

**The Stockholm 2009 Metaphor Festival**

**ABSTRACTS**

### Abstracts: Plenary Speakers

Fawkner, Harald	The Hypometaphorical Factor	5
Goatly, Andrew	Non-Conceptual Aspects of Metaphor: Affect and text	6

### Abstracts: Papers and Posters

A'Beckett, Ludmilla	Ethnic Humor in the Contemporary Russian Press: Some exploits of 'immature Ukrainian brothers'	7
Albarakat, Abdullah	As ... As as a Goldmine of Semantic Effects	8
Alm-Arvius, Christina	Opposites Attract	9
Barancheeva, Ekaterina	The Cognitive Potential of Metaphor: Examples of metaphorical fields in Russian and English	10
Boiero, María Cristina, Luciana Remondino, Lía Fernández and María Gabriela Jure	Metaphors in Focus: A proposal for improving reading competence of scientific texts in English	12
Bumford, Dylan and Laretta Reeves	Effects of Grammatical Form and Familiarity on Metaphor Comprehension	14
Doğan, Gürkan	A Relevance-Theoretic Approach to Sarcastic Irony in "On Golden Pond" as a Means of Indirect Character Development	16
Ekelund, Bo G.	From Tripe to Hype: The gatekeeper metaphor and the study of literary production	17
El-Sharif, Ahmad	A Comparative Study of the Metaphors Used in Happiness and Anger in English and Arabic	18
Estaji, Azam	Metaphorical Word-Formation Processes in Persian	19
Ghelichkhani, Mohammad Reza	A Look at the Rhyme Schemes in Modern Persian Poetry	20

Heidari Zadi, Reza	The Interrelation of Metaphors and Speech Acts	21
Johansson Falck, Marlene	Are Metaphorical Roads Ever Crossed? Corpus analysis of real and imagined journeys	22
Kaneko, Michiko	Metaphor in Creative Sign Language: The role of eyegaze	24
Kokorniak, Iwona	Metaphorical Extensions of the Adessive: On the example of several prepositions in Polish	26
Kryvenko, Ganna	Embodied Landscape in English and Ukrainian Tropes	27
Lu Shengli, Mark	Detecting Metaphors: Romanticising science and logic through grammatical metaphors in <i>Sherlock Holmes</i>	29
Löbel, Katarina	<i>Threatened Quality and Assured Standards</i>	30
Mazaherylaghab, Hamzeh	A Comparative Study of Metaphoric Competence Among German and Iranian EFL Students	32
Mendonça, Maria	What Do We Need Metaphors For in Science and Technology?	34
Minugh, David C.	Dancing on the Glass Ceiling: The history of a politically explosive idiom	35
Mulli, Juha and Henning Zeebe	Cognitive Observations on German Metaphors Containing <i>Head</i> as a Constituent	36
Mulrooney, Kristin	Metaphorical Expression Through the Use of Space in ASL Personal Narratives	37
Nacey, Susan	Novel Metaphors and Learner English	39
Nenonen, Marja	Market Forces: Invisible hand or man-made mechanism?	41
Niemi, Jussi, Juha Mulli, Marja Nenonen, Sinikka Niemi, Alexandre Nikolaev and Esa Penttilä	Body-Part Nouns in Corpora: A cross-linguistic study	42
Piata, Anna	On the Function of Metaphor in the Poetic Text: Evidence in Modern Greek	43
Radchenko, Olena	Split of the Source Domain in Structural Conceptual Metaphor	44
Redzimska, Joanna	The Role of Metaphors in Political PR	46
Sadowski, Michał	Economic Crises in Metaphor	47

Sokolan, Natalia	From Archetype to Metaphorical Linguistic Meaning	48
Steen, Gerard, Lettie Dorst, Berenike Herrmann, Anna Kaal, Tina Krennmayr and Tryntje Pasma	Metaphor in Discourse: A corpus-linguistic analysis	49
Synak-Pskit, Xymena	Metaphoricity of a Discourse: Derridean preliminaries to the question concerning the essence of language	50
Yan, Ding, Dirk Noël & Hans-Georg Wolf	Poetic Metaphor and Everyday Metaphor: A corpus-based contrastive study of metaphors of SADNESS in poetry and non-literary discourse	51

## **Metaphoric Acceptation**

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Starting from the vantage-point of a deflationary metaphor-outlook that sees meaning as the outcomes of holistic configurations of inferential comprehension, the presentation discusses the phenomenological nature of pre-metaphoric entry-points in poetry. The exposition presents the way in which text-specific entry-points determine processes of metaphoric acceptance by atmospherically constituting pre-reflective image-selection in the particularity of a literary text.

## Non-Conceptual Aspects of Metaphor: Affect and text

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The complex phenomenon of metaphor use, has, over the past 30 years, often been reduced and simplified, in particular by focussing on linguistic metaphors that are relatively conventional, and on the conceptual meanings of metaphors. This paper starts by surveying some of the latest research that, by contrast, emphasises the evaluative (ideological), affective and textual meanings of metaphors. It then proceeds to illustrate (1) the importance of the affective meanings of conventionalised metaphors, and (2) the textual meanings that are inevitable as symptom of and realisation of innovative metaphors.

Under (1) the paper shows the importance of affective meanings in the conventional metaphorical lexis of English, by mining the author's *Metalude* database. In particular it shows the complexities of mining the database, explores how affect can be expressed, rather than conceptualised, through metaphor, and the factors which help to achieve subtle switches in evaluative polarity. It hypothesises the importance of generic context in predicting the relative salience of conceptual and affective meaning in metaphorical interpretation. This leads to (2), where the paper suggests that, with innovative metaphor, textual foregrounding is frequently achieved, and structuring of some kind is inevitable, especially in non-literary genres, in order to reduce the risk of misinterpretation. It then shows how metaphors give structure to clauses, paragraphs and whole texts. It develops a framework of metaphorical interaction, not only to demonstrate that such interactions create textual structure, but also the complexity of different kinds of literary metaphorical interaction. It also suggests that different kinds of interaction, extension and mixing can be a litmus test of metaphorical intention on the part of the writer. As something of an afterthought, the author raises the question of what counts as metaphor. If there is no metaphorical intention on the part of the speaker/writer, because two meanings of a polysemous word are not intended to be evoked, can this count as metaphor? And if, with conventional metaphors, the literal and metaphorical meanings have quite different textual realisations, as collocational data show, so that there is little if any ambiguity, can one claim that the use is a metaphorical one? And how might this depend upon the genre involved? Literature and advertising might revitalise such 'dead' metaphors. And jokes will often reinstate metaphorical ambiguity by overriding the garden-path effects of collocational priming. These creative and ludic uses of metaphor should be celebrated at a metaphor festival.

## **Ethnic Humor in the Contemporary Russian Press: Some exploits of ‘immature Ukrainian brothers’**

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The aim of this paper is to uncover the themes and unconscious assumptions adopted in humorous statements on Ukrainians in the Russian media. The data have been collected from the so-called ‘Orange discourse’, i.e. publications on Ukrainian matters in the Russian newspapers *Argumenty i Fakty* and *Komsomol’skaia pravda* in 2004–2005 (A’Beckett 2007, 2008). My theoretical framework draws upon the semantic-script theory of humor (Raskin 1985), mechanisms of irony (Gibbs and Coulson 2007), ethnic scripts (Davis 1990) and the graded salience hypothesis (Giora 2003). I have considered the following humorous genres: jokes/anecdotes, wisecracks (including puns), ironic statements and teases. Humor-triggering effects and salient meanings under negation have been considered in jocular statements, e.g. *Pig’s fat in oranges or where Ukraine is drifting to, The Orange Revolution is rapidly turning red* and others. The analysis of short stories (otherwise known as anecdotes) focuses on targets of ridicule, i.e. subjects at whose expense jokes were made. These humorous topics are classified and the function of humor in the Russian press stipulated.

**KEYWORDS:** Russian public discourse, semantic-script theory of humor, irony, humorous genres, salience

## As ... As as a Goldmine of Semantic Effects

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This paper aims at exploring the ability of a common structure, *as ... as*, to reveal semantic relationships among lexical items. This structure is chosen because of the variety of patterns that can be elicited from it.

The traditional *as ... as* structure is formed of a noun (the tenor), which has a certain quality we want to upgrade (the ground), by comparing it to another noun where that quality is generally acknowledged (the vehicle). When we say *x is as happy as a king* or *z is as white as snow*, the two qualities are emphasized in *x* and *z*.

The researcher has produced 32 patterns by comparing the vehicle, for example *king*, with four other tenors, where the first tenor is identical with the vehicle, the second tenor is slightly different from the vehicle (*queen* in my model), the third is in a middle position (*merchant*) and the fourth is as far as possible from the vehicle (*prisoner*) as regards that quality. The next step was to use each tenor as a vehicle whose tenors are the other three words. The same has been done to the opposite adjective (*sad*). Similar procedures were followed with other types of adjectives as classified by Cruse (1980) to see if they behave differently. Each pattern is given a number of two digits and a letter in between. The first digit represents the level of deviation from the vehicle (from 1-4). Each of the 4 digits can occupy the first item in the pattern when used as tenors and the last item when used as vehicle. Between the first and the last digit a letter *A* or *B* stands for the adjectives, where *A* stands for the original adjective in the discussed structure, while *B* stands for its antonym. For example the pattern *The king is as sad as a prisoner* is given the label **1B4**, which means the tenor (*king 1*) is compared with the most contrasted noun (*prisoner 4*) concerning the adjective *sad* (*B*), which is the antonym of *happy* (*A*). Then an intuitive judgment was issued by the researcher on each pattern, coming up with a variety of semantic functions like: true comparison, different levels of humor, irony, philosophical attitude, relatively true comparison, ..., etc. However, some of the 32 patterns have not been clearly identified, setting the stage for more elaborate studies.

**KEYWORDS:** simile, types of simile, as ... as



## Opposites Attract

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When looking at how collocations as well as whole syntagms – i.e. specific phrases and clauses – are constructed, the semantic compatibility of the lexical and grammatical elements in them is obviously a key quality, and, quite generally speaking, it is considered a result of them sharing certain semantic features. Similarly, the coherence of a stretch of spoken discourse or a written text comes from its parts linking together in an understandable or even logical way because they have things in common, both locally, in particular collocations or syntagms, and from a more global point of view. This is of course true, but the more specific nature of such compatibility or coherence creating elements is worth investigating in more detail, in particular since many of them can be described as also being semantically contrastive.

This talk will focus on the collocational, syntagmatic and textual co-occurrence of lexical items whose meanings can be said to be antonymous in a broad sense, and attempt to analyse, explain and describe such semantic connections. Quite generally speaking, language meanings that are antonymously related are associated with each other because they also share some more general characteristic(s). In other words, they constitute more specific, linguistically integrated aspects of the same experiential domain. Their simultaneous contrast and connection are complementary consequences of the categorisations shared among the members of a speech community; that is, the way in which impressions and interactivities with things in the world are conceptually organised and represented in their language.

A number of figures of speech that bring together antonymous but still compatible aspects of human experience are found in various types of language use: oxymoron, paradox, antithesis, and zeugma. Their formal and semantic characteristics will be exemplified and described, and their various communicative functions in either dialogic discourse or monologic texts will be discussed and analysed. However, antonymous elements are also frequently used together in more inconspicuous ways in language communication. In short, it will be shown that the co-occurrence of contrastive senses is a regular characteristic in language use, as it allows speakers and writers to capture the many-sided or complex nature of human activities, rational reasoning and emotive reactions.

**Keywords:** antithesis, antonymous, coherence, compatibility, contrastive senses, co-occurrence, oxymoron, paradox, zeugma

## **The Cognitive Potential of Metaphor: Examples of metaphorical fields in Russian and English**

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The author explores the phenomenon of metaphors and a group of verb metaphors, the cognitive metaphorical potential of the “processing” verbs in English and Russian (e.g. Russian verbs and their English equivalents: *pilit* ‘to saw’, *tochit* ‘to turn’, *chistit* ‘to peel/ to clean’, *kolot* ‘to crack, to stab’, *sverlit* ‘to drill, to bore’, *rubit* ‘to hack’, *rezat* ‘to cut, to cut out’, *shlifovat* / *polirovat* ‘to polish’, *chekanit* ‘to coin, to mint’ etc.). In both languages the verbs of processing (in “broad” terminology – the verbs of physical effect (Kustova 2000, Rozina 2003)) actively participate in the process of semantic (metaphorical) changes and form the secondary semantic fields – “metaphorical fields” in our terminology.

The basis of my present research in semantic changes is the description of the combinations of semantic components (semes) involved in the metaphorical derivation. I try to investigate where the negative connotations of some Russian and English metaphors stem from. The relevant part of this paper also addresses the changes of the participants in the cognitive situation of processing the physical object (e.g. in English: *to hack wood*, *to polish a surface*, *to drill a hole*, *to coin money*, *to cut bread*, *to chop vegetables*, *to grind/ to mill corn etc.*). The question of changes in the prototypical cognitive situation, arising during the research into semantic changes, corresponds to the idea of lexical meaning description as a ...“scenario of some typical situation, where the participants, their features, their relations and current events are to be indicated” (Paducheva 2004: 52). The target lexical group of the verbs (verbs of processing) represents a cognitive model with such components (or “participants”) as “Subject” and “Object” of the physical affect, “Instrument” (or “Tool”), “Type” and “Aim” of the physical effect (processing), “Result”, “Time period” (or “Time”) and others.

This research into semantic changes, therefore, lies at the crossing point of the traditional structural approach to metaphorical change (as a type of regular semantic change), presented by works of S. Ullmann, M. Breal, Ch. Fillmore, J. Searle, C.M. Brugman, D.N. Shmelev, Yu.D. Apresjan, V.G. Gak, and the cognitive approach to metaphorical meaning and metaphorical models in the works of J. Lakoff, M. Johnson, F.R. Palmer, R. Dirven, B. Rudzka-Ostyn, E. Sweetser, M. Turner, G. Steen, C.M. Brugman, E.C. Traugott, E.V. Paducheva, E.S. Kubryakova, A.A. Zaliznyak and others. Our model of metaphorical change acknowledges the prevalence of metaphor in everyday language and thought, as claimed in modern research on metaphor and figurative language.

Russian and English “processing” verbs regularly participate in semantic derivation, and they became a motivation basis for a wide range of metaphors. Their metaphorical fields in these two target languages include the metaphorical groups of physical condition, negative emotional

condition, speech metaphors, metaphors of mental activities and processes, metaphors of behavior and irregular metaphorical meanings. The classification of metaphorical meanings on the denotative criteria reveals some overlap in the structure of metaphorical fields in these two languages, but some zones of the fields studied are unique and specific for each language (e.g. numerous metaphors of intensive action in Russian, metaphors of deception and metaphors of reduction in English). The metaphorical change is considered to be a result of a re-combination of the verbal semantic components and their reconstruction according to the principle of communicative relevance. But the main factor in the interpretation of the schemes of any physical action is the human factor (the aims and values of the person speaking).

Any semantic component of the basic literal meaning can be actualized for the metaphorical interpretation of our physical and mental world. Analyzing the zones of metaphorical fields in two different languages with traditional and cognitive methods, I intend to find out how definite semantic components are actualized in the cognitive scheme of processing and how the metaphor can be an interpretative tool of the language.

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**KEYWORDS:** metaphor, lexical semantics, semantic changes, cognitive models in semantics

## **Metaphors in Focus: A proposal for improving reading competence of scientific texts in English**

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This presentation discusses a proposal based on the analysis of tropes (mainly metaphors and analogies) in scientific texts in order to enhance second language learners' reading competence. It includes an overview of the context situation, a discussion about the literary structure of scientific discourse illustrated with examples from textbooks and journals, and an outline of a teaching project currently being conducted in the Science Faculty of Rio Cuarto National University in Argentina.

In the past ten years or so, literature has lost its influential position in Argentinean classrooms, producing a negative impact upon the academic functional literacy in students' native language, and making the cross-linguistic transfer of reading skills more difficult (Cummins, 1979). In particular, the use of tropes in scientific texts in English becomes a stumbling block for students of science, who expect a literal (or conventional) comprehension of what is explicitly said.

In fact, the widely accepted idea that scientific language makes reference to a concrete reality, leaving almost no room for inferences, is problematic because even conventional language requires interpretation each time it is used pragmatically (Marcos 1997). From this point of view, the instrumental status generally assigned to the language of science is subject to a new scrutiny. Moreover, the elaboration of abstract models (frequent in scientific practice) involves processes such as schematization, categorization, metaphor and metonymy (Lakoff 1988).

The use of literary structures in scientific papers reveals that metaphor is a creative discovery of similarity, the same in science as in poetry. Actually, metaphorical language has permeated fields of science such as genetics, where the metaphor of language is pervasive: transcription, encoding, decoding, 'messenger' RNA. In a similar vein, biology and microbiology have benefited from military metaphors (Sontag 2003), and in geology, metaphors are useful for grasping phenomena which are not perceptible to our senses (e.g. the Earth as 'a giant puzzle' illuminates the concept of tectonic plates).

The above considerations led us to focus on the analysis of metaphorical language in scientific discourse and to construct a corpus from texts related to biology, geology, mathematics, and computing. We expect to provide an alternative approach to traditional methodologies, and to obtain meaningful and relevant data regarding motivation, processes, and results through various evaluation devices.

**KEYWORDS:** metaphorical language, scientific discourse, English for Specific Purposes

## Effects of Grammatical Form and Familiarity on Metaphor Comprehension

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Two main theoretical perspectives have been proposed to explain how individuals understand figurative language. Ortony (1979) argues that both similes and metaphors are processed as comparisons between base and target terms, with properties mapped from the former to the latter, similar to what happens during the comprehension of analogies (Gentner, 1983). Alternatively, the categorization theory of Glucksberg and Keysar (1990) predicts that people understand metaphors (although not necessarily similes) as expressions of a shared category membership between the sentence's base and target terms. Glucksberg & Haught (2006) hypothesized that when hearers perceive two entities as exemplars of the same category (e.g., gymnasts and monkeys as two instances of the category "agile beings") they will also perceive a greater similarity between the two terms. Research suggests that in figurative sentences, any conceptual mapping between base and target terms is influenced by two factors: grammatical form (simile vs. metaphor) and conventionality (familiarity vs. novelty). According to Bowdle and Gentner's (2005) *career of metaphor* hypothesis, as figurative expressions become conventionalized (i.e., more familiar), hearers shift from a comparative to a categorical interpretation.

In the present experiment, researchers investigated the effects of figurative language on readers' judgments of similarity between two terms, using a 2 x 2 (simile/metaphor x familiar/novel) design. Thirty-eight participants read 24 figurative sentences, half of which were familiar and half novel (as determined by pilot data). Nineteen of those participants received a set of 12 metaphors and 12 similes; the other nineteen received the same set, except that the metaphors for the first group were presented as similes for the second, and vice versa. Stimuli were presented on a computer in random order, and participants were asked to rate the degree of similarity between the target and base terms in each sentence. Results indicated that participants judged terms to be significantly more similar when viewed in familiar figurative sentences than in novel figurative sentences. The prediction that similarity ratings would be higher for concepts presented in metaphor- than simile-form was supported for figurative sentences that were perceptual in nature (e.g., *The rain is a drapery*). These results support the *career of metaphor* hypothesis in that familiar, or conventionalized, figurative statements led hearers to shift toward a categorical rather than comparative strategy for interpretation. In addition, there was partial support for the hypothesis that metaphors would lead to higher similarity judgments than similes.

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**KEYWORDS:** metaphor, simile, figurative language, grammatical form, categorization

## A Relevance-Theoretic Approach to Sarcastic Irony in “On Golden Pond” as a Means of Indirect Character Development

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In movies characters define themselves not only through actions but through their ‘words,’ as well, and those words reveal the characters’ feelings and opinions about things. This paper is an attempt to look at the character development of Norman Thayer Jr. (Henry Fonda), the protagonist, in *On Golden Pond*, a 1981 Oscar-winning movie. It will be argued that ‘Norman’ is, in a sense, ‘verbally’ created on the basis of his sarcastic style that serves as an indirect and effective instrument of covert hostility. The element of sarcasm as an indispensable personality trait in the movie makes Norman unique and distinguishable from the rest of the characters as a representative of impoliteness. The claim being made will be supported by examples from the script of the movie to show the extent and impact of Norman’s sarcastic verbal powers. A number of fragments will also be used to point to the role of body language functioning as additional contextual information guiding utterance interpretation. ‘Sarcasm’ (Ivanko, Paxman, and Olineck 2004), ‘irony’ (Wilson 2006) and ‘(im)politeness’ (Christie 2007) will be treated within the framework of Relevance Theory (Sperber and Wilson 1986/1995), according to which “style is relationship”. It will be argued that the above-mentioned aspects of verbal communication heavily depend on implicitness and the sarcastic speaker can only achieve her goal by striking the hearer via his own inferential abilities as soon as the intended implicatures are captured by him.

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**KEYWORDS:** sarcasm, irony, relevance theory, style, character development



## From Tripe to Hype: The gatekeeper metaphor and the study of literary production

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This paper is focused on the various uses of the metaphorical concept “gatekeeping.” The main aim is to trace the development of this concept in media studies and particularly in the study of the “literary marketplace” and to assess how its critical edge is blunted when the original metaphorical meaning is transformed and diluted. Going back to the seminal article in which Kurt Lewin introduced the concept, I will carefully sort out the two metaphors that operate in his article. This duality may be seen as a *carte blanche* for further elaboration and transformation, but it can be shown that it forms a tight dyad in which both metaphors are necessary and sufficient.

Following the course of this concept across the next fifty years, the presentation will analyze how the original metaphorical edge is lost and how the concept accumulates other meanings that make it more flexible and consequently fuzzier until its function is no longer that of an analytical concept but rather an all-purpose *skeptron* by which one announces disciplinary membership.

Finally, I will return to the original meaning of the concept in order to look at the empirical case study of a selection of the editorial Readers’ reports found in the Houghton Mifflin Archives at the Houghton Mifflin Library, Cambridge, Mass. The investigation of some 1400 reports on submissions for the Houghton Mifflin Fellowship will be drawn on to analyze the role of editorial readers as gatekeepers, and I will argue that this very specialized reading practice exactly matches the metaphorical meaning of Lewin’s concept, and that we are warranted to talk about this practice with the neologism “gatereading.” As for our critical practice, it must not fail to *read* the gates, whether we keep them or not.

**KEYWORDS:** Kurt Lewin; gatekeeping; gatekeepers; Houghton Mifflin

## **A Comparative Study of the Metaphors Used in Happiness and Anger in English and Arabic**

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The past two decades have witnessed a rebirth for metaphor research and in different disciplines. The pervasiveness of this phenomenon has been highlighted by many researchers and from different languages and cultures. On the other hand, Arab researchers are relatively unfamiliar with modern approaches in metaphorical language study beyond literary theory and rhetoric. This study aims to bridge this gap in Arabic literature, and to encourage other researchers to study this phenomenon from different disciplines.

Cultural differences constitute a source for different researchers who investigated cross-cultural differences in conceptualizing abstract emotions by employing metaphors (see Matsuki 1995; Yu 1995; Boers & Demecheleer 1997; Barcelona & Soriano 2004). However, Arabic is totally ignored by such research. In spite of being spoken by more than 300 million people, Arabic is unjustly treated in linguistic cross-cultural research by both Arab and Western scholars.

This paper illustrates how metaphors are employed in describing happiness and anger in English and Arabic. The researcher collected a set of English and Arabic metaphorical expressions from different sources, including the works of Lakoff and Kövecses in English, and dictionaries and literary works in Arabic.

The analysis was conducted following the Conceptual Metaphor Theory model proposed by Lakoff and Johnson (1980). The expressions were then regrouped and classified into major and minor categories, according to their metaphorical mappings. The comparative analysis shows that the two languages remarkably share some basic-level metaphors in conceptualizing happiness and anger. In some minor cases, various cross-cultural differences have been seen which can be attributed to the distinctive characteristics of each culture, such as: climate, natural elements, and mode of life.

The researchers realize that Arabic involves a great number of metaphorical uses which have to be investigated from different perspectives, not only from those of literary style and rhetoric. Consequently, there is a vital need to study metaphors in Arabic more deeply and from a cognitive and discursive point of view.

## Metaphorical Word-Formation Processes in Persian

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The present paper deals with the metaphorical word-formation processes in Persian in a cognitive framework. In this language many new simple, derived and compound words are formed by a metaphoric mechanism. What is of interest is that terms for parts of the body have a tendency to take part in this process.

Simple words (based on the concept of similarity) have become polysemous: *sar* (head), *gardan* (neck), *pošt* (back), ....

As for the derived words, there are about 20 affixes in Persian that add the meaning of “similarity” and “like-ness” to their roots. So the concept of similarity is the basis for forming many new derived words. Thus, the *-vare* affix in *mah-vare* (moon-like) for ‘satellite’ or the *-e* suffix which is added to many body-part terms to form new words where their referent is similar to these body-part terms: *cešm-e* (eye-like) for ‘spring’; *lab-e* (lip-like) for ‘edge’; *guš-e* (ear-like) for ‘corner’; *damâq-e* (nose-like) for ‘cape’; *dahân-e* (mouth-like) for ‘opening’; *riš-e* (beard-like) for ‘roots’ and ....

As for the compounds, there are three basic metaphoric types: compounds formed by a formal similarity to the referent of their constituents, compounds formed by a functional similarity and compounds formed by a formal-functional similarity to the referent of their constituents: *sang-pošt* (stone-back) for ‘turtle’; *šâh-rag* (king-vein) for ‘artery’ and *zaban-e madar šohar* (the tongue of mother-in-law) for naming a kind of cactus.

It seems that this process of forming new words and grasping new concepts based on the similarity to existing words and concepts lies at the heart of human cognitive abilities and so we expect to find it as a recurring word-formation process in human languages.

**KEYWORDS:** Persian morphology, derivation, similarity affixes, compounding.

## A Look at the Rhyme Schemes in Modern Persian Poetry

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Modern Persian Poetry is less than a century old and, thus, many of its aspects have not been discovered yet. By modern poetry we mean the poetry whose founder was Ali Esfandiari (known as Nima Yooshij) and later developed by his followers, such as Ahmad Shamloo, Mehdi Akhavan Sales, Sohrab Sepehri and Forough Farrokhzad.

Rhyme Schemes in modern poetry differ greatly from that of traditional Persian poetry. There have been many definitions for rhyme during the long history of traditional poetry in Iran, but generally speaking, it lacks the variety which modern poetry has employed during its short life. The two main differences between the nature of rhyme in traditional and modern poetry are that, first, the rhyme must come at the end of each couplet or line in the former but there is no definite place for it in the latter, and second, the rhyme was considered a visual matter rather than one of hearing in the former, but vice versa in the latter.

Thus the purpose of this article is, firstly, to compare the rhyme schemes in traditional and modern poetry and secondly, to shed light on different types of rhyme schemes used in modern Persian poetry, which have not been discussed in detail yet, even in Persian.

**KEYWORDS:** Persian, poetry, rhyme

## The Interrelation of Metaphors and Speech Acts

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Cognitive linguistics is a new theory for investigating language on the basis of cognitive abilities. Language has devices for coding conceptual structures. Dynamicity is one of the central semantic categories studied by Talmy. The data are excerpted from English story books. In the present paper, the interrelation between two language phenomena called “metaphor” and “speech act”, respectively, is considered on the basis of dynamicity, where dynamicity is assumed as an inclusive term that divided into *dynamic* and *nondynamic* properties. The *dynamic* property is defined by physical and non-physical activity or change, but the *nondynamic* property constructs the concepts that profile inactive or changeless events and relations. The present findings show that metaphors and speech acts are two inverse conceptual phenomena with one semantic foundation.

**KEYWORDS:** cognitive linguistics, dynamicity, metaphor, speech act

## Are Metaphorical Roads Ever Crossed? Corpus analysis of real and imagined journeys

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This paper discusses why some lexical units (e.g. *economic pressures may force their librarians along a path beaten by professional colleagues in another part of the wood*) tend to be used in metaphorical, and some (e.g. *They crossed the road to face the oncoming traffic*) in non-metaphorical ways.

While cases of ambiguity between literal and metaphorical language are accounted for by the *Conceptual Metaphor Theory*, the theory does not explain the patterns that disambiguate between literal and metaphorical meaning (see Deignan 2005:211).

The aim of this paper is to show that human conceptualization processes operate on a much more specific level of abstraction than that of complex conventional cross-domain mappings, and that differences between metaphorical and non-metaphorical patterns may, at least in part, be explained by restrictions related to this more specific level of organization. The study is based on an analysis of the verbs included in English *path* and *road* sentences. 1000 random instances from the *British National Corpus (the BNC)* were studied, and non-metaphorical and metaphorical patterns compared. The analysis showed that metaphorical language is not only related to mappings at the levels of primary and conceptual metaphor, but also to people's embodied experiences of paths and roads. Quite in line with our tendency to connect objects with their function (cf. Gibson 1979), the mappings are motivated by the fact that paths and roads are all meant for motion from one place to another, from A to B. Thanks to this functional property they may be used as apt scaffoldings for the ACTION IS MOTION metaphor and the SOURCE-PATH-GOAL SCHEMA. All the sentences in my material are structured in this way, while experiences that are not relevant to this function are not carried over from source to target (cf. Grady 1997). This focus is one of the many aspects of our experiences of paths and roads that disambiguates between metaphorical and non-metaphorical patterns including these terms. Another important difference is that metaphorical language, more so than non-metaphorical language, is connected with what is typical of paths and roads: the verbs included in the non-metaphorical *path* and *road* instances are heterogeneous and refer to anything that can possibly happen on or along these artifacts. Those in the metaphorical instances never refer to actions that seem unprototypical in these contexts. More generally, the study showed that traditional conceptual metaphor studies need to be complemented by careful corpus investigations of what lexical items included in metaphorical expressions reveal.

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**KEYWORDS:** metaphor theory, corpus linguistics, primary metaphor, conceptual metaphor, lexical metaphor, embodiment

## Metaphor in Creative Sign Language: The role of eyegaze

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This presentation will focus on the role of eyegaze in constructing and understanding creative metaphors in artistic signing (poetry, stories, and humours). Being “linguistic in nature” (Bahan and Supalla 1995), eyegaze plays various lexical, grammatical and discourse functions. When used in artistic signing, it plays a crucial role in creating metaphorical meaning of the text at both conscious and unconscious levels.

This presentation will discuss three areas:

1. Symbolic association of gaze direction – Due to its visual and spatial nature, sign language is abundant in the orientational metaphors identified by Lakoff and Johnson (1980), and gaze direction is used metaphorically as well. Upward gaze is most likely associated with positive meaning, whereas downward gaze is more negative. Gaze direction in role shift often stands for the power relationship among the characters in the narrative. Left and right, or front and back gaze is also used symbolically.

2. The significance of the act of ‘looking’ – Eyegaze can be used to turn non-tangible and abstract concepts into tangible and concrete objects (Kaneko 2008). In conversations the signer usually looks at their interlocutor, but in artistic signing, the poet’s gaze often follows the hands to draw attention to the presence of a manual sign. This ‘gaze on hands’ metaphorically highlights the visibility of abstract concepts. By actually looking at a sign, it acknowledges the visual presence of abstract concepts, and makes it possible to ‘manipulate’ them in the physical space. Such act of looking/seeing is especially important for Deaf artists.

3. Personification through eyegaze – Personification is another important metaphor in creative sign language (Sutton-Spence 2005). Due to the embodied nature of sign language, it is very common for a signer to use role shift and ‘enact’ a character’s perspective. The narrative can be told from the perspective of inanimate objects, and eyegaze is the key to understanding which perspective the signer is currently taking in.

In order to illustrate these points, numerous examples drawn from existing sign language poetry and stories will be shown during the presentation.

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**KEYWORDS:** creative metaphor, sign language, eyegaze

## Metaphorical Extensions of the Adessive: On the example of several prepositions in Polish

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This paper aims to show that metaphorical extensions of several Polish prepositions, such as *na* + LOC 'on', *przy* + LOC 'by' and *u* + GEN 'at', only superficially seem unrelated and appear to lack any common ground. In fact, these prepositions form a coherent category of the adessive case, whose senses are conceptually and semantically based, being related in a family resemblance fashion.

Some tendencies in lexico-grammatical patterns of these three prepositions have been analysed as they appear in the Polish IPI PAN Corpus, indicating several interesting patterns in terms of frequency and prepositional usage. Relying on Cienki's (1987, 1989), Klebanowska's (1971), Lesz-Duk's (1991), Przybylska's (2002), Topolińska's (1984) and other scholars' sense distinctions, it is possible to note that metaphorical extensions of these prepositions hinge on our bodily experience and thus are conceptual in nature. They express, for example, time, reason, instrument, or manner, and in a non-arbitrary manner are related to static external locations depicting different aspects of a relationship outside a given entity. The external relations describe not only the location 'on top of' or 'near' but also 'ownership' and 'instrument' by means of which an action is performed. An explication is made of how the metaphorical senses extend from the spatial domain to the abstract ones by virtue of image-schematic transformations, context and metaphorical mappings. The corpus-based analysis allows us to observe that the metaphorical extensions of the adessive construction patterns are semantically related, with spatial orientation in the world constituting their basis.

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**KEYWORDS:** the adessive, prepositions, metaphorical extensions

## Embodied Landscape in English and Ukrainian Tropes

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Numerous mappings between the natural landscape (or its elements) and the human body, as observed and compared in English and Ukrainian figures of speech (both conventional and innovative), reveal phenomena which call for explanation. Often described as conceptual metaphors, these mappings can in fact be interpreted as instantiations of more fundamental experiential structures, which are preconceptual in their nature. They are rooted in sensory perception and play a crucial role in human spatial orientation. However, although based on the categorization of similar basic experiences, spatial properties of verticality, horizontality, depth and others referred to in English and Ukrainian figurative expressions are conceptualized and lexicalized somewhat differently. Along with experience-based cognition, the metaphorization and metonymization of landscape denominations in terms of the body as well as the reverse (the body in terms of a landscape) draw on knowledge of language and can be motivated by the morphological and semantic structure of the linguistic units involved. In this regard the inner form and polysemy of lexical items and larger constructions referring to similarity and contiguity between the landscape and the body are contrasted in the languages under analysis and a typology of their motivations is offered. The evaluation of the data is based on the understanding that both the landscape and the body in their entire complexity are fundamentally anthropocentric notions and they are linked to both ontological and epistemic cognition. A close case study of landscape–body tropes in several relevant English and Ukrainian fiction and non-fiction texts indicates that the spatial properties are woven together with those of gender, belief and identity. It is argued that only a multilayered approach to a contrastive analysis of landscape–body tropes (one which embraces aspects of cognitive and traditional semantics as well as ethno-, eco- and sociolinguistics) allows for a balanced interpretation of salience and concurrence in the English and Ukrainian lexical expressions under study.

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**KEYWORDS:** landscape-in-the-body and body-in-landscape tropes, inner form, polysemy, spatial orientation, gender, belief, identity, contrastive analysis

## Detecting Metaphors: Romanticising science and logic through grammatical metaphors in *Sherlock Holmes*

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Our traditional understanding of metaphors tends to operate at a lexical level – that is, the description of an object or action using a word or phrase which is analogous to its literal form. However, as Halliday suggests, metaphorical operations may also take place at the level of grammar. He proposed the term ‘grammatical metaphor’ to describe the change in the grammatical category of a word *vis-à-vis* its semantic meaning. For example, in the process of nominalisation, an action/process (whose congruent grammatical category is the verb) is grammatically reconstrued as an entity by re-expressing the verb as a noun. Like ‘traditional’ metaphors, grammatical metaphors have the potential to shape or influence our understanding of the world (an action may be seen as an object, etc). It is thus important to examine the way such metaphors are used in various genres of discourse.

In the field of literary research, the analysis of grammatical metaphors is still rather uncommon. This paper aims to fill this gap by showing, through an analysis of Arthur Conan Doyle’s *Sherlock Holmes*, how grammatical metaphors are an invaluable resource for understanding character. In Holmes’s explanation of each mystery, it may be observed that a significant proportion of the verbs are grammatical metaphors which reconstrue relational processes as material ones – in other words, processes of ‘being’ and ‘having’ are metaphorically re-expressed using verbs that denote processes of ‘doing’. This metaphor of *state of being/having as state of doing* has the rhetorical effect of making Holmes’s explanations more exciting and suspenseful, and making them read more like Romances, as opposed to scientific arguments. More importantly, this metaphor also serves to poeticise and romanticise the scientificity and logicity of Holmes’s deductions. The prevalence of this metaphor allows for an alternative reading of Holmes as a Romantic figure, and this arguably problematises the way he is seen as the embodiment of the scientific and positivist movements of the Victorian era. This paper therefore concludes by arguing that Holmes and the Holmes stories (and also, other detective stories written in the tradition of Holmes) seem to advocate a view of science and scientific language taken by many Romantic scientists and poets: that science and truth cannot be approached from an emotionally distanced standpoint, nor can they be articulated without the recourse to figurative and emotive language.

**KEYWORDS:** Sherlock Holmes, stylistics, grammatical metaphor, metaphor, Romanticism, science

## *Threatened Quality and Assured Standards*

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In higher education discourse in Sweden, numerous metaphors are applied to conceptualise *higher education quality*. The purpose of the present paper is to delineate the metaphorical conceptualisations that have emerged in the Swedish higher education discourse from 1992 to 2007 in order to study what reality (or realities) is (are) constructed by these conceptualisations.

1992 marks the beginning of systematic quality assurance efforts in Swedish higher education. These systematic quality assurance efforts were brought about by the changes in the Higher Education Act (SFS 1992:1434). By the passage of this Act, a second reform of the higher education system in Sweden was inaugurated. In 2007, the third such reform was implemented. The empirical study is based on a corpus of 40 texts which were published in Sweden between 1992 and 2007 and which deal with *higher education quality*.

To approach the research question of this paper, a constructivist linguistic perspective is chosen. From this perspective, language is understood as social action by which social reality is constructed.

On the theoretical level, special emphasis is given to cognitive linguistics. Theoretical approaches of relevance to the analysis of the constitutive power of metaphorical conceptualisations are *conceptual metaphors* (Lakoff & Johnson 1980), *ICMs* (Lakoff 1987) and *cognitive mappings* and *blendings* (Fauconnier 1998).

The expected results of the paper are both theoretically and practically oriented. On a theoretical level, this paper is a contribution to the research field of cognitive linguistics, and more specifically to conceptual metaphor theory. The results will show that *higher education quality* is conceptualised in highly different ways, as for example as a GAUGE, as a THREATENED SPECIES, as a JOURNEY, as a BUILDING, as a COMPETITIVE ADVANCE, or as an ORGANISM.

Furthermore, the paper will provide a reflective input into current political discussion. The meanings of *higher education quality* are rarely made explicit. Most often, one 'right' meaning is supposed. It will be shown that different realities are created by these diverse metaphorical conceptualisations. It is assumed that the metaphorical conceptualisations and the realities constructed by them are connected to social practices, e.g. resources distribution. The connection between discursive and social practices will be addressed in the outlook of the paper. An awareness of the generating potential of metaphorical conceptualisations should be strengthened so that a specific language use and its consequences in social reality can be the focus of further discussion.

**KEYWORDS:** Swedish higher education discourse, cognitive linguistics, metaphorical conceptualisations, mapping and blending, quality assessments

## **A Comparative Study of Metaphoric Competence Among German and Iranian EFL Students**

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Metaphor is present in written language as far back as the earliest surviving writings, but only within the last decade or so has metaphor gained respectability as a serious and important aspect of language and cognition. Metaphor, for most people, was considered a fringe phenomenon, merely a literary device used for imaginative phrases in poetry and literature, and one which was not thought to be particularly important in our everyday speech. Recent research has shown that metaphor is far more than an oddity of language; it is not an isolated and unusual phenomenon. In fact, metaphor pervades everyday speech to such an extent that we are rarely aware of its presence. Metaphor has been contrasted with metonymy in that in metaphor an entity is viewed as another, whereas in metonymy an entity stands for another. There have been different classifications of metaphors but all share almost the same categories.

The present study focuses on two major types of metaphors, known here as conventional and unconventional metaphors. Conventional metaphors, also known as standard metaphors, are the types of metaphors that are culture-based and are known to be commonly used by native speakers of English. Unconventional metaphors, on the other hand, are newly invented metaphors that are rarely in contrast in different languages and unlike conventional metaphors are not fixed in the lexicon of a language. In a paper by Thibodeau and Durgin (2007), it was shown that even conventional metaphors can facilitate processing of novel metaphors' content as long as both the conventional and novel metaphors refer to the same conceptual vehicle. Talebinejad and Dastjerdi (2005) found that even though English and Persian animal metaphors are similar to some extent, many of these metaphors are culture bound. This study monitors German and Iranian EFL students regarding their use of the two abovementioned types of metaphors in story-telling. The performance of the students is checked according to the rating scale of the Common European Reference Framework for Languages (CEF), used solely as a point of reference. The performances of the two groups are to be compared with a group of native English speakers studying English, the latter serving as a control group in order to check the proximity of each of the experimental groups to the native speaker group. The B2 level of the CEFR will be the focus of the study. At this level the language learners are expected to represent a breakthrough after a rather slow progress in language learning. It is a new level of language awareness which should give them enough self-confidence to create their own version of the conventional metaphors inspired by their native culture. The main objective of the present research is to help promote the standards of the CEF and to pave the way towards developing an international reference framework for languages rather than one which is solely European.



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## What Do We Need Metaphors For in Science and Technology?

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The purpose of this paper is to go beyond the well-known features and functions of metaphors in rhetoric and literature, instead considering metaphors in terminology and their role in science and technology. To accomplish this purpose the following questions have been addressed:

- How different are the roles of metaphor in rhetoric or literature and in science or technology?
- How has the use of metaphor in terminology evolved?
- What metaphors are used in marketing and accounting terminologies in Portuguese?
- How were these metaphors recognized?
- Why are metaphors used?

Metaphors are very common in literature. For a long time, they were only considered to be stylistic devices used to persuade, seduce or even to ornament the discourse, but metaphors do exist beyond rhetoric and literature; they are in everyday language, even if many of them are not perceived as metaphors. Furthermore, according to Lakoff and Johnson (1980), metaphors play an important role in the human conceptual system.

We need these terms to obtain new knowledge but do we need metaphors to share it with others or to generate new knowledge? The development of science and technology has triggered the need to name an ever-growing number of new concepts and new devices. Every new concept must have a name in order to be part of an utterance. These names are designations, and thus terms, some of which are **metaphorical terms**. *Il faut passer par les mots pour décrire les termes, comme il faut passer par eux et par les termes pour aborder les notions...* (Rey, 1992: 81).

The words that exist for naming new scientific or technical issues are limited but several linguistic resources have facilitated the procedure, among them the procedure that anchors the metaphorical process: words or expressions that were formerly, or are still used to describe something else. In Terminology, metaphors were only acknowledged as a short-term means for filling the lack of names to designate new concepts and new artefacts. From the end of the 20<sup>th</sup> century onwards, a new paradigm has arisen: metaphors are now seen otherwise; they are the expression of a motivation process anchored in culture and experience.

**KEYWORDS:** metaphorical terms, terms, terminology

## **Dancing on the Glass Ceiling: The history of a politically explosive idiom**

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*The glass ceiling*, a mid-80s metaphor for a subtle form of discrimination against women, has now become thoroughly established as a modern idiom, one found in all contemporary learners' dictionaries. Formally, this NP is in itself not easily varied except by extension (*the so-called/imaginary/corporate*); however, it is not strongly linked to a specific verb, but rather to a few semantic fields primarily involving opposition, injury and violence, with a large number of verbs eligible for collocation; the definite article indicates that it is already a well-known concept in the user's mind.

Corpus data from the 1990s onward will allow us to track *the glass ceiling's* geographic spread, as well as the pragmatic and formal variations it develops, including its extension into other domains of social conflict, such as *the sticky floor* for African-Americans and others who don't get to climb the corporate ladder, and wilder uses, such as *getting to dance on the glass ceiling* (i.e. transcending the problem). Of particular interest here is the idiom's anchoring in the feminist debate and the world of corporate America at one and the same time, indicating a relatively unusual situation whereby this new idiom appears to successfully fill a lexical gap. Its productivity can also be compared to the more restricted use of other successful newcomers, such as *the Iron Curtain*, which is still primarily limited to its original, Churchillian sense.

This paper will thus examine the twenty-year history of *the glass ceiling*, as well as the extent to which it has spread, both in terms of its variations, how frequently it is used, and for/by which social groups. Has it basically remained within its prototypical gender-oriented meaning, or has it developed further stable senses?

**KEYWORDS:** idioms, variation, glass ceiling, idiom-breaking

## Cognitive Observations on German Metaphors Containing *Head* as a Constituent

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Lexemes denoting parts of the body (so-called somatisms) appear frequently in German idioms (see Heringer 2004). However, there is not much research scrutinizing the semantic potential of the body part *head* [*Kopf*] (see Lakoff 1987, Siahaan 2008). What does the term *head* designate in idiomatic somatisms? Which cognitive mechanisms are involved? By analysing examples of somatisms containing the body-part *head*, answers to these questions will be provided. In the present study, a great number of the figurative expression with *head* can be labeled as metaphors. In addition, *head* can stand for the person and focus on aspects of the individual.

Moreover, we will shed some light on a set of bahuvrihi compounds which all contain *head* as a constituent. Bahuvrihi compounds (often also called exocentric compounds) are those that involve a figurative reading – their meaning often cannot be transparently guessed from the constituent parts. For instance, *Feuerkopf* ‘fire’ + ‘head’ denotes a person who often loses his/her temper. Affective bahuvrihi compounds appear to be a productive category in German, especially in regard to the examples analysed. Behind these sets of words there is a common thought pattern, i.e a metaphor that links the words together. Affective bahuvrihi compounds found in the dictionaries are also part of the lexicon.

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**KEYWORDS:** idiomatic somatisms, metaphors, bahuvrihi compounds

## Metaphorical Expression Through the Use of Space in ASL Personal Narratives

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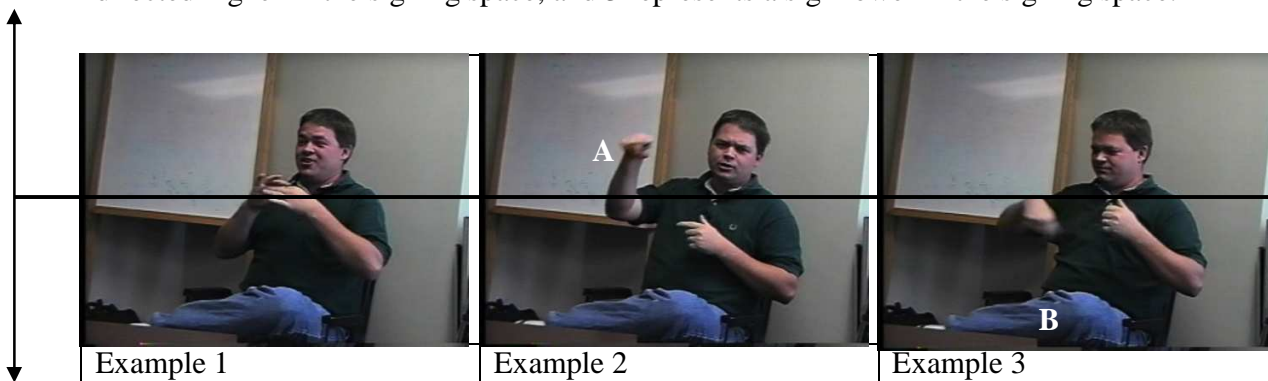
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In recent years there has been an increased interest in how metaphors manifest themselves in American Sign Language (ASL). Research to date has focused primarily on how ASL lexical items are motivated by various metaphors (Frishberg and Gough, 1973; Boyes-Braem, 1981, Gee and Kegl, 1982; Wilbur 1987, Taub, 2000). For instance, Taub (2000) demonstrated that ASL links iconicity with metaphors to allow signers to express both abstract and concrete concepts via the visual mode. The question I propose to address is whether or not metaphors also serve to structure aspects of ASL at the discourse level.

The data under consideration is from 12 personal experience narratives. Analysis of these videotaped signed narratives indicates that in ASL, metaphors affect the signers' use of the space which is available to signed languages in their articulation. This presentation argues that the use of signing space is an example of what Lakoff and Johnson (1980) describe as metaphors giving meaning to the form of a language. It appears that spatial metaphors such as "power is up" are applied to ASL sentences embedded within an ongoing conversation. The result is that signs are articulated not at the neutral, referential loci, but in signing spaces that reflect the meaning of the metaphor. For instance, a signer may initiate a directional verb above the signer's head when this verb denotes the action of someone in power. This illustrates the mental conceptualization of vertical elevation being linked experientially with power. It also provides evidence that the same primary metaphors that shape the spoken language of English also shape the signed language of ASL.

In cognitive grammar, meaning is equated with conceptualization. There is nothing that requires a signer to direct signs up or down along an imagined vertical scale. Examples 1, 2 and 3 illustrate how signs are directed in space. 1 represents a neutral location, 2 represents a sign directed higher in the signing space, and 3 represents a sign lower in the signing space.



These examples are taken from a narrative in which freshmen college students are disagreeing with a policy that administrators have established. Signs referring to administrators (individuals with perceived power) are generated higher in the signing space (A). Signs referring to students (individuals perceived as having less power) are generated lower in the signing space (B). What does this data suggest as to how the narrator is conceptualizing the given situation? I am suggesting that how the abstract concepts of power are mapped onto the physical signing space allows us to gain insight into how the narrators perceive who has more and who has less power in this given situation.

**KEYWORDS:** American Sign Language, cognitive grammar, narrative analysis

## Novel Metaphors and Learner English

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I here present some of the preliminary results from my doctoral investigation into the “foreign-soundingness” of Norwegian-produced English. The particular focus of my project involves a comparative study of the production of linguistic metaphors in argumentative essays written by advanced Norwegian learners of English with those written by A-level British pupils. I have employed the newly-developed Metaphor Identification Procedure (Pragglejaz Group 2007) to identify all metaphorical expressions in 40,000 words of text. Half of these words are collected in the *Norwegian Corpus of Learner English*, whereas the other half are found in the *Louvain Corpus of Native English Essays*.

My discussion concentrates on the instantiations of novel metaphors found in my data, those linguistic metaphors whose contextual meanings are not lexicalized as entries in standard dictionaries. I present a typology of novel metaphor with examples from my data. Cases range from the occurrence of deliberate metaphor (Steen 2008) to L1 transference (Philip 2005) to problems relating to general lexis, homophones, syntax, attribution, and spelling.

Particular points of discussion concern the following:

- 1) issues of categorization of linguistic metaphors according to degree of conventionality
- 2) the overall frequency of novel metaphor in general
- 3) issues in identifying the potential motivation of novel metaphorical expressions
- 4) the potential advantages of explaining learner language anomalies in terms of metaphor.

Moreover, this study adds a fresh angle to an ongoing debate about the state of English in the Norwegian school system (see e.g. Hellekjær 2007, *Language Education Policy Profile: Norway 2003-2004*, Lehmann 1999, Simensen 2008).

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**KEYWORDS:** novel metaphor, Norwegian English, corpus research



## ***Market Forces: Invisible hand or man-made mechanism?***

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This study concerns the highly ambiguous Finnish economic metaphor *markkinavoimat* ‘market forces’. *Market forces* – among other meaning-creating phenomena – may imply either a biological or a mechanistic world view (see, e.g., Charteris-Black 2004, Goatly 2007). Finnish has borrowed most of its economic terms from other Western languages, mainly English, and seems to employ the same conceptual metaphors as they do.

This paper presents a corpus study consisting of approximately 2,000 tokens of *markkinavoimat*, collected from Finnish newspaper texts of the 1990s in the Finnish Language Bank corpora, which contains around 131 million running words. In other words, the texts are chosen from popular texts that are meant to be read also by non-economists, which makes it possible to find a wider range of metaphors (see also Skorczynska & Deignan 2006). In addition, the much wider and more frequent concept of ‘the market’ (see also Chung 2008), which usually appears in its plural form in Finnish (*markkinat*, ‘market-PL’), is studied in parallel to *markkinavoimat*. The rhetorical functions of different metaphors in these texts are also considered.

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**KEYWORDS:** economic metaphors, market forces, corpus study

## Body part nouns in corpora: A cross-linguistic study

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In Niemi, Mulli, Nenonen, Niemi, Nikolaev and Penttilä (submitted), we compared body-part noun idioms in five languages: English, German, Swedish, Russian and Finnish. We discovered that certain prototypical body-part nouns appear frequently in idioms in all these languages, e.g., ‘hand’, ‘head’, ‘eye’, ‘heart’ (see also Akimoto 1994). However, our analyses also showed that these body-part nouns did not have the same neat frequencies of occurrence even in closely related languages (e.g., German, English, Swedish), as they appeared to have when superficially scrutinized. Neither did a common cultural and cultural-linguistic background seem to necessarily imply a strong similarity in the frequency of body-part nouns. A similar observation has also been made by Deignan and Potter (2004), whose cross-linguistic study on English and Italian metaphors and metonyms suggests that, while universal bodily experience may motivate many figurative expressions, the process will not necessarily result in equivalent expressions in different languages, for various cultural and linguistic reasons.

In the present study, we examine the use of body-part nouns in the five target languages by comparing samples of large corpora. The general trend is that the literal meaning is not necessarily the most frequent meaning of body-part nouns. In addition, we will compare properties of use for the major categories of figurative expressions, i.e., idioms, metaphors and metonyms.

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**KEYWORDS:** body part nouns, idioms, metaphors, corpora

## On the Function of Metaphor in the Poetic Text: Evidence in Modern Greek

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Traditionally, metaphor has been considered to be a figure of speech that plays a rhetorical and ornamental role restricted almost exclusively to literature and creative language in general. However, in recent years it has been claimed that metaphor serves as a conceptual tool in cognition rather than as a trope in literature. Given the ubiquity of metaphors in everyday speech, it has been argued that metaphors play a conceptual role in that they conceptualize abstract concepts, such as emotion, ideas, time etc., in terms of concrete domains of human experience (see Lakoff & Johnson 1980, 1999, Lakoff 1993). Under the light of this insight, an intriguing question is raised concerning figurative creativity, i.e. metaphors attested in literature and especially in poetry (see Lakoff & Turner 1989). The present study will seek to show that poetic texts are metaphorically biased, in that poetic metaphor is not only expected but also indispensable, rather than being restricted to the function of a superfluous rhetorical feature of discourse. In particular, I wish to show that metaphor in poetry, contrary to what has been generally assumed, is a multifunctional tool that functions simultaneously on the conceptual, the pragmatic and the discursive level. These functions are independent but also they interact with each other, forming an overactive semantic network. Furthermore, poetic metaphors, like conventional ones, seem to make use of some common experiential stimuli, but in more original and creative ways. As a thematic criterion in the selection of metaphors for this study, it is TIME that has been preferred, given that it is a purely abstract concept that possesses a central position in poetry worldwide. The research is based on an original corpus of poems that were collected from online anthologies of Modern Greek poetry. On this basis, the culture-specific conceptualization of time in Modern Greek will also be discussed. The corpus consists of approximately 15,000 words and involves poems that contain at least one metaphor of time, whether conventional or novel. Given the results of the present study, a promising perspective to the study of metaphoricity is expected to emerge.

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**KEYWORDS:** poetic metaphor, functions, time, Modern Greek

## Split of the Source Domain in Structural Conceptual Metaphor

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This study, done from the standpoint of conceptual metaphor theory (Lakoff & Johnson 1980, Lakoff & Turner 1989 among others), focuses on the **scope of metaphor**, understood as applying one and the same source domain/concept to various target domains/concepts (Kövecses 1995). The research considers cross-mapping of source and target domains, each of which is populated with particular entities. It is argued that mapping of the source domain upon the entities of the target domain may result in the emergence of *several* conceptual metaphors, where a set of target entities is assigned different metaphorical meanings. This observation is exemplified with the structural conceptual metaphor **MARKETING IS WAR**, where one domain (MARKETING) is metaphorically structured in terms of another domain (WAR). The data, 150 metaphorical expressions, have been obtained from professional texts on marketing.

The **MARKETING** target domain includes such major entities as *Company, Product, Consumer, Needs, Market, Strategy, Research, Advertising, Distribution (Sales), Price, and Competition*. Mapping of the **WAR** source domain upon them yields three conceptual metaphors:

- **MARKETING IS CONQUERING TERRITORY**, where *Market* is the conquered territory, *Company* is the conqueror, and *Product, Distribution, and Strategy* are the allies of the conqueror.  
E.g. *company attacks the market niche, company captures the market, company becomes entrenched on the market, well-entrenched company, [company] entrenches the product, product grabs the market share, chain/network (distribution) gains a foothold in the market, rip-off strategy*.
- **MARKETING IS THE USE OF WEAPONS**, where *Market* is the conquered territory, *Company* is the conqueror who shoots, and *Product, Price, and Strategy* are weapons shooting at the target – *Market, Consumer and Needs*.  
E.g. *company targets the product to the market, pull promotional strategy is directed at end users, trigger price, company targets the consumer, target needs*.
- **COMPETITIVE MARKETING IS A BATTLE**, where *Market and Distribution* are the territory for which the parties fight, *Companies* are the fighting parties, *Competition* is actions of war, and *Product, Price, and Strategy* are the allies/weapons of the fighting parties.  
E.g. *companies struggle for the market, companies struggle over power in the channel (distribution), product fights, price is a weapon, price war, takeover marketing (strategy), cut-throat competition*.

The MARKETING target domain has a wide range of source domains, with WAR being only one of them. The manifestation of a structural conceptual metaphor with multiple expressions tends to regularly trigger splits in the source domain.

**KEYWORDS:** conceptual metaphor theory, scope of metaphor, source domain, target domain, cross-mapping, structural conceptual metaphor MARKETING IS WAR, split of the source domain, metaphorical expression

## The Role of Metaphors in Political PR

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This presentation investigates from a cognitive point of view the nature of metaphorical expressions and their role in political PR. More specifically, this talk will view how certain expressions function in a political context.

The major focus will be an attempt to prove that there are metaphorical expressions which are skillfully used by politicians and that their selection is not random but is part of a well-planned strategy. The analysis will begin with the introduction of the idea of conceptual metaphors (Lakoff and Johnson 2003, Croft and Cruse 2005) and their roles in the analysis of metaphorical expressions. However, the aim of the discussion will be to prove that not only is political speech metaphorical but it also uses metaphors as a useful means of persuasion and manipulation. The study will be based on selected metaphors found in Barack Obama's inaugural speech, John F. Kennedy's inaugural speech and Lech Walesa's speech delivered to the American Congress.

The main conclusion from the study is that in their meaning and understanding, certain conceptual metaphors function effectively in the political discourse. When skillfully combined, they help in creating an image of an ideal politician who uses particular means of persuasion and whose language preserves its distinctiveness.

**KEYWORDS:** conceptual metaphor, Lakoff and Johnson, Croft and Cruse, political PR, persuasion, manipulation

## Economic Crises in Metaphor

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Metaphor has been applied to subjects ranging from business discourse (Koller 2004) to political organisations (Musolff 2004) to reconciliation practices (Cameron 2007) in an attempt to shed new light on old topics. It has become increasingly important in the analysis of social reality, revealing discursive and cognitive patterns language users rely on to come to terms with the outside world. Importantly, it is insightful not only in showing what figurative language dominates the discourse, but also in uncovering attitudes (Musolff 2004), ideology (Goatly 2007) or cultural differences (Koller 2004).

This presentation is driven by such an approach to the role of metaphor in communication and inspired by research methodology developed by Pragglejazz (2007). Its aim is to present the results of a corpus-based study of metaphorical language used to describe two economic crises (1973, 2008), as reported in Polish and British newspapers. Since metaphors are said to be emotionally charged (Goatly 1997), they seem remarkably fit to reflect the dynamics of economic turbulences, which are frequently rooted as much in reality as they are in psychology. On top of that, with economy being a highly elusive concept, its processes practically invite figurative description, as they need to rely on what is concrete to explain abstract ideas. This presentation seeks to test to what extent the media fall back on metaphor in their presentation of economic crises. By referring to two linguistic samples (Polish, English), a degree of cross-cultural analysis will be introduced, as well as analysis focused on change in time and circumstance (1973, 2008). The latter seems extremely productive in view of the fact that in 1973, the period of communism in Eastern Europe, the Polish press was highly ideological.

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**KEYWORDS:** discourse analysis, metaphor in the press, discourse metaphors, metaphor and economy

## From Archetype to Metaphorical Linguistic Meaning

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This paper focuses on the problem of transforming archetypal images into linguistic meaning via metaphors. It is impossible to observe various processes directly. They can only be judged indirectly by studying how information is transformed into language meaning. Our perception is based on subconsciousness and consciousness. What a human being is conscious of and can express in linguistic units constitutes only a part. A great number of hidden images that fill every human subconsciousness exist in contracted form. Psychologists understand them as archetypes – innate images without form and content. They appear in the form of ideas and images and become conscious if we assume that archetype symbolism has a metaphorical character. Conceptual metaphor structures the human conscious and provides associative processes; therefore, archetypes acquire contours by developing via metaphors in linguistic meanings. From this perspective archetype itself can be reflected in metaphor referent and archetype symbols that describe this referent – in metaphor correlates.

With respect to archetype implication, the activation is affected by a wide spectrum of emotions and archetypal referent concepts turn into the meaning of linguistic units, specifically phraseological units. The analyzed data are represented by 503 phraseological units abstracted from the novels by Somerset Maugham, for example, the archetype SPIRIT implies referent the concepts of WISDOM, TRUTH. This can be traced in the following proverbs: *You must lie on the bed that you have made; you must eat humble pie; perhaps it is the wisdom of life to tread in your father's footsteps.*

The core in conveying the emotional condition that is ANGER is the correlate concepts AIR and FLAME: *Fred would fly into a passion and there'd be quarrels.*

The correlates FLAME and WATER are represented in the following example: *he looked as though the tropical suns had washed the colour out of him.* The correlate concept SUN is the symbol of energy, thus LIFE, whereas the correlate concept WATER shows a negative connotation via the meaning of the verb *wash*. Such combination of contrasts characterizes the condition of being both emotionally and physically exhausted.

It becomes possible to determine the intuitive emotive background of a literary text, its emotional dominant, by considering the correlation of archetypal images with the source of metaphorical images in the meaning of phraseological units and the emotions of human experience.

**KEYWORDS:** archetype, archetypal image, metaphor referent, metaphor correlate, phraseological unit



## Metaphor in Discourse: A corpus-linguistic analysis

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Which linguistic forms related to metaphor are used for which purposes in which contexts of communication? A large-scale research program at VU University Amsterdam has collected and analyzed data from a sample from the British National Corpus that was specially designed for answering this question. Almost 200,000 items were tagged for their relation to metaphor by four analysts. These data were then subjected to statistical analysis, of which the first, global findings will be reported in this paper.

The paper first sets up the theoretical framework of the project, which is based on a combination of cognitive-linguistic theories of metaphor and their connection with discourse-analytical approaches to communication (Steen, 2007). It then briefly presents the protocol and method of analysis and their reliability. The basis of this method is MIP, the metaphor identification procedure developed by the Pragglejaz Group (2007).

Next the distribution of metaphor divided by word class is discussed for four registers in English. For word class a distinction is made between the major word categories tagged in the BNC of adjectives, adverbs, conjunctions, determiners, nouns, prepositions, verbs, and the rest. For register a distinction is made between academic discourse, conversations, fiction, and journalism. The distribution of metaphor will be analyzed against the background of the relation between these registers and the word classes (cf. Biber 1988). Concluding remarks will finally be offered on which of these uses of metaphor can be qualified as typical of these registers, and what to do with the other findings.

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**KEYWORDS:** metaphor, word class, register, corpus linguistics

## **Metaphoricity of a Discourse: Derridean preliminaries to the question concerning the essence of language**

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When Derrida speaks about the absence of transcendental *signifié*, he treats this fundamental absence as irreducible in reference to the *a priori* genesis of sense – temporally conditioned and thus devoid of primary presence. The very split between being and sense, facticity with essence, this dialectization of being and sense makes the world always the sense of the world and sense – the world of sense. Moreover, all communication or, more broadly – discourse – means a specific transmission (*metapherein*) and delayed return to the source of sense.

The question to be asked here is the question concerning discourse as both an existential and a semantic gesture (which aims at reduction of ontological and semantic distance): an act of signification taking on the form of deferral and difference. The very moment of signification – incomplete and characterized by incommensurability of the spaces of discourse present within every semiotic act – is always defined through a surplus of meaning.

Hence the problem of discursiveness of every semiotic act means a problem of referentiality as a potential reflection of a certain *form*.

**KEYWORDS:** referentiality, form, semiosis (deferral/difference)

## Poetic Metaphor and Everyday Metaphor: A corpus-based contrastive study of metaphors of SADNESS in poetry and non-literary discourse

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Conceptual Metaphor Theory holds that metaphor is a ubiquitous phenomenon that frequently manifests itself in ordinary discourse rather than a rhetorical device characteristic of literary language. This makes the similarities and differences between poetic metaphors and everyday metaphors an interesting issue. Lakoff and Turner (1989) have claimed that poetic metaphors are based on everyday metaphors and what distinguishes the two is that the former combine and elaborate the latter in ways that go beyond the ordinary. A number of studies have lent support to this claim by illustrating how the meaning of a poem depends essentially on conceptual metaphors that pervade non-literary language and how poetic metaphors elaborate everyday metaphors creatively to achieve their “poeticity” (see, for instance, Deane 1995; Freeman 1995, 2002; Yu 2003). However, these studies have not answered the question of whether poems generally exploit the same range of conceptual metaphors to depict a particular target domain topic as the range that is commonly used to conceptualize it. The question is worth investigating not only because it can shed new light on the relation between poetic and everyday metaphors, but also because it can provide a basis for the assessment of Kövecses’ (2005: 95–97) largely untested hypothesis that style is a major dimension along which conceptual metaphors vary. In this paper we will address the question via a contrastive study of SADNESS metaphors in poetry and non-literary discourse. The specific research questions are the following:

1. Which sets of conceptual metaphors of SADNESS are utilized in poetry and non-literary discourse?
2. Are there any qualitatively or quantitatively significant differences between SADNESS metaphors in poetry and those in non-literary discourse?
3. What are the implications of the findings for Conceptual Metaphor Theory?

*Literature Online* will be used to retrieve *sadness* expressions in poetry, while the non-literary data will be drawn from the British National Corpus. Metaphors will be identified using the metaphor identification procedure proposed in Ding, Noël and Wolf (forthcoming).

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**KEYWORDS:** poetic metaphor, everyday metaphor, contrastive study