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**ACADEMIC LIFE IS WAR: the extended metaphor in *Porterhouse Blue* by Tom Sharpe**

Tom Sharp in *Porterhouse Blue* described a confrontation between the Master of a Cambridge College and Senior Fellows over the School policy making. The subject of their debates was fluid but the 'war' was over only after the manslaughter of the Master. Dons celebrated their victory and enjoyed the full control in the College matters. The analysis of figurative expressions in the novel provides a case study on the structure of a megametaphor and highlights language preferences used by the members of different discourse communities. The antagonists in the story belong to different social groups—the Master is a retired politician and the Dean, his opponent, is a lifelong school administrator.

Numerous figurative clusters centered around a WAR metaphor and distinctive military metaphors are dispersed throughout the novel. WAR metaphors form an extended metaphor (Kovecses 2002:249). I have performed text segmentation based on cataloging instances of WAR metaphors and concomitant tropes. The technique has been developed in accordance with Attardo (2002) approach to occurrences of humor in an Oscar Wilde story. Main episodes of the novel correlate to 23 figurative segments. Though the target domain of the extended metaphor can be vaguely defined as ACADEMIC LIFE, segments have more specific areas of projection, e.g. mind style of different characters involved in the conflict. The notion of mind style can be found in Fowler 1977, 1986 and Semino 2002. In accordance with Attardo (2002) technique, semantically related segments have been grouped. Segments grouping has revealed a number of conceptual systems, such as THE MASTER'S INFATUATION IS PARADES AND MANOUVRES, THE DEAN'S INFATUATION IS TERROR, MEETINGS OF COUNCIL ARE A WAR and others. Metaphors of aggression have also included HUNTING, ZOOLOGY and WEATHER domains. The text segmentation has facilitated understanding of characters' viewpoints, and exhibited the organization of figurative clusters adopted for a conflict description.

## **Progression by Anaphora – Remarks on Cicero’s Use of Repetition to Illustrate Movement**

by Hans Aili

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### **Abstract**

The anaphora is a difficult rhetorical figure to analyse, as its very nature makes it appear as mere repetition of a single word, a series of synonyms, or even by the iteration of a particular case ending of nouns or verbs. When this rhetorical device was employed as a rhetorical device in a speech during the political or legal struggles of the Ancient Roman Republic, considerable technical skill was required by the speaker, if he wished to achieve his purpose of exciting his audience and keeping it attentive and in a good mood. By careless or inept use of repetition he exposed himself to the very real risk of boring his listeners to sleep.

Marcus Tullius Cicero is the only leading Roman rhetorician whose works have survived in quantities sufficient to enable us to study the quality of his art over time. It will be shown in this paper that Cicero did, indeed, possess the master’s touch in his handling of repetition. We will demonstrate several aspects of this mastery, and also of Cicero’s way of achieving variation even within repetition.

The thesis of our paper is that Cicero employs repetition as a stratagem, not only in order to move his audience towards a climax – proceeding, for instance, from small affairs to larger ones, from the insignificant mass of humanity to the significant few decision-makers, from small beginnings to dramatic conclusions of events, from human villainy in general to a particular evil-doer – but also in order to adumbrate the progression of a political event or by simulating a physical movement from point to point within Rome itself: while repeating a word or expression, Cicero is capable of guiding his audience, as it were, on a tour within the city, within the different strata of its population, or chronologically through the various stages of a political event. Very often, Cicero’s technique appears to implant in his listeners’ minds a sense of urgency in the face of current political or military crises.

The speeches analysed in our paper are the four Catilinarians, delivered by Cicero, in the Senate or the Popular Assembly, against Lucius Sergius Catilina during the winter of 63/62 B.C. Our contention will be supported by a handout offering examples, culled from the four speeches and presented not only in the original Latin but also in a word-by-word translation into English.

March 5<sup>th</sup>, 2008

## The Discourse Functions of Schemes and Tropes

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Figurative language – schemes and tropes – can have a range of different discourse functions, but its poetic function seems especially worth considering. While other types of meaning – factually descriptive, emotive and interpersonal meanings – are extra-linguistically oriented, in the sense that they concern matters outside a language system, poetic meaning arises from selections and combinations of language internal material, either the formal characteristics or the semantic potentials of a language – or in fact commonly as a result of the interaction of form and meaning. Cf. e.g. the idiom *a friend in need is a friend indeed* or the following assertion: *your health depends on how fit you are, not on how fat you are*.

Quite generally speaking, the discourse functions of schemes and tropes are to do with the foregrounding and cohesive linking of forms or meanings. An analysis of their use in different text types shows how the language itself affects the construction of a message. This is the essential quality of poeticity: how selection from the phonological, grammatical, lexical, and textual inventory of a language can be meaningful and help in the creation of verbal messages.

Schemes in the form of various types of rhymes and parallelistic structures will be aesthetically pleasing at the same time as they function as both cohesive links and foregrounding, mnemonic devices. Such rhythmic, echoic repetition can combine rhetorical and descriptive efficiency. In poetry schematic repetition has a global structuring function, while such patterns only occur locally in prose.

Lincoln held on to his dreams along with his fears:  
“Hope and despondency, pleasure and pain,  
Are mingled together in sunshine and rain.”  
(From p. 125 of J.W. Shenk’s *Lincoln’s Melancholy*)

Tropes such as metaphor, oxymoron, antithesis and punning connect distinct experiential or cognitive domains. They can be explanatorily useful as they help us to catch the intricacies of human experience, and they can also contribute to the rhetorical force and aesthetic value of language messages.

On these snowy slopes, I’m the chairman of the board, a surfer of the frozen wave.

*Juliet*: O serpent heart, hid with a flow’ring face!  
Did ever dragon keep so fair a cave?  
Beautiful tyrant! Fiend angelical!  
Dove-feathered raven! Wolvish-ravening lamb!  
Despised substance of divinest snow!  
Just opposite to what thou justly seem’st—  
A damned saint, an honorable villain!  
... (From Shakespeare’s *Romeo and Juliet*, Act 3, Scene 2)

By comparison, metonymic uses help us to condense situational descriptions by allowing words or phrases to incorporate meaning qualities from contiguously related elements in a universe of discourse. They tend however to be less poetic than other tropes, probably because they just seem to summarise extra-linguistic experiences.

The kitchen has prepared dishes for the whole school.

# Force Dynamics in Autobiographical Memory

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## ABSTRACT

According to some cognitive linguistics, Force Dynamic is an important semantic category (Talmy, 1988). In this paper I will present an experimental inquiry with the purpose of finding out if force dynamics contribute essentially to the construction of autobiographical consciousness as well as to autobiographical memory. In two experiments, participants made speeded decisions about the lexicality of Swedish words presented to them on a computer screen (lexical decision task). The words were conventionalized Force Dynamic metaphors such as “fångad” (trapped) and “upprörd” (upset). A priming paradigm was used in which one group of participants was primed with autobiographical or self-referential contexts, with the purpose of making force concepts more readily available. Unexpectedly, force concepts received more rapid responses regardless of priming context, suggesting chronically elevated resting levels of activation. This hypothesis was tested in an investigation of corresponding English words within The English Lexical Project, an extensive database of reaction times with known predictors (Balota, 2007). The results from this archival study confirmed our experiments by showing significantly shorter reaction time for the force dynamic words than for control words, matched for frequency and five other predictors. So, there is reason to consider Force Dynamics to be fundamental for the construction of autobiographical consciousness and autobiographical memory.

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## Figuring competition: The role of figurative scenarios in sports commentary

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Titles are *discourse topics* of the first order “whose role is precisely to give access to encyclopaedic information crucial to the comprehension of the accompanying texts” (Sperber & Wilson, 1986: 216). The characterisation of titles as top-down strategies helping authors introduce and summarise what comes next and ensuring the global coherence of the ensuing text has led some scholars to regard them as examples of *superordinate topics* (van Dijk 1988). However, titles not only have a textual import, but also, an interpersonal one. For behind the global frame initially built in them there is an author who, by crafting the initial topic (i.e. foregrounding some aspects at the expense of others) is not only positioning him/herself with respect to the information thus presented, but is also indirectly activating a similar attitudinal response from his/her readers. In other words, monitoring goes hand by hand with evaluation and those notions or domains subsumed by it, namely *attitude*, *engagement* and *graduation* (Martin and White 2005). Indeed, the headlines (i.e. titles) and leads of media texts are good illustrations of the monitoring and evaluative role of titles (Bell 1996; Neuman et al 1992; Fowler 1994).

Among the linguistic devices contributing to the aforementioned roles, scholars have pointed at figurative language (Moon 1998; Martin and White 2005) as well as at innovative and playful expressions in general. This paper explores the role of figurative language in articulating interpersonal and attitudinal meaning(s) in the headlines and leads of a particular instance of media discourse, namely, sports commentary/news and, more specifically, tennis news. The discussion draws upon the results yielded by a corpus of 253 written texts covering the Australian Open 2008 and retrieved from online sources. My contention is that most of the language used to open the texts instantiates several figurative scenarios and frames which rather than solely playing a default informative (summarising) role, are also strategically used to elicit an attitudinal response from readers. Moreover, by so doing, journalists not only feed further tennis commentary (thus building up and fixing certain commonplaces and their corresponding lexis for a particular field and discourse community), but also influence the language used in other related genres dealing with that sport (e.g. forums, chats, and online discussions of various sorts).

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## Letting the cat out of the bag: on idiom use and representation

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Until not long ago, linguists considered idioms peripheral expressions of language whose main characteristic was defined as a fixed and anomalous group of two or more elements with a conventional meaning. Fortunately, psycholinguistics rescued these expressions from the discrimination to which they had been subjected for so long, noticing their frequent appearance in discourse. Since then, experiments with idioms were carried out, that proved these expressions were neither dead metaphors nor completely fixed and invariable. Instead, they could show different degrees of lexical, syntactic and semantic flexibility, depending on the relationship between their constituent elements and their overall figurative meaning. In this sense, the cognitive psychologist, Raymond W. Gibbs, Jr. has taken their study to its maximum expression, showing the great complexity of idiom's meanings and the existence of underlying metaphoric concepts motivating them.

The present proposal analyzes the concepts underlying idioms from a pragmatic perspective, following the *Relevance Theory* proposed by Sperber and Wilson. Thus, the distinction between lexicalized and *ad hoc* concepts is essential to understand the nature of the concepts underlying the idioms and their idiomatic variants. As I will argue, idiom's concepts are lexicalized to different degrees, depending on the extent to which their initially interpretative content has become lexicalized and thus, has been encoded by the expression as its new descriptive content. Idiomatic variants, on the other hand, have to be contextually created from the lexicalized concept of an idiom which the variant makes implicitly manifest and which serves as the starting point to the inferential process.

Likewise, the way in which conceptual information is represented and stored in the mind provides an excellent account of how we retrieve and use idioms and their variants in communication: as factual assumptions in the case of idioms whose content is completely lexicalized or as meta-representations in the cases of variants or idioms learnt with partial or attributive knowledge of the underlying concept.

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***Typology of the Metaphorization Process in the Arabic Medical Discourse.***

***A Terminological Case Study***

*Metaphor is one of the preferred means to name scientific and technical concepts and to mediate communication particularly in vulgarization discourses. But beyond these two functions, this trope has been at the center of cognitive science for the last few decades, because metaphorical structures have been considered as the linguistic reflection of a complex process happening in the mind. In other words, by analyzing metaphors, we would be able to apprehend the conceptualization modalities in a given speech community. Metaphorization thus become an ideal tool to delve into the meanders of conceptualization and to better understand the justifications of using a figurative language in unexpected fields with regard to some social and cultural factors.*

*For the above-mentioned reasons, this study examines, through a large corpus of medical texts on organ transplant, the metaphorical uses and their weight in the Arabic medical discourse. It focuses on the most typical metaphors of this field in order to establish a typology of the metaphorization process. It aims, thus, to explore the modalities for conceptualizing a scientific terminology in Arab societies.*

*For the purposes of this study, we adopt a corpus-based approach that tries to discuss, in the first place, the role and importance of metaphors, notably the agricultural metaphors, in the medical field specially transplantation, and to present, in the second place, the four main processes of metaphorization revealed by the studied corpus Transplant.1. Two of these processes are interlinguistic: we refer to them as “metaphorization by calque” and “metaphorization by modulation”; and the other two are intralinguistic: We have coined them “metaphorization by extension” and “metaphorization by enantiosemy”.*

Metaphor Festival 2008

**“Well, Burn My Bush:”  
Metaphors in an American Jewish Feminist’s Dialogue with Biblical Narratives**

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*Abstract*

A central image in Alicia Ostriker’s book *The Nakedness of the Fathers: Biblical Visions and Revisions* is that of the burning bush. Through the strategies of *midrash*, the traditional Jewish Bible exegesis, and especially that of narrative exegesis, Ostriker expands the meaning of this image to be relevant for social, political and personal issues of the late twentieth century. Stressing the need for women to transgress into the traditionally male domains of scholarship and interpretation, through a string of essentially sexual imagery, she deals with issues of transgressing the borders of gender, race and class throughout society. Originating in the biblical narrative of the exodus from Egypt, the burning bush becomes a node for issues such as the identity of the Jewish feminist as part of the tradition and of the modern world, the woman as midrashist, the woman as writer, as reader, as protagonist of her own text, as creator of her own myth. In addition, the burning bush, the visual sign of divine interference in the liberation of the Jewish people from slavery, becomes a symbol for the values of liberty, compassion and human rights.



# Metaphorical use of the verbs *smell* and *taste* in the British National Corpus – A cognitive approach

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Although the two verb lexemes *smell* and *taste* are often encountered in language, they have not received a full treatment in contemporary cognitive research. Some studies (see e.g. Viberg 1984; Sweetser 1990; and Ibarretxe-Antuñano 1999) have addressed perception verbs, but they have not exclusively focused on the lexemes *smell* and *taste*. Nor have they used a cross-section of synchronic data as gathered from a major English electronic corpus, such as the British National Corpus. In addition, there has been an inclination within the cognitive linguistic tradition to base one's claims primarily on introspective data.

As its point of departure, this paper will use Sweetser's (1990) claim that the metaphorical mapping of the lexeme *smell* is into dislikeable feelings and for *taste* into likes and dislikes. I then suggest that there are subtle semantic differences between the metaphorical use of the verb lexemes *smell* and *taste*, mainly in the sense that the former tends to give a premonition of something negative, whereas the latter rather seems to be oriented towards particular aspects of personal experiences that are either positive or negative.

The procedure for evaluating my hypothesis was to study the two verb lexemes in the written section of the British National Corpus. All occurrences were manually studied, amounting to a total of 1815 occurrences of *smell* and 1182 occurrences of *taste*. Of these occurrences, metaphorical use occurred approximately 10% for *smell* and 13% for *taste*.

To evaluate the hypothesis, the present paper will discuss the collocations of the two lexemes when used metaphorically. More specifically, this paper will address:

- (1) the collocations of the two lexemes
- (2) the 'aura of meaning' of the collocations (which tend to be widely shared by native speakers of a language community, see e.g. Stubbs 2002:34-35)
- (3) the mappings onto the target domains and some of the constraints

On the whole, the patterns proposed in the hypothesis are recorded in the corpus. However, the data are more intricate than the hypothesis sets out.

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“Ne þurh hiss bodiḡ dede”: Metaphor and Sex in the *Ormulum*

### Abstract

In the twelfth-century Middle English homily collection *Ormulum* (Oxford, Bodleian Library, MS Junius 1; Holt 1878) identifies himself as an Austin canon who was given the name Orrmin in baptism. Apart from asking for the readers’ prayers, Orrmin remains very much in the background in his text. By a careful analysis of the ways in which he relates to contemporary norms for the writing of prefaces to exegetical works it is nevertheless possible to draw some conclusions about his personality (Johannesson, forthcoming).

This paper will discuss Orrmin’s handling of matters related to sexuality (“galnesse”), taking as its point of departure his somewhat lopsided interpretation of the five shekels of silver (Numbers 18:15–16) as a metaphor for bodily penance and his sacrifice metaphors in the long digression in Homily i/ii on different types of Jewish sacrifice and their Christian application (for the sacrifice of bread, see Johannesson 2006).

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## **Metaphorization of Animals in Sports-Related English and Ukrainian Lexicon**

This study explores the nature of English and Ukrainian sports-related lexemes and idioms with the animal component and accounts for extralinguistic factors such as sports practices and culturally bound interaction between humans and animals as well as intralinguistic ones including phonetic features, morphological structure, and the syntagmatic and paradigmatic relations of the units under analysis. The evaluation of the data is largely based on the argument that these qualitative aspects reveal the degree of motivation and imagery and therefore explain the cross-linguistic salience and concurrence of the involved elements. The results of the research are interpreted with regard to distinctive features in the categorization and conceptualization of the world and a typology of related source and target domains is offered. A close case study of the ontology and structure of the racing script as reflected in English and Ukrainian verbal representations illustrates that although based on the conceptualization of similar basic experiences, these language units may highlight different components of the script. Divergence in figurative meanings is imposed by both lingual and cultural factors.

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# Negativity and Downward Motion: The Case of *Descend* vs. *Ascend*

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This paper analyses linguistic expressions including the verb *descend* to see how this particular type of motion event is structured and metaphorised, and in doing so, also contrasts it with *ascend*. Physical motion in space is a basic human experience, and the motion schema has been described in detail by Talmy (e.g. 2000). Because of its conceptual salience, it lends itself particularly well to metaphorical mappings, such as CHANGE IS MOTION. However, mappings that take place at a much more specific level of conceptualisation, i.e. drawing on our experience of one particular situation or scene in order to understand and conceptualise another, are equally interesting, and illustrate how systematic cross-domain conceptual mappings are based on much more specific and often analogous mappings.

The study is based on newspaper material from the Guardian Unlimited archive, and includes all articles from 2006 and 2007. The categorisation of the material follows the assumption that we are dealing with a continuum that ranges from literal to metaphorical uses, and the analysis draws on conceptual blending theory (Fauconnier & Turner 2002), since this allows more focus to be placed on individual metaphorical expressions and on schematically structured mental spaces. Following Grady (2005), attention is also paid to the various types of counterpart connections that are required for a metaphorical blend to arise, including primary metaphors associated with the UP-DOWN schema (cf. Grady 2005; Lakoff & Johnson 1999). What all of these have in common is the tendency for DOWN to have negative associations.

The results indicate a number of different metaphorical integration patterns that are in line with primary metaphors such as BAD IS DOWN, as in (1) downward movement into a negative state, e.g. *to make sure Mogadishu does not descend into chaos*. At the same time, it is also possible for the goal to be associated with neutral or even positive qualities, as in (2) ... *take a couple of those with a hangover and you soon descend into a kind of warm, dark haze*. This can be explained by the involvement of the WARM/COLD distinction in addition to UNCONSCIOUS IS DOWN, which has positive associations here.

However, it also becomes apparent that analogy rather than primary metaphor often is involved, as in (3) *a palpable sense of frustration began to descend on Ibrox again*, which is analogous to bad weather coming in, and (4) *the world's leading DJs and VJs will descend on Manchester*, where the notion of large quantities of people taking over a place is analogous to insect invasions. This becomes even clearer in contrast with *ascend*, since the notions of descending into hell and ascending to heaven are invoked here, which helps motivate why GOOD IS UP and BAD IS DOWN. Also, in examples such as (5) *He continued to ascend to the higher ranks of the party*, there is also a connection to the notion of ascending a throne, which provides a much more specific motivation than the one provided by POWER IS UP.

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**Therapeutic metaphors in engineering: how to cure a building structure**

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**ABSTRACT:** Cognitive linguistics have duly pointed out the pervasiveness of conceptual mappings, particularly as conceptual blending and integration, that underlie language and that are unconsciously used in everyday speech (Fauconnier 1997, Fauconnier & Turner 2002; Rohrer 2007; Grady, Oakley & Coulson 1999). Moreover, as further development of this work, there is a growing interest on research devoted to be aware of the conceptual mappings that make up specialised technical disciplines. Lakoff & Núñez 2000, for example, have written a major breakthrough on the understanding of concepts in mathematics, through conceptual metaphor and as a result not of purely abstract concepts but rather of embodiment. On the engineering and architecture front, analyses on the use of metaphor, blending and categorization in English and Spanish have likewise in recent times appeared (Úbeda 2001, Roldán 1999, Roldán and Ubeda 2006, Roldán and Protasenia 2007). The present work aims to show a number of significant conceptual mappings underlying the language of architecture and civil engineering that seems to shape the way engineers and architects communicate. In order to work with a significant segment of linguistic expressions in this field, a corpus taken from a widely used technical Spanish engineering journal article was collected and analysed. The examination of the data obtained puts forward that many tokens make a direct reference to therapeutic conceptual mappings, highlighting medical domains such as “diagnosing”, “treating” and “curing”. Hence, the paper illustrates how this notion is instantiated by the corresponding bodily conceptual integration. In addition, we wish to underline the function of visual metaphors in the world of modern architecture by evoking parts of human or animal anatomy, and how this is visibly noticeable in contemporary buildings and public works structures.

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Abstract for:

Troublesome Symbols, or Reading as Hawthorne Asks Us To

In *The Statesman's Manual*, Samuel Taylor Coleridge exclaimed, "It is among the miseries of the present age that it recognizes no medium between the literal and metaphorical sense." While in American universities throughout the 20<sup>th</sup> century -- both through analytic philosophy as well as literary theory-- an emphasis was placed upon figurative and fictional language, but the problem was by no means resolved.

My paper will explore the deployment of a particular type of figurative language in the Romances of Nathaniel Hawthorne. The Romances exemplify the trouble of fiction and figure. The debates, past and present, seem to revolve around the linguistic trouble Hawthorne poses to standard interpretations. These debates derive from a traditional metaphysic and logic which limit the consideration of figures to questions of meaning or truth. My work (which draws upon Charles Sanders Peirce) will show that Hawthorne's figures should be seen as distinct formal procedures which are key to basic predication within the constraints of the Romance. These constraints appear to have caused Hawthorne to be read as either a symbolist in the romantic tradition, or as an allegorist who wished to negotiate his own political, sexual, and personal beliefs through long and involved text. It seems evident, however, that neither of these classifications has been able to maintain sufficient fidelity to his texts.

To Hawthorne, the Romance serves as a form that seeks to free itself from Aristotelian and mimetic baggage by placing itself between the actual and the imaginary. In the attempt, the texts reach beyond traditional figures that would simply refer to, or defer to other signs, and create figures that can serve as referents or sites of experience by which a reader can imagine the figure as it is, but differently. This would be in Coleridge's terms *tautegorical*. Hence, the Romance mediates between the two classic categories of real and fictive, and in doing so provides evidence of a third in the experience of reading. This third position expands to be able to express and represent the affective, imaginative, and creative without reducing any of them to the available categories.

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Title: Metaphors of Hope and Change: Analyzing Barack Obama's Discourse in the American Presidential Primary Election Process

Cognitive approaches to language focus on issues of meaning and embodiment, exploring the role of metaphor in human cognition and understanding (e.g., Lakoff 1987). In this paper, I apply this approach as a way to help understand the current electoral success and popular support that Barack Obama, as an African-American, has generated and maintained across all socio-economic classes, racial and ethnic groups within the United States. A great deal of Obama's strength, charisma, popularity and ability to reach across racial lines and ethnic groups comes from his rhetorical style and messages of vision hope and change. I report on the results of analyzing a linguistic corpus of 163,584 words, drawn from 55 of Barack Obama's speeches, which he delivered between February 10<sup>th</sup>, 2007 (the date of his official entrance into the presidential race), to March 4<sup>th</sup>, 2008 (the night of Texas and Ohio primaries). The speeches were divided into the following eight subject areas: economy, election, social issues (education, justice, equality, etc.), response (to critics), endorsement (by other politicians), foreign policy, energy policy, and commencement (given at University graduation ceremonies). The primary conceptual metaphors that emerged from this analysis were "SOCIETY IS A PERSON", "COMMUNITY IS FAMILY" and "HISTORICAL CHANGE IS MOVEMENT". The discussion concludes with a brief look at how these metaphors and the underlying ICMs have been repackaged and subsequently codified under the campaign slogan (in American media) of "Si se puede / Yes we can" which is now used to either punctuate and/or conclude most, if not all of Obama's current political rallies, speeches, and campaign events.

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Metaphor exploited for aesthetic purposes: the feeling of subjective experience.

In this paper I formulate the hypothesis that the function of metaphor is to share evaluative significations on the basis of subjective experiences. I further hypothesize that when metaphor is exploited for aesthetic purposes as in poetry its evaluations are felt to be more subjective than when the intentions are non-aesthetic. Within cognitive metaphor theory Lakoff and Turner (1989) have convincingly argued that metaphor is not a feature of poetry solely, rather it is pervasive in language and thought as the way in which we give shape to our subjective experiences. Without retuning to earlier understandings of metaphor as the language of poetry and emotions, I shall explain why we feel that the subjective and emotional qualities of poetic metaphors are greater than those of the metaphors we live by.

I argue that the reason why metaphor in poetry is felt to convey the subjectivity of an experience more efficiently than non-poetic metaphor is that the evaluative signification in fiction is not constrained by an intersubjectively shared world. Since the evaluative signification of fictional worlds only come into existence through the poetic subject's experiences, the only way to gain access to the values and mood of the fictional world is through those experiences. In order to do so, I hypothesise that we engage in some kind of "simulation" of the feelings that create those valorisations. This act of mentally placing ourselves within the other creates the subjective effect of metaphor in poetry, I argue.

I shall start my paper by a definition of metaphor as a speech-act by which we create evaluative significance. I then proceed to discuss some examples of poetic metaphor in order to demonstrate how the subjective pole is emphasised in the absence of a rich pragmatic situation and the other out there. Thereby I hope to shed light on how it is that we feel that poetic metaphors are more subjective than non-poetic metaphors, despite the fact that the function of metaphor irrespective of the fiction or non-fiction distinction is to give shape to subjective experiences.

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### **Abstract**

Conceptualization of 'love' and 'morality' in two Hungarian dialects  
-A comparative cognitive research-

This paper discusses the cross-cultural differences of the conceptualization of 'love' and 'marriage'. The sources include the folksongs and present-day language data of an ancient Hungarian language island in Rumania, the Southern Csángó, and those of another dialect group from Szigetköz (North-West Hungary). The main question is in what respect the love-models of the two territories are similar and different.

The method used in the analysis is the investigation of conceptual metaphors and metonymies, following the theory of Lakoff and Johnson (1987), and the extended version of cultural variation discussed by Kövecses (2005), Yu (2003, 2007), Sharifian et al (in press).

In spite of the fact that in most of the researched languages, like Standard Hungarian, 'love' is taken to be an emotion and as such, conceptualized by the metaphor EMOTIONS ARE FORCES (Kövecses, 2000), Csangos seem to think about it in an utterly different way. The organizing principle in their conceptualization of 'love' proves to be morality, according to which there are two types of love: moral and immoral. The first one is intertwined with the concept of 'marriage' and the latter one is outside this category. Due to this, the most important aspect of 'love' is goal-orientedness or the lack of it. Speaking in metaphors for moral love Csangos use the LOVE / MARRIAGE IS A JOURNEY, while for immoral love they choose some negative emotion metaphors like LOVE IS MADNESS, LOVE IS BLINDNESS. For 'love' resulting in marriage they also use the LOVE/ MARRIAGE IS A UNITY or the LOVE IS POSSESSING metaphors.

Thus, love is rather a relationship of two people having the same goals in life for the Csángós. This is due to deep religious beliefs. According to this, the concept of love is based on morality metaphors, more specifically, those of the STRICT FATHER morality (Lakoff, 1996). We shall also see whether these values are present in the same way in the folksongs of Szigetköz.

This study wants to contribute to answering the question whether metaphors reflect (Quinn, 1991) or constitute (Kövecses, 2000) cultural models (Sharifian in press). The research would not only add to the analysis of metaphors but also helps bringing together cognitive linguistics and dialectology.

## The Stockholm 2008 Metaphor Festival

### Abstract

Title: *Is it legal for legal language to be figurative?*

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Typically, research on figurative language concentrates on language for general purposes (LGP), with very little, if any, attention paid to language for specific purposes (LSP). By definition, language used by professionals, say medical doctors, lawyers, IT specialists, or language used in the literature pertaining to the respective fields is meant to be unambiguous and as precise as possible. This runs counter to what we observe in regular, every-day speech or literary language, where figurative language seems to be the norm. The present paper is a step toward uncovering some non-obvious traces of figurative language in an example of language for specific purposes, namely language used in legal contexts. Naturally, the wide and diversified field of legal language has had to be limited for the purposes of this paper. Selected examples of contract clauses from the Polish language have been analysed and several metaphors have been elicited. In a world described by means of legal language companies are living beings, which occasionally may get injured by other living beings. Difficult or problematic situations are like knots which are to be untied. Ideas like rights and duties are physical objects to be carried from one location to another. The proposed study should constitute contribution to research on the use of figurative language in specialist communication, particularly in its written version.

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## BODY METAPHORS BETWEEN UNIVERSALITY AND CULTURE

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This paper is based on a selection of metaphorical expressions with *heart* and *head* in Norwegian and Bulgarian. In both languages these metaphorical expressions are rooted in the popular understanding of the heart as the site of emotions and of the head – as the place of the mind. A great number of the figurative expressions with heart and head cannot actually be stamped as pure metaphors, but are the result of the interaction between metaphor and metonymy. In both conceptual systems the heart stands for the emotions generally or for certain emotions like love, sympathy, generosity. The head is traditionally associated with intellectual experience and can stand for the intellect or the mind. These are instances of the conceptual metonymy CONTAINER STANDS FOR THE THING CONTAINED because both heart and head are understood as containers respectively for emotions and for thoughts (“my heart is *full* of love”, “the idea came *into* my head” etc.). In addition, both heart and head can stand for the person and thus focus on various aspects of the individual. Expressions like “pay 20 euro per *head*” or “my heart is *crying*” are motivated by the underlying metonymy PART STANDS FOR THE WHOLE, actually by its version BODYPART STANDS FOR INDIVIDUAL.

Provided that the conceptual basis is the same in the two languages, it is interesting to examine the differences in its linguistic expression. Why does *hjertet mitt banker for deg* (‘my heart beats for you’) sound odd if translated literally into Bulgarian? Why can Bulgarian children *climb* onto their parents’ heads (*качвам се на главата на някого*), while problems *grow over* the head of a Norwegian (*vokse over hodet på en*)? The examples used in this paper demonstrate how differences in cultural background modify universal bodily experience. Some of the cases quoted show also that there are metaphors which exist in only one of the languages, for example INTEREST IS HEARTBEAT is not found in Bulgarian. Others reflect metaphors that are found in both languages, but have different entailments highlighted. Thus the head can be both *skarp* (sharp) and *sløv* (blunt) in Norwegian, while Bulgarian doesn’t have the *sharp* version.

## Metaphor – Metonymy Interaction in Figurative Extensions of *head*

### ABSTRACT

Lexemes denoting parts of the body display a high level of polysemy and have given rise to numerous figurative extensions. In many such extensions of *head* it is possible to identify the figurative shift as a result of either metaphorical or metonymic mapping from the source sense. When *head* is extended to what we may loosely refer to as ‘mind’, however, both cognitive processes seem to be involved. The following examples serve to illustrate this dual function of *head*:

- (1) The notion of abortion never entered her **head**
- (2) I have monsters inside my *head*, with slavering fangs and blood-red eyes
- (3) It was just, this morning, with everything... they went out of my **head**."

On the one hand, *head* functions as source in the metonymic mapping HEAD FOR MIND, which is an instance of the conventional metonymy BODY PART FOR FUNCTION. On the other hand *head* is simultaneously the target of a metaphorical mapping conventionally referred to as THE HEAD IS A CONTAINER FOR THOUGHTS.

One convincing attempt to account for the interaction between metaphor and metonymy in linguistic expressions is provided by Goossens (1995). While his category ‘metonymy within metaphor’ is able to account for examples such as the abovementioned, it does so in a rather counterintuitive way. Moreover, it fails to capture the fact that both metaphor and metonymy are processes of figurative extension and hence play a crucial role in accounts of polysemy.

This talk is an attempt to present an alternative account of the interaction between metaphor and metonymy based on the Langackerian notion of domain. Drawing on the hierarchical relation between domains and their ability to characterize concepts, it is suggested that we are able to account for the observation that *head* may function as both source and target in the same linguistic expression. The model also takes into account the directionality of the mapping as well as its specific character, i.e. metaphor or metonymy.