

The Stockholm 2015 Metaphor Festival

Thursday August 27

Friday August 28

Saturday August 29

Abstracts

Department of English
Stockholm University

Table of Contents

Abstracts: Plenary Speakers

Christian Burgers	Figurative Framing: Shaping public discourse through metaphor, hyperbole, and irony	4
Mark Turner	Multimodal Conceptual Integration Networks	5

Abstracts: Presentations

Marina I. Agienko	Creative Metaphor in the Light of Cognitive Theory	6
Mariangela Albano	French Proverbs: Treatment of figurativeness by Italian students	7
Abdullah Albarakat	Why Can't Teachers Take It In Their Stride: Introducing figurative language too abstractly or too literally	9
Ksenija Bogetic	<i>Losing the battle</i> : Metaphorical conceptualizations of language in Serbian print media discourse	10
Marianna Bolognesi & Romy van den Heerik	Visual Metaphor: An online corpus and a model of analysis	11
Małgorzata Brożyna	Metaphor as an Object of Empirical Analysis: A research procedure	12
Britta Brugman, Christian Burgers, & Gerard Steen	The Classification of Political Frames: A metaphorical perspective	14
Britta Brugman, Kiki Renardel de Lavalette, Christian Burgers, & Gerard Steen	Hyperbole Identification Procedure (HIP): An introduction	15
Vincent Chang	Figurative Speech, Poetic Effects and Emotions in Advertising Language	17
Iliana Čutura & Marina Janjić	“Be the Owner of Your Life” – Metaphors in popular psychology	18
Alexandra Fefilova	Metaphorical Models in the Sphere of “Företagsförvärv och Samgående”[Business Mergers and Acquisitions]	19
Luzia Goldmann	Is There a Metaphor? A multi-theoretical reading of “anyone lived in a pretty how town”	20
Stina Jelbring	The Problem of Literal Meaning versus Metaphorical	22

	Meaning	
Marlene Johansson Falck	Bridging the Gap between Conceptual Metaphor and Embodied Experience	23
Marlene Johansson Falck & Carita Lundmark	<i>Tunnelling, Towering, and Bridging: The Figurative and Non-Figurative Use of Converted Verbs</i>	24
Anna Kryvenko	“You’re taking his comment a little literally”: Blame avoidance in institutional discourse	25
Amy Pei-jung Lee	From Molecule ‘Hands’ to Figurative HAND	27
Timo Lothmann & Tatiana Serbina	Grammatical Metaphor and Conceptual Metaphor in Political Discourse: A reconciliatory approach	28
Carita Lundmark	What Makes a Good Pun: A corpus analysis based on metacomments	29
Iraj Montashery	Waves as a Metaphor for Narrativity-Identity /Anarrativity in Virginia Woolf’s <i>The Waves</i>	31
Mariana Montes & Elena del Carmen Pérez	Metaphorical Uses of Temperature in Spanish and Italian	32
Izabela Morska	Debt as a Metaphor	33
Elena Negrea-Busuioc & Diana-Luiza Dumitriu	The EuroChampions Fight for You! Sports metaphors in the 2014 EP elections in Romania	34
Alireza Nosrati	“From the Tooth Stump”: Exploration of Metonymic and Metaphorical Problematic Cases in Figurative Layers in the Language and Discourse of the ‘Ka’ Tribe	36
Alireza Nosrati	“What is Oblomovism?”, Story and/or Theory: Metaphor/Metonymy in theoretical thinking logic	37
Agnes Ada Okpe	Metaphor in Partnership with Business Executives	39
Peter Ochefu Okpeh	Metaphor and Ideology in Nigerian Pentecostal Christian Discourse	40
Maria Papadopoulou	All the World’s a Cloak: Weaving metaphors as conceptualizations of space in Ancient Alexandria	41
Joanna Redzimska	Metaphorical Frames as Key Strategies in Explaining a Culture: A pragmatic-cognitive analysis of the “Polish Village Church” metaphorical frame	43
Martin Regal	From the Wars of the Roses to Climate Change: Internal Exploration and Propagation of Metaphors in G.R.R. Martin’s <i>A Game of Thrones</i>	44
Kiki Renardel de Lavalette	How to Identify Moral Language in Presidential Speeches: A comparison between two methods of corpus analysis	45
Mehdi Sabzevari	Using Figurative Language in Farsi Idioms Involving Human Body Parts	47

Mathilde Savard-Corbeil	Marcel Duchamp's Language: Deconstructing the meaning of the image	48
Misuzu Shimotori	A Sense of Characters: Expressing irony by orthographic deviance in Japanese	49
Mohammadamin Sorahi & Taherehbeigom Nazemi	A Cross-Cultural Study of Sadness Metaphors: When sadness is a processed food!	51
Garrett Stewart	Syllepsis and the Metaphorics of Grammar	52
Pamela Vang	Metaphor and Metonymy as Means of Identity Building: A longitudinal investigation into advertising in the oil industry	53
Christina Weiler	The Roots of Cognitive Metaphor Theory in Johann Gottfried Herder's "Treatise on the Origin of Language"	55
Carla Willard	Hidden History: Transforming the voice of mourning to the historical stage in Phillis Wheatley's elegies	56
Lixin Zhang	The Narrative Configuration of Metaphor and the Study of Discourse Order in Diplomatic Dialogue	57

Abstract: Workshop

Andrew Goatly (Chair)	Workshop on Metaphoricity	59
-----------------------	---------------------------	----

Abstracts: Poster

Svetlana Mishlanova & Ekatarina Morozova	Jazz Music Metaphors in English and American Mass Media	60
--	---	----

Campus Maps

Frescati Campus	The main University campus, including the South House	61
The "South House"	<i>Södra huset</i> : Where the Festival is being held	62
The Faculty Club	In the main campus area, near the <i>T-bana</i> (underground) station	62

Figurative Framing: Shaping public discourse through metaphor, hyperbole, and irony

Christian Burgers

VU University Amsterdam (The Netherlands)

c.f.burgers@vu.nl

In public discourse, speakers often combine different types of figurative language (metaphor, hyperbole, irony) into one frame. A famous example from a Dutch perspective is a statement by the right-wing politician Geert Wilders in which he talked about a “Tsunami of Islamization” in the Netherlands. This frame builds on a conventional metaphor comparing immigration to waves, which is subsequently exaggerated through hyperbole into the greatest wave imaginable: a Tsunami.

While such combinations of metaphor, hyperbole and/or irony (“figurative frames”) are used to construct and evaluate public discourse, current theories and research typically only consider one type of figuration in isolation. However, many of these figurative frames may derive their power from specifically combining types of figuration (metaphor, hyperbole, irony, cf. Burgers, Konijn, Steen & Iepsma, in press; Colston & Keller, 1998; Hellsten, 2003; Veale, 2013). Therefore, I introduce “figurative framing” as a perspective to study the occurrence, power and evolution of combinations of figurative-language types. In doing so, I combine theories from the fields of linguistics (on figurative language) and communication (on framing).

In this talk, I will explicate why and how metaphor, hyperbole and irony serve as framing devices, and show the prevalence and power of figurative frames in public discourse across societal topics. Throughout the talk, I will connect figurative frames to the four key processes in framing research (Scheufele, 1999). These are: (1) frame building (i.e., the process through which journalists construct different frames; Brüggemann, 2014), (2) frame setting (i.e., the process through which media frames may be transferred to audience members and impact their frames), (3) individual-level effects (i.e., the process through which frames affect audience opinions) and (4) feedback loops (the process through which audience members give feedback to journalists). Focusing on these four processes presents different types of research questions which may be answered through different types of research methods. I present current data from our lab as well as questions for future research.

Keywords: metaphor, hyperbole, irony, framing, public discourse, political communication

References:

- Brüggemann, Michael. 2014. “Between Frame Setting and Frame Sending: How journalists contribute to news frames”, in *Communication Theory*, **24**:1, 61–82. doi: 10.1111/comt.12027.
- Burgers, Christian, Elly A. Konijn, Gerard J. Steen, & Marlies .A.R. Iepsma. In press. “Making Ads Less Complex, Yet More Creative and Persuasive: The effects of conventional metaphors and irony in print advertising”, in *International Journal of Advertising*. doi: 10.1080/02650487.2014.996200.

- Colston, Herbert L., & Shauna .B. Keller. 1998. “You'll Never Believe This: Irony and hyperbole in expressing surprise”, in *Journal of Psycholinguistic Research*, **27**:4, 499–513. doi: 10.1023/A:1023229304509.
- Hellsten, Iina. 2003. “Focus on Metaphors: The case of “Frankenfood” on the Web”, in *Journal of Computer-Mediated Communication*, **8**:4. doi: 10.1111/j.1083-6101.2003.tb00218.x.
- Scheufele, Dietram A. 1999. “Framing as a Theory of Media Effects”, in *Journal of Communication*, **49**:1, 103–122. doi: 10.1093/joc/49.1.103.
- Veale, Tony. 2013. “Strategies and Tactics for Ironic Subversion”, in Dynel, Marta. (ed.), *Developments in Linguistic Humor Theory*. Amsterdam: John Benjamins, 321–340.



Multimodal Conceptual Integration Networks

Mark Turner

Case Western Reserve University (USA)

mark.turner@case.edu

The mental operation of conceptual integration, also known as “blending,” is a powerful source of creativity, indispensable to language, art, religion, mathematical insight, scientific discovery, advanced social cognition, fashion, music, and other human singularities (Fauconnier & Turner 2002, Turner 2014). Although the vast majority of conceptual integration networks do not strike people as metaphoric, nonetheless some do, and some of those are felt to be literary. This talk will present work on conceptual blending in multimodal communication involving language, gesture, and visual representations, including literary works, cartoons, television, and film, with attention to the selective projections, combinations, completions, elaborations and especially emergent meanings that arise in these extraordinarily complicated networks.

Keywords: multimodal communication, conceptual integration, blending, grammar, gesture, visual representation, television news, film

References:

- Fauconnier, Gilles & Mark Turner. 2002. *The Way We Think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books.
- Turner, Mark. 2014. *The Origin of Ideas: Blending, creativity, and the human spark*. New York: Oxford University Press.



Creative Metaphor in the Light of Cognitive Theory

Marina I. Agienko

Plekhanov Russian University of Economics (Russia)

marina@agienko.ru

Cognitive linguistic theories characterize metaphor as a process whereby one experiential domain is conceptualized in terms of another (Taylor 1989). Conceptual metaphors are shaped by our social/cultural knowledge and constrain the way we think of ordinary experience. Creative expression of ideas does not follow these pervasive conceptualizations, but instead seem to use unique experiential domains for aesthetic function. This raises the question of what creative metaphor is: is it constrained by the basic metaphorical conceptualization of our experience; and if so, to what extent: is it an embellishment of a conceptual metaphor or a unique artistic instantiation (Gibbs 1994)?

To clarify our position in this matter the author has analyzed the metaphors “*truth – bird*” in the works of Charles Dickens (2 instances out of 1500 of usages of the word *truth* in works of English writers of the 16th-20th centuries) and “*truth – dog*” (1 instance out of 1500 usages) in the works of William Shakespeare: *The truth, ...on whose avenging wings, one [person] ...came swooping down upon him* (Dickens. *Martin Chuzzlewit*, Ch 51); *Truth’s a dog must to kennel. He must be whipped out, when Lady the brach may stand by th’ fire and stink* (Shakespeare. *King Lear*, I:iv).

The author defines her position by taking into account the specific nature of creativity (according to Jung, “many artists... owe some of the ideas ... that appear suddenly from the unconscious” p.38) that prompts her to consider the mental contents of the notion (*truth* in the context of this paper) as a kind of Gestalt, a combination of the sensual and the rational elements of meaning and “historical” associations, and “pictorial form of expression” of thoughts (Carl Jung), forming a combination of contemporarily perceivable and archetypal images.

Historical and etymological analysis of the notion *truth* allows us to make a pre-cultural correlation of birds and dogs with the concept of *truth* (Agienko 2003, 2005, 2006). This research shows that a “*truth – bird*” metaphor might have functioned as a pre-cultural conventional metaphor, and “*truth – dog*” might have been a pre-cultural metonymy, “having faded” in the course of time.

The author comes to the conclusion that some creative metaphors might be neither an embellishment of a modern conceptual metaphor nor a unique artistic instantiation; they can be reconstructions, an authentic part of ancient cultural models that organized human experience long ago, maybe even in the preliterate period. An outstanding artist might gain access to this knowledge from the process of outstanding creativity itself.

Keywords: creativity, Gestalt, archetypal image, pre-cultural correlation, conventional metaphor, metonymy

References:

- Agienko, Marina. 2006. Прототипические признаки в структуре концепта truth [Prototypical Indications in the Structure of the Concept “Truth”]. Агиенко М.И.. Новое в когнитивной лингвистике: материалы Междунар. конференции. – Кемерово: КемГУ, 2006. С. 295-300.
- . 2005. Агиенко М.И. Культурологические особенности концепта truth [Culturological Features of the Concept “Truth”]. LINGUISTICA JUVENIS (Лингвистика молодая): сборник научных трудов молодых ученых. – Выпуск 6. – Язык в свете традиционных и научных парадигм. – Екатеринбург. С. 3-14.
- . 2003. Агиенко М.И. Выявление внутренней формы как способ концептуального анализа [Revealing the Inner Form of the Word as a Method of Conceptual Analysis]. Филология и культура: мат-лы IV Международной научной конференции. – Тамбов: Изд-во ТГУ им. Г.Р. Державина. С. 390-392.
- Gibbs, Raymond. 1994. *The Poetics of Mind: Figurative thought, language and understanding*. Cambridge: Cambridge University Press.
- Jung, Carl (ed.). 1964. *Man and His Symbols*. New York: Doubleday.
- Taylor, John. 1989. *Linguistic Categorization: Prototypes in linguistic theory*. Oxford: Oxford University Press.

**French Proverbs: Treatment of figurativeness by Italian students**

Mariangela Albano

University Sorbonne Nouvelle and University of Burgundy (France)

albanomariangela@gmail.com

This paper analyses the processing of French proverbs by Italian students who are studying French as a foreign language. In L2 acquisition it is important to stress the difficulties a learner can run into in both comprehension and translation of some idioms (Wray, 2002). The figurative dimension characterising them can be easily interpreted by native speakers (Wood, 2006; Pawley & Syder, 2000). However, L2 learners usually do not have direct access to idioms’ figurative meaning, even if on a first reading, they perceive the “non-pertinence” of the literal sense and grasp that the sentence may be interpreted as figurative (Gibbs, 1986).

Proverbs are idiomatic units (Norrick, 1995) that are generally acquired at an advanced level of L2 learning. In particular, proverbs represent coded polilexical units that have a certain frozenness or form fixity and a certain referential fixity or semantic stability, giving a preconstructed sense that is considered as conventional for a speaker who knows a linguistic code (Kleiber, 2000). Analysing their cognitive treatment by L2 learners allows us to understand various kinds of processes that start during L2 language acquisition.

In this study we will use the blending theory approach (Fauconnier & Turner 2002) to focus on the cognitive operations (i.e. analogy, metaphor, metonymy, hyponymy, hypernymy, personification) performed by L2 learners. We present a range of proverbs to these students, proverbs not literally translatable into their native language, and we ask them to translate them into Italian and to interpret them, in order to observe how these proverbs are treated.

This kind of approach should allow us, firstly, to show the conceptualization of fixed expressions and their treatment by non-native speakers, which could help provide insight into the conceptual “frames” structuring the acquisition process. Secondly, this analysis should give us an opportunity to bring to light some elements participating in the construction of the fixed mental image generated by the intrinsic figurativeness of the proverb.

Keywords: proverbs, figurativeness, blending theory, analogy, frozenness

References:

- Benson, Morton 1985. “Collocations and Idioms”, in Ilson-Robert (ed.), *Dictionaries, Lexicography and Language Learning*, VIII. Oxford: Pergamon, 61–68.
- Burger, Harald 2007. *Phraseologie. Ein internationales Handbuch der zeitgenössischen Forschung* [Phraseology. An International Guide to Contemporary Research]. Berlin: Walter de Gruyter.
- Cacciari, Cristina 1991. *Teorie della metafora. L'acquisizione, la comprensione e l'uso del linguaggio figurato* [Theories of Metaphor. The Acquisition, Comprehension and Use of Figurative Language]. Milan: Raffaello Cortina editore.
- Corradi Fiumara, Gemma 1995. *The Metaphoric Process: Connections between language and life*. Routledge: London.
- Dirven, René & Marjolyn Verspoor. 1998. *Cognitive Exploration of Language and Linguistics*. Amsterdam: John Benjamins.
- Fauconnier, Gilles & Turner, Mark 2002. *The Way We Think*. New York: Basic Books.
- 1998. “Conceptual Integration Networks”, in *Cognitive Science*, **22**: 2, 133–187.
- Gibbs, Raymond W. Jr. 2008. *The Cambridge Handbook of Metaphor and Thought*. New York: Cambridge University Press.
- 1986. “Skating on Thin Ice: Literal meaning and understanding idioms in conversation”, in *Discourse Processes*, **7**: 17–30.
- Gross, Gaston 1996. *Les expressions figées en français; noms composés et autres locutions* [Figurative Expressions in French: Compound nouns and other locutions]. Paris: Éditions Ophrys.
- Kleiber, Georges 2000. “Sur le sens des proverbes” [About the sense of proverbs], in *Langages*, **34**: 139, *La parole proverbiale*, 39–58.
- Kövecses, Zoltan 2005. *Metaphor in Culture: Universality and variation*. Cambridge: Cambridge University Press.
- Lakoff, George & Johnson, Mark. 1980. *Metaphors We Live By*. Chicago: Chicago University Press.
- Mel'čuk, Igor 1993. “La phraséologie et son rôle dans l'enseignement / apprentissage d'une langue étrangère” [Phraseology and its Role in Teaching/Learning a Foreign Language], in *Étude de Linguistique Appliquée*, **92**: 82-113.
- Norrick, Neal R. 1985. *How Proverbs Mean: Semantic studies in English proverbs*. Berlin: Mouton.
- Pawley, Andrew & Syder, Francis H. 2000. “The One-Clause-at-a-Time Hypothesis”, in Riggenbach, Heidi (ed.), *Perspectives on Fluency*. Michigan: University of Michigan Press, 163–199.
- Rosch, Eleanor & Lloyd, Barbara B. 1978. *Cognition and Categorization*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- Svensson, Maria H. 2004. *Critères de figement. L'identification des expressions figées en français contemporain* [Criteria for Figuration. The identification of figurative expressions in contemporary French]. Umeå: Tommy Sund.
- Wood, David 2006. “Uses and Functions of Formulaic Sequences in Second Language Speech: An Exploration of the Foundations of Fluency.”, in *The Canadian Modern Language Review*, **63**:1, 13–33.
- Wray, Alison 2002. *Formulaic Language and the Lexicon*. Cambridge: Cambridge University Press.



Why Can't Teachers Take It In Their Stride: Introducing figurative language too abstractly or too literally

Abdullah Albarakat
Yarmouk University (Jordan)
abdullahamer@yahoo.com

When faced with a figure of speech in reading comprehension, and regardless of whether she/he adopts a literal or a contextual view (Stern, 2006; Camp, 2006), the teacher may behave in one of three ways:

1. Take the trouble of explaining the literal meaning and then the figurative meaning and help the students to see the relationship and enjoy them, increasing their ability to remember them as well.
2. Jumping to the abstract meaning, depriving the students of the beauty of the comparison and making remembering the meaning more difficult.
3. Leaving the student with the literal meaning without unfolding it enough and thus depriving them of the wisdom of generalizing the trope to a variety of situations.
- 4.

The teacher may be under time pressure and behave as in 2 and 3 above, but who says that spreading horizontally is always better than digging deep?

This paper will attempt to show how much students lose or gain if taught in one of the abovementioned methods. Examples of various figures of speech will be provided, and how they can be taught in the three different methods. As an example here, think of the saying “Good fences make good neighbors”. If taught according to the second method, the teacher would just say it means: “if you are clear about what you allow and what you don’t, people will respect that”. Adopting the third method, he may say: “you should make it difficult for your neighbors to trespass upon your property”. On the other hand, a more interested teacher will first explain the literal meaning (or elicit the explanation from the students). Then she/he will ask them to figure out how this can be generalized to apply to yet other situations such as relationships between neighboring countries and social interactions.

Some examples lend themselves easily to one or the other explanations. For example, taking a problem in your stride can hardly be misunderstood for its literal meaning, while others tempt you to stay with the literal meaning.

More examples of the three types will be provided.

Another point of importance in teaching figurative language is the risk of overgeneralization. Besides, teaching such expressions as ultimate wisdom is misleading, too. The teacher's duty is to help her/his students notice that.

Keywords: teaching figurative language

References:

- Camp, Elisabeth. 2006. “Contextualism, Metaphor, and What is Said”, in *Mind & Language* 21:3, 280–309.
Stern, Josef. 2006. “Metaphor, Literal, Literalism”, in *Mind & Language*. 21:3, 243–279.



***Losing the battle: Metaphorical conceptualizations of language
in Serbian print media discourse***

Ksenija Bogetic
University of Belgrade (Serbia)
ksenija.bogetic@gmail.com

The study of metalanguage, or talk about talk, typically lingers on the margins of linguistic study, though increased metalinguistic sensitivity is often upheld as one of the “hallmarks of contemporary social life” (Jaworski et al. 2007: 4). In 21st century Europe in particular, a discourse on language has become both widely pervasive and politically salient (Cameron 2005). Much of this discourse is framed in metaphorical terms (Argent 2014), with metaphors playing a significant role in constructing and reflecting locally specific social ideologies.

The present paper investigates metaphorical representations of language in contemporary Serbian newspaper discourse, through an approach that unites cognitive metaphor theory (Lakoff & Johnson 1980) and discourse analysis. Overall, the analysis demonstrates that language in the Serbian press is conceptualized via two major metaphorical source domains, VIOLENCE and ILLNESS (as realized in instances like *our language is attacked from all sides; language is mutilated, violated, murdered; or Serbian is suffering from a new virus; our language is about to have a heart-attack*). A deeper analysis of these metaphors shows how such representations tap into the Serbian political discourses on globalization and national identity, creating the metaphor scenario (Musolff 2006) of “a hopeless, but necessary battle” for language.

These affective language metaphors also raise issues of social meanings, rhetorical purposes and “deliberate” metaphor use (Steen 2008, 2014). More broadly, it is argued that the tensions over language expressed through language metaphors are inseparable from those stemming from other local ideologies regarding social organisation and control, reflecting the powerful symbolism by which language represents identity, group membership, and social and moral order.

Keywords: metaphor, metalanguage, language ideologies

References:

- Argent, Gesine. 2014. “Linguistic Neuroses, Verbal Bacteria and Survival of the Fittest: Health and body metaphors in Russian media discussions about foreignisms”, in *Language & Communication*, **34**: 81–94.
- Cameron, Deborah. 2005. *Verbal Hygiene*. London: Routledge.
- Jaworski, Adam, Nikolas Coupland & Dariusz. Galasinski (eds). 2004. *Metalinguage: Social and ideological perspectives* (Vol. 11). Hawthorne, NY: Walter de Gruyter.
- Lakoff, George & Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Musolff, Andreas. 2006. “Metaphor Scenarios in Public Discourse”, in *Metaphor and Symbol*, **21**:1, 23–38.
- Steen, Gerard. 2014. “The Cognitive-Linguistic Revolution in Metaphor Studies”, in *The Bloomsbury Companion to Cognitive Linguistics*, 117–142.
- Steen, Gerard. 2008. “When is Metaphor Deliberate?”, in Alm-Arvius, Christina, Nils-Lennart Johannesson & David C. Minugh (eds), *Selected Papers from the Stockholm 2008 Metaphor Festival*, 43–63.

**Visual Metaphor: An online corpus and a model of analysis**

Marianna Bolognesi & Romy van den Heerik

University of Amsterdam (the Netherlands)

M.M.Bolognesi2@uva.nl; R.A.M.vandenHeerik@uva.nl

The visual modality of expression of metaphor is gaining popularity in both the scientific and academic landscape, and especially in the field of communication (among others), as many researchers come to acknowledge the increasing power that visual communication has in our current society.

However, the scientific contributions in this flourishing field are still limited to case studies conducted on a small amount of images, often belonging to only one specific genre (typically advertising). Extensive and systematic analyses of the visual modality of expression are yet to be conducted. One of the main reasons for this gap is the lack of accessible resources, i.e. a corpus of visual metaphors that can be compared and analyzed across types and genres.

We hereby introduce the first release of VisMet, an online resource (corpus) of annotated images that can be used by students and researchers from different academic fields interested in visual rhetoric. This corpus includes images in which the viewer is stimulated to project (or map) at least one feature belonging or evoked by the source domain onto the target domain. This way, the viewer is to construe one (or more) non-reversible A-IS-B identity relation(s), where at least one of the two domains is expressed or cued by visual means that show perceptual incongruities (following Šorm and Steen 2013; Šorm and Steen in preparation). The current version, VisMet Baby, contains around 350 images, including advertising, art and political cartoons.

The images have been systematically annotated according to a taxonomy that is based on the three dimensions of meaning (Steen 2011): conceptualization, expression and communication. As a matter of fact, we believe that an encompassing tripartite model of metaphor is needed to

answer crucial questions pertaining visual metaphor research, such as: at which level of abstraction shall I express the metaphor? Shall I stick to what is depicted or not?

The tripartite model of meaning, here applied to visual metaphors, suggests a solution to the problem posed by other models, which remain “stuck” at the level of the sign, defining the denotative meaning of the metaphor (e.g. Forceville 1996). Moreover, in line with previous research, we have observed that metaphor is often combined with metonymy in visual realizations, in order to cue abstract concepts (see also Koller 2009; Forceville 2009), which are often crucial for understanding what we believe is the target domain of the metaphor expressed on a conceptual dimension. This allows us to address the contemporary cognitivist approach to metaphor as a figure of thought.

Keywords: visual metaphor; modality of expression; corpus; annotation; VisMet.

References:

- Forceville, Charles. 2009. “Non-verbal and Multimodal Metaphor in a Cognitivist Framework: Agendas for research”, in Forceville, Charles & E. Urios-Aparisi (eds), *Multimodal Metaphor*. Berlin: Walter de Gruyter, 19–42.
- . 1996. *Pictorial Metaphor in Advertising*. New York: Routledge.
- Koller, Veronika. 2009. “Brand Images: Multimodal metaphor in corporate branding messages”, in Forceville, Charles & Eduardo Urios-Aparisi (eds), *Multimodal Metaphor*. Berlin: Walter de Gruyter, 45–71.
- Šorm, E. & Gerard Steen. 2013. “Processing Visual Metaphor: A study in thinking out loud”, in *Metaphor and the Social World*, 3:1, 1–33.
- Steen, Gerard. 2011. “From Three Dimensions to Five Steps: The value of deliberate metaphor”, in *metaphorik.de*, 21: 83–110.
- Steen, Gerard & E. Šorm. In preparation. *VISMIP: towards a method for visual metaphor identification*.



Metaphor as an Object of Empirical Analysis: A research procedure

Małgorzata Brożyna
Pedagogical University of Cracow
malgosiabrozyna1@gmail.com

The main aim of this presentation is to describe an empirical method of analyzing metaphors which is called the **theory of connotation/deviation**. The best-known representative of this theory in Europe is Paul Ricoeur, who, with reference to Jean Cohen (1966), highlights findings that in the case of any stylistic figure, especially metaphor, there is always a deviation from the conventional use of words. However, not every deviation generates a stylistic figure including metaphor. There is also a *rule of deviation*. This is not a linguistic rule, but one about the possibility of nullifying the deviation. In other words, the salience of the metaphor must be distinct, if it is to be noticed by the receiver, and controlled by a creator, if it is to give the

receiver the opportunity to interpret it correctly. The receiver must realize that the stylistic figure was used intentionally and focus on its connotation to reinstate pertinence (appropriateness) (similarly, Krzeszowski 2006: 37–45). To invoke the title of a work by Christian Strub, we may say that the absurdity of a metaphorical expression must be controlled by the sender and reduced by the receiver in the process of metaphor interpretation.

In Poland, Teresa Dobrzyńska is of a similar opinion, noting that the receiver's perspective "allows [us] to look at metaphor as a factor that causes incoherence in a text" (Dobrzyńska 1994: 12). The most important aspect of the theory of connotation is its empirical application. It provides researchers with a criterion for how to identify a metaphorical expression in a text. This criterion consists of the deviation in semantic appropriateness of the words used in the expression. The rules of semantic appropriateness are set by language convention in its standard variant. As a result, it allows researchers to verify their decision on the basis of their own language competence and available dictionaries and other normative lexicological sources.

Comparing different theories of metaphor, it is easy to notice that the differences between them are related to theoretical aspects: what is the essence of metaphor, is it a language phenomenon or an immanent feature of a conceptual system, which language level is metaphor situated on (langue, parole or illocution), what are the main functions of metaphor etc etc? However, they do not provide an analytical tool for identifying, analysing and interpreting metaphors. To my mind, the theory of deviation does give us a clear procedure on how to study metaphors in various texts.

Keywords: metaphor in discourse, theory of deviation, stylistic figures

References:

- Black, Max. 1979. "More about Metaphor", in Orthony, Andrew (ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press, 19–43.
- . 1962. *Models and Metaphors: Studies in language and philosophy*. Ithaca NY: Cornell University Press.
- Beardsley, Monroe. 1962. "The Metaphorical Twist", in *Philosophy and Phenomenological Research* **22**, 293–307.
- Berggen, Douglas. 1962. "The Use and Abuse of Metaphor", in *The Review of Metaphysics* **16**:2, 237–258.
- Cohen, Jean. 1966. *Structure du langage poétique* [The Structure of Poetic Language]. Paris: Flammarion.
- Cockiewicz, Waclaw. 2011. *Metaforyka Leśmiana* [Metaphors in Bolesław Leśmian's Poetry]. Cracow: Księgarnia Akademicka.
- Dobrzyńska, Teresa. 1994. *Mówiąc przenieśliwie*. Studia o metaforze [Speaking Metaphorically. Studies on Metaphor]. Warszawa: IBL.
- . 1984. *Metafora* [Metaphor]. Wrocław : Wydawnictwo Polskiej Akademii Nauk.
- . 1980. "Metafora a dewiacja" [Metaphor and Deviation], in *Teksty* **6**, 145–158.
- Krzeszowski, Tomasz P. 2006. "Czy istnieją niemożliwe metafory? – kilka uwag o ograniczeniach metaforyzacji" [Do Impossible Metaphors Exist? – A few comments on metaphorisation restrictions], in Habrajska, Grażyna & Joanna Ślósarska, *Kognitywizm w poetyce i stylistyce* [Cognitivism in Poetics and Stylistics]. Cracow: Universitas.
- Richards, Ivor. 1965. *The Philosophy of Rhetoric*. New York: Oxford University Press.
- Ricoeur, Paul. 1977. *The Rule of Metaphor*. (Trans. Robert Czerny). Toronto: University of Toronto Press.

Strub, Christian. 1991. *Kalkulierte Absurditäten: Versuch einer historisch reflektierten sprachanalytischen Metaphorologie* [Calculated Absurdities: Towards a Historically Oriented Linguistic Metaphorology]. Freiburg, Munich: Alber.



The Classification of Political Frames: A metaphorical perspective

Britta Brugman, Christian Burgers & Gerard Steen
VU Amsterdam; VU Amsterdam; UVA (the Netherlands)
b.c.brugman@vu.nl; c.f.burgers@vu.nl); g.j.steen@uva.nl

One of the common claims in metaphor research is that metaphor influences how people perceive social issues (Robins & Mayer 2000). Metaphors serve as cognitive filters in thought by hiding and highlighting information (Lakoff 1993), and by activating specific schemata (Bougher 2012). Lakoff (2002) argues that, particularly in political communication, metaphor is the most essential and persuasive framing device. This is primarily because the underlying belief systems of political ideologies are comprised of conceptual metaphors (Lakoff 2002). In addition, political actors are potentially able to attract attention to different aspects of a perceived reality by means of metaphors (Charteris-Black 2005, Ottati, Renstrom, & Price 2014). In other words, people's political reasoning might indeed be influenced by metaphorical frames.

However, existing research in linguistics lacks empirical validation for the effects of metaphorical framing (Jaspaert, Van de Velde, Brône, Feyaerts, & Geeraerts, 2011). The papers hitherto published are predominantly theory-oriented or corpus-analytic. An examination of framing research conducted in other disciplines therefore provides a possible solution to this problem. By classifying frames according to their metaphorical nature, we will provide an overview of the degree to which and way in which metaphorical framing has been studied across disciplines which permit research on metaphorical framing to advance. Accordingly, the aim of the present study is to systematically review the presence of metaphorical framing in effect studies examining the persuasiveness of frames in political communication, allowing for the organization, integration, and interpretation of past research on framing from multiple scientific fields.

The database search was conducted for title, abstract, and keywords in twenty electronic databases. The databases were selected based on perceived relevance to the topic. Multiple types of publication published since the turn of the century in various languages were included when in at least one of the studies one or more frames regarding some political issue were manipulated. The search yielded 12,697 results, of which 10,344 records remained after removing duplicates. The titles and abstracts of these records were screened manually, as a result of which 383 records were selected for perusal of the corresponding method sections. Framing manipulations in relevant studies containing metaphor-related words were identified by means of the Metaphor

Identification Procedure VU (MIPVU) (Steen et al. 2010). The data are currently being analysed and the results will be presented at the conference.

Keywords: metaphor, framing, metaphorical framing, political communication, systematic review

References:

- Bougher, Lori. 2012. “The Case for Metaphor in Political Reasoning and Cognition,” in *Political Psychology*, **33**:1, 145–163.
- Charteris-Black, Jonathan. 2005. *Politicians and Rhetoric: The persuasive power of metaphor*. Basingstoke: Palgrave Macmillan.
- Jaspaert, Koen, Freekvan de Velde, Geert Brône, Kurt Feyaerts & Dirk Geeraerts. 2011. “Does Framing Work? An empirical study of Simplifying Models for sustainable food production”, in *Cognitive Linguistics*, **22**:3, 459–490.
- Lakoff, George. 1993. “The Contemporary Theory of Metaphor”, in Orthony, Andrew (ed.), *Metaphor and Thought* (2nd ed.). Cambridge: Cambridge University Press, 202–251.
- Lakoff, George. 2002. *Moral Politics: How liberals and conservatives think* (2nd ed.). Chicago: University of Chicago Press.
- Ottati, Victor, Randall Renstrom & Erika Price. 2014. “The Metaphorical Framing Model: Political communication and public opinion”, in Landau, Mark, Michael Robinson & Brian Meier (eds), *The Power of Metaphor: Examining its influence on social life*. Washington, DC: APA Press, 179–202.
- Robins, Shani & Richard Mayer. 2000. “The Metaphor Framing Effect: Metaphorical reasoning about text-based dilemmas”, in *Discourse Processes*, **30**:1, 57–86.
- Steen, Gerard, Aletta Dorst, Berenike Herrmann, Anna Kaal, Tina Krennmayr & Trijntje Pasma. 2010. *A Method for Linguistic Metaphor Identification: From MIP to MIPVU*. Amsterdam: John Benjamins.



Hyperbole Identification Procedure (HIP): An introduction

Britta Brugman, Kiki Renardel de Lavalette, Christian Burgers, & Gerard Steen
VU Amsterdam; VU Amsterdam; VU Amsterdam; UvA (the Netherlands)
b.c.brugman@vu.nl; k.y.renardeldelavalette@student.vu.nl; c.f.burgers@vu.nl; g.j.steen@uva.nl

In comparison to metaphor, metonymy and irony, hyperbole as a figure of speech has so far received little scholarly attention. Scholars do not yet agree on a generally accepted definition of hyperbole nor have they attempted to develop a valid identification procedure for hyperbole ‘in the wild’. However, in order to conduct empirical research into the structures and functions of hyperbole, it is imperative to be able to identify hyperbole in authentic, naturally produced language. Moreover, the comparability of empirical studies will benefit from having the same understanding of hyperbole. Therefore, along the same lines as the Metaphor Identification Procedure Vrije Universiteit (MIPVU) (Steen et al. 2010) and the Verbal Irony Procedure (VIP)

(Burgers, Van Mulken & Schellens 2011), our objective is to develop and validate a reliable method of hyperbole identification: the Hyperbole Identification Procedure (HIP).

In this study, we have conceptualized and operationalized hyperbole, and will validate the identification procedure by applying the method to a corpus of Dutch news messages on economics. The identification procedure is based on a new operational definition of hyperbole that synthesizes previous literature (e.g. Callister & Stern 2007, Cano Mora 2009, Colston & Keller 1998, Dumitrescu 2012, McCarthy & Carter 2004, Roberts & Kreuz 1994, Weber & Wirth 2013). We define hyperbole as: “*an expression that is more extreme than justified given its ontological referent*”. Given this definition, linguistic expressions should be contrasted to the ontological referent to identify potential hyperbole. Accordingly, the identification procedure is composed of several steps, which include the application of MIPVU and VIP to be able to replace metaphorical and ironical expressions by their contextual meaning, and the subsequent construction of a scale on which the expression and ontological referent are placed. Based on general stereotypical knowledge, the bandwidth of possible values of the ontological referent is inferred. One of the challenges in identifying hyperbole is the degree to which identification is context-dependent and knowledge-dependent. For this reason the dictionary and other sources of general stereotypical knowledge such as Wikipedia are the point of reference. When the expression lies outside of this bandwidth, the expression is hyperbolic.

The identification procedure will constitute a valuable tool for hyperbole research. In future research, the procedure can potentially be automated for research into language and big data.

Keywords: hyperbole, identification procedure, figure of speech, figurative language, corpus analysis, exaggeration

References:

- Burgers, Christian, Margot van Mulken & Peter J. Schellens. 2011. “Finding Irony: An introduction of the Verbal Irony Procedure (VIP)”, in *Metaphor and Symbol*, **26**:3, 186–205.
- Callister, Mark A. & Lesa A. Stern. 2007. “The Role of Visual Hyperbole in Advertising Effectiveness”, in *Journal of Current Issues & Research in Advertising*, **29**:2, 1–14.
- Cano Mora, Laura. 2009. “All or Nothing: A semantic analysis of hyperbole”, in *Revista de Lingüística y Lenguas Aplicadas*, **4**, 25–35.
- Colston, Herbert L. & Shauna B. Keller. 1998. “You'll Never Believe This: Irony and hyperbole in expressing surprise”, in *Journal of Psycholinguistic Research*, **27**:4, 499–513.
- Dumitrescu, Virginia M. 2012. “The Cultural Dimension of Rhetoric: The use of meiosis and hyperbole in British and American English”, in *Synergy*, **8**:2, 161–169.
- McCarthy, Michael & Ronald Carter. 2004. “‘There's Millions of Them’: Hyperbole in everyday conversation”, in *Journal of Pragmatics*, **36**:2, 149–184.
- Roberts, Richard M. & Roger J. Kreuz. 1994. “Why Do People Use Figurative Language?”, in *Psychological Science*, **5**:3, 159–163.
- Steen, Gerard J., Aletta G. Dorst, J. Berenike Herrmann, Anna A. Kaal, Tina Krennmayr & Trijntje Pasma. 2010. *A Method for Linguistic Metaphor Identification: From MIP to MIPVU*. Amsterdam: John Benjamins.
- Weber, Patrick & Werner Wirth. 2013. “When and How Narratives Persuade: The role of suspension of disbelief in didactic versus hedonic processing of a candidate film”, in *Journal of Communication*, **64**:1, 125–144.



Figurative Speech, Poetic Effects and Emotions in Advertising Language

Vincent Tao-Hsun Chang

National Chengchi University (Taiwan)

vince.t.chang@gmail.com

If a sentence like *Colourless green ideas sleep furiously* were to be seen as a semantic anomaly (Chomsky, 1957) or a syntactic deviance solely from a linguistic structural viewpoint, discussions within the scope of semantics would fail to catch the full range of linguistic facts and would be unable to engage in multifaceted communication of various contexts. This is not merely inappropriate for its explanatory power concerning form and function in language use, but epistemologically unconvincing for elaborating implicit meanings in discourse. Figurative speech in this regard plays an indispensable role in human cognition and communication, and the ramifications of verbal arts are quite prominent in advertising and media discourse in their own right.

This paper thus explores the audience's inferential processes and pragmatic interpretation concerning emotions and poeticity in media communication under a relevance-theoretic account (Sperber & Wilson 1995 [1986], Noveck & Sperber 2004), using the example of contemporary Chinese print advertisements. In these ads, the rhetorical strategies of syntactic parallelism and repetition of names and metaphors are artfully manipulated through literary styles to attract the audience's attention and to initiate cognitive poetic effects (Sperber & Wilson 1995: 222, Pilkington 1991, 1992: 38, Blakemore 1992: 157) and advertising literariness, and to perform diverse communicative functions. Placing little emphasis on the target commodity, they invite/encourage an imaginative audience to actively consume the texts and spell out a variety of weak implicatures involving feelings, attitudes, emotions and impressions along the textual lines. They also invisibly persuade her to recognise significant intercultural values and shape the corporate image as a landmark of cultural empowerment.

People often mean more than they say. Grammar on its own is typically insufficient for determining the full meaning of an utterance; thus, the assumption that the discourse is coherent or 'makes sense' also has a vital role to play in meaning construction (Asher & Lascarides 2005). Just as syntactic surface structures display a complexity of underlying structures, we can well appreciate the implicit meanings constructed, conveyed and enriched by poetic use of lexical items and syntactic-semantic-pragmatic interplay in media discourse, as shown in this study. The dialogic relations between form and function in advertising language reflect the social cohesion/interaction and cognitive dynamics of communicator and audience, thus maintaining the dialectical relationship between social structures and social practice (Fairclough 1995).

Keywords: advertising discourse, emotions, global coherence, implicature, literary pragmatics, poetic effects, pragmatic inferencing, pragmatic interpretation, relevance, social cognition

References:

- Asher, Nicholas & Alex Lascarides. 2005. *Logics of Conversation: Studies in natural language processing*. Cambridge: Cambridge University Press.
- Blakemore, Diane. 1992. *Understanding Utterances: An introduction to pragmatics*. Oxford: Basil Blackwell.
- Chomsky, Noam. 1957. *Syntactic Structures*. The Hague: Mouton.
- Fairclough, Norman. 1995. *Media Discourse*. London: Edward Arnold.
- Forceville, Charles J. 2005. “Multimodal Metaphors in Commercials.” Paper for “The Pragmatics of Multimodal Representations” panel at the 9th *International Pragmatics Association (IPrA) Conference*, July 1–15, Riva del Garda, Italy.
- Noveck, Ira A. & Dan Sperber (eds). 2004. *Experimental Pragmatics*. Palgrave Studies in Pragmatics, Languages and Cognition. Basingstoke: Palgrave Macmillan.
- Pilkington, Adrian. 1992. “Poetic effects”, in *Lingua* 87: 2–51.
- . 1991. “Poetic Effects: A relevance theory perspective”, in Sell, Roger D. (ed.), *Literary Pragmatics*. London: Routledge, 44–61.
- Sperber, Dan & Deirdre Wilson. 1995. *Relevance: Communication and cognition* (second ed). Oxford: Blackwell.
- Tanaka, Keiko. 1994. *Advertising Language: A pragmatic approach to advertisements in Britain and Japan*. London: Routledge.
- van Dijk, Teun. A. 1994. “Discourse and Cognition in Society”, in Crowley, David & David Mitchell (eds), *Communication Theory Today*. Cambridge: Polity, 10–126.
- . 1977. *Text and Context: Explorations in the semantics and pragmatics of discourse*. New York: Longman.



“Be the Owner of Your Life” – Metaphors in Popular Psychology

Iliana Čutura & Marina Janjić

University of Kragujevac (Serbia)

ilijana.cutura@gmail.com; marinajanjicvr@yahoo.com

This paper investigates types of metaphors in popular psychology. The analysis was done on popular texts which are published in Serbian weekly magazines (under the labels “psychology”, “lifecoach” etc.) and books providing “practical psychological guidelines” for everyday life.

As one of the central metaphorical terms we identify *position*, which emerges from spatial relations (Rasulić 2004, Klikovac 2004, Janjić & Čutura 2012), as in the following examples: “The attitude of other people towards you depends on your position towards them”; “I guess that you will be able to fight for a position which you deserve”; “Do not wait. Run towards your wishes”.

Spatial metaphors are often encoded into the domain of LIFE IS WATER/A RIVER metaphor, where several oppositions can be defined: surface/depth (Do not let your problem drag you to the bottom), control (calm water) / danger (flood, waves).

We also identify a few domains which describe psychological balance as a goal. The metaphor of balanced life as a *value*, *measurement* and *ownership* represents life as something

that a person owns. The role of a person is described as a *value* which can be measured (“Grab your life in your own hands”; “This is the moment to find the measurement of your values”).

A similar goal domain is also visible in the metaphorical type LIFE IS A BATTLE, where a person is seen as the winner or a loser. It is always suggested that the only way is to be an active fighter, and that a fighter always wins.

All these metaphorical patterns clearly suggest that there is an unambiguous difference between action and inaction, i.e. a person in the subject role (an active mover who triggers events in his/her own life) and, conversely, a person as an object (the person’s role as an object does not cause or influence events or changes).

Keywords: popular psychology, conceptual metaphor, Serbian language, active role, passive role

References:

- Janjić, Marina & Ilijana Čutura. 2012. *Prostor, vreme, društvo – susreti u jeziku*. [Space, Time and Society – Meetings in Language]. Jagodina: Faculty of Education, University of Kragujevac.
- Klikovac, Duška. 2004. *Metafore u mišljenju i jeziku* [Metaphors in Mind and Language]. Belgrade: Biblioteka XX vek.
- Kövecses, Zoltán. 2002. *Metaphor: A practical introduction*. Oxford: Oxford University Press.
- Kövecses, Zoltán. 2007 [2000]. *Metaphor and Emotion. Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press.
- Rasulić, Katarina. 2004. *Jezik i prostorno iskustvo. Konceptualizacija vertikalne dimenzije u engleskom i srpskohrvatskom jeziku* [Language and Spatial Experience. The conceptualization of the vertical dimension in English and Serbo-Croatian]. Belgrade: Filološki fakultet, University of Belgrade.



Metaphorical Models in the Sphere of “Företagsförvärv och Samgående” [Business Mergers and Acquisitions]

Alexandra Fefilova

St. Petersburg State Economic University

alexandraf@yandex.ru

The recent intensive development of cognitive linguistics has allowed us to study metaphorical models in different terminological systems that were earlier presumed to be objective and univocal. The metaphorical model is “an underlying scheme which is not fully expressed propositionally and lexically leaving its traces in a number of lexicalizations” (Temmerman, 2000: 276).

In the terminological system of “Företagsförvärv och samgående” (Business Mergers and Acquisitions) we can distinguish a number of metaphorical models. One of the most wide-spread – MEDIEVAL BATTLE / TOURNAMENT – can be illustrated with the examples of Vit riddare (the

White Knight), which is a friendly company that makes a takeover / acquisition offer on more favorable terms instead of the unacceptable proposals made by Svart riddare (the Black Knight) that is threatening to implement a hostile takeover. There are also Grå riddare (the Grey Knight) and Gul riddare (the Yellow Knight). To protect themselves from unwanted hostile takeovers companies may use a number of strategies, as in those of the Middle Ages, e.g. Crown jewel-taktiken (the Crown Jewel defence), when a company tries to get rid of its most valuable assets, or the Moat-begreppet (the Moat), when a company continues to create a competitive advantage that drives away black knights, as castles used moats as a part of their fortifications in the Middle Ages.

Metaphorical models in terminological systems have a systematic character, as they are based on analogy or association of two or several domains. Any concept that arises is subject to further development, leading to the creation of a more complicated model. In the example of “Företagsförvärv och samgående” (Business Mergers and Acquisitions), we see models constructed as the result of conceptual blending. And it cannot be stated that this process is accidental, because the merger / acquisition event structure is similar to the structure of a medieval battle / tournament.

Keywords: metaphorical model, term, terminological system, Företagsförvärv och samgående (Business Mergers and Acquisitions)

References:

Temmerman, R. 2000. *Towards New Ways of Terminology Description: The sociocognitive approach*. John Benjamins: Amsterdam.



Is There a Metaphor? A multi-theoretical reading of “anyone lived in a pretty how town”

Luzia Goldmann
University of Cologne
luzia.goldmann@gmx.li

In this paper I suggest an approach to a literary interpretation that uses different theoretical accounts of metaphor as an attempt to unravel the many-folded metaphorical structures that – as I will argue – are often characteristic of avant-garde poetry. In an interpretation of e.e. cumming’s *anyone lived in a pretty how town*, I attempt to show that the process of interpretation already starts with the identification of concrete metaphors which is often based on, or motivated through a particular theoretical concept the (scholarly) reader is employing. Thus, the choice of a theoretical framework for the identification of metaphors in a text is in and of itself an

interpretative engagement with the text. Especially, in the context of cognitive approaches to metaphor, understanding has sometimes been regarded as a single, conclusive act. That poetical texts – especially avant-garde poems – often seem to resist this concept of understanding has been discussed in various theories (e.g. Eco 1962), and even the identification of metaphors can become quite difficult. With my reading, I would like to shed light on the interpretative process as a potentially plurivocal and dynamic process that starts with the identification of metaphor and therefore with the readers coming to terms with themselves as to what they will regard as metaphor.

The argumentation will start from an account of metaphor that already has been suggested by Kohl (2007) or – with a stronger focus on literature – by Fludernik (2011) and that tries to re-establish a holistic perspective of metaphor as an element of written and spoken communication. From this perspective, each time readers encounter ‘metaphor’ they, basically, can choose to understand it ‘literally’, to dismiss the formulation as nonsensical or can try to make sense of it in a metaphorical way. At the very moment they decide not to dismiss it, interpretation starts and metaphor can step into being – a metaphor that is not recognised, is a paradox. Through the interpretation of *anyone lived in a pretty how town*, I aim to unravel different layers of metaphorical language that can be identified on the basis of different theories ranging from cognitive approaches (e.g. the recurrent up and down movement as well as the references to time; see Lakoff/Turner 1989) over rather deconstructivist approaches that can offer an insight into the abstract structure of references that seem to undercut the *signifié* (e.g. “noone” loving “anyone”; see de Man 1979) and finally strictly analogical accounts (e.g. in the various “x by y constructions”; Coenen 2002). Surprisingly, this theoretical ‘potpourri’ – I will argue – can lead to a clearer but still dynamic understanding of the multi-folded metaphorical layers of the poem that avoids a communicative closure of the text. Besides the concrete engagement with the text, I would during the discussion like to address this problem of theoretical plurality from a methodological point of view.

Keywords: cognitive metaphor theory, analogy, rhetoric, deconstruction, lyrics

References:

- Eco, Umberto. 1962. *Opera aperta. Forma e indeterminazione nelle poetiche contemporanee* Milano: Bonpiani.
[Available in English as *The Open Work*. 1989. (Trans. Anna Cacciari.) Cambridge, Mass: Harvard University Press.]
- Kohl, Katrin. 2007. *Metapher*. Weimar/Stuttgart: Metzler.
- Fludernik, Monika. 2011. *Beyond Cognitive Metaphor Theory. Perspectives on Literary Metaphor*. New York/London: Routledge.
- Lakoff, George & Mark Johnson. 2003 [1980]. *Metaphors We Live By*. Chicago: University of Chicago Press.
- De Man, Paul. 1979. *Allegories of Reading. Figural Language in Rousseau, Rilke, Nietzsche and Proust*. New Haven/London: Yale University Press.
- Coenen, Hans George. 2002. *Analogie und Metapher. Grundlegung einer Theorie der bildlichen Rede* [Analogy and Metaphor: The foundations for a theory of figurative speech]. New York/Berlin: de Gruyter.



The Problem of Literal Meaning versus Metaphorical Meaning

Stina Jelbring

Stockholm University (Sweden)

Stina@orient.su.se

A dominant argument about literary metaphor is that it is considered as deviation, standing out as forming a distinctive stylistic feature of a literary text. In the poetical language of classical Japanese verse (*waka*), however, the basic metaphorical features of transfer and expansion of meaning in general rather seem to be the rule, or if we are to speak of anything “literal” in classical Japanese poetry, it would in any case be secondary. It also would mean that the point of departure is not primarily the relation of metaphor to what has been called “the literal,” but rather metaphor without any specified binary/complementary opposites. This is so because the words in this poetic language are charged with a specific meaning, which, for example, makes “person” (*hito*) not simply mean “person,” but rather “one’s beloved”. We may thus formulate this situation as follows: in *waka*, there is a “poetic reference” of the words in relation to conventional language, or unconventional criteria are employed, such as similarities and analogies (Goatly 1997: 3).

On the other hand, other interpretations are possible if the the literal is seen relative to metaphor, as in Jacques Derrida’s deconstructive model or Max Black’s semantic model. According to Derrida, the problem of the literal is solved by separating human feeling from the object towards which the feeling is directed. Thus relative to the context and to our feelings, a statement may be either literal or metaphorical (Derrida 1974: 58), while Black’s model takes the sentence as its point of departure. The metaphorical statement expressed in that sentence consists of literal as well as non-literal parts. The non-literal part is described as being the focus of a surrounding literal frame (Black 1962: 44–45, 1979: 28–29).

The aim of the present paper is, firstly, to test the hypothesis that the point of departure for metaphor in the poetic language of *waka* is not literal meaning, but rather metaphor without any binary/complementary opposites. Next, the aim is to examine how well Derrida’s and Black’s models, respectively, both of which present literal meaning relative to metaphorical meaning, work on classical Japanese poetry.

Keywords: *waka*, classical Japanese poetry, metaphorical meaning, literal meaning, Max Black, Jacques Derrida, deconstruction

References:

- Black, Max. 1962. *Models and Metaphors: Studies in language and philosophy*. Ithaca, New York: Cornell University Press.
- Black, Max. 1980 [1979]. “More about Metaphor”, in Ortony, Andrew (ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press.

- Derrida, Jacques. 1998 [1967]. *Of Grammatology*. (Transl. Gayatri Chakravorty Spivak.) Baltimore & London: Johns Hopkins University Press, corrected edition. Originally published as *De la grammatologie*. Paris: Éditions de Minuit.
- Derrida, Jacques. 1974. “White Mythology: Metaphor in the text of philosophy”, in *New Literary History*, 6:1. On Metaphor (Autumn, 1974).
- Fontanier, Pierre. 1977. *Les Figures du Discours*. Paris: Flammarion.
- Goatly, Andrew. 1997. *The Language of Metaphor*. London: Routledge.
- Kojima Noriyuki 小島憲之, Arai Eizô 新井栄蔵 (eds). 1998. *Kokin Wakashû* 古今和歌集 [Anthology of Japanese Poetry, Ancient and Modern]. Shin Nihon Koten Bungaku Taikei 5. Tokyo: Iwanami shoten.
- Komachiya Teruhiko 小町谷照彦. 1994. *Kokin Wakashû to Utakotoba Hyôgen* 古今和歌集と歌ことば表現 [The Poetic Language of *Kokin Wakashû*]. Tokyo: Iwanami shoten.
- Kristeva, Tsvetana. 1990. “‘Sleeves’ and ‘Tears’ in Classical Japanese Poetry and Lyrical Prose”, in Boscaro, Adriana, Franco Gatti & Massimo Raveri (eds), *Rethinking Japan*, Vol I. Kent: Japan Library Ltd.
- Kubota Utsubo 窪田空穂 (ed.). 1941. *Kokin Wakashû Hyôshaku* 古今和歌集評釈, Vol. 1 [The *Kokin Wakashû*, Complete Annotation]. Tokyo: Tôkyodô, 1935. Tokyo.



Bridging the Gap between Conceptual Metaphor and Embodied Experience

Marlene Johansson Falck
Umeå University (Sweden)
marlene.johansson.falck@umu.se

One of the central tenets of conceptual metaphor theory (CMT) is that the system of conceptual metaphors is experientially based. The relationship between this system and our embodied experiences of the world around us and the system of conceptual metaphors, however, needs to be further explored. Johansson Falck & Gibbs (2012) show that metaphorical language including the terms *path* or *road* is structured not only by motion metaphors such as ACTION IS MOTION, LIFE/A PURPOSEFUL ACTIVITY IS A JOURNEY, and PURPOSES ARE DESTINATIONS, but also by people’s embodied experiences of the specific artefacts referred to by these terms. Central properties of the artefacts, particularly their functions (cf. Gibson 1979), appear to shape metaphorical language and thought. Very little, however, is still known about the ways in which people’s embodied experiences of specific source domain concepts are used, or not used, in metaphorical language.

This paper is a corpus linguistic analysis of the collocational patterns of the English term *bridge* from the *Corpus of American English (COCA)*. My main aim is to investigate the patterns involving metaphorical and non-metaphorical language use in relation to our embodied experiences of real-world bridges. Questions being asked are a) What words collocate with *bridge*? b) What types of collocations are used with metaphorical instances of *bridge* and with non-metaphorical instances? c) How can the tendencies for some *bridge* collocations to be metaphorical and others to be non-metaphorical be explained? and d) Are metaphorical instances

of *bridge* connected with certain aspects of our experiences of bridges, and non-metaphorical instances connected with others, and if so, which and why?

The results further support the finding that metaphorical language involving artefacts is connected with function. The metaphorical bridge primarily has a bridging function (between e.g. *gaps*, *differences* and *divides*). Non-metaphorical bridges, by contrast, are primarily connected with very specific traffic scenes involving *roads*, *rivers*, and *traffic* (i.e. with ones that may be too specific to serve as useful metaphorical source domain concepts). More generally, the study shows how corpus linguistic investigation may be used to inform theory.

Keywords: metaphor, extended embodiment, artefacts, collocations, cognitive salience

References:

Gibson, James. 1979. *The Ecological Approach to Visual Perception*. Boston: Houton Mifflan.

Johansson Falck, Marlene & Raymond W. Gibbs Jr. 2012. “Embodied Motivations for Metaphorical Meanings”, in *Cognitive Linguistics*, 23:2, 251–272.



Tunnelling, Towering, and Bridging: The Figurative and Non-Figurative Use of Converted Verbs

Marlene Johansson Falck & Carita Lundmark
Umeå University; Kristianstads University
marlene.johansson.falck@umu.se; carita.lundmark@hkr.se

This paper is a corpus linguistic investigation of the converted verbs *tunnel*, *tower* and *bridge*. It is based on 500 random instances of each verb from the *Corpus of Contemporary American English (COCA)*. We analyze the usage patterns of these verbs and the ways in which they are constrained by people’s embodied experiences of real-world tunnels, towers and bridges. Our aim is to better understand the ways in which people’s embodied experiences of artefacts influence the usage patterns of converted verbs.

Noun-verb conversion has previously been explained in terms of metonymy (e.g. Dirven 1999), or in terms of combinations between metonymy and metaphor (e.g. Kuczok 2011). Dirven (1999: 280) suggests five classes of converted verbs – object, instrument, manner, locative, and essive verbs – based on three types of event schemata, where the converted verb metonymically represents a salient participant in the schema.

Our analysis shows that *tunnel*, *tower* and *bridge* are indeed all metonymic, but do not clearly fit into any of Dirven’s classes. They share some similarities with the converted verbs in his ‘manner’ category, but the artefacts that are represented by the nouns *tunnel*, *tower*, and *bridge* are not always clear participants in an event schema, and there are significant differences between them. Moreover, the verbs differ in regard to their tendencies to be used metaphorically.

As is coherent with the connecting function of real-world bridges, *bridge* is primarily used metaphorically to bridge gaps, differences, domains, divides, boundaries, and chasms. *Tunnel* is used both metaphorically and non-metaphorically, with a focus on the manner and path involved in the action schema of digging a tunnel. As opposed to bridges, the salient feature of tunnels thus seems to be related to how tunnels are constructed, rather than to what function they currently serve. *Tower* is used metaphorically in reference to trees, mountains, or people that tower over something. Uses such as these appear related to the fact that the salient feature of a tower is that it is tall, and thus has the function of placing people in a high-up position.

Taken together, the usage patterns of these verbs suggest that their meanings are based on our embodied experience of the artefact, the artefact's affordances, and general image schemas. To fully understand the metonymic bases and the figurative uses of these verbs, we therefore need to also consider salient features of those particular artefacts, especially their functions (Gibson 1979).

Keywords: conversion, metonymy, metaphor, artefacts, embodiment, function

References:

- Dirven, René. 1999. "Conversion as a Conceptual Metonymy of Event Schemata", in Panther & Radden (eds), *Metonymy in Language and Thought*. Amsterdam: John Benjamins, 275–87.
- Gibson, James. 1979. *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.
- Kuczok, Marcin. 2011. "The Interaction of Metaphor and Metonymy in Noun-to-verb Conversion", in Bierwaczonok Boguslaw, Bożena Cetnarowska & Anna Turula (eds), *Syntax in Cognitive Grammar*. Czestochowa 2011: Wyższa Szkoła Lingwistyczna, 41–54.



“You’re taking his comment a little literally”: Blame avoidance in institutional discourse

Anna Kryvenko

Kyiv National Linguistic University (Kyiv, Ukraine)

annakry@fulbrightmail.org

Non-literal language has been an object of critical discourse analysis (CDA) for quite some time in contemporary linguistics. In particular, figures of speech were regarded as devices in pursuing various discursive strategies within the discourse-historical approach (Reisigl & Wodak 2009). On the other hand, the importance of metaphorical patterns in language for shaping ideologies and social practices was emphasized in the research that utilized previously distant traditions of cognitive linguistics and CDA (Charteris-Black 2004, Hart 2008, to name a couple). For example, it was pointed out that in their attempts to avoid blame, governmental officials resort to

conceptual metaphors for the linguistic implementation of framing purposes (Lakoff 2008: 163–167; Hansson 2015: 6).

However, to the best of my knowledge, there is a lack of research on discursive functions of direct labelling of language as literal or non-literal by language users in naturally occurring verbal communication. This type of labelling should not be confused with signaling of potential cross-domain mapping, which can be marked by particular words: *like, as if, similar* (Krennmayr 2011: 60–61), domain signalers (Goatly 1997: 171), or pausing and hesitation (Cameron 2008: 202). Although, according to some corpus-based studies, metaphor signaling is seen as rare and hardly prominent in any particular register (Krennmayr 2011: 157), I will argue that speakers' direct labelling of language as literal or non-literal is a salient strategy at least in some types of discourse.

The findings of my case study of government communication in English and Ukrainian show that by labelling language as literal or non-literal, officeholders aim to reject accusations by ways of: 1) intention-denial, 2) mitigations, and 3) table-turning. The first two types are viewed as part of a broader social defense strategy, which is conducive to a positive “ingroup” as well as self-presentation in negative discourse (in terms of Van Dijk 1992: 88–89). The third one, following Wodak (1991) and Van Dijk (1992), is employed either as a strong form of denial or even as a strategy of (counter-)attack. Also, my data suggest that there are cross-linguistic as well as cross-cultural differences in featuring stretches of discourse as literal or non-literal. My conclusions add evidence to the argument about the deliberateness of non-literal language.

Keywords: blame avoidance, discursive strategies, literal and non-literal language

References:

- Cameron, Lynne. 2008. “Metaphor and Talk”, in Gibbs, Raymond W. (ed.), *The Cambridge Handbook of Metaphor and Thought*. Cambridge: Cambridge University Press, 197–211.
- Charteris-Black, Jonathan. 2004. *Corpus Approaches to Critical Metaphor Analysis*. Basingstoke: Palgrave Macmillan.
- Goatly, Andrew. 1997. *The Language of Metaphors*. London: Routledge.
- Hansson, Sten. Forthcoming 2015. “Discourse Strategies of Blame Avoidance in Government: A framework for analysis”, in *Discourse and Society*.
- Hart, Christopher. 2008. “Critical Discourse Analysis and Metaphor: Toward a theoretical framework”, in *Critical Discourse Studies* 5:2, 91–106.
- Krennmayr, Tina. 2011. *Metaphor in Newspapers*. LOT Dissertation Series, 276. Utrecht: LOT.
- Lakoff, George. 2008. *The Political Mind: Why you can't understand 21st-century American politics with an 18th-century Brain*. New York: Penguin Group.
- Reisigl, Martin & Ruth Wodak. 2009. “The Discourse-Historical Approach (DHA)”, in Wodak, Ruth & Michael Meyer (eds), *Methods for Critical Discourse Analysis*. London: Sage, 87–121.
- Van Dijk, Teun A. 1992. “Discourse and the Denial of Racism”, in *Discourse & Society* 3:1, 87–118.
- Wodak, Ruth. 1991. “Turning the Tables: Antisemitic discourse in postwar Austria”, in *Discourse and Society* 2:1, 65–83.

From Molecule ‘Hands’ to Figurative HAND

Amy Pei-jung Lee

National Dong Hwa University (Taiwan)

aplee@mail.ndhu.edu.tw

Human hands function as the most important linking tool for a person to tangibly experience the external world. The conceptual importance of ‘hands’ is reflected in several works of the Natural Semantic Metalanguage theory (henceforth NSM theory), where ‘hands’ is proposed as a universal lexico-semantic molecule, which can be explained directly in universal semantic primes without any reference to any other parts of the body (Wierzbicka 2007).

On the basis of ‘hands’ as a conceptual universal, the significance of this proposal for cognitive linguistics is linked in this paper with a study on metaphors and metonymies of HAND from a cross-linguistic perspective. This study incorporates the use of accessible linguistic corpora where examples in several Austronesian languages are compared with English and Mandarin Chinese, in order to gain a broader view of how conceptual metaphors and metonymies of HAND are manifested in cognition, language, and culture.

While conceptual metaphors related to HAND in languages such as English, Spanish, and Mandarin Chinese have been extensively studied in previous literature (e.g. Ahn & Kwon 2007, Billioti de Gage 2012, Velasco 2000, Yu 2003, to name a few), similar studies with data drawn from Austronesian languages have been scarce. The present paper fills this gap by presenting figurative expressions of HAND in several Austronesian languages, with theoretical interpretations based on the framework of Cognitive Metaphor Theory (Lakoff & Johnson 1980).

A preliminary comparison of the data suggests that the ontological metaphor THE HAND IS A CONTAINER is manifested cross-linguistically, yet among the languages considered here, it is only in Mandarin Chinese and some Austronesian languages that we find the figurative expressions of HAND associated with STEALING, hence the metaphor HAVING (MORE) HANDS IS STEALING. This association of HAND with the act of stealing is reflected by the metonym A HAND STANDS FOR A PERSON, which is commonly seen in Mandarin Chinese and English. However, in Mandarin Chinese these metonymic expressions of HAND to stand for persons are usually interpreted with a derogatory connotation. In many Austronesian languages we instead see that the lexical item ‘hand’ is the same as that of the numeral ‘five’, which stems from the number of human fingers on one hand, thus the conceptual metaphor THE HAND IS A MEASURE UNIT is found in these languages.

Keywords: molecule, HAND, metaphor, metonym, Austronesian languages

References:

- Ahn, Hyun Jung & Yeon Jin Kwon. 2007. “A Study on Metaphor and Metonymy of HAND”, in *Journal of Language Sciences* 14:2, 195–215.
- Billioti de Gage, Cecile. 2012. *Hands and Manipulations in the Grammar and Cognitive Systems of English*. Université Michel de Montaigne-Bordeaux III; Université de Naples.

- Lakoff, George & Mark Johnson. 1980. *Metaphors We Live By*. Chicago: Chicago University Press.
- Velasco, Olga Isabel Diez. 2000. “A cross-linguistic analysis of the nature of some HAND metonymies in English and Spanish”, in *Atlantic* 12.2, 51–67.
- Wieżbicka, Anna. 2007. “Bodies and Their Parts: An NSM approach to semantic typology”, in *Language Sciences* 29.1, 14–65.
- Yu, Ning. 2003. “The Bodily Dimension of Meaning in Chinese: What do we do and mean with ‘hands’?”, in Casad, Eugene H. & Gary B. Palmer (eds), *Cognitive Linguistics and Non-Indo-European Languages*, 337–362. Berlin: Mouton de Gruyter.



Grammatical Metaphor and Conceptual Metaphor in Political Discourse: A reconciliatory approach

Timo Lothmann & Tatiana Serbina

RWTH Aachen University

lothmann@anglistik.rwth-aachen.de; serbina@anglistik.rwth-aachen.de

Studies within the systemic-functional framework have particularly focussed on nominalisation as a common type of ideational grammatical metaphor. In this paper, we want to examine nominalisation as it occurs for distinct purposes in political speech. We seek to include a cognitive view in order to discuss examples where instantiations of grammatical metaphor (according to Halliday et al.) and conceptual metaphor (according to Lakoff et al.) coincide on the word, phrase, and clause level. We claim that such double metaphor packing, and thus doubling of meaning shifts involved, contributes to the strategic functions of political discourse.

Our text corpus is a selection from US Presidents’ inaugural speeches. This micro-register shares features of both spoken and written discourse modes, which should be apparent in metaphor frequency and functionality, including nominalisation patterns and realisations of conceptual metaphor types. Our study corroborates the hypothesis that there are additional degrees of complexity which call for an inclusion of cognitive perspectives into the analysis. Briefly put, it is the underlying conceptual metaphor which strengthens a particular function of the nominalisation in context, for instance the concealment of agency.

The cognitive component of the analysis thus rests on the assumption that (lexical) metaphors are basic structures within our individual cognitive system. Metaphorical conceptualisations are pervasive in all life contexts and are manifested through metaphorical linguistic expression (Lakoff & Johnson 2011). In the examples under investigation, we further assume that there are blending mechanisms at work. Both lexical and grammatical metaphor thus can, when they co-occur, be regarded as input spaces for an abstract blend (Fauconnier & Turner 2003) by which new or additional meaning is realised. Finally, we consider these conceptual approaches to be reconcilable with systemic-functional views. Our analysis shows that social function and mental conceptualisation complement one another within a framework of contextual

pressure of the register and the semogenic force attributed to the architecture of language in general (Halliday 1998; 2004; 2013).

Using corpus analysis tools, we investigate frequency distributions of the examples and offer functionality categories which hint at ‘the meaning extra’ which combinations of grammatical and lexical metaphor transport. To that end, studies on the ideological power of grammatical and lexical metaphor (Lakoff 1991; Sušinskienė 2008) are considered. Ultimately, we present an integrative working model for metaphor analysis which highlights the gradual nature of congruency, but also the lack of boundaries between lexicogrammar as a system and abstract conceptualisations of the mind (Holme 2003).

Keywords: cognitive approach, conceptual metaphor, grammatical metaphor, ideational metaphor, nominalisation, register, political speech, systemic-functional approach

References:

- Fauconnier, Gilles & Mark Turner. 2008 [2002]. *The Way We Think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books.
- Halliday, M.A.K. 2013. “Meaning as Choice”, in Fontaine, Lise et al. (eds), *Systemic Functional Linguistics: Exploring choice*. Cambridge: Cambridge University Press, 15–36.
- . 1998. “Things and Relations: Regrammaticising experience as technical knowledge”, in Martin, J.R. et al. (eds), *Reading Science: Critical and functional perspectives on discourses of science*. London: Routledge, 185–235.
- . 2004. *An Introduction to Functional Grammar*. Rev. by Christian M.I.M. Matthiessen. 3rd ed., London: Hodder Education.
- Halliday, M.A.K., & Christian M.I.M. Matthiessen. 2006. *Construing Experience through Meaning: A language-based approach to cognition*. (Open Linguistics Series.) London: Continuum.
- Holme, Randal. 2003. “Grammatical Metaphor as a Cognitive Construct”, in Simon-Vandenberg, Anne-Marie et al (eds), *Grammatical Metaphor: Views from Systemic Functional Linguistics*. (Amsterdam Studies in the Theory and History of Linguistic Science: Series IV, 236.) Amsterdam: John Benjamins, 391–415.
- Lakoff, George. 1991. “War and Metaphor: The metaphor system used to justify war in the Gulf”, in Grzybek, Peter (ed.), *Cultural Semiotics: Facts and facets*. Bochum: Brockmeyer, 73–92.
- Lakoff, George & Mark Johnson. 2011 [1980]. *Metaphors We Live By*. Repr., Chicago: University of Chicago Press.
- Sušinskienė, Solveiga. 2008. “Grammatical Metaphors as Ideological Micro-components of Political Discourse,” in *Filologija* 13, 129–138.



What Makes a Good Pun: A corpus analysis based on metacomments

Carita Lundmark

Kristianstad University (Sweden)

carita.lundmark@hkr.se

This paper was inspired by a study of mixed metaphor as a meta-linguistic comment (Semino 2015) and builds on a previous conference presentation based on the 176 instances of the word

pun preceded by an adjective in the *Corpus of Contemporary American English (COCA)*, totalling 450M words. The data for the present study includes all 784 instances of *pun* in the corpus, and the material is analysed with respect to the characteristics of the pun, i.e. how the ambiguity is created (metaphor, metonymy, homonymy etc.) and what type of scenarios are invoked by the two senses. This is then compared to the quality of the pun as expressed in the metacomment.

In a pun, two meanings are incongruously combined in the same utterance (e.g. Ross 1998: 8), in cognitive linguistic terms invoking two scenarios or mental spaces that can either be very detailed or fairly schematic. Theoretically, the study shows how a more specific level of abstraction often is involved in conceptualisation processes, as suggested by Johansson Falck (2013), “making the schema more concrete and easier to refer to” (2013: 216), and enabling the construction of a blended space by providing two input spaces that are rich enough to share a generic space and allow cross-space mappings (Fauconnier & Turner 2002).

The present study builds on the idea that puns, like mixed metaphors, display a sensitivity to “specific scenarios rather than broad source domains” (Semino 2015: 28), and further explores the earlier tentative conclusion that quality does not seem to be related to how the ambiguity is created, but to whether there is a meaningful connection between the two scenarios. A good-quality pun seems easier to achieve if certain types of scenarios are involved by virtue of the context.

Keywords: pun, metalinguistic comment, schema, blend, level of abstraction

References:

- Fauconnier, Gilles & Mark Turner. 2002. *Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books.
- Johansson Falck, Marlene. 2013. “Narrow Paths, Difficult Roads, and Long Ways: Travel through space and metaphorical meaning”, in Carita Paradis, Jean Hudson & Ulf Magnusson (eds), *The Construal of Spatial Meaning: Windows into Conceptual Space*. Oxford: Oxford University Press.
- Ross, Alison 1998. *The Language of Humour*. London: Routledge.
- Semino, Elina. 2015. “A Corpus-based Study of ‘Mixed Metaphor’ as a Metalinguistic Comment”, in Gibbs, Ray W. Jr (ed.), *Mixing Metaphor*. Amsterdam: John Benjamins.



**Waves as a Metaphor for Narrativity-Identity/Anarrativity
in Virginia Woolf's *The Waves***

Iraj Montashery

Lahijan Branch, Islamic Azad University (Iran)

iraj.montashery@gmail.com

The Waves dramatises the tension between sequence and non-sequence. Bernard — the protagonist of the novel — who is infatuated by his art of story-telling believes that sequence is everywhere and this sequence is metaphorised by the relentless movement of the waves. The actual waves in the novel are a metaphor for narrative and will-to-identity in terms of their continuous, incessant and sequential movement, where one wave follows another to form a pattern. The shore where the waves must ultimately reach is at the same time their undoing — there is an incessant dialogue between the waves and the shore where they finally break. The sequential pattern of the waves dissolves and dies out on the shore in complete silence, echoing the narrator Bernard's claim that "solitude is my undoing." When waves rise and form a definite shape, they stand for self-constitution through sequential narratives, which is a continual process; and when they crash into shapelessness and nothingness on the shore they stand for the dissipation and dissolution of identity. When the narrative pattern in the text is broken and sequence is obliterated, the result is anarrativity, a term which I use to designate a type of narrative which does not follow typical narrative rules such as sequentiality and is modelled after the dissipation of waves on the shore. This charged metaphor presupposes Woolf's concept of self-formation and also signifies and creates a natural language based on music and rhythm.

I argue that Bernard's main proposition in his profession of storytelling is that sequence is constructive of story and identity. Bernard's infatuation with the notion of sequence and narrative drives him towards storytelling rather than poetry. Bernard openly links identity to the chain-like structure of sequential language. He claims that without this narrative pattern, he is "nothing," i.e., he has no identity.

Bernard's shift of perspective from sequential language (which is temporal, arbitrary and linear) towards non-sequential language, which he develops gradually through his storytelling, valorises a kind of language under the rubric of "little language," one which is able to capture reality, desires, emotions and experiences without distorting them. Woolf's concept of *things-in-themselves* neatly corresponds with what I term non-sequential language, which cannot afford to wait for words and grammar to express meaning; rather, it bombards meaning through its spontaneous exposition and revelation of meaning without distorting it. This so-called non-sequential language is not time-bound and does not necessarily use words and grammar to describe things and the world. There is a correspondence between Bernard's progression towards this "little language" and the deconstruction of his well-defined identity.

Keywords: metaphor, narrative, identity, anarrativity, non-sequential language, sequential language

References:

- Batchelor, John. 1991. *Virginia Woolf: The Major Novels*. Cambridge: Cambridge University Press.
- Cixous, Hélène. 1980. “The Laugh of the Medusa”, in Marks, Elaine & Isabelle de Courtivon (eds), *New French Feminisms: An Anthology*. New York: Schocken.
- Hanson, Clare. 1994. *Women Writers: Virginia Woolf*. New York: St. Martin’s.
- Harris, Andrea L. 2000. *Other Sexes: Rewriting Difference from Woolf to Winterson*. New York: State University of New York Press.
- Homans, Margaret (ed.). 1993. *Virginia Woolf: A Collection of Critical Essays*. Englewood Cliffs: Prentice Hall.
- Leitch, Vincent & Cain, William (eds). 2001. *The Norton Anthology of Theory and Criticism*.
- Laurence, Patricia Ondek. 1991. *The Reading of Silence: Virginia Woolf in the English Tradition*. Stanford: Stanford University Press.
- Oxindine, Anette. 1997. “Rhoda Submerged: Lesbian Suicide in *The Waves*”, in Eileen Barrett & Patricia Cramer (eds), *Virginia Woolf: Lesbian Readings*. New York: New York University Press, 203–21.
- Taylor, Chloë. 2006. “Kristevan Themes in Virginia Woolf’s *The Waves*”, in *Journal of Modern Literature* 29:3, 57–77.
- Woolf, Virginia. 2000 [1931]. *The Waves*. London: Wordsworth.



Metaphorical Uses of Temperature in Spanish and Italian

Mariana Montes & Elena del Carmen Pérez
 Universidad Nacional de Córdoba (Argentina)
montesmariana@gmail.com; eperezvi@gmail.com

Our experience of temperature – either extreme heat and cold or milder warmth and coolness – is deeply embodied, i.e. dependent on the nature of our bodies and their relationship with our environment. Furthermore, rather than one *gestalt* experience (Lakoff & Johnson, 2003 [1980]), it comprehends multiple different experiences, whether pleasant or not, dangerous or even healthy. Thus, TEMPERATURE is a productive source domain for a variety of metaphors, as it applies to target domains such as EMOTION (from AFFECTION to ANGER and LUST) or its absence, REASON, CONFLICT and ACTIVITY or their absence.

Such findings may be compared with different studies on metaphors for emotion, such as Lakoff (1987), Kövecses (2002, 2008) and the uses of temperature adjectives in English (Deignan, 1997) or English and Italian (Lorenzetti, 2009). The present paper reports on preliminary results from an ongoing investigation, which aims to provide an account of the target domains structured by the TEMPERATURE domain in Spanish and Italian, always keeping in mind that the specific languages under study may influence the labeling of the domains thus identified. For example, while English has two central adjectives for “high” temperatures (*hot* and *warm*), Spanish has three (*caliente*, *caluroso* and *cálido*) and Italian only one (*caldo*), which does not

necessarily imply that the physiological experience of temperature – or even their conceptualization – is different for speakers of these different languages. Italians can very well distinguish between *una bevanda calda* ‘a hot drink’ and *una coperta calda* ‘a warm blanket’. However, such diversities may imply a different approach when categorizing the corresponding domains.

A corpus analysis methodology was applied to *CORIS* (Corpus di Riferimento dell'Italiano Scritto [Reference Corpus of Written Italian]) and *CREA* (Corpus de Referencia del Español Actual [Reference Corpus of Current Spanish]), both of which are digital corpora, at present consisting of 130 and 160 million words, respectively. In both languages temperature adjectives were studied: *caldo* ‘hot/warm’, *freddo* ‘cold’, *bollente* ‘boiling’ and *gelato* ‘lit. frozen’ for Italian, and *caliente* ‘hot’, *caluroso* ‘hot’, *cálido* ‘warm’, *frío* ‘cold’, and *helado* ‘freezing’ for Spanish. Such a methodology allows for both a qualitative and a quantitative approach to actual language in use, from contemporary written texts.

Keywords: corpus linguistics, conceptual metaphor, temperature, embodiment, contrastive linguistics

References:

- Deignan, Alice. 1997. *A Corpus-based Study of Some Linguistic Features of Metaphor*. (Ph.D. Dissertation). Birmingham, University of Birmingham.
- Kövecses, Zoltán. 2002. *Metaphor: A practical introduction*. New York: Oxford University Press.
- Kövecses, Zoltán. 2008. “Metaphor and Emotion”, in Gibbs, Raymond (ed.), *The Cambridge Handbook of Metaphor and Thought*. New York: Cambridge University Press, 380–396.
- Lakoff, George. 1987. *Women, Fire and Dangerous Things*. Chicago: University of Chicago Press.
- Lakoff, George & Mark Johnson. 2003 [1980]. *Metaphors We Live By*. London: The University of Chicago Press.
- Lorenzetti, Maria. 2009. “That girl is hot, her dress is so cool, and I'm just chilling out now: Emergent metaphorical usages of temperature terms in English and Italian”, in Barnden, John, Rosamund Moon & Philip Gill (eds), *Corpus-Based Approaches to Figurative Language, Colloquium Companion of a Corpus Linguistics 2009 Colloquium*. Birmingham: University of Birmingham, 103–113.



Debt as a Metaphor

Izabela Morska
Gdańsk University (Poland)
izabelamorska.ug@gmail.com

Taking Eva Illouz’s affect-oriented criticism of capitalism (*Cold Intimacies: The making of emotional capitalism*) as our starting point, I examine debt in the context of modernity and its inherent optimism, embodied in the figure of progress: progress over ignorance, chronic poverty, and pervasive subjection. Debt stands out here as a hindrance to this progress, its power throwing the subject back into ignorance, poverty, and subjection (we witness this mechanism in

postcolonial novels). But in the context of modernity, resulting directly from a wrong choice understood as a wrong investment, debt links with the desire to create oneself (as a homeowner or as a member of educated classes), its power bound to produce insecurity, instability, and uncertainty, seen as early as in George Eliot's *Middlemarch* (1874).

Margaret Atwood in *Payback: Debt and the shadow side of wealth*, defines debt as “the peculiar nexus where money, narrative or story, and religious belief intersect, often with explosive force.” To catch the nature of debt, Atwood uses the metaphor of a balloon. “Like air,” she writes, “it is all around us ... indispensable to our collective buoyancy. In good times we float around on it as if on a helium-filled balloon; we rise higher and higher, and the balloon gets bigger and bigger, until—poof!—some killjoy sticks a pin into it and we sink.” Within the bounds of this metaphor we seem born into debt and surrounded by its semi-divine omnipresence; in good times we float on it like on a bubble – no doubt an investment bubble. Atwood concludes with the wish to explore “the nature of the pin.” I find myself drawn to the nature of falling.

In this paper, however, I would like to take a closer look at two characters, the obliging Amy Dorrit of *Little Dorrit* (deemed willful by her family as soon as she proves unable to forget the debtors' prison as the site of her happiness and efficiency) and Becky Crawley of *Vanity Fair*, the bad seed, a person who does not hesitate to act dishonorably for her own purposes, who is, perhaps, immoral at the core, and who refuses to pay her debts. Yet, as both Dorrit and Crawley family histories prove, debts cannot be paid; they can be remedied by an auspiciously-timed inheritance, negotiated, forgotten, haggled over, or rendered disastrous, but never paid. On the margin: writers' connections with debt, as Disraeli, Dickens, and Thackeray might testify, prove interestingly intimate.

Keywords: debt, capitalism, insecurity, fiction

References:

Atwood, Margaret. 2008. *Payback: Debt and the shadow side of wealth*. Toronto: House of Anansi.
Illouz, Eva. 2007. *Cold Intimacies: The making of emotional capitalism*. Cambridge: Polity Press.



***The EuroChampions Fight for You! Sports metaphors
in the 2014 EP elections in Romania***

Elena Negrea-Busuioc & Diana-Luiza Dumitriu

National University of Political Studies and Public Administration (Bucharest, Romania)

elena.negrea@comunicare.ro; diana.dumitriu@comunicare.ro

Politics is metaphorically framed as a competition between political actors or parties. However, the competitive climax is reached during elections, when power reconfiguration is at stake and the clash between political forces takes place within a general winners-vs.-losers framework.

Beyond the instrumental role of the electoral communication in terms of a political race, there is a strategic affective battle at stake, as electoral discourses are all meant to be persuasive, in order to reach the voters and win them over (Mio, 1997; Musolff, 2004; Semino, 2008).

This paper seeks to analyze sports metaphors as symbolic resources for electoral discourses, by focusing on both their conventional nature and their contextual meaning. Politicians often appeal to sports imagery in their discourse and draw on people's familiarity with and fondness for sports, as well as on the capacity of the latter to trigger powerful emotions (Semino & Masci, 1996; Shapiro, 1989). As an electoral race gets more and more sophisticated and demanding, politicians use sports metaphors in a more strategic way, looking for differentiation, as well as for relevance and substance for their positioning on the political map. Unlike war metaphors, which are also pervasive in political discourse, sports metaphors allow their users to focus on the positive dimension of the competition, stepping out of the good/bad dichotomy, which is usually associated with war.

In this paper, we examine the “EuroChampion” metaphor used by one of the mainstream Romanian political parties (the National Liberal Party) in the 2014 elections to the European Parliament. We concentrate our analysis on multimodal sports metaphors used in the electoral messages, which were promoted both on street posters and banners, as well as on the party and the candidates' websites and social media channels. We seek to show how the linguistic and visual modes intertwine in the realization of the metaphor and how their interplay may affect the interpretation of the latter (Forceville, 1996). We also aim to investigate how sports metaphors used by this party are consistent with the liberal meritocratic political model (Cudd, 2007).

Keywords: sports metaphors, multimodal metaphor, electoral campaign, competition frame, liberal meritocracy

References:

- Cudd, Ann E. 2007. “Sporting Metaphors: Competition and the Ethos of Capitalism”, in *Journal of the Philosophy of Sport*, 34:1, 52–67.
- Forceville, Charles. 1996. *Pictorial Metaphors in Advertising*. New York: Routledge.
- Mio, Jeffrey S. 1997. “Metaphor and Politics”, in *Metaphor and Symbol* 12, 113–133.
- Musolff, Andreas. 2004. *Metaphor and Political Discourse: Analogical reasoning in debates about Europe*. New-York: Palgrave Macmillan.
- Semino, Elena. 2008. *Metaphor in Discourse*. Cambridge: Cambridge University Press.
- Semino, Elena & Masci, Michela. 1996. “Politics is Football. Metaphor in the discourse of Silvio Berlusconi in Italy”, in *Discourse & Society*, 7:2, 243–269.
- Shapiro, Michael J. 1989. Representing World Politics: The sport/war intertext”, in Der Derian, James & Michael J Shapiro (eds), *International/Intertextual Relations. Postmodern Readings of World Politics*. New York: Lexington Books, 69–96.



“From the Tooth Stump”: Exploration of Metonymic and Metaphorical Problematic Cases in Figurative Layers in the Language and Discourse of the ‘Ka’ Tribe

Alireza Nosrati

Technical And Vocational Training Organization (Lorestan, Iran)

nosrati.alireza2@gmail.com

Today satisfactory theories about metaphor and metonymy are provided by the cognitive approach. The aim of the present study is to investigate problematic and unusual cases of metonymic and metaphorical use in figurative idioms in the language and discourse of the ‘Ka’ tribe and then to analyze them in the framework of cognitive theory.

In this study, the research method is based on experimental and field data about figurative layers, language, and discourse in a small tribe (the Ka-ra-mat, called “Ka” for short) living in Iran. They speak the two languages of Laki and Lori. Some problematic and unusual figurative idioms in the language of these people have been extracted as a field study, more specifically irony, proverbs, curses, and insults.

The findings of the present research show some complexities in such figurative idioms. For example, *as bon-e danān*, which literally means ‘from the tooth stump’, or ‘the depth of the tooth’, and figuratively means “from the bottom of my heart”, is a good example of how its analysis in cognitive approach is quite complicated. This confirms that the popular word ‘heart’ as the source of our emotions is not one of the cultural universals (Niemeier, 2000). Our analysis shows how the conceptualization of *danān* ‘tooth’, in addition to various conceptual levels, can be in relation to “the source of emotions”. We have also used theoretical anthropology, especially where we are faced with the analysis of discourse among the people of this tribe. This issue helps enable us to specify the cultural context that highlights these patterns. In addition, we are faced with complicated interactions of metaphor-metonymy in figurative idioms in this culture, where there is no simple analysis. The idioms *bi nāxon* [literally, ‘without nails’], which figuratively means “cruel”, and “*the blade of straw of the relatives has been broken in the eye*”, which literally means “to behave politely to someone due to their being your relative” are other examples. How to analyze such cases has been investigated.

This paper shows that in the cognitive analysis of the problematic and unusual cases, the situation is more complicated than it seems at first glance. We have provided an analysis which shows how we can confront this complexity when using the cognitive approach, as regards anthropological concerns.

Keywords: Cognitive perspective, metaphor, metonymy, figurative idioms, language, discourse, ‘Ka’ Tribe, Laki, Lori, anthropology

References:

- Barcelona, Antonio. 2000. “Introduction: The cognitive theory of metaphor and metonymy,” in Barcelona, Antonio (ed.), *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin: Mouton De Gruyter, 1–28.
- Lakoff, George. 1992. “The Contemporary Theory of Metaphor,” in Ortony, Antony (ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press, 202–51.
- Niemeier, Susanne. 2000. “Straight from the Heart: Metonymic and metaphorical exploration,” in Barcelona, Antonio (ed.), *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin: Mouton De Gruyter, 195–214.
- Taylor, John R. 2002. “Category Extension by Metonymy and Metaphor”, in Dirven, René & Ralph Pörings (eds), *Metaphor and Metonymy in Comparison and Contrast*. Berlin: Mouton de Gruyter, 323–334.
- . 1989. *Linguistic Categorization: Prototypy in Linguistic Theory*, Oxford University Press.



“What is Oblomovism?”, Story and/or Theory: Metaphor/Metonymy in theoretical thinking logic

Alireza Nosrati

Iranian Association For Logic (Iran)

bozerg.e@gmail.com

“Oblomovism” is a theoretical term that is used to refer to the psychological characteristics of a virtual character named Oblomov, a term that was coined by the author Ivan Goncharov during 1847–1859. In this paper, we attempt to show that this story is a theory (as a theory in a science). Then, by means of a theoretical/experimental instrument, it is subject to a theoretical proof that will persuade us. The theory thereby becomes universal and will become a “theoretical model”. The core of this theoretical/experimental tool is metaphor and metonymy.

Our method in proving this theory is based on the theoretical network analysis of the metaphors and also metonymy (conscious and unconscious) used in the Oblomov story. The theoretical structure of the story is included in the idea (plan)/ proof. The main idea core of the couple is realized as Oblomov/Stoltz, and its metaphoric link has been studied for eastern/western thought (and for feeling/reason). Moreover, Oblomov/Zakhar is taken from Quixote/Sancho in the imaginary realm and the schema of *sidekick*. The ontological/epistemological relations between these “theoretical schemas” and their role in the story’s logic have been analyzed. Also the metaphorical and metonymic function of words like *mother* or *tree* in this story.

The results show that the story can be reduced to a plan and main idea that relies on a network of the metaphor/metonymy theoretical structures to justification and/or explanation of “Oblomovism theory”. Also, in a reverse process, some conditions have been shown that a “midlife crisis” in theoretical psychology can be a story with a theoretical proof that supports and confirms the present theory.

The present study shows that metaphor and metonymy include theoretical/experimental logic structure (as a reflection of reality), and therefore are indispensable and unavoidable parts of theoretical thinking.

Keywords: Oblomovism theory, metaphor, metonymy, story, theory, theoretical proof, theoretical schemas, midlife crisis, theoretical psychology, justification, explanation, theoretical thinking.

References:

- Barcelona, Antonio. 2011. "Introduction: The cognitive theory of metaphor and metonymy," (Trans.by Tina Amrolahi), in Sadeghi, Lila (ed.), *Metaphor and Metonymy: A Cognitive Approach*. Tehran: Nagshe Jahan Publishing.
- Blaikie, Norman W. H. 2011. *Designing Social Research: The logic of anticipation*, 5th ed. (Trans.by Chavoshian Hasan). Nashreney Publishers.
- Culler, Jonathan. 2010. *Literary Theory: A Very Short Introduction*. (Trans.by Taheri Frzaneh). Tehran: Nashr-e Markaz Publishers.
- Dabagh, Hosein. 2014. *Majāz dar Haghigat* [Trope in the Truth: Metaphors Enter into Science Science]. Tehran: Hermes Publishers.
- Edgar, Andrew & Peter Sedgwick. 2009. *Cultural Theory: The Key Concepts* (Trans.by Mehrān Mohājēr & Mohammad Nabavi). Āgah Publishing House, Tehran.
- Ghasemzadeh, Habibolah. 2012. *Esteāreh va Shenākht* [Metaphor and Cognition]. Tehran: Argmand Publishing.
- Goncharov, Ivan Aleksandrovich. 2013. *Oblomov*. (Trans.by Soroush Habibi). Farhang-e Moāser Publishers, Tehran, 4th ed.
- Green, Keith & Jill Lebian. 2001. *Critical Theory & Practice: A coursebook*. New York: Routledge Publication. Taylor & Francis e-Library.
- Lee, Desmond (ed.). 2009. *Wittgenstein's Lectures, Cambridge, 1930–32: The Note of John King and Desmond Lee*. (Trans.by Rezā Mosmer). Tehran: Iran's newspaper publisher.
- Lukacs, Georg. 2014. *La théorie du roman* [The Theory of the Novel], 2th ed. (Trans. by Hasan Mortazavi). Tehran: Āshian Publishing.
- Lund, Nick. 2010. *Language and Thought*, 2th ed. (Trans. by Habibolāh Ghasemzādeh). Tehran: Argmand Publishing.
- Lycan, William G. 2013. *Philosophy of Language: A contemporary introduction*. (Trans. by Maysam Mohamad Amini). Tehran: Hermes Publishers.
- Movahed, Zia. 2012. *Shear va Shenākht* [Poetry and Cognition], 3th ed. Tehran: Morvārid Publishing.
- Palmer, Richard E. 2011. *Hermeneutics: Interpretation theory in Schleiermacher, Dilthey, Heidegger, and Gadamer*. (Trans.by Mohamad S. Hanāe Kāshāni). Tehran: Hermes Publishers.
- Shaikhrezā-e, H. & Karbāsizādeh, A. 2012. *Āshnā-e ba Falsafeh Elme* [Introduction to Philosophy of Science]. Tehran: Hermes Publishers.
- Sternberg, Robert. 2006. *Cognitive Psychology*. (Trans.by Kharāzi K. & Hejāzi A.). Samt Publishing & Institute for Cognitive Sciences Studies (ICSS) Press.
- Taylor, John R. 2011. "Category Extension: Metonymy and metaphor", (Trans.by Maryam Sāberipour), in Sāsāni, Bābak (ed.), *Metaphor: A basis for thinking and a means for creation of beauty*, 2nd ed. Tehran: Sorehemehr Publishing.
- Tidman, Paul & Kahane, Howard. 2010. *Logic and Philosophy: A modern introduction*, 8th ed. (Trans.by Rezā Akbari). Tehran: Nashreney Publishers.



Metaphor in Partnership with Business Executives

Agnes Ada Okpe

Kaduna Polytechnic (Nigeria)

agnesokpe@yahoo.com

Metaphor is a dynamic process of meaning formation – an indispensable tool for how we understand ourselves, culture and environment. It is a way of forming, seeing and expressing reality. According to Aristotle, metaphor entails giving a name that belongs to one thing to another. In doing that, metaphor creates illumination – shedding light on what is hidden or hitherto ignored; creating a novel semantic configuration from the known.

Goatly (1997:159) in another dimension, portrays metaphor as an ornamental attire used to ‘dress up concepts in pretty , attention-grabbing, or concealing clothes...’; while to Steen(1994:195), metaphors that are highly appropriate conceptually are equally persuasive, as well as emotive. This brings to mind the speech act of metaphor – locutionary, illocutionary and the perlocutionary effects. On this premise, it can be said that metaphor is used for embellishment and persuasion.

Business enterprises are usually set up to achieve certain objectives which are tied to profit making and meeting some specific needs. Profit making no doubt, ranks foremost in most business aspirations. And as it has also been established, consumers are motivated by three higher needs: affiliation, aspiration and identity. A business executive who skilfully designs his advertisement and operations to encompass this trio already has his customers in his pocket.

No other tool does it better than metaphor. Noting this, Okpe (2014) claims that metaphor is a tool in every hand. How well one knows and uses it determines how far, successful, and distinguished one is in one’s pursuit of any venture. Through language, it can be used to achieve invaluable results in almost, if not all, human endeavours.

Using a number of business advertisement samples, this paper elucidates the role of metaphor, from the perspective of relevance theory, in branding (rebranding) of business enterprise, hence acting in partnership with business operators to achieve their goals.

Keywords: metaphor, branding, business, goals, partnership

References:

- Goatly, Andrew. 1997. *The Language of Metaphor*. London: Routledge.
- Okpe, Agnes. 2014. “Metaphor: A Tool in Every Hand”, paper presented at the 27th Annual Conference of the Linguistic Association of Nigeria; Benue State University, Makurdi, Nigeria.
- Steen, Gerard. 1994. *Understanding Metaphor in Literature*. Harlow: Longman.



Metaphor and Ideology in Nigerian Pentecostal Christian Discourse

Peter Ochefu Okpeh

Federal University Lokoja (Kogi State, Nigeria)

okpehp@gmail.com

Since Aristotle first narrowly conceived of it as an ornamental poetic device and a persuasive tool in the art of rhetoric, the subject of metaphor has continued to fascinate scholars across disciplines and fields of human interests. Numerous recent studies have reacted to this restricted Aristotelian conceptualization of metaphor. One such study was Lakoff and Johnson's (1980) *Conceptual Metaphor Theory*, whose major argument was that metaphor is an integral aspect of the human conceptual system. This cognitive view of metaphor however only widened the scope of its usage and analysis beyond literature, but failed to locate its analysis within critical discourse analysis, consequently leaving out how metaphors are used to create social realities. Thus, until Charteris-Black (2004) came up with his groundbreaking work, *Corpus Approaches to Critical Metaphor Analysis*, the ideological potency of metaphor in discourse was not given sufficient intellectual attention.

One area that suffered from this neglect and still continues to suffer from it, even after the critical awareness created by Charteris-Black, is Pentecostal Christian religious discourse. The pervasive dominance of metaphor within this domain makes an understanding of its discourse function a necessary requirement not just for participating in the discourse, but also for understanding it as a social practice.

Using insights from Charteris-Black's *Critical Metaphor Theory* (2004), Lakoff and Johnson's *Conceptual Metaphor Theory* (1980) and Halliday's *Systemic Linguistics* (1985), the current study investigates the ideological contents of metaphorical expressions in Nigerian Pentecostal discourse, especially in relation to their use by the clergy to create and maintain asymmetric power relations between them and the laity. The hypothesis of the study is that when the Pentecostal clergy signify things through one metaphor rather than another, and when even within the context of a given conceptual metaphor they place emphasis on selected aspects of the entities being compared, they are involved in a deliberate and conscious linguistic activity whose ideological effect is unconscious to them. Ten selected metaphoric expressions will be sampled from the sermons of each of three prominent Nigerian Pentecostal preachers, using the tape recorder. These preachers represent the three broad groups into which Nigerian Pentecostal pastors can be classified. Since the focus in the transcription of data is the metaphorical aspects of the sermons and prayers, the *Metaphor Identification Procedure* (MIP) developed by the Pragglejaz Group (Cameron, 2003; Semino, Heywood & Short, 2004) with insights from Charteris-Black's *Metaphor Identification model* (2004) will be used to identify and separate these metaphorical expressions from other expressions in the data. It is hoped that an analysis of

the data will result in an objective representation of the ideologies of the Nigerian Pentecostal Movement.

Keywords: metaphor, Nigerian Pentecostal Christian Discourse, ideology, clergy

References:

- Charteris-Black, Jonathan. 2004. *Corpus Approaches to Critical Metaphor Analysis*. Basingstoke: Palgrave-Macmillan.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Longman.
- Lakoff, George & Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Pragglejaz Group. 2007. “MIP: A Method for Identifying Metaphorically Used Words in Discourse”, in *Metaphor and Symbol*, 22:1, 1–29.



**All the World’s a Cloak: Weaving metaphors
as conceptualizations of space in Ancient Alexandria**

Maria Papadopoulou

University of Copenhagen (Denmark)

psalidas@otenet.gr

This paper explores two visual metaphors of textiles and weaving produced in the social setting of ancient Alexandria. The Macedonian cloak (Gr. *chlamys*), typically worn by Alexander the Great and his cavalry, is associated with the foundation myth of Alexandria (Egypt) and the world map by Eratosthenes of Cyrene (in modern Libya). Two generations after the foundation of Alexandria by Alexander the Great himself, Eratosthenes, an Athens-trained Greek polymath, moved to Alexandria, where he designed a world map in the shape of a Macedonian *chlamys*. Eratosthenes was a librarian at that famous Library and the first to measure the Earth’s circumference and to calculate the tilt of the Earth’s axis. His map included the three continents known at that time: it depicted a rough equivalent of the Northern hemisphere. The *chlamys* shape used by Eratosthenes for his world map and by Alexander the Great for his first urban ‘project’ proved to be creative and generated sustainable uses of urban planning and cartographic mapping. There is evidence that maps of the “Earth” were referred to as “*chlamys*- or cloak-shaped” from Roman times throughout Late Antiquity and the Middle Ages (i.e. Claudius Ptolemy’s cloak-shaped world map).

In the metaphors discussed here, the woven textile defines space in terms of handwoven fabric. The conceptualization of the first urban plan of Alexandria and the first cloak-shaped map depicting all the known parts of the inhabited world, based on the knowledge available in the third century BC, are conceptual metaphors configurating early conceptual links between the body and the space surrounding it. Embedded in these metaphors is the analogy with the weaving and wearing of handwoven outer garments which wrapped the body in the fashion of the era.

Outfits were usually not tight-fitting. The fabric was placed around the body: it was draped, not tailored, thus required little or no stitching.

What can one glean of this archaeology of weaving metaphors applied to conceptualizations of space? Arguably, this concerns the experience of the physical body, conditioned by ancient understandings of the complexity of living in a more interconnected and entangled world, generated a culturally significant parallelism between the clothed body and the world around it. What this paper suggests is that the conceptual mapping of textiles as surfaces charted by cartographers enriches the conventional and cross-culturally pervasive conceptual link between textile and skin, i.e. outer body tissue.

Keywords: conceptual metaphor, weaving metaphors, conceptualizations of space, Alexander the Great, Hellenistic Alexandria, Eratosthenes of Cyrene

References:

- Bowdle, Brian & Dedre Gentner. 2005. “The Career of Metaphor”, in *Psychological Review* 2005, **112**:1, 193–216.
- Caballero, Rosario. 2006. *Re-viewing Space: Figurative language in architects’ assessment of built space*. Berlin & New York: De Gruyter.
- Delia, Diana. 1996. “‘All Army Boots and Uniforms?’ Ethnicity in Ptolemaic Egypt”, in Walsh, J. & T. Reese (eds), *Alexandria and Alexandrianism*. Malibu, Ca: The J. Paul Getty Museum, 41–53.
- Danto, Arthur. 2006. “Weaving as Metaphor”, in Danto, Arthur, Joan Simon & Nina Stritzler-Levine (eds), *Sheila Hicks. Weaving as Metaphor*. Yale: Yale University Press.
- Droß-Krüpe, Kerstin. 2011. *Wolle - Weber - Wirtschaft. Die Textilproduktion der römischen Kaiserzeit im Spiegel der papyrologischen Überlieferung* [Wool – Weaver – Industry. Textile production of the Roman Empire as reflected in papyrus traditions]. Wiesbaden: Harrassowitz Verlag.
- Geus, Klaus. 2002. *Eratosthenes von Kyrene. Studien zur hellenistischen Kultur- und Wissenschaftsgeschichte* [Eratosthenes of Cyrene. Historical studies in Hellenistic culture and science]. Münchener Beiträge zur Papyrusforschung und antiken Rechtsgeschichte, 92. Munich: C. H. Beck.
- Harder, Peter. 2003. “Mental spaces: Exactly when do we need them?”, in *Cognitive Linguistics*, **14**: 91–96.
- Kutscher, Silvia & Daniel Werning (eds). 2014. *Ancient Grammars of Space: Linguistic research on the expression of spatial relations and motion in ancient languages*. Topoi - Berlin Studies of the Ancient world / Topoi - Berliner Studien der Alten Welt 19. Berlin, Boston: De Gruyter.
- Lakoff, George & Mark Johnson. 1999. *Philosophy in the Flesh: The embodied mind and its challenge to Western thought*. New York: Basic Books.
- . 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Langacker, Ronald. 1987. *Foundations of Cognitive Grammar. Vol. 1: Theoretical Prerequisites*. Stanford, Ca: Stanford University Press.
- Papadopoulou, Maria. Forthcoming. “Dismantling the Mantle or Unweaving the Chlamys? A semantically oriented gaze at ancient Greek garment terms designating ‘cloak’”, in Nosch, Marie Louise & Cécile Michel (eds), *Textile Terminologies from the Orient to the Mediterranean and Europe 1000 BC-1000 AD*. Ancient Textile Series. Oxford: Oxbow Books.
- Rehl, Jane. 2010. *Weaving Metaphors, Weaving Cosmos: Structure, creativity and meaning in discontinuous warp and weft textiles of ancient Peru, 300 B.C.E.-1540 C.E.* Graduate School of Emory University. Saarbrücken: LAP Lambert Academic Publishing AG & Co. KG.
- Roller, Duane. 2010. *Eratosthenes’ Geography. Fragments collected and translated, with commentary and additional material*. Princeton, NJ: Princeton University Press.

- Saatsoglou-Paliadeli, Chryssoula. 1993. “Aspects of Ancient Macedonian Costume”, in *Journal of Hellenic Studies*, **113**: 122–147.
- Scheid, John & Jesper Svenbro. 1996. *The Craft of Zeus: Myths of weaving and fabric* (transl. Carol Volk). Cambridge, Mass: Harvard University Press.
- Tarbell, Frank. 1906. “The Form of the Chlamys”, in *Classical Philology*, 1:3, 283–289.
- Vogelsang-Eastwood, Gillian. 2000. “Textiles”, in Nicholson, Paul & Ian Shaw (eds), *Ancient Egyptian Materials and Technology*. Cambridge: Cambridge University Press, 268–298.
- Zimmerman, Klaus. 2002. “Eratosthenes’ Chlamys-Shaped World: A misunderstood metaphor”, in Ogden, D. (ed.), *The Hellenistic World: New Perspectives*. Swansea: The Classical Press of Wales, 23–40.



**Metaphorical Frames as Key Strategies in Explaining a Culture:
A pragmatic-cognitive analysis of the “Polish Village Church”
metaphorical frame**

Joanna Redzimska
University of Gdańsk (Poland)
angjr@univ.gda.pl

This presentation investigates from a pragmatic- cognitive point of view the nature of conceptual metaphors in cross-cultural understanding, more specifically in conveying particular cognitive-cultural models. This talk will view metaphorical frames playing both ‘the constitutive’ and ‘the explanatory’ (Ungerer & Schmidt 2006) role for understanding a culture.

The major aim is to explore conceptual metaphors (Lakoff & Johnson 2003, Kövecses 2007) as a tool useful for understanding a culture. The cognitive approach will be supplemented with a pragmatic explanation of metaphors, as presented by Gibbs (2002) and Charteris-Black (2004). The main focus is on how linguistic elements serve as vehicles for particular conceptualizations of cultural elements, which allows for a number of possible readings and understandings. The conceptual assumption for this critical analysis is based on “The Polish Village Church” text taken from *Understanding Global Cultures. Metaphorical Journeys Through 31 Nations, Clusters of Nations, Continents and Diversity* by (Gannon & Pillai 2013). This collection of texts presents a number of metaphorical frames that are supposed to help in forming principles/ key issues to be used in characterizing a given culture. However, this presentation will not focus on a text analysis; instead, special attention is paid to the fact that from a linguistic point of view, in texts of this kind metaphors enhance a stereotypical (Grzegorzyczkowa 1998) rather than prototypical (Ungerer & Schmidt 2006) understanding of a culture on the basis of cognitive-model profiles (Evans 2006: 501).

The main conclusion from the study is that certain conceptual metaphors in their meaning and understanding function in situations requiring cross-cultural understanding. When skillfully combined, they help in creating a cultural model that preserves its distinctiveness and at the same time is easily recognized all around the world.

Keywords: metaphors, cultural context, prototypes, stereotypes

References:

- Charteris-Black, Jonathan. 2004. *Corpus Approaches to Critical Metaphor Analysis*. New York: Macmillan-Palgrave.
- Evans, Vyvyan. 2006. “Lexical Concepts, Cognitive Models and Meaning-construction”, in *Cognitive Linguistics* **17**:4, 491–534.
- Gibbs, Raymond. 2002. “A New Look at Literal Meaning in Understanding What is Said and Implicated”, in *Journal of Pragmatics* **34**: 457–486.
- Grzegorzczkova, Renata. 1998. “O rozumieniu prototypu i stereotypu we współczesnych teoriach semantycznych” [About Understanding of Prototype and Stereotype in Modern Semantic Theory], in *Język a kultura* **12**.
- Kövecses, Zoltán. 2007. *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.
- Lakoff, George & Mark Johnson. 2003. *Metaphors We Live By*. Chicago: Chicago University Press.
- Ungerer, Hans-Jorg & Friedrich Schmid. 2006. *Introduction to Cognitive Linguistics*. London: Pearson Education Limited.

Sources:

- Gannon, Martin & Rajnandini Pillai. 2013. *Understanding Global Culture. Metaphorical Journeys Through 31 Nations, Clusters of Nations, Continents and Diversity*, 5th ed. London: Sage.



From the Wars of the Roses to Climate Change: Internal Exploration and Propagation of Metaphors in G.R.R. Martin’s *A Game of Thrones*

Martin S. Regal
University of Iceland
regal@hi.is

David Benioff, co-writer and showrunner for the HBO television adaptation of *A Game of Thrones*, jokingly referred to the project as “the Sopranos in Middle-Earth” as early as 2008. Yet, while this quip certainly contains more than a grain of truth, the metaphorical range of both the books and the television series extends far beyond this simple comparison.

At the relatively transparent level, the battle between the Starks and Lannisters displays an obvious debt to the Wars of the Roses but also manages to incorporate numerous factual and literary allusions to both world wars. Less obvious but clearly gaining ground among journalists are analogies between certain factions in *A Game of Thrones* and ISIS, as well as Daenerys Targaryen’s dragons and the threat of Irani nuclear capability, while its political chicanery has been seen as reflecting a whole number of scenarios, from elections in India and Australia to the struggle between the Tea Party and the Republican establishment and the abdication of King Juan Carlos of Spain at this time last year. On the environmental front, the building of the underground

anti-nuclear wall in Okuma and the threat of global warming are easily encapsulated by the programme's frequent repetition of the phrase "winter is coming" and the record-breaking deaths per episode tally is a powerful manifestation of the equally constant reminder that "all men must die."

This paper examines two approaches to the metaphorical range of *A Game of Thrones*. After briefly outlining the ways in which the novels and the series successfully exploit their sources as metaphors, it continues to an investigation of the root, submerged metaphors and the analogies it has itself engendered.

Keywords: adaptation, metaphorical range, factual and literary allusion, root, submerged

References:

- Carver, Terrell & Jernej Pikalo. *Political Language and Metaphor: Interpreting and changing the world*. London: Routledge, 2008.
- Goatly, Andrew. 2007. *Washing the Brain – Metaphor and hidden ideology*. Amsterdam: John Benjamins.
- Mitchell, Peta. 2102. *Contagious Metaphor*. London: Bloomsbury Academic.
- Shawa, Christopher & Brigitte Nerlich. 2015. "Metaphor as a Mechanism of Global Climate Change Governance: A study of international policies, 1992–2012", in *Ecological Economics* **109**: 34–40.



How to Identify Moral Language in Presidential Speeches: A comparison between two methods of corpus analysis

Kiki Renardel de Lavalette, Gerard Steen & Christian Burgers
VU Amsterdam, UvA, VU Amsterdam (the Netherlands)
k.y.renardeldelavalette@student.vu.nl, g.j.steen@uva.nl, c.f.burgers@vu.nl

For several decades, cognitive linguists have studied how metaphorical expressions in language can reflect conventionalized ways of thinking about one domain in terms of another. In his book *Moral Politics*, Lakoff (2002 [1996]) proposes that conservatives and liberals think of the state as a family, with the government fulfilling the role of a parent and its people the role of its grown-up children. However, conservatives and liberals have very different ideas of what constitutes the ideal family: the conservative worldview centers around the Strict Father model, while the liberal worldview centers around the Nurturant Parent model. These two different models of the ideal family each constitute a distinct conceptual moral system, which in turn leads to diverging political perspectives on issues such as abortion, welfare programs, crime, etc. Thus, Lakoff suggests that the fundamental differences between conservatives and liberals can be metaphorically explained by their different ideas of the ideal family and their associated moral systems.

Even though it has proven to be popular, Lakoff's theory has not been without its critics. One point of criticism is the paucity of empirical support that Lakoff presents to support his theory. Accordingly, several studies (e.g. Moses & Gonzales 2014, Ohl et al. 2013, Deason & Gonzales 2012, Wolters 2012; Cienki 2005) have examined political discourse to empirically test Lakoff's assertions on moral reasoning. However, two distinct methods of data coding have been used to answer these questions: while cognitive-linguistics scholars have analyzed texts to find metaphorical language that could be ascribed to one of the two models (Wolters 2012, Cienki 2005), social-psychological scholars have identified any expression that could be considered an example of one of the models, without considering the metaphoricity of the expression (Moses & Gonzales 2014, Ohl et al. 2013, Deason & Gonzales 2012). These different studies yielded diverging results, which raises the question of whether these results are due to the different corpora used for the different studies, or to the fact that different methods were used. In order to answer this question, one method based on the cognitive linguistic approach (Wolters 2012) and one method with a social-psychological approach (Moses & Gonzales 2014) will be applied to a corpus of 20 speeches delivered by Bush and Obama. The results of the two methods will be compared, to determine whether or not they yield more or less the same results and could thus be considered to be equally appropriate ways of testing the presence of moral language according to Lakoff's theory.

Keywords: morality, politics, corpus analysis, metaphor, cognitive linguistics, social psychology

References:

- Cienki, Alan. 2005. "Metaphor in the 'Strict Father' and 'Nurturant Parent' Cognitive Models: Theoretical issues raised in an empirical study", in *Cognitive Linguistics* **16**:2, 279–312.
- Deason, Grace & Marti H. Gonzales. 2012. "Moral Politics in the 2008 Presidential Convention Acceptance Speeches", in *Basic and Applied Social Psychology* **34**:3, 254–68.
- Lakoff, George. 2002. *Moral Politics. How liberals and conservative think*. Chicago: The University of Chicago Press.
- Moses, Jennifer F. & Marti H. Gonzales. 2014. "Strong Candidate, Nurturant Candidate: Moral language in presidential television advertisements", in *Political Psychology*, 1–19.
- Ohl, Jesse, Damien Pfister, Martin Nader & Dana Griffin. 2013. "Lakoff's Theory of Moral Reasoning in Presidential Campaign Advertisements, 1952 – 2012", in *Communication Studies* **64**:5, 488–507.
- Wolters, René. 2012. *Is Bush a Strict Father and Obama a Nurturing Parent? Metaphorical expressions of moral value systems in American politics*. (Master's thesis). Amsterdam: Vrije Universiteit Amsterdam.



Using Figurative Language in Farsi Idioms Involving Human Body Parts

Mehdi Sabzevari

PNU University (Tehran, Iran)

mehdisabz@hotmail.com

Idioms typically are said to have non-compositional or figurative meaning; in other words, an idiom's meaning cannot be predicted from the meanings of its components. In addition, an idiom is considered as a fixed complex lexical entry in the lexicon which is opaque in its meaning. There are numerous idioms in Farsi language whose sources are human body parts. In other words, in Farsi as in many other languages, parts of the body are chosen for use in idiom formation. In such uses, body parts also have figurative or metaphorical extensions. Nunberg, Sag and Wasow propose 'figuration' as among the orthogonal properties of idioms: "Idioms typically involve metaphors (*take the bull by the horns*), metonymies (*lend a hand, count heads*), hyperboles (*not worth a paper it's printed on*), or other kinds of figuration" (1994). An idiom by itself is a form of figurative language, and the usage of human body parts in forming an idiom is a specific feature which typically reveals the figurative dimension of idioms.

There are numerous idioms in Farsi whose core element is a part of the human body. The outer and inner parts of the body like the *head, hand, leg, eye, heart* and *liver* are widely used in idioms in Farsi. These parts of the body in the context of idioms as a form of figurative language represent non-literal meaning. This paper will study the form and function of idioms based on human body parts in Farsi.

Keywords: figurative meaning, parts of body idioms, Farsi

References:

- Crystal, David. 2011. *A Dictionary of Linguistics and Phonetics*, 6th ed. (The Language Library, Vol. 30.) John Wiley & Sons.
- Gibbs, Raymond. 1987. "Linguistic Factors in Children's Understanding of Idioms", in *Journal of Child Language*, 14, 569–586.
- Katz, Jerrold. 1973. *Compositionality, Idiomaticity and Lexical Substitution*. New York: Holt.
- Leaney, Cindy. 2005. *In the Know: Understanding and using idioms*. New York: Cambridge University Press.
- Mirdehqan, Mojtaba. & V. Nejati. 2012. "The Comprehension of Persian Proverbs in Monolingual and Bilingual Speakers: The comparative analysis of the performance based on the Constraint Satisfaction Model", in *Language Related Research*, 4:2.193–216 [in Persian].
- Najafi, A. 1999. *The Encyclopedia of Colloquial Persian*. Tehran: Niloofar Publications [In Persian].
- Nunberg, Geoffrey, Ivan Sag & Thomas Wasow. 1994. "Idioms", in *Language*, 70:3, 491–538.
- Saeed, John. 2003. *Semantics*, 2nd ed. Oxford: Blackwell.



Marcel Duchamp's Language: Deconstructing the meaning of the image

Mathilde Savard-Corbeil
University of Toronto (Canada)
m.savard.corbeil@mail.utoronto.ca

As the 'inventor' of the readymade, Marcel Duchamp left an important legacy to twentieth century art. Considered by many critics as the father of post-modernity, certainly a bachelor and bastard father, not only did he successfully displace the question of the ontology of art, but he also questioned art and representation itself.

This paper will examine a lesser-known aspect of his work, the 'Boîtes-en-valise', (boxes in a suitcase). This will allow me to analyze Duchamp's impact on visual art, as well as his impact on language and systems of signification.

According to Duchamp, the work of art must aspire to transcend the experience of the visible, thus positioning himself as 'anti-retinal'. He values the idea, the intellectual experience of art, which is why the work that he creates does not exist by itself: works of art are not autonomous. They are manuals, real operating systems that are available to the public, who must use them to complete their interpretation. The text of these manuals will be examined here with the aim of understanding the impact of Duchamp's language, which is mechanic, neutral and indifferent, but always ends up in an ironic word game. It is a language that also suggests anamorphosis, where the transformation of meaning breaks the relation to the reference.

I suggest that this use of language can be thought of as a critique of the institution of art, because the work of art cannot operate without its accompanying commentary. However, it is not up to art history to establish this discourse anymore, for a democratization of the artistic experience is offered by our potential accessibility to this specific language. The 'boîtes-en-valise' contain these manuals, as well as all the handwritten notes, letters and sketches of every major work by Duchamp. 'The White Box,' for example, is entirely dedicated to the 'Big Glass'.

The last proposition that I will explore concerns the reproducibility of these boxes. Already criticizing authorship and authority, Duchamp uses the reproducibility of the text as a way to position language in the center of the experience of visual art. As such, language is inseparable from the intellectual experience; the work of art does not exist without a public, a public that understands it, that comments on it, that allows art to pursue its trajectory further than the retinal/visual. After all, as Duchamp said, it is the viewers that make the painting.

Keywords: Duchamp, ekphrasis, visible, interpretation, experience, authorship, reproductibility

References:

- Davila, Thierry. 2010. *De l'inframince: Brève histoire de l'imperceptible de Marcel Duchamp à nos jours* [On the Infrathin: A brief history of the imperceptible, from Marcel Duchamp to our days]. Éditions du Regard, Paris.
- De Barros, Manuela. 2011. *Duchamp et Malevitch: Art et théories du langage* [Duchamp and Malevitch: Art and theories of language]. Paris: L'Harmattan.

- De Duve, Thierry. 1989a. *Au nom de l'art: pour une archéologie de la modernité* [In the Name of Art: For an archeology of modernity]. Paris: Éditions de Minuit.
- . 1989b. *Résonnances du readymade: Duchamp entre avant-garde et tradition* [Echoes of the Readymade: Duchamp between the avant-garde and tradition]. Nîmes: Éditions Jacqueline Chambon.
- . 1984. *Nominalisme pictural: Marcel Duchamp, la peinture et la modernité* [Pictorial Nominalism: Marcel Duchamp, painting and modernity]. Paris: Éditions de Minuit.
- Didi-Huberman, Georges. 2008. *La ressemblance par contact: archéologie, anachronisme et modernité de l'empreinte* [Similarity by contact: Archeology, anachronism and modernity of printed matter]. Paris: Éditions de Minuit.
- Duchamp, Marcel. 2014. *Entretiens avec Pierre Cabanne* [Conversations with Pierre Cabanne]. Paris: Allia.
- . 1994. *Duchamp du signe* [Duchamp of the sign]. Paris: Gallimard.
- Guerrin, Frédéric. 2008. *Duchamp ou le destin des choses* [Duchamp, or the destiny of things]. Paris: L'Harmattan.
- Henderson, Linda D. 2013. *The Fourth Dimension and Non-Euclidian Geometry in Modern Art*. Cambridge, Mass: MIT Press.
- Jimenez, Marc. 1997. *Qu'est-ce que l'esthétique?* [What is Aesthetics?] Paris: Gallimard.
- Jouffroy, Alain. 1964. *Une révolution du regard: à propos de quelques peintres et sculpteurs contemporains*. Paris: Gallimard [A Revolution in Seeing: Concerning several contemporary painters and sculptors].
- Mitchell, W.J.T. 1994. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press.
- Le Penven, Françoise. 2003. *L'art d'écrire de Marcel Duchamp: à propos de ses notes manuscrites* [Marcel Duchamp's Art of Writing: Concerning his manuscript notes]. Nîmes: Éditions Jacqueline Chambon.
- Liotard, Jean-François. 1977. *Les Transformateurs Duchamp* [Duchamps TRANS/formers]. Paris: Galilée.
- Paz, Octavio. 1977. *Marcel Duchamp: l'apparence mise à nu* [Marcel Duchamp: Appearance stripped bare]. Paris: Gallimard. (Originally in Spanish as *Apariencia desnua: La obra de Marcel Duchamp*.)



A Sense of Characters: Expressing irony in Japanese through orthographic deviance

Misuzu Shimotori

Stockholm University (Sweden)

misuzu.shimotori@orient.su.se, misuzu_shimotori@hotmail.com

The aim of this presentation is to discuss the expressive effect of orthographic deviance that signals irony to the reading audience. Ironic remarks are conventionally made by saying 1) something another than what is meant, or 2) the opposite of what is meant (e.g. Booth 1974, Myers 1977, Uchida 2009). For instance, when the speaker's real intention is to say *I don't like that*, s/he might say: *You're not going to eat the meal I fixed for you? Well, I like that!* (Uchida 2009). I hypothesize that orthographic deviance is another potential indicator of irony that is specific to written remarks, where vocal tones or gestures cannot be shown.

The Japanese language has a complicated writing system of orthography. Japanese sentences usually combine three types of characters: ideographic characters called *kanji* (with their origins in Chinese characters), and two types of syllabic characters called *hiragana* and

katakana (e.g. Taylor 1995). Generally, *katakana* is mainly used for loanwords and proper names of Western origin. If *katakana* is used for words that should be written in *kanji* or *hiragana*, this generates some interesting effects in the reading audience. According to Okamoto (2006), orthographically deviant *katakana* usage is considered to be unusual, to bring out informality, or further, to bring out nonseriousness or frivolousness. Thus, when *katakana* is used for words referring to a formal and serious meaning, an ironic intent would be conveyed. An example would be when a person A pretends to be overworked, and a person B says: *That's rough*. The following three ways of writing *taihen desu ne* [That's rough] have an equivalent literal content. However, the word *taihen* [rough] is written in three different character types:

- a) 大変ですね。 [That's rough] (*kanji* characters)
- b) たいへんですね。 [That's rough] (*hiragana* characters)
- c) タイヘンですね。 [That's rough] (*katakana* characters)

The remark (c) in *katakana* yields a nonserious tone, which is the opposite of what is literally meant. Therefore, this deviation in orthography indicates the writer's ironic intent, that is, person B does not really mean that person A has a hard job.

In this presentation, I discuss the expressive effects of *katakana* in written remarks and some examples of non-typical orthographic style used in writings such as literary novels in Japanese.

Keywords: irony, orthographic deviance, Japanese character, *katakana*

References

- Booth, Wayne C. 1974. *A Rhetoric of Irony*. Chicago: University of Chicago Press.
- Myers, Alice. 1977. "Toward a Definition of Irony", in Fasold, Ralph W. & Roger W. Shuy (eds), *Studies in Language Variation: Semantics, syntax, phonology, pragmatics, social situations, ethnographic approaches*. Georgetown: Georgetown University Press.
- Okamoto, Shinichiro. 2006. "Perception of *Hiniku* and *Oseji*: How hyperbole and orthographically deviant styles influence irony-related perceptions in the Japanese language", in *Discourse Processes*, **41**:1, 25–50.
- Taylor, Insup & Martin M. Taylor. 1995. *Writing and Literacy in Chinese, Korean and Japanese*. Amsterdam: John Benjamins.
- Uchida, Seiji (ed.). 2009. *A Dictionary of Colloquial Expressions with Detailed Pragmatic Annotations*. Sanseido Publisher Co., Ltd.



A Cross-Cultural Study of Sadness Metaphors: When sadness is a processed food!

Mohammadamin Sorahi & Taherehbeigom Nazemi

University of Guilan (Rasht, Iran); Fars Education Organization (Fars, Iran)

aminsorahi@hotmail.com; nazemiel@yahoo.com

This study is an investigation of the use of the emotional concept of sadness and its relation to metaphors in Persian and English, based on cognitive linguistics. By comparing and contrasting these metaphors in contemporary Iranian Persian and American English, the primary objective of this study is to explore the metaphorical role of emotional concepts in general, and the concept of sadness particularly in these two languages and show how emotional metaphors are linked to the use of a particular language, thought, and culture.

This study primarily adopts the revised model of Kövecses (2005), in which he treats metaphor as a cognitive-cultural phenomenon. Kövecses (2005) argues that although the theory of conceptual metaphor first developed by Lakoff and Johnson (1980) is still an inspiration to most anthropologists and linguists working on metaphor, it cannot meet their needs entirely, due to certain shortcomings, the most important of which are overemphasizing the universality of some of these metaphors and ignoring the many cases of cultural diversity in metaphorical thought. Thus, he has sought to propose a theory of metaphor that can successfully handle both the potential universality of some metaphors on the one hand, and cross-cultural variations of other metaphors, on the other. The rationale behind this study comes from the idea mentioned by Grady (2007: 205) that comparative metaphor studies will contribute to a better understanding of conceptual systems of people living in different societies and cultural environments.

To gather the data, first a corpus of about five thousand spoken and written expressions about sadness was made from a wide range of sources. Then, the metaphor identification procedure as proposed by The Pragglejaz group (2007) was used to identify the metaphorical expressions in this corpus.

The results of the study indicate some similarities and differences between sadness metaphors in Persian and English. The similarities are primarily attributed to either a kind of universal motivation for the metaphors attested in these languages, or those metaphors which penetrated into Persian through translation. The differences found in these two languages, however, reveal much more of a culture-specific nature. In short, the current study reveals that emotion metaphors encompass an integrative system involving linguistic, conceptual, neural-bodily, and sociocultural aspects of language use. It also illustrates that the causes of universality and variation in metaphor include embodiment, social-cultural experience, and cognitive processes.

Keywords: sadness, metaphor, cognitive linguistics, Persian, English

Bibliography:

- Barcelona, Antonio. 1986. “The Concept of Depression in American English”, in *Cognitive Psychopathology*, 2:3, 13–32.
- Barcelona, Antonio. 2002. “Clarifying and Applying the Notions of Metaphor and Metonymy Within Cognitive Linguistics: An update”, in Dirven, René & Ralf Pörings (eds), *Metaphor and Metonymy in Comparison and Contrast*. Berlin: Mouton de Gruyter, 207–277.
- Black, Max. 1979. “More about Metaphor”, in Ortony, A. (ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press, 19–41.
- Boroditsky, Lera & Michael Ramscar. 2002. “The Roles of Body and Mind in Abstract Thought”, in *Psychological Science*, 13, 185–189.
- Deignan, Alice. 2003. “Metaphoric Expressions and Culture: An indirect link”, in *Metaphor and Symbol*, 18, 255–271.
- Fehr, Beverly & James Russell. 1984. “Concept of Emotion Viewed from a Prototype Perspective”, in *Journal of Experimental Psychology*, 113:3, 464–486.
- Fauconnier, Gilles & Mark Turner. 2002. *The Way We Think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books.
- Gernsbacher, Morton Ann & Rachel Robertson. 1999. “The Role of Suppression in Figurative Language Comprehension”, in *Journal of Pragmatics*, 31, 1619–1630.
- Gibbs, Raymond W. 2009. “Metaphor: Psychological aspects”, in Jacob, J. L. (ed.), *Concise Encyclopedia of Pragmatics*. Oxford: Elsevier Ltd. 601–608.
- . 1999. “Taking Metaphor out of our Heads and Putting it into the Cultural World,” in Gibbs, Raymond & Gerard Steen (eds), *Metaphor in Cognitive Linguistics*. Amsterdam: John Benjamins, 145–166.
- Grady, Joseph E. 2007. “Metaphor”, in Geeraerts, Dirk & Hubert Cuyckens (eds), *The Oxford Handbook of Cognitive Linguistics*. Oxford: Oxford University Press, 188–213.
- Kövecses, Zoltán. 2005. *Metaphor in Culture: Universality and variation*. Cambridge: Cambridge University Press.
- Lakoff, George & Mark Johnson. 1980. *Metaphors We Live By*. Chicago: Chicago University Press.
- Ortony, Andrew. 1993. *Metaphor and Thought*. Cambridge: Cambridge University Press.
- Pragglejaz Group. 2007. “MIP: A method for identifying metaphorically used words in discourse”, in *Metaphor and Symbol*, 22:1, 1–39.
- Sharifian, Farzad. 2008. “Conceptualization of *del* ‘Heart-Stomach’ in Persian”, in Sharifian, Farzad, René Dirven, Ning Yu & Susanne Niemeier (eds), *Culture, Body, and Language: Conceptualization of internal body organs across cultures and languages*. Berlin: Mouton de Gruyter.



Syllepsis and the Metaphorics of Grammar

Garrett Stewart

University of Iowa

garrett-stewart@uiowa.edu

Inverting in its title an indebtedness to Christine Brooke-Rose’s *A Grammar of Metaphor*, this paper examines one aspect of the peculiar metaphoric torque exerted by grammar in prose fiction. The argument is drawn from my chapter “Splitting the Difference” in *The Deed of Reading: Literature * Writing * Language * Philosophy*, whose subtitle is meant as a phrase rather than

just a list of four topics. Examples of syllepsis (otherwise known as zeugma), in its frequent shift from literal to figurative sense, offer just such a case of literature writing language philosophy.

I begin with the philosopher Gilbert Ryle’s interest in the satiric mind/body dualism of the famous Dickensian syllepsis “went straight home, in a flood of tears and a sedan chair,” as updated a century later by Groucho Marx’s “leave in a huff and a taxi.” It’s not merely that the first “in” of both examples installs an idiomatic prepositional metaphor. Further, the conjunctive syntax itself—through the forced “likening” of its parallelism—brackets what one might call an off-kilter “grammatical simile.”

At the theoretical level, I contrast philosopher Stanley Cavell’s remarks (from *The Claim of Reason*) on the “projection” of literal into figurative senses with the debate between Max Black and Arnold Davidson (in *On Metaphor*) over metaphoric “usage” versus denotation. With this in mind, typical instances of syllepsis from Austen, Dickens, and Poe down through Orwell—and on to Toni Morrison—show how its forked grammar can sustain an internal and destabilizing shuttle between the poles of the vehicle/tenor dyad across various collisions between mind/body (or subjective/objective) understandings. Again and again this anomalous phrasal traction yields a revealing narrative charge.

Keywords: grammatical simile, mind/body, projection, syllepsis, vehicle/tenor, zeugma

References:

- Brook-Rose, Christine. 1958. *A Grammar of Metaphor*. London: Secker and Warburg.
 Cavell, Stanley. 1979. *The Claim of Reason*. New York: Oxford University Press.
 Ryle, Gilbert. 1949. *The Concept of Mind*. London: Hutchinson.
 Sachs, Sheldon (ed.). 1979. *On Metaphor*. Chicago: University of Chicago Press.
 Stewart, Garrett. Forthcoming 2015. *The Deed of Reading: Literature * Writing * Language *Philosophy*. Ithaca, NY: Cornell University Press.



Metaphor and Metonymy as Means of Identity Building: A longitudinal investigation into advertising in the oil industry

Pamela Vang
 Linköping University
 pamela.vang@liu.se

The term *identity building* is often used to refer to the active work in which a company engages to create recognition and project a preferred image or “perceived identity” (Kantanen 2012: 59). Visual identity, in which the company logo often plays an important role, (Flosch 1990) is a central component of this image.

This paper presents a longitudinal investigation into the advertising of a number of the major companies in the oil industry to demonstrate the importance of metaphor and metonym in their advertising and identity building, or branding, (Koller 2009) and examines the ways in which these tropes are used to create a preferred image. Jakobson (1971 [1956]) situated metaphor and metonymy as the two poles of cognitive processing, but today, this clear distinction is under challenge (Barcelona 2000). I argue that in advertising and branding, both tropes play discursive roles. While many advertisements rely on both visual and verbal metaphors to subtly persuade by encouraging positive associations, I suggest that a company logo, which often develops from metaphorical mappings in the company's advertisements, can be considered as a form of visual metonymy. It is intended to trigger immediate, unconscious connections between the sign or visual image itself and what this represents. The metonymic function of a logo is denominative (Ricoeur 1975) but provides a referential short-cut to the company, its products and its preferred image, through the often metaphorical associations that it triggers. It is an intrinsic element of brand image.

Oil is a necessary evil and not something that is easily differentiated, and therefore the oil companies were among the first to understand and exploit the concept of brand image and the role played by symbols in creating a positive identity. The focus of this investigation is to trace the development of the logos that these different companies employ and the metaphors upon which they are constructed.

While early American companies such as Mobil and Texaco chose their logos with care and with an acute awareness of the connotations that these awoke, the British companies (Shell and BP) first chose their logos randomly and without any such considerations. Despite this, their advertising soon began to demonstrate an increasing consciousness of the power of metaphor and metonymy as levers of ideology and as a means of creating an image which reflected the ways in which the companies would like to be perceived. Subsequently, metaphors became a central element of many of their advertisements and eventually began to creep into their logos. The “helios” logo, which BP adopted in 2001, provides a clear demonstration of the importance of metaphor and metonym in the construction of company image.

Keywords: identity building, oil industry, advertising, logo, metaphor, metonymy

References:

- Barcelona, Antonio (ed.). 2000. *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*. Berlin and New York: Mouton de Gruyter.
- Barthes, Roland. 1977 [1964]. *Image, Music, Text* (transl. Stephen Heath). London: Fontana Press.
- Floch, Jean-Marie & Christian Pinson. 1990. *Sémiotique, marketing et communication: sous les signes, les stratégies* [Semiotics, Marketing and Communication: Beneath the signs, the strategies]. Paris: Presses Universitaires de France.
- Hodge, Robert & Günther Kress. 1988. *Social Semiotics*. Ithaca NY: Cornell University Press.
- Jakobson, Roman & Morris Hale. 1971 [1956]. *Fundamentals of Language*, 2nd ed. The Hague: Mouton.

- Kantanen, Helena. 2012. “Image, Identity and Stakeholder Dialogue”, in *Corporate Communications International Journal*, **17**: 1, 56–72.
- Koller, Veronika. 2009. “Brand Images: Multimodal metaphor in corporate branding messages”, in Foreceville, Charles & Eduardo Urios-Aparisi (eds), *Multimodal Metaphor*. Berlin: Mouton de Gruyter, 45–72.
- Levy, Sydney. 1959. “Symbols for Sale”, in *Harvard Business Review* (July-August), **37**:4, 117–124.
- Marchand, Roland. 1985. *Advertising the American Dream: Making way for modernity 1920-1940*. London: University of California Press.
- Russell, Tim. 2007). *Fill ‘er Up! The Great American Gas Station*. Voyageur Press.
- Vang, Pamela. 2014. *Good Guys: A cultural semiotic study of the print advertising of the oil industry*. Linköping: Linköping Studies in Arts and Science **621**.
- Velasco-Sacristán, Marisol. 2009. “Metonymic Grounding of Ideological Metaphors: Evidence from advertising gender metaphors”, in *Journal of Pragmatics* **42**, 64–96.
- Wilson, Olle. 2012. *Raffinerade rum: Bensinstationer och precisionskultur i Sverige 1926-1956*. Stockholm: Nordiska museets förlag.



The Roots of Cognitive Metaphor Theory in Johann Gottfried Herder’s “Treatise on the Origin of Language”

Christina Weiler
Purdue University (USA)
weilerc@purdue.edu

This paper traces the roots of cognitive metaphor theory in the work of Johann Gottfried Herder. My objective is to show how Herder’s work grounds cognitive metaphor theory in the philosophical tradition and how it impacts cognitive poetics today. In his *Abhandlung über den Ursprung der Sprache* [*Treatise on the Origin of Language*] (1772), Herder argues that language is not of divine or animalistic but of human origin, and based in metaphor. For Herder, metaphor is foremost a cognitive tool that enables the creation of language. Metaphor makes language possible, and through language, the human being gains a new type of consciousness and thus a new way of experiencing and understanding the world. Similar to cognitive metaphor theory, Herder sees conceptual metaphor as a cognitive tool essential to language creation and thus to human thought. In his metaphorical epistemology, however, Herder goes further than cognitive metaphor theory: Not only does metaphor enable the (re)conceptualization of experience, it allows for a new way of experiencing the world.

Metaphor is for Herder not only an epistemological but also a phenomenological tool with a mythological dimension. He argues that, out of an internal personal need, humans invented language through metaphor based on their sensual perception of the world. He gives great importance to the interaction between the human senses and the external world in this process. In the creative potential of metaphor, specifically in personification, Herder sees the origin of myth. To explain the process of myth creation through metaphorical projection of the human onto the environment, Herder uses a metaphor of imprinting, namely that of “impressing in names” (*sich*

in Namen drücken), which underlines both the constructivist and the conventional qualities of human languages. Herder argues that humans anthropomorphize their environment through language; they project themselves into nature and thus create metaphorical expressions of themselves in personified mythological beings. For Herder, the cognitive tool of metaphorical projection is at the heart of these constructivist processes. Through Herder's emphasis on the creative epistemological and phenomenological potential of metaphor, his theory of metaphor goes beyond cognitive metaphor theory today and can thus provide new impulses for it.

Keywords: Herder, Cognitive Metaphor Theory, philosophy of language, epistemology, phenomenology

References:

Herder, Johann Gottfried. 1772 [2002]. *Philosophical Writings*. Cambridge: Cambridge University Press.



**Hidden History: Transforming the voice of mourning
to the historical stage in Phillis Wheatley's elegies**

Carla Willard

Franklin & Marshall College (USA)

carla.willard@fandm.edu

How do scholars draw the profile of a literary figure whose opinions and tastes, political affiliations and inflammatory, abolitionist sentiments are largely undocumented beyond the subtle reference in her poems? The recent methodology launched in Jill Lepore's highly acclaimed *Jane* gives us many imaginative and speculative options for profiling historical figures, but little such work has been done for the unique Revolutionary-era poet Phillis Wheatley, who at the same time was also a slave.

Through a new reading of her elegies, my presentation will explore the ways in which this African American poet whispered her social connection to the "Black Founders" of her day – those early African American freemen who were the first black civil-rights activists and whose writings document the birth of Black Nationalism in the new nation. Placing her elegies within the context of her contemporaries, I'll explore the way in which the poet innovated with the elegiac voice of "lament" to create an original and subtle racial language that radicalized mourning into antislavery appeals. My method will lead to a "profile" of the poet and structure a comparative analysis of that profile with Black Founders like Prince Hall and Richard Allen. I will also outline a brief, biographical sketch that includes her eventual union with a self-educated and intellectual Boston-based freeman and businessman, John Peters.

Keywords: elegiac, voice, lament



The Narrative Configuration of Metaphor and its Study of Discourse Order in Diplomatic Dialogue

Lixin Zhang

Nanjing University of Aeronautics and Astronautics (China)

johnnuaa@126.com

Combining the cognitive model of “Conceptual Metaphor” and “Event Structural Metaphor” with the key topic of “narration” in stylistics, the “metaphoric narrative schema” can be constructed based on “narrative integration”. With the methodology of corpus linguistics and the diachronic comparative method, and the recent 10 rounds of “Sino-US Strategic and Economic Dialogue” as our corpus, the characteristics of the genre linkage of metaphor, the “discourse order” and “new order” will be shown and analyzed at the macro level.

At the micro level, the frequency of keywords, modality and metaphor will be counted, based on the “high frequency words pattern”, and the factors influencing the imbalance and rebalance construction between the two schemata of the US and China, such as “power, morality, ideology, value”, will be analyzed, thus deconstructing, subverting, and reconstructing the current state, change and its motivation, aim, plans, path, problems in the establishment of the new relationship between two nations.

Keywords: metaphor, narrative configuration, discourse order

References:

- Chilton, Paul & Lakoff, George. 1995. “*Foreign Policy by Metaphor*”, in Schaffner, Christina & Anita Wenden (eds), *Language and Peace*. Brookfield VT: Dartmouth Publishing, 37–59.
- Blanchard, Eric. 2013. “Constituting China: the role of metaphor in the discourses of early Sino-American relations”, in *Journal of International Relations and Development*, **16**, 177–205.
- Fairclough, Norman. 2001. “Critical Discourse Analysis as a Method in Social Scientific Research”, in Wodak, Ruth & Michael Meyer (eds), *Methods of Critical Discourse Analysis*. London: Sage, 95–120.
- Hart, Christopher. 2011. “Moving beyond Metaphor in the Cognitive Linguistic Approach to CDA: Construal operations in immigration discourse”, in Hart, C Christopher (ed.), *Critical Discourse Studies in Context and Cognition*. Amsterdam: John Benjamins, 171–192.
- Shimko, Keith. 1994. “Metaphors and Foreign Policy Decision Making”, in *Political Psychology*, **15**: 4, 655–671.
- Lakoff, George. *Moral Politics*. 2001 [1995]. Chicago: University of Chicago Press.

- . 2000. *Metaphorical Thought in Foreign Policy: Why strategic framing matters to the Global Interdependence Initiative*. Internal Report. New York: Aspen Institute.
- . 1996. “The Metaphor System for Morality”, in Goldberg, A. (ed.), *Conceptual Structure, Discourse, and Language*. Cambridge: Cambridge University Press.
- . 1980. *Metaphors We Live By*. Chicago: The University of Chicago Press.
- Little, Richard. 2007. *The Balance of Power in International Relations: Metaphors, myths and models*. Cambridge: Cambridge University Press.
- Marks, Michael. 2011. *Metaphors in International Relations Theory*. London: Palgrave Macmillan.
- . 2004. *The Prison as Metaphor: Re-imagining international relations*. New York: Peter Lang.
- Pettersson, Bo. 2012. *Towards an Integrated Account of Metaphor and Narrative in Literature*.
Keynote speech at Stockholm Metaphor Festival, 2012.

———— ~ ————

Workshop on Metaphoricity

Chair: Andrew Goatly

Lingnan University (Hong Kong, China)

apgoatly@gmail.com

It has long been recognised that some metaphors might be more metaphoric than others by observing that they may become conventionalised, lexicalised and institutionalised as part of the lexicon or dictionary of a language (Gentner and Bowdle 2001). However, besides this scale of conventionality, there may be other scales (Mooij 1976), perhaps involving contradictoriness (MacCormac 1990), explicitness, degrees of marking (Goatly 2011), deliberateness (Steen 2013), and so on.

This workshop will be of a practical investigative kind where participants are involved in discussion or examples of texts which may contain metaphors. Participants will be asked to identify what they think might be metaphors and to rank them on scales of metaphoricity. This individual work will be followed by small group discussion on metaphor identification and scale ranking and the criteria which affect perceived metaphoricity. Group leaders will report back to the full session.

A summary and afterthoughts section will consider whether discussion feedback supports the notions of metaphoric scales, what these might be, whether the scales reinforce each other or are inversely related.

Texts for discussion are already available on the conference web-site for consideration in advance of the workshop, to facilitate intelligent and informed discussion.

References:

- Gentner, Dedre & Brian Bowdle. 2001. "Convention, form and figurative language processing", in *Metaphor and Symbol* **16**: 223–248.
- Goatly, Andrew. 2011. *The Language of Metaphors*, 2nd ed. Abingdon: Routledge.
- Mac Cormac, Earl. 1990. *A Cognitive Theory of Metaphor*. London: MIT Press.
- Mooij, J.J.A. 1976. *A Study of Metaphor*. Amsterdam: North Holland.
- Steen, Gerard. 2013. "Deliberate Metaphor Affords Conscious Metaphorical Cognition", in *Journal of Cognitive Semiotics*, **5**:1–2, 179–196.

————— ~ —————

Jazz Music Metaphors in English and American Mass-Media

Svetlana Mishlanova & Ekaterina Morozova
Perm State University (Russia)
mishlanovas@mail.ru

The research deals with jazz music metaphors in English and American mass-media (e.g. magazines, Internet reviews and articles). The urgency of the research is related to modern linguistic issues about the nature of the term and the metaphor. Music terminology has already attracted attention of researchers because of the interdisciplinary in the fields of musicology and linguistics.

Jazz is the music genre which has rich and still developing terminology. We have studied jazz terminology and that led us to the examination of metaphors found in jazz music terminology. Classification of jazz terms has been done in the aspect of motivation. Motivation is defined as a visual image, which associates the content of a term with its sound complex and derivational structure. Jazz terms have been divided into three groups according to the aspect of motivation: motivated terms (for example, *coda* – derived from Italian *coda* – the end); falsely motivated terms (i.e. *blues* – from English *blue devils* – melancholy, boredom); and non-motivated terms (i.e. *jazz* – it can be of Creole slang origin or of one of the African dialects origin). Falsely-motivated terms appear to be metaphors. These metaphors can be onomatopoeic (*bebop*), semantic, syntactic. Jazz music metaphors also can be divided into two groups: related to the techniques (i.e. *bridge*, *blue note* [a so-called “worried note”], *stroll*), and related to the music style (i.e. *bossa nova* = new wave in Portuguese – a new trend, a new fashionable wave, *ragtime* – derived from “ragged time” for its syncopated rhythm, *soul* – refers to gospel-style music).

The research has been based on music dictionaries, articles and reviews about jazz from English and American mass-media and Internet-sources.

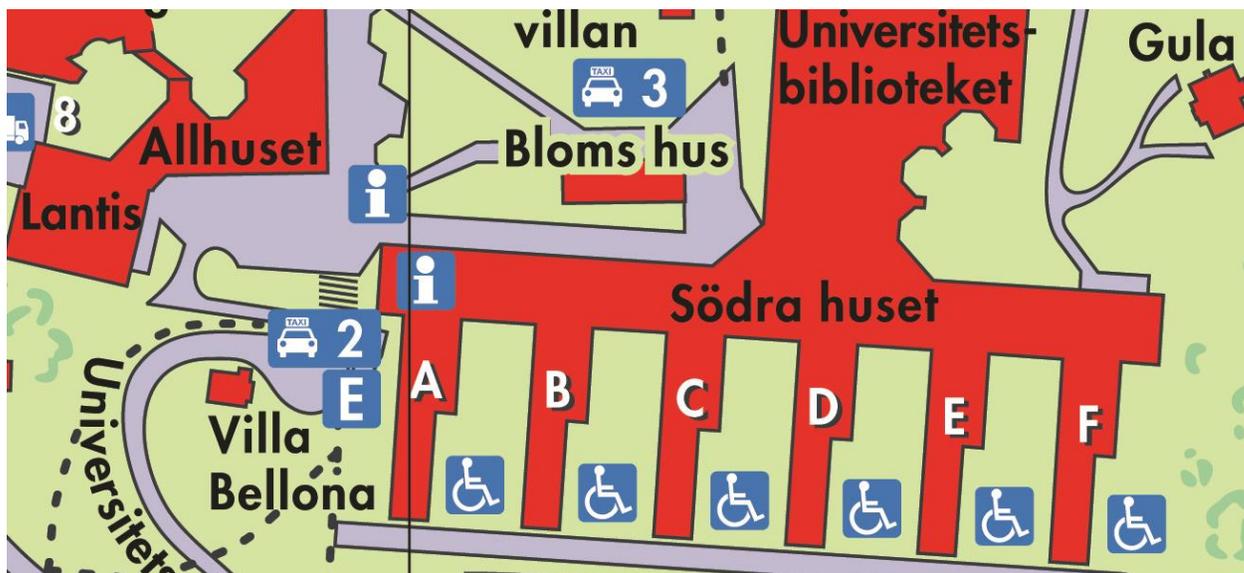
The material has been examined with the usage of such methods as semantic analysis, analysis of dictionary definitions, metaphorical modeling.

Supported by the grants: RSSF – № 14-13-59007; RSSF – № 14-16-59007 by the Basic part of the State order, Project 303.

Keywords: metaphor, term, jazz

———— ~ ————

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



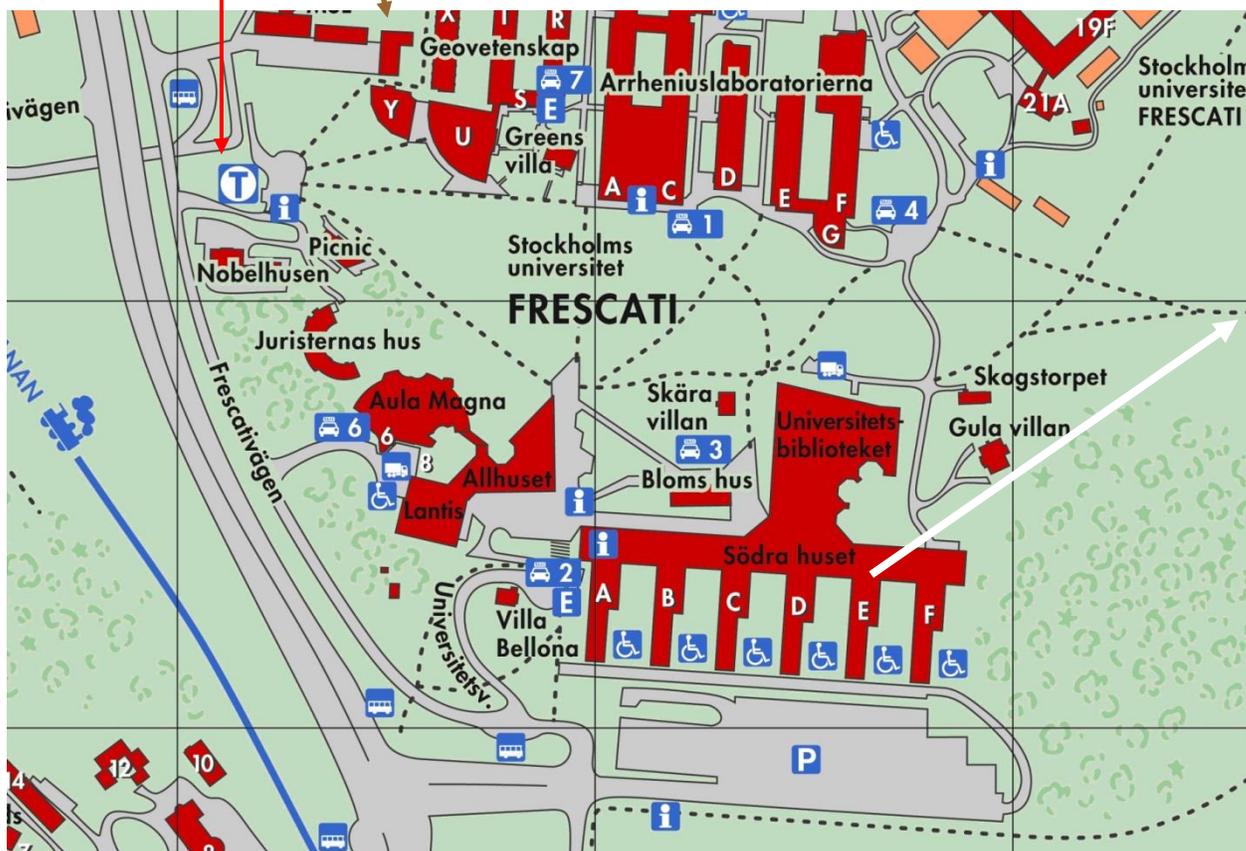
Please note that the lecture hall D 7 is in the long low building (running from A to F), while all the seminar rooms are in building E.

The English Department is on the eighth floor, building E. The lifts are in the middle of building E.

Red arrow: T-bana (underground station); there is only one exit

Brown arrow: the Faculty Club

White arrow: towards Stora Skuggan restaurant



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.