation of psychotherapy, and reviewing existing research on metaphor use in this context, we will consider several pragmatic and philosophical theories of metaphor. Attention will primarily be given to the *ad hoc* concept account of metaphor comprehension (formulated within the relevance-theoretic framework, see Sperber & Wilson 2008), assessing the extent to which this theory provides a satisfactory account of metaphor use. I argue that Robyn Carston's recent proposal of a second processing route for understanding extended and other complex metaphors may be better suited to many of the cases witnessed in therapy (Carston 2010). This leads us to consider other theories of metaphor comprehension which focus on exploration of the literal meaning of the expressions in question and the mental construction of 'metaphoric worlds' e.g. Camp 2008, Levin 1988).

The aims of this presentation are twofold: (a) to use theories of metaphor to explain the important role of such language in therapy, shedding light on the figure's power to induce new insights and altered perspectives; (b) to contribute to advances in metaphor theory and inform the current debate related to the proposal that there may be two types of metaphor processing (Carston, 2010).

Keywords: metaphor, Relevance Theory, psychotherapy

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**Intersemiotic Translations in Dance:
The embodied source domains of choreography
and the linguistic interpretations of the audience**

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Dance choreographies often use the physical movement of the dancer to communicate a variety of abstract concepts to the audience, but how are these concepts communicated? How does a choreographer or dancer embody the ambiance of a particular piece? Does the audience share a common ground through which to interpret these messages as they watch a performance?

A dancer can convey through movement sorrow, passion, struggle, and grief, all without the use of words. Conceptual Metaphor Theory asserts that embodied, physical source domains (like upward trajectories or downward trajectories) figuratively shape thought about abstract domains (like happiness and sadness) and that these linguistic metaphors are reflective of these underlying thought patterns. When a speaker says, “I’ve been down in the dumps lately,” listeners can infer that he/she is figuratively expressing a sense of the abstract concept ‘sadness’ by using a vertical, spatially oriented description (Lakoff & Johnson 1980). But can ordinary people intuitively understand non-linguistic expressions of sadness in the same way when there are no linguistic elements? We hypothesize that physical source domains are brought to life in dance and serve as non-linguistic instantiations of these metaphors. Thus, the present study examines how abstract emotional messages are communicated, by dancers and choreographers, through the use of body movement and spatial elements, and how this is perceived by the audience.

In this study, participants watched a male and a female dancer perform a piece dedicated to someone who is struggling with cancer. Preliminary analyses suggest that many of the participants perceived multiple abstract emotional messages in the dance piece that might serve as a target domain in a verbal conceptual metaphor. Furthermore many participants were also able to describe the physical and spatial elements that were used to communicate these messages, showing that they could also map the abstract target concepts to what might serve as a source domain in a verbal metaphor. These results suggest that non-linguistic metaphor is incorporated into dance performance and interpretation. Furthermore, this reflects the notion that conceptual metaphors are not merely linguistic devices but shape much of cognition, including some of the emotional and aesthetic elements of dance appreciation. The discussion includes implications for dance as a non-linguistic tool to explore the aptness and prevalence of conceptual metaphors in a variety of contexts, as well as the general implications for theories of embodied cognition.

Keywords: dance, embodied cognition, mapping dynamics, non-linguistic metaphor

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**A Semiotic Perspective on Metaphor in Soyinka's
*A Play of Giants and Death and the King's Horseman***

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Language is a semiotic system that combines signs and symbols to generate deep semantic configurations. And metaphor is an indispensable tool that provides the wings on which language soars to accomplish this task. According to Reeves (1965: 34), “The language of literature is often full of suggestion, of unrevealed meaning, a meaning which will grow out of them under the influence of thought and imagination.” Semantic concealment is not peculiar to literary language, but a pervasive characteristic of the medium of communication that we employ for our mundane endeavours. Mey (1993: 298) confirms that the language we use hides the real state of affairs. Okpe (2012) further notes that “we live by seeing one thing in the image of another and making chains of connections.” This agrees with Casnig (2000: 2), who postulates that “we are born to find, build and apply tools ... often doing so by associations”. Mey (1993: 30) also concludes that “one of the most effective ways of seeing the world is through the use of analogies...” and submits that metaphors are the primary ways of ‘wording’ (seeing) the world.

The belief that metaphor belongs to the literary domain has been debunked by several linguists, but the most intriguing and revealing view is that of Lakoff & Johnson (1980), who posit that metaphor is pervasive in everyday language and it is at the basis of how we think, act and perceive. According to Ching et al (1980), metaphor is a linguistic phenomenon that must be investigated through linguistic tools. Hence the mediating posture of this paper in casting a semiotic view on metaphor and drawing its data from literary parlance. This study uses an eclectic model that comprises the metaphoric image mapping designed and modified by Lakoff & Johnson (1980) and Okpe (2012), respectively, the iconic signification model of Beardsley (1958) and its modified version by Redzimska (2008), as well as the Great Chain theory of metaphor by Lakoff & Turner (1989). The semiotic view predicated on this model yields a rich and elaborate interpretation/understanding of the target concepts, as shown in this study. The outcome of this process is illumination on the target domain elements. This is a reason to conclude that a semiotic view on metaphor produces meanings that are rich, deep and elaborate in scope. The depths of meanings generated from the sampled texts could not have been possible without the semiotic perspective adopted in this study.

Keywords: semiotic, signs, symbols, metaphor, image mapping, meanings

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Visualized Metaphors in Subtitling

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Metaphors constitute one of the great traditional translation problems that have been scrutinized very thoroughly in Translation Studies in recent years. Here, it is metaphors based on culture, rather than allegedly universal metaphors, that particularly cause problems: what does a translator do when there is no equivalent cultural notion or experience in the target culture? There have been many suggestions for translation strategies that can be used, and are used, to solve these problems when a *sensu stricto* solution would be infelicitous; and most of these strategies are based on substitution of the metaphor or a reduction to sense.

What has not been studied when it comes to metaphor translation, however, are the further challenges and layers of complexity caused by the medium of audiovisual translation (AVT). Whereas isosemiotic translation (e.g. literary translation) only has to consider one channel of discourse (i.e. the written word), AVT has to deal with four. In an audiovisual text (e.g. a film or a TV programme), there is not only a verbal channel of discourse, i.e. spoken language (the verbal audio channel), as well as written language (the verbal visual channel, e.g. in the form of captions and headlines), but also two non-verbal channels: an audio channel, e.g. sound effects, and perhaps more strikingly, a non-verbal visual channel, which includes everything else you see on the screen.

The complexities of AVT become foregrounded whenever a metaphor or simile is visualized, so that the verbal audio and the non-verbal visual channel interact very closely. These complexities become even more acute when such a visualized metaphor does not have an equivalent expression in the target language. In these cases the translation strategies that would normally be applied (substitution or reduction to sense) are infelicitous, because how can you

replace the metaphorical sense of *being stuck between a rock and a hard place* by a different target image or reduction to sense), if a person is seen dangling between said objects?

Keywords: visualized metaphors, polysemiotics, intersemiotic tension, audiovisual translation, subtitling

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Time as Metaphor: Some thoughts on time expressions in the poetry of an émigré Kurdish-Iraqi poet

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Time expressions in works of literature usually serve to place the text in a certain chronological context and to locate the course of events within a specific timeframe. A close reading of poets in the Arab world raises the possibility that their descriptions of time occasionally extend beyond their usual bounds and have additional functions. This is particularly so in the case of émigré poets who are opposed to the ruling regime in their country.

I propose to show that in their works descriptions of time have such additional functions and that they serve as metaphors for political and social events and as a vehicle for criticizing them. The examples will be taken from the works of Buland al-Haydari (1926-1996), an émigré Kurdish-Iraqi poet, whose use of time descriptions will be compared to that found in the writings of other contemporary Arab writers.

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Embedded Irony: Attitude in belief-reports

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It is widely agreed that one way to draw the semantics-pragmatics distinction (SPD) is the use of embedding as a criterion for truth-conditionality. Thus, said-content is truth-conditional by virtue of its embeddability, and implicated-content is non-truth-conditional because of its non-embeddability. Embedding, however, is a corollary of truth-conditional compositionality (TCC), whereby only truth-conditional contents are allowed to be operated upon by logical operators, and only compose with other truth-conditional contents. On these views, then, if implicatures embed—known as ‘embedded implicatures’—they are treated as part of said-content rather than as implicated-content. This paper argues against this. It does so on the basis that ironic utterances pose a special threat to SPD when they embed. In particular, attempts to incorporate ironic implicature as part of said-content in order to preserve TCC put considerable pressure on said-content, since it becomes indistinguishable from implicated-content. I argue that by giving up TCC we can explain that irony can embed while being non-truth-conditional content. This opens up the possibility that irony embeds *qua* implicature. But this in turn puts pressure on compositionality, since the overall content of compound utterances is conditioned by the ironic implicature of the embedded sentence. This worry is alleviated by a speech-theoretic approach, as proposed by Barker (2004), since irony embeds as a speech-act and can be used to compose with other speech-acts to form logical compounds.

We will focus on the question of whether or not ironic attitude embeds. To this purpose, we will contrast the ironic attitude with expressives (Potts 2007), considering in particular to what extent the ironic attitude exhibits a property of *perspective dependence*—namely, that the attitude is evaluated from a particular perspective. I argue that in general the perspective is the speaker’s in the sense that the attitude remains anchored to the speaker’s viewpoint—known as *speaker-oriented* commitment. But there can be deviations so that the speaker-oriented commitment is shifted to another’s perspective—i.e. relativized to the beliefs/attitudes of another doxastic agent. To illustrate, imagine that upon finding out that Paul has deceived John, Ann utters:

[1] John believes Paul is such a good friend.

We will focus on three interpretations of [1]. First, there is the interpretation in which John has talked about Paul sarcastically, where both the ironic content and the attitude are naturally ascribed to John, irrespective of what Ann believes about Paul. In this sense, both ironic content *and* attitude embed within the belief-report. However, secondly, there is the interpretation in which John detests Paul but has not said anything sarcastic about him, and Ann is known as notoriously ironic, so that the ironic content is ascribed as a belief to John, whereas the attitude is ascribed to Ann. In this sense, the ironic content embeds but the ironic attitude projects out to become the reporter's attitude. Thirdly, there is the interpretation in which Ann knows, but John doesn't know, that Paul has cheated on John, and where both the ironic content and the attitude are ascribed to Ann. That is, Ann is ironic both about Paul being thought to be a fine friend and about John for being foolish to believe that. In this case, neither the ironic content nor the attitude embeds; they both project out. Interestingly, whereas in regular irony the thought that is being mocked is always tacitly attributed, here it is explicitly attributed to John.

The possibility of shifting the speaker-oriented commitment so that the ironic attitude can be anchored to another agent than the speaker suggests that ironic attitude is quite flexible with respect to embedding. On some interpretations, the attitude may embed (when it is ascribed to the reportee); on others, it may project (when it is ascribed to the reporter).

The ironic attitude is then compared with the variety of attitudes which may accompany the use of metaphor and how these attitudes behave with respect to embedding.



***Laffing wif 'n at da Fob, paht hooz da Fob?** A discussion of the comedy performances of *The Laughing Samoans* in New Zealand**

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The Laughing Samoans is a comedy duo comprising New Zealand-born Samoan comedian Tofiga Fepulea'i, and Samoan-born actor Etuati Ete. Having performed throughout the Pacific region, *The Laughing Samoans* over-exaggerate and mock Samoan immigrants' interaction with the New Zealand *Pakeha* (NZ-Europeans) as well as among Samoans, who are the fastest-growing immigrant group in New Zealand.

In the Samoan culture, comic theatre is known as *faleaitu* ('house of spirits'). *Faleaitu* deals with tensions and conflicts in the Samoan community by providing a comic mirror for the community. *Fa'a Samoa* (Samoan culture) is a chief-based system, wherein open criticism is discouraged. Hereniko (1994) explained that in *faleaitu*, actors are clowns and are seen as

possessed by a spirit which criticises Samoan chiefs and institutions. *Faleaitu* is reminiscent of Bakhtin's (1984) concept of the carnival, using masking and dissembling to turn the social world inside out to reconstruct social relations. *The Laughing Samoans* portray stereotypes of Samoans as educationally, economically, and socially backwards, in other words **FOB** (an importer's acronym for "free on board"). Applied to Pacific Island immigrants, *FOB* became an acronym for "fresh off the boat" and is the derogatory equivalent to the term "nigger" applied to Afro-Americans.

In their comedy sketches as a type of *faleaitu*, *The Laughing Samoans* enact the stereotypes of Samoans as well as mock Samoans' attempts to mimic *Pakeha*. In their performances, *The Laughing Samoans* speak a variety of English called *Pasifika* (Pacific) English. Some of the characteristics of *Pasifika* English are a heavy island (Samoan) accent, slurred pronunciation of English, the mistaken use of prepositions, and switching of sentence word-order. Dominant in *The Laughing Samoans*' use of *Pasifika* English are features such as puns, homonyms, and clichés to create (mis)communication with *Pakeha* characters and critically comment on aspects of *Fa'a Samoa*.

An analysis of *The Laughing Samoans*' performances indicates that what is going on is what Balme (2007:182) called reverse colonial mimicry, thereby contradicting Bhabha's (1994:85-92) concept of mimicry, which may be described as reinforcing colonial cultural dominance. Through their use of *Pasifika* English and their mock *faafafine* (cross-dressing), *The Laughing Samoans* imitate the ways *Pakeha* as the dominant cultural group see themselves. In some comedy sketches the power and cultural dynamics are realigned and shifted so that *Pakeha* become the *FOB*. In addition, *The Laughing Samoans* mocked the essentialist attitude many Samoan immigrants have of *Fa'a Samoa*, an attitude which results in the bastardisation of fundamental cultural values. Suggested in some comedy sketches of *The Laughing Samoans* is a fluid and contextual definition of the essence of Samoan in an immigrant destination country.

**Laughing with and at the Fob, but who is the Fob?*

Keywords: Samoan, comedy culture, Faleaitu, New Zealand, Pakeha

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Aristotle Revisited: The rhetorical functions of (deliberate) metaphor

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Well over 2000 years ago, Aristotle suggested that metaphor is a powerful stylistic figure for adding a rhetorical or communicative effect to discourse (cf. *Rhetoric* 3, 11: 1412a/b; Freese 1926). His view has been overlooked for a long time, especially during the past few decades, when the focus lay on the automatic, conventional, and unconscious use of metaphor (e.g. Gibbs, 1994; Lakoff & Johnson 1980, 1999). Recently, however, researchers in the field of metaphor studies have advocated rehabilitating Aristotle's rhetorical approach to metaphor (e.g. Billig & MacMillan 2005; Charteris-Black 2005). This is largely due to the observation in corpus-linguistic (Steen et al. 2010) as well as psycholinguistic (e.g. Bowdle & Gentner 2005; Glucksberg 2001) research that there is a so-called 'paradox of metaphor' which claims that most metaphors may not be processed metaphorically (Steen 2008).

More specifically, the bulk of linguistic metaphors may be so conventional that they are not processed by comparison (or cross-domain mapping), but by simple categorization or lexical disambiguation. These metaphors pass by unnoticed in communication (non-deliberate metaphors). However, a smaller group of metaphors (deliberate metaphors) *are* processed by comparison and 'stand out' in communication (cf. e.g. Cameron 2003; Musolff 2011; Steen 2010). These latter types of metaphors accomplish specific rhetorical or communicative goals.

To investigate how deliberate metaphor is used for these goals in various discourse settings, the present paper analyzes a series of examples from four different registers (news, academic discourse, conversations, and fiction)*. We first examine which forms of deliberate metaphor are typical of which register. Domain constructions, for example, are frequent in news texts, while similes are frequent in fiction. Then, we explore the various functions of deliberate metaphor. It will be shown that deliberate metaphor is often used to entertain the reader in fiction, while it is used for explaining complex abstract phenomena in academic discourse. By investigating the forms of deliberate metaphor that are used for accomplishing rhetorical goals, this paper simultaneously serves two goals. It not only revisits Aristotle's view of metaphor as a rhetorical device, it also serves as a first step towards a taxonomy of (forms of) deliberate metaphor.

* The examples are taken from the *VU Amsterdam Metaphor Corpus*, available online via <http://ota.ahds.ac.uk/headers/2541.xml> (Oxford Text Archive).

Keywords: Deliberate metaphor, rhetorical functions, communicative goals, metaphor identification

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The Significance of Metaphor in Satyajit Ray's *Shatranj Ke Khilari* (The Chess Players)

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Satyajit Ray is an Indian auteur of international dimensions who has been awarded an honorary Oscar for his lifetime achievement in the world of cinema. Ray's films have aptly portrayed the social and political realities of India over the ages. One such film is *Shatranj Ke Khilari*, which is an adaptation of a Hindi short story of the same name by Munshi Premchand, a major voice in Hindi literature.

There are several significant metaphors in the film. The actual film dialogues, which are delivered in Hindi, Urdu, and English, represent Hindu, Muslim, and British characters, respectively. As the title suggests, the film revolves around the metaphor of a game of chess, which represents the larger battle in 1856 between the British and the Indians for the control of India in general and the princely state of Oudh in particular. The policies of the East India Company are symbolic of masterly chess moves and depict the colonial discourse.

Apart from linguistic metaphors, there are also monomodal and multimodal metaphors. An example of a monomodal (visual) metaphor is a close-up of a *hookah* (a kind of smoking pipe). The hookah is a metaphor for the elite class, that is, the *Nawabs* of Oudh (the nobles) and the landed gentry. From the shadows of the hookah there emerges a servant, Maqbool, representing the marginalised common people of India, living in the shadows of the nobles. A multimodal metaphor employs multiple modes (sound, visual, spoken/written language etc.) to draw comparisons. An example of a multimodal metaphor would be the scene where a Voice-over (spoken language) reads a letter (written language) of Lord Dalhousie, the then Governor-General of India, who equates the Oudh Empire with a cherry. The scene then shifts to an animated image of crowned cherries (visual) which are being gulped down (sound) one by one by Dalhousie, and Oudh is depicted as the last cherry, with the British having their eye on it. Thus, here Oudh is a cherry, a fact stated through the modes of visual, sound, and written/spoken language.

The first scene and the last are strongly interlinked. The first scene combines in spoken language and visual depiction an anticipation of what is to come towards the end: The film begins by showing a game of chess which is nonviolent and peaceful in character, but a scene which foreshadows the bloodless overthrow of the King of Oudh at the end of the film.

Keywords: multimodal metaphor, monomodal metaphor, Satyajit Ray, Munshi Premchand, Wajid Ali Shah, chess, Oudh

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Color Metaphors in Turkish Proverbs and Idioms And Their Reflections on Turkish Cultural Life

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There is a close relation between language and culture. Language itself provides the continuation and preservation of culture as a constituent that embraces and symbolizes the culture, while culture has a determining role on formation and evolution of language. Moreover, culture has great importance for the interpretation of concepts and their meaning extensions in the context of

language. Mental processes, perception of the world, experience and practice for conceptualization and naming will differ in every language. In that respect, the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture (Lakoff & Johnson 1980: 22).

Culture is distinctive as regards the expression of colors and their metaphorical semantics, just like the other concepts in a language. Studies on this subject show that mapping processes and mental perceptions of conceptualization of colors are different, even if their metaphorical uses are common in some cultures and languages (see Rasekh & Ghafel 2011, He 2009).

In this paper, the uses of color metaphors in Turkish proverbs and idioms will be illustrated. As we do this, their link to non-linguistic cultural elements will be compared to their usage, and the relation between their metaphorical meanings and symbolic values will be revealed. The reason for delimiting the subject to proverbs and idioms is that because they are routine, they contain the purest cultural and traditional elements. Data acquired in this work will be evaluated through “conceptual metaphor theory” (Lakoff & Johnson 1980, Lakoff 1993, Kövecses 2000, 2002, 2005, 2006) presented in the context of cognitive linguistics.

Although Turkish is a language rich in names for color, only basic color names like *ak* ‘white’, *kara* ‘black, dark’ and *al* ‘red’ are used metaphorically in proverbs and idioms. *Ak* and *kara* express opposite concepts metaphorically: with *ak* meaning ‘true, right, happy, beautiful, good, innocent, pure,’ etc., while *kara* means ‘wrong, false, sad, ugly, bad, evil,’ etc. Thus, WHITE IS GOOD and DARK IS BAD metaphors are formed. Moreover, some proverbs and idioms like *karalar bağlamak/giymek* (= ‘wearing the dark [colour]s’), which means ‘to be very sad’, arose through cultural patterns. This instance bears the traces of Turkish mourning tradition. In that tradition, just like those of many other peoples, old Turks used to wear dark clothes at funerals to express their sorrow (Koca 2010: 197). In this sense, *karalar bağlamak/giymek* means ‘to be very sad, to feel sick at’ metaphorically. Besides, some emotions and situations are expressed through colors in Turkish proverbs and idioms (e.g. *ak/ağar-* ‘white/bleaching = happiness’, *sarı/sararmak* ‘yellow/turning yellow = disease, sickness’, *kırmızı/kızarmak* ‘red/to blush = to be embarrassed’).

Keywords: proverb, idiom, color metaphors, culture, emotion, conceptual metaphor theory

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The Interaction of Multimodal Metaphor and Metonymy in Death Announcement Posters in Iran

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The aim of this study is to analyze multimodal metaphor and metonymy in death announcement posters in Iran, within the cognitive-linguistic paradigm. The data for the study consist of 2000

death announcement posters gathered from different cities in Iran. In order to identify the relevant visual and verbal metaphors, Forceville's method (2002, 2005a) and the metaphor identification procedure of the Pragglejaz Group (2007) were used. The framework used here is a revised version of Max Black's interaction theory (1979), which was complemented by much of Forceville's works (1994, 1996, 2002, 2005a, 2005b, 2008). Two major questions are addressed in this study: how multimodal metaphors and metonymies interact, and how this interaction can lead to creating meaning in the death announcement posters in Iran. The analysis shows how some major conceptual metaphors of death such as DEATH IS GOD'S MERCY, DEATH IS A JOURNEY, DEATH IS A FLIGHT, THE MEMORY OF A DEAD PERSON IS ALIVE, and so on, are manifested in visual and verbal discourse. In death announcement posters, these visual and verbal elements are dependent upon each other and combine into conceptual blends with visual and verbal modes as their input spaces.

Key words: conceptual metaphor, metonymy, blending, multimodal manifestations, posters

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Three Basic Differences between Verbal and Visual Metaphors

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This paper explores the difference between verbal and visual metaphor. Adopting the three-dimensional model for verbal metaphor advocated in Steen (2008, 2011), a distinction is made between metaphor in language, thought, and communication. Each dimension highlights different properties of the same metaphor in discourse.

Applying this model to visual metaphor yields a distinction between metaphor in visuals, thought, and communication, again revealing different aspects of the same discourse materials. Research on verbal metaphor in the *VU Amsterdam Metaphor Corpus*, a 190,000-word selection from *BNC Baby* annotated for metaphor (Steen et al., 2010), has shown that verbal metaphor is typically indirect (in language), conventional (in thought) and non-deliberate (in communication). cursory research on metaphor in visuals suggests a rather different typical pattern. The paper offers an initial description of the fundamental differences between metaphor in the two distinct modalities and attempts to formulate tentative explanations.

Keywords: verbal metaphor, visual metaphor, thought, communication

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What is Concrete in “More Concrete” Domains?

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It is a common claim that the direction of metaphorization is from **more concrete** to **more abstract** domains. For example, Lakoff and Johnson (1980, 2003) write that “...B (the defining concept) is **more clearly delineated** in our experience and typically **more concrete** than A (the defined concept)” (2003: 109), and Gibbs holds that “...we conceptualize of love via **more concrete** understanding of journeys” (1996: 310).

Two fundamental questions arise:

1. Are domains gradable in terms of more/less concrete/abstract?
2. What does it mean to say “a more concrete domain”?

Gibbs explains that “[t]he reason for this directionality in metaphorical mappings is that target domains tend to be more vague and incomplete than source domains” (1996: 311). However, such an “explanation” explains nothing and is itself vague and inoperable.

In 2011, the present author proposed a sharp, crucial distinction between what is physical (concrete) and what is nonphysical (abstract), based on the fundamental, tactile experience of density of matter. In consequence of this distinction, a new typology of metaphors was proposed:

- concrete to concrete: *He is an old fox.*
- concrete to abstract: *Let me collect my scattered thoughts.*
- abstract to abstract: LOVE IS A JOURNEY, ARGUMENT IS WAR
- abstract to concrete: *He is a nuisance/problem.*

In the LOVE IS A JOURNEY metaphor, for example, the two concepts involved in the metaphor are abstract in the sense that they cannot be seen or touched. Even if JOURNEY seems to be intuitively “more concrete” than LOVE, such a claim needs a genuine, real explanation.

The present paper proposes to seek the solution to the problem in the comparison of the structures of both domains. Such a comparison (table below) reveals that the number of concrete (physical) elements of JOURNEY is greater than the number of concrete elements in LOVE, and this is the only sense in which we can use the terms “more/less concrete/abstract”.

ELEMENTS	TARGET LOVE	ontology		SOURCE JOURNEY	ontology
participants	lovers	<i>physical</i>	←	travellers	<i>physical</i>
path	course of love	<i>abstract</i>	←	road	<i>physical</i>
medium	relation itself	<i>abstract</i>	←	vehicle	<i>physical</i>
dimension	time	<i>abstract</i>	←	distance	<i>abstract</i>
contents	EVENTS			EVENTS	
	difficulties	<i>abstract</i>	←	obstacles	<i>physical</i>
	beginning	<i>abstract</i>	←	beginning	<i>abstract</i>
	goal	<i>abstract</i>	←	destination	<i>abstract?</i>

Keywords: “more concrete” domains, “more abstract” domains, structure of domains, ontology of the structural elements of domains, physical vs. phenomenological worlds

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Figurative Use of Body Parts in Modern Arabic: *Hand and Head in Media Texts*

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Based on a 430,000 word corpus of media texts concerned with the Arab Spring published on Al-Jazeera.net between January 2011 and February 2013, this paper will consider the body parts used in Modern Standard Arabic (MSA) as sources for metaphors and metonymies in conceptualizing social and political entities, events, and processes, as well as certain values and character traits. The present study is conducted within the context of cognitive linguistics and critical discourse analysis, where there is a strong tradition of ‘embodiment’ research on European languages. With a few notable exceptions, such research concerning non-European languages is still uncommon. To keep the study within reasonable limits, we will only briefly discuss *body* itself, instead concentrating on two body-part terms which are among the most common in the corpus concerned – *hand/s* and *head/s*. We will present and analyze the figurative

expressions they are employed in and discuss whether they demonstrate what Zouhair Maalej calls ‘cultural embodiment’ (Maalej 2008: 423).

The expressions are fully lexicalized and represent integral parts of the texts. Here are four examples:

- [1] *yushaddid ... ‘alā ‘awwaliyyat al-ḍarb bi-**yad** min al-ḥadid li-saḥq al-thawra*
– insisting ... on the primacy of hitting with an iron **hand** (fist) in order to crush the revolution
- [2] *al-sha‘b wa-l-jaysh **yad** wāḥida* – The people and the army are united (lit., one **hand**).
- [3] *isqāṭ al-niẓām wa-man ‘alā **ra’sih*** – to overthrow the regime and those at the **head** of it
- [4] *nuzūl hātayn al-madīnatayn bi-l-malāyīn sayuqallib al-mu‘ādala **ra’san** ‘alā ‘aqib dākhiliyyan wa-khārijiyyan* – The fall of these two cities with millions of inhabitants [Damascus and Aleppo] will turn the equation **head** over heels internally and externally.

Although *hand* and *head* are widely used in metonymic and metaphoric collocations in the corpus, these expressions do not represent the full array of possible and already noted figurative meanings based on these terms in MSA (Dāwūd 2007), as the thematic boundaries of the texts limit how the selected body parts are exploited.

Keywords: conceptual metaphor and metonymy, embodiment, figurative meaning

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Metaphors within Scientific Discourse

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Although metaphor has always been linked to the idea of an instrument for the literary world, a speech figure to enhance the effects of style, our work adopts the position that metaphor is a linguistic phenomenon used in everyday communication, no matter what the topic.

If one expects scientific language to be objective, crystal clear and with no room for vagueness, it is quite interesting to observe the way e.g. astrophysics names its objects and/or concepts. *The Big Bang*, *black holes*, *wormholes*, *stellar nurseries*, *white dwarfs*, *dark matter* and so on constantly recur in scientific books and documentaries. In what sense is a wormhole a wormhole? Obviously, it has nothing to do with worms or with holes. So, why name the shortest path between two places, in simple Euclidean space, as a hole made by a worm?

Quine and Davidson are two major philosophers of language that dealt in one way or another with the idea of metaphor. For Quine (1978), linguistic usage was not to be thought of as literalistic in its main body and metaphorical in its trimmings. Metaphor, or something like it, governs both the growth of language and our acquisition of it. If resemblance is what matters in metaphor, and “[i]f the crux of metaphor is creative extension through analogy, then we have forged a metaphor at each succeeding application of that early word or phrase” (Quine 1978).

Davidson (1978, 1991), on the other hand, states that “[metaphor] is something brought off by the imaginative employment of words and sentences and depends entirely on the ordinary meanings of those words and hence on the ordinary meanings of the sentences they comprise.” He argues that metaphors do not mean anything but the usual meaning and interpretation of the words. Metaphors do not convey propositions and they cannot be paraphrased. They can lead the reader/listener to insights but not express them.

The present work is twofold: it aims at analyzing the metaphors presented in astrophysical scientific texts, with regard to the way they are used to explain concepts, and at thereby analyzing the explanatory potential of the logical theories mentioned above.

Keywords: scientific discourse, metaphor, Davidson, Quine

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The Metonymic Basis of Interlingual Correlations

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Metonymy is generally regarded as a **trope** based on the whole-part relationship, e.g. *red whiskers* as a stylistic way of describing a red-haired male wearing whiskers. This transfer does not affect the meaning of the words *male* and *whiskers* – neither of them acquires the meaning of the other. Another type of metonymy is **language metonymy**, which contributes to the development of word meaning and thus to polysemy, e.g. *glass*₁ as a material and *glass*₂ as a tableware item made of this material. Such metonymic relations within word meaning are usually noted in lexicographical sources.

Linguists also distinguish various types of regular metonymic transfers based on different types of relations, such as author-work, e.g. *Byron* as a person and as his works (*I like to read Byron*, i.e. *I like to read poems by Byron*), or contiguity in space, e.g. *The room turned silent*, where the spatial meaning of the word *room* extends to the people in the room. This latter type of metonymy is usually called **conventional metonymy**. In contrast to language metonymy, conventional metonymic transfer does not involve word-meaning development or acquisition of the new meaning, i.e. the word *room* does not acquire the meaning “people in the room”.

Cognitive linguistics considerably extends the way metonymy has traditionally been regarded. Within its framework, metonymy is not a secondary semantic phenomenon anymore, but the means of meaning representation and the mechanism of cognitive conceptualisation. Metonymy is regarded as a shift within a conceptual domain or within a domain matrix, e.g. *Moscow sent a note to Washington*, where the part substitutes for the whole within a single domain.

This paper focuses on metonymy as a linguistic and conceptual phenomenon. It also interprets predicative metonymy as a cognitive mechanism that underlies the change of perspective in conceptualizing the situation, which enables us to introduce the concept of **interlingual metonymy**. Research reveals that metonymic correlations can exist not only within a given language system, but between languages, as well. There are two basic types of metonymic transfers concerning the predicate sphere: causal metonymy, e.g. *He sneezed the tissue off the table*, where the predicate indicates the action of the subject and the effect of his action, and adverbial metonymy, e.g. *He tiptoed into the room*, where the predicate describes not only the action, but implicates its attendant attribute.

Keywords: language metonymy, conventional metonymy, conceptualisation, conceptual metonymy

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Difficulties in Processing Metonymic and Literal Meaning: An Eye-tracking Study in Turkish

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Figurative language, especially metonymy, is very common in daily language use. A straightforward definition of metonymy can be articulated as “understanding one thing in terms of something else” (Lakoff & Johnson, 1980: 171), where this understanding goes beyond a literal mirroring (Lakoff, 1987). Thus, the underlying cognitive processes are handled at the interface of language and thought. While metonymies perform rhetorical functions, they also perform an essential role in speech production and understanding. The difference between the processing efforts associated with metonymic and with literal meaning has recently been one of the important research areas for both linguists and psychologists. However, there is only weak evidence that metonymies are hard to process, in comparison with literal controls (Frisson & Pickering 1999).

The present study therefore aims to shed light on whether there is a meaningful difference between the difficulty of processing metonymic as opposed to literal meaning, and in addition, it asks whether there is a difference between the time elapsed in processing source-target and for part-whole metonymies. Two experiments are designed for this purpose; one to measure differences in the processing of metonymic and literal meaning, and the other to analyse whether the processing effort between these two types of metonymy differs. In the first experiment, one sentence has a metonym (*EVi gelecek hafta taşıyoruz.* – “We are moving HOUSE next week.”), while the other includes the same word, but requires a literal interpretation (*Bu EV çok eski.* – “This HOUSE is very old.”). In the second experiment, we utilized metonyms having either source-target relationships (*ÇAYı ocağa koyarmısın?* – “Can you put the TEA on the cooker?”) or part-whole relationships (*Herkes başının üstünde bir ÇATI olmasını ister.* – “Everybody wants to have a ROOF over their head.”).

The subjects of the study consisted of 25 young adults between the ages of 20 and 25, all of whom were Turkish monolinguals. To analyze the participants' eye movements, a table-mounted Tobii t120 eye tracker and accompanying software were used to determine the differences in processing. The analysis was carried out via fixation counts and total fixation duration on the words that contain metonymic meaning, and the processing difference between literal and figurative meaning and the time elapsed for processing the two metonymy types were examined using Mixed-Design ANOVA.

One important limitation is that only two types of metonymies are used. Despite this, we nevertheless regard our findings as generalizable to other types of figurative language, and providing solid grounds for extrapolating these results.

Keywords: metonymy, language processing, literal meaning, figurative language

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The Semantically Extended Uses of Body Temperature – A report on a small cross-linguistic survey

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In this talk we will present a linguistic study into the use of temperature in body parts as a source domain in metaphorical and metonymical expressions. Our data come from Swedish and English (both Germanic languages), Japanese (Isolate), Chinese (Sino-Tibetan), Kannada (Dravidian) and Ibibio (Niger-Congo). These languages differ as to which body parts can be associated with temperature states to form extended meanings, and also as to what these extended meanings are.

For instance, in Ibibio, to say about an adult that they have a "hot head" means that they are 'daring' – while a child with a "hot" head is 'naughty and stubborn'. In Japanese and English, a "hot head" is associated with anger, while in Kannada the same combination is connected with experiencing high levels of stress. Swedish attaches no metaphorical meaning to a "hot head" – but to "keep one's head cold" means to 'stay calm'. The same association between a "cold head" and calmness can be found in English and Japanese.

When it comes to semantic extensions of combinations of temperature words and body-part words, both the existence and the absence of cross-linguistic patterns of meaning tell us something about the human conceptualization of temperature. Cross-linguistic patterns can be expected, on the grounds that temperature sensations are fundamentally embodied experiences that are central to all human cultures. The warmth and cold of our surroundings can be life-sustaining or life-threatening; body temperature is important in gauging health; and the temperatures of food, water and other things we touch are ever-present concerns.⁴ Temperature sensations are also inherently scalar in nature: when used as source domains, they can be intuitively mapped onto other scalar phenomena, such as emotions of varying intensity.

Yet there is a great deal of diversity as to which target domains the temperature expressions map onto. Apart from universally shared embodied sensations, culturally specific factors play an important role in the cross-linguistic extended uses of temperature terms. An example is the linguistic remnants of the Ancient Greek and Indian hot-cold-dry-moist “Humoral Theories”.

Here, we will argue that there are certain basic conceptual metaphors, based on fundamental human bodily needs, that show up in the way languages associate temperature in body parts with extended meanings. Based on this six-language study of extended uses of body temperature, we suggest two conceptual metaphors, slightly — but importantly — amended from Grady (1997). The first is the combination of body parts and temperature metaphors to encode that EMOTIONAL CONTROL IS COLD and LACK OF EMOTIONAL CONTROL IS HOT. The second opposition is one between UNFRIENDLINESS AND UNCARING IS COLD and FRIENDLINESS AND CARING IS WARM.

Keywords:

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⁴ Koptjevskaja-Tamm (2006) has shown that in many languages, these three different kinds of temperature perception — ambient temperatures, personal-feeling temperatures and tactile temperatures — are lexically or morphosyntactically distinct from one another in many languages, while other languages conflate them.

Does Metaphor Use Increase “Geological Time Scale” Comprehension? An Exploration

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Geology is one of the major branches of science and involves many abstract concepts. Many geological processes operate on time scales measured in millions of years. Learning geological concepts involves a highly analytical and imaginative exercise, moving from concrete macro experience to highly micro components. Teachers have long known that most geology students have difficulty in successfully grasping geological concepts. The earth is 4.6 billion years old and has been shaped by processes that operate on time scales measured in hundreds of millions of years. Deep time corresponds to the bulk of the history of earth. The concept of the geological time scale is abstract and complex.

Understanding geological time thus requires more than simply memorizing the names of eras and epochs. Moreover, the use of inappropriate instructional strategies to teach the concept can give rise to misconceptions. A review of the relevant literature shows that instructional metaphors can be effective thinking tools for the attainment of a firm grasp of concepts in geology and provide a bridging between what is known and what is unknown. They can effectively serve to improve reasoning and enhance creative thinking. Many studies have suggested analogy- and metaphor-based activities as an effective way for students to visualize the magnitude of geological time (Pyle 2007). Richardson (2000) and Helmer and Repine (2002) have advocated equating geological time with a certain physical distance, whereas Everitt, Good and Pankiewicz (1996), along with Nieto-Obregon (2001), have suggested activities that allow students to translate geological time into a time span that they are more familiar with, such as one calendar year. Ritger and Cummins (1991) proposed that students be given freedom to choose their own metaphors for geological time, increasing the relevance of the activity to their own lives.

Gould (1987:3) writes, “Deep time is so alien that we can really only comprehend it as a metaphor”. He convincingly demonstrates that two metaphors — “time’s cycle” and “time’s arrow” — are necessary for us to understand deep time and to make sense of the earth history and record. The early geologist James Hutton held the belief that the earth is “a machine ...constructed as a stable abode for life” (1795:74). His treatise was not shaped by empiricism and fieldwork, but by this metaphor.

Even for adult learners, there is no substitute for a metaphor or a physical model of the earth’s history in bringing home the vast scale of geological time. Thus it can be said that a technique for making geological time tangible in human terms is to create a metaphor for Earth’s history that compresses geological time into a scale that the human mind can comprehend. The present study therefore sought to find out how effective metaphor-based activity would be on the

achievement of undergraduate students in comprehending the concept “Geological Time Scale” if it was applied and incorporated in teaching.

The psychosocial developmental stages of human beings were taken as a metaphor. The pre-test/post-test Non Equivalent Group Design was selected for the study, where experimental and control groups were naturally assembled as groups from the same class. The sample was drawn by using the stratified random sampling method. The experimental group was taught via the metaphor-based activity and the control group was taught through the prevailing conventional method. Both groups dealt with the same ‘Geological Time Scale’ unit from the geological textbook prescribed for the undergraduate students of the University of Kerala. A pre-test and a post-test were administered to both groups before and after the experimental treatment. ANOVA was used for finding significant mean differences in the pre-test, post-test and gain in the score of students in the control and experimental groups. ANCOVA was used for finding significant adjusted post-test mean differences between the control and the experimental groups.

The study revealed that experimental and control groups (taught through the metaphor-based activity and the prevailing convention method, respectively) both gained significantly. But the metaphor-based activity was more effective than the conventional method, as the difference favors the group which received instruction through the usage of the metaphor activity. Based on these findings it may be concluded that the metaphor-based activity made geological time scale comprehension relatively easy and the learning of geology more effective. To conclude, this study explores the functional benefits of metaphor in promoting deeper understanding and enriching educational experiences.

Keywords: geological time scale, psychosocial developmental stages, metaphor

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◆

“Figure Me”

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This presentation will draw from a method that I have developed over the past three years while teaching “American Memoir” at Franklin & Marshall College, Lancaster Pennsylvania. The method is anchored in the way contemporary memoirists use descriptions of landscape — particularly of landscape limits — to trace the writing moment to the horizon, where they “figure” their stories in imaginations of what the eye cannot see. Last fall, we used excerpts from Mira Bartok's *Memory Palace* to “model” how such descriptions give way to imaginative analogs for the stories of memoir. Bartok draws connections between the blind or hidden elements of landscape and the memories that reappear in landscape figures, sometimes with humor (imagining bears sleeping in frozen tundra sparks her desire for her insomniac husband to fall to sleep).

This presentation will discuss how a descriptive passage becomes a “figure of passage,” as, bounded by what the eye cannot see, Bartok and other memoirists *imagine* what the landscape holds beyond reach and out of sight. We can use Bartok or any one of a number of award-winning memoirists (Nic Flynn, Maureen Murdock, Patti Smith) to demonstrate how I to help students use landscape elements as analogs and figures for what they can't see — elements of their past that they thus call forth in the writing moment. Students develop temporal texture in their stories by following Bartok's example — by tracing the writing moment in descriptions that chart “fields” of objects and people all the way to the horizon. We will also consider the use of “Workshop Studio” methods of “streaming” (stream-of-conscious writing), which are used to unearth links between what students see in front of them and what they imagine as connections to their memoirs-in-process.

COMPUTERS ARE HUMANS: On conceptual metaphors in the semantic field of computers and the Internet in Polish and English

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The aim of this paper will be to explore metaphorical expressions used in the unofficial variety of the Polish language to be found in the area of computers and the Internet. The study is based on a corpus compiled and analyzed by the present author; it consists of short informal texts (entries) taken from Polish Internet message boards devoted to computers and the Internet. The forums taken into account include *ForumBajt* (<http://forumbajt.pl/>), *ForumKomputerowe* (<http://forumkomputerowe.pl/>), *ForumPC* (<http://www.forumpc.pl/>), *ForumFastPC* (<http://www.fastpc.pl/>), *ForumTweaks* (<http://www.forum.tweaks.pl/>), *ForumPClab* (<http://forum.pclab.pl/>) and *ForumPecetowec* (<http://pecetowiec.pl/>). Altogether, the corpus comprises around 400,000 words. Additionally, the constructions found in the corpus will also be checked (particularly for their frequency) in the *National Corpus of Polish* (<http://www.nkjp.pl>).

For comparative purposes, the equivalent English constructions will also be sought for in English Internet message boards (e.g. *Computer Forum*, <http://www.computerforum.com>; *Computer Forums*, <http://www.computerforums.org/>) and English corpora, particularly the *Corpus of Contemporary American English* (<http://corpus.byu.edu/coca/>).

The metaphors found in the corpus will be discussed within the cognitive framework (Lakoff & Johnson 2003; cf. also Kövecses 2010). As an example, one of most frequent conceptual metaphors found in the corpus is COMPUTERS ARE HUMANS, e.g.:

Mój komputer został zainfekowany '[lit.] My computer got infected'

Mój komputer złapał wirusa '[lit.] My computer caught a virus'

Plik jest zdrowy '[lit.] The file is healthy'

System jest wyleczony '[lit.] The system is cured'

Other conceptual metaphors found in the corpus will also be discussed (including e.g. COMPUTERS ARE BUILDINGS, THE INTERNET IS A BUILDING and COMPUTER PROGRAMS ARE HUMANS). They will be discussed both qualitatively and quantitatively; among other things, their frequency and distribution will be discussed.

Special attention will be devoted to the influence of English upon conceptual metaphors (in the domain of computers and the Internet) in Polish. In other words, we hope to show to what extent conceptual metaphors in Polish are shaped by (or even directly copied from) English.

Keywords: conceptual metaphors, corpus linguistics, borrowings, loan translations, Internet message boards, computers and the Internet

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Lakoff, George & Mark Johnson. 2003 [1980]. *Metaphors We Live By*. Chicago: Chicago University Press.
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A Cosmopolitan Re-Vision of the Metaphor of ‘Home’ as Nation in Caryl Phillips’s *A Distant Shore*

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In the introduction to his collection of essays *A New World Order* (2001), Caryl Phillips analyses what he describes as the emergence of a “new world order” in the twenty-first century, in which, according to Phillips, the identity conflicts caused by an unfixed sense of “home” that have marked his life and creative work can be partially resolved. In a global age marked by the rapid increase in migratory movements, this order is regarded as resulting from the collapse of the colonial and postcolonial models, with their focus on the expansion of the nation-state and on nation-building processes, respectively, processes that exclude those individuals constructed as the Other. Phillips’s use of the vocabulary of home and family as metaphors for the nation recurs in a number of his fictional works, and these terms are also often used in traditional socio-historical constructs of the nation as a community of individuals that share the same “origin or descent” (Hobsbawm 1990:15).

As suggested in the aforementioned introduction, Phillips has struggled throughout his life and writing career to expose the fallacy of these traditional constructs of the nation, and does so by re-examining its metaphors in his fiction. The aim of the present paper is to analyse how *A Distant Shore* (2003) engages with this new order, characterised by the inextricable interrelationship between postcolonialism and globalisation, so as to re-construct the metaphor of home as nation within this new context, but from a cosmopolitan perspective. For this purpose, new cosmopolitan theory, which has recently developed as a critical response to the effects of globalisation, will be applied in order to show that such an approach reveals aspects of Phillips’s writing that remain mostly obscured when analysed from a more traditional postcolonial framework.

Keywords: Home, *Heimat*, globalisation, postcolonialism, cosmopolitanism

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Workshops

These workshops are included in the University of Stockholm's **2013 Metaphor Festival** (www.english.su.se/research/metaphorfestival).

Convener: *Bo Pettersson, University of Helsinki*

Session 1: Extensions of Metaphor

Literary Allusifying Metaphor

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This paper will test the validity of the concept of allusion as metaphor, terming it *allusifying metaphor*, by analogy with *personifying metaphor*. This viewpoint, that of allusion as metaphor, stands in contrast to Andrew Goatly's *allusive metaphor*, a metaphor which alludes.

The idea that allusion functions as a trope, a trope that analogically is closest to metaphor, has also been suggested by the classicist Gian Biagio Conte, who has examined allusion in Latin poetry by Virgil and Ovid. Allusion in classical Japanese poetry and poetic prose may be described in a similar way.

Andrew Goatly states that “allusion, or quotation, is a means of creating large-scale metaphors, in which any aspects of the source and host works are made available for comparison.” Consequently, Goatly puts strong emphasis on allusion as a *means* of creating metaphors, as well as the comparison aspect of metaphor, which is also an important part. However, this metaphor theory of allusion is not developed further, and is restricted to what is referred to as allusive metaphor or metaphorical allusion. I would therefore like to go a step further and argue that allusion is metaphor in the sense that the creational process of allusion is metaphorical; like metaphor, the allusive process is basically that of expansion and transfer of

meaning, so it should not be impossible to introduce a term like *allusifying metaphor* – by analogy with Goatly’s term. If allusive metaphor and metaphorical allusion refer to the more passive notions of means of creating metaphor, allusifying metaphor, in contrast, is a notion that actively alludes, in the same way as personifying metaphor actively personifies.

Through examples from classical Japanese poetry and poetic prose such as *Kokin wakashû* (Anthology of Poems, Old and Modern, beginning 10th century), *Ise monogatari* (Tales of Ise, 10th century), *Genji monogatari* (The Tale of Genji, 11th century) and *Shin kokin wakashû* (New Anthology of Poems, Old and Modern; beginning 13th century), a comparative poetics of literary allusifying metaphor will be outlined and tested.

Keywords: metaphor, allusion, allusifying metaphor, allusive metaphor, metaphorical allusion, classical Japanese literature, classical Japanese court poetry

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Metaphors and Pataphors in the Plays of Harold Pinter

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“A metaphor. Things are looking up.”

The **pataphor**, invented by musician Pablo Lopez, has been defined as an assumption built on an assumption or an extended metaphor that creates its own context. Harold Pinter’s plays provide analogues to recognizable situations, where characters speak “a familiar language in an unfamiliar way” (Regal: 1994:1), creating contexts that may be regarded as pataphors. Thus, *The Birthday Party* (1958), the occasion for which is based on the false assumption that it is Stanley’s birthday, reduces a number of the adults to acting like children before turning into a nightmarish situation in which there is much to lament and nothing to celebrate. Similarly, *The Caretaker* (1960) creates tension between the two meanings of *to take care* (i.e. ‘to care for’ and ‘to show caution’), as Davies, a tramp, appears to be appointed to the position of caretaker in a private house. Just as there is no evidence in the former that the main character actually has a birthday on the day the action takes place, in the latter, it is highly unlikely that the two brothers, Aston and Mick, who appear to be the only two residents, *need* a caretaker.

Another of Pinter’s early plays, *The Hothouse* (1959), takes place in a mental asylum, but extends the analogue and euphemism of a greenhouse within a situation that becomes increasingly absurd and where nothing is nurtured and much is destroyed. The title of one of Pinter’s last plays, *No Man’s Land* (1974), refers not to the strip of land fought over by the British and the Germans in WWI, but to an imaginary space in the mind of one of the main characters, a place where nothing ever moves or changes.

This paper aims to show that one way of characterizing Pinter’s special use of language and his unique approach to drama lies in his subtle extension of metaphors from the plane of familiarity to that of the absurd.

Keywords: pataphor, Pinter, absurd

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Session 2: Connections and Interactions between Different Types of Figures of Speech

Hyperbole, Metaphor, Simile and Irony: A constellation of connections

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This talk brings together some recently-surfacing links that hyperbole has to metaphor, simile and irony, and thereby starts to bring hyperbole, irony and simile into a unified analysis framework that the author has started to develop elsewhere (Barnden 2010). Currently, the framework is limited to metaphor and metonymy. The main claim is that metaphor and metonymy are, merely, fuzzily-delineated overlapping regions in a space defined by various underlying dimensions (including similarity and contiguity dimensions, but going beyond them). This multi-dimensional view enriches one-dimensional, spectrum views of the metaphor/metonymy distinction as espoused by, e.g., Radden (2002). However, this talk adds a hyperbolicity dimension to the framework, given the well-known hyperbolic nature of much metaphor and some metonymy. Hyperbole as a linguistic figure then rests largely on hyperbolicity, but can exploit other dimensions.

But hyperbolicity is also involved with metaphor and simile in a different way. In a recent paper (Barnden 2013), a previously unexplored way of interpreting non-literal X-is-Y sentences such as (S) “Big government is show-business” was presented — namely, taking (S) as a hyperbolic way of getting the effect of a corresponding heightened simile, (SH): “Big government is remarkably like show-business.” This **likeness-hyperbolic** interpretation route is supplementary to (rather than replacing) existing metaphor accounts, including existing views of metaphor as abbreviated simile, wherein sentence (S) is equivalent to the ordinary, non-heightened simile (SNH) “Big government is like show-business” (e.g., in Fogelin’s 2011 account). The likeness-hyperbolic interpretation route satisfyingly explains intensification as in “Big government isn’t merely like show-business, it is show-business”, in the face of evidence (notably in Chiappe & Kennedy 2000) that, for instance, (S) does not inherently convey more likeness than its corresponding simile (SNH).

The likeness-hyperbolic route is conceptually distinct from the often-noticed hyperbolic effect arising from intense metaphor/simile source terms, as in a “maelstrom” of problems. Also, likeness hyperbole is but a special case of a general hyperbolic phenomenon, another special case being part-size hyperbole as in “Hang-gliding is Mike’s life.”

The talk also starts to bring irony into the above dimensional framework, via hyperbolicity. As recently shown elsewhere (Barnden 2012), pretence-based theories of irony

(e.g., by Currie 2006) provide a special, unexplored hyperbolic effect in irony, depending on how much conceptual anomaly the pretence involves. This is distinct from irony's well-known hyperbolic effect when intense lexis is used (e.g., ironically applying “genius” to someone who has merely been somewhat stupid). The presentation will briefly discuss developments of this account.

Keywords: hyperbole, metaphor, simile, irony, metonymy, underlying dimensions.

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Metaphors We Think By!
Discourse Analysis of Metaphor in Malaysian English
Newspapers: Metaphors as relevance maximizers

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The present study is a discourse analysis of the metaphors in the headlines of English-speaking Malaysian newspapers. More specifically, the study will attempt to prove that metaphors are used in newspaper headlines as a tool to maximize the relevance of the content of the newspaper article to the readers/audience. The rationale behind this assumption is the fact that the role of metaphors is to project inferences from the source domain(s) to the target domain. Whatever maximizes relevance to the readers and makes the news more appealing with the least possible effort is greatly encouraged and recommended.

To achieve this goal, the study will be based on the theoretical framework of Sperber and Wilson's Relevance Theory (1986, 1998). The theory of discourse analysis and schema theory will be discussed and evaluated as well, in light of their contribution to the linguistic analysis of metaphors in newspaper headlines. The present study seeks to emphasize and prove the complementary nature of these theories of language. There is no one single theory that fully accounts for all types of linguistic data.

One of the best ways to understand how people think is to read their daily newspapers. Newspapers are a mirror that reflects readers' hopes, aspirations and ways of thinking. The means that is used to convey these reflections is language. In other words, the linguistic patterns used in newspapers are loaded with the social and psychological information of the particular (segment of the) nation or society. Metaphor is the linguistic expression of a cross-domain mapping in thought, so the present study will attempt to tackle the sources of the conceptual metaphors in its newspaper headlines.

Here are some examples from the Malaysian English-speaking The Star (issues between 25 December 2012 and 10 January 2013). The first sentence in each set is the actual headline, the second is the source domain, and the third is the suggested conceptual metaphor:

Merry, Merry Business
(cf. Merry, Merry Christmas)
Christmas is Business

Guilty as Shared
(cf. Guilty as Charged)
Sharing (information) is a crime

War of Words over Awards

(cf. war of/by weapons)

(Parliamentary) Debate is War

This study will seek to tackle the following questions:

- 1) What is the best theory (or theories) that accounts for metaphors in the headlines?
- 2) Are the newspaper headlines considered a genre?
- 3) Are the newspaper headlines considered a discourse?
- 4) How far can the metaphor in the headlines be seen as a relevance maximizer?
- 5) What are the domains/ fields that the metaphors are drawn from?

Keywords: discourse analysis, genre analysis, relevance theory, metaphor, newspaper headlines

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Metaphor and Emotions: A semiotic approach

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The metaphor, present everywhere in life, has been studied by many different theorists. Semiotics – the field which studies systems of signification– proposes a new theory to examine this figure. Inspired by Ferdinand de Saussure, semiotics eliminates the reference from its conception of 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. This means that 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 of the speaker.

On the other hand, semiotics defines a new method for studying the emotions, which is based on observable phenomena such as the body of the subject, rhythm, modalities, figurative entities, temporal data, etc.

Our main question in this paper will be the following: who does metaphor produce emotions in in different types of discourses? Concretely, in this paper, we will try (i) to explain the principles of the semiotic theory as regards figures, especially metaphors; (ii) to explain the

principles of the semiotic theory as regards emotions; (iii) to see how these two theories are related, and thus how this figure can produce emotions in discourses.

Keywords:

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Language and Culture in Translating *Romeo and Juliet* into Arabic: The impact of metaphor on young receptors

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This research is concerned with translation as a means of communication between different cultures, a tool that can serve as a vehicle for ideas, customs, perspectives and ideals of the ‘Other’ represented in the source text/language, making this ‘Other’ and his/her culture more accessible and closer to the ‘Self’ represented by the receptor text/language. The paper itself deals with translating for a specific audience: children and young adults, particularly in the Arab world. Until recently, translating for children has been ignored, because writing for children was, per se, not considered as real literature. Actually, the material described as “children’s literature” was composed of books which were originally written for adults and were later simplified or shortened so as to be suitable for children, as in the case of *Oliver Twist*, *Alice in Wonderland*, *David Copperfield*, *Gulliver’s Travels*, etc. The book discussed here belongs to this category: It is Shakespeare’s most famous play about love and vendetta. Written in the 17th century to be read by and played before an adult audience, *Romeo and Juliet* has been translated into many languages, including Arabic. However, due to linguistic and cultural factors, most of these translations were not faithful; they were, rather, adaptations of the original play.

This paper questions, on the one hand, the choice of this play for inclusion in children's literature in the Arab world, and on the other hand, it studies the translator's choices and strategies in dealing with culturally specific terms and concepts. The paper deals equally with the problems posed by metaphor and the strategies adopted by the translator when rendering figurative style into Arabic for a young audience, particularly when we know that Arabic is a language that has little in common with English. To what extent did the translator succeed in preserving the metaphorical dimension of the source text and to what extent did he manage to reach his audience?

Keywords: Language, culture, metaphor, Arabic, English, translation



Metaphor Modeling of Bird Flu in News Discourse

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This study investigates the use of conceptual metaphors in a corpus of news text articles on bird flu in German (*Die Welt, Die Zeit*) and Russian (*Rossiyskaya Gaseta, Argumenty i facty*) newspapers, published between 2003 and 2011, for a total of 2518 metaphorical expressions, 1682 in German and 836 in Russian. All of these metaphors were identified according to the Metaphor Identification Procedure (MIPVU) (Steen et al. 2010).

In our study, metaphor modelling is used: the metaphor model is specified as a conceptual domain which contains elements connected by different relations. The analysis of the conceptual metaphor model reveals two main conceptual domains, i.e. MAN and NATURE.

The most productive domain in both the German and the Russian newspapers is MAN, which consists of such basic metaphor models as **Man as a Social Subject** (30.5% in German and 38% in Russian) and **Man as a Human Being** (35.5% in German and 30% in Russian).

The metaphor domain NATURE is significantly less frequent in both discourses. It consists of two basic metaphor models, i.e. **Inanimate nature** (27% in both German and Russian) and **Animate nature** (7.5% in German and 5% in Russian).

In addition to conceptual metaphor modelling, we divided all of the metaphors into conventional and novel ones, following Steen et al. (2010). It turns out that the conventional metaphors predominate in all the news texts on bird flu in this study (77% in German and 69% in Russian). These conventional metaphors primarily belong to such metaphor submodels as **Professional Activity** (*Navigation, Fancy-work*), **Politics and War** (*Military Activity*), **Housekeeping** (*Domestic appliances*) (all of which are part of **Man as a Social Subject**);

Physiology (*Motions and Movements*) (a subset of **Man as a Human Being**); **Natural Phenomenon** (a subset of **Inanimate nature**).

Novel metaphors occur more frequently within the following submodels: **Professional Activity** (*Professions, Hunting*), **Politics and War** (*Army, Military Activity*), **Culture** (*Education, Game*) (part of **Man as a Social Subject**); **Physiology** (*Motions and Movements*), **Psychology** (*Interpersonal attitudes, Behaviour*) (part of **Man as a Human Being**); **Animals** (a subset of **Animate nature**).

The quantitative analysis shows a decrease in the general number of metaphors over time, but the decrease in novel metaphors is more significant than that of conventional ones.

The comparative analysis of German and Russian reveals similar trends in metaphor modeling of bird flu in the earliest phases of its outbreak, while differences in the metaphoric conceptualization of diseases appear later.

Keywords: conceptual metaphor model, conventional metaphor, novel metaphor, bird flu, news discourse

References:

Steen, Gerard et al. 2010. *A Method for Linguistic Metaphor Identification: From MIP to MIPVU*. Amsterdam: John Benjamins.



Eponymous Idioms in Finnish

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Idioms often carry indexical markers, e.g. unpredictable use of a grammatical category. In Finnish, there is a certain type of constructional idiom that even carries two indexes of idiomaticity: a proper name written as a common noun, and the plural marker for a single entity, e.g. *tehdä nixonit* ‘to do a Nixon [lit. Nixons]’. The easiest way of describing the general meaning of this constructional idiom is to compare it with its English semantic equivalent, i.e., *do a/an X(proper name)*.

The meaning of this eponymous construction is highly context-dependent: even the same idiom may have several different meanings. For example in [1], the author refers to the way in which these two presidents, Vladimir Putin and Urho Kekkonen (the president of Finland for over 25 years, 1956-1982), both succeeded in creating an impression of their being irreplaceable:

- [1] *Putin teki kekkoset.*
 Putin do+IMPF Kekkonen+PL
 ‘Putin did a Kekkonen.’

In [2], the leader of Palestine, Mahmud Abbas, *did a Kekkonen*, i.e., used his presidential power in order to dismiss the government in 2007, just as President Kekkonen had done a few times in Finland.

- [2] *Abbas teki kekkoset ja hajotti hallituksen.*
 Abbas do+IMPF Kekkonen+PL and dismiss+IMPF government+ACC
 ‘Abbas did a Kekkonen and dismissed the government.’

There is also a variant of this construction, where the whole name, written as one word, is used as a compound, *tehdä urhokekkoset*, ‘to do an Urho Kekkonen’, as in [3], where the author is referring to the way young Kekkonen buried the hatchet vis-à-vis the local communists and started to co-operate with them instead:

- [3] *Eri kansallisuuksien on tehtävä täällä urhokekkoset.*
 different nationalities must do here Urho Kekkonen+PL
 ‘Different nationalities must do an Urho Kekkonen here.’

These are only a few instances of the various meanings of the idiom *tehdä kekkoset* ‘to do a Kekkonen’. In this paper, the variation and function of Finnish eponymous idioms are analyzed through expressions such as *Kekkonen* and other names of well-known Finnish politicians. The data are collected from Internet discussion forums and newspapers.

Keywords: idioms, constructions, proper names

References:

Nenonen, Marja & Esa Penttilä. 2013. “Eponymous Idioms in Two Languages,” paper presented at the *Fourth Conference of the Scandinavian Association for Language and Cognition*, Joensuu, Finland, June 12–14, 2013.



Zadie Smith's Postcolonial Subjects in the World of Metaphors

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The presentation will be devoted to metaphorical visions of postcolonial subjects in Zadie Smith's novels. In these novels, numerous postcolonial protagonists with "blurred" identity and complex "double consciousness" find it difficult to cope with reality. Therefore, trying to avoid conflicts and disillusionment, they strive for peace of mind in different, sometimes desperate ways. Some of them oppose reality simply by escaping from it into metaphorical understanding of the world (*White Teeth*). Others use drugs or alcohol in order to regain dreams which comprise metaphors allowing them to inhabit new, friendly space (*The Autograph Man*). The metaphorical gap between racially mixed subjects and the assumed stage of assimilation they try to acquire makes their life even more complicated. Zadie Smith, herself of mixed origin, presents the characters of her novels in different lights but they all understand and create reality in a metaphorical way, which only helps them to survive. The metaphors are just one of the stages allowing the subjects representing biracial identity to avoid being "stuck" between two worlds and two realities.

Keywords: postcolonialism, metaphor, teeth, passage, in-betweeners, ethnicity, identity, blurred identity, diaspora

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Compositional Metaphors

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Metaphoric uses of words provide an interesting challenge for a compositional approach to meaning. Classical cognitive and formal approaches are based on very different assumptions about meaning, but share the assumption that metaphors should be treated as a pragmatic, non-compositional phenomenon (Searle 1993, Davidson 1984, Lakoff 1987, 1993). However, recent works suggest that this non-compositional analysis is problematic, as literal and metaphoric meanings appear to freely combine, in certain syntactic contexts. For instance, works within the *Generative Lexicon* formal framework have investigated how conjunctions can combine with either type of meaning (Pustejovsky, 1995, 2011). Works within the *Lexical Concepts and Cognitive Models (LCCM)* cognitive framework have investigated similar patterns, such as nominal appositive contexts (Evans, 2007, 2010). Examples [1] – [3] illustrate these patterns:

- [1] Mario is honest but a block of ice, sometimes
- [2] France, the nation
- [3] France, the land of wine

Example [1] shows that the adversative conjunction *but* can combine with an adjective and an attributive noun phrase (*honest*, *a block of ice*) that have a literal and a metaphoric meaning, respectively. Mario's honesty is contrasted with his detached emotive attitude, captured via the non-literal meaning of *block of ice*. Examples [2] – [3] show that the apposition of the noun phrases *the nation* and *the land of wine* to the noun *France* identify France with its being a nation (literal meaning), but also being a land that produces wine (metaphoric meaning). These examples thus suggest that literal and metaphoric meanings can combine seamlessly, at a semantic level of comprehension. However, as both frameworks only capture their respective sets of data, no unified and compositional analysis of metaphoric meanings exists.

The goal of this presentation is to offer such an analysis. We base our analysis on the integration of the *lexical concept selection* and the *co-composition* operation, from LCCM and Generative Lexicon, respectively. The first operation selects the specific non-linguistic concepts associated with a given word, and maps them onto a common conceptual category. Virtuous attitudes (*honest*) and emotive detachment (*a block of ice*) in [1] are selected as intellectual properties; legal status in [2] (*the nation*), and status as a wine-making location in [3] (*the land of wine*) are selected as statuses. The co-composition operation combines these concepts into more complex concepts (e.g. being honest but detached) and ascribes them to the relevant individuals: Mario and France, respectively. This unified analysis allows us to give a unified account of [1] – [3], and suggests that metaphoric meanings can receive a compositional analysis.

Keywords: LCCM theory, Generative Lexicon, compositional metaphors

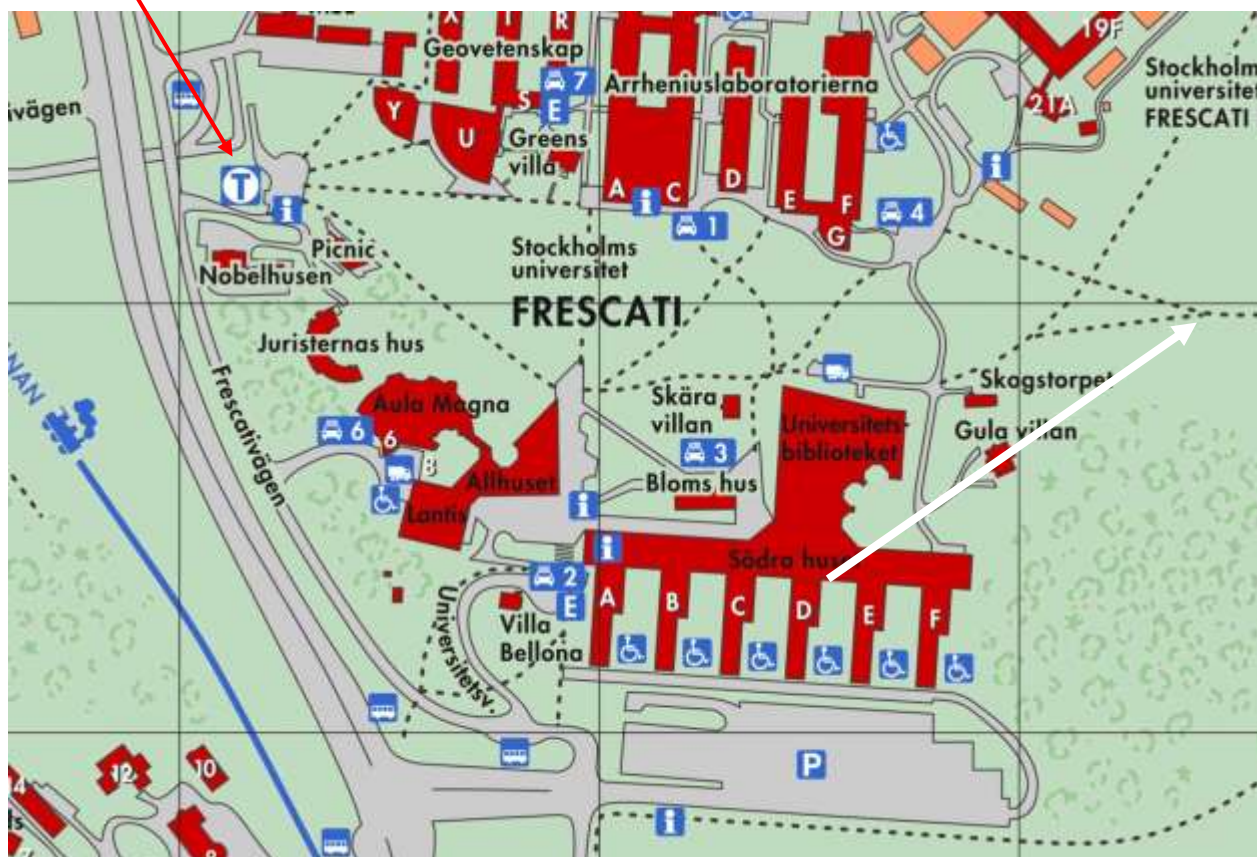
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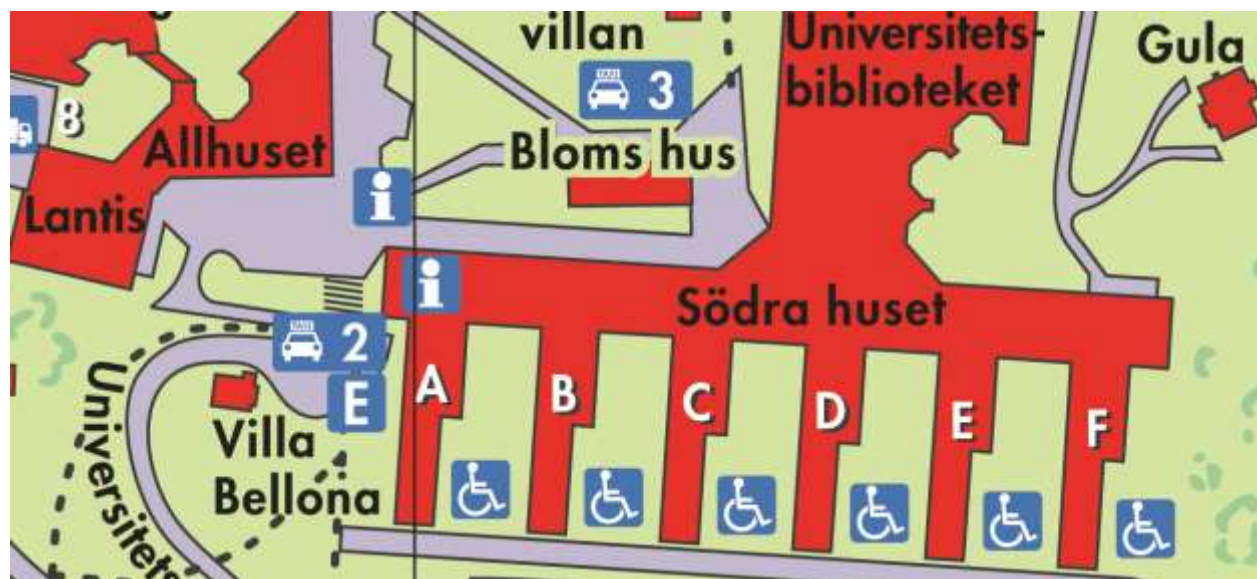
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All seminars and workshops are in the large complex called “Södra huset”, sections E & F.

T-bana (underground station)



The white 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 buildings E and F.

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