

# The Stockholm 2014 Metaphor Festival

Thursday August 28

Friday August 29

Saturday August 30

## **Abstracts**

Department of English  
Stockholm University

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## Older Women in Figurative Language

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Muriel Schulz commented back in 1975, “There just aren’t many terms in English for middle-aged or older women, and those which have occurred have inevitably taken on unpleasant connotations”. Almost forty years on, this is still largely the case, and an inherent misogyny (and ageism) is especially evident in figurative language in English, not least in metaphorical colloquial terms for older women: *battleaxe*, *dragon*, *old bird/crow/trout*, and so on.

This paper is concerned with ways in which older women are described and represented through figurative language: the study draws on corpus data (from the 450-million word *Bank of English* corpus) and other texts, mainly fiction and journalism. Simile in particular has proved to be a very interesting device to explore. The very nature of simile — its more explicit structure in relation to metaphor, its looser indication of resemblance, its distancing or reduced commitment to truth values — seems to open up space for the expression of ideologically dubious ideas, facilitating comparisons which could or would not be expressed more directly: images which are pejorative, dysphemistic, and in the present case misogynistic. Where older women are targets of similes, common vehicles found include household artefacts and animals, thus dehumanizing and derogating. Where older women appear as vehicles of similes, then whatever or whoever is under comparison (in the present data, buildings, old men, young women, fish...) is derogated too by association. However ironic, humorous, or ‘insincere’ such similes are, the cumulative effect is dispiriting and reinforces the othering of older women — in British culture at least — in the same way that has been observed with different out-groups, othered for reasons of sexual orientation, ethnicity, and so on.

My paper starts by commenting on simile structures and types in English, and simile analysis from perspectives of semantic theory and discourse/text analysis (cf. Moon 2011). I then report on findings from my study and the kinds of simile I encountered, discussing the implications and issues that arise. The concluding section broadens out the discussion by looking at metaphors of ageing more generally (cf. Lakoff & Turner 1989). While I only look at examples in English, there is interesting potential for cross-cultural work.

**Keywords:** ageism, gender, simile, semantic derogation

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## Metaphor in the Cancer Poetry Project

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Cancer patients often use metaphor to talk about invisible aspects of their illness, not only in daily discourse but also in the poems they write in therapeutic contexts. Indeed, the power of poetry therapy has quite often been ascribed to the discovery by patients of such evocative and seemingly self-structuring metaphors. Metaphors have their own logic, which can help patients to order their thoughts better, express them in more gripping ways, and use them for more precise and specific communication with their caregivers, as is dramatically attested in the two volumes of Karin Miller's *The Cancer Poetry Project* (2001, 2013).

Yet there is another side to this story, for not all metaphors are equally apt or suitable for the purposes of a particular therapeutic stage or aim. The poem "The Spy", by Marlene Rosen Fine, for instance, creates a metaphorical scenario in which her own body becomes the battlefield upon which the surgeons will go to war — a rather horrific image in which the patient does not emerge as relatively empowered (Miller 2001: 37). And the poem "On the Beach", by Stephen J. Kudless, constructs a metaphorical scenario in which fear seems to prevent or curtail living a joyful life, even though the narrator has not been diagnosed with cancer himself (Miller 2001: 162–163). These are just two examples of the unintended but equally powerful metaphorical logic that hides in many of the poems written by patients. This raises questions about the best use of poetry writing by patients, which in turn raises questions about the nature and function of the metaphors that patient poetry comprises.

In order to answer these questions in the future, we need a better understanding of the various properties of metaphors in patients' poetry. In this framework I will present a first analysis of the over 300 poems published in the two volumes of *The Cancer Poetry Project* (Miller 2001, 2013). The metaphors in these texts will be subjected to qualitative and quantitative analysis of their linguistic form, conceptual structure, and communicative function, yielding insights into the details of metaphorical writing, thinking, and communication, along the lines of Steen (in press). The question to be addressed, then, is how metaphors are used to give poetic shape to the multifaceted experience of cancer and how relations between these poetic metaphors and therapeutic purposes can be made productive. Moreover, there is a fundamental theoretical question about the relation with 'bona fide' poetry that is also thrown into interesting relief.

**Keywords:** cancer, metaphor, patient poetry, literature

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## Figurative and Non-figurative *language*

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LANGUAGE is a frequently occurring noun lemma in the English language, ranking at number 150, between STUDENT and TOWN, in a large representative corpus of present-day English (Leech et al. 2001). The considerable frequency of *language(s)* —not to mention even more frequent lemmas such as *word(s)* and *question(s)* — illustrates the importance of the metalinguistic function in language; since communication itself is such a central human activity, we have a need to refer to it often.

The present study examines the different uses of the polysemous lexeme *language* along the figurative–non-figurative dimension. It is hypothesised that metonymy and not only metaphor is central in the semantic field of verbal communication. The hypothesis will be tested empirically in a bottom-up, corpus-based study of this abstract noun referring to language itself. The analysis is based on an empirical material of just over 1,000 randomly selected tokens from the British National Corpus, representing 5% of the total instances of *language(s)* in the corpus. The ‘basic meaning’ (cf. Pragglejaz Group, 2007) of LANGUAGE is taken to involve three criteria: (i) a system of communication; (ii) using words and grammar; and (iii) used by humans. Cases in which these criteria are not met involve an extended meaning (cf. Alm-Arvius & Ädel 2012). The research questions are the following:

1. To what extent is LANGUAGE used figuratively? Specifically, how commonly is LANGUAGE involved in metonymy, and how does this compare to its metaphorical usage?
2. To what extent is LANGUAGE involved in conventionalised linguistic patterns? The hypothesis that figurative examples have a greater proportion of conventionalised forms than literal examples (e.g. Deignan & Potter 2004: 1238) is tested.
3. How do the proportions of figurative and non-figurative uses compare to other metalinguistic nouns examined in previous research (such as WORD, examined in Ädel, forthcoming)?

**Keywords:** figurative, metonymy, synecdoche, metalinguistic function, corpus-based

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

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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:**

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**Metaphors for Death in Literature: Linn Ullman's *Grace*  
and Ian McEwan's *Amsterdam***

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In this paper we will explore and compare the metaphors for death in two novels that both deal with death and euthanasia, but in different ways. Linn Ullman's *Grace* portrays Johan, a culture journalist, now seriously ill and slowly dying. His second wife May, a physician, promises to help him to die, and the novel asks difficult questions about life, love and death (Ullmann 2005). Ian McEwan's *Amsterdam* is a more comic novel, describing a pact between two successful men to perform euthanasia, a pact that has consequences neither could have foreseen. In literature, death is often conceived as a person, a sleep, a departure, a journey or a final act (Lakoff & Johnson 1980, 1999). Lakoff & Johnson's analysis is based on conventional metaphors and image schema. Our analysis will instead be based on discourse-oriented metaphor theory, seeking to study "deliberate" metaphors and how these are flagged or signalled to the reader (Cameron 2003, Cameron & Deignan 2003, Semino 2008, Steen et al. 2010, Goatly 2011). Our hypothesis is that the metaphors for death in these novels will be different because of the different contexts, but that they nonetheless will have something in common. In this respect, our analysis will be based on Mark Turner's (Turner 1987, Lakoff & Turner 1989) ideas that the languages of literature and everyday life are different expressions of the same universal mechanisms of the mind.

**Keywords:** metaphor, death, euthanasia, literature, metaphor flags

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## **Genre as Social Practice: The case of 'news introductions' in Lebanon**

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This paper investigates current political practices and cultural tendencies in Lebanon through the window of televised news reporting. It focuses on a unique genre in Lebanese televised news known as *News Introductions* (henceforth NIs); NIs are a section in televised news which historically developed in parallel with the Headlines in the west and which currently, in the order of presentation, directly follows the Headlines and precedes the detailed reporting of the news.

NIs can be generally characterized by their attempt to present a coherent, informative, stylistically 'elevated' and openly argumentative preview/overview of the news, all in the light of the ideological grounding of its political affiliation. In a Middle Eastern country, where most media outlets are owned by or directly affiliated with well-known political figures and political parties, this becomes an extremely challenging and delicate process.

Consequently, the objective of this paper is to examine how the resulting hybrid genre seeks to blend these variations, tendencies and underlying ideologies common to Lebanese politics. This will be done through emphasis on 1) the multifunctional nature of this genre, and 2) the stylistic techniques used to achieve its various, yet often incompatible, functions. On the basis of an analysis of 80 NIs aired on 8 Lebanese television channels over the span of 16 months, I will argue that while this genre was at the time of inception a justified response to a set of socio-cultural, stylistic and media-related needs, it has in the last decade developed into a propaganda-like medium of communication whose function is to construct, reconstruct and reinforce socio-

political ideological agendas. Central to the success of this ideological function, I conclude, is a heavy reliance on metaphor as a tool which helps blend this genre's multiple and sometimes incompatible functions.

**Keywords:** genre, metaphor, media discourse, Critical Discourse Studies, ideology, Arabic



## Metaphor and Metonymy in Portuguese N+Adj Compounds

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This paper investigates the entanglement of metaphor and metonymy in compounds. We shall assume a distinction between metonymy (where source and target pertain to the same conceptual [sub-]domain) and metaphor (where source and target are conceived of as being in different domains). The investigation will also incorporate Langacker's (2009) vision of metonymy as a point of reference, as well as Benczes' (2011) assumption that compounds are a fruitful field of investigation for metonymy/metaphor interaction.

The paper focuses on Portuguese N+Adj compounds in which the adjective modifies the noun, such as *secretária-eletrônica* [answering machine], from *secretária* [secretary] and *eletrônica* [electronic]; *braço-direito* [right-hand man] from *braço* [arm] and *direito* [right], etc.

In the phrase *braço direito* [right arm], *direito* [right] specifies *braço* [arm], so that the sequence *braço direito* denotes the 'arm on the right-hand side'. In the compound *braço-direito*, encyclopedic knowledge of the fundamental role of someone's right arm for action motivates the metaphor that maps the physical relevance of the right arm for work onto the domain of human work relationships, on the basis of functional similarity. Of course, there also is a double metonymy together with the metaphor, since *braço-direito* metonymically denotes an entire person and a person who stands for a social role.

Consider now *secretária-eletrônica*. The first element is doubly metonymic, since *secretária* [secretary] denotes a person by means of an occupation; and a secretary has other obligations besides that of answering the phone. What is peculiar to the construction is the effect of the adjective *eletrônica* on *secretária*, which is thereby transferred from the conceptual domain of human beings and their occupations to the domain of electronic instruments, also by (hyperbolic) functional similarity.

The presentation will discuss in more detail the different issues involved in the abovementioned compounds and in several further examples. My main claims are that (a) in metaphoric N+Adj compounds the metaphoric transfer comes from the mapping of the N+Adj construction as a whole onto a different domain; and (b) even though we don't have a complete

understanding of the metaphor/metonymy distinction, the expressive power of these compounds lies in the metaphor, be it entangled with metonymy or not.

**Keywords:** metaphor; metonymy; metaphonymy; compounds; Portuguese

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## Metaphors in the Health Care Context

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In the 70s, health communication became an exciting area to study, one which has continued to grow and diversify, due to a constantly increasing interest in attempts to improve the efficiency of this communication, developing organizational and strategic procedures, studying intercultural features, and interpersonal perspectives. Since we are dealing with a process of knowledge transfer between a practitioner and a patient, and one of the ways of representing knowledge in discourse is metaphor, health communication is an attractive site for linguistic research.

The aim of this paper is to analyze conversations between doctors and patients and construct situational models presenting asymmetrical levels of knowledge and asymmetrical perception of information. In our work, metaphor is defined as a cognitive mechanism of representation of knowledge at all levels of thinking (from naive to professional and scientific knowledge), based on mapping from a conceptual source domain to a conceptual target domain (Lakoff & Johnson 1980, Alekseeva 2013, Praggeljaz Group 2007). This means that different knowledge is verbalized in different ways and is presented through different metaphors. Since metaphor is a universal tool of special knowledge transfer and acquisition, the process of conceptualization and verbalization is of interest to us.

The basic materials for the study were taken from the sites where practitioners provide online medical aid. Since these online resources contain actual interactions, with a patient's question followed by a doctor's answer, they present a real encounter, one which is computer-mediated, but which still shows an actual conversation within the health care context.

Situational models allow us to talk about differences in the communication participants' knowledge, as presented via different metaphors. Knowing the mechanism of metaphorization in turn plays a key role in the transmission and acquisition of special knowledge, and helps to

enable practitioners guide their interactions in a more efficient way, thus providing better health care and increasing patient compliance with and adherence to therapy.

**Keywords:** health communication, metaphor, knowledge transfer

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**Miguel Angel Asturias and *Legends of Guatemala*:  
The palimpsest as a metaphor for Quahatemallan**

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In 1924, a very young, relatively unknown Central-American writer travelled to London to pursue studies in Economics. Miguel Angel Asturias had graduated as a lawyer in Guatemala and, like many Latin American writers, thought of Europe as the answer to any and all ills present in Spanish America.

Asturias’ passion for literature, however, was stronger than his desire to save the world, and thus he travelled to France, where he enrolled in the Sorbonne and discovered the “Maya World” that the future Nobel Prize winner thought he had left behind in Guatemala.

Miguel Angel’s work with the anthropologist George Reynaud (a devoted Mayaphile) and the translations of the Maya cosmological book of origins, *The Popol Vuh*, as well as the story of the defeat of the hero Tecún Umán, collected in *The Annals of the Cakchikel*, gave him the idea to write *Legends of Guatemala* (1930).

*Legends* is designed as a literary and architectural palimpsest using the imagery of the ruins of the forgotten Maya cities, the site where the Spanish Conquistadores erected the “new Quahatemallan,” intertwined with the story (stories) of the Maya people related in *The Annals* and *The Popol Vuh*, tales which allowed the author to construct a metaphor for the country of his birth, using as a foundation Maya legends embedded within the colonial-baroque stories the author had heard from his Maya nanny in his childhood.

In effect, using Spanish-derived medieval legends to ground the new hybrid Maya-Spanish mythology, Asturias demonstrates how the “Cuco de los sueños” [The Nightmare Man] becomes the horrible dream-reality that shook an entire civilization dispossessed through the conquest of

their ancestral lands. “The Legend of the Florid Treasure,” for example, becomes an allegory for the pilfering of the wealth of the Maya, and “The Legend of the Volcano” a powerful metaphor for the day that time stood still for the Maya people, for, as Asturias argues, the day the Spanish disembarked in America was: “a day in a century that lasted many centuries.”

Asturias’ use of metaphoric language is masterful, not only because he is the first to combine words, imagery, and cadences in different languages (Spanish and Maya-derived languages), but also because he conceived of *Legends of Guatemala* as an all-embracing metaphor for the country he re-discovered while he was away from home; for, as the author claimed many years later, it was Paris that provided the locus which allowed him to find the Other in himself and, through contact with Surrealism, to discover the *indigenous* and the *American* in Europe.

In this paper, I propose to analyze the use of metaphors in Asturias’ *Legends of Guatemala*, not only in the use of its figurative language, but also as a political and historical tool, a tool which acts as a metaphor for the Guatemala the author portrays in the book.

**Keywords:** metaphors, palimpsests, Maya, Asturias, pre-Columbian and baroque legends

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## Analysing English Metaphors of the Economic Crisis

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This paper describes the metaphorical language adopted by economics magazines in their reporting on the latest economic/financial crisis. The corpus used for the investigation was about 100,000 words, with texts taken from *The Economist* and from *The International Economy*. All the articles selected from these two magazines were published between Fall 2008 and Winter 2012. The search for metaphors was carried out manually and did not involve the use of electronic software.

The main aim for the inquiry was to offer a more detailed and comprehensive classification of economic-crisis metaphors than those proposed in previous research. In this respect, a total of forty different types of such metaphors could be found. The paper includes the description of the semantic criteria that were used for identifying metaphorical expressions about the economic crisis. Furthermore, it contains some observations concerning multiple levels of pragmatic interpretation that must also be taken into account whenever one tries to identify specific kinds of

figurative expressions within a text. Such observations also reveal the shortcomings that a search for metaphors conducted solely by means of electronic software is inevitably bound to exhibit.

Alongside the theoretical classification, a quantitative analysis of the data was also carried out in order to find out which kinds of metaphorical expression are used most frequently. The results suggest that the economic/financial crisis is predominantly conceptualized in terms of something negative about a human being, about an object, or about a motion. In particular, viewing a state of economic/financial crisis as a damaged or destroyed object appears to be the most widely adopted metaphor. The results also show that different economics magazines can vary significantly in the amount of metaphorical language used. Although further research is needed, they point to the possibility that highly specialized economics magazines are not characterized by a rich use of metaphorical language, at least when compared to magazines targeting a larger readership.

**Keywords:** metaphor; economic crisis; semantics; pragmatics; journalistic styles

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## The Simile Theory of Metaphor: Evidence from Science Fiction

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Ever since Aristotle, scholars have debated the nature of metaphor. Some (e.g., Fogelin 1988) argue that metaphors are a type of (elided) simile, or that similes are a type of metaphor (e.g., Stern 2000), whereas others (e.g., Davidson 1978) claim that the two phenomena differ in kind. Ideally, a way to settle the dispute would be to find a language that contains similes but not metaphors: this would constitute strong evidence for the latter view, namely that the two phenomena are distinct.

The actual existence of such a language has not, to my knowledge, been demonstrated. But is it even *conceivable*? It so happens that two science fiction authors have attempted to conceive of just such a language.

David Brin, in *The Uplift War* (Bantam 1987) creates birdlike aliens, who speak *Galactic languages*, which are claimed to have similes but not metaphors: “Unlike similes, which compared two objects, metaphors seemed to declare, against all logic, that unlike things were the same! No Galactic language allowed such nonsense”. However, Brin reproduces utterances of these aliens, in which he reflects their avian nature; and he often does so by metaphor, e.g., “The eggs of the Earthlings’ defeat had been laid so many years before.”

China Miéville, in *Embassytown* (Del Rey, 2012), also creates aliens whose language is claimed to have similes but not metaphors. However, these similes are frozen, and are actually idioms: they have a fixed, conventional meaning. For example, the phrase *like the girl who ate what was given her* is defined to mean ‘an expression intended to invoke surprise and irony, a kind of resentful fatalism’. Later on, the aliens acquire metaphors, and only then do they begin to have, in addition, novel similes: “I’m so tired I lie as still as the dead, I’m like the dead. I’m so tired I *am* dead”.

Hence, despite their unquestionably vivid imaginations, both Brin and Miéville fail: the former constructs a language that has *both* similes and metaphors, whereas the other constructs a language that initially has neither, and later acquires both simultaneously.

Science fiction authors, even when they construct an alien language, are still humans, and are bound by the constraints of human languages. Hence, their failure to construct a language that contains similes but not metaphors tells us something about *real* human languages: that the two phenomena are fundamentally very close. Thus, these attempts provide evidence for theories that interpret one in terms of the other.

**Keywords:** simile, simile theory of metaphor, science fiction

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## **Deliberateness and the Use and “Avoidance” of Particular Conventional Metaphors in Cyberpunk Fiction**

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The debate about deliberateness in metaphor use has intensified in recent years (cf. Semino 2008; Steen 2008, 2011, 2014, Deignan 2011, Gibbs 2011a, 2011b, Müller 2011), as has discussion about the meta-issue of what constitutes relevant evidence (cf. Gibbs 2011a). Though much of the debate concerns the use of novel metaphors and, indeed, contrasts these forms with conventional metaphors, the potential for deliberateness in the use of conventional metaphors in certain contexts has also been considered (cf. Semino 2008; Steen 2008, 2014). In fact, potential deliberateness in conventional metaphor use seems of particular interest, given the strong support for conceptual metaphor theory (cf. Lakoff & Johnson 1980; Kövecses 2010).

This paper looks at the use of certain conventional metaphors in three novels (representative of three periods) in the “cyberpunk” science fiction genre. Cyberpunk is partially defined by challenges to basic societal values and by protagonists who are disenfranchised from their dystopic settings, though they are often elite wielders of new technologies. As Olsen 1992 argues, cyberpunk expresses a radical consciousness and questions the “shared perceptions of an empirical universe” (148). Given tensions of plot and the dystopic setting, the protagonists also face uncertain futures. The data collected from these novels consists primarily of all tokens of a number of common conventionalized expressions (both multi-word and one-word) related to the conceptual metaphors LIFE IS A GAME/SPORT, GOOD IS UP/BAD IS DOWN, and HAPPINESS IS LIGHT, though examples of other metaphors were also collected and are considered for comparison.

An analysis of the data reveals both particular, radicalized uses of those common conventional metaphors that reinforce cyberpunk sensibilities and a lack of uses that unintentionally undermine cyberpunk sensibilities. For example, references to BAD IS DOWN in one novel (e.g. “a/the fall”) are reserved for a state of affairs that we consider quite ordinary. Questions related to deliberateness therefore arise. I first briefly describe similarities and differences between the observed patterns in these novels and the notion of topic-triggered and situation-triggered metaphors in Semino 2008 and briefly note connections between the present study and earlier work on other genres (cf. Semino, Deignan & Littlemore 2013). I then argue

that my data reveal a level of authorial awareness, that this creative use of conventional metaphor is consistently purposeful. I then discuss the extent to which my stance is consistent with Steen's distinction between deliberateness and (absolute) consciousness. Finally, I describe why and how a consideration of conventional metaphor *avoidance* should be a part of the deliberateness debate, while noting some issues of avoidance measurement.

**Keywords:** conventional metaphors, Conceptual Metaphor Theory, deliberateness, avoidance, genre, science fiction

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## Concerning the Metaphoricity of Enemies: Modern monsters and demons

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How does language co-constitute reality? Why are words so important to political analysis? The answer can be simply stated: language is never neutral; words don't just describe the world, they actually help to make it. As such, language can never be employed in a purely objective sense (Jackson 2005).

A display of power may be an overtly extra-linguistic act. A forceful, non-verbal political statement, however, as argued by Chilton & Schäffner, does not diminish the value of semantic or discursive devices; they note that “political activity does not exist without the use of language. It is true that other behaviours are involved: for instance, physical coercion. But the doing of politics is predominantly constituted in language” (2002: 3). Metaphorically speaking, language may be a subtle tool or a terrible weapon, particularly when skilfully employed by politicians or the media. When a political scene turns into a theatrical stage (Alexander, 2004), the actors manipulate their audience with evocative metaphors and similes, not merely to elicit applause, but also to invite the audience to participate in the event(s). By tapping into people's conceptual systems and their systems of values, certain specific and predictable responses may be generated. Among these there may be displays of ‘spontaneous’ patriotism, mass hysteria or possibly mob behaviour.

Discursive elements, like sediment, may be accumulated over a period of time, as has been the case with the War on Terror. A series of events, coupled with well-directed narratives which have employed rich and expressive imagery, has given rise to a variety of monsters, demons and other entities which now freely roam the domains of political discourse about the War on Terror. Creating a linguistic model of identification through a string of events and their corresponding narratives is central to this brief study. With the aid of Conceptual Metaphor Theory (CMT), Idealised Cognitive Models (ICM), Blend Theory (BT), and axiology, the paper will attempt to answer the following questions: How can justice be obtained without recourse to the apparatus of law? How can an execution become a milestone event? Do people turn into monsters through mimetic violence? How can a man become a wicked witch? How can myth permeate reality and reality incorporate myth?

**Keywords:** metaphors, blends, War on Terror

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## **“Tú no estás muerta” (‘You are not dead’): Metaphorical and metonymic conceptualizations about death in Mexican epitaphs**

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This research seeks to explore the language in epitaphs excerpted from a Mexican cemetery. In particular, the study focuses on a trace description of the different linguistic metaphors used as death concepts in epitaphs, as based in the framework of Conceptual Metaphor Theory.

Death is considered a taboo subject: people are uncomfortable discussing dying and death, and as a consequence, the language of death is disguised and seeks to hide its real meaning. Epitaphs provide a detailed overview of the concept of death, which is addressed through metaphor and euphemism. When we speak about death, we use euphemisms, which are a special kind of metaphor (Chamizo, 2004). The present study focuses on the metaphorical conceptualization of euphemisms in epitaphs.

The corpus analyzed consists of 45 inscriptions obtained from gravestones at the Mezquitán cemetery in Mexico.

Crespo Fernández (2008) found six different conceptual metaphors in his research at the Albacete cemetery in Spain; the present study, however, finds four conceptual metaphors of death and some conceptual metonymies. The results indicate that people wish to see death not as the end of life, for the simple reason that through these metaphors the epitaphs deny this fact: “*To*

*live in the memories of others is not to die*”, “*Dying is taking all your suffering away*”, “*Life is a trip*” and “*Dying is to join God*”.

Some other important characteristics and attributes of this denial of death may be detected in epitaphs, for example, “*You are not dead, you just stopped your suffering*”: first of all, death is denied, second, the dead person has an attribute of a living person because he is not considered dead, and the metaphor shows that “*Dying is taking all your suffering away*”. With this in mind, these epitaphs present the abstract concept of death in terms of *joining God, living in the memory of others* or *taking all your suffering away*.

Our results show that people construct cultural models related to the very abstract concept of death and conceptual associations that assume different ways to represent death through metaphor.

Finally, although some of the Mexican cultural traditions embrace death through the different rituals that are practiced when someone dies, as well as the celebrations that take place every year during “Día de muertos”, on November 2<sup>nd</sup>, it nevertheless seems that the concept of death in epitaphs reveals a very different scenario about the concept of death for Mexicans.

**Keywords:** epitaphs, death, conceptual metaphor, euphemism, Mexican culture

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## Conceptual Metaphor to Represent Introspection in English Fiction

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Given that metaphor is pervasive in everyday life, not just in language, but in thought and action as well, all human thought processes are largely metaphorical and the human conceptual system is metaphorically structured and defined (Lakoff & Johnson 1980, Lakoff 1993). The present paper sets out to show that conceptual metaphors can also be used as pointers to characters’ introspection in English fiction.

The paper presents introspection as self-examination by a fictional personage of his/her inner emotional, mental or physical state. With the help of introspection, the reader can perceive

the fictional world through the character's mind and senses, which helps to better decode the writer's message. Introspection should be distinguished from other categories used to describe the inner reality of a fictional character: a character's flashbacks and flashforwards, presentations of the character's internal point of view, or the imitation of the character's stream of consciousness. Being part of virtual reality in fiction, introspection is a narrower notion, one which embraces only the inner world of a character. Among the major functions of introspection we can distinguish: characterization of a character and fixation of impressions. In sum, introspection can be viewed as a text category in its own right, as it performs functions of its own and has a peculiar set of cognitive and language means to represent it in the text.

The language markers that help to recognize introspection in the text will be discussed and classified. It can be shown that apart from some obvious introspection markers like verbs, nouns and adjectives pertaining to the semantic spheres of mental, intellectual and emotional manifestations, reference to the character's inner world makes the writer resort on a larger scale to figures of speech and conceptual metaphors, the most prominent of which are: the CONTAINER metaphor, the JOURNEY metaphor, the THEATRE metaphor and the WATER metaphor.

**Keywords:** conceptual metaphor, introspection, narratology, language markers, text category, inner reality of characters, fictional reality, virtual reality, functions of introspection

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## The Swedish Democrats' Politics of Affect

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Multiculturalism as a state policy has been addressed in many political speeches: it has sometimes been declared impossible to be put into practice as an acceptable form of co-existence for different nationalities within a country. Recently in Europe we have witnessed the rise of parties with strong views concerning immigration and assimilation, a factor that has led to further studies into affective citizenship. In this article we shall concentrate on how Sverigedemokraterna (the Swedish Democrat party) construe Swedish national identity with the help of an "affective citizenship" concept. The notion of "affective citizenship" explores "which intimate emotional relationships between citizens are endorsed and recognized by governments in personal life and

how citizens are also encouraged to feel about others and themselves in broader, more public domains” (Johnson, 495).

Conceptual metaphors used in the Swedish Democrats’ political manifestos include concepts widely employed in political rhetorical discourse, such as A NATION IS A FAMILY that is united by their shared cultural values, language and historical background, and A NATION IS A HOME (Sw. *folkhem*) that is run “*solidariskt*” (‘in loyalty to one another’) where “*man inte har rätt till eller behöver stjäla ifrån sin granne*” (‘no one has the right to or need steal from their neighbor’) and “*redo att hjälpa svaga och utsatta individer*” (‘ready to help the weak and vulnerable’). The affective advocacy of “*överordnad nation*” (‘a superior nation’) and common national identity has been more exclusive than inclusive if we further study those political manifestos where individuals are not encouraged to have “*annat medborgarskap utöver det svenska*” (‘any other citizenship in addition to Swedish citizenship’).

It is equally of interest to consider how the notion of affective citizenship blends into affective nationalism, particularly emphasizing the concept of national rather than personal identity.

**Keywords:** conceptual metaphor, political discourse, national identity

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## **Metaphors of JOURNEY and SPORTS RACE in *The New York Times* Press Reports of the 2012 U.S. Presidential Elections: Applying the Conceptual Blending Theory**

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The aim of the present paper is threefold: (1) to explore the role of conceptual metaphors ELECTIONS ARE A SPORTS RACE and ELECTIONS ARE A JOURNEY in the construction of political reality during the 2012 presidential election campaign as presented in the *New York Times*; (2) to stress the importance of the Invariance Principle (Lakoff 1990; Turner 1990) in the framework of Conceptual Metaphor Theory (CMT) (Lakoff & Johnson 2003 [1980]; Lakoff 2006 [1993]); and (3) to further Conceptual Blending Theory (CBT) (Fauconnier & Turner 2002; Coulson & Oakley 2005) as one of the new directions in metaphor research. To that end, the paper adopts a three-

stage analysis of elements from a corpus consisting of metaphorical expressions extracted from the online editions of the *New York Times* during the 2012 presidential election campaign in the U.S., corresponding to the conceptual keys of SPORTS RACE and JOURNEY (in the sense of Charteris-Black 2004). Additionally, corpus formation methodology is adopted from the Pragglejaz Group (2007).

Firstly, the collected metaphors from the corpus undergo preliminary analyses in the CMT framework. In the second step, the Invariance Principle is applied, and it is introduced as the most vital constraint the CMT framework has to offer, a constraint which has been largely neglected in previous research in the field. Finally, the CBT model is applied, and based on the results obtained from the corpus analysis, it is argued that the CBT poses as a more comprehensive and more precise framework for metaphor analysis, as compared to the CMT model, which can be understood as a border-line case of the CBT (in line with Fauconnier & Turner 1994; Grady, Oakley & Coulson 2007 [1999]; Coulson & Pagán Cánovas 2012; Figar 2013).

Specifically, this conclusion is primarily licensed by the fact that the CBT has a far greater number of constraints and provides a more detailed account of the structure, function, and interaction of metaphorical integration networks with other elements in the discourse lattice. Additionally, it also provides useful insights into the link between the SPORTS RACE and JOURNEY metaphors, and the SOURCE-PATH-GOAL image schema as their conceptual base, as well as a detailed account of the recruitment of background knowledge structures which goes beyond the insight provided by the CMT framework. Still, the present paper does not neglect the value of the CMT model in the initial processes of corpus construction and metaphor identification.

**Keywords:** Conceptual Metaphor Theory, Invariance Principle, Conceptual Blending Theory, image schemas, political discourse of daily newspapers

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## **The Prices We Pay: A corpus study of business metaphors in American political opinion articles**

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Several scholars suggest that the most frequently found source domains for metaphors in political discourse represent an antagonism of some kind: war, sport or competition (Deignan 2005, 27; Kövecses 2005, 174–176; Scheithauer 2007, 80, 84). There are, however, few previous studies on business as a metaphorical source domain in political discourse, although political processes can often be seen as commercial actions, such as *buying*, *selling* or *paying a price*. Previous research has shown that metaphors increase in news discourse during critical periods, such as a war or an election (Vertessen & De Landstheer 2008). The aim of the present study is to explore with corpus analytic methods 1) whether business metaphors are indeed more frequent in election news than in other political news; 2) whether business metaphors are more frequent in either conservative or liberal media; and 3) how business metaphors are used as negative evaluation of the opposition or one’s own party.

The data is comprised of two text corpora of American opinion articles: an article corpus of presidential elections in 1992–2012 (2.1M words) and an article corpus of other political opinion pieces in the 1990s and 2000s (2.3M words). The data stems from conservative and liberal opinion magazines. The metaphorical expressions chosen for this study are based on these root words: *buy*, *cost*, *expense*, *pay*, *price* and *sell*.

There are 950 business metaphors in the data: they seem to be more frequent in election news than in general political news, but there are no great differences with regard to partisanship. Most of the expressions are negatively evaluative. Liberals use these metaphors as self-criticism more than conservatives. Liberal media focus on the “societal costs”, whereas conservative media frame the Iraq war and other foreign policy issues with *pay* and *price* metaphors. *Buy* and *sell* metaphors seem to address credibility issues in politics. They also seem to increase in election time more than *cost*, *expense*, *pay* or *price* metaphors: campaigning for votes and the decision to vote can easily be framed as “selling” and “buying”.

**Keywords:** business metaphors, political discourse, opinion articles, quantitative corpus studies

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**Humanisation and Dehumanisation: A stylistic approach to metaphorical and metonymical expressions in *The Old Curiosity Shop***

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In studying Dickens’s narrative style, one will find that his method of expressing various characters and their surroundings is striking and colourful, in that his language includes a large number of rhetorical expressions rich in humour and vividness. In *The Old Curiosity Shop* (1841), in particular, it is worth noting that the author focuses on employing rhetorical devices such as similes and metaphors, both of which are of great value to him in elaborately delineating the physical appearances or distinctive personalities of various characters in his narratives. Above all, he makes particular use of metaphor and metonymy in order to not only elaborately or colourfully delineate certain features of characters and their surroundings, but also to demonstrate his condemnation of mechanical qualities and attitudes, something which is reflected in the author’s/narrator’s habit of humanising artificial objects or dehumanising particular characters based on their qualities. Hence, this presentation will focus on the ways in which these devices in Dickens are effectively created in *The Old Curiosity Shop*, and also explicate the linguistic effects and functions of his styles.

We therefore have two chief concerns: firstly, to elucidate the characteristics of both metaphors and metonymies from a linguistic point of view, focusing on various forms, techniques and effects on the reader with reference to these rhetorical tropes as they are actually found in the novel, and secondly, to shed light on the mechanics of the constituents of his figurative expressions, specifically from a semantic point of view. These criteria will be fundamental to the study of these figures of speech, and lead us to highlight an analogical relationship between two

dissimilar things—i.e. the *tenor* and the *vehicle* that are compared in context. For the purpose of further exploring the structural functions and effects of various metaphorical expressions employed by Dickens, I will apply to his metaphors some cognitive linguists' ideas/theories of metaphor (Lakoff & Turner 1989), by considering the cultural context, the historical background of his age, or the characters' points of view regarding descriptions of humanised objects or dehumanised characters. This method will also cast light on the semantically close relationship between human and animal (or artefact and human) in Dickens's animation and mechanisation through metaphor and metonymy.

The analysis then moves on to observe both conventional and unconventional forms of Dickens's figurative language, which gives us the key for tracing the historical development of rhetoric, and its influence on these rhetorical devices within the framework of delineation of characters in his novel.

**Keywords:** metaphor, metonymy, figure of speech, humanisation, dehumanisation, Dickens, stylistics, cognitive linguistics

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## Co-construction of Metaphors for Knowledge in Knowledge Companies

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Being an abstraction, the concept of knowledge is processed metaphorically (Lakoff & Johnson 1980, 1999; Steen 2008, Vervaeke & Kennedy 2004). Although some work has been done on understanding knowledge from a metaphorical perspective (Andriessen 2008), the study presented here offers a more inductive approach to how groups construct metaphors and how these metaphors function as semantically deliberate or non-deliberate, as well as on the levels of sociological and individual behaviour (Steen 2011).

This study is based on six interviews conducted with six groups of three to five individuals functioning as a group in their regular jobs. Each interview lasted one hour and consisted of two parts:

1) A building sequence consisting of three five-minute-sessions. Groups were asked to build “your dream office”, “experience” and “knowledge”, using three sets of LEGO Serious Play. The building sessions serves to investigate metaphors in a gestalt and to create a group synchronization of heart rate (Fusaroli & Tylén 2012).

2) A semi-structured interview. All interviews were video recorded.

The video was then analysed with a variety of different methods. First and foremost the video was transcribed and analysed as text by use of the Metaphor Identification Process, MIP (Pragglejaz Group 2007, Steen 2010). With the metaphors analysed on a semiotic level and categorized as deliberate or non-deliberate, it was then established whether the metaphors are present primarily in language, thought or communication (Steen 2011, Steen 2008). Furthermore, the events involving semiotic metaphors are investigated to establish whether these metaphors are also present in gesture, and in what manner (Cienki & Müller 2008). From a focus on the individual speaker, metaphors in language and gesture are then compared to metaphors in LEGO buildings to see differences and similarities.

After this analysis of the construction of metaphor in language, gesture and LEGO, the videos are analysed in terms of alignment and affiliation (Steen 2012), in order to establish how these metaphors work in the conversation.

The analysis shows results on different levels. First and foremost, it is clear that metaphors, even though they may be the same on a language level, are not representations of a conceptual convergence, as they differ fundamentally from those in gesture and building. Secondly, the metaphors are co-constructed very differently according to the group’s ability to relate to each other’s concepts. When an affiliation appears, the co-construct is stronger.

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## Semantic Resonance

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In Hanks 2010 and elsewhere, I argue that, although several criteria have been proposed for distinguishing a linguistic metaphor from a literal meaning, the only reliable criterion is semantic resonance. A word or phrase is a metaphor because it realizes a secondary sense of a word or phrase, and part of the meaningfulness of this secondary sense is due to the fact that it resonates semantically with another sense of the same word or phrase, which is its primary or literal meaning. The primary or literal meaning in such a case is typically one that represents a human being's experience of or interaction with concrete objects and events in the world. To illustrate this point, I will start with a well-worn example of a conventional metaphor: *grasping an idea* is classified as a metaphor because it resonates with the notion of *grasping a physical object*.

In this paper, I propose that the **resonance quotient** of texts can be measured and compared in terms of the figurative expressions that it contains. The total number of words in each text is divided by the number of words in the same text that are used metaphorically.

I will go on to argue that there are other kinds of resonance, which are harder to quantify. Although all metaphors and figurative expressions have resonance, not all resonant expressions are figurative. Three other kinds of resonance will be discussed:

- **Experiential resonance** – as in William Wordsworth (*The Prelude*); Evelyn Waugh (*Brideshead Revisited*);
- **Intertextual resonance** – as in T. S. Eliot (*The Waste Land*); James Joyce (*Finnegans Wake*); Don McLean (*American Pie*);
- **Distant echoes**: A phrase may resonate directly with an individual reader's stored memories of some experience. However, in other cases the reader is left to infer indirectly that resonance is being evoked or alluded to by the writer or speaker. This is a kind of resonance that evokes some experience that the reader or hearer can understand but does not share. An example is the Everly Brothers' song *Wake Up, Little Suzie*, where changes in social norms mean that present-day listeners can no longer precisely replicate the experiences of sleepy Susie and her boyfriend.

**Keywords:** linguistic metaphors, resonance, word meaning, resonance quotient, experiential resonance, intertextual resonance

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## Metaphors in (Teaching) Neuropsychology

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This paper analyses the frequency and types of metaphors which are used in neuropsychology. In addition, the analysis will describe metaphors and similes used in teaching neurological processes and psychology at the university level in Serbia.

In this type of texts (research papers and textbooks) it might be expected that the number of metaphors and similes would be small, since these texts belong to the academic functional style. Nevertheless, certain conceptual metaphors lie at the basis of neuropsychology.

We can thus point to several fields where conceptual metaphors can be found in such types of texts: (1) in the apparatus of the science itself and in definitions and concepts, (2) in description of processes and (3) in explanations which are used in teaching.

If we consider matters semantically, i.e. from the point of source domain, it is possible to notice the following patterns (as in Kövecses 2002, Klikovac 2004, Rasulić 2004):

- (a) The *tree metaphor*, based on similarity of items and relations, as in many other fields of science;
- (b) The *road metaphor*, mostly in describing processes;
- (c) *Bodily metaphors* in explaining people’s impressions of their own mental life (Kövecses 2007);
- (d) Metaphors of *war/battle* when explaining mental diseases, dependency, developmental problems in youth etc. (as Agdestein 2013 finds for Norwegian and German); and
- (e) Various metaphors and similes used in teaching, explaining and formulating adequate examples (Corts&Pollio 1999; Andriessen 2008).

Beginning from key terminology, such as Serbian *stablo* (‘trunk’) or *dendrit* (‘dendrite’), it can be noted that neuroscientists often use terms such as “travelling”, “path”, “distance” etc. in describing processes of transferring electrical impulses from one to another point in the neurosystem.

Our examples are taken from Serbian texts and then translated into English. In addition, sequences of original English texts will be used for comparison. Both the Serbian and the English examples show that very simple conceptual metaphors form the basis for understanding extremely complex processes and, also, for transferring abstract knowledge to students.

**Keywords:** conceptual metaphor, simile, neuroscience, psychology, Serbian language

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## Synesthetic Metaphors in English and Georgian

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This paper examines the phenomenon of synesthesia cross-culturally, using material from English and Georgian. Conceptual Metaphor Theory, as well as various works on synesthesia, forms the theoretical basis of the study. The empirical data embraces the samples of English and Georgian common core vocabulary, as well as works by English and Georgian Romantic and Symbolist poets.

The aim of the investigation is to:

1. show similarities in the expression of synesthesia between English and Georgian;
2. reveal cultural specificities of English and Georgian synesthetic metaphors.

On the one hand the paper discusses strong (i.e. having sense-related terms both in source and target domains) and weak (i.e. having a sense-related term only in the source domain) types

of synesthetic metaphor and the ways they are realised in English and Georgian; on the other hand, special emphasis is placed upon synesthetic metaphors based on the synthesis of either two or more than two types of perception. The analysis has shown that the latter type (though rare) is evidenced in English and Georgian poetic works, for instance, in Keats' poetry and in works by the Georgian Symbolist poet Galaktion. The analysis has also revealed that Keats' poetry is rich in synesthetic metaphors employing the combination of touch and taste domains, whereas in Galaktion's works the metaphors combining the categories of vision and hearing prevail.

**Keywords:** synesthesia, synesthetic metaphor, conceptual metaphor

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## A Comparative Poetics of Literary Metaphor

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In this paper classical concepts of literary metaphor will be contrasted to modern metaphor theory both in Japan and elsewhere. The question whether they are comparable and translatable will be addressed, and if so, in what way do they relate?

The point of departure will be some classical seminal works of poetics and metaphor theory like, on the one hand, Fujiwara no Ason Hamanari's *Kakyô Hyôshiki* (A Formulary for Verse Based on the Canons of Poetry, 772) from the 8<sup>th</sup> century and the two prefaces to the poetic anthology the *Kokin Wakashû* (Anthology of Japanese Poetry, Ancient and Modern), compiled by Ki no Tsurayuki and other prominent courtiers in the 10<sup>th</sup> century, and, on the other, Aristotle's *Poetics* from the 300s B.C. In focus is the historical description of metaphor, whether in separate works like these or as part of a certain theory or tradition.

Modern metaphor theory will be used in order to illustrate and elucidate the classical concepts: the rhetoric tradition beginning with Aristotle, the semantic tradition represented by I.A. Richards, Max Black and Monroe Beardsley, the hermeneutic tradition represented by Paul Ricoeur, the deconstructive tradition of Jacques Derrida, as well as the cognitive metaphor theory represented by George Lakoff, Mark Johnson and Mark Turner, and also Hiraga Masako, to mention but a few.

**Keywords:** metaphor theory, classical Japanese poetics

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## **Beauty Lies in the Eye of the Beholder: A comparative study of Chinese and English metaphors about the eye**

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This paper presents a comparative study between metaphorical expressions in Chinese about the eye and their English counterparts. In particular, this paper focuses on metaphorical expressions in Chinese four-character idioms about the eye. The Chinese data was collected from the corpus of Center for Chinese Linguistics at Peking University. The American data is derived from the Corpus of Contemporary American English.

Chinese idioms about the eye are rich in metaphorical expressions, and the analysis of four-character idioms serves as a useful tool to investigate the interplay between language, culture, and mind. In particular, as proposed by various cognitive linguists, idioms should not be simply viewed as linguistic expressions, but as products of our conceptual systems. Based on the most frequently used Chinese idiomatic sayings, the paper suggests that the eye can be categorized as the following: (1) The eye represents an opinion or perspective, (2) the eye indicates a target, (3) the eye demonstrates an attitude, (4) the eye displays knowing or learning, (5) the eye indicates an emotion, (6) the eye represents personal character.

English also possesses a myriad of metaphorical expressions about the eye. Similar to the Chinese eye, the English eye also indicates an attitude, represents a target, or displays knowing and learning. Nevertheless, in idioms with roughly the same meaning, it seems that English often uses expressions unrelated to the eye while Chinese refers to the eye. Moreover, Chinese idioms usually combine the eye with other organs such as the eyebrow, the tongue, or the ear. The cultural variation in metaphorical expressions might explain the differences between the Chinese eye and the English eye. Finally, this paper presents some tentative suggestions on how to teach Chinese metaphors to native speakers of English: Adopting a cognitive linguistics perspective facilitates students' understanding of Chinese idioms. Teaching metaphors in this manner enables students to comprehend abstract concepts in a concrete and systematic way.

**Keywords:** metaphor, cognition, Chinese idioms, culture

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## **Corruption as Disease or Enemy: Cultural model and metaphor choices in Chinese political discourse**

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This paper investigates anti-graft metaphors in current Chinese political discourse. Under examination are official discourses from the 2013 anti-graft campaign in the Chinese and English versions of *The People's Daily*, a daily newspaper widely seen as the voice of the Chinese Communist Party. It is found that the choice of anti-graft metaphors is systematically different across the two versions of the newspaper. CORRUPTION IS A DISEASE predominates in the Chinese version of the newspaper, whereas CORRUPTION IS AN ENEMY prevails in the English version. From a socio-cognitive perspective, this paper argues that the cultural model associated with the presumed audience determines the choice of metaphor as a cognitive frame in political discourse. On the other hand, from the perspective of frame semantics, it is argued that the different entailments of the two metaphors have drastically different sociopolitical ramifications.

This study has implications for the debate between a cognitive semantic theory of metaphor as constitutive of thinking, e.g. Conceptual Metaphor Theory (*inter alia* Lakoff & Johnson 1980, 1999, Lakoff 1987, Gibbs 1994, 1999, Grady 1997) and a theory of metaphor as dependent on cultural understanding (Quinn 1991), as well as for the theory of metaphor as a tool supporting ideological agendas in Critical Discourse Analysis (Charteris-Black 2004, Chilton 2004, Nicaise 2010).

**Keywords:** metaphor choice, political discourse, cultural model, cognitive frame, Chinese

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**Blending Worlds to Create Storyworlds: Narrativization of the Greek financial crisis in Greek TV news as an instance of the events are actions metaphor**

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Recent approaches to journalistic discourse have long recognized the use of metaphor by journalists as a way among others to conversationalize their talk and thus construct their discursive identity in such a way as to create a sense of solidarity with their audience and project certain ideological and emotional stances (Fowler 1991, Fairclough 1995). The present paper revisits this issue by analyzing a corpus of Greek serial TV news on the outbreak of the Greek financial crisis in 2009 and positing that the use of conceptual metaphors in those texts provides the essential base for the emergence of narrative meaning, since it creates a storyworld within which complex EVENTS or processes are profiled and construed as ACTIONS in a plot (an EVENTS ARE ACTIONS metaphor, Lakoff & Turner 1989).

More specifically, I argue that the texts in question storify the economic crisis by conceptually anchoring (Fauconnier & Turner 2002) the abstract and diffuse domain of finance and politics in the concrete, human-scale “medium-sized world”—the natural locus of narrative ecology (Herman 2013). They complete the blend by bringing in narratively organized frames

(scripts) that are socially and culturally recognized as master plots (Abbott 2002). Moreover, dealing with news texts that are updated from one broadcast to another allows us to monitor the dynamic process of blending the two input spaces and conceptually integrating their frames (Turner 2008) into a coherent meaningful whole where new structure continuously emerges as “reality” feeds new events into the network. Thanks to the personal-level knowledge and the embodied meaning that the input frames carry and project to the target domain, interpreters are encouraged to bring in their experience of the world in order to draw inferences about the protagonists’ experientiality (Fludernik 1996, Herman 2009), that is, the protagonists’ feelings as they live through these world-disrupting events which are narratively represented.

Finally, given that the projections described above have serious ideological implications (Lakoff 1992), the analysis feeds back into critical discourse approaches to journalistic talk: I argue that journalistic narrativization (as an instance of the EVENT IS ACTION metaphor) normalizes and naturalizes the crisis by aligning with folk reasoning about abstract matters, thus favoring the local, episodic framing of events (Carter 2013) at the expense of explaining them against their broader economic and political context of financial capitalism.

**Keywords:** narrativization, TV news, blending, storyworld, spatialization

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## Architectural Images in Barbara Vine's *The Minotaur*

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Grounded in our embodied perceptual and sensomotor as well as emotional experience, architectural images are not only popular locations of fictional worlds which define the vectors of plot development and the unfolding of narrative in contemporary English literature, but are also effective forms of conceptualizing vague, abstract domains of knowledge (Johnson 2002; Kövecses 2002: 34–35).

My intention is to elicit the cognitive construals that stand behind and underlie the semantics as well as emotional and narrative potentials of architectural images in Barbara Vine's *The Minotaur* (2005). This will be achieved by applying semantic and cognitive linguistic analyses that imply the reconstruction of conceptual metaphors (Lakoff & Johnson 1980; Kövecses 2002; Stockwell 2002) and building networks of conceptual integration (Fauconnier & Turner 2003).

The novel features the image of a “creepy” (Vine, 2006: 307), “uncongenial house” (278) covered with a “leafy wrapping” (11) that meaningfully changes colours, as if to follow the narrative focused on the relations of the house's inhabitants. Family secrets are revealed via the image-based metaphor (Kövecses 2002: 51) of a locked “labyrinth library” (155) and figurative descriptions of the house covered with the web: “A network of tendrils, thousand upon thousand of them, like the web of a giant spider, which veiled without hiding the brickwork” (279).

An important facet of the architectural imagery that can be seen as the narrative pivot is its ability to evoke associations with other literary works and works of art, for example, Edgar Allan Poe's *The Fall of the House of Usher*: “take the records away and play them up at the House of Usher” (247) and the myth about Theseus and the Minotaur: “you must be like Theseus in the Minotaur's lair” (154).

The architectural images in *The Minotaur* evoke the key conceptual metaphor A BUILDING IS A LIVING BEING, a conceptual metaphor that unfolds throughout the text and contributes to the reader's interpretation of the novel.

**Keywords:** architectural images, metaphor, narrative, semantics

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## Metaphors Representing a Place as a Body Part

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The paper deals with metaphors representing geographical objects as body parts. The research material includes 2000 metaphors with a place-name representing the target domain. These metaphors have been collected from 18<sup>th</sup> to 20<sup>th</sup>-century English and American literature, some texts from *National Geographic Magazine*, and from dictionaries of different kinds.

The metaphorical sources correlating with the same target form a field structure with a nucleus and a periphery. The nucleus of geographical object mappings is represented by the sources LIVING BEING 43.4% (HUMAN BEING 40%, ANIMAL 2.5%, PLANT 0.9%), GEOGRAPHICAL OBJECT (other than the target) 21.4%, PARADISE/HELL 6%, HOME/HOUSE/ PART OF HOUSE 6%, ABSTRACT NOTION 5%, and FUNCTIONAL OBJECT 4.4%. The periphery is represented by the sources THING 3.5%, SUBSTANCE 1.6%, LITERARY WORK 0.7% and ‘miscellaneous’ 8%. Of all the sources corresponding to the target ‘PLACE,’ personifications prevail (cf. Baranov, Dobrovol’skiy 2009: 327).

The most typical source within the metaphor PLACE – BODY PART is HEART. Populated places can be conceptualized as HEAD or EYE, thus reflecting relational similarity. The names of natural objects correlate with the sources TOOTH/TEETH, FINGER(S), SPINE and BACKBONE, the metaphors mostly showing similarity in form and placement. The names of streets and rivers correlate with the source ARTERY, reflecting likeness both in form and function. There are also novel functional metaphors with sources represented by the names of internal body parts: WOMB, THYROID GLAND, NERVE GANGLION. And there are form-describing metaphors reflecting the position of an object on the geographical map: ARM, FIST, WART, FOOT.

The model PLACE – BODY PART is included in the nucleus basic metaphor PLACE – HUMAN BEING, accounting for 5% of the metaphors researched, and one-eighth of the personifications considered in the paper. The model PLACE – BODY PART is included as a part of the larger metaphor PLACE – HUMAN BEING (cf. Lakoff & Johnson 1980: 54): when a smaller object is conceptualized as a body part, the bigger object is indirectly conceptualized as a whole organism/person (as in the metaphor ‘*the eye of Greece*’ Athens is conceptualized as an eye, and thus Greece as a human being).

It is possible to maintain that the metaphor PLACE – BODY PART can deviate from the metaphor PLACE – HUMAN BEING (‘*Madrid is a live eye on the Iberian mask*’. – the eye is viewed separately, not as one belonging to any human organism). On the other hand, sometimes the metaphor PLACE – HUMAN BEING can include not only the model PLACE – BODY PART, but also the

model PLACE – PIECE OF ORNAMENT/CLOTHING (*'a giant Christmas tree...one more jewel in the bracelet of Fifth Avenue'* – Fifth Avenue is conceptualized as a piece of ornament, a bracelet, while New York is indirectly conceptualized as a human being).

**Keywords:** metaphor, place-name, source domain, target domain

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**“Wherever you go, your bank travels with you”: Ontological metaphors  
in bank advertising in English and Serbian**

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Personification is a form of ontological metaphor where the physical object is specified as being a person and where human qualities, such as motivations, characteristics, activities, behaviour, feelings etc., are attributed to nonhuman entities (Lakoff & Johnson 1980: 33; Kövecses 2010: 39). It is widely used in both everyday language and advertising, because people can understand abstract notions better if they describe and explain them in human terms. Brierley (2002: 157) emphasizes that assigning personalities and human qualities to inanimate and natural objects is a familiar technique used in folktales and storytelling. In advertising, he adds, it gives products added values as brands and elevates them.

This research paper focuses on the ontological metaphor inanimate is animate in bank advertisements in two languages and cultures, namely the UK, which may serve as the representative of an industrialized country, and Serbia, which may be seen as a country in transition. The purpose of the paper is to identify the most frequent patterns of personification, and to examine whether there exists a correlation between a set of human qualities assigned in English and Serbian.

Two main metaphors are further considered – A BANK IS A PERSON and A BANK SERVICE IS A PERSON. One of the reasons why banks and bank services are frequently presented as human beings is the fact that such a metaphor, regardless of the culture involved, evokes positive attitudes and feelings, which are then associated with the institution and their services. The basic aim is to make readers and clients adopt the assumption that banks are generally trustworthy,

ready to help in crises, will protect your money and so on. Therefore, as might be expected, banks are usually presented as reliable individuals who have the knowledge and experience to financially help their clients.

To sum up, the idea of this cross-linguistic analysis is to explore whether the use of personification is dependent upon the language(s) involved and whether there are any culture-specific features.

**Keywords:** ontological metaphor, bank advertisements, English, Serbian

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## Metaphors We Construct and Organize Our Texts By: A study of metaphorical shifting in texts

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Metaphor has long been a topic of great interest for philosophers, linguists and rhetoricians and there is an imposingly large amount of literature on metaphor. Traditionally, it seems that nearly all the attention has exclusively been directed at identification and comprehension, and in pedagogy, the stylistic or rhetorical function of metaphor; however, little effort has been made to address metaphor in the framework of texts, that is, the function of metaphor in the creation of texture. Recent years have witnessed new approaches to metaphor, especially the discourse approach, headed by Andrew Goatly (2007, 2011) and Lynn Cameron (1999, 2003, 2010, 2011). Based on the assumption that human language and conceptual system are fundamentally metaphorical in nature (Lakoff & Johnson 1980) and on the present author's previous research on the textual function of metaphors (1992, 1999, 2007, 2010), the present paper continues to explore how metaphor is exploited to construct and organize our texts, but the focus is on the shifting of metaphors in texts. Specifically, we address the following four questions: (1) Do writers stick to one single metaphor or change their metaphors? (2) If they change metaphors, are there any patterns that they might follow? (3) What are the effects of the changes of metaphors on the construction and organization of the text? (4) How does the surface organization by metaphors contribute to the theme of texts or discourse such as poems, novels or stories?

Having examined a corpus of about one hundred contemporary Chinese essays, newspaper articles and other genres of texts, the author finds that people rarely stick to one single metaphor when they write, that is, shifting of metaphors is the rule and adherence to one single metaphor is

the exception. When people shift metaphors, they follow one of the following five patterns: First and foremost, there is what we call “radiation pattern”, where the tenor remains constant and the vehicle changes. Secondly, metaphors shift successively like a chain. Thirdly, both the tenor and the vehicle change in a parallel way. Fourthly, metaphors shift away from a dominating metaphor. Finally, metaphors change in a mixed way. These patterns help to reveal the Chinese way of metaphorical thinking. We will examine the shifting of metaphors at different text levels, that is, between the title and the body of the text, paragraphs and sentences. The effects of these change on the organization of the text will also be studied. It seems likely that the more metaphors shift, that is, the more frequently metaphors change, and the greater the gap between metaphors, the less the surface cohesion. It is hoped that the findings of this research will be a useful basis for cross-cultural studies on metaphor and for comparative (contrastive) linguistics in metaphor and may have some implications for discourse (text) analysis.

**Keywords:** metaphor, shifting of metaphors, textual construction and organization

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## ‘Pun’ as a Metalinguistic Comment

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This paper is particularly inspired by the study of mixed metaphor carried out by Semino (2014, forthcoming), both in terms of methodology and of research questions. In a pun, two meanings are incongruously combined in the same utterance (Ross 1998: 8, Chiaro 1992: 34), making it similar to mixed metaphor, which also involves incongruity. Like mixed metaphors, puns have also been criticised, more specifically for constituting a simple and less sophisticated form of humour, although they have also been defended (cf. e.g. Nash 1985: 137).

The present study is based on corpus material from The Corpus of Contemporary American English (COCA) and the British National Corpus (BNC), totalling some 550M words. The data is collected by searching for occurrences of the word pun in order to identify instances where the presence of a pun is either generally signalled or more specifically evaluated in terms of positive and negative qualities. The main focus is on spoken language, since metacomments there can be assumed to be more spontaneously produced.

The material is analysed with respect to 1) the characteristics of the puns that are signalled, i.e. how the ambiguity is created (metaphor, metonymy, other type of polysemy, homonymy etc.) and what type of scenarios are involved (e.g. specific or schematic), and 2) what pragmatic motivation lies behind the metacomment. The reason for looking at the characteristics of the pun is that the quality is usually understood to depend on the relation between the two senses involved and the scenarios they invoke. By comparing the characteristics of the pun to the metacomments that are used, different patterns can be identified.

In relation to the characteristics of the puns, there is a similarity to the mixed metaphors in Semino’s study, in that puns seem to display a sensitivity to “specific scenarios rather than broad source domains” (2014: 28). In terms of pragmatic motivation, preliminary results indicate that a negative evaluation is more common than a positive one and that metacomments are often made in connection with excuses. This is similar to the results obtained by Semino (2014), but apologies in connection with the use of puns seem to refer to the quality of the pun in terms of its effect, rather than to objectionable or incorrect language use.

**Keywords:** puns, conceptual scenarios, levels of specificity, metacomments, pragmatic motivation

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## **What Gets Mapped onto What in the SEX IS A FOOTBALL GAME Metaphor in Kenyan HIV/AIDS Campaign Posters?**

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Susan Sontag, the prolific author of *AIDS and its Metaphors*, subscribes to the school of thought that life-threatening ailments such as HIV/AIDS, cancer, syphilis and tuberculosis are rich in conceptual metaphors by which such ailments are expressed. Both conceptual and linguistic metaphors coined around the aforementioned ailments serve as cognitive reservoirs within which embodied experiences with such ailments are mentally registered and culturally framed. With specific reference to HIV/AIDS, the recurrent citation of the AIDS pandemic in the works of anthropologists, epidemiologists, behaviour change communicators and political analysts is synonymous with taboo topics slanted towards sexuality, morality and death. In sub-Saharan Africa, behaviour change communicators have either consciously or unconsciously capitalized on creatively using pictorial sports metaphors in AIDS prevention campaign posters.

However, very few studies in cognitive linguistics have investigated cross-domain mappings of the sports metaphors in AIDS campaign posters within the African continent, and more particularly, the pervasive usage of the SEX IS A FOOTBALL GAME metaphor. It is against this background that our paper first and foremost cross-culturally examines the cognitive frames and cross-domain mappings upon which football metaphors are structured. Second, the paper examines the possible cross-domain mappings of the SEX IS A FOOTBALL GAME pictorial metaphors in 7 AIDS campaign posters which have been used by behaviour change communicators in Kenya between 1988 and 2010.

**Keywords:** football metaphors, HIV/AIDS, sexuality, cross-domain mappings

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## Metaphor and Madness in Browning

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Browning has successfully created so ambiguous a portrait in "Porphyria's Lover" that we cannot with surety argue that the speaker is mad or sane nor can we be certain whether a murder has occurred in fact or in fantasy. The narrator has been characterized as either reliable or unreliable, sane or insane, a rational lunatic or a young fantasist with an overly active sexual imagination, a careful realist or a sensitive artist who projects his hopes, dreams and feelings upon the world around him. Is Porphyria his dead victim or a figment of his imagination?

The single simile in the poem provides some help to understanding. It has gone almost completely unnoticed and, when it has been noticed, has been regularly and consistently misunderstood. However a complete analysis of the grammar and syntax of the metaphor in the context of contemporary 19<sup>th</sup> century ideas of human psychology -- including 'rational lunacy' and 'moral insanity' -- eliminates some ambiguities, shows how metaphor reveals madness, and points to a clearer sense of the poem.

Browning has tagged (with the poem's single simile) and highlighted (with the poem's single instance of faulty grammar) the moment of narrative that suggests the speaker is not completely in control. And so it becomes possible to argue that with this impossible metaphor Browning reveals in the very syntax of the speaker's language that the speaker has lost command not only of whatever moral code has restrained him in the past, but also of the very grammar and syntax of his language and so the firm command of realistic detail that earlier proclaimed his normalcy.

**Keywords:** Robert Browning, "Porphyria's Lover", madness, metaphor



## **In Hell's Kitchen and Around at the Hearthstone: The mediatization of poverty in New York mass periodicals around 1900**

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Journalism is *the* textual system of modernity. Due to its ability to reach a mass audience it undoubtedly shapes our cultural identity. However, the dominant information-oriented model of journalism may not suffice to serve one of its primary ends: the mediation of an increasingly complex reality.

On the other hand, alternative genres of journalism, namely those that employ narrative strategies, can be appropriated to report on what Jürgen Habermas described as the New Obscurity of Modernity. The aim of this paper is to identify, distinguish and detail such alternative journalistic strategies of meaning-making from a historical perspective. For this, the investigation focuses on a formative phenomenon of modern society: the emergence of an urban underclass in the wake of industrialization.

Two main questions guide this research interest: What significance did the journalistic genre of (literary) reportage have in representing this new pluralistic, ethnic, and urban world? How did journalists portray poverty in New York and how did class considerations influence their respective narrative strategies?

To answer these questions, a textual and formal analysis has been conducted of journalistic products, notably (literary) reportage, published in New York mass periodicals between 1890 and 1900. For pragmatic reasons, the collection of data is limited to specific periodicals: the *New York Sun* and *Harper's Weekly*, the former then being among the biggest New York newspapers and the latter a magazine with a large national audience.

Themes and narrative strategies of (literary) reportage are identified in terms of evolving professional journalistic norms and routines as literary reporters tap into their readership's interest in urban poverty and attempt to mediate the Otherness of the underclass. Dominant metaphors in selected journalistic texts will be identified, in order to analyze the specific aestheticization of poverty and its effect on the creation of a discourse about class and poverty in the turn-of-the-century United States.

**Keywords:** conceptual metaphor, class identity, journalism, media schemata, reportage

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## **The Second Time Around: Seeking to replicate a corpus-based analysis of idiom frequencies in *Time***

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In recent years, corpus studies have seen an explosion of possibilities for both synchronic and diachronic research through large, publicly accessible corpora. Priority was first given to synchronic corpora such as the *Bank of English* or the *British National Corpus*, as they had direct applications to e.g. (learner) dictionaries and language teaching. In the last few years, however, a number of synchronic corpora have become available, notably the *Time Corpus* (covering 1923–2006) and *COHA*, the *Corpus of Historical American English* (covering 1820–2009). With each new such corpus, new areas of research have become possible, but little has been done by way of comparing these larger corpora as separate samples of the language, to see to what extent findings from these corpora agree. Naturally, a comparison of corpora that contain identical material is not particularly meaningful, except as a check on the retrieval software, nor of corpora that are comprised of material with different parameters (genres, domains, time periods or geographical areas), although that is of course of interest for studies across such variables.

However, there are cases where corpus overlap may be large enough to allow genuine comparisons of largely independent material from the same language area, i.e. we can treat them as separate samples of the same language subset. This paper will consider one such potential case. In a previous diachronic study (Minugh 2007), several aspects of idiom frequencies in the *Time* corpus were examined. This corpus is still the only large corpus with a unique non-sampled basis, some 100M words, representing all the texts from one major American source (*Time Magazine*), from its inception up to 2009. The comparison will be drawn from *COHA*, which contains 55.6 M words from magazines and another 33.2 M words from newspapers. Allowing for a 26.7% overlap of *Time* articles in *COHA*, there should still be enough material for a comparison in the magazine domain; the newspaper domain may or may not be too different for inclusion.

For highly infrequent language phenomena such as idioms (most of which are under 10 instances per 10 M words), we do not yet know all that much about where and how they occur. This comparison will give us some idea of whether the *Time* data is typical of idiom usage in 20<sup>th</sup> century American magazines—or only in *Time*. This will, in addition, indirectly shed further light on the modals comparisons discussed in Leech (2012, 2003) and Millar (2009), where Leech is highly skeptical of *Time*'s representativeness for American English.

**Keywords:** corpora, idioms, reduplication, Time corpus, COHA

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## Proving Aristotle by Algebra: Can we measure the impact of verbal art?

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Roger Zelazny's (1971 [1966]) short sci-fi story *Divine Madness* uses powerful figurative language (especially remarkable are the verbs created to describe backward motion, e.g. *unwhistling*) to tell the story of a person whose feelings of guilt and regret enabled him to rewind the time back to the argument with the woman he loved which resulted in her death, and, by apologizing, end it. We can expect the story to emotionally move the readers and perhaps make them ponder on relationships and irreversible actions. But is it possible to measure just how much the reader can be moved? Will the emotional impact lead to changes in your attitude to domestic conflicts, the importance of compromise, the dangers of "firmly standing your ground", and if so, to what degree?

The ability of language, and figurative language in particular, to influence the behavior and attitudes of people is currently being thoroughly investigated in the context of advertising research. Quantitative measures borrowed from psychology and social sciences are being

successfully applied to identify the influence of a text, down to a particular metaphor (e.g. McQuarrie & Mick 2003). This research, however, is mostly framed as that of Rhetoric, following the Aristotelian dichotomy between Rhetoric vs. Poetics (see McQuarrie & Phillips 2008), which is congruent with Jakobson's (1960) view on the poetic function of the language, as focused on the message itself.

There is the old fear that an approach to art in the manner of Pushkin's Salieri (who “*deadened the sounds, dissected music like a corpse, proved harmony by algebra*” [Pushkin 1984 (1830): 2]), will lead one, like this character, to a metaphorical murder of art. What will actually happen if a piece of verbal art becomes an object for application of quantitative scales of attitude measurement? Will it give new insights into the reasons and nature of using figurative language, or further support Aristotle's distinction between the 'high' and the 'low' ways of language uses? Can the experientially obvious ability of verbal art to alter attitudes and behaviors be proved experimentally and measured with the instruments developed for the sake of more pragmatic means of communication?

**Keywords:** poetics, speech impact, attitude measurement, empirical studies

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## Malay and Thai Metaphors: A Comparative and Qualitative Analysis

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**Introduction.** As the title indicates, this paper will focus on two languages, Malay and Thai, and their metaphors will be analysed comparatively and qualitatively. One may note that these two languages differ in terms of their genealogical family, geography, religion, and culture, having probably descended from different branches of the Austric phylum, i.e. Austronesian and Tai-

Kadai, respectively. The rich material available in both languages is ample motivation for comparative and qualitative studies of their metaphors.

**Literature Review.** In a PhD dissertation by Nureeda (2007), a semiotic model is presented that compares Malay and Thai metaphors, based on two novels. The thesis focusses on the classification of metaphors in these two languages, but yields little qualitative comparison.

**Objectives.** The present paper will provide a detailed qualitative comparison, in order to show the similarities and differences in metaphor use in Thai and Malay, and thus elucidate both cultures.

**Methodology.** About 400 metaphors will be selected, 200 from each language. A mega-discourse model (Sanat 2005) will be used. Each metaphor will be qualitatively compared as regards both languages.

**Keywords:** metaphor use, qualitative comparison, semiotic model

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## The Morality of Metaphor

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A moral dimension is often attributed to metaphor. At different points in history, thinkers such as Aristotle, John Locke, and George Orwell have cast figurative language as representing a deviation from direct and genuine discourse—some going so far as to qualify metaphors as being diabolically deceptive by nature. Others, such as Nietzsche and Paul de Man, have made the case that metaphor is intrinsic to language, and have argued that this speaks to its amorality. While this may be a compelling argument, it does not change the fact that many people find the use of metaphor to be a moral decision charged with the potential for dishonesty, distraction, or manipulation. This suspicion of metaphoric deception is compounded by the fear that such a deception will become permanent when a metaphor “dies” (becomes a dead metaphor).

This paper will examine the moral code that has developed around metaphor, and how it complicates contemporary theories of metaphor. This does not mean, however, that the moralization of metaphor eradicates or neuters the richness of metaphoric language and thought. Instead, the question of a metaphor’s “moral fiber” represents an evolutionary hurdle that must be addressed, and cannot be ignored. By examining situations in public discourse where individual metaphoric concepts have been proscribed as morally “bad,” I show how denunciations of such “bad” metaphors are often accompanied by commentary warning of the dangers that come from trusting any metaphoric language.

While scholars such as Max Black, Lakoff & Johnson, and Paul Ricoeur base their theoretical considerations of metaphor on the notion that metaphor users implicitly share a set of accepted commonplaces or systematic conceptualizations, I argue that the morality of metaphor represents a key interactive dynamic that dictates whether a singular metaphoric concept is judged as acceptable or unacceptable. This judgment plays a role not only in the initial acceptance of a metaphor, but also the continued lifespan of a metaphor—even unto its death.

**Keywords:** metaphor, morality, philosophy, moral metaphors, cognitive linguistics

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## The Relatedness of Conceptual Metaphoric Expressions in Idoma and English

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The ubiquitous nature of metaphor in the language we use is no longer a novel revelation to any scholar who takes a diligent look at the subject since the emergence of Lakoff & Johnson's (1980) emancipatory work that flung the door open for scholars in the area. Different scholars reflect on metaphors from their professional stances or what is paramount in their minds at the time. For example, to Omoniwa (1993: 5), it is a multifaceted subject, to Okpe (2012: 5) and several others, it is an indispensable tool, while to Goatly (1997: 2), it is pervasive in language "and there is no escape from it". While agreeing with Lakoff & Johnson's (1980) cognitive view on metaphor, Kövecses (2008: 65) added the dimensions of metaphor as being "linguistic, conceptual, neural, bodily and social all the same time."

Cognitive linguists see conceptual metaphor as largely universal but Kövecses balances this view by introducing the dimensions of diversity or variation of metaphor and the factors responsible for these attributes. According to Callies & Zimmermann (2002), the similarities and associations of concepts are divergent in different cultures; hence this paper will provide an examination of the relatedness of conceptual metaphoric expressions between Idoma and English. Idoma is spoken by the Idoma people in the middle-belt region of Nigeria, particularly in Benue and some parts of Cross River, Nassarawa, Anambra and Kogi states. It is a sub-branch of Niger-Kordofanian – one of the four language families found in Africa.

This study is predicated on Kövecses' (2008) cultural-cognitive theory of metaphor, and will examine two distinct languages (Idoma and English) that are geographically far apart — from different language families and cultures — in order to confirm, add to or provide a counter-example to this thesis and further extend the frontiers of knowledge. The present study discusses specific Idoma metaphoric expressions vis-à-vis their English equivalents (where such expressions exist in English). The availability or otherwise of these metaphors, and their different postures, will form the basis for the conclusion that is drawn at the end of this discussion.

**Keywords:** conceptual metaphor, relatedness, translation, equivalents, universality and variation of metaphor

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## Concrete Poetry as a Literary Form of Trans-semiotic Metaphor

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This paper will draw upon the notion of trans-semiotic metaphor, as defined, among others, by the Polish scholar Ewa Szczęsna, who argues the thesis that establishing a metaphorical relationship between verbal and visual meaning leads not only to the creation of new meanings but also causes an ontological change in the value of semiotic codes (2004: 168). Despite the fact that the concept proposed by Szczęsna is based on her research on advertisements the theoretical approach presented here is applicable to different types of language communication, and in particular, to literary texts.

More precisely, we can designate as concrete poems the type of literary texts that can be read in terms of trans-semiotic metaphor, because of the fact that this type of poetical expression involves both visual and verbal metaphorical dimensions of writing. In this case, concrete poetry creates a space where verbal and non-verbal forms produce meaning. In other words, these are poems where words and images enter into a metaphorical relation, which in effect leads to iconisation of words and verbalization of image, and reveals parallels between them. Entwined closely with the concept of language articulation, the analysis of concrete poems also yields a distinction between different forms of spatial relations discernible within literary texts of this genre. Here, the methodological framework can be built upon the theory of iconic space proposed by Carl Daryll Malmgren, who distinguishes four types of spatial iconicity in literature – compositional, paginal, lexical, and alphabetic.

This paper therefore aims to give a coherent and possibly complete interpretation of chosen examples of concrete poetry in the context of two key notions – trans-semiotic metaphor and iconic space – and to show to what extent feasible interpretative hypotheses about concrete poems made on the basis of the analysis at the mono-semiotic level of text differ from final conclusions drawn after reading them in terms of trans-semiotic metaphors.

**Keywords:** concrete poetry, intersemiotic translation, iconicity, iconic space in literature, trans-semiotic metaphor, typography

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**Alchemy of Words: Metaphors pertaining to translation**

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The aim of this paper is to present and exemplify translation metaphors with regard to three perspectives: (1) a product/text, (2) an action/‘translating’ and (3) a performer/translator. As my point of departure, a definition of translation metaphor will be presented, and its communicative functions explained. In this paper, metaphors are treated as the most sophisticated form of figurative language and essential elements in the translation process categorization.

Translating can be compared to the journey of words from one language to another. Therefore, translators are used to examining words, following their traces and forcing them into new spaces (as in e.g. conceptual blending theory). It is clear that translators must master not only languages, but also cultures, ideas about the world and thinking processes. That is why the abovementioned journey through words and languages may be depicted via metaphorical expressions with regard to artful and/or imaginative activities, inanimate objects, literary characters, etc. For instance, it can be said that every language is a ‘melody’ and the translator is a sort of musician with his/her own instrument that helps to produce the pitch and volume of a musical composition. Translation can also be compared to a ‘bread-making activity’/‘baking’ (planned, well-organized and skillful). Language, like bread, is an alchemy that is put on the table and eaten daily. For comparative purposes, various facets of everyday thought will be discussed here.

Nonetheless, the present paper will demonstrate that translation metaphors are not simply forms of speech: more fundamentally, they are forms of thought with their own epistemological functions. Metaphors play an essential role in both theoretical and practical reasoning in translation, as well as providing the foundation for cultural understanding.

**Keywords:** translation metaphors, figurative language, conceptual blending theory, translation process categorization, cultural understanding

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**The Embodied and Culture-Specific Nature of CONTROLLING IS RIDING:  
Evidence from Persian and Turkish proverbial animal metaphors**

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This investigation of *donkey* and *horse* metaphors in Persian and Turkish proverbs indicates that the CONTROLLING IS RIDING metaphor, while fundamentally rooted in our bodily experiences, is partly grounded in our interaction with our environment, especially with animals. The way we tame and treat animals for various purposes like carrying loads or riding has been the source of motivation for many metaphorical associations between these purposes and many abstract domains. For instance, associating the concept of *control* with *riding* has generated the CONTROLLING IS RIDING conceptual metaphor in both languages. However, there is a degree of culture-specificity regarding what is metaphorically ridden, and how. For instance, in Persian *donkey* metaphors – their most frequently invoked animal domain – it is the *human* who is metaphorically ridden. This has generated the HUMAN IS DONKEY metaphor in Persian, while in Turkish *horse* metaphors – their most frequently used animal domain – in addition to *humans*, it is also a *business* which is metaphorically ridden. Thus, mapping the wild but tamable nature of *horse* on the demanding but manageable nature of *business* has generated the A BUSINESS IS A HORSE metaphor in Turkish proverbs.

For instance, we have the Turkish proverbs: *Ata eyer gerek, eyere er gerek* (literally: ‘a horse requires a saddle, and the saddle requires a brave man’; metaphorically: ‘a business should be first supplied and then run by an experienced director’) and *Yularsız ata binilmez* (literally: ‘it

is not possible to ride a horse without a bridle’; metaphorically: ‘one cannot control a business without any discipline’).

For Persian proverbs, we have: *Har xari rā be yek čub nemirānand* (literally: ‘not every donkey is ridden with the same switch’; metaphorically: ‘not everyone should be handled the same way’), and *tā nabāšd čube tar, farmān nabarand gāv o xar* (literally: ‘a cow and donkey won’t obey without a wet switch’; metaphorically: ‘people won’t obey if you don’t apply force’).

These languages also differ in their conceptualization of the *medium of control*. While in Persian this is represented by *switch*, in Turkish proverbs it is represented by *bridle* and *saddle*. The outcome of conceptual mapping between these domains is the generation of MEDIUM OF CONTROL IS SWITCH and MEDIUM OF CONTROL IS BRIDLE/SADDLE in Persian and Turkish proverbs, respectively.

In sum, the findings of the present study support the claim that even though animal metaphors are predominantly used to conceptualize human and human behavior, in both languages animal domains like donkey and horse structure complex concepts such as social hierarchy, power relations, social elevation, and business. However, some degrees of culture specificity may also be observed in both languages.

**Keywords:** Control, culture specificity, donkey metaphors, embodiment, horse metaphors, Persian, Turkish

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### Some Peculiarities of Linguistic Realization of Allegory

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The paper discusses some peculiarities of linguistic realization of allegory from the standpoints of cognitive linguistics (*viz.* conceptual metaphor theory) and discourse analysis. The empirical data comprise works by classical authors as well as samples of English literary works from various periods.

The study demonstrates that allegory, i.e. *metaphora continuata*, is primarily a cognitive phenomenon, rather than a stylistic/linguistic one. Three types of allegory realization have been singled out:

1. Allegory containing linguistic markers that facilitate the process of its identification and interpretation. Observations indicate that separate linguistic items (morphemes, words, phrases, sentences, or even passages) can serve as "linguistic markers" indicating a metaphoric switch in the narrative.

2. Covert allegory, the linguistic realization of which is based primarily on the use of such stylistic devices as metaphor, allusion, personification, etc. In such instances no linguistic markers showing the introduction of metaphoric representation are evidenced on the surface level of the narrative. Adequate interpretation of this type of allegory requires a certain background knowledge.

3. Pseudo-allegory, which, in fact, is not an allegory at all, although it is perceived as such by experienced readers; in many cases readers employing the principle of analogy are misguided by their expectations, the latter being based upon their previous discourse experience.

**Keywords:** allegory, covert allegory, pseudo-allegory, conceptual metaphor

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## **“Men Have a Penis and Women Have ...”: Metaphoric and metonymic conceptualization of the vulva**

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The female genitalia, especially the vulva, are not only a taboo subject in Mexican Spanish: additionally, it seems that nobody knows the name of that body part, or what its exact location is –as it is the entrance to the vagina, and the latter term is metonymically used in most cases. However, it does exist, as it remains a part of the human female body, so on a daily basis other terms are used, terms that apparently have no direct relationship with the actual name. These terms are mostly considered dysphemisms, and are terms that are acquired in childhood and often persist into adulthood.

The purpose of the study is threefold: First, to record some of the terms used in Mexican Spanish to refer to the vulva; Secondly, it attempts to show that these names are linguistic metaphors which represent how speakers of Mexican Spanish conceptualize the vulva and its related linguistic metonym, the vagina. Finally, the Theory of Conceptual Metaphor will be used to show that this metaphorical conceptualization about the vulva has a close relationship with how to conceptualize women.

Crespo Fernández (2008, 2011) believes that most taboos are permeated by the beliefs, values and traditions of the society using them. This has happened to the vulva, as it is a very important element in people's cultural constructions, allowing them to create conceptualizations of the vulva through personal and social experiences, as well as through sensory perceptions, thus involving cognitive and language functioning reflected in the words for this.

The corpus that was used for our research is based on semi-structured interviews and a questionnaire filled in by a group of women of different ages, all of whom were native speakers of Spanish from Mexico.

The results show that to name the vulva, linguistic metaphors are used that are related to conceptual metaphors, which in turn arise from conceptual metonymy. Take the example of *birote*, which is a kind of Mexican bread very similar to the French baguette, but smaller in size. In Mexico, *birote* is used as a reference to the vulva because of its physical resemblance to that bread, but also metonymically through its relationship to the vagina, which is considered as a container: the *birote* is used as a container of meat; thus, in Mexican Spanish the vagina is considered as the container of the penis. In addition, it seems that the vagina is conceptualized from its function as a container for the penis and, in consequence, as an instrument of pleasure for the man, never from the woman's own viewpoint.

**Keywords:** taboo, euphemisms, dysphemisms, linguistic conceptualizations, cognitive function

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## **The Culture-based Model of the LIFE IS A HIGHWAY Metaphor in the Children’s Animated Film *Cars 1*: A pragmatic-cognitive analysis**

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This presentation investigates from a pragmatic-cognitive point of view the nature of conceptual metaphors and conceptual blends, as well as their role in cross-cultural understanding. More specifically, we will consider how the “life is a highway” metaphor, although seemingly presented at the level of a children’s cartoon, helps to convey particular cognitive-cultural models.

The major aim of the paper is to explore different levels of cognitive mechanisms including metaphors (Lakoff & Johnson 2003, Kövecses 2007), mechanisms that are used in forming cultural conceptual blends (Fauconnier & Turner 2002). The cognitive approach will be supplemented with a pragmatic explanation of metaphors as presented by Gibbs (2002) and Charteris-Black (2004). The primary 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 of the main story. The conceptual assumption for this analysis is based on the significance of the metaphor LIFE IS A HIGHWAY, a metaphor which, in the opinion of the present author, is deeply entrenched in American culture and which structures the cultural context for the plot. The examples to be analysed are taken from an animated film, “Cars 1”. The story is

centered around the life of the inhabitants of Radiator Springs – a typical little town somewhere in the American South – a choice which further strengthens the importance of the cultural context.

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

**Keywords:** metaphors, cultural context, conceptual blends, multi-modal communication

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## Visual and Aural Metaphors in Jennifer Egan's A Visit from the Good Squad

The twelfth and penultimate chapter of Jennifer Egan's Pulitzer Prize-winning novel, *A Visit from the Good Squad* (2011), is entitled "Great Rock and Roll Pauses" and is narrated by Ally, the 13-year-old daughter of one of the main characters. The ostensible subject of the narrative is Ally's autistic brother's obsession with pauses in rock and roll songs, but it also provides a sophisticated account and analysis of the relationship between the narrator and the other members of her immediate family. The chapter is unique in that it is written in PowerPoint format, comprising seventy slides and employing circles, boxes, arrows, graphs and other simple shapes, most of them accompanied by or incorporating short written texts. The reigning metaphor of the chapter is the pause or hiatus, a gap in consciousness and understanding (principally between Lincoln and his father) that Egan expresses both visually and aurally in the PowerPoint presentation.

While the original black-and-white printed version of the chapter is, of course, two-dimensional, an app produced shortly after publication incorporates colour, animation, and sound and thereby changes the dynamic of its central metaphor. Through its adaptation of a series of visually contiguous but essentially discrete and static images to a new medium, the audio-visual remediation of the chapter introduces new resonances and new metaphorical and metonymical associations. This paper explores the visual and aural syntax of of a cluster of metaphors in this

chapter, in order to discover what they gain and/or lose according to the form in which we encounter them. In doing so, it touches on how successfully Lakoff's & Turner's invariance principle may be said to operate not only between different modes of perception but also between different media.

**Keywords:** visual metaphor, aural metaphor, visual syntax, aural syntax, metonymy, adaptation, remediation, invariance principle, autism.

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## **Exploring Beyond the Traditional Frameworks of Poetic Analyses: Using the Cognitive Metaphor Approach to reveal potential schema refreshment in the Poems of Sylvia Plath, Dylan Thomas and Emily Dickinson**

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This paper applies cognitive metaphor analysis to poetry to enable a fuller critical appreciation of the unique creation of novel metaphors in poetry that enrich the readers' minds. Various poems by Sylvia Plath, Dylan Thomas and Emily Dickinson are analyzed using cognitive metaphor theory as propounded by Lakoff & Johnson. Based on Semino's work, the analysis reflects the potential schema-refreshing quality of novel metaphors found in these poems. Cognitive analyses of the

major metaphors show how strongly they invoke conventional conceptual metaphors (CCMs) used in daily language. Awareness of such invocations enriches our understanding of these poems, and therefore makes this analytic framework central to appreciating poetry.

**Keywords:** CCM (Conventional Conceptual Metaphor), cognitive metaphor theory, metaphor analysis, schema refreshing cognitive metaphors

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## Actual and Metaphorical Mazes: The book as labyrinth

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One of the most compelling metaphors of contemporary fiction and scholarship is that of the book as a labyrinth. A labyrinth is usually conceptualized in terms of the Cretan maze – a multicursal design of forking paths, signifying ambiguity, bewilderment, and inextricability. The labyrinth, suggests Penelope Reed Doob in her exhaustive historical study, is not just a physical construct – it is an idea and a cognitive model.

But the application of this model to fiction tends to be problematic. The image of the book as a labyrinth is misleading because it proposes a short circuit between signifier and signified and conflates textual and narrative spaces. As physical artifacts, books are not labyrinthine: the words printed on the page form a linear, teleological sequence. This static space marked by the linear progression of signifiers nevertheless evokes potentially labyrinthine and dynamic fictional worlds.

Mark Danielewski’s debut novel, *House of Leaves* (2000), is a textual as well as a narrative labyrinth. The book, a postmodernist blend of literature, architecture, philosophy, film and metafiction, is a bold experimentation with the spatial aspect of textuality. The “endless snarls of

words, sometimes twisting into meaning, sometimes into nothing at all, frequently breaking apart, always branching off into other pieces,” to quote from the self-reflexive introduction, challenge the conventions of the printed medium and subvert the boundaries between actual and metaphorical spaces. The implications of this subversion will be explored in the present paper.

**Keywords:** labyrinth, maze, textual space, narrative space, signifier, signified

**References:**

Danielewski, Mark. 2000. *House of Leaves*. New York: Pantheon Books.

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**Inside and Out: Photographic metaphors in  
Marguerite Duras’s *The Lover***

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Marguerite Duras’s *The Lover* is undeniably a book about writing. The novel is narrated by an ageing writer and the autobiographical similarities of that writer to Marguerite Duras are striking. It is also a book in which photographs figure prominently. An imaginary photograph of the writer as a young woman haunts the novel’s pages. In fact that “photograph” is a memory, but Duras affords it the status of a photograph, though it does not exist. This paper will argue that the connection between writing and photography in *The Lover* is metaphorical and what Duras is highlighting is the similarity between the two forms in representing the self. The photographic metaphor enables Duras to write about aspects of writing the self that would evade description in literal language.

Photography is a frequent motif: the imaginary photograph of the young writer crossing the Mekong River, the descriptions of photographs of her son and her mother and the native Vietnamese staring into the camera to ‘confront eternity’. Portrait photography is an allusion to the nature of autobiography and the way that it can be used to control representations of the self.

Photography is also referenced metaphorically through ageing. Duras opens the book with her face ‘laid waste’, resonating with Roland Barthes’s conception of the link between photography and death in *Camera Lucida*. *The Lover* is written in externally orientated, almost cinematic prose, with very little access to the character’s consciousness. Indeed, the novel confuses internal and external representations of the self by using ‘I’ and ‘she’ interchangeably.

The photographic metaphor highlights the power of autobiographical writing: as in a photographic portrait, the reader is not privy to what might exist outside the text. Duras is acutely

aware that autobiography may have a self-aggrandising agenda, nor does she denounce this. ‘What I want to seem, I do seem...’ are Duras’s toying words – a writer can invent herself – a writer can even invent a photograph of herself.

This paper will examine how the photographic metaphor is used by Duras not merely to demonstrate a relationship of similarity between portrait photography and writing the self, but to illuminate the limitations in autobiographical writing as a form. It will argue that Duras demonstrates that the autobiographical writer can privilege her own representation of self in the same restricted way that a portrait photograph does.

**Keywords:** Marguerite Duras, *The Lover*, photography, metaphor, autobiography, writing the self

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## Exploring Visual Metaphor in Craig Thompson’s *Blankets* and *Habibi*

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Bearing in mind the assumption that visual metaphor is the equal of its verbal counterpart (El Refaie 2003, Forceville 2006, Forceville & Urios-Aparisi 2009), this paper employs the basic tenets of Conceptual Metaphor Theory (Lakoff & Johnson 1980, 1999) in an analysis of two graphic novels by Craig Thompson, *Blankets* (2003) and *Habibi* (2011). These two works of art abound in instances of visual metaphor, largely owing to the specific graphic style of the artist, as well as the thematic structure of the novels themselves.

*Blankets* is an autobiographical, coming-of-age story, dominated by an interplay of dreams, emotions, and reality. This, in turn, leads to the use of various metaphorical strategies to represent abstractions in the concrete graphic medium; some of these strategies include metaphoric patterns such as FEAR IS A BEAST, MEMORIES ARE SHEETS OF PAPER, EMOTIONAL DISTANCE IS PHYSICAL DISTANCE, and FORGETTING IS ERASING.

*Habibi*, on the other hand, tells the story of a pair of escaped child slaves; who wander through a fictional world imbued with Islamic culture and symbolism. As such, it is a graphic novel which overflows with visual metaphorical expressions; aimed at facilitating our understanding of the complex phenomena presented in it. The examples involve, among others, the following metaphors: THE HUMAN BODY IS A CONTAINER, WORDS ARE BRANCHES, DISCOURSE IS A RIVER, BOREDOM IS EMPTINESS.

After a thorough analysis of the visual metaphors found in these two graphic novels, the paper will also attempt to approach a number of elaborate blends present in *Blankets* and *Habibi*, in line with Conceptual Blending Theory (Fauconnier & Turner 2002). Finally, the results of the analysis will be seen to corroborate the above assumption, and show that visual manifestations of conceptual metaphors and blends, even though functioning within a different domain, possess the same capacity for expressing metaphorical content as their linguistic counterparts do.

**Keywords:** comics, visual metaphor, conceptual metaphor, multimodality, blending

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## Which World is Your Simile From? Relations Between Simile Vehicles and Fictional Worlds

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Similes are almost always mentioned when one discusses figurative language, more specifically metaphorical language. It is nevertheless true that little has been said specifically about similes (cf. Harris, Friel, Mickelson 2006: 864) and if it is discussed it is described not in isolation but in conjunction with (comparative) metaphor or other types of figuration (for example: Addison 1993: 402 and Moon 2008). Similes have been generally defined as a figure of speech whereby "two concepts are imaginatively and descriptively compared" (Wales 2001: 358), with obligatory connectives or "similarity markers" (Ben-Porat 1992: 738) such as *as* and *like* (Nørgaard et al. 2010: 107). The formal marking enables us to distinguish similes from metaphors (Ben-Porat 1992: 738). Similes compare "unlike objects or ideas" (Sommer & Weiss 1996: ix); the concepts compared should furthermore belong to distant domains, which in turn distinguishes figurative similes (similes proper) from literal comparisons (Ben-Porat 1992: 738). In the present paper the

simile is treated as “an assertion of similitude” (Glucksberg & Haught 2006: 361) and is considered distinct from the metaphor.

The focus of this presentation is the relationship between similes and, in particular, their vehicles and the fictional world(s) of a novel. The analysis aims to demonstrate the tight link between the experience and knowledge of the narrators and their use of similes in descriptions of the new. The examples are extracted from *The Orenda* by Joseph Boyden, a novel which offers two separate world views (represented by three narrators as principal characters). The choice of the vehicles is conditional in each case on, amongst other matters, the characters’ accumulated world experience, knowledge of the world, religious beliefs and education. Apart from elevating the esthetics of the narrative, the vehicles inform us about the way the characters perceive the world and portray it, using figurative thought/language. The similes in the novel demonstrate and at the same time guarantee the coherence of the presented fictional worlds, as well as evincing the consistency with which the author characterizes his protagonists. The paper will show the way similes are grounded in communal and individual experience and how the relationships between the two are deployed in creating the mental pictures of literary characters.

**Keywords:** simile, vehicle, fictional world, literature

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## The Role of the OBJECT Schema in Other Image Schemata

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One of the elements of cognition most frequently discussed in recent years in connection with metaphorization (the Invariance Hypothesis) has been the concept of image schema. Despite many attempts, Clausner & Croft concluded that “one can define image schematic domains only by enumeration” (1999: 20). My presentation aims to question the “enumeration” thesis and show that the OBJECT image schema is different from other commonly listed schemata, in that while constituting a necessary element of the other schemas, it itself remains independent. Thus, while LINK (between two objects; CONTACT may be treated as a subcategory of LINK), BALANCE (between two objects), FORCE (of one object on another), etc. are relations involving at least two entities/OBJECTS, the OBJECT schema does not depend on any other schemata (Krzyszowski 1991, Santibáñez 2002, Szwedek 2011).

Another question is that of when such images arise. If embodiment is to be taken seriously, it should involve the whole development of the neural system.

Barcelona writes that “[i]mage schemas are prelinguistic cognitive structures, many of which are acquired on the basis of our **earliest experiences**” (2003: 214). However, image schemata are mostly described not as prelinguistic, but as **preconceptual** (cf. Hampe 2005: 6). Both ‘earliest experience’ and ‘preconceptual’ mean that image schemata may arise as early as the beginning of the development of the neural system, for example, the LINK/CONTACT schema (fetus-uterus) may be programmed onto the neural system as early as the 7th-8th weeks of pregnancy when the neural system begins to be created. The origin of some other schemata can also be traced back to this early time (cf. Gibbs 2008).

**Keywords:** image schema, preconceptual, embodiment,

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## The MOVEMENT Metaphor and Gesture in Interviews

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Claims about the metaphorical nature of our thought (Lakoff & Johnson 1980) have been supported by the use of metaphors in various registers of language use, ranging from academic discourse (17.5%), news (15.3%), fiction (10.9%), to conversation (6.8%) (Steen et al. 2010: 781). This cross-register comparison, though innovative and comprehensive, has not presented the whole picture, especially in terms of the conversational register. Ideally, an exhaustive treatment of metaphor in conversation would need a multi-modal analysis, including other modes of expression, such as gesture. This paper represents an initial attempt to fill this gap through an exploratory study of co-speech gestures related to one particular category of metaphors — CHANGE OF STATE IS MOVEMENT (e.g., *comes into*, *backwards-forwards*), an integral part of the event structure metaphor (Johnson 1993). This category has been chosen with the consideration that various psychological experiments have found that linguistic utterances related to motion trigger mental simulation for interlocutors (Glenberg & Kaschak 2002; Zwaan & Taylor 2006, *inter alia*). Therefore, it may be expected that MOVEMENT metaphors are likely to elicit more gestures than many other types of metaphors.

This research thus involves a quantitative investigation of the MOVEMENT metaphor and its expressions in co-speech gestures in interviews, using a bottom-up identification method through a corpus analytical approach. This study will report on: (1) the quantity of the linguistic expressions of MOVEMENT metaphors, as well as of literal movement in interviews; (2) the categories/components of MOVEMENT terms as (non)metaphorically used (i.e. source, path, goal); (3) the patterns of how gestures are co-related with literal and metaphorical MOVEMENT terms as well as with each category.

The corpus used in this study is American English, from the Red Hen video data corpus (<https://sites.google.com/site/distributedlittleredhen/home>), focusing on material from interviews (e.g. *The Ellen Show*). Ten interviews with a total length of about 50 minutes will be analyzed. This research first identifies instances of the MOVEMENT metaphor, using a manual annotation tool — the MIPVU procedure (Steen et al. 2010). Metaphor coding is divided into three categories (metaphor, non-metaphor/literal, ambiguous), while gesture coding involves gesture function (representational or not), and semantic content of gesture (e.g. MOVEMENT source, path, goal).

The pilot study (using a total data of 3,039 word tokens collected from 17 minutes of 4 interviews) found that MOVEMENT terms account for 3.5%, with an almost equal number of literal and metaphorical MOVEMENT terms. The Path component is the most prominent (52%) in all three categories. The referential gestures accompanying MOVEMENT terms (21%) show MOVEMENT Path is the category generating most of the gestures.

**Keywords:** MOVEMENT metaphor, gesture, interviews, MIPVU

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## Nature Metaphors in Seamus Heaney’s *Human Chain*

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Images, abstracts and sound expressions form an intricate yet clear pattern in the “weighty” relationship shared by the human “crowd” well connected to one another in *Human Chain*, the last collection of poems by Seamus Heaney. Another important partner in forming the chain is Nature. With all its “tousled verge” and “Midge veils” – the typical Irish flora and fauna – nature and her elements are represented as the ones “pinched and cinched”, in order to attribute living qualities to them, so as to establish a live, inter-dependent relationship between human beings and nature. Furthermore, the human consciousness and the self are manifested in these poems, with the poet frequently drawing metaphorical allusions from the natural world of Antiquity. An interplay between the verbal images and the abstract qualities or states of being of the addressees is created, thus unfolding the mysteries of the minds of “I” and “We” – the entities of the poems. As a result, what takes shape is a conversational link between them.

In this presentation, we will examine the linguistic structures and expressions used as concrete source domains – the nature metaphors – to understand the abstract target domains – life, death, self-exploration and realization, love for one’s parents, solidarity among fellow human beings, social and political unrest, and yet others in Heaney’s poetic world. Essentially, Heaney’s world of County Derry circumscribes the people, places, and plants, trees and other elements of

the natural world belonging to his immediate external environment. The investigation will be carried out on the basis of identifying and understanding the patterns of “systematic correspondences” – “the mappings” – existing between the source and the target domains. We will mainly concentrate on understanding the cognitive function of conceptual metaphors – the structural, ontological and orientational aspects – and thereafter review how this has informed the groupings of the poems under specific heads or titles. Investigation of the recurring linguistic expressions manifesting conceptual metaphors will also be included. My study will be based upon the study of metaphor in the area of cognitive linguistics.

**Keywords:** mapping, verbal images, abstract qualities, conceptual metaphors.

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## A Unified Approach to Metaphors and Polysemy: the case of *at*

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Spatial prepositions (e.g. *in*, *at*, *to*, *from*) are often suggested to be richly polysemous, or at least have senses of increasing generality. Polysemous approaches suggest that spatial prepositions can convey several senses, from the literal (spatial) to the more metaphoric, non-spatial type (Lakoff 1987; Evans & Tyler 2001, 2004; Evans 2010). Non-specificity/generality approaches suggest that literal readings involve spatial but also affordance-oriented senses, whereas metaphoric readings usually lack a spatial component (Coventry & Garrod 2004; Feist 2006). In this paper we shall focus on *at*. Works such as Herskovits (1986) and Evans (2010) have sketched an analysis of its spatial and non-spatial senses, respectively. However, they do not attempt a unified analysis that can, for instance, account for the distribution of *at* in examples such as (1)–(6):

- (1) Mario is at the beach
- (2) Mario is sleeping at the hotel
- (3) Mario has arrived at the zoo, so we can all relax
- (4) Mario has arrived at five

- (5) Mario is at war with the neighbours  
 (6) Mario is at one with everything

In (1)–(2), *at* conveys a spatial relation of “location” that holds between Mario and the beach, which are defined as *figure* and *ground*, respectively (Talmy 1978). However, while in (1) we understand Mario to be located on the surface of the beach, in (2) we understand Mario to be located inside a room of a hotel. In (3), the sense of *at* is a directional rather than a locative one: *at* establishes a relation between the moving Mario and a given zoo as a destination. In (4), *at* conveys a relation between Mario, the arrival moment and the *time* at which Mario arrived. In (5)–(6), *at* conveys a relation between Mario and two “abstract” scenarios in which Mario is fighting the neighbours and embracing all creation, respectively. Overall, (1)–(6) form a cline of polysemous/general senses for *at*, from the spatial to the metaphoric/general ones. However, current proposals can only account for either the spatial (i.e. (1)–(3)) or the non-spatial (i.e. (4)–(6)) senses.

We propose to account for the polysemy/generality of *at* by offering a unified analysis based on two assumptions. First, prepositions denote a (3-place) relation among figure, ground and an implicit entity in discourse: a *state* or *situation* (Evans 2010, Elbourne 2013). Second, the semantic type of the ground determines whether *at* receives a spatial (literal) or non-spatial (metaphoric) interpretation. A definite noun phrase such as *the beach* denotes a location, so it triggers a spatial reading for *at*. A bare noun such as *war* denotes a complex state involving Mario and the neighbours, thus it triggers a metaphoric/general reading for *at*. We therefore conclude that the complex nature of *at* arises through its ability to collocate with different types of ground NPs, ordered along a cline of metaphoric (non-spatial) meanings. Time permitting, we will also discuss how to integrate polysemy and generality approaches into a unified perspective.

**Keywords:** spatial prepositions; polysemy; vagueness; metaphoric reading; compositional metaphors;

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## ***Shell: The masters of metaphor***

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McQuarrie and Mick (1999) have stated that the best known rhetorical figure is the metaphor, and the interest shown by researchers into the use and impact of metaphors in advertising would seem to confirm this status. Metaphors are not limited to words, and advertisements commonly make use of a picture and text working together to make meaning.

Although the interest in metaphors among researchers in the field of marketing and advertising is relatively recent, for example, Stern (1990), McQuarrie and Mick (1992), Forecevell (1994), Leigh (1994), Scott (1994), (Philips 1997, 2000), Philips & McQuarrie (2004), Ang and Lim (2006) and Bonhomme and Lugrin (2008), companies themselves have long been well aware of their impact. Consequently, visual and verbal metaphors in advertisements have abounded, as even a cursory glance at early examples of this form of communication can confirm.

From a diachronic investigation of the print advertisements produced by Shell, I argue that this particular company is the “master of metaphor” and trace this development from the beginning of the 1900s until today. The propitious choice of a shell as the company logo and the early replacement of the original mollusc shell with a scallop half-shell made possible many of the early visual metaphors used by the company. Perhaps as a consequence, since the first two decades of the 20<sup>th</sup> century, Shell’s advertisements have abounded with metaphors that not only refer to the qualities of their products but also to the contemporary socio-political situation. This is a characteristic of the company’s advertising that can still be observed.

Examples taken at approximately fifty-year intervals (1908, 1958 and 2008) illustrate how Shell marries visual and textual metaphors to create advertisements that are often humorous and pregnant with meaning. Moreover, the metaphors used by the company show how Shell has adapted its message to the attitudes and preferences of contemporary audiences.

**Keywords:** Shell, advertising, metaphors, picture, text

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**Metaphor Negotiation in Computer-mediated Discourse:  
The role of context in debates about Europe/the EU in the Guardian’s  
*Comment is free* section**

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Since the first steps towards European integration were taken in the 1950s, Britain's relationship with continental Europe and its role in the community of states have been ambivalent. This has gained Britain the reputation of the ‘awkward partner’ (George 1998) in the community, and it accounts for the passionate debate EU-related topics trigger in British public discourse. Political and media discourse are generally known as a productive environments for metaphor, in which discourse metaphors (Zinken et al. 2008) and metaphor-based scenarios (Musolff 2006) are traditionally used to frame issues of political and social relevance. EU-related discourse in particular is almost notorious for its metaphors. They have played a crucial role in political negotiations and have frequently been the object of meta-comment in the public debate (Musolff 2004).

While news reports, press commentaries and editorials typically provide rich sources for the study of metaphor in public discourse, new interactive genres have emerged online over the last few decades. They give everyone with internet access the chance to make their voices heard in the ‘virtual conversation’ of public discourse (Richardson 2010), but the reception and negotiation of metaphors in such online debates has not been the subject of much research so far.

Taking a discourse-analytical approach to computer-mediated interaction (Herring 2004), the present paper focuses on the discursive functions of metaphors and metaphor-based scenarios in public online debates about Europe/the EU in the Guardian's *Comment is free* section. After a brief sketch of the interactional conditions at *Comment is free*, we consider strategies of metaphor negotiation, such as meta-discursive comment, modification, and alternative conceptualisation, on the basis of previous discourse-analytical research into metaphor in interaction (Musolff 2004; Cameron 2010). The analysis then turns to the role of context, both socio-cultural and local (Fetzer 2010), as made relevant in user comments on metaphor. The paper thus opens up an interactional perspective on metaphor in online public discourse, and shows which dimensions and aspects of metaphor resonate when they are negotiated.

**Keywords:** discourse metaphor, metaphorical scenarios, computer-mediated discourse, online debates, contextual influence

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## Phillis Wheatley’s Political Figures

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This paper will discuss the use of the figurative language of 18<sup>th</sup>-century praise poetry as an innovative strategy of antislavery appeal by the mother of African American letters. On the eve of the American Revolution, Phillis Wheatley wrote praise epistles dedicated to some of the most powerful men of her time, such as George III, George Washington, the Earl of Dartmouth, and George Whitfield. Yet, while all of these men were part of a slaveholding elite, Wheatley designed their character traits *in her poems* as those belonging to empathetic abolitionists.

Using part of my forthcoming chapter entitled “Phillis Wheatley” (*Cambridge Anthology of American Poetry*, 2015, ed. March Richardson), I will focus on one or two poems (handed out at the presentation) that display her singular use of the panegyric devices of invocation and apostrophe. These examples will also be situated within a comparative context that highlights the unusual nature of Wheatley’s ideal portraits of men whose relations with slaves and slavery were, in life, far less ideal. The comparison of historical and epistolary contexts reveals that, while Wheatley directed her praise to the heroic, internal audiences of her poems, she also addressed a broader, increasingly Patriot audience about the confusion and paradox of making “liberty” arguments in a slaveholding society. Her address thus refigured the traits of powerful men in an exceptional, antislavery styling of epistolary conventions.



## Metaphor as a Tool in Foreign Language Coaching

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Centuries ago Galileo Galilei stated, “You cannot teach a man anything. You can only help him discover it within himself”. In times of great demand for talent and creativity, the question of how to get the best out of people is posed in many discussions, and on different occasions. In recent years, more and more often, the answer is coaching – a complex approach, “a two-way partnership where you share both knowledge and experience in order to maximize the coachee’s potential and help her achieve her goals” (McManus 2006: 4). Coaching is not teaching. It is not instructing. It is not mentoring. The coach listens, asks questions, and where necessary, helps the client reframe limiting beliefs. The role of the client is to cooperate with the coach in the process of identifying roadblocks on the way to the desired target, and in the search for solutions allowing the client to remove the obstacles. The role of the coach is to increase the client's awareness, not

by confronting the problem, but by showing a different perspective on the issue discussed. Conducting a coaching session in a non-invasive way is much easier when both the coach and the client use metaphoric language.

Metaphors have been used in self-development for a long time, as a metaphor is far more than a linguistic device. People use metaphors to describe problems from their individual perspective. The choice of metaphors, whether conscious or subconscious, is idiosyncratic and shows the way a person perceives the world, feels and makes decisions. It can be analyzed by the coach in relation to all of R. Dilts's neurological levels. Consequently, it contributes to formulating a hypothesis about the client's problem at a deeper level than the conscious mind. Metaphors help the coach to establish rapport and to address the client's problems without making judgments or assessments. A wide range of metaphors is an invaluable item in every coach's toolkit.

The aim of the presentation is to discuss the role, the use and the effectiveness of metaphors in foreign language coaching, a field that remains unexplored despite the enormous popularity of coaching in other spheres of life.

**Keywords:** metaphor, coaching, foreign language coaching

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## **Criminal Liability of Collective Entities in Polish Law as a Realization of the Compound Metaphors Constructing the Concept of Legal Entity**

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The assumptions forming the basis of this presentation are that metaphor is a very important tool of cognition and experiencing of law, and that the language of the law is inherently metaphorical. Metaphor is herein understood as a quality beyond the trivial fact that natural languages are metaphorical in nature. In our approach we follow the modern advances of cognitive linguistics, and in particular the theory of metaphor in the Lakoff & Johnson tradition (allowing for some modifications by their commentators and critics). This theory lets us formulate the hypothesis that the concept of a legal entity is constructed and construed by a cluster of metaphorical concepts such as: A LEGAL ENTITY IS A PERSON, A LEGAL ENTITY IS A CONTAINER, A LEGAL ENTITY IS

A BODY. These metaphors are not merely a part of a certain folk theory concerning legal entities, but form a part of every lawyer's professional equipment: they are lawyers' tools. They also provide the foundation for selected jurisprudential theoretical conceptions that have been evolving for centuries now.

Our hypothesis can be validated by reference to the Polish Act of 28 October 2002 on Criminal Liability of Collective Entities for Punishable Offences. Our paper offers numerous illustrations to support the “metaphorical claim”, by providing an analysis of linguistic realizations of its compound metaphors, such as the ones mentioned above. It also indicates the legal consequences arising from metaphor-based cognition and the type of reasoning which is implicitly based on the indicated metaphorical mappings.

The Act on Criminal Liability provides especially interesting data for our analysis, due to the fact that it can be treated as a hallmark of the recent fundamental change occurring in Polish (but not only in Polish) legal culture.

The problem of criminal liability of legal entities has been the subject of vivid controversy and this controversy has taken different turns at different times and in different countries. The relevant perspectives range from the strict position that criminal liability is a “privilege” granted to natural persons (in accordance with the Latin phrase *societas delinquere non potest*) to the less dogmatic and more practical opposite approach that *societas delinquere et puniri potest*. Against this background, the language of the Act may be treated as a proof that metaphors may function as catalysts or even as a cause of legal and social change, and that having power over metaphors will often mean having power over legal, and thus physical, reality.

**Keywords:** legal entity, collective entity, criminal liability, metaphor, cognitive linguistics

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**Identifying Metaphor:  
Some non-typical and problematic cases**

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The aim of the workshop is to explore the boundaries of metaphor by considering some borderline non-prototypical cases, suggesting that, especially in literature, we might wish to extend the scope of what is classified as metaphor, and consider its commonalities with other semantic/pragmatic phenomena. Delegates will be invited to discuss 20 or so ‘problematic’ texts, so this will be more like a workshop where everyone works, rather than a series of presentations on the same topic. (The ‘workshop’ metaphor is in itself interesting!) It would be useful if delegates could think about the texts and the accompanying questions in advance.

Schedule:

11.00-11.15 Introduction on defining and identifying metaphor.

11.15-12.15 Delegates working on texts in small groups.

12.15-13.00 Feedback and discussion.

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## Humorous Effects of Metaphoric Political Insults within a Cognitive Framework

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In Western tradition an effective political insult is a powerful means of ruining the image of a political opponent by making the voting audience laugh. Yet if the insult fails to be funny, it can harm the insulter more than the insultee.

Quite a number of political insults are expressed by phrase metaphors. My claim is that their humorous effects cannot be explained by incongruity resolution – the idea underpinning most cognitive theories of humour (Koestler 1964; Minsky 1980; Attardo, Raskin 1991). Firstly, phrase metaphors are not subject to linear processing in the way utterance jokes are: there is no punchline and no violation of expectations. Secondly, as becomes clear from Blending Theory (Fauconnier & Turner 2002), metaphoric blends based on double-scope networks generally involve clashes of incompatible structures from the input spaces, but such incongruity in metaphoric blends does not necessarily make them funny. Incongruity resolution does not explain why Michael Foot's metaphoric description of Norman Tebbit as *a semi-house-trained polecat* is listed among the most effective political put-downs, while calling Canadian Liberal leader Dalton McGuinty *an evil reptilian kitten-eater from another planet* by an Ontario Tory staff member backfired for the re-election campaign of Ontario Tory Leader Ernie Eves.

New insights into the nature of humorous effects of metaphoric political insults are provided by Blending Theory, where incongruity is viewed as a trigger of backward projection (Fauconnier, Turner 2002: 333)—a highly contextualised cognitive process presupposing re-evaluation of incompatible structures against the background of wide encyclopaedic knowledge 'affected' by the blending. The present analysis shows that appreciating a metaphoric insult involves: 1) **ontological knowledge** (a gradation of conventional / generic / intrinsic / characteristic knowledge in terms of centrality (Langacker 1987: 159)) – effective insults highlight features of the referent incompatible with being a political leader (the polecat metaphor is effective since it is precise in focussing attention on the politician's *incontinence*, while the reptilian metaphor is not, since it is far from being realistic); 2) **ethological knowledge** – effective insults do not violate ethic norms, avoiding vulnerable social or personal issues; 3) **lingua-ethological knowledge** – they do not violate norms of communicative behaviour, avoiding direct verbal aggression like swear words.

The results also apply to political insults expressed by simile, metonymy, oxymoron, hyperbole and meiosis.

**Keywords:** metaphor, political insult, humorous effect, blending, backward projection

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

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The aim of this study is to analyze multimodal metaphor and metonymy in death announcement posters in Iran, within the cognitive-linguistic paradigm. The data for the study consist of 2000 death announcement posters gathered from different cities in Iran. In order to identify the relevant visual and verbal metaphors, Forceville's method (2002, 2005a) and the metaphor identification procedure of the Pragglejaz Group (2007) were used. The framework used here is a revised version of Max Black's interaction theory (1979), which was complemented by much of Forceville's works (1994, 1996, 2002, 2005a, 2005b, 2008). Two major questions are addressed in this study: how multimodal metaphors and metonymies interact, and how this interaction can lead to creating meaning in the death announcement posters in Iran. The analysis shows how some major conceptual metaphors of death such as DEATH IS GOD'S MERCY, DEATH IS A JOURNEY, DEATH IS A FLIGHT, THE MEMORY OF A DEAD PERSON IS ALIVE, and so on, are manifested in visual and verbal discourse. In death announcement posters, these visual and verbal elements are dependent upon each other and combine into conceptual blends with visual and verbal modes as their input spaces.

**Keywords:** conceptual metaphor, metonymy, blending, multimodal manifestations, posters

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## **Metaphor in Political Cartoons: Implications for the EFL and linguistics classroom**

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In addition to its application in the fields of textual and discourse analysis, Conceptual Metaphor Theory (CMT) has been applied to the interpretation and (cognitive) analysis of political (or editorial) cartoons. In this literature, political cartoons have proven to be a particularly intriguing platform for "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson 1980: 5). Political cartoons are a unique example of text, in that the expressive, operative, and descriptive functions are all utilized. Furthermore, political cartoons are primarily one panel in nature, providing an ideal environment for observing the cognitive blend at work (Marín-Arrese 2008: 5). Conceptual metaphor is often at the core of these images (e.g. POLITICS IS A RACE in the depiction of two candidates as sprinters; AN ELECTION CAMPAIGN IS COURTSHIP in cartoons featuring a candidate appearing as a groom awaiting the voter at the altar) as has been well documented in the literature, but the visual and textual representations of metaphorical devices in cartoons, such as idioms as monomodal or multimodal features (i.e. a candidate

crossing the finish line by extending an elongated Pinocchio nose as “winning by a nose”), have generally been neglected or not elaborated upon.

Medhurst & Desousa divide the topoi represented in political cartoons into four separate categories: political commonplaces, personal character traits, literary cultural illusions, and situational themes. This paper subdivides the category of literary cultural illusions into folk knowledge and experience, world events and holidays, idioms and word play, metaphor and analogy, pop culture and allusion, and stereotypes. By introducing these categories into cartoon analysis, the paper hopes to draw attention to the functions political cartoons can serve in teaching cognitive linguistics, intercultural communication, L2 studies, and critical textual analysis, which would extend their application beyond that of their traditional use in social studies contexts or for teaching critical thinking skills.

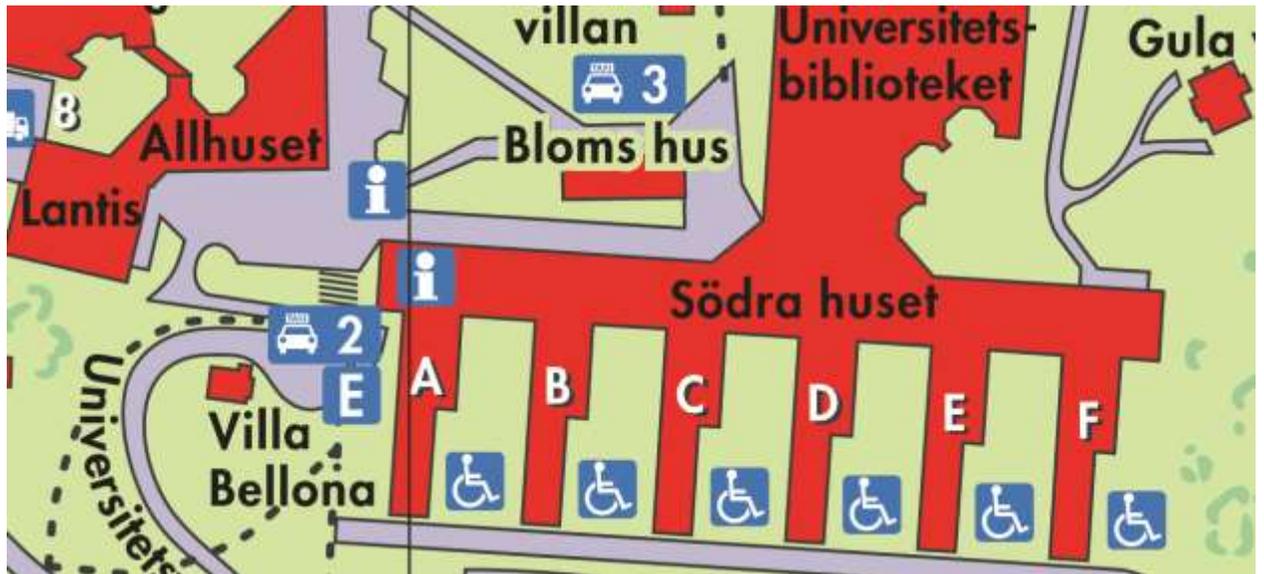
**Keywords:** CMT, Conceptual Metaphor Theory, satire, political cartoons, applied linguistics

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

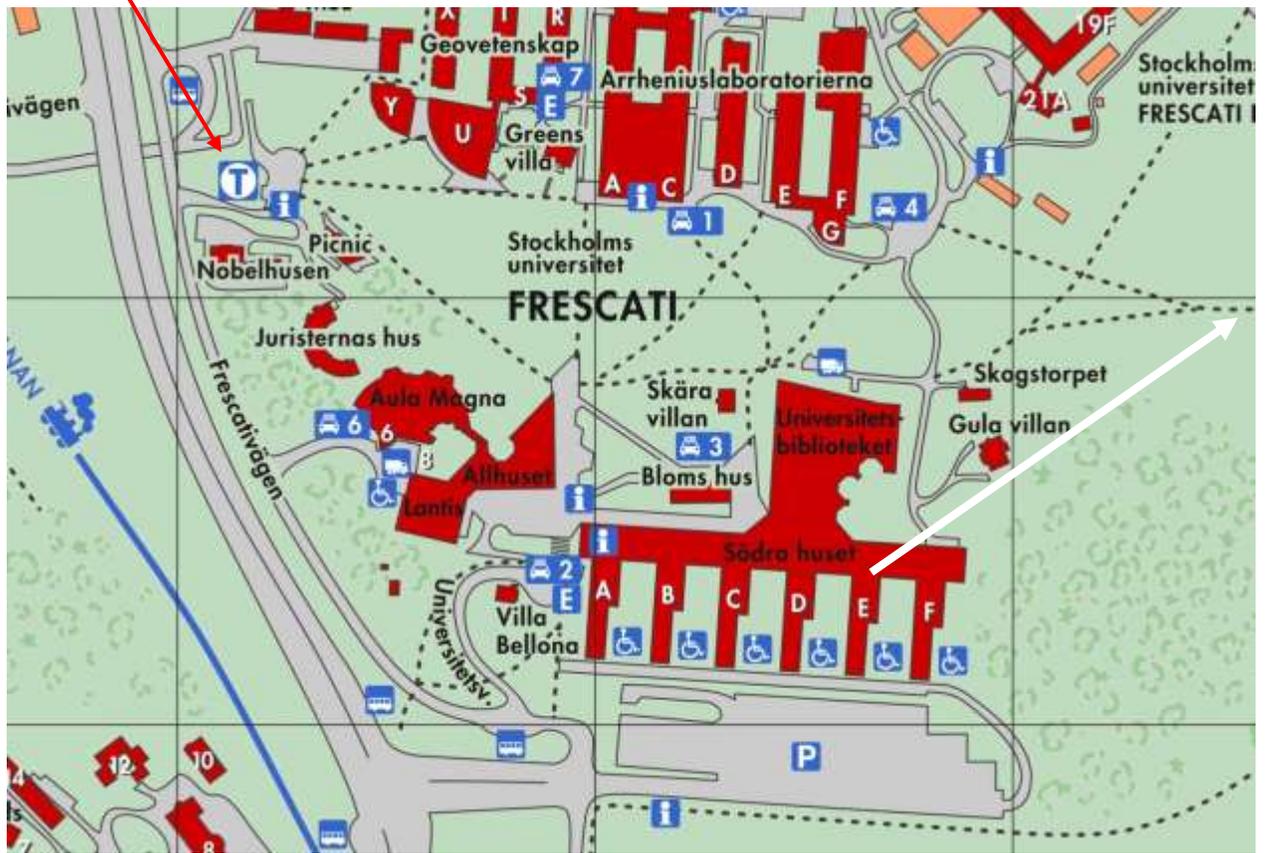


Please note that the lecture hall F11 is in the long low building (running from A to F), while all the seminar rooms are in buildings E and F.

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

T-bana (underground station)

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.

The walk to **Kräftan** Restaurant, in “Kräfftriket” (due to roadwork, the map is now slightly out of date: you cross the highway via the crosswalks and then walk along the paths to Kräftan. It’s about a 15 minute walk: blue arrows from our locale, brown from the underground. Or buss 40 or 70 from the underground, 2 stops heading south, to “Albano”.

