

3rd INTERNATIONAL SYMPOSIUM on Figurative Thought and Language

April 26-28, 2017

Faculty of Humanities and Social Sciences
University of Osijek

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ONAL SYMPOSIUM Thought and Language

The three-day symposium aims to continue as a forum for the discussion of links between figurative thought and language started at previous events in Thessaloniki (2014) and Pavia (2015). Cognitive linguistics was at the time of its inception all about conceptual

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Book of abstracts

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ABSTRACTS

Plenary talks and the round table

Fri / 11.25 / 60

MetaNet.HR Croatian Metaphor Repository

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The *Croatian Metaphor Repository* project, which follows the methodology of the *MetaNet: A Multilingual Metaphor Repository* project (UC Berkeley and International Computer Science Institute; Dodge, Hong, and Stickles 2015), combines a theory-driven introspective top-down approach that analyzes the system of conceptual metaphors in the Croatian language with a bottom-up corpus based approach that analyzes how metaphors are used in discourse.

The project involves linguistic, computational and psychological tasks. Linguistic tasks include theoretical research of conceptual metaphor, metonymy, semantic frames, image schemas, and cognitive primitives in the Croatian language, and the results of research are presented in a database. The Neural Theory of Language and Thought and the Neural Theory of Metaphor (Feldman 2006, Lakoff 2008) serve as the theoretical background for the linguistic analysis of conceptual metaphors. Computational linguistic tasks involve research on metaphor in natural language processing and artificial intelligence work, involving the development of tools for semi-automatic metaphor detection and the semi-automatic extraction of linguistic metaphors. Psychological experiments are performed to further explain the nature of the links between concept meaning and perception as manifested through primary metaphors.

The main result of the project is a figurative language database – MetaNet.HR (<http://ihjj.hr/metafore/>). It lists conceptual metaphors and metonymies decomposed into source-target relations among cognitive primitives, image schemas, and semantic frames, which are further decomposed into semantic roles. The project consults FrameNet (<https://framenet.icsi.berkeley.edu/fndrupal/>) to define semantic roles and WordNet (<https://wordnet.princeton.edu/>) to identify hierarchical relations among frames. In addition to this, the creation of each frame includes the entry of lexical units that belong to it.

Frames and lexical units are stored in a Triplestore database in N3/Turtle format, which enables data to be directly included into ontologies, while also enabling linked data to be stored and accessed via cloud computing. The programming functions enabled over the CMR LOD (linked open data) triplets include the searching of a Virtuoso LOD database, the retrieving of attributes of metaphors and frames, the retrieving of attributes of frame and metaphor hierarchies, and the downloading of the database of triplets. The Virtuoso database with LOD information (subject, object, predicate) is generated from a MySQL database. The Virtuoso server with LOD information connects all the tables and their connections, which may or may not be visible to users. Search requests are carried out on an information graph whose nodes can be connected to data from different tables of the MySQL database. Searches of this kind of information are executed with SparQL programming.

(Cognitive) linguistic project tasks (top-down approach) follow the methodology of the American MetaNet project. The procedure involves the creation of lists of conceptual metaphors, linguistic metaphors, image schemas, cognitive primitives, and frames. Metaphors are divided into families / themes (Event Structure, Emotions, Mind, Morality, Time, Economics, Governance, Well-Being, etc.). For each metaphor, we indicate its *family*, *type* (primary, complex and entailed metaphors), *level* (general, specific), *source frame*, *target frame*, *mapping*, and *relation to other metaphors* (both a source and target subcase of; a source subcase of; a target subcase of; a mapping within, etc.).

Linguistic tasks within bottom-up approach include the detection of the most common linguistic metaphors in the Croatian Language. The linguistic metaphor identification procedure involves:

- 1) Choosing the main target concept (the list of main target concepts is defined by project goals);
- 2) Deciding on related concepts by analyzing relevant Word Sketches (Kilgarriff et al. 2014) extracted from the hrWaC14 Croatian corpus (Ljubešić and Klubička 2014) and creating a list of target words;
- 3) Analyzing at least the first 300 of the most frequent collocations and the first 300 concordances of the given target words;

- 4) Extracting metaphorical collocations using the MIPVU procedure (Steen G.J., Dorst, A.G., Herrmann J.B., Kaal, A., Krennmayr T., Pasma T. 2010);
- 5) Adding linguistic examples to corresponding conceptual metaphors in the database.

MetaNet.HR is therefore not merely a list of conceptual metaphors with linguistic examples – it is also a lexical, semantic, and conceptual repository, as well as an ontology of concepts. As such, it may serve as a prerequisite for the automatic extraction (and even interpretation) of figurative language, which is an important AI task.

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Literal and metaphoric/metonymic FORCE schemas in animation films

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A key claim of Conceptual Metaphor Theory (CMT) is “the centrality of embodiment as *the* mechanism of meaningfulness” (Lakoff 2014: 12, emphasis in original). Conceptual metaphors draw on source domains consisting of image schemas that fundamentally depend on the body’s ways of negotiating the world. Image schemas are patterns of bodily engagement, feeling, experience, and action. It is precisely because they are not reducible to propositions that image schemas help theorize how we understand a broad range of multimodal and non-linguistic discourses. In turn, studying non-verbal and multimodal instantiations of image schemas will alert us to dimensions of such schemas that may not be so prominently present – or even absent – in language.

Forces play a central role in physical events and actions, and thus in movement. Moving towards a place is an essential bodily action undertaken to achieve goals. Unsurprisingly, therefore, force schemas play an important role in the source domain of the LONG-TERM PURPOSEFUL ACTIVITY IS SELF-PROPELLED MOTION TOWARD A DESTINATION (or: JOURNEY) metaphor. This metaphor dominates both verbal communication (e.g., Katz and Taylor 2008; Ritchie 2008) and visual and multimodal communication (e.g., Forceville 2006, 2011, 2013, 2016; Forceville & Jeulink 2011; Kromhout & Forceville 2013; see figures 1-3). But inasmuch as PURPOSEFUL ACTIVITY is an essential characteristic of human life (indeed of *all* animate life), it is important to be aware of other possible source domains that are used to structure this target domain, as this shows how CMT can further contribute to understanding the “deep structures” of cognition. Alternative source domains are STRUGGLING /FIGHTING/CONTESTING (cf. ARGUMENT IS WAR, Lakoff & Johnson 1980) and MAKING SOMETHING (cf. THEORIES ARE BUILDINGS, Grady 1997).



Figure 1. Still from *Les Glaneurs et la Glaneuse* (Agnes Varda, France 2000), discussed in Forceville 2011.

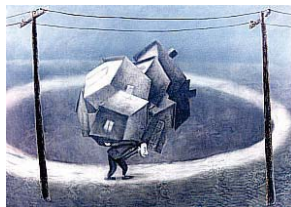


Figure 2. Still from *The Village of Idiots* (Eugene Fedorenko & Rose Newlove, Canada 1999), discussed in Forceville 2013.



Figure 3. Still from *Droga/The Road* (Miroslaw Kijowicz, Poland 1971), discussed in Forceville 2016.

To demonstrate how image schemas play a role in non-verbal and multimodal discourse, I will examine FORCE schemas in two or three short animation films. This is an excellent way to study these schemas “in action,” and thus take seriously Mark Johnson’s warning that an exclusive focus on the *structural* dimensions of image schemas may prevent scholars from “captur[ing] fully the qualities that are the flesh and blood of our experience” (Johnson 2005: 28).

The goals of this talk are to demonstrate (1) how narrative animation films crucially depend on the various *literal* uses of FORCE schemas; (2) how the medium of animation can draw on FORCE schemas to present metaphors and metonyms; (3) that meaning-making requires complementing embodied cognition with many aspects of cultural knowledge (e.g., Gibbs 2012; Ibarretxe-Antuñano 2013); (4) that a better understanding of image schemas, and of “embodied cognition” more generally, can much benefit from researching the multimodal discourse genre of animation film.

**Metaphor wars:
Conceptual metaphor in human life**

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The idea that there are enduring metaphors in thought, or conceptual metaphors, has brought a dramatic revolution in the multidisciplinary world of metaphor studies. Cognitive linguistic research, in particular, has been enormously successful in uncovering the vast ways in which conceptual metaphors shape thought, reasoning, metaphorical language use, and many kinds of expressive actions. But “conceptual metaphor theory” has been widely criticized by many over the past 35 years, both from scholars working within and outside of metaphor research. These criticisms have created a long “war over metaphor” that continues to be waged within metaphor and broader scholarly communities. My talk will describe the “metaphor wars” and offer my own assessments of where the conflicts now stand. I will also offer my present views on what is a conceptual metaphor, how conceptual metaphors provide major constraints on human experience, and why conceptual metaphor theory may be one of the most important advances in the history of cognitive science.

The relationship between conceptual metaphor and conceptual integration

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In the paper, I discuss the relationship between conceptual metaphor (e.g., Lakoff and Johnson 1980, 1990) and conceptual integration, or blending (e.g., Fauconnier and Turner 2002, 2008). In particular, three issues are addressed: the claim (1) that conceptual metaphors are just “pairwise bindings,” (2) that conceptual integration is a “more basic,” “deeper” cognitive process than metaphor, and (3) that conceptual integration has a great deal more cognitive “complexity” than conceptual metaphor. As regards the first issue, I suggest that “pairwise bindings” are just as important for blends as they are for metaphor. This is because the pairwise bindings represent conceptual compatibilities between two domains, as studied by CMT, and these compatibilities are necessary for establishing the conceptual incompatibilities between the domains, as studied by CIT. As regards the second issue, given the conception of the conceptual metaphor as a multi-level schematicity hierarchy of image schemas, domains, frames, and mental spaces (Kövecses, to appear), we can argue both ways. We can either suggest that the dynamic integration network models at the mental spaces level underlie “surface” phenomena, such as metaphor (but see, Kövecses 2015), or that the permanent conceptual structures in long term memory that constitute the backbone of metaphor are cognitively more basic.

As regards the third issue, I would propose that the simplicity of the “pairwise bindings” at the image-schematic, domain, and frame levels is probably by design, but it is important to add that there is also a great deal of cognitive complexity in conceptual metaphors that inheres in such schematicity hierarchies. However, the cognitive complexities attaching to CMT and CIT, respectively, are of very different nature, and thus difficult to compare.

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On the role of embodied cognition in the understanding and use of metonymy

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There have been extensive discussions in the literature on the embodied nature of metaphor. There is now abundant support for the idea that our bodies, and the ways in which we interact through those bodies with the world around us, serve as a basis for the way in which we form ideas and communicate these ideas to others. There are numerous studies showing how, in many cases, when people hear metaphorical uses of words, sensory-motor responses are triggered that correspond to those responses that would be triggered when hearing the more literal or 'basic' sense of the metaphors.

In contrast, no such studies have been conducted on metonymy when it stands alone, independent of metaphor. The principal reasons for this are (a) that metonymy does not relate concrete to abstract concepts in such a clear-cut way as metaphor, and (b) that in metonymy the source and target form part of the same domain or closely-related domains, whereas with metaphor, they come from separate domains. Metonymy therefore does not lend itself well to this kind of experimentation. It is therefore somewhat less relevant to ask whether any full-blown 'literal' meaning of the word is activated, and then to compare this with its metonymic sense—the two senses, or uses, are too close together in the first place. With metonymy, there are different questions to be asked when it comes to the role of embodied cognition.

In order to explore the role played by embodied cognition in the processing of metonymy, it is necessary to draw on an extended definition of embodied cognition which incorporates an understanding of the fact that human cognition is not confined to the individual. Under this view, embodied cognition is shaped by one's physical and social environment as well as one's personal and social history. It is thus environmentally, socially and temporally 'distributed' (Rohrer, 2006; Zhang & Patel 2006). The notion of distributed embodied cognition emphasizes the fact that embodied cognition takes place in a world populated by other people and things, and that it changes over time. It has the following three characteristics:

- (i) It is *environmental*, which means that there are strong interactions between internal embodied cognition and the physical environment.
- (ii) It is *social*, which means that cognitive processes are distributed across members of social groups.
- (iii) It is *dynamic and developmental*, which means that current cognitive processes are affected by earlier processes, and change over time.

In this talk, I look at how each of these features of distributed embodied cognition is involved in the processing and production of metonymy. I am not so much interested in the embodied nature of metonymy as a route towards metaphor (as in metaphortonymy), but in metonymy in its own right. Amongst other things, I explore the role played by affordances, perceptual salience, part-whole processing, and cognitive off-loading in the formulation of metonymic meanings. After this, I go on to discuss the dynamic/developmental nature of embodied cognition and explore how this affects the production and comprehension of metonymy. I also discuss ways in which contextual features, such as genre and register, may affect the salience of embodied cognition within metonymy.

To sum up, using authentic examples throughout, I show how metonymy is, to a large extent embodied, but in a different way from metaphor. I also discuss how the social, environmental, dynamic and developmental aspects of embodied cognition play a key role in shaping metonymic meaning. I argue that the relative transparency of the role played by embodied cognition in metonymy creation is influenced by the presence of movement and emotion, with increases in the amount of movement and emotion leading to increases in the transparency of embodied cognition. I also suggest that the transparency of the role played by embodied cognition is affected by features of the genre (communicative purpose, staging and discourse community membership) and the register (field, tenor and mode).

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Figurative language transfer in simultaneous interpreting

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Simultaneous interpreting is a specific subtype of conference interpreting in which the decoding of the message from the source language and encoding it into the target language run simultaneously, or more precisely, there is only a short delay (*décalage*) between the start of the speaker and that of the interpreter. Interpreting is a complex cognitive operation performed in conditions of heavy cognitive load under severe time constraints, which affects processing capacity and requires skilled allocation of resources. Reaction times have to be short, there is not much room for testing out different strategies to find the most adequate correspondent, or for reflection and self-correction. Interpreting is therefore a challenging paradigm to test language processing and transfer.

In this study we focused on figurative language as a factor in creating cognitive overload for interpreters and looked at how interpreting affects figurative saturation of target language speeches. The aim was to examine the rendering of figurative language in the in-service simultaneous interpreting setting, to identify interpreting strategies applied by professional interpreters and to identify problem triggers and coping tactics. The following research questions were used to guide this research:

- What is the average figurative saturation of speeches in the source and target corpus?
- Are there differences in figurative saturation between source and target speeches and how do they reflect on the discourse function of the speeches?
- What are the strategies of interpreting figurative language from English into Croatian identified in the interpreter corpus?
- What general and figurative language-related problem triggers are recorded and reported by interpreters?
- Does directionality affect figurative language transfer and how?
- Which coping tactics are used to overcome the problems of interpreting figurative language?
- What is the level of figurative language recall?
- What practical recommendations can be made to enhance interpreting of figurative language?

To ensure the ecological validity of the results we opted for a holistic rather than isolated approach to studying figurative language transfer. In total, 30 hours of original speeches and their interpretations were recorded at five conferences and analysed for figurative language content. We targeted novel figurative language as well as figurative phraseology including idioms, proverbs, sayings, quotations, binomials and routine formulae. We monitored the rendering of novel figurative language and the rendering of figurative language units from English into Croatian and classified the solutions per strategy used. Following the conference, during feedback and follow-up interviews with interpreters we recorded the level of recall of figurative language that occurred in the source language speeches, as well as interpreter recall of their own solution. Furthermore, we also discussed the problem triggers and perceived causes of cognitive overload, solutions chosen by interpreters and the coping tactics they applied.

The results show that novel figurative language does not pose such a great challenge or cause considerable cognitive overload for interpreters, as in most cases they opt for a direct interpretation of the source language expression, albeit with varying result and occasional loss of intended meaning. Figurative phraseology, however, poses a much greater problem as direct translation does not necessarily produce equivalents that are comprehensible in the target language. Perhaps the most striking finding resulting from the study is that there is a significant loss of figurativeness, as high as 29 percent, which causes an imbalance of source speech and target speech registers, and affects overall quality of interpretation. Even though the high proportion of paraphrasing figurative language does not affect accuracy of the interpretation, it does have a negative effect on fidelity. This particularly refers to the loss of metonymy-based figurative language. Furthermore, there is a high level of figurative language recall for both source and target speeches, which indicates that there is less automation in interpreting figurative language and that it requires special attention and mobilizes more cognitive effort during the interpreting process. The rate of recall is found to be higher for figurative phraseology than for novel figurative language. Directionality also affects the choice of strategy, with L1 to L2 yielding more figurative loss.

There is clearly a need for a better figurative awareness and competence of interpreters focusing on figurative language recognition, processing and automated production of equivalents in the target language speech. Interpreters should opt for strategies which preserve figurativeness over those that disrupt the figurative pH value of target speeches. They can also rely on the conceptual mechanisms on which figurative phraseology rest to access appropriate figurative counterparts in the target language, try to avoid the loss of metonymy-based idioms, avoid directionality-related losses of figurativeness, and if loss of figurativeness is unavoidable, apply compensation strategies elsewhere in interpreted discourse to preserve the figurative pH of target speeches.

Illocutionary verbs in Caused-Motion Constructions: Entailed vs. metonymically induced 'motion' interpretations

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The Caused-Motion Construction discussed in this talk typically signifies extralinguistic actions where both the instigator (Agent) of the action and the moved entity (Patient) are human beings:

- (1) a. They laughed the poor guy out of the room. (Goldberg 1995: 152)
b. Mina helped Mel into the room. (Goldberg 2006: 34)

Sentences (1a,b) *entail* actual motion of the human Patient caused by the Agent(s) of the sentence, i.e., in (1a) the person characterized as *the poor guy* leaves the room at the instigation of the subject *they*, and in (1b) *Mel* moves into the room thanks to *Mina's* help.

The Caused-Motion Construction has usually been investigated with verbs that denote non-verbal actions, such as the ones exemplified in (1a,b). But what about motion caused by linguistic actions, in particular, illocutionary acts? Goldberg (1995: 152) provides the following example, which, in terms of its entailment of movement, functions analogously to (1a,b):

- (2) Mary urged Bill into the house.

Restricting ourselves to two *subtypes* of the construction that denote possible motion *out of* or *into* a region or container (as in (1a,b) above), our aim is to show that there exist *constraints* on (i) the type of illocutionary verb compatible with the Caused-Motion Construction and (ii) the strength of the implication of motion associated with those illocutionary verbs that are allowed in this construction. As with non-linguistic verbs, there are two basic possibilities regarding the type of inference that Caused-Motion Constructions with illocutionary verbs invite: semantic *entailment* or a weaker, i.e. cancelable, *metonymically* motivated implicature of motion (including motion in a figurative sense).

Relying on the well-known taxonomy of illocutionary types proposed by Searle (1976), we checked the *Corpus of Contemporary American English* (COCA) for each illocutionary type in order to identify illocutionary verbs fitting into the verb slot of the Caused-Motion Construction. The overall picture emerging at this stage of our research is the following:

1. *Assertive* and *commissive* illocutionary verbs are generally not possible in the Caused-Motion Construction, with the exception of *argue out/into*, which has a strong perlocutionary effect on the hearer.
2. Some *directive* illocutionary verbs with an impositive force allow the construction, e.g. *order out of* or *urge into*. However, motion is not necessarily entailed, but possibly only metonymically induced. Directive verbs with a relatively weak impositive force, such as consultatives like *recommend*, are not compatible with the construction.
3. *Expressive* and *declarative* illocutionary verbs do not seem to occur in the Caused-Motion Construction.

Co-occurrence restrictions regarding illocutionary verbs in the Caused-Motion construction may be partially influenced by a folk model that views illocutionary acts not as "real" actions, but as "mere talk" (Panther 2016). Given this folk model, for which there exists empirical evidence (see COCA), it is not surprising that illocutionary verbs are relatively resistant to this construction and that the best-suited candidates for it are directive verbs with a high degree of imposition, which are consequently associated with a strong implicature of actually occurring motion.

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Let's figure them in as we figure them out: towards a unified account of figures of thought

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One of the pending tasks in Cognitive Linguistics (CL) is the study of figurative uses of language other than metaphor and metonymy. There is some work by psycholinguists (e.g. Gibbs & Colston 2012), and artificial intelligence scholars (e.g. Veale 2012), which is largely compatible with central assumptions in CL as to the embodied nature of thought and the pervasiveness of figurative language in ordinary language use. However, it is still necessary to define in CL terms the nature of the various figures of thought, including the way they relate to one another and interact. Some initial insights are found in Ruiz de Mendoza & Galera (2014), where figures of thought are argued to result from the joint activity of various combinations of cognitive operations on different kinds of cognitive models (see also Ruiz de Mendoza & Peña 2005). For example, metonymy can be treated as the result of combining *substitution* with *domain expansion* (e.g. *hand* for 'worker' in *hire a hand*) or *domain reduction* (e.g. *bottle* for its contents in *He drank the whole bottle*). But substitution is also active in referential uses of metaphor (e.g. *rat* for "traitor" in *There goes the rat that betrayed me!*) and euphemism (e.g. *big-boned* for "fat"). Other operations relate to metaphor (*correlation* and *comparison*), hyperbole (*strengthening*), understatement (*mitigation*), irony (*echoing* and *contrast*), and paradox and oxymoron (which combines *frame shifting* with a *contrast* operation). However, the picture provided by this account is still fragmentary. More figures of thought need to be studied and related to one another. Consider hypallage (or transferred epithet), as in *This is a sad novel*. This figure exploits high-level metonymic thinking. Novels cannot be literally sad, like people, but they arouse feelings of sadness in the prospective reader. There is some underlying cause that brings about a given effect. However, the speaker names the effect (in this case the feeling of sadness) to refer to the cause as a manifestation of the high-level metonymy EFFECT FOR CAUSE. Other figures related to metonymy include synecdoche, anthimeria, anthonomasia, paragon, kenning, and merism. Or consider zoomorphism. This figure hinges on a resemblance cognitive operation. *John is a pig* is an example of zoomorphism based on the close affinity between a pig's observed behavior (i.e. eating a lot in a disorderly manner and being surrounded by filth) and some kinds of human behavior in which people either devour food or are unpleasant and/or dirty. On a further level of delicacy, in some of its uses, the "pig" metaphor can also designate someone's immoral behavior. This meaning implication can be accounted for in terms of metaphorical amalgams, i.e. the incorporation of one metaphor into another as constrained by a licensing factor. In this case, IMMORALITY IS FILTHINESS is integrated into PEOPLE ARE ANIMALS. The licensing factor is the EFFECT FOR CAUSE high-level mapping, which allows us to equate unrelated causes that have similar effects: a person's immorality can be found to be as revolting as a pig's stench and filthiness. Other metaphor-like figures include simile, allegory, analogy, proverbs, synesthesia, hipocatastasis, and personification. Hyperbole relates to figures like over- and understatement, auxesis, meiosis, and litotes in terms of strengthening and mitigation operations on scalar concepts. As for irony, we have related figures like antiphrasis or apophasis, prolepsis, parody, sarcasm, and satire. For instance, sarcasm is built upon echoing and contrast, like irony. However, underlying sarcasm there is a stronger degree of speaker's negative bias (interpreted as mockery or contempt) against the addressee's misinterpretation of an observable situation. In the sentence *What an excellent singer Jane turned out to be!*, if Jane is noticeably an awful singer, the speaker is echoing someone's thought that Jane is an excellent singer, which clashes with reality. By being sarcastic, the speaker contemptuously emphasizes his negative attitude towards someone's original assertion. Other figures of thought based on echoing are aphorism, mimesis, and onomatopoeia. The examination of a broad range of figures of thought reveals that an account in terms of cognitive operations working on cognitive models helps to produce a unified account of figurative language use.

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Figurative thought and language

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Figurative language and figurative (inter)action: The category of Irony (A. Athanasiadou)

Verbal irony is a global term for a whole category sharing commonalities and differences with a variety of figurative instances like sarcasm, satire, parody, pastiche. It combines with hyperbole or understatement and is expressed with a variety of constructions like rhetorical questions, tag questions, adjectival phrases,... It can be a rhetorical device, a method, a mechanism, a strategy.

Due to the multi-facetedness of the figure, theories of irony like pretense and echoic mention capture distinct aspects of it.

Some cases of irony that could be explored or developed are:

(1) Irony needs to be delineated so as not to be employed as a cover term for a wide range of functions.

(2) Irony is one of the most important resources at speakers' disposal. It allows speakers to creatively escape from the norm. The intensity and the extent irony acquires make it a figure especially successful for a host of communicative goals gradually ranging from making fun, teasing, criticizing, ridiculing to the use of gestures and facial expressions and ultimately to political propaganda.

Metonymy (G. Radden)

There is no doubt that, in figurative language and thought, metaphor is first and metonymy is second. Impressive work on metonymy has been done in Cognitive Linguistics and at this conference. Here are three more areas of metonymy that are waiting to be explored:

- (1) *Hearer's perspective*: We have mainly focused on metonymy from the hearer's perspective of comprehension. The speaker's cognitive processes of producing metonyms have not yet been addressed.
- (2) *Conceptual metonymy*: We have mainly deduced the conceptual nature of metonymy from its occurrences in language. Can the conceptual level of metonymy be detached from its linguistic or cultural level of expression?
- (3) *Constraints*: Metonymy is a poorly defined category and its range of application is elusive. Can the notion of metonymy be constrained in such a way that it does not become vacuous.

Metonymy and Illocutionary Indirectness (A. Baicchi)

Meaning is a mental phenomenon that is constructed in the mind of the language users and does not reside in linguistic units (Radden *et al.*, 2007: 1). Meaning construction can be thus equated to a process of abduction, which enables the interlocutors to advance informed guesses about what utterances mean. With the focus placed on indirect speech acts, some issues related to their metonymic grounding can be addressed, such as:

- (1) Are conceptual metonymies natural inference schemas that interlocutors employ to interpret utterance meanings?
- (2) Does metonymy motivate the illocutionary force of indirect speech acts?
- (3) How does metonymy motivate the use of the same syntactic pattern to instantiate different speech acts, and how does it mould the socio-cultural conventions shared in a given speech community?
- (4) Does Slobin's language-specific mode of 'Thinking-for-Speaking' come into the picture of the metonymic grounding of illocutions?
- (5) How does the 'Thinking-for-Metonymic-Speaking' process enable interlocutors to meet their communicative needs in accordance with the socio-cultural conventions at work in their speech community?

Strategic meaning construal in Arabic and Croatian users of English as L2: The case of PV constructions

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The aim of the study was to explore strategic meaning construal (see Geld 2011, Geld and Maldonado 2011, Geld and Letica Krevelj 2011) in Arabic and Croatian users of English as L2. More particularly, it examines strategies that users of L2 employ in constructing specific meanings of 12 English PV constructions. The strategies were viewed in terms of how their nature and content relates to the role of language-internal factors pertaining to L2 (semantically “light” vs. semantically “heavy” verbs in the PV constructions – e.g. *put*, *take*, and *go* vs. *pull*, *write*, and *cut*, and the degree of informativeness of the particles – *in*, *out*, *up*, and *down*), as well as language-internal factors pertaining to both L1 and L2 (Arabic as a verb-framed language vs. English and Croatian as satellite-framed languages). We also considered language-external factors, number of years of learning L2, knowledge of the world, and contextual elements conducive to developing cognitive learning strategies. Our sample consisted of two groups of participants, English majors from Sultan Qaboos University, Oman (N=24), and their counterparts from the University of Zagreb (N=22), Croatia. The sample’s corpus consisted of 1104 pertaining to 24 VP meanings. The research participants were asked to make sense of the PV constructions by judging what it is in the construction that produces the meaning given (e.g. *take in* = ‘understand’, *pull up* = ‘stop while driving’).

In this study, we hypothesized the following:

- 1) Arabic users of English will employ the same strategies (topological determination, lexical determination, and compositionality) as Croatian users of English.
- 2) The informativeness of the four particles in the composite wholes will differ in the two groups of participants.
- 3) The frequency of topological determination will be higher in the Croatian than in the Arabic group of participants.
- 4) There will be no differences between the groups in terms of which semantic determination prevails in PVs in relation to the nature of the verb (light vs. heavy): topological determination will prevail with PVs containing light verbs, and conversely, lexical determination will prevail with PVs containing heavy verbs.

Preliminary results confirm the first and third hypotheses. Furthermore, they show that *in* and *up* are equally informative for both groups, whereas *out* and *down* are more informative for the Croats. Finally, the fourth hypothesis was also confirmed, however, the Arabic group shows stronger tendency towards lexical determination in construing the meaning of both groups of PV constructions.

Keywords: particle verbs, Croatian, Arabic, strategic meaning construal

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Temporal co-speech gestures: A comparison between spatial and non-spatial temporal expressions

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In this study, we compare the co-speech gestures triggered by a number of English temporal expressions as a means of finding out about English speakers' conceptualisations of time. The temporal expressions examined belong to three different categories. The first category involves temporal expressions that do not employ spatial language (*earlier, later*) and are thus non-metaphoric. The other two consist of spatial temporal metaphors (that is, temporal expressions which include spatial language), which are further subdivided into directional expressions, i.e. spatial expressions which mention explicitly the direction as in *back in those days* or *months ahead*, and non-directional spatial expressions such as *distant past* or *near future*, which include spatial terms *-distant* and *near-* but do not make reference to a specific spatial location. The aim of the study is to determine whether or not there is a difference in co-speech gestures (and thus, a different conceptualization) among these different categories.

Data was obtained through the NewsScape Library, a multimodal corpus which contains more than 10 years' worth of television news and talk shows and allows us to gather high-quality, natural data. We collected a total of 412 temporal co-speech gestures, divided among the three categories (147 for non-spatial, 144 for spatial directional and 122 for spatial non-directional expressions). All the data was qualitatively analysed by two different coders to ensure its attestability.

Our results provide support for previous hypotheses, for instance, the tendency reported in the literature for English speakers to create online timelines on the lateral axis when conceptualising time. This has been found to be the preferred axis, though other axes are also employed in gesture realisation (sagittal and vertical), in a proportion which has been observed to depend on the specific type of temporal category. For example, lateral gestures are more likely to be performed in non-spatial language (73%) rather than directional (60%) or non-directional (64%) language. This is congruent with the linguistic terms used, since items such as *back* or *ahead* are linked to the sagittal axis rather than to the lateral one. However, contrary to expectation, a sagittal gesture is more likely to be triggered by non-directional linguistic items (30%) than by directional ones (19%). We hypothesize that sagittal gestures are more frequent in non-directional metaphors because the speaker needs to establish a clear temporal point by gesturing, since such information is not linguistically indicated.

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The seduction of the image: an attractive way of constructing texts

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In the light of the concept of Cognitive Projections, discussed by Fauconnier (1995; 1997; 2001), Fauconnier and Turner (1994; 2002), Turner (2014), Berger (2012) and Hofstadter and Sander (2013), this paper aims to show the relevance of analogue projection processes, such as metaphor, metonymy and parables, in the construction of written text, and in particular of an argumentative text. This work focuses on the main role of a text introduction and relates it to the effect the images have on this creative process. In this sense, analogy is an important cognitive process that can be used to contextualize the theme and introduce the point of view defended in an argumentative text. It plays an important role as seducing the interlocutor to the text content, creating an emotional environment that catches the interlocutor's attention to what will be discussed throughout the text. Based on studies of Arruda (2007), the use of these processes (metaphor, metonymy and parables) consciously functions as important tools in the introduction of an argumentative text, since they create images with greater visibility and refer to situations with which the interlocutors are familiar. As a secondary school teacher in Brazil, working on "reading" and "writing", I believe that they need these domains not only to go on to a higher education, considering that most selective processes in Brazil requests production of argumentative text, but mainly because they need reasoning skills for their everyday communication. What this paper presents are the results of the analysis of three students' work, having applied the principal theory outlined above into the line classroom setting. In conclusion, it will show how the seduction of the images provides a very attractive and creative way of constructing texts.

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Figurative conceptualizations of *hayâ* 'shame prevention/shame/modesty' in Persian

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Hayâ is part of a larger conceptual network which places restrictions on speech and behavior of Iranians. *Hayâ* may be defined as a feeling which operates to prevent the self from causing and feeling (further) shame through holding back the self and setting up a barrier between the self and what is considered as taboo, offensive, shameful, and unpleasant. This paper investigates the role of bodily, cognitive, social-cultural, and discourse-pragmatic factors in the formation of the cultural model of *hayâ* in Persian by broadening Kövecses's (1990) account of emotion concepts. The analysis of the data collected from the Persian newspaper *Keyhan* indicates that *hayâ* together with a set of other key concepts (*effat* 'chastity', *âberu* 'face/public image', and *gheirat* 'a reaction to the violation of norms and values') form a key cluster and jointly regulate social interactions in Iranian culture. *Hayâ* is shown to be a figuratively constructed emotion concept. Conceptual metaphors are employed to measure the existence and sufficiency of the emotion (HAYA IS A VALUABLE POSSESSED OBJECT, HAYA IS A PHYSICAL LOCATION), to represent the sanctity and vulnerability of *hayâ* (HAYA IS A HOLY GLASS SPACE, HAYA IS A SHOOTING TARGET), and to highlight the protective, segregative, and prohibitive functions of *hayâ* (HAYA IS A BARRIER, HAYA IS A CURTAIN). Moreover, the EMOTIONAL RESPONSE FOR EMOTION metonymy highlights the physiological and expressive responses associated with *hayâ* (blushing, covering the face, lowering the head/gaze, remaining speechless).

This research shows that any investigation into culturally significant emotion concepts should take into account the various elements that shape the structure and functions of these concepts. Adding socio-pragmatic features of emotions to the cognitive analysis contributes to discovering characteristic features and cognitive functions of culturally significant emotions which might not be identified if emotions are merely seen as individual feeling states (Kövecses 1990) or social constructs (Lutz 1988). Furthermore, a detailed metaphor analysis of emotion concepts in context brings Cognitive Linguistics and Cultural Linguistics closer by taking into consideration the objectives of both of the paradigms.

Key words: *Hayâ*, shame, *gheirat* 'reaction to taboo violations', *âberu* 'face/public image', *effat* 'chastity', taboo, emotion concepts, metaphor, metonymy, Iranian culture

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Emerging irony comprehension in Polish-speaking children – does bilingualism make a difference?

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Comprehension of verbal irony is an example of pragmatic competence in understanding figurative language. The knowledge of how it develops may shed new light on the understanding of social and communicative competence that is crucial for one's effective functioning in the society (Nakagawa & Madden 1990). Researchers agree it is a competence that develops late in a child's development (Pexman & Glenwright 2007). One of the ability that seems crucial for irony comprehension is theory of mind (ToM), that is the ability to understand that others may have beliefs, desires and intentions different from one's own, as both theory of mind and irony comprehension require the ability to understand the figurative use of the false description of the reality. (Banasik, 2013; Akimoto et al. 2013). It is claimed that bilingual children have a better developed Theory of Mind than their monolingual peers (Goetz 2003).

The presented study aimed to answer questions about the developmental trajectories of irony comprehension and ascribing function to ironic utterances by preschool children - both monolingual and bilingual. The main question was, when do monolingual Polish-speaking children start to comprehend ironic utterances. Also, we were interested whether there is a qualitative difference in the way monolingual and bilingual children explain why ironic statement was used. Children were presented with a story comprehension task in the form of audio and visual stimuli programmed in the E-prime software. Following the presentation, the children were then asked to answer a series of questions. The questions checked the children's understanding of the intended utterance meaning, evaluation of the degree to which it was funny and evaluation of how nice the speaker was. The children responded by touching the screen, which made it possible to measure reaction times. Additionally, the children were asked to explain why the speaker had uttered the ironic statement.

The results of our study indicate that for irony recognition, there is a significant difference among the three age groups, but what is new is that children as young as four do understand the real meaning behind the ironic statement as long as the utterance is not grammatically or lexically complex. Also, there is a correlation of ToM and irony comprehension. Although four-year olds and six-year olds understand the real meaning of the ironic utterance, it is not earlier than at the age of six when children start to explain the reason of using this marked form of expression. They talk about the speaker's intention to tell a joke, be funny, or to protect the listener's emotions. There are also some metalinguistic references, such as "mommy sometimes says things that don't make sense and this is called a metaphor." Preliminary results indicate that bilingual children tend to use mental state words more often to explain the reasons for ironic statement than their monolingual peers.

Keywords: irony, irony comprehension in children, pragmatic competence, Theory of Mind

The Role of Metaphor in Turkish Politics: PATH and BUILDING Metaphors

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This paper studies two of the most commonly employed metaphors in political discourse, namely PATH and BUILDING metaphors, in relation to the two opposite ends of Turkish politics. A previous research tested the applicability of the two cognitive models (Strict Father and Nurturant Parent Morality) proposed by Lakoff (1996; 2002) in Turkish politics. The results showed that even though the conceptual metaphors introduced in the models were not directly manifested in the speeches analysed, the ideologies and values behind the models could still be observed through the use of metaphors that enabled the politicians to maintain their anticipated images. That is to say, the liberal politicians portrayed the image of 'nurturant parents' while the conservatives delineated themselves as "strict fathers". In this regard, PATH and BUILDING metaphors were found to constitute a significant aspect in upholding these images, suggesting a further research to deeper analyse the implications of the findings. For the present research, a corpus of metaphors created within the scope of a previous research was further analysed. Accordingly, the primary aim of this study is to better understand the degree to which these metaphors play a role in framing the conservative and liberal political language adopted by the left-wing and right-wing politicians in Turkey in relation to the SF and NP models. Furthermore, this study attempts to uncover the key concepts and values evoked by these metaphors, which is in return believed to conjure up the images attributed to the aforementioned models.

Key words: conceptual metaphor theory, conceptual metaphor, political discourse, strict father, nurturant parent

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Idiomatic and figurative uses of the head words *baş* and *kafa* in Turkish

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Humans' experiences with their bodies play an important role in the emergence of figurative thought. One of the obvious examples of this is the Turkish "head" words *baş* and *kafa*, which are frequently used in Turkish idiomatic expressions to communicate various figurative meanings. Accordingly, this study aims to analyze the metaphoric and metonymic nature of the "head" words in Turkish idiomatic expressions from a cognitive linguistic perspective. Database is composed of idioms containing the two "head" words *baş* and *kafa*, which are compiled from a number of dictionaries. Idioms and their definitions are analyzed in terms of their figurative uses of abstract concepts, and the conceptual metaphors and metonymies are identified in relation to Conceptual Metaphor Theory (Lakoff & Johnson, 1980; Kövecses, 2000). Findings reveal a number of metaphors and metonymies of the "head" that can be grouped under the categories "the representative of the person, the seat of mental faculties, the locus of emotions, the sign of superiority/power, and the sign of value." *Kafa* is more likely to be conceptualized as the center for mental faculties such as thinking, understanding, rationality, intelligence and so on, while *baş* is more frequently construed as a metonymic representation of the person, the locus of emotions (e.g. distress, anger, respect, etc.), and signs of power and value. The study comes up with an underlying cultural model in which the head is seen as the site of both affective and mental activities. This finding partially contradicts the western philosophical tradition of emotion and mind/reason dualism (Niemeier, 2008, 2011). Additionally, the findings of the study provide further support for the cultural embodiment view that underscores the impact of the cultural processes in shaping the way the body is conceptualized.

Key words: figurative language, head, metaphor, metonymy, cultural models

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Figurativeness and humor: what does it really mean to understand irony?

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Contrary to many other forms of figurative language, whose comprehension and proper interpretation thrive on well-established, more or less conventionalized conceptual tools like metaphor and metonymy, irony has no "standardized" conceptual tools to rely on for its identification and correct interpretation. The identification of irony proceeds (of fails) entirely on-line; its comprehension does not rest on prior acquisition of conventional figures in the processes of language learning; it rests on our ability to establish, creatively and on-line, a dynamic relationship between our knowledge of language, on the one hand, and the relevant information about the communicative situation and its protagonists, on the other. Because of the interpreter's "conceptual unpreparedness", irony, unlike many other figurative uses of language, is often harder to spot and takes more interpretive effort. What also distinguishes irony from other forms of figurative language is the humor that attends its proper and timely recognition. The goal of the present study is, therefore, to shed light on the conceptual underpinnings of on-line recognition and interpretation of irony within a specific communicative context using the methodological tools of cognitive linguistics, specifically the theory of conceptual integration. In addition, to account for the attendant humorous effect, we shall situate the proposed conceptual account of irony comprehension into the framework of some of the established theories of humor, primarily the incongruity theory.

Keywords: figurativeness, irony, humor, incongruity theory, conceptual integration

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Draining the swamp: Creative figurative language in political discourse

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The phenomenon of figurative creativity is defined by Kövecses (2005) as creativity arising through the cognitive mechanisms of metonymy, metaphor, and blending. This paper examines figurative creativity produced in conceptual integration and its use in American political discourse. In particular, the paper focuses on the use of the expression *to drain the swamp* and the creative figurative language motivated by the use of this expression in contemporary American political discourse. The aim of this paper is to show that figurative creativity has the same potential in discourse as the conventional products of cognitive mechanisms, that is, it contributes to achieving different discourse goals and discourse coherence. Specifically, applying conceptual integration theory, the paper analyzes innovative conceptual blends, which are used to keep political discussions alive but also to argue a certain point of view. In addition, such creative blends also provide discourse coherence at intertextual level.

On synecdochic metaphor or “syntaphor”

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The presentation is an attempt to further elaborate on and improve the taxonomy of figures of speech as it was suggested by Nerlich and Clarke (1999), who distinguished three main figures of speech: synecdoche (based on hyperonym-hyponym relation), metonymy (based on interdomain mappings, including part for whole and whole for part), and metaphor (based on crossdomain mappings), and its extension proposed by Bierwiazzonek (2013), who added a subcategory of metonymy, called synecdochic metonymy, or “syntonymy,” based on extensions from paragons to other members of the category on the same taxonomic level and creating a higher subcategory, e.g. the subcategory MOZARTS for ‘musically talented people’.

The proposal made in the presentation is that there is another type of meaning extension which should be distinguished. This figure is conveniently called “syntaphor”, where the *syn*-part underscores its link to synecdoche (the taxonomic sisterhood), while the *-taphor*-part underscores its link with metaphor, since syntaphor also involves mappings based on analogy. What makes it different from metaphor, however, is that there is considerable semantic overlap between the source and the target two concepts and thus the mapping cannot be said to operate on two distinct domains. On the contrary, the mappings usually involve relatively small “feature modifications” (cf. Bierwiazzonek 2014), often responsible for what Croft and Cruse (2004) call “microsenses” of lexemes, e.g. the noun *run* in modern English (cf. Langacker 1990) may be used for both human and animal ‘fast locomotion on legs’ but it is also used ‘fast locomotion’ on skis or bobsleighs, where the driver does not even touch the ground with her feet. It is shown that syntaphor is often instrumental in “premetaphoric” meaning extensions leading to polysemy, and, although it is a gradient notion, ranging from close proximities (run on two or four legs) to considerable conceptual distances (run on legs and run on skis in downhill runs), it is always restricted to the mappings below the basic level of taxonomy, i.e. it never involves mappings across or above the basic level as these mappings are the dominion of metaphors. One important result of identifying syntaphor as a mechanism of semantic extension is that it enables us to give a better and more cognitively realistic account of lexical polysemy, which was traditionally restricted to generalization, specialization, metonymy and metaphor. It also explains how speakers often deal with new conceptual niches without resorting to full-fledged metonymies or metaphors.

Key words: synecdoche, metaphor, metonymy, syntaphor, polysemy

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Metaphorical structuring of scientific concepts: A quantitative usage-based study

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Metaphor plays an important role in understanding abstract scientific concepts in both popular science and scientific reports. Although relative to other text types, metaphoric language tends to be rarely used in scientific discourse, but it still frequently employs metaphors to explain abstract concepts. This fact leads to the question whether metaphors find their origin in scientific journals or in popularized press and if so, what function it is assigned. The current study seeks to answer this question by adopting a usage-based approach to Conceptual Metaphor Theory (Kövecses 1986; Lakoff 1987). It employs multifactorial feature analysis (Geeraerts et al. 1994, Gries 2003, Glynn & Robinson 2014) to identify the types and functions of metaphors across the two genres. Specifically, the study will test three hypotheses: metaphors are not more frequent in popular science than in technical scientific reporting; the functions of the metaphors used are divergent; and the types of metaphors (source domains) are divergent.

The data consists of texts taken from three American scientific journals and three popularized magazines, selected according to impact factor and circulation. The sampling is restricted for texts from 2014-2016, selected by title keywords (controlling for Topic of Discourse). Only the first 1000 words of each are included in the sample to render the genre samples directly compatible. The analysis comprises three steps, the first being to manually tokenize the occurrences of metaphors. The reliability of the tokenization is determined by the use of a second coder, where only instances of metaphors agreed upon by both coders are extracted for subsequent analysis. Following this, the lexemes indicative of a metaphoric use are extracted and categorised into semantic classes in order to identify source domains. The metaphoric examples are in turn annotated for their communicative function using Halliday's (1985) metafunctions and Boyd's (1993) didactic-explanatory classification. The resulting data matrix of metaphors and their tagged functions are then submitted to quantitative analysis in order to test the three proposed hypotheses. Tests for statistical correlation and significance are employed along with a logistic regression to examine possible interactions between source domains and communicative functions.

Keywords: behavioural profile approach, conceptual metaphor, scientific discourse

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Vocabulary knowledge and lexical inferencing

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The relation between vocabulary knowledge and lexical inferencing is a complex one. Each time a word is used in a different context, the word acquires a new nuance of meaning which the reader must infer on the basis of linguistic and encyclopedic knowledge. In this study, we investigated the behavior of Moroccan EFL learners when they are faced with a situation in which the dictionary meaning of a word clashes with its contextual use. More specifically, a task of 40 (plus another 20 distracters) multiple choice questions was designed in such a way that the test item does not fit the context in which it occurs, as in the following example: "The boss finished the worker". Five options were provided for each question: three were synonymous with the test item, the fourth option was a fake word and the fifth was "none of these" options (a. ended b. hipied c. stopped d. completed e. none of these). The reasoning behind this task is to test whether subjects will prefer one of the synonyms which they may have already learnt but which are not appropriate to context, or the nonce word by way of guessing, or else abstain from all attempts to interpret the sentence by choosing "none of these". The answers were classified according to these three categories and a chi-square test was run. The results ($\chi^2 = 15.93$, $df = 2$, $p < .001$) indicate that subjects preferred synonyms over the other two categories. On a first reading, this might be interpreted as a tendency to stick to memorized senses, rather than venturing on an unsafe guess, irrespective of whether or not those senses are appropriate. On a closer scrutiny, however, it is very probable that the sentences were interpreted metaphorically on the basis of the conventional meaning of the test items. In the example provided above, the informants may choose c (i.e. stopped) instead of the other options because it makes sense in context. On this interpretation, this study will have shown that EFL learners prefer interpretations based on already acquired word meanings over cancelling those meanings when they are not readily appropriate.

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Causality and emotion in Keats

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This paper will discuss the notion of force-dynamics (Talmy 1988), or more globally, causality, in selected examples of conceptual metaphors relating to the concept of "emotion" in John Keats's poems "To Fanny", "Modern Love", and "Ode on Indolence". The analyses of the expressions of 'emotional force-dynamics' in the poems will be based on Conceptual Metaphor Theory, cognitive poetics, and cognitive grammar. The paper will argue that emotional force-dynamics in the examples of Keatsian poetry is supported and rendered possible by way of the CAUSES ARE FORCES conceptual metaphor (case of the 'event-structure metaphor', [Lakoff 1990]), and its emotional derivatives.

This paper will thus analyze the cases of emotional force-dynamics in the selected by way of their expression of conceptual metaphor, as well as the grammatical, semantic, and lexical elements present in the poetry: particularly, predicates and prepositions. Specific verbal cases include that of modals, a particular 'force-dynamic' set of transitive verbs (let, make, have, help), and perception verbs. The prepositions will be considered as they generally are in cognitive grammar, as creators and builders of relations, allowing for deeper elaboration of the Agonist / Antagonist relation essential to force-dynamic or causal linguistic expressions. The type of force-dynamics will also be elaborated upon, meaning, a differentiation between interpersonal and intrapersonal force-dynamics, strength and weaknesses of the Agonist and the Antagonist, and expressions of the Self.

These grammatical structures render the expression of causality possible and show the ways in which poetic language is capable of falling under already elaborated grammatical and semantic schemas, while at the same time committing 'organized violence against cognitive processes', and extending the linguistic capacities of cognitive schemas such as causality by way of poetic language.

Key words: conceptual metaphor, cognitive grammar, cognitive poetics, emotion, space, force-dynamics, causality.

Targetting metonymic targets

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In spite of the fact that a whole volume was devoted to the problem of defining metonymy (cf. Benczes, Barcelona and Ruiz de Mendoza 2011) we are still far from a consensus view. As Barcelona (2011: 8) stresses, the fact that there is something most researchers would agree to call a “standard” cognitive-linguistic notion of conceptual metonymy that contains core elements of the cognitive view of metonymy, “it is by no means a completely uniform notion, as there is some disagreement among these authors over a number of issues.”

Metonymy is usually seen as a single mapping between a metonymic source and a metonymic target within a single domain, or within a domain matrix. In other words, we often have the idea of directed conceptual transfer. We would like to claim here that the metonymy is not a simple case of unidirectional traffic. According to Panther (2005: 358), the target meaning is more prominent than the source meaning but the source meaning is not obliterated by the metonymic target meaning. The latter is still, to some degree, conceptually salient or activated. Brdar-Szabó and Brdar (2011) claim that if metonymy can be seen as a mapping at all, it is a sort of mapping that is on several counts very different from the type of mappings we are used to see in the mainstream cognitive linguistic approach to metaphor.

We propose to treat metonymy as a discourse-driven inference or pragmatic function (Fauconnier 1997), arising in the course of domain expansion or reduction (in the sense of Ruiz de Mendoza 2000). It is a cognitive operation of conceptual elaboration based on the part-whole relationship that is triggered by the use of an expression (or metonymic vehicle) that is associated with a certain conceptual cluster (or metonymic source) within a conceptual domain so that the activation of the source conceptual cluster opens up a mental space that is dynamically expanded or reduced so as to come as close as possible to fitting the conceptual gabarits provided by the co(n)text of use. In the course of this, the mental space thus opened and elaborated also comes very close in terms of its contents to another conceptual cluster (or metonymic target) within the same conceptual domain that may be or is typically associated with another expression.

If we understand metonymy in this way we are able to explain in a very natural way a number of facts observed in recent research. First of all, we see that metonymy is clearly an intra-domain phenomenon, and we do not get bogged down in the issue of identifying domains and subdomains and of shifting between them. We apparently eliminate the need to assume that any mapping takes place at all. In particular, we do not need to account how it would be possible for these putative mappings to go from the source to the target, as it is usually claimed, and do nothing in the target. The metonymic target is just a sort of standard of measurement and is not involved in metonymy actively. On the other hand, we have an explanation of the fact that the metonymic source and vehicle as a unit are not necessarily permanently affected, i.e. that polysemy is not an automatic consequence of metonymy. It may, however, ensue as a result of entrenchment. Defining metonymy in this way we are in a position to account not only for conceptual metonymies that are manifest linguistically, or those that can be manifested linguistically, but also for metonymies in other modalities. Finally, the definition of metonymy suggested above, enables us to appreciate the dynamic nature of metonymy, i.e. we can follow the modulation of metonymic meanings as the context changes in unfolding discourse.

Keywords: metonymy, mapping, mental space, target, source

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Does metonymy exist? On the essentialist presupposition in metonymy research

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Although metonymy, like metaphor, is interpreted in terms of cognitive operations (Ruiz de Mendoza Ibáñez 2011) and it is acknowledged that the boundary between metonymy and e.g. metaphor may be fuzzy (Bierwiazzonek 2013: 34) and that a prototypical/schematic approach may be needed (Barcelona 2011), the presupposition persists that metonymy, like metaphor, is a “platonic” form, i.e. a category that somehow exists independently of its instantiations and whose essence can somehow be “revealed”. The following quotation from Littlemore (2015: 194) illustrates this “essentialist” position: “[o]n a theoretical level, a first concern is that we are still not very good at defining and identifying [metonymy].”

Quite surprisingly, no researcher so far has proposed that we apply to the analysis of metonymy (and figurative language, in general) the same “radical” line of reasoning that e.g. Croft (2001) has advocated for the analysis of syntactic functions. As is well-known, Croft argued that such functions cannot be defined exhaustively and independently of their instantiations. Rather, they correspond to taxonomic networks where specific instances exhibit varying degrees of overlap with one another.

I will contend that a similar approach is also needed in metonymy studies in order to avoid conceptual and analytical inconsistencies. Alleged examples of metonymy and related notions such as facetisation (Paradis 2004) and active zones (Langacker 1990) should be analysed in terms of a multidimensional network defined by both conceptual and formal features (see also Brdar and Brdar-Szabó 2014 on the importance of bringing form again to the fore in metonymy research). Among them are the relative level of activation of the connected conceptualizations (the “source” and the “target”) and their distinguishability, selectional conflicts and replaceability. Crucially, I will argue that such features just define a network and do not necessarily cohere into clear-cut categories, not even prototype-based ones. Labels such as metonymy, facets and active zones are, at best, reflections of our tendency towards categorization and should not be used, either implicitly or explicitly, to support an essentialist position.

Keywords: metonymy, facetisation, active zone, essentialism, network

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About emotions and wonder woman

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Comics are an excellent source of information in which ideas are expressed through diverse elements, rather than verbal language alone and so are emotions. Emotions as abstract concepts are better understood through Conceptual Metaphors. Kövecses (1990) developed his work on how emotion concepts are characterized metaphorically, based on verbal evidence. Authors like Forceville (2005, 2009), Eerden (2009), Shinohara and Matsunaka (2009) have taken Kövecses' theories a step further by studying the manifestation of structural metaphors in comics and Manga. The aim of this paper is twofold. First, it analyzes pictorial metaphors of emotion in *Wonder Woman: The New 52*, issues 1-5 (Azzarello, B. & Chiang, C., 2011/2012), a relaunch of the Northamerican comic about the iconic Amazon warrior princess, created by William Moulton Marston in 1941. Second this work investigates the features that are common to different representations of emotions and which features help us recognize an emotion as one or another. The results reveal that emotions are cued by using indexical signs in almost all cases, being the only exception the use of pictorial runes, namely spikes, in the depiction of some angry, fearful and surprised characters. The rest of the emotions are entirely expressed through indexical signs alone. It can be deduced that the eyes play a major role in the representation of emotion, not only helping to cue emotions, but showing the intensity of these emotions, which is only possible in this mode, but not in the verbal one. Just as Eerden (2009) observed, this commensurate with Lakoff and Johnson's conceptual metaphor EYES ARE CONTAINERS FOR THE EMOTIONS. Furthermore, the analysis shows that most indexical signs are shared by at least 2 emotions. This study contributes with new data to the most recent developments of metaphor theory, namely, its analysis in real multimodal discourse.

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Of false friends and familiar foes: Comparing intuitions of native and non-native speakers for the semantic properties of figurative phrases

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In this paper we present data from a study designed to bring together previous work on idiom comprehension and metaphorical competence in first language (L1) and second language (L2) speakers of English. Idioms are processed effortlessly by native speakers but present significant challenges to language learners. When the effect of familiarity is removed, however, both groups seem to adopt the same strategies in an attempt to work out the intended meaning, for example when faced with archaic idioms that are no longer in common use (Wray et al., 2016). More generally, metaphorical competence is a key aspect of language learning, and participants show important differences on metaphor tasks in L1 and L2 (Littlemore, 2010).

We will present results from a study designed to gather the intuitions of native and non-native speakers for familiar and unfamiliar figurative phrases. Most norming studies have collected extensive data on idioms amongst native speakers, and have found that familiarity is often correlated with a range of other variables. It is possible that familiarity therefore masks a complex set of semantic processes involved in how figurative meaning is understood. In order to overcome this, we selected items from three categories. English idioms (e.g. *kick the bucket* [= “to die”]) are conventionalised phrases that are generally very well-known to native speakers but much more variable for non-natives. A second set of idioms have been translated from other languages (Chinese, e.g. *wine and meat friends* [= “fair weather friends”], German, e.g. *hand over the spoon* [= “to die”]; and Bulgarian, e.g. *gather your hammers* [= “get ready to leave”]) and have no word-for-word cognate form in English. They should therefore be equally unfamiliar to native and non-native speakers (from L1s other than Chinese, German and Bulgarian). The third category is a set of novel metaphors (taken from Katz et al, 1988, e.g. *history is a mirror*), selected to be unfamiliar but more-or-less transparent in the metaphorical ideas that they denote.

We collected ratings from 25 native speakers of English and 20 non-native speakers (various L1 backgrounds: Spanish, Italian, Polish, Turkish, Finnish, Punjabi), and from a set of L1 Chinese speakers. We compared participants’ intuitions for factors such as subjective familiarity, perceived transparency (before the meaning was known), ability to identify the intended figurative meaning, and decomposability (how well the figurative meaning mapped onto the phrase after the meaning was known). We hypothesised that once familiarity was no longer a factor (for translated idioms and novel metaphors), the judgements of native and non-native speakers would be comparable. Item specific characteristics as well as individual language proficiency should therefore influence how easily participants can infer figurative meaning. For the Chinese L1 participants judging translated Chinese phrases, knowledge from Chinese should contribute to how they perceive the meaning, regardless of whether they consider the idioms to be “familiar” in English. We discuss the results as they relate to both idioms and metaphors in the broader literature.

Keywords: idioms, metaphors, language learners, figurative competence

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**‘Language through the looking glass’ or
‘Towards an understanding of the meta-linguistic device as an anti-metaphor’:
An etymological inquiry into the origins of meta-language**

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The topic of meta-language is widely explored in applied linguistics literature, particularly examining its application in language learning and acquisition (Ellis, Shintani). There is however little focus on metalanguage as an object of historical linguistic research, an area for which there is a robust literature on the arguably related phenomena of metaphor and metonymy (Rorty, Lakoff, Xu et al.). In this paper I will undertake a diachronic (etymological/lexical) research of meta-language in English within its proper historical anthropological context. This will adhere to a specific line of inquiry: how did humans, via language, come finally to objectify and compartmentalize (for concrete and metaphoric uses) not just the seeable, hearable, touchable, tastable stuff of the natural world, but the thinkable, speakable, writable ‘meta-stuff’ of the mind, tongue and pen? In other words, how did language (and its constituent parts) as an identifying and organizing tool, itself come to be reified and categorized as yet another object (or set of objects) in the world? Thus, we must account for the force(s) that engendered a phylogeny of abstract, metaphoric, and meta-linguistic/meta-referential uses of language out of direct, concrete uses of language.

The entry point for this inquiry will consist in the selection of a set of four ortho-graphically correlated but semantically distinct English words, all of which may be, or may have been, associated with some degree of meta-linguistic or meta-cognitive function: *literature*, *literal*, *letter* and *liter*. The archaic meaning and evolution of these words, and the degree of their potential semantic interrelation will be explored. This etymological analysis shall proceed along with a socio-historical and cultural analysis of the human contexts in which these words and their semantic functions arose. Within the proper neolithic anthro-pological and historiographic frame, etymological clues may be more accurately pieced together and understood. By turns the historiographic narrative may find its own gaps filled in by the etymological record. These analyses together may go a long way toward elucidating a reflexive turn which most certainly happened at some specific point (or set of points) and for a specific set of reasons, in an ancient era of proto-writing, and together may constitute a veritable search for the world’s first meta-linguistic device. Further, findings about the evolutionary progression from (a) concrete language use to (b) figurative/metaphoric language use to (c) meta-language use can potentially reveal critical insights into not only the nature of language and the terms of lexical change over time, but the codifying nature of formalized social structures and belief systems (religious, moral, legal, financial) through which cultures and societies of every kind operate.

Keywords: cognitive linguistics, historical linguistics, etymology, metalinguistics, metaphor

**“(II)legal alien” vs. “cosmopolitan person”:
The role of metonymy in media discourse about and by migrants**

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This paper studies two of the most commonly employed metaphors in political discourse, namely PATH and BUILDING metaphors, in relation to the two opposite ends of Turkish politics. A previous research tested the applicability of the two cognitive models (Strict Father and Nurturant Parent Morality) proposed by Lakoff (1996; 2002) in Turkish politics. The results showed that even though the conceptual metaphors introduced in the models were not directly manifested in the speeches analysed, the ideologies and values behind the models could still be observed through the use of metaphors that enabled the politicians to maintain their anticipated images. That is to say, the liberal politicians portrayed the image of 'nurturant parents' while the conservatives delineated themselves as "strict fathers". In this regard, PATH and BUILDING metaphors were found to constitute a significant aspect in upholding these images, suggesting a further research to deeper analyse the implications of the findings. For the present research, a corpus of metaphors created within the scope of a previous research was further analysed. Accordingly, the primary aim of this study is to better understand the degree to which these metaphors play a role in framing the conservative and liberal political language adopted by the left-wing and right-wing politicians in Turkey in relation to the SF and NP models. Furthermore, this study attempts to uncover the key concepts and values evoked by these metaphors, which is in return believed to conjure up the images attributed to the aforementioned models.

Key words: conceptual metaphor theory, conceptual metaphor, political discourse, strict father, nurturant parent

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Metaphorizing Deception in Political Communication

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The cognitive conception of language as *a window into the mind* delineates metaphor as the perfect window lock to access human mind. Framing a message metaphorically is often a perspective-changing effort, with an inherent opinion-making effect. In this regard, metaphors ponder the relation between the linguistic meaning of words and their pertaining communicative function. Subsequent to the shift in focus from speech to thought, there seems to appear a further interest in the communicative function of metaphors and their role in making opinion, influencing belief and enacting behavior.

Using a particular metaphor shifts attention towards a specific intention. This tacit prompting effect is omnipresent in political speech, since politicians tend to ornament their discourse with carefully-selected metaphors to help gain people's support of their political and ideological agendas. Building on Deliberate Metaphor Theory (Steen 2008; 2013; 2015) and Interpersonal Communication Theory findings (Buller and Burgoon 1996), this paper aims to spot relevant deceptive cues displayed in figurative speech.

During the Tunisian presidential electoral campaign of 2014, the opposition has framed most of its political discourse around the elusive, yet ubiquitous *wall metaphor*. The popular expression "*the country is going straight into the wall*" has transcended colloquial rhetoric to embrace political advocacy. Concomitant to its figurative effect, such metaphoric framing affects the receiver's interpretation and guides his/her planned action and spontaneous reaction: A subtle, but vivid invitation for the potential voter to establish a cross-domain mapping between good-governance and safe-driving, with dreadful images of an eventual car crash tainting the nation's current state of affairs. Such deceptive effect affords critical thought and sets metaphors as a commonly-used tool in political communication.

Key words: conceptual metaphor; deceptive communication; framing; emotional processing; political discourse.

Exploring the use of metaphor in oncology nursing journals

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The knowledge of nursing is expanding and diversifying in response to changes in the modern world. It is important for practitioners, especially apprentices and ESP learners of the nursing field to learn the specificity of language use in their fields which is 'appropriate to the purposes and understandings of particular communities' (Hyland, 2002). Meanwhile much research that aims to investigate the ways metaphors are used to construct knowledge in this field has been constructed. Semino et al (2016) investigate how Journey metaphors and Violence metaphors are used by patients, carers and healthcare professionals to talk about cancer in two different genres, namely interviews and online forums.

In this respect, journal articles which explain the kinds of care, patients and illnesses related to oncology between year 2010 and 2016 have been downloaded from *European Journal of Oncology Nursing* and *Cancer Nursing Practice*. With the use of *Wmatrix*, the study aims to investigate i). the semantic fields of the vocabulary used by the writers to construct knowledge about oncology in journals; ii). whether Journey metaphors and Violence metaphors in these academic journal articles are used in the same ways as in the interviews and online forums and/or in what ways they are used differently, and iii). what and how other salient metaphors observed in these journal articles are used to construct knowledge about oncology. To answer questions ii and iii, concordance lines about 'nurses', 'care', 'patients', 'cancer' and 'oncology' have been extracted and manual identification of metaphors is necessary by applying the metaphor identification procedures (MIP) (Pragglejazz 2007; Semino et al 2015). Preliminary findings suggest that Journey metaphors and Violence metaphors may not be used as frequent and as similar as they are in interviews and online forums. In sum, a study of the ways metaphors are used in nursing journals to construct nursing knowledge on an intra-disciplinary level helps to enhance our metaphoric competence (Littlemore & Low, 2006) and 'subject-specific competence', particularly among practitioners and students engaging in the field.

Key words: subject-specific competence, metaphoric competence, oncology nursing.

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Affect-induced entextualization: Metaphorical games in online communities

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Reading through a thread on the Male Corner subforum of the Croatian online *forum.hr*, one comes across the following exchange of lighthearted retorts:

- (1) A: I am ready to get married, I can cook, I am skilled in carpentry and metalwork (...) I'll be one hell of a husband
- (2) B: Quotes A; Then why marry at all?
- (3) A: Quotes B: I need someone to iron and all that.
- (4) C: it's cheaper to pay a lady to "iron".
- (5) B: Quotes A: There must be a place where they iron cheaply.
- (6) D: Women iron, they iron indeed... their husbands' credit cards. Just go ahead and get married, but don't come crying back here (...)

Referring to housework in (1), A uses the concept of "ironing" as an allusion to sexual intercourse in (3). The metaphor presents a product of context-induced creativity (Kövecses 2010) *that* other participants accept and develop further in (4) and (5). It gets humorously recontextualized in (6), where "ironing" refers to a spending spree. Following the logic of entextualization (Bauman and Briggs 1990), a linguistic expression and/or its content is taken out of its original context, given a novel meaning through blending and reintegrated into a multi-participant dialogue, giving rise to a metaphorical game.

As opposed to "classical" political metaphor, the quoted example does not feature appropriation of either linguistic expression or content to achieve a contesting image that one wants to be true for everyone else. Rather, a humorous, metaphorical entextualization-based exchange of retorts transforms what might have been a clichéd lamentation on the alleged nature of women into a spontaneously co-constructed playful dealing with an irksome topic, becoming nearly an instrument of group therapy (alluded to in (6)). Crucially, the process mobilizes the affective function of metaphor (Cameron 2003: 23), as opposed to the often-discussed ideational one, highlighting the relevance of context, joint nature of its meaning creation and its therapeutic aspect.

The aim of this paper is to explore which factors enable this type of metaphorical game in online forums. We examined the first 20 pages of the 10 active threads of 6 subforums chosen according to their assumed conduciveness to either deliberation or expressing affect. The results show that the *Politics*, *Law*, and *Religion* subforums exhibited ideational contestation, without featuring any metaphorical games. In contrast, the *Lonely hearts*, *Love and sex*, and *Male corner* subforums yielded 10 threads with what we call metaphorical games. A qualitative analysis reveals that vagueness of topic, the longevity of the community, and shared emotional issues are all factors conducive to the emergence of the game.

Keywords: *metaphorical game, entextualization, co-construction, blending, affect*

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The hardest language in the world

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The paper examines the notion of UNKNOWN LANGUAGE used metonymically to stand for LACK OF UNDERSTANDING in different languages. For instance, in Croatian *je l' pričao kineski*, in English *it's all Greek to me*, in French *c'est de l'hébreu*. The aim is to examine which languages are most commonly used metonymically for lack of understanding and what the reasons (motivation) are for choosing this particular language. The study is based on examples from 30 randomly chosen languages (mostly Indo-European). The analysis shows that most of the languages examined use languages that have other than Latin-based letters: Hebrew, Greek and particularly Chinese. Peculiarity of the Chinese language lies in its complexity, which has now been supported by research in neuroscience that show, for instance, that more right hemisphere cortical regions are involved in reading Chinese relative to reading English (Tan et al. 2001). We will also consider research from neuroscience (Buetler et al. 2014) that examines the orthographic depth hypothesis (Katz and Feldman 1983), which claims that different reading routes are engaged depending of the type of grapheme/phoneme correspondence of the language being read.

Based on our research it seems that Chinese is conceptualized as the hardest language in the world due to the fact that in the languages examined it is conceptualized as the farthest and the hardest. In other words, our research proves that culture is an integral part in the studies of the mind (Kövecses 2005: 294), additionally supported by research in neuroscience.

Key words: metonymy, languages, culture, neuroscience.

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Embodied Simulations and Verbal Irony

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A great deal of recent research has turned to address the role that embodied simulations (ESs) play in language processing (see Bergen, 2012 for a quick review). ESs are prescribed patterns of neural activity in motor and sensory brain regions that correspond to relatively generic units of motor and sensory activity (e.g., the pattern of neural activity taking place in your motor cortex when you physically “push” something forward, like a cart, or in your sensory cortex when you visually see a physical object, like a bunch of “bananas”). ESs have been shown to underlie online language processing and to constitute some of the very content of meaning itself.

One cutting edge area of this work is investigating ESs’ role in metaphorical language comprehension, for instance when you hear or read, “The Trump supporter went *bananas* after the U.S. election”. The general status of this work is that something similar to the pattern of ESs measured in non-figurative language processing (e.g., for “The Trump supporter ate *bananas* after going shopping”), is also observed during comparable metaphorical language processing—but not exactly the same pattern of activity. Current work in this area is attempting to discern just how similar/different the ESs are in the processing of these different uses of the same language.

To date, however, little work has explored embodied simulations in the other main form of figurative language studied by language scholars—verbal irony (e.g., sarcasm, as in saying, “Nice work” when someone makes a mistake). The current study thus reports the preliminary results of an analysis of ES activity when people process verbal irony. Participants in an experimental task read and heard stories along with speaker commentary that was either non-figurative or ironic (e.g., “Nice push”, said when an attempted physical shove forward, of a stalled car for instance, was successful or failed respectively). Behavioral responses to indicate participants’ perceived sensibility of the comments involved a forward arm movement, similar to what occurs during actual physical pushing, along with appropriate control conditions, to evaluate the presence of ESs during the language processing.

The results revealed significant inhibition when movements required to respond that the encountered language was sensible aligned with the ESs triggered by the language being processed. If the triggered ESs misaligned with the required response movements, or if motor ESs weren’t triggered at all, responses were faster. Most interestingly, this pattern held for both nonfigurative and ironic language.

The results provide new evidence on how to think about the processing of verbal irony, informative to the theorizing on verbal irony much as the current work on metaphor is to models of that figurative form’s processing.

Keywords: verbal irony, embodied simulations, language processing, comprehension, metaphor, figurative language

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Light as a visual source domain for the divine in 17th century paintings

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This paper will try to explain the motivation for the creation of religious visual art, in which light plays the role of the signifier of divine presence. The goal is to determine the level of metaphoricity of the representations of light that often carries this meaning, and to establish a connection between its understanding and the basic conceptual metaphor KNOWING IS SEEING, along with the fact that these kinds of representations are often subconsciously interpreted as the presence of the divine. It is assumed that a visual representation of light would not be completely understandable if the viewer did not possess an inherent knowledge of the basic conceptual metaphors of light. The visual material selected for this research is comprised of samples of 17th century religious paintings of the Western artistic tradition, in which light serves as the primary carrier of divine meaning. The selected theoretical framework comprises works on Conceptual Metaphor Theory (Lakoff and Johnson, 1980; Gibbs, 1994, 2008), understanding metaphor in culture (Kövecses, 2005; Sharifian, 2011), the motivation of metaphor (Lakoff and Johnson, 1980; Gibbs, 1994, 2008; Kövecses, 2005; Forceville and Urios-Aparisi, 2009; Sharifian, 2011; Raffaelli, 2012), as well as art-historical insights into the utilization of pictorial elements of light in the formal visual language of the Baroque (Haskell, 1963; Lambert, 2007; Toman, 2007). With the help of Sharifian's (2011) model of the schematic conceptualization of culturally-conditioned visual forms, we will try to explain the method of the conceptualization of *light* which serves as the source domain for the divine in the chosen examples of paintings, but also the extent to which every kind of human communication, regardless of form, relies on cognitive mechanisms of conceptualization imbedded in the individual's socio-cultural context. As members of the same socio-cultural context, and successors of the cultural memory that is its bequest, we possess and inherent ability to decipher visual messages written in the pictorial language that is conventionalized within this social context. The conceptual value of visual forms is equal to that of language, which is why we are able to understand the semantic totality of the concept of *light* through pictures, because it is construed on the basis of the same cognitive mechanisms of conceptualization as language. Therefore, light as expressed in a visual message of religious character from the Baroque period is understandable to a member of this socio-cultural context as the presence of the divine thanks to not only the basic cognitive mechanism of conceptualization, but also to the collective cultural memory that this member of society has inherited by growing up in their own cultural context, and which is conventionalized by insights about light as the carrier of knowledge, and of the divine as its source. The significance of this kind of research lies in the prospects of interdisciplinary approaches to concepts in general. This combination of scientific perspectives enables us to approach the concept of *light* from a wider view, which leads to a deeper understanding of the concept, its use in human communication, and its significance for the structuring of the knowledge of the world by an individual, but also by the wider socio-cultural collective to which they belong.

Keywords: light, conceptual metaphor theory, conceptualization, socio-cultural context, collective memory

Figurative use of proper nouns

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In the research literature the figurative use of proper nouns is often discussed. Lakoff (1987: 87) argues that proper nouns are often used as a paragon, and this is based on the metonymy prototype for a category. Kövecses and Radden (1998: 54), however, point out that the basis of the paragon reading of the proper names is the category for defining property metonymy. Barcelona (2003: 38) shows that the use of names as paragons is motivated by a chain of two metonymies: the characteristic property for individual metonymy and the member/subcategory for category metonymy. Brdar and Brdar-Szabó (2007: 129) argue that the process of the constructions of figurative meaning is “complex, dynamic and flexible, and its output can be revised at every step, further enriched with information, or subsequently depleted of it, depending on the cognitive mechanisms employed, mainly metonymy and metaphor”. The authors conclude that the figurative meaning of proper nouns is not only metonymic but also metaphoric. It is metaphonymic because metonymic mappings intersperse with metaphoric mappings (Brdar & Brdar-Szabó 2007: 129).

The goal of this study is to investigate different grammatical patterns in which the proper names can be used figuratively. The main question of this analysis is whether there are any similarities in the figuratively used proper names in the different patterns, or are the different characteristics of the figurative use of proper names driven by the grammatical patterns in which the example occurs. The examples are authentic usage data from Google-requests. The analysis is cross-linguistic – English, German and Hungarian examples were collected and evaluated. These five grammatical constructions were chosen based on the assumption that they would show differences in their metonymic use. First, the most basic grammatical pattern of the figuratively used proper nouns *the X of Y* was examined. Then, an infrequently used idiom *the poor men's X* was investigated. After that, a more creative and complex usage of proper names, the pattern *pull an X* and *do an X*, was analyzed. Finally, I investigated examples in which a proper noun is used as a verb and their equivalences in German and Hungarian. This paper is motivated by three research questions: (1) Is there a relationship between the grammatical construction made use of and the characteristics of the figurative use of proper nouns? (2) Are the contextual clues different in the different grammatical patterns? (3) Are there any cross-linguistic differences in the metonymically used proper names?

Keywords: proper nouns, figurative use, metonymy, metaphor, contrastive.

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Euphemism and hyperbole as figurative language in the sensory domain

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Both euphemism (Enright, 1985) and hyperbole (Claridge 2011) are two examples of figurative language, as the speaker voluntarily replaces an existing expression by another one. Like metaphor (Deignan 2005; Digonnet 2016) and metonymy (Panther & Radden 1999), the replacement of a literal expression by a figurative one is central to both processes. Euphemism expresses an understatement as it tends to soften the offensive, unpleasant effect of an expression on a specific audience or in a taboo area. Viewed as a “deodorizing language” (Allan & Burridge 1991), euphemism and dysphemism (Allan & Burridge 1991) are often used to preserve social harmony but can also paradoxically convey stigmatisation to a certain extent. Conversely, hyperbole stipulates an overstatement as it emphasises the perception of an expression. Instead of concealing with a linguistic veil or shroud (Jamet 2012), hyperbole often exhibits and exaggerates the signifier through a voluntary stigmatisation. Yet hyperbole can sometimes lose its stigmatisation power through a process of repetition.

The study of both figurative processes in the COCA will explain the motivation, either perceptual or cultural, of language in the sensory domain. The softening or the exaggeration of a sense, detrimental to the others, can be relevant to the understanding of a hierarchy amongst the senses. It follows, therefore, that avoiding or stigmatizing strategies must be pervasive in a personal domain, the sensory domain.

Keywords: euphemism, exaggeration, hyperbole, sensation, softening

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The construction and reconstruction of interlanguage: Evidence from Chinese university learners of English through cross-linguistic structural priming

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Despite the suggestion on the autonomy of syntax found in the repetition of the same sentence structure across successive utterances (Bock & Loebell 1990; Pickering & Ferreira 2008), the inherent semantic and pragmatic properties of constructions affecting structural priming is widely acknowledged (Hare & Goldberg 1999; Chang, Bock, & Goldberg 2003; Baicchi 2016). However, whether constructional properties contribute to sentence configuration cross-linguistically (especially between languages typologically different like Chinese and English), whether idiosyncratic conceptualization of L1 construction exerts influence on “equivalent” L2 construction, and whether the L2 interlanguage construction exists as real psychological entity that may change with different second language proficiencies, are still left to be ascertained and will be the aims of our study. Conducted in Chinese EFL learners’ context, this study, which consists of two cross-linguistic structural priming experiments corresponding to two English proficiency level participant groups, employs strictly controlled Mandarin and English passive and active constructions. Passive construction in Mandarin is semantically-bound with a distinctive language-specific conceptual restriction—the subject has to be a “patient negatively impaired,” while the English passive construction is devoid of such constraint. In our memory recognition task (Bock 1986), participants were asked to produce carefully designated Mandarin (L1) passive prime sentences and then extemporaneously describe an unrelated pictured event in English (L2) sentence. We found that in both proficiency groups, the production of Mandarin passives indeed primed the subsequent use of English passives, but the magnitude of priming was overall smaller than that between languages from the same language family and varied in terms of different proficiency levels. In low proficiency group, the results confirm the main effect of the L1 conceptual property within the configuration of L2 passive construction, whereas in high proficiency group, the production of L2 target sentences were not as much influenced. This illustrates that the L2 acquisition process may involve the reconstruction of syntax-semantic mapping.

Keywords: Construction Grammar, passive construction, structural priming, cross-linguistic comparison, second language acquisition

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On positively evaluative irony (sic)

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Most researchers of irony are unanimous that the central goal underlying the use of this figure is to perform implicit *evaluation* (e.g. Grice 1989b [1978]; Myers Roy 1978; Holdcroft 1983; Haverkate 1990; Dews and Winner 1995; Glucksberg et al. 1995; Hartung 1998; Creusere 1999; Kumon-Nakamura et al. 1995; Hamamoto 1998; Attardo 2000; Utsumi 2000; Kotthoff 2003; Partington 2006, 2007; Garmendia 2010, 2011, 2015; Kapogianni 2011; Gibbs 2012). However, there is an ongoing debate concerning the nature of the evaluation communicated via irony.

Among other things, a distinction tends to be made between what is here called *positively evaluative irony* (negative expression carrying implicit positive evaluation) and *negatively evaluative irony* (positive expression carrying implicit negative evaluation). A pending query, which this paper aims to address, is whether irony can indeed communicate (solely) positive evaluation.

Adopting a neo-Gricean perspective on the figure of irony, this presentation will critically examine the species of irony that communicates positive evaluation in its implicated meaning. A critical overview of the existing scholarship on this type of irony will be performed, with the focus being on the rationale for its intermittence and on the available examples. Further support will be given to a view that irony must implicate negative evaluation (cf. Garmendia 2010, 2011, 2015), whether or not any evaluative expression is present in an utterance. In the case of irony couched in overtly untruthful negatively evaluative expression of one referent, a negatively evaluated antecedent (another referent) is necessary. It will be argued that the speaker's intention to convey the latter form of evaluative implicature lies at the heart of irony, whilst the positively evaluative implicature is just an optional and, admittedly, only intermittent concomitant.

Between meanings and interpretations in prison context

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Prison language is a language flourishing in understatement. The two parties participating in an oral exchange of information of interest here, i.e. inmates are involved in a complex cognitive process that underlies successful communication. Both the speaker and the addressee participate in an event particular to prison facilities, in which figurative language is most welcome, as it serves the specific purpose of coding information against unwanted third parties. Information being exchanged in prisons is bound to be concise and precise, for too long communicative events are at risk of divulging sensitive information and impede plotting and scheming.

Prison language is rich in metaphors and metonymies, as, it is my observation, they fit the context perfectly. Not only do they hinder the legibility of any utterance, but they secure inmates' lives against lethal consequences. The discovery of incriminating evidence is too great of a risk to make use of standard vocabulary. The message invoked by the speaker can have many meanings, but it is the hearer's obligation to unveil it correctly. For instance, in an utterance quoted in *Prison Patter* (cited below) a layman, unfamiliar with the context and the background knowledge of the participants, would understand it possibly as a statement of a person having no money and being involved in a 'dirty' business. In fact, any other explanation could be plausible. Between the dictionary meaning and the real sense there lie many possible interpretations that ultimately influence the resultant of the conversation. However, one thing can be stated for sure: the meanings of particular prison slang vocabulary items are not stable nor is their interpretation, as prison slang is in a flux. Therefore, the paper takes as its focus the largely metaphoric and metonymic language of prisoners and aims at uncovering its many peculiarities.

I've got nish, no burn and I'm screwing, so I'm passing a line two doors down for a burn then I'm going to get into my crisp packet.

(Devlin 1996: 20)

Keywords: prison slang, figuration, metaphor, metonymy

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An annotation schema for metaphors

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The research presented in this paper is part of the project *Universals and variants of English and Romanian business metaphors. A corpus-based conceptual mapping of contemporary journalistic from a pedagogical approach* (2015-2017, University of Alba Iulia, Romania). The theoretical objective of this project is to explore and compare intercultural metaphors found in Romanian and British business press, while the practical outcome will be a corpus of annotated metaphors in both English and in Romania texts, to be made available for further research as well as for teaching purposes. The methodology is, therefore, a corpus-based one, and the sample will consist of the following newspapers: *The Economist*, *The Guardian*, *The New York Times* and *The Telegraph* for the English corpus; and *Adevărul*, *Jurnalul Național*, *Cotidianul*, *Capital*, and *Ziarul Financiar* for the Romanian corpus, amounting to a total of 500,000 for each language.

An important step is, therefore, the identification and annotation of metaphors. There are different methods to identify a metaphor in a running text, and several tools can be used, such as the Master Metaphor List, on-line dictionaries, WordNet, and Framenet. However, the linguistic sensitivity of the human operator still stands at the centre of the decisions to be made.

Leaving this step aside, this paper will focus on the annotation schema and the annotation procedure to be adopted. Previous annotation works (e.g. Wallington et al. 2004) limit their schema to the identification of the figurative text stretch and the understood meaning. The annotation schema that has been adopted for this project the following elements will be taken into account:

- the extension of the text stretch
- the morphosyntactic typology of text stretch (word, idiom, phrase)
- the head of the text stretch (the word itself or the head of an idiom or a phrase)
- the morphosyntactic properties of the head
- the reference to the source and the target domain in the Master Metaphor List, if any
- a proposed source and target domain, if the operator does not recognize one in the MML
- textual references (newspaper, article, date etc.)
- references to the annotator
- degree of confidence of the annotator.

The annotation is implemented in an xml tag-set, that will be presented and discussed, and will be carried using a specific interface. An interface that allows the functions of adding, editing or deleting an article from the database and annotating metaphors with all the necessary features (highlight key phrases, lemma, sense explaining, other remarks, etc.) eases significantly the work of linguists. To this end it must be fully user-friendly, i.e. simple, clean, intuitive and reliable. Also, database searches for a word, title, author, lemma, category, metaphor are in focus. The adopted platform is PHP and MySQL for the databases, with different extensions for PHP like XML Parser. The linguistic and technical choices will be motivated, and examples will be shown and discussed.

Conceptual metaphor and metonymy in advertising: A cognitive analysis of advertisements in British women's magazines

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Metaphor and metonymy within the field of cognitive linguistics are considered conceptual processes that are employed by people in different areas of everyday life. With the latest development of marketing and media, advertising has become an efficient device for promoting products and therefore advertisers use metaphor and metonymy as powerful cognitive tools for advertising purposes.

My presentation provides a brief overview of a cognitive analysis of conceptual metaphors, metonymies and their interactions (metaphonymies) in British women's magazine advertising. The analysis is a part of the study, which strives to reveal the possible ways in which people, especially women, conceptualize and understand metaphor and metonymy as well as their interaction in advertisements. The study provides a greater insight into the use of metaphor and metonymy and sheds light on their interaction for advertising purposes. It attempts to answer the research questions such as: Which types of conceptual metaphors occur in the examined advertisements? How can different types of conceptual metaphors be explained from a cognitive perspective? Which types of metonymy are employed in the examined advertisements? How can different types of metonymy be interpreted from a cognitive perspective? Does interaction between metaphor and metonymy occur in advertisements? If yes, how can the interaction between metaphor and metonymy be interpreted?

The basis for the cognitive analysis was the classification of conceptual metaphors provided by Lakoff and Johnson (1980); classification of metonymies developed by Radden and Kövecses (1999); and the different kinds of metaphonymy suggested by Goossens (1990). The representative examples used for the analysis are extracted mostly from the body copy of the product promotion advertisements, which appeared in seven different British women's magazines (Elle, Cosmopolitan, Vogue, Red, Prima, Marie Claire and Essentials). These examples mainly consist of one complete sentence. In some cases, they include more sentences taken from the same advertisement. This is done in order to provide more information about the context.

All three kinds of conceptual metaphors (structural, ontological, orientational) suggested by Lakoff and Johnson (1980) were identified in the selected advertisements. In the case of metonymy, analysis revealed that only some certain types of metonymy involving different ICMs proposed by Radden and Kövecses (1999) occurred in the advertisements. In addition, it became obvious that advertisements do not frequently utilize the metaphonymy types identified by Goossens (1990). Only two of four metaphonymy types, metaphor from metonymy and metonymy within metaphor, were identified in the representative examples extracted from selected advertisements. Both types occurred in (1)-(2):

- (1) [T]he *eye opening* experience you've been waiting for (La Prairie in Vogue Feb 2007: 78).
- (2) Instantly. Gentle and clever? That's beauty with *brains* (Unilever in Cosmopolitan Aug 2015: 18).

In example (1), the use of the expression *eye opening* first illustrates the *effect for cause* metonymy involving the causation ICM in which the effect of being amazing is mapped on the action of causing amazement. The expression *eye-opening* also reflects the metaphor *experience is a person going through the experience*. This means that experience could be understood as a person, which would be a case of personification.

In example (2), the word *brains* first refers to intelligence, which is *category for salient property* metonymy involving the category-and-property ICM. As Radden and Kövecses (1999: 344) posit, categories usually evoke and can metonymically refer to one of their essential or salient properties. Therefore, it can be argued that brains metonymically stands for their salient property, namely intelligence. Further, the brains in example (2) reflects the metaphor *beauty is an intelligent person*, which would be a case of personification.

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#Misiewicz.pl : Proper nouns in the current political discourse in Poland

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The analysis focuses on proper names with non-unique reference, and on the fuzzy area between the categories of proper and common noun. The data have been retrieved from the current Polish media discourse, mainly printed and online press articles with readers' commentaries. Apart from conventionalized uses, we present a number of novel formations, such as *Misiewicz* in the title of this paper – a pluralized surname of the spokesman in the Polish Ministry of Defense who has lately come to symbolize incompetence and undeserved honours. Now, the plural form of his name metonymically designates a group of supporters of the present government who unjustly benefit from the political changeover.

During the talk, the following syntactic patterns will be examined: a bare proper noun, a proper noun with a determiner, and a pre- and post-modified proper noun. In addition, we will discuss instances of morphological processes involving proper nouns: affixation, blending, compounding, and acronymization, together with the conceptual processes of metonymy, metaphor, metaphonymy and conceptual integration that license them (Barcelona 2003, Brdar and Brdar-Szabó 2007, Bierwiczek 2013).

Among the features that the examined novel usages and formations share is an implicit – predominantly negative – axiological value. It will be claimed that underlying their creation is the need to mark social identity and group solidarity, and to express political preferences. As such, proper nouns serve a range of functions: from referential and descriptive to expressive and social (subjective and intersubjective construals, cf. Traugott 2003, 2010; Verhagen 2005), and are effective tools of persuasion and manipulation, employed by politicians, journalists and ordinary members of the public.

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Pragmatics of metaphor and metonymy in academic writing in English and Croatian

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Dorgeloh and Wanner (2009) claim that the *inanimate subject + communication verb* (e.g. *suggest, argue*) is an important instance of academic formulaic language which seems to comply well with the general tendency of academic discourse being more object- rather than author-oriented. As the authors observe, in pragmatic terms, the impersonal *inanimate subject + reporting verb* construction refers to making an act of argumentation more visible as opposed to the passive voice with its hidden agency and possible ambiguity. In other words, by having an inanimate entity (e.g. *evidence, finding, paper, research, results*) perform an act of evaluating, arguing, etc., the active voice is still retained, which might account for the preference of this construction over the passive voice. At the same time, the whole pattern creates an impression that the facts, results, etc. speak for themselves, without the intervention of a human agent, which seems to conform to the generally abstract character of academic register (Dorgeloh & Wanner, 2009; Biber, 1988).

The present paper aims to offer the interpretation of the given constructions from the perspective of cognitive linguistics, in particular in light of conceptual metonymies PRODUCT FOR PRODUCER or RESULT FOR ACTOR (Low, 1999), whereby the non-human agents *research/evidence* are vehicle entities standing for human target entities *researchers* or *authors*. On a more general note, the function of such and similar metonymies in academic writing may be regarded as a rather convenient or „the most economical way” to refer to the authors or their research and comment on them” (Panther & Thornburg, 2007, p. 250). Those metonymic mappings underlie a prevailing metaphorical mapping A RESEARCH PAPER IS A PERSON (Low, 1999) where abstract concepts are conventionally personified as specific types of person.

Based on the corpus analysis of research papers in English and Croatian from the field of psychology, the study aims to explore the similarities and differences in the choice and pragmatic functions of the academic nouns and reporting verbs in the *inanimate subject + reporting verb* construction in the respective corpora. Taking a cross-cultural perspective, the study aims to explore the universal cognitive linguistic features but also the cross-cultural specifics in the conventionalized use of the given structure in academic discourse.

Keywords: metaphor, metonymy, academic writing, English, Croatian

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Repetition as a category of meaning in political discourse

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This paper will be based on the definition of metaphor established by cognitive linguistics, a science which has been quickly developing since 1980 based on a book written by two authors – George Lakoff and Mark Johnson *Metaphors we live by*. Conceptual metaphor is a cognitive ability which provides understanding to humans by connecting two conceptual domains (source and target domain). Among the other, language can be understood through space. Spatial metaphors are applicable on spatial language expressions, which can be summed as: LINGUISTIC EXPRESSIONS ARE CONTAINERS. The main postulate on which the paper will be based is the conceptual metaphor: MORE OF FORM IS MORE OF CONTENT – meaning that the bigger language expression and/or form, the larger the amount of meaning.

Repetition as one of the ways to enlarge language expression and to affect the meaning will be researched on three language components – phonology, morphology and syntax. For this paper, corpus will be assembled of repetitions found in political discourse, precisely, in its genres recorded in videos on Youtube, newspapers, magazines, websites and other. The study will be qualitative and based on thirty different sources from Ivan Kukuljević Sakcinski's speech in 1843 to politician statements and speeches in 2017, all Croatian. Journalistic discourse will be noted, but not researched.

With the repetition as an act that enlarges language expressions, iconicity should be mentioned too. Iconicity as direct matching of meaning and form is related to this paper, but the meaning behind the repetitions of tones, and especially words or phrases depends on political situation and context. Political discourse is institutional - a group of genres defined by institutions, but also by a public domain whose performance is particularly depending on media and it is marked by repetition of tones, morphemes, words, phrases and sentences. Firstly, it will be shown that repetition solely can cause the enlargement of these containers in other, more neutral discourses so that the same could be applied to political discourse. Questions which are raised and which are the starting point of this paper are: Is repetition always a cause of an enlargement of a meaning in language expressions and/or forms? Does this depend on the discourse in which it is used? What is the nature of the meaning of the content that speaker wishes to share? Is this kind of rhetoric persuasive?

These questions will be answered in the main part of the paper where it will be shown that repetition can be used on one hand as instrument of ignorance, indifference, cover-up, but one the other as an instrument of emphasizing, eloquence and persuasiveness – these elements will be used as functional criteria. Tokens of repetition will be classified formally based on the size of repeated form. In the final part of the paper results founded on the research are going to be summarized and there will be given a conclusion. The purpose of this paper is to enlighten that repetition can be used as an instrument of persuasive political discourse, it can also, however, be a symptom of a blank speech; upon which political stand stays strictly neutral, while the interest remains scientific.

Keywords: conceptual metaphor, meaning, political discourse, repetition

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The effect of figurative thought on basic level categorization

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One of the most important functions of cognition is to categorize the environment, i.e., to provide a cognitively economical grouping of phenomena on perceptual grounds according to certain kinds of similarities or commonalities. By way of this cognitive processing an organism implicitly acquires knowledge bundles about co-varying and contingent features of the environment. This knowledge in the form of categories provides the basic building blocks for the organism to construct and operate an internal model of its surroundings. Perceiving the world in terms of sensory input and the formation of categories based on it is for the most part sufficient for a functional and adaptive orientation and interaction with the environment. This is so mainly because the functional properties of phenomena that are required for a basic orientation and interaction are mostly reflected by the perceptual features of things.

Obviously, the categorizing function of cognition based on the perceptual processing of categories described above does not require (knowledge of) language as it is fundamentally linked to sensory experience. Also, due to this state of affairs, categorizing the world on purely perceptual grounds will not result in a category system that provides a taxonomy of the entities categorized, i.e., it will not show super- and subordering relations, only basic level categorization. Establishing a hierarchy of things in a category system requires the processing of purely functional features in terms of knowledge of the functions of things largely independent of their perceptual characteristics. These functional features usually represent shared knowledge based on culturally significant functional relations of phenomena. Thus, language becomes an important tool in two respects. On the one hand, it codes conceptual categories that can be shared by all members of a speech community creating by this a common cognitive model of reality. On the other hand, which is even more important in terms of the cognitive function of language, it codes and establishes these conceptual categories through conceptualization, i.e., through the human understanding of the world.

The most important aspect of human conceptualization is our capacity for figurative thought. It is with the help of this that we can handle the complexity of the human (natural and cultural) environment conceptually. With the help of language we are able to form mental representations based on metaphor and metonymy even when perceptual features are lacking. However, language does not only enable us to construct conceptual categories other than basic level ones, i.e., different super- and subordinate categories, whose features are non-perceptual. In the paper I will show how even basic level categorization is affected by figurative thinking and how this type of conceptualization very often overrides perceptual attributes when basic level terms emerge in language. The figurative representation of the functional, cultural and encyclopaedic knowledge necessary for linguistic categorization and the creation of meaning also leads to linguistic relativity.

Work metaphors in English and Romanian. A comparative approach¹

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1. Problem statement. Our main tenet is that business press displays a strong metaphorical load and it is easily available for metaphorical exploitation. The research also pinpoints the metaphorical potential of the broad business genre in English and in Romanian in an analysis of work and work-related metaphors in business English and Romanian quality press with capturing the extent to which work and work-related metaphors shape the labour market in both languages.

2. Purpose of study. The paper deals with the conceptualisation of work in broad business discourse, more specifically in business press. We conducted a corpus-based contrastive study to highlight the (dis)similarities in conceptualising work in Romanian and in English. To this end, we analyse lexical and semantic differences in conceptualising work as well as the overlapping of conceptual categories. Conceptual categories such as Labour market is war, Labour market is competition are explored, compared and analysed in the two corpora.

3. Methods. The methodology we resorted to in our analysis is based on corpus, we incorporated two parallel corpora (one in English and one in Romanian), each totalling 600 words, encompassing business articles selected at random during the period ranging from 2012 to 2016. The articles from the English corpus were retrieved from *The Economist*, *The Telegraph*, *The Guardian*, *The Financial Times*, while the articles from the Romanian corpus were retrieved from *Ziarul financiar*, *Business Magazine*, *Cotidianul*, *Adevarul financiar*. The methods used for metaphor identification range from manual annotation to electronic annotation, the corpora are both hand-coded and processed electronically with the help of concordancing programs. Given the length of the two corpora, it will be almost impossible to process them manually. Lexical units belonging to the lexical field of work are introduced in the concordancing program, the results they yield are analysed in terms of frequency, structure, entailments and clustered around conceptual categories. We also applied a novel method proposed by Skorczynska & Ahrens (2015) which brings conceptual metaphors closer to the pragmatic strategies of the participants. We fed the concordancing program with metaphor signals from the list provided by Skorczynska & Ahrens (2015), analysed and compared the findings in the two corpora. During the next stage the findings from the English corpus will be compared with the ones from the Romanian corpus on the one hand in order to identify whether the two languages resort to the same conceptual categories in conceptualizing work and on the other hand to see the lexical realizations and entailments of the conceptual categories in both languages. We will also analyse culture specific aspects of metaphor usage pertaining to Romanian and to English.

4. Findings. The analysis of the two corpora populated with business texts also reveals the fact that the business genre is a very fertile ground for investigating conceptual metaphors. The findings will draw on the structure, frequency and counterparts of conceptual metaphors in the two corpora, we will also refer to the extent to which metaphors are used as stylistic devices by both British and Romanian journalists.

Key words: business metaphors, Conceptual Metaphor Theory, corpora.

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Metaphorical representations of teachers and the teaching profession¹

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This paper aims at exploring metaphors associated with teachers and teaching, from the perspective of Romanian students, in the process of becoming teachers of English or primary school teachers. When analysing teacher beliefs and the subsequent conceptualisation of the teaching profession, an understanding of metaphors that epitomise the image of the teacher can prove extremely useful (also c.f. Cameron, & Low 1999), since metaphors can contribute to a better understanding of the world around us. According to Oxford et al. (1998), metaphor can "enhance the subject's understanding of educational problems and thus increase perspective-consciousness. Diverse instructional styles and curriculum theories can be simplified by showing, through metaphor, the relationship between abstract concepts and something that is more familiar, concrete and visible" (p. 5).

Our research involved 50 3rd year students in English language and literature, enrolled on pre-service teacher training (Module one, for undergraduate level), who were asked to write an essay, titled *My best teacher ever* (in English), in which they had to think of the qualities that make a teacher and their teaching act memorable in the mind and soul of students, as well as 100 students in Primary and Pre-school teacher education, who were asked to find comparisons for "*a good teacher is like ...*" (in Romanian).

The results were clustered into cognitive metaphors pertaining to the culturally-embedded representations of the teachers. The most frequent metaphors were those of "guiding light" and "friend". The teacher as "knowledge repository" was also present, alongside with that of "organiser", which was well praised, as students expressed the need for order and to some extent, respect, in the classroom. The findings are in line with the humanistic approach to education which places the student in the centre of attention for the educational process.

Key words: teaching metaphors, conceptualisation of the teacher, humanistic education.

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Up the creek *with a paddle*: Conceptual metaphors as a tool for teaching culture-specific vocabulary

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To speak figuratively benefits both native and second and foreign language speakers inasmuch as it provides speakers with an additional way of acquiring vocabulary. Figurative language underlies a great deal of vocabulary and when a speaker is aware of these motivating bonds between single lexemes and vocabulary chunks, he or she is better equipped to confine them to memory (Kövecses & Szabó 1996; Boers 2000). Conceptual metaphors (CMs) are believed to exist in our minds in order to help us understand one thing in terms of another (e.g. to understand anger in terms of fire through the ANGER IS FIRE metaphor). They form the basis of the *Conceptual Metaphor Theory* (CMT) which assumes CMs are a universal occurrence whose presence in the minds of the speakers is evident in language (Lakoff & Johnson 1980). This study is based on the postulates of CTM: CMs govern our conceptual systems and figurative language such as idioms are motivated by CMs; some CMs are universal and shared across languages. The present study aims to investigate whether awareness of the existence of CMs can also facilitate the comprehension of culturally-specific (CS) idiomatic expressions which do not lend themselves so readily to any CM. An experiment was designed in order to try and answer the following question: is the comprehension of CS idioms raised with metaphoric awareness? Croatian learners of English were tested on their comprehension of CS idioms by means of a questionnaire which contained a translation task in which the participants were asked to provide Croatian translations for the 10 CS idioms from English. The testing was preceded by a 20-minute introductory lesson on idiomatic language and idiomatic expressions. In addition, the Experimental group was introduced to the concept of CMs and was given examples of metaphors motivating idioms in order to illustrate the connection between the two concepts. This was denied to the Control group that remained unaware of the connection between idioms and CMs. The results showed that metaphor-aware students performed statistically better with culturally-specific items than those students who were denied the same tool. Making the learners aware of the idioms' underlying motivation seems to heighten their understanding of culture-specific vocabulary items, which is in accordance with previous research (Boers 2000; Boers, Demecheleer & Eyckmans 2004). The study suggests CMs present a useful tool in the retention of vocabulary.

Keywords: metaphoric awareness, culture-specific vocabulary, EFL learning

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Figurative language of gestures in everyday communication

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We can all agree with the notion that nonverbal communication is a constant feature of human communication (Calero, 2005) and as such it develops its own language. This idea supports the aim of this paper to investigate the presence of figurative language of gestures in nonverbal communication, which is an integral part of everyday communication and social practice. A special focus will be placed on investigating the contextual possibility of connecting a certain gesture with its own specific meaning. As gestures, like most other verbal and nonverbal signs, tend to be partial representations of our reality and thus metonymic to some extent, they are also able to single out certain features of ideas, actions or emotions (Müller et al., 2014), very often experienced during the discourse itself.

Based on the video recordings and their transcriptions the study shows that nonverbal communication, i. e. primarily gestures or movements, have a specific meaning in the discourse, of course, being culturally influenced and depending on various contextual factors. The data presented and analyzed consist of two conversations between three native speakers of Croatian, paying special attention to the parts of one speaker's monologue. The participants in the study are friends and school colleagues, so the atmosphere during the conversation was friendly, relaxed and informal, which facilitated the communication. This type of discourse was chosen because video recording can capture all the features of conversation and visually confirm the presence of gestures as paralinguistic features. Another important reason for choosing such a type of nonverbal behaviour is that hand gestures might refer to oral communication when accompanying something that is being verbally communicated (Calero, 2005). Moreover, gestures are also marked by their intensity: intensive ones mean something real and concrete, while slower and less vigorous gestures refer to the unconscious. They can also be produced spontaneously during the discourse and can manifest ongoing mental processes very well because the speaker is quite often emotionally involved. Although there is a thesis that gestures and speech are parts of the same psychological structure (McNeill, 1985) we will nevertheless agree with the idea that gestures are a part of body language which makes a separate system and obeys its own laws. To stress the importance of verbal and nonverbal congruence, gestures are divided into iconic, indexical and symbolic ones with the aim to investigate their metonymic and metaphorical value in the discourse. Claiming that gestures emphasize spoken words or show feelings and emotions go hand in hand with the thesis that metaphors and metonymies as tropes are often not verbalized, but can be expressed through gestures (Barcelona, 2003). Such consideration supports the hypothesis that any discourse could be interpreted as a semantic construction, because paralinguistic features, such as gestures in our case, support the complete meaning of the discourse. If we observe discourse as an cultural and linguistic construction with the mission to profile and stabilize the culture/cultures of a given community as well as its knowledge rooted in language (Czachur, 2016), then we can also say that gestures are able to evaluate, emotionalize and simplify the intended message in the social interaction.

Being partly socially codified and having their own conventional meaning, gestures, depending on the given culture, were also analyzed on the pragmatic level of the discourse. The pragmatic level analysis illustrated that the use of gestures, mostly affect displays, very often intertwined with their cognitive features and as such they influenced effects and consequences of the discourse. To sum up, gestures support language, and are, therefore, an important part of cognitive research. Being socially relevant they, by all means, deserve our attention.

Key words: nonverbal communication, gestures, metonymic and metaphorical value, discourse

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Degrees of figurativity: Metaphorical and fictive motion in music criticism

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The present study takes a Conceptual Metaphor Theory approach (Lakoff & Johnson 1999) to the analysis of metaphorical expressions in the genre-specific context of music criticism. Metaphors pervade music criticism: Rhythms can be *driving*, melodies *ascend* and *descend*, and harmonies *move from tonic to dominant*. The present study explores the importance of metaphor for the way musical structure is described and conceptualised. Specifically, it investigates whether motion expressions for musical structure are motivated by conventional conceptual metaphors.

Johnson and Larson (2003) propose three basic conceptual metaphors for musical motion: the MOVING OBSERVER / MUSICAL LANDSCAPE metaphor (*We're coming to the coda*), the MOVING MUSIC metaphor (*Here comes the recapitulation*) and the MUSIC AS A MOVING FORCE METAPHOR (*The music wants to move to the dominant harmony*) (examples are taken from Johnson and Larson (2003)). According to Johnson and Larson, the former two are based on TIME IS MOTION and refer to how a musical piece unfolds over time. The latter, on the other hand, is based on the Event Structure Metaphor and conceptualises musical properties as states and musical change as motion. The current study investigates whether these conceptual metaphors successfully describe musical motion.

For the analysis, a corpus of 10,000 words taken from the genre of music criticism was compiled and analysed with respect to metaphorical expressions (applying MIPVU, cf. Steen et al. 2010) as well as their potential underlying conceptual mappings. The texts are taken from academic musicology journals and newspaper concert reviews. The study presents a qualitative approach to the use of motion metaphors in music criticism.

The analysis reveals that 22% of lexical units within the corpus are used metaphorically, the majority of the vocabulary being drawn from the source domains of motion and space. Conceptually, the motion expressions in the corpus can indeed be interpreted as TIME IS MOTION and Event Structure Metaphor mappings. However, a number of instances of musical motion may present cases similar to fictive motion as in the following example from the data: [...] *measures 3–4 traverse the same space as measures 1–2*. The application of fictive motion may be contextually motivated: Music criticism prototypically involves a musicologist scanning the musical score in order to describe and evaluate the structure and characteristics of a piece to an expert audience, who, in turn, are supposed to imagine musical structure when reading the text.

In conclusion, musical motion presents a complex phenomenon that exhibits different degrees of figurativity. While target domain aspects like the temporal component of music or the structural development over the course of a whole piece are commonly described by conventional conceptual metaphors like TIME IS MOTION and the Event Structure Metaphor, there are cases of musical motion that refer to more concrete and more clearly perceptible aspects of music like the contour of a melody. These cases can be seen as less metaphorical and more similar to fictive motion suggesting that figurativity is a matter of degree. More research will be needed to explore this potential continuum further.

Keywords: conceptual metaphor, motion, time, Event Structure Metaphor, fictive motion, metaphoricity.

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ERP evidence for holistic processing of idioms in children

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Children often struggle with the discrepancy between what is said and what is meant of figurative language. Only at around the age of 10 years, the understanding of idioms seems to be established (Bernicot, Laval & Chaminaud, 2007). The present study asks whether children acquire idioms word by word or as whole phrases. According to Ackerman (1982), children learn idioms as big chunks. Following this approach, a literal interpretation of idiom constituents would not be necessary. We test this assumption in an event-related potential (ERP) study with 9 to 10 year old children. We relied on an N400 paradigm that has formerly shown that adults process written idioms as big chunks (Rommers, Dijkstra & Bastiaansen, 2013).

Participants (21 4th graders and 40 adults) listened to German idioms such as 'Isabell hatte Schmetterlinge im Bauch.' (English: *Isabell had butterflies in the stomach*). The final word was highly predicted and either correct or manipulated. In manipulated conditions, the idiom's last word ('stomach') was replaced by a semantically related item ('arm') or by an unrelated item ('water'). Participants were asked to judge whether or not the sentence was an idiom.

For children and adults, N400 effects on the final word were evident. For both groups, we obtained reduced N400 amplitudes for the correct condition compared to the other conditions. In children, early N400 amplitudes for the related condition and for the unrelated condition did not differ. This finding replicates the ERP results obtained by Rommers and colleagues (2013) and indicates that children do not predict literal meanings of idiom constituents. Therewith, this finding is support for Ackermann's assumption that children rely on a holistic representation of idiomatic phrases. However, in a later time window, the difference between the correct condition and the related condition was no longer observable in children. Furthermore, differences between both conditions were also apparent in a response uncertainty: Children made more errors in the related than in the unrelated condition. These findings might reflect late strategies during which children try to decompose an idiom. Furthermore, there were indices of privileged processing of the unrelated condition in adults, pointing to parallel holistic and literal processing of spoken idioms, which might emerge from the early decomposition attempts in children.

Keywords: idioms, children, N400.

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Parametrical interpretation of indirect discourse names

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The research [RSF project 14-28-00130] aims at defining the parameters that guide the reader's interpretation of a discourse nominal structure as direct or indirect for which the method of parametrical interpretation (Divjak 2015) was applied, though it was modified for the needs of discourse analysis. I claim that the reader's interpretation of a name status is directed by rigid and non-rigid discourse parameters which at the same time define the author's choice of stimulating and constraining naming techniques.

The preliminary analysis of discourse chain and binary names hand-selected from modern Russian and English fiction texts (3600 nominal lexemes and lexical combinations) showed that metaphorical, metonymic and metaphonymic shifts are not the only indicators of indirect name status. For instance, the indirect name status is enhanced in case the name is found in focal position (1) within the utterance and gets weakened in non-focal (2):

- (1) *I don't know why it is, rich men's sons are always **the worst lemons**.* (P. G. Wodehouse)
- (2) *[of a girl Amy] "**Princess Amy**" can't be bothered to bring her script.* (A. Faber, E. Mazlish)

Furthermore, in cases of repeated use of metaphorical or metonymic names the lexemes can become entrenched and their discourse status will be interpreted differently (3):

- (3) *They started laying bets around Fleet Street as to how long it would be before some nice young woman managed to persuade the little fellow that she must look after him. Naturally, the **vultures** started gathering at once, they scrambled for the body <...> **Vultures** as a bunch of agile crabs clawing for a piece of horsemeat under water <...>* (R. Dahl)

Vultures naming the referent "women in search of a husband" in *the vultures started gathering* is metaphoric and interpreted as indirect. But *vultures* in *Vultures as a bunch of agile crabs* is interpreted as a more conventional (entrenched) lexeme for the referent, thus its indirect status becomes suspended.

Each name lexeme was marked respectively: its discourse status was specified (indirect, direct, double, undefinable) and the relevance of parameters was scaled (rigid – non-rigid). Three general types of parameters corresponding to the construal phases were defined: referential, cognitive and discourse ones. Analysis of nominal lexemes demonstrating non-dictionary meanings has helped to define the rigid parameters or interpretation regimes when a name is invariably treated as indirect, which means that the use of some narration techniques always results in its non-dictionary semantics outcome. It was noticed that discourse and referential parameters demonstrate significant variability in specifying the name status whereas cognitive parameters turn out to be rigid. They include domain mapping type (semantic shift vs. smooth integration), focus position (peripheral vs. central, typical of entrenched phenomena), integration type (disanalogy vs. analogy). Apart from these rigid parameters there are non-rigid ones, less unambiguously connected with indirect name status.

The scaling potential of indirect naming non-rigid parameters is subsequently tested using corpus statistical methods, which helps maintain their position on the directness – indirectness scale.

Non-rigid referential parameters include conceptual referent type (concrete, discrete vs. abstract, syncretic), conceptual referent focus (characterizing, classifying vs. identifying), role in event frame (non-attributed vs. attributed). Non-rigid discourse parameters involve lexical categorization type (hybrid / monocategorical), syntactic salience type (focal / non-focal syntactic position), stylistic hedges (singular vs. repeated use, marked vs. non-marked stylistic position), etc. In each opposition, the first member marks higher level of indirectness, whereas the second corresponds to lower level (less frequent). The reader interprets the name status by balancing stimulating and constraining parameter values due to personal and occasional factors.

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Connotative word meaning as the result of metaphorical reconsideration

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Functional approach to the analysis of language material brought back into the limelight the study of connotation which was often beyond the system language phenomena study because of its subjective character and obvious connection with extralinguistic factors. Connotation is understood as the additional word meaning containing axiological, affective and emotive components of meaning.

Connotation is quite often associated with metaphor. Although these phenomena "mediate between the cognitive models and the culture in which they are embedded" (Shenk 2015: 326) yet, the close connection does not give the right for their substitution. The purpose of the work is the analysis of both phenomena and the determination of the conceptual differences.

The starting point of the analysis is the concept of a figurative meaning which will help to differentiate connotative and metaphorical word meanings. The theoretical fundamentals of the work are: 1) figurative meaning develops on the base of direct (denotative) meaning of the word, 2) direct meaning of the word serves as the source of motivation for a figurative meaning, 3) quite often, but not always, figurative meaning of the word has the expressional, axiological coloring.

The main mechanisms by means of which figurative meanings of the word may be formed are 1) the transference of the name according to the principle of similarity (metaphor) and 2) the transference of the name according to the principle of contiguity (metonymy). "Both devices are the ways of figurative meanings formation – points out V. V. Levitsky – they are "only the "technique" which allows structuring an object" (Levitsky 2012: 411).

Not each figurative meaning is a connotative one, only if it has the vivid evaluativeness and expressiveness. For example: `a **nose**₁ of the person` and `a **nose**₂ of an aircraft` – two meanings of one word, the last of which is derived and figurative. Both meanings have neither expressional nor emotional and evaluative character, they do not have connotation. But the fifth meaning of the word **nose** – **nose**₅ `spy, provoker, informer` has figurative connotative meaning as the negative evaluation and contemptuous attitude to the characterized person is felt in the particular context. V. N. Teliya called similar cases as "double modality" which increases the expressiveness of language units (Teliya 1986: 27-28).

It should be noted, that a word used in connotative meaning is more connected with the context, than a neutral word. The fact that metaphorical reconsideration is influenced by the native speaker's vision of the world makes figurative meanings in general and connotative meanings in particular very difficult to render while translating or interpreting.

Keywords: connotation, figurative meaning, motivation, metaphoric meaning

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In search of identity – linguistic landscape in Osijek

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Linguistic landscape, defined by Landry and Bourhis (1997: 23) as the visibility and salience of languages on public and commercial signs in a given territory or region, is one of the relatively recent approaches to language(s) used in public spaces. Public spaces thus become a way to publicize not only information of common civic value but of the sociolinguistic structure equally as other media such as press, electronic media, TV or radio. Public spaces can be viewed as maps with the key to them found in accurate reading of what is the role a language plays in the sociological and linguistic dynamics of the city.

Osijek is often perceived as a symbol of Slavonian culture and mentality (rich folklore, local music), but the city also has one other more inherent identity. We believe there are two opposing identities of Osijek, one traditional, often imposed by the authorities, and one urban, presented by the inhabitants of the city themselves (e.g. graffiti, shop signs, stickers, billboards). This study of the linguistic landscape of Osijek focuses on different representations of identity of the city. We will try to approach the field of LLS from a user-oriented micro-perspective (cf. Koll-Stobbe 2015). We will try to examine conceptual mechanisms used in LL of Osijek in *in vitro* and *in vivo* signs. *In vitro* LL items (top-down) include those issued by national and public bureaucracies and include public sites, public announcements and street names (cf. Shohamy, E; Ben-Rafael; Bami, M. 2010). They are expected to be “open” toward tourists and target visitors of Osijek. *In vitro* signs are expected to be bilingual or multilingual to appeal to foreign visitors of the city, as well as denoting the process of globalization.

On the other hand, figurative language, e.g. conceptual mechanisms, is expected in *in vivo* signs. *In vivo* signs (bottom-up; used by inhabitants), such as names of shops, business, signs and personal announcements, are expected to reflect the “real” i.e. “alive” identity of Osijek. Visual metaphors (cf. Forceville 1996) and conceptual blending (cf. Fauconnier and Turner 2002) are also expected to be found in *in vivo* signs. Thus the focus will be on processual and, with it, cognitive dimensions of information setting on commercial signs. Methodologically, our analysis relies on photography and visual analysis. The data gathering method engages taking photos of public spaces such as squares, parks, busy streets close to the city centre, as well as buses and trams in public transport used as advertisement spaces.

The aim of this paper is to examine the relation of *in vitro* and *in vivo* linguistic signs and their opposition in the public space of Osijek, i.e. the opposition of the linguistic signs promoted by authorities and the language of the city's inhabitants present in the city's landscape applying a cognitive with contact linguistic framework that sees speakers as conscious agents (Harder 2010). We will try to examine if there is “communication” between the two, if they exclude each other, or if they ignore each other. Also, the study will examine which of the two identities is present in the majority of signs (quantitative analysis). Furthermore, we will try to identify the use of foreign languages in both *in vivo* and *in vitro* signs to see whether there are traces of globalization of the city or attempts of prestige. We expect to find foreign languages in *in vitro* signs in greater number than in *in vivo* ones because of different recipients and their different purposes.

Key words: identity, *in vitro* signs, *in vivo* signs, public space, figurative language

Conflict metaphors in health care

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Conflicts span all domains and spheres of our lives. The manner in which we think about and experience these situations makes a significant impact on our emotions, mental states and may even have long-term health consequences. Metaphors play a crucial role in the expression, understanding and management of conflicts (McCorkle & Mills 1992).

The present paper focuses on conflicts of Hungarian healthcare professionals, studied in the framework of an international (American–Swiss–Hungarian) research partnership. The overall research material was supplied by recorded interviews with 25 nurses and 50 doctors, conducted on the basis of a Swiss-American joint protocol. More specifically, the paper presents 87 stories of conflict taken from interviews with 15 nurses and 15 doctors. The interviews were subjected to content analysis with two independent coders working with ATLAS.ti 7. The subsequent analysis looked into the types, sources, manners of unfolding, and effects of medical conflicts, also exploring conflict management strategies and their association with the use of metaphors.

The Hungarian material suggests that conflicts correlate strongly with hierarchy, power and disturbances of communication. Specifically Hungarian features include the conceptual metaphors HOSPITAL WARDS ARE EMPIRES WITH FEUDAL ORDER; ARGUING PARTIES ARE HENS. I investigate the role of metaphors with regard to the issue of hierarchy and disturbances of communication, also adopting criteria developed by McCorkle and Mills 1992. In particular, the following questions will be addressed: 1) What is the general nature of the conflict process within the metaphor? 2) What is the role of the person who uses the metaphor? 3) Into what role does the metaphor cast the conflict partner? 4) How is power distributed in the metaphor? 5) What conflict management strategies or tactics flow most easily from the conceptual metaphor? The analysis of conflicts involving healthcare professionals will demonstrate that metaphor studies can make a significant contribution to the detection, understanding and management of conflicts.

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Comparing speaker's and listener's interpretation of a metaphor – a methodology

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“Metaphor is not just a matter of language and thought, but also of communication; and metaphor cannot just be approached from a linguistic [...] as well as a cognitive (or better psychological) perspective, but it also demands a social approach.” (Steen 2011) Furthermore, there are grounds to assume that the understanding of metaphors differs in some ways from that of non-metaphorical expressions regarding the extent to which speaker and hearer have a common understanding of a concept they talk about. Metaphor has been suggested to be a key defining characteristic of discourse communities (Partington 1998). Such an assumption is strengthened by two studies conducted by Littlemore (2008), in which much of the language unique to the particular community appeared to be figurative – i.e. at least partly metaphorical.

Despite such an inviting research context there has been – to my knowledge – no previous research that would have focused on the understanding of a specific speaker's metaphorical utterances by his / her target listener(s) – as opposed to by non-target listener(s). Such a social (or interpersonal pragmatic) aspect does not seem to appear as a factor potentially influencing metaphor interpretation. A more established line of research concerned with metaphor interpretation is rather a series of psychological studies concerned with metaphor processing.

Therefore, a sound methodology to compare speaker's and hearer's interpretation of metaphors in communication is necessary. The methodology I propose rests on two theoretical pillars: the relevance theoretic account of metaphor by Sperber and Wilson (2008), and the works of Harald Weinrich on metaphor (cf. e.g. Weinrich 1967/1976). While I reject some central aspects of Sperber and Wilson's account, I keep the basic idea of the explanatory power of contextual implications and of implicatures. According to Weinrich (1967/1976) hearers are able to process novel linguistic metaphors if they fit well into their existing image fields (*Bildfeld* – Weinrich's rough equivalent to conceptual domains). Weinrich's examples illustrate how so-called “parallel metaphors” in the existing image field are activated and mentioned by hearers if they understand a novel linguistic metaphor.

Kuti (2015) has argued that the semantic background of Weinrich's metaphor theory and relevance theory are compatible with each other. Starting out from the view that metaphors achieve their cognitive effects through implicatures I suggest that Weinrich's “parallel metaphors” be taken as prompts for implicatures in the relevance theoretic sense. Building on this, I propose a methodology that may be used to test both speakers' and hearers' understanding of metaphors, and thus make their interpretation comparable. Implicatures of metaphorical expressions are elicited through some examples of Weinrich's parallel metaphors from the speaker on the one hand, and from target- and non-target listeners on the other hand. Both a qualitative and a quantitative way of comparing speaker's and hearer's interpretation are presented.

To my knowledge no previous research has examined inferences that speaker and hearer arrive at within one communicative situation, with the aim of looking at potential interpersonal pragmatic functions of metaphor. Gibbs Jr. – Ferreira (2011), e.g. present an experiment in which they look at people's understanding of certain metaphors via the inferences they make (to see if individual metaphorical expressions implied certain inferences that are typically believed to arise from these statements' underlying conceptual metaphors), but the metaphors were constructed by the authors, and the paper is rather a representative of the above-mentioned psychological line of research.

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Blends in Serbian folktales

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The present work is a cognitive exploration of the aesthetics of popular Serbian folktales. More specifically, the aim is to depict the morphology of twenty three folktales and the aesthetic value of their most recurrent symbols by means of a Cognitive Linguistics' theoretical model and, as a result, to determine those factors which contribute to their popularity and educational impact. It is widely known that folktales have their roots in oral tradition and they treat basic life principles (in the forms of dyads i.e. good and evil), which results in similarities among the various fairytales originating from different cultures. In order to exemplify the subtle way aesthetics and symbols work, the paper is structured in the following way. Initially, the selected Serbian stories—*The Azhdaya and the Tsarevich*, *The Golden Apple-tree and the Nine Peahens*, *Justice and Injustice*, *Peppercorn* and *The Girl who outwitted a Tsar*, to name a few—recorded by Vuk Karadžić (1787-1864) and translated in English, are examined by means of the cognitive approach of blends (Fauconnier & Turner 2006; Dancygier & Sweetser 2014). Blends presuppose the existence of two different inputs, or else spaces, being projected to another single space, called generic space. As Dancygier and Sweetser (2014) explain “the impact and power of the blend is not in its structure alone, but in the inferences it yields. At the same time, the blend allows us to reason differently about the inputs [...]”. Applying this in folktales, one will see that part of their appeal originates from the fact that the dyads are two different inputs, for instance *good* versus *evil*; yet, their conflict always results in an embedded message or value which characterizes the whole story i.e. *generosity* (generic space). Similarly, both the hero and the villain even if they have different qualities (different inputs) they usually devour the same goods that symbolize notions such as *wealth*, *happiness*, *power* etc. but at different times; the villain at the beginning of the story while the good characters at the end. Additionally, these patterns, which are exemplified through blends, are briefly juxtaposed with similar traditional literature approaches such as the approach of Paulme (1976) and Lévi-Strauss (1963, 1964). Overall, the paper attempts to decipher the cultural features that are encoded in Serbian stories and provide a useful tool of analyzing their aesthetics.

Keywords: aesthetics, morphology of folktales, blends, inputs

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Investigating culture through language: a corpus-based analysis of Hong Kong English

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The rise of the World Englishes paradigm in the 1980s, the concomitant development of Cognitive Linguistics and corpus linguistic methods make up the perfect tools for the investigation of yet another variety of English: Hong Kong English (HKE). Hong Kong culture blends paradoxes: It shows that life and death, the real and the other world coexist in the traditions of its inhabitants, which eventually surface in language. This study takes a (socio)cognitive-linguistic perspective and - with the electronic corpus GloWbE containing roughly 40 million HKE tokens - examines collocational patterns in HKE from the domains FAMILY and MONEY. Their conceptualizations in everyday life underlie a broader cultural cognition that is heterogeneously distributed in society (Sharifian 2003). The gathered data show that common core English terms undergo a semantic extension by being embedded into the Hong Kong culture, a culture based on ancient Chinese tradition, Confucian ideology paired with remnants of British colonial rule. Culturally constructed collocations such as 'hungry ghosts', 'worship ancestors' and 'hell money' are instances of the localized vocabulary of HKE; they show how tightly culture and language are linked. In fact, culture and cultural changes are *the* factors that influence language and its development.

Keywords: Hong Kong English, cultural conceptualizations, Cultural Linguistics, corpus linguistics, conceptual metaphors

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LIGHT and DARK, or binary opposition as a cognitive mechanism

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Starting from Lévi-Strauss (1963) and Jung's (in particular, 1970) investigations, binary oppositions have been a subject of the steadfast attention of scholarly research. They have been considered as a powerful tool to elucidate the fundamental structure of human consciousness, culture, and language. Conversely, deconstruction (see Derrida 1977) challenges the explanatory value of these oppositions. Nowadays, a number of questions concerning this issue remain open for further discussion.

Cognitive Linguistics, which primarily deals with the conceptual structures of the human mind via their language manifestation, opens new perspectives for the study of oppositions resulting from the operation of a certain cognitive mechanism. This study aims to analyse the interplay of cognitive mechanisms of contradistinction and moulding metaphors, and to demonstrate the results of this process in the system of language.

Within the field of cognitive linguistics, most of the assumptions are based on the intuition of their proponents. Meanwhile, as Talmy (2003: 5) notes, the findings resulting from introspection must correlate with those obtained from other methodologies that include in particular the analysis of introspective reports by others, the analysis of discourse and corpora, the observational and experimental techniques of psycholinguistics.

The paper presents an empirical investigation of the binary opposition LIGHT-DARK based on the method of an Associative Experiment (AE). The traditional way to conduct such an experiment is to show or say a word to respondents and then ask them to say the word that first comes to their minds after receiving the stimulus. Each stimulus was presented to 200 Ukrainian native speakers of different age (from 18 to 60 years old) and of both sexes in equal quantities. The obtained results were organised in the form of the Associative Thesaurus (UAT).

This method borrowed from psycholinguistics has been used in several recent research studies (Gries, Hampe, Schönefeld 2005; Martinek 2008, etc.). To analyse the empirical data, this study employs the associative network, which is claimed to be not arbitrary but motivated by hierarchical conceptual structures existing in the speakers' minds (see Martinek 2009). Therefore, responses evoked by certain stimuli can be regarded as the reflection of corresponding conceptual structures.

The analysis of the responses reveals binary oppositions interacting with the opposition LIGHT – DARK. The responses to the stimulus LIGHT demonstrate its overlap with the corresponding members of other binary oppositions (e.g. *sacred, life, young, good, etc.*). The same holds for DARK, compatible with a contrastive entity of the respective binary oppositions (e.g. *profane, death, old, evil, etc.*). Furthermore, the responses obtained via AE confirm a tight connection of LIGHT and DARK with the human ability of seeing as it was described by Wierzbicka (1996: 288). Moreover, the results of AE give possibility to trace the ways, in which *light – ability of seeing – reasoning*, on the one hand, and *dark – inability to see – absence of knowledge/education*, on the other hand, are closely interconnected and all together generate metaphors in systematic way despite their partial asymmetry. Blended with metaphorical mappings, the polar opposition creates complex mental images, which can be termed 'oppositional metaphors'.

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**Can we profit from a loss and still expect substantial gains?
Grammatical metaphors as discourse builders
in English and Croatian discourse of economics**

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The present paper starts from proposed points of synergy between Halliday's (1998) *grammatical metaphors* and *conceptual metaphors* as proposed in Conceptual Metaphor Theory (Ritchie and Zhu 2015) and concentrates on the nature and function of lexical choices in expert texts on economics in English and their translations in Croatian. The paper shall isolate and inspect the proposed instantiation types of grammatical metaphor (e.g. nominalizations and transformations to a verb or adjective as instances of *transcategorization*, taking place not only between lexical items, but also between syntactic categories and through series of transformations (Ritchie and Zhu 2015)) used in selected books on economics in English. Translational choices and strategies employed in their Croatian translations are then examined to determine the degree of overlap in the adoption and use of grammatical metaphor as both a language possibility and a translation strategy.

In terms of the former, grammatical metaphors are argued to facilitate the coherent organization of the passage, and as such play a crucial role in qualifying and elaborating academic arguments by strengthening the theoretical structure and expanding the argument (Halliday 1998). Furthermore, some types of grammatical metaphor may through repeated use lead to lexicalization and creation of a technical, specialist language, e.g. ordered taxonomies of abstract theoretical constructs, which is argued by Halliday (ibid.) to also separate scientific discourse from ordinary discourse. In the latter, conceptual metaphors, although seen by Ritchie and Zhu (2015) as complementary to the rhetorical purposes of some types of grammatical metaphors, are rather argued to "re-present meaning in more familiar concepts that increases its accessibility to a non-technical audience" (ibid: 128).

The choice of translations of economics discourse from English into Croatian aims to test the hypothesis that translations, especially literal ones and those of novel metaphors may introduce new linguistic metaphors in the target language (Samaniego Fernández et al. 2005) due to instinctive reliance of translators on source texts and their structure based to a large extent on the training, the approach to translation they take and other potential factors (ibid: 66-77) to be presented. The quantitative analysis in terms of frequency of cases characterized as grammatical metaphors and that of their translational counterparts should enable us to test the extent and potential preferences in the process of linguistic borrowing in a field argued to be particularly open to the influence of English as a *lingua franca*, that of business and economics.

To additionally check the extent, if any, of English influence on Croatian and the level of convergence between the conceptual systems of two respective languages we perform a further analysis of texts originally written in Croatian to see whether they display the tendencies observed in translations.

Keywords: grammatical metaphor, conceptual metaphor, economics, translation strategies

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Cloud and river as lovers – the role of grammatical gender in Hindi songs

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This paper examines the interaction between grammatical gender, embodiment and cultural constructs to create gendered constructions of non-human objects, by way of analyzing movie songs in Hindi, an Indo-Aryan language with binary gender-system. All Hindi nouns are categorized strictly into feminine and masculine and the sentential components are heavily gender-marked. Most literary genres in Hindi seem to consist of a substantial number of gender-based metaphorical usages, particularly the songs in Hindi movies. Pairings of inanimate objects to symbolize the relationship between leading male and female human characters is common in these songs. The present paper, though drawing on the socio-cultural context of these songs and the films they are situated in, is largely focused on the lexical level and analyses how linguistic categorisation of nouns from different semantic classes on the basis of gender shapes the way they are perceived in relation to each other. Since gender is a complex construct drawing from biological, social and linguistic domains, the embodied and cultural nature of this linguistic category forms a central part of the analysis. Data consists of 20 pairs of nouns symbolizing male and female counterpart in love relationship in Hindi film songs (from a span of three decades i.e. mid fifties to mid-eighties) where male is represented by grammatically masculine nouns while female is represented by grammatically feminine nouns. The analysis brings out two main observations. First, objects from some particular semantic categories (like elements of nature) are found in a much larger proportion than others (like human-made objects) to be projected in gendered roles, hinting at a prototype-like category membership (following Rosch's prototype theory of categorisation) with some members of the gender based nominal sets as more prototypical than others. This pattern has deep cultural-historical origin which renders natural elements in a much more intimate association with humans than non-natural artifacts. Some of the referents appear in more than one pair, thus strengthening the prototype effect. Second, there seems to be a set of metaphors pertaining to the relative positioning of male and female counterparts in terms of agency, mobility, spatial positioning and other parameters determining the masculine and feminine roles, which grounds these object pairs in male-female roles. For instance, in one of the songs, there is an interplay of love between the female as *jal ki dhaara* (flow of 'river', feminine) and the male as *baadal* ('cloud', masculine). The song portrays the cloud, as having a free will who drifts anywhere he likes while the female i.e. river, follows him wherever he goes. This masculine-feminine polarity in the inanimate pairs seems to exemplify personification metaphor, situated in primary metaphors of love, like LOVE IS THIRST and LOVE IS FIRE. The observations have implications for 'linguistic relativity' (termed 'structural relativity' by Lucy, 1996) hypothesis as the effect of grammatical gender based categorisation can be clearly seen in the projection of object pairs as man-woman pairs. At the same time, the cultural grounding of these metaphorical pairs provides an insight into yet another cultural model for one of the most basic human emotion of 'love', following a cultural-cognitive view of metaphor advanced by Kövecses and experiential basis of metaphor proposed by Lakoff and Johnson.

Effects of euphemism, literal language, visual images on decision making

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The aim of the paper is to examine whether euphemisms, literal language and visual images affect decision making of young adults. One of the most famous Orwell's (1946: 137) claims is that "if thought can corrupt language, language can also corrupt thought" and he was convinced that euphemisms were used to "to make lies sound truthful and murder respectable." From the contemporary perspective of cognitive science this hypothesis seems a simplified statement - Lakoff (2007), for example, claims that on hearing a certain word people activate frames, metaphors and narratives, but neural paths change only after continuous repetition of the word, thereby making us adopt certain frames evoked by the word. On the other hand, unpleasant visual images cause certain brain reactions which activate defense motivation system (Bradley and Lang 2000) which might lead to the activation of additional frames or frame elements.

In this research two groups of young adults are exposed to either a number of euphemisms describing certain criminal or immoral behaviour, or the same behaviour described using direct, literal language, after which a punishment for each of these deeds is described. Participants make decisions on whether the punishment imposition on culprits is appropriate (using a Likert scale). In a subsequent research, separate two groups of participants are first primed by disturbing images related to the given deeds and then asked to perform the same task - to decide on the appropriateness of the punishment. We hypothesise that language, figurative and literal respectively, might have a different impact on their decisions, especially when primed by disturbing images. This will make participants emotionally engaged and lead to variations in the temporary and local creation or change of "conceptual packages" (Fauconnier and Turner 2002:40), and, consequently, on understanding and further acting.

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Wine labels and advertising: Integrating linguistic and visual metaphors

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According to Forceville (1994, 2008, 2012) a multimodal metaphor is activated by interference of at least two systems of signs, a linguistic and an image one. Although the mapping from source to target domain may establish different relations between concepts (Bolognesi, 2016), the multimodal metaphor is largely used in the field of advertising, where the two messages stand in different relations with one another cooperating to send a unique message or different and coordinated messages.

The content of such messages is the product to be advertised. An important item is wine, especially for those countries where its production and consumption belongs to a long tradition. Its production chain is the result of the evolution of traditional methods, of the history of its use, and its symbolic value is also related to the rich artistic production (paintings, poems etc.). The label often takes the burden of passing down these values.

From a linguistic point of view, the characterization of smell and taste is carried by an evocative language, which must compensate for the lack of a specific terminology for those senses (Caballero and Suarez-Toste, 2008, Creed 2013). Such a terminology rests on different conceptual mechanisms, such as metonymy, synaesthesia, and also metaphor. Thus the taste is often referred to as "velvety" or "pointy". The image that appears on the label is designed to suggest different views on wine as a product of tradition, family tradition, local identity, art, history, etc. In addition, some reference to the poetic productions since the Greek and Latin classical period, as well as the visual representation, is also present in few labels.

Examples will be shown that highlight all these aspects of the combination of language and image metaphors. These integrate the expressions coming from the tasting notes and references to wine tradition and history. The former expressions often resort to metaphors like "wine is an organism" or "wine is a fabric" ("velvety"), while the latter display images of family continuity, of tradition, and sometimes art, like "wine is music". Examples will be given to propose a number of underlying conceptual metaphors.

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Conceptual metaphors of light and darkness in the works of J.R.R. Tolkien

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Language represents a defining characteristic of humans as sentient beings, and as Wittgenstein says, the limits of our language are the limits of our world. Therefore, our efforts to understand, learn and find out more about the language, and move the limits of our world do not come as a surprise, since a good command of language provides better and easier understanding of other people and the surrounding world. Great command of language was presented to the world by J. R. R. Tolkien, whose writings about the mythical world of Middle Earth offer an abundance of conceptual metaphors which bind the readers to his books. The most pervasive one seems to be a conceptual metaphor pair of good is light/evil is darkness. Such frequent and highly structured occurrences are defined as a megametaphor (Kövecses, 2002: 57; Kimmel, 2009: 181). Megametaphors also serve as a coherence and cohesion device, as well as an intertextual device (Rezanova and Shilyaev, 2015: 38) and the first occurrence of such metaphors is seen in the names and descriptions of the characters: Sauron, the chief evil character is referred to as Dark Power and Dark Lord; some of the positive characters are a wizard called Saruman the White and Galadriel, also known as the White Lady. Conceptualization of *good* and *evil* goes deeper still, and is applied by Tolkien to almost all of the characters, as well as to the situations and environments in which his characters find themselves.

Cognitive linguistics considers metaphor to be a ubiquitous process of thought, which refers to "understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson 2003: 5). Therefore, metaphor is primarily conceptual and only derivatively realized in linguistic expressions as well as in other areas of human activity, such as cartoons, literary works, and myths, as well as in physical symptoms, social institutions, social practices, laws, and forms of discourse (Lakoff 2006: 227-231).

Our aim is to analyze Tolkien's linguistic metaphors based on the source domains of *light* and *darkness* and their mappings to the target domains of *good* and *evil*, respectively, by using the theoretical tools provided by the Conceptual Metaphor Theory. This analysis will demonstrate that they form a complex and coherent system known as the megametaphor in accordance with the philosophy of *good* and *evil* in Tolkien's mythology.

Keywords: metaphor, megametaphor, Tolkien

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STATE lexical concepts and their manifestations in German, English and Hungarian

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In this presentation, I will examine some metaphorical uses of spatial prepositions in German and Hungarian which can be connected to lexical concepts expressing various states. In the theoretical framework of my investigations, the work of Vandeloise (2005, 2006) on spatial prepositions plays an important role by underlining the importance of a functional approach instead of a primarily topological one. Moreover, the notion of *complex primitives* (cf. Correa-Benningfield 2005) offers functional concepts represented by a set of propositions in a family resemblance system, which, as an alternative to image schemas, can contribute to the semantic description of prepositions in metaphorical use, too. Another significant research is related to Evans (2010) who gives important insights into the relationship between spatial and non-spatial meanings based on the English prepositions *in*, *on* and *at*. Finally, the dissertation of Kothencz (2011) on some locative suffixes in Hungarian is also a valuable source in that it gives an overview from a functional cognitive perspective.

In my investigations, the relationship between the lexical concepts of location and state is presented in a comparison between English sentences and its interlingual equivalents in German and Hungarian in order to show the different construals in the above-mentioned languages. The following example demonstrates some difference in the conceptualization of the mental state of despair.

- (1) a. Anna is *in* despair.
- b. Anna ist verzweifelt.
- c. Anna kétségbe van esve.

By means of this approach, it is possible to catch some language- and culture-specific patterns which may be relevant in the choice of the constructions in use. Although in case of prepositions, the concepts of STATE and SPACE often have a close relationship, the frequency and the context of such constructions varies greatly in the languages under examination. The presentation has a cross-linguistic typological character, and the connections between grammar and cognition are studied within a cognitive-linguistic framework.

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The role of metaphor in Russian prefix variation: A case study

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This paper focuses on the role of metaphor in the choice of a corresponding perfective verb for imperfective verbs that have prefix variation in Russian. This choice represents one of the greatest challenges for non-native speakers of the language, and the present paper illustrates the problem with a corpus-based case study of the imperfective verb *putat'* 'mistake one thing for another, mess up something, confuse someone, create a tangle' and its corresponding perfectives. In particular, the paper shows that metaphors are needed in order to understand the various prefix-verb combinations in the Russian language.

The Russian verb system consists of verbs that are either imperfective or perfective. Imperfective verbs express states, processes, repeated events or unfolding events. Perfective verbs describe the completion of an event and are derived from the corresponding imperfective via prefixation. The examples below illustrate this situation with the imperfective verb *putat'* (1) and the prefixed perfective verb *pereputat'* (2). In the given contexts, the two verbs have the same lexical meaning, 'to mistake one thing for another', but different aspects: *putat'* describes a repeated event (imperfective), while *pereputat'* points to a completed one-time event (perfective):

- (1) *Ran'she Ivan vseгда putal russkie i anglijskie slova*
'In the past Ivan always mixed up Russian and English words'
- (2) *Na včerešnem zanjatii Ivan pereputal russkie i anglijskie slova.*
'In yesterday's class Ivan mixed up Russian and English words'

The challenge for second-language learners arises when the imperfective verb has so-called prefix variation, i.e. when more than one prefix forms a corresponding perfective, e.g. *pereputat'*, *sputat'*, *zapotat'*, etc. This is challenging because a given context always requires a specific perfective, and thus the choice of verb cannot be made at random. As shown by Janda et al. (2013) all of the Russian prefixes (*pere-*, *s-*, *za-*, etc.) are associated with a particular network of meanings and therefore focus the meaning of the verb in different ways. However, in cases of prefix variation, the choice of prefix is often far from obvious. The present case study of *putat'* shows that, for this verb, the semantic motivation of prefix (perfective) often can be explained with metaphors. This, in turn, indicates that, while the meanings of each verb prefix are, to some extent, described, we cannot fully understand prefix variation without taking into account the metaphorical uses of the prefixes.

Keywords: Russian, aspect, prefixes, metaphor, corpus study

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Cultural models and motivation of idioms with the component *heart* in Swedish

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Idioms as lexical constructions are, from a cognitive linguistic point of view, motivated by conceptual metaphors, metonymies and cultural models (Kövecses, 2002). In Swedish, as in many European languages, one can find numerous idioms that contain a body part. I have chosen to look closely at the motivation of idioms in Swedish that contain the lexeme *hjärta* (Eng. *heart*) as one of its components.

The aim of this study is to show that all the 'heart idioms' are systematically motivated by the above mentioned cognitive mechanisms, that is, primarily cultural models which are a direct result of symbolic meaning of the *heart* in western civilization. The study encompasses 69 idioms extracted from phraseological and monolingual dictionaries of the Swedish language. The idioms are then semantically and conceptually analyzed on the basis of the examples of their usage from the corpus of the Swedish language *Korp*.

My results show that all 'heart idioms' in Swedish are motivated by three cultural models: 1) heart as a site for emotion (e.g. *komma från hjärtat* (Eng. *come from the heart*); *med sorg i hjärtat* (Eng. *with sorrow in the heart*), 2) physical model of the heart, mainly naïve, that sees the heart as, for example, a living being (*ngs hjärta klappar för ngn/ngt* (Eng. *one's heart beats for sb/sth*), a moving object (*hjärtat tar ett språng* (Eng. *the heart takes a leap*) etc., and 3) intellectual model of the heart which sees the hearts as (a part of) the mind as a result of the conceptualization from the past (*lägga ngn ngt på hjärtat* (Eng. *to put sb sth on the heart*, meaning 'not to forget sth') etc.

A different approach could be seen in linguistic research questioning the complex relationship between cultural models, metaphors and metonymies, even when dealing with the conceptualization of emotions (Quinn & Holland, 1987; Quinn, 1991; Lakoff & Kövecses, 1987, Kövecses, 1999). I will argue that the idioms are motivated by three cultural models which cannot be set apart, by conceptual metonymies, and are, in return, elaborated by conceptual metaphors. For example, the idiom *öppna sitt hjärta* (eng. *open one's heart*) is motivated by the cultural model which sees heart as a site of emotion and by the conceptual metonymy A PART FOR THE WHOLE (Radden & Kövecses, 1999). Furthermore, the heart in this idiom is conceptualized that is, elaborated, by the complex conceptual metaphor HEART IS A CONTAINER FOR EMOTIONS (Kövecses, 2003). The idiom *känna sig tung om hjärtat* (Eng. *to feel heavy around the heart*) is also motivated by the same cultural model and the same metonymy as the previous example, but is elaborated by conceptualizing the pressure via the complex conceptual metaphor EMOTIONAL BURDENS ARE DIFFICULTIES (Kövecses, 2003).

By revealing the motivation of the 'heart idioms' in Swedish I will also raise a point for discussion, or rather two points, first about the overlap between the cultural models (e.g. we memorize in the heart not everything, but something that is (emotionally) important to us; physical model deals with emotions as well), and second, about metonymy in the conceptualization of the heart being conceptually closer than metaphor.

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A step towards machine recognition of tropes

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Abstract: The Croatian linguistic system (CLS) has been built by a group of linguistic and computer experts from the academic community who plan to implement it in the education system of the Republic of Croatia with the help of the CARNet (the Croatian Academic and Research Network). Although the system aims to programmatically connect all areas of linguistics (from phonetics to discourse) [1], this article will only focus on the segments that are related to semantic domains [2] building inside general lexicon (GL), and their connections with online linguistic repositories and encyclopedias. GL (Fig.1) currently holds about a million morphosyntactically and (partly) semantically marked words from a private glossary.¹ The morphological generator (MG) for the Croatian language ensures that all the grammatical forms of a word are found in the GL, and it generates all possible word forms by applying the phonological changes and other morphological rules. In that way the GL is growing steadily (with continuous expert validation).

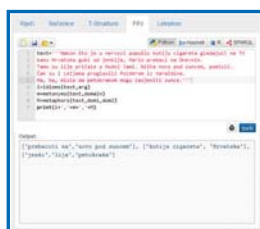


Figure 1. The general lexicon



Figure 2. WOS/SOW tags

MG automatically assigns morphological characteristics to every word it generates. The semantic markup can be done semi-automatically or manually (and it is sufficient to do so only on the lemma of a word). The novelty of the approach is the T-structures tagging (Fig. 2), which is in fact a hierarchy tree of different types of marks assigned to each word. The user has the ability to form their own T-structures or to use an already known scheme (e.g. semantic research by Jackendoff [4], Lieber [5], Pustejovsky [6]).



The approach described allows the words in sentences to carry not only grammatical, but also semantic features (any of them). The practical result of this approach is the utilization of word attributes such as groups of domains or co-domains of language functions (collocations, lexical and semantic relatedness etc.) [7].

Apart from the T-Structures, the NLF functions (FPJ in Croatian) are also implemented [3], which, according to the MT theory of I. Melčuk, enables the creation of a set of rules for the translation of word groups.

Figure 3. Natural language functions (NLF) of tropes

Since there are several possible mappings of one group of words (domain) in the same or another group, simple machine retrieval of tropes (e.g. metonymy or metaphor) for known domain(s) is now possible. This computer solution which is based on deterministic language model is expected to yield more results in the near future.

Keywords: network framework, morpho-syntactic annotation, semantic domains, machine recognition.

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Metaphorical transformations of the Ukrainian and Serbian preposition semantics

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A key linguistic means for expressing spatial relations are prepositions which are highly abstract, and this causes the complexity of their conceptual analysis. The aim of the research is to present semantics of Ukrainian and Serbian prepositions that designate a vector. These prepositions create the opposition of a source point and a target point of trajectory: ukr. *vid* — *do* / *k*, serb. *od* — *do* / *prema* / *k* ('from' — 'to'). Image schemas that form semantics of prepositions are based on visual perception of spatial relations between two or more participants — trajector and landmark (Langacker 1987), in which one is selected for foregrounding and the other participant(s) serves as a background (Taylor 1993: 153).

The functional element of the prepositions *vid* — *do* / *od* — *do* is a direction or an orientation towards a landmark. Verbs of movement schematize a PATH that has source and target points and the latter one is conceptualized as a goal. A preposition determines only the vector of relations trajector — landmark, which implies a potential interaction between participants of a spatial scene. An image schema of certain spatial relations shapes semantics of prepositions and creates the basis for the development of figurative senses of prepositions. The image schema of vector is inherent in different types of trajectors and landmarks.

The metaphor ACTIVITY IS A JOURNEY enables the prepositions compatibility with procedural verbs. In Ukrainian language the mechanism of conceptual integration ensures the actualization of spatial image schema for physical acts, which do not have clearly defined and visible spatial expression or for abstract concepts that might have a physical ground or do not have it (e.g. ukr. *zvyknuty do dumky* 'to get used to the idea').

In order to explain the semantics of prepositions, besides the knowledge of language structure, the pragmatic knowledge is important, including not only properties of animate and inanimate entities, but also the various social conventions that determine the behaviours of people with each other.

The underlying of human communication is an integration of two mental spaces — the scheme of spatial interaction of people and their mental activity. A trajector and a landmark conceptualize an embodied mental essence (often due to the conceptual metonymy) and a preposition profiles the trajector's addressing the landmark for the purpose of interaction with it. The image schemas of the prepositions *vid* — *do* / *od* — *do* apply to the measure and degree of actions, efforts, knowledges conceptualization.

Time is thought as a vector, irreversible value. The usage of those prepositions represents a metaphor TIME IS STATIONARY AND WE MOVE THROUGH IT. Events and actions are defined by duration, have a beginning, completion and only one dimension that is related with orientational metaphors THE FUTURE IS IN FRONT OF US and THE PAST IS BEHIND.

The conceptual analysis is based on the Ukrainian Language Corpus (Korpus ukrains'koi movy) and the Modern Serbian Language Corpus (Korpus savremenog srpskog jezika). The research reveals basic cognitive structures and mechanisms that contribute to the extension of the semantic networks of prepositions. Motivational connections between individual senses are studied within the approach of principled polysemy (Tyler, Evans 2003). Cognitive mechanisms (conceptual metaphor, conceptual metonymy and conceptual integration) ensure the actualization of spatial image schema for temporal and abstract concepts. The prepositions designated a target point have more extensive semantic networks in Ukrainian and in Serbian. Besides, there are more synonymous prepositions for profiling a target point than a source point in both languages. There are more significant differences in the categorization of abstract relations and less significant ones in the schematization of space. Abstract relations, which Ukrainian and Serbian prepositions signify, are developed through universal cognitive mechanisms, but often have different motivational base.

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The embodied and the cultural in the conceptualization of pitch space in Croatian

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Most conceptual metaphors that conceptualize musical pitch rely heavily on our orientation in vertical space as well as on our experience, images and perception structured through the spatial and orientational image schemas such as the schema of verticality. The conceptual metaphor pitch relationships are relationships in vertical space, the universally used metaphor in Western music, maps the *up-down* spatial orientations onto the pitch continuum, and provides a system of metaphors used to describe pitch contour, gesture and musical space (Zbikowski 2002: 66f). The same conceptual mapping is also applied in the naming of human voice types, scale degrees, manual pitch representation (cheironomy), or in the representation of tonal relationships (e.g. *ascending* and *descending fifth relationship*).

Although the present metaphoric representation of the Western pitch space in terms of verticality, originating in Medieval Latin, is still the dominant mode of musical pitch conceptualization (Park 2015), there are many languages that use other metaphors to refer to pitch relations. In some languages there is a metonymic connection between the performance of music and the instruments used, which results in the attribution of *small* and *large* to the pitches typical of the music performance. Musical pitch relationships can also be described in terms of thickness or width (Dolscheid et al. 2013).

The paper analyses the relationship of the image schemas that are the basis for the creation of conceptual metaphors used to conceptualize musical pitch space and its relations, which represent the foundation for building further conceptual metaphors such as tonality is home and time relationships are relationships in horizontal space. Conceptual metaphors that conceptualize pitch relationships in terms of vertical space, thickness, width and size are analysed so as to define to what extent is their motivation embodied (Johnson 1987; Lakoff and Johnson 1999; Kemler 2001), and what can be attributed to the cultural models (Holland and Quinn 1987) that influence the creation and understanding of music. The examples of linguistic metaphors are extracted from a corpus of historical and contemporary Croatian music theory texts.

Keywords: conceptualization of music, musical pitch space, image schemas, embodiment.

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About the role of figurative language use in communicative and therapeutic storytelling

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Our aim is to examine the role of figurative language use in communicative and therapeutic storytelling (Boldizsár 2010) in early childhood. Children's pedagogical (intentional) stance (Gergely–Csibra 2005) ensures that they learn the new and relevant cultural information. Ostensive and referential cues draw their attention to the fact that they are being taught. Our hypothesis is that the pedagogical stance and ostensive cues are responsible for adequate interpretation of fairy tales in communicative and therapeutic storytelling. Based on the theory of Tomasello (1999, 2008), we could argue that the telling and understanding of stories (and narratives) are facilitated by our human-specific abilities.

The study focuses on the role of figurative language use in culturally relevant knowledge transmission. Therapeutic tales have a high degree of symbolicity, therefore these contexts could be appropriate for examination the figurative language use in cure. We focus on monitoring and analysing cues during storytelling to discover how can these stimuli subserve efficiency of the storytelling.

The method of our experiment is based on listening to stories and retelling them. The examined age-group was 3-6. In the first experiment storyteller used the features of motherese and kept eye-contact with children to draw their attention to relevant components of the story, to the control group the storyteller used fewer ostensive cues. The other part of our study is based on therapeutic database. It contains real Metamorphoses Fairytale Therapy examples which were said in individual or group therapy.

As a conclusion we found that natural pedagogical stance enabled the children to understand what was the intention of the communicator who is the owner of culturally relevant information. According to Forgács (2014), we can agree with the conception that "metaphors might be especially important in optimizing relevance by, on the one hand, making meaning more concrete via source domains, thus revealing and highlighting hidden relations; and on the other, creating a subtext where intentions and desires can be communicated covertly".

Keywords: communicative storytelling; figurative language; pedagogical stance; fairytale therapy; early childhood

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Force-dynamic schemas and lexico-syntactic variability of idioms in Croatian

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Studies on idiom variation in different European languages have shown that a considerable number of verb phrase (VP) idioms vary their lexico-syntactic structure (Moon 1998; Langlotz 2006; Dobrovol'skij 2015) and that this variation is systematic. The types of variations involved are stative vs. dynamic (*let the cat out of the bag; the cat is out of the bag*), causative vs. non-causative (*bring to a head; come to a head*), possessives (*grünes Licht geben* lit. give the green light 'give permission'; *grünes Licht bekommen* lit. get the green light 'get permission') etc. Variation of VP idioms in Croatian also displays regularity (Parizoska 2009). For example, idioms containing a prepositional phrase with *u* 'in' (e.g. *u škripcu* 'in a fix') vary systematically to construe the relationship between a trajector and a landmark from different perspectives, which is reflected in the changes to syntactic structure and lexical items (verbs).

It has been shown that lexico-syntactic variations are constrained by conceptual and discourse factors. However, most studies have focused almost exclusively on semantic constraints such as idiomatic meaning and cognitive mechanisms motivating individual expressions, whereas constructional factors have not been taken into account. Given that VP idioms describe event schemas which are expressed as sentence patterns with a predicate and one or more arguments (e.g. *drma se fotelja* komu lit. someone's armchair is shaking 'someone's job is in jeopardy'; *staviti karte na stol* lit. lay your cards on the table), is it reasonable to assume that grammatical constructions influence the type of variants idioms occur in?

The aim of this paper is to show that the variability of idioms is constrained by grammatical constructions. We analysed 100 idiom types which contain force-dynamic verbs (Talmy 1988) using data from the Croatian web corpus hrWaC. The results show that variation is dependent on the type of constructional schema: action, transfer or motion (Radden and Dirven 2007). Thus, idioms describing actions which are coded as transitive patterns also occur as intransitive or middle constructions (*lomiti koplja* lit. break spears 'engage in a heated debate'; *lome se koplja* lit. spears are breaking 'a heated debate is on'). Idioms describing transfer have variant realizations with the agent and the recipient coded as the subject respectively (*dati komu po nosu* 'give someone a good hiding'; *dobiti po nosu* 'get a good hiding'). Idioms describing motion are the most flexible: they occur as caused-motion and self-motion constructions (*dovesti u pitanje* lit. call into question; *doći u pitanje* lit. come into question), as constructions describing motion to and from a location (*staviti koga na pijedestal* lit. put someone on a pedestal; *skinuti koga s pijedestala* lit. take someone off a pedestal), as well as constructions describing stative and dynamic events (*upasti u klopku* lit. fall into a trap; *biti u klopki* lit. be in a trap).

Overall, the results show that lower level constraints co-exist with higher level constraints, i.e. constructional schemas (Langacker 2008). This means that lexico-syntactic variability of idioms is dependent on the interplay of local and global factors.

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The conceptualization and expression of the emotions of 'jealousy' and 'envy' in Greek

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This particular study aims at the investigation of the different types of figurative language, metaphors, metonymies and metaphonymies, employed by speakers which reveal the way the emotions of jealousy and envy are conceptualized and expressed in Greek.

While much has been researched regarding figuration in different emotion concepts, little to no research, to my knowledge, has been conducted regarding the particular emotion terms. In this presentation, it will be examined whether these two terms reflect different conceptualizations or whether the two terms, at some point, reflect a conceptual merging.

My corpus derives from observation of the native speakers of Greek in their oral communication as well as written expressions in literature or in musical instances. The two emotion concepts are examined in terms of the domains and the mappings involved in the figurative expressions of jealousy and envy. The difference between the two terms is traced not only in terms of their conceptualization but also in terms of the types of sources they come from. This latter aspect has to do with cultural idiosyncrasies.

Key words: conceptualization, emotions, metaphors, merging, cultural

Metaphoric mappings of SPACE in construing state senses

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The idea that human cognition is metaphoric in its nature is not novel and takes no doubt (Black 1993, Evans 2013, Lakoff 1993, etc.). A lot of contemporary research on metaphoric representation is devoted to describing source-target domains relations proving that abstract concepts are mapped through concrete ones, e.g. *flip your lid*, *hit the ceiling* (Gibbs 1996: 315). Conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER is the example of embodied cognition, one of many alike which are quite well studied.

Our research aims at showing one of the possible classifications of space characteristics relevant for construing state senses. The data is taken from COCA and BNC (more than 1000 linguistic units), so conceptual analysis is conducted on modern English language.

The idea that SPACE domain can be a source for STATE domain is developed by revealing cognitive metaphoric models. According to dimensions of space we analyse three cognitive models: vertical, horizontal and egocentric. Vertical model, let us call it UP-DOWN model, is represented with such examples as *in high spirits*, *on cloud nine*, *down with the flu*, etc. Horizontal model, let us call it IN-AT-ON model, is represented with such examples, as *in love / pain / shock / despair / peace / trouble / debt / milk / banking*, *be on alert / the run / duty / sale*, *at loggerheads / war*, etc. And egocentric model presupposes a man in the centre of metaphoric interpretation of spatial characteristics. Such model includes several variants, e.g. LEFT-RIGHT model, FAR-NEAR model, etc. according to the position of a man in space.

In our opinion the benefit of this approach is to broaden and detail the significance of conceptual metaphor and show the correlation of such forms of linguistic cognition as SPACE and STATE.

As a conclusion we argue that state senses construing is highly metaphorical and practically all spatial characteristics are reinterpreted to form some stative sense.

Key words: conceptual metaphor, space, state, interpretation.

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Resultative constructions and speakers' emotional reactions: A case study

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On the basis of corpus data (more specifically, from data taken from the *Corpus of Contemporary American English*) and in line with cognitively-oriented constructionist approaches to language, especially the work by Goldberg (1995, 2006) and Ruiz de Mendoza and Mairal (2008, 2011), this proposal explores some specific instantiations of the resultative pattern based on the prepositional phrase *to death* from a quantitative perspective. We draw from a previous qualitative study of this phrase in which a two-fold distinction is made between those realizations which are readily available for lexical constructional subsumption into the resultative configuration and those which should be metaphorically and/or metonymically reconstrued in order to be compatible with this pattern (Peña 2016). Our study pursues the following objectives: first, we will determine the number of occurrences of each of these two groups for the PP *to death*; second, we will mainly focus on those Levinian classes of verbs (Levin 1993) which require the activity of high-level metaphor and metonymy in order to meet the requirements of the resultative pattern based on the PP *to death*. In other words, we pay particular attention to verbs of ingesting like *eat* and *drink*, *run* verbs like *run*, *hurt* verbs such as *hurt* and *torture*, verbs of nonverbal expression like *cough*, *laugh*, *sob*, or *weep*, *talk* verbs like *talk*, verbs of manner of speaking like *sing* or *chant*, and especially verbs of psychological state, mainly *amuse* verbs like *frighten*, *scare*, *shock*, or *embarrass*. We will analyze these groups of verbs in terms of their productivity as prompts for the figurative resultative meaning of the PP under scrutiny; and, finally, we will offer a quantitative study of those realizations of the figurative resultative meaning of the PP *to death* which are endowed with some hyperbolic load (for instance, in *Jane frightened Peter to death*, the usual reading is that Jane frightened Peter to such an extent that he seemed to be dead, which is obviously an exaggeration). This proves that there are some configurations that are at the cross-roads between argument-structure and implicational constructions. Following Peña's (2016) claim that this specific kind of the PP *to death* can convey negatively loaded meanings like nervousness, extreme fear, or boredom and that it has also been extended to more positive overtones in order to show extreme affection and other positive axiological values (e.g. *He loves her to death*), we will offer a quantitative analysis of such PP and the positive/negative overtones related to it. We will identify the number of occurrences which are positively/negatively charged as well as the time in which this change of meaning took place and the underlying reasons for it.

Keywords: metaphor, metonymy, resultative construction, hyperbole

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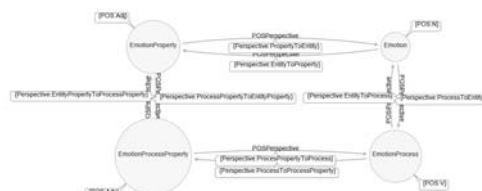
Metonymy as a profiling function of mereological relations: Describing the Emotion processes in the ontological model of lexical concepts and constructions

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This paper presents an emergent ontological approach to the figurative language description of the emotion domain in Croatian. The aim is to identify the lexical concepts and describe the metonymic profiling as a construal function of meronymic relations. The research phases involve a) establishing the (most relevant) ontological structure of the emotional lexical concepts, and b) identification of the (metonymic type of) meaning construal in semantic-syntactic constructions.

The ontological structure of the lexical concepts expresses the formalization of the encyclopaedic knowledge about the phenomena in the real world. Ontological relations describe the in class relations between concepts "X isTypeOf Y" and meronymic relations "X isPartOf Y" (Winston et al. 1987). The design of the ontological structure involves the ontological framework of the class hierarchy, called Ontological Model of Lexical Concepts and Constructions (OMLCC). The OMLCC classifies concepts on the basis of epistemological and ontological approach of complex system and emergent theory. The OMLCC consists of 15 schematic super classes, hierarchically organized on the emergence principle of "the arising of novel and coherent structures, patterns and properties during the process of self-organization in complex systems" (Goldstein 1999; Capra 1997). A emotion ontology MFOEM with 898 classes and 29 object properties (<http://www.ontobee.org/ontology/MFOEM>), developed by the researchers of the Swiss Centre of Affective Sciences (Scherer 2009) and University of Buffalo is merged in the structure of 15 OMLCC super classes on the level of classes, expressing the emergent structure of emotion domains, properties and meronymic relations.

In order to describe different morphosyntactic properties of the emotion classes, the OMLCC includes GOLD (<http://www.linguistics-ontology.org/gold/2010>) linguistic ontology on the level of the 14.Communication.Language subclass. Corresponding lexical units from Croatian are attached to the OMLCC and MFOEM classes as instances, along with their counterpart part of speech perspectivization as Noun, Adjectival, Adverbial or Verbal (ex. N: strah 'fear', Adj: strašan 'fearfull', Adv: strašno 'fearfull' V: strahovati 'to fear'...)



Each of the morphosyntactic instances of the same class is described according to its prototypical semantic-syntactic frame along with the ontological restrictions for the arguments in the frame. The identification of the (metonymic type of) meaning construal in semantic-syntactic constructions is created by contrasting established ontological relations in the OMLCC to the relations asserted in the usage, as represented by the collocation analysis of the constructions in the hrWaC corpus (1,4 MW).

This OMLCC approach can be used to qualitatively and quantitatively identify the metonymic usage (as well as metaphorical constructions) and formalize the metonymic semantic-syntactic construal as a profiling function of the biopsychosocially (pre)established meronymic relations.

Keywords: emotion, meronymy, metonymy, ontology, MFOEM, OMLCC

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**Figurative language in global market:
A cross-cultural study of metaphor and metonymy in advertisements**

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Metaphor and metonymy are key tools in communication, particularly when abstract ideas or emotions are discussed. While a number of studies have explored the role played by metaphor and metonymy in language and images, and the ways in which they are understood, few studies have investigated the combination of metaphor and metonymy in the multimodal context of advertising, where they play a key role. Our study investigates the nature of figurative complexity (i.e. the ways in which metaphor and metonymy combine) in advertisements containing both words and images, and explores the relationship between figurative complexity and comprehension, perceived effectiveness, humour and appeal. Through a mixed-methods approach of lab experiments and qualitative inquiry we assess the responses given to 30 advertisements (containing different levels of figurative complexity) by 90 participants from three linguistic and cultural backgrounds (English, Spanish, and Chinese). We focus on variation in the types of interpretations provided by participants with different linguistic and cultural backgrounds, with different levels of experience with marketing, and with different levels of 'need for cognition'.

Keywords: advertising, crosscultural, metaphor, metonymy, multimodality.

Enriched compositionality in light verb constructions in Croatian

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The notion of mental grammar, understood as a complete collection of patterns, templates or schemas of the language, stored in the brain of a language user, represents the central theoretical construct of modern linguistics. Without a direct access to mental grammar, the investigation of information structure constraints, seen as a decisive factor in the formal structuring of a sentence, proves to be the primary point of access into understanding the gradient structure of mental grammar. Link of the mental grammar to the information structure is grounded in the fact that “making sense” involves, among other things, knowledge of patterns and the fact that we must ascribe to the speaker’s mind a mental grammar that specifies possible sentence patterns.

Although classic generative approaches build on the differentiation between the lexicon and the grammar, there are many theories, particular insights, as well as experimental approaches that advocate the inseparability of grammar and lexicon. All of them depart from the principle distinction between the rules and the lexemes. The rules are no more treated as procedures, but as templates or schemas (pieces of structure with variables), which brings them closer to lexemes. We adopt this, fundamentally constructivist theoretical approach, using Jackendoff’s Parallel Architecture as a starting point. In PA there is no strict division between lexicon and grammar. Rather, words and standard rules are at the opposite corners of a multidimensional continuum that includes all sorts of mixed items such as idioms and meaningful constructions. An important consequence of this view is that semantics is not necessarily in a one-to-one relation to syntax, but most often in a many-to-many relation, which needs to be explicitly stated.

Based on an ongoing project of establishing the correlation between concreteness and imageability, I investigate the interface of syntax and semantics in light verb constructions in Croatian. The specific aim is to understand the relationship of processing constraints of morphosyntactic and semantic agreement of concrete and/or abstract (ie. high and low imageable) lexical items in light verb constructions compared to their verbal counterparts such as *dati dar/poljubac* – *darovati/poljubiti*, *složiti priču/dramu* – *ispričati/dramatizirati*, *baciti ples/đir* – *zaplesati/prođirati* and the like.

In targeting the syntax-semantics interface, I combine a theory-driven introspective and experimental top-down approach with a corpus-based bottom up approach. This enables me to address two main research points, namely the complexity of systematic relations and the prototypicality and variability of constructions. Therefore, based on psycholinguistically established correlation between concreteness and imageability, I will report on the results of the analysis of local (linear) and global (hierarchical) constraints in processing of light verb constructions in Croatian with a special insight into the relationship between concreteness and/or imageability and agreement. Methodological novelty of such an approach is reflected in connecting a theoretically-based qualitative and quantitative psycholinguistic research with a corpus study, which makes possible development of specific construction frames of the figurative potential for the predictive lexical analysis, as well as grammatical patterns in mental grammar of Croatian.

Keywords: enriched compositionality, light verbs, syntax-semantic interface, abstractness, information structure

Reconsidering metaphor-based accounts of auxiliation: The lexical preface of grammaticalisation processes and their global conceptual context

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My paper reconsiders a prime example of the expression of figurative thought in the realm of morpho-syntax, namely the grammaticalisation of English auxiliaries. There is a long tradition of accounts that view auxiliation as a metaphor-induced process. Very elaborate analyses along these lines were proposed as early as in the 18th century, in particular by the French encyclopaedist du Marsais and the English grammarian Ward (see Polzenhagen 2014 for an overview). However, for a long time, the study of grammaticalisation was largely confined to the field of historical linguistics. Between the 1970s and the early 1990s, it finally entered the research agenda of general linguistics, especially through the work of Givón, Lehmann, Hopper, Traugott, Sweetser and Heine. The studies by Sweetser and Heine, in particular, were instrumental to a metaphor/metonymy-based modelling of auxiliation against a cognitive-linguistic background and rooted in conceptual-metaphor theory. However, this type of account came to be challenged by pragmatic models that analyse auxiliation from a neo-Gricean and, in particular, a relevance-theory perspective (e.g. Traugott & Dasher, Eckardt). In fact, pragmatic accounts are probably dominant in current research on grammaticalisation.

The approach taken in my paper is favourable to the original framework proposed by Heine and colleagues. I will highlight two aspects of auxiliation that, I believe, have not received much attention and clearly support a metaphor-based modelling. I will illustrate my point with two well-studied cases of auxiliation, i.e. the development of *have*-perfect and the *be*-going-to-form in English.

The first aspect is what I wish to call the “lexical preface of grammaticalisation processes”, and my example is the *be*-going-to-form. Across the literature, the various models strive to account for its development by taking the original movement sense of the verb *to go* as their starting point. They try to identify what is referred to as “bridge contexts”, i.e. contexts which allow for both readings, the original movement sense and the “new” meaning. However, this modelling passes over the fact that at the time the grammaticalisation of the *be*-going-to-construction took off and gained ground (i.e. the 15th century onwards), the verb *to go* was highly polysemous and had already developed a wide range of well-attested lexical senses far beyond the mere movement meaning. I will show that some of these senses and the constructions they entered do in fact exhibit the metaphoric meaning and the viewpoint placement that is characteristic of the emerging *be*-going-to-form. Hence, the source-to-target distance was already bridged at the lexical level and there is no need to assume the original movement sense to be the input to this development.

The second aspect highlights what can be referred to as the “global conceptual context of specific grammaticalisation paths”, and my case in point is the English *have*-perfect. Across the literature, the meaning of this form is associated with notions such as RESULT, EXPERIENCE and EXPLANATION (cf. the familiar labels used for the types of perfect that are commonly distinguished: perfect of result, perfect of experience, perfect of explanation). It is more than noteworthy that these very notions are saliently conceptualised in terms of POSSESSIONS, which is manifest in collocational patterns with verbs of possession and change of possession (e.g. *have/gain/get/share an experience*). Presenting data from a corpus analysis, I will show that these conceptual patterns have a long and robust history. The specific case of grammaticalisation of the English *have*-perfect hence is only but one manifestation of a much more global metaphoric conceptual pattern.

The first line of argument (lexical preface to grammaticalisation) is fully compatible with and may be inspiring to both, pragmatic and metaphor-based, modelling. The second observation (global conceptual context), however, is clearly in favour of the latter type of approach.

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Conceptualisation of ECONOMY in the British and Romanian business press A corpus-based approach¹

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The aim of this research is to compare and contrast business metaphors found in Romanian and British business press, with a focus on conceptualizations of the economy. The framework of analysis includes both a pragma-linguistic approach, the cognitive metaphor theory, as well as anthropological theories of cultural categories.

Beyond the static organisation of words in dictionaries, the mental lexicon of a language reveals the interrelatedness between cognition, knowledge organization and communication. (Aitchison 1994; Geertz 1973; Jackendoff 2007; Kachru & Kahane 1995; Wierzbicka 1992) Going further into analysing the relationship between language and culture, it is acknowledged that culture is intrinsically interspersed with linguistic structures. According to Geertz, culture "denotes a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which people communicate, perpetuate and develop their knowledge about and attitudes toward life" (1973: 89).

Kövecses (2005: 64) argued that the cognitive view of metaphor can simultaneously account for both universality and diversity in metaphorical thought. He has proved that certain conceptual metaphors (for anger, time, event structure, and the self) are potentially universal or can be near-universal. He identified these as being "simple" or "primary" metaphors and/or complex metaphors based on universal human experiences.

The research hypothesis at the basis of this paper is that there are identifiable ways in which metaphors are ascribable to cultural differences in the Romanian and British languages, and these linguistic expressions are a reflection of cultural and social realities. My analysis is based on two corpora (British and Romanian), consisting of articles from general audience and financial broadsheets, written during 2012-2016, i.e.: *The Economist*, *The Guardian*, and *The Telegraph* for the English corpus; and *Adevărul*, *Adevărul financiar*, *Capital*, and *Ziarul Financiar* for the Romanian corpus.

The economy is a machine, the economy is a human organism, the economy is a plant, the economy is a moving object, the economy is a container for money, the economy is a gamble (less widespread) are the most important metaphors that were identified in both corpora, which accounts for the fact that these are in general 'primary' metaphors, born out of our experience of the world. Nevertheless, there exist cultural variations, embodied in various linguistic expressions of the same conceptual metaphor, or different meaning broadening of the same words. For example, the ECONOMY IS A MACHINE metaphor displays linguistic expressions in English that are more general (a functioning economy, to fix the economy, to repair the economy), whereas in Romanian I identified more technical terms ('încă un motor al economiei ... s-a defectat' – another engine of the economy broke down; 'supraîncălzirea economiei' – overheating of the economy; 'economia duduia' – the economy pummeled). Metaphor in general performs a decisive role in meaning construction, narrowing or extension, accounting for variations in conceptual metaphors across cultures.

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Taste and Vision: a corpus analysis of English adjective-noun constructions

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Embodiment is paramount to the Cognitive Linguistics enterprise. The grounding of language in body experience is one of the major tenets of linguistic description at various levels of analysis. Research into the sensory domains continues to elicit further examination of how we use metaphoric and metonymic cross-modal conceptualization in language. Investigation has been carried out both on the single domains of Touch, Taste, Smell, Hearing, and Sight (e.g. Baicchi, Dignonnet, and Sandford (forthcoming), Caballero and Diaz Vera 2013, Howes 2005), but also on cross-modality or synesthetic phenomena. Linguistic transfer between various senses seems to respect a hierarchy from the lower (Touch, Taste, Smell) to the higher senses (Hearing and Sight), even though some variation of this hierarchy has been noted (e.g. Cacciari 2008, Ronga 2016, Strik-Lievers 2015, Williams 1976). The present study is an analysis of cross-modal linguistic mappings that exist between the senses of Taste and Sight. The objective is to verify what collocations occur between the two domains: do they respect the hierarchy, and how frequent, or how strong are they? Corpus analysis of the ADJECTIVE + NOUN type are in keeping with existing literature: the sensory domain that functions as source is understood as an adjective modifying another sensory domain, which is found in the form of a noun. This paper analyzes the cross-modal pairs that emerge through a corpus-based approach of both taste adjectives in the description of vision nouns and of vision adjectives in the description of taste nouns e.g. *delicious blue*, *colorful taste*. The lexicon of the sensory domains employed is in keeping with previous literature on the topic, which includes basic color and taste terms, superordinate terms of both domains, and general terms describing the properties of the domains. Linguistic data has been retrieved from various corpora that allow for comparison of the actual usage of these constructions. These include the Lancaster-Oslo/Bergen Corpus (LOB) and Brown corpora, COCA (Corpus of Contemporary American English), and the Metaphor Map of English (Mapping Metaphor Project). The experimental methodology is in keeping with the usage-based approach of Cognitive Linguistics.

Keywords: cross-modality, color, vision, taste, perception, corpus-based

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Metaphor translation in dubbed cartoons: A case study of *Monsters University* and its German and Croatian dubbed versions

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What happens with metaphors in dubbed cartoons? Are the same metaphors kept in another language, or are they replaced with different ones? If the metaphors are changed, what is the reason? These are some of the questions answered in the present case study. The corpus used in the case study consists of the original English dialogue of the animated cartoon *Monsters University* (2013), along with the German (*Die Monster Uni*) and Croatian (*Čudovišta sa sveučilišta*) dubbed versions of the same film.

The translations of the metaphorical expressions from the original dialogue are classified according to a typology based on CMT (Lakof & Johnson 1980) and developed by the author in previous studies. There are four basic ways to translate a metaphorical expression: (i) by the same conceptual metaphor, (ii) by a different conceptual metaphor with a similar meaning, (iii) by a non-metaphoric paraphrase, and (iv) by omission. These basic procedures are elaborated into a number of sub-procedures. For example, a metaphorical expression can be translated by a different metaphorical expression sanctioned by the same conceptual metaphor, which is a variant of (i). After classifying the translations, I calculate the distribution of the procedures in the corpus. I also examine different parameters that could influence the choice of a particular translation procedure, among them the universality of metaphor (shared vs not shared), its conventionality (conventional vs novel), directness (direct vs indirect), deliberateness (deliberate vs not deliberate), and other factors. With respect to the above parameters, the comparison of translations in two different languages (and different cultures) is particularly useful. There are indications that universality, conventionality, directness, and deliberateness of metaphor do influence the choice of translation procedure; more specifically, shared, novel, direct, and deliberate metaphors are usually translated by metaphor.

Key words: metaphor translation, dubbing cartoons, conceptual metaphor, translation procedures

Data sources:

Monsters University [Motion picture on DVD]. (2013). USA: Walt Disney Studios Home Entertainment.
Die Monster Uni [Motion picture on DVD]. (2013). Germany: Walt Disney Studios Home Entertainment.
Čudovišta sa sveučilišta [Motion picture on DVD]. (2013). Croatia: Walt Disney Studios Home Entertainment

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Metaphorical and metonymical motivation of some prefixed verbs in Lithuanian

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Metaphor and metonymy help account for human reasoning in various discourse types, for meaning extensions in polysemy and in different word-building patterns. The latter, however, especially in English, has been studied primarily in the framework of cognitive grammar (Ungerer 2010; Janda 2011). Other studies have demonstrated that compounds and derivatives are often motivated by metaphor and metonymy, which are lexical in nature (Basilio 2006; Brdar & Brdar-Szabó 2013; Balázs 2013). Metaphor and metonymy seem to contribute to creativity, especially in neologisms (Benczes 2010; Arnaud 2013).

Lithuanian is a language extremely rich in derivational and grammatical morphology. For example, there are twelve prefixes, which can be attached to most verbs making them the most productive class of prefixal word-building (Jakaitienė 2010). In case new words are made exclusively through prefixation, they do not change their word class. Lithuanian linguists usually point out that verbal prefixes “may change the aspectual character of a verb” or “modify the verbal meaning” (Ambrazas et al. 1997: 222); the prefixes hardly ever change the meaning of the base word (Jakaitienė 2010: 246-247). Apparently, they are quite right in cases like *dėti* ‘to put’—*pri-dėti* ‘put some more’, *nešti* ‘to carry’—*at-nešti* ‘to bring’. However, there remain a number of cases which cannot be explained by this approach.

This paper focuses on some prefixed verbs motivated by metaphor and metonymy such as *ap-gauti* ‘to cheat, to deceive’, *iš-duoti* ‘to betray’, *par-duoti* ‘to sell’, etc. The first, *ap-gauti*, has been derived from *gauti* ‘to get, to receive’, the second, *iš-duoti*, is based on *duoti* ‘to give’. The link between the base and the derivative are seen as metaphorically motivated. The third, *par-duoti*, seems to be metonymically motivated, since the base word *duoti* ‘to give’ is part of the activity of selling.

The whole investigation includes six high-frequency base verbs and their prefixal derivatives: *duoti* ‘to give’, *gauti* ‘to get, to receive’, *imti* ‘to take’, *dėti* ‘to put’, *leisti* ‘to let, to allow’, *galėti* ‘to be able to’. They are studied in all prefixal patterns in the Corpus of Contemporary Lithuanian (CCL); prefixes are compared to their corresponding prepositions, where possible. Alongside, the issues of compositionality and prefixal polysemy are discussed.

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The SCHOOL metaphor scenario in Serbian EU accession discourse

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The European integrationist model, although intricate and in recent times, in the context of the global financial crisis, Europe's migrant crisis and Brexit, seriously questioned, is still appealing to a number of countries in Europe, Serbia being among those in the queue who wish to join the Union. Five years ago, officially effective as of 1 March 2012, after more than a decade of tough negotiations and ups and downs in mutual relations, Serbia was granted a full candidate status in the European Union. Ever since the onset of Serbia's EU accession talks there has been a common thread running through media discourse – the need to present the complex, intangible concept of Serbia's EU joining to the targeted audience via easily comprehensible means. One of these means extensively used in Serbian media discourse is metaphor, which due to its main feature – comprehending one aspect of a concept in terms of another – becomes an apt cognitive tool for making abstract political concepts accessible to the general public. Hence set against the backdrop of Serbia's EU accession process, the paper combines a critical metaphor analysis (Charteris-Black 2004), a discourse analytic perspectives (Wodak 2002; Van Dijk 2006; Semino 2008) and a multimodal metaphor analysis (Forceville 1996; Forceville 2008; Forceville & Urios-Aparisi 2009; Bounegru & Forceville 2011) in an attempt to explore how metaphors develop their role in Serbian media discourse with the aim of imparting evaluations that focus on the issue of power asymmetry and covert political and social exclusion. More specifically, we analyse the SCHOOL metaphor scenario, one of the under-researched metaphors in media discourse both inside and outside the EU, which seems to be a convenient cognitive vehicle for conceptualising the topic of Serbia's joining the EU stemming from the role of metaphor scenarios to 'help to shape the course of public debates and conceptualizations of political target topics by framing the attitudinal and evaluative preferences in the respective discourse communities' (Musolff, 2006: 28). Adopting a qualitative approach to research, we analyse a sample of data compiled from various newspaper articles and other media texts available online as well as political cartoons published in Serbian newspapers and magazines in the period 2008-2015 which pertain to the SCHOOL metaphor scenario and its linguistic, visual and/or multimodal instantiations as the ways of conceptualising Serbia's EU accession. As the majority of examples from our data collection reveal, be they linguistic, visual or multimodal, Serbia is depicted as a *bad* and *repeater student* who *should be constantly taught a lesson* and *made to stand in the dunce's corner*. They serve to construe the identity opposed to that of the EU's that is portrayed as a *stern teacher* who controls *whether Serbia has done enough according to EU's curriculum*. We strive to achieve two aims in this paper: (i) to show how the STRICT TEACHER/DISOBEDIENT STUDENT mapping is employed as a powerful vehicle of both positive self-representation evidenced by foregrounding the authoritative, demanding figure of the EU "teacher", and negative representation of the Other, which draws on the defiant and unruly character of the "student" Serbia; (ii) to determine whether the compliance with the SCHOOL metaphor scenario is becoming a tool of self-image and self-perception, i.e. whether participants in Serbian public discourse, by accepting the designated frame of the student who keeps failing to do her homework, help reinforce marginalisation and inequality in Serbia-EU power relations.

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The power of metaphors in making sense about big data

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Until recently data was mainly understood as an artifact of IT and business processes. Due to ever increasing volume of information and necessity to process it, data has become crucial in everyday organizational activities. "Data," in its abstract sense, has not changed, but our ability to obtain, manipulate, and comprehend data has. This paper seeks to assess some of the values and assumptions encoded in the framing of the term "big data", drawing on the framework of conceptual metaphor (Lakoff & Johnson, 1980, 1999). By discussing the terms "data" and "big data" we have revealed the meanings historically attached to them by different usage communities. The next step in our research is the discourse analysis of Internet news items about big data through a series of excerpts from the business and technology press. The analysis undertaken has enabled us to conclude that metaphors employed reflect and influence the perception of big data as an object of consumption providing the cultural implications of this conceptualization.

The media discourse around big data is rife with both strong claims about its potential and metaphors to illustrate these claims (Puschmann & Burgess, 2013). Some researchers claim there is a certain need to shift with the potential to displace established models of knowledge creation and do away with scientific tenets such as representative sampling and the notion of theory (Anderson, 2008; Mayer-Schönberger & Cukier, 2013; Weinberger, 2012). Others propose to break down dominant metaphors for big data and replace them with embodied metaphors, which are more tied to our lived experience, thus helping people exert more control over data and its downstream uses. Otherwise big data becomes an inevitable industrial, machine complex bearing down on us (S. Watson, 2015). Although such views are provocative in their novelty, they point to the widely held hope that data can be effectively managed to better approach a wide range of societal issues, from economic growth and development to security and health care, with far-reaching implications (European Commission, 2013; UK Department for Business, Innovation & Skills, 2013; UN Global Pulse, 2012).

We claim that "data" and "big data" function in discourse as contested and evolving terms, and metaphor becomes strikingly relevant both for making complex phenomena meaningful and shaping the meanings of these phenomena. The metaphors we use to talk about data reveal a great deal about how we view and understand it and what our fears/hopes might be (DATA IS FOOD, BIG DATA IS A VALUABLE RESOURCE, DATA IS A LIQUID). Another finding is that media discourse demonstrates high degree of metaphORIZATION of big data to signal the need to stick to familiar concepts, even if these concepts map imperfectly.

Keywords: conceptual metaphor, (big) data, semantics, discourse analysis, contested concepts.

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Metaphor and metonymy providing text comprehension

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This work is part of a research we have been developing about metonymy and metaphor as a cognitive process not only exclusively and separately presented in the literary environment, but mainly as part of our daily routine and of all genres of discourse, including those that are classified as 'non-literary'. In this sense, Turner (1996: 7), in his book titled "The literary mind", says about the prime value of the figures: "*If we want to study the everyday mind, we can begin by turning to the literary mind exactly because the everyday mind is essentially literary.*" Taking his idea into consideration, the hypothesis here is that by understanding metaphor and metonymy as cognitive and analogical processes, it can help considerably the students to develop the ability of understanding and interpreting texts. The theoretical framework is based on the studies of Conceptual Integration Theory as proposed by Fauconnier and Turner (2002) and Turner (2014) with the *Blending Theory* and *Mental Spaces* and also on the theory of Analogy, as proposed by Hofstadter and Sander (2013). The examples of analysis we bring here is part of a corpus we work with in our everyday classes as teachers of "Reading and Comprehension" to a secondary school in Brazil. As we deal with several types of texts such as newspaper articles and editorial, readers' letters, comments on blogs, memes on Facebook and others network texts, it was necessary to limit the variety and quantity of these texts for this presentation, in order to guarantee qualitative well-done analyses. In this way, a *comment in a blog* and a *Facebook meme* were taken to explain how they are attractive and persuasive because of the use of these figures, and how the figures play an important role in their argumentative text function.

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Moving beyond reference: Converging evidence for metonymic access

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Historically, linguists have understood metonymy as having a primarily “referential” function; in fact, there are still scholars who tend to explain it primarily in such terms (e.g., Warren, 2002; Knowles & Moon, 2006: 54). While cognitive linguists, including Littlemore (2015: 4-5), Barcelona (2005: 42), and Denroche (2015: 59-69), have either stated directly or strongly implied that the terms “access” or “inference” may be more cognitively accurate than reference, there is still a tendency to view the phenomenon through the prism of linguistic reference. This presentation will assert that explaining metonymy as a type of reference, while pedagogically expedient, is ultimately counterproductive because such a definition presupposes one-to-one correlation between lexis and semantics, a type of correspondence which inaccurately characterizes the distributed nature of conceptualization and thus artificially restricts avenues of enquiry to the linguistic/propositional sphere.

Because evidence for prototype effects in metonymy has shown it to be inextricably tied to conceptualization, Strack (2016) asserted “binding” (the associative connections that facilitate access between domain elements in a single conceptual domain; cf. Roskies, 1999; Henson et al., 2014: 376) to be a more neurobiologically accurate term for explaining the basic connectivity that undergirds conceptualization than “mapping” (the primarily unidirectional correlated projection of activation patterns). In fact, the tremendous consilience between neuroscientific research on binding and cognitive linguistic research into metonymy appear to warrant a reconsideration of the idea of “referential metonymy.” Three types of evidence will be offered to show how traditional views of metonymic reference fall short.

First, there is the problem of instability of recall. The prototype theory of conceptualization asserts that concepts display center/periphery radial features, undergo continual reorganization, and differ subtly or even fundamentally from person to person. This being the case, the idea that linguistic communication proceeds according to one-to-one reference is inaccurate. Second, because many concepts are initially instantiated by way of somatosensory inputs in pre-linguistic stages of early development, it should not be surprising to find that the metonymic leveraging of conceptual information can be accomplished extra-linguistically. If there are such things as purely “visual” metonymies, for example, then metonymy should be seen not as a strictly linguistic function in which metonymic phrases “refer” to concepts but rather a broadly conceptual function in which associative networks are accessed either by way of linguistic items or other types of non-verbal cues. Third, while cognitive linguists often describe the content of conceptual networks in knowledge-oriented propositional terms, concept-related human consciousness includes imprecise feelings and emotional responses, as well. If emotional states represent part of the activation that occurs in conceptualization and consequently are seen to influence processing, then the word “reference” does not adequately describe the complex psychological processes involved in semantic inferencing.

For these reasons, while mentioning metonymy as a referential linguistic function may have some limited value in particular circumstances, constantly keeping in mind its role as a leveraging strategy that allows “access” to networked multi-modal conceptual structures may prove more beneficial to the advancement of the study of conceptual metonymy.

Keywords: metonymy, binding, conceptualization, metonymic access, reference

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When *big* is not big; an Active Zone approach to the one dimensionality of *big*

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In its all-dimensionality, the adjective *big* is a special case. Following the general rules of adj+N composite structures, the noun it modifies elaborates its trajector. But *big*'s trajector is intrinsically three-dimensional since it is the product of the interaction of height, length and width (or depth). However, there are *big* + N constructions where *big* does not profile a relationship between its schematic trajector and a region in a scale of three dimensional size that exceeds the average value; rather the profiled relationship takes place between *big*'s trajector and a region in a scale of *one* of the dimensions it is made up of, i.e., its active zone. This can fully explain the fact that *big* is elaborated by nouns that do not exhibit exceptional overall size as one would expect but they are rather exceptional in one dimension, namely height or length, width or depth. They exhibit, that is, excessiveness in only one dimension which is nevertheless a constitutive dimension of overall size.

In this presentation, I will present and discuss the results of an experimental study testing the above claim in a series of *big* + N constructions that instantiate the one dimensional meaning of *big* based on Langacker's (2009) and Sweetser's (1999) approach to Active Zone trying at the same time to explore whether and to what extent Active Zone phenomena depart from literalness.

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Figurative representation of death in the Italian comic book *Dylan Dog*

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A well-known example of Fauconnier and Turner's Conceptual Blending Theory is the canonical representation of death as "The Grim Reaper", a skeleton-like creature dressed in a monk's robe and holding a scythe. As a complex integration of several mental spaces, including a space with an individual human being dying, and a space of harvest, this blend involves metaphoric and metonymic interactions of non-counterpart elements (Fauconnier, Turner, 1998). As the authors suggest, "death" as an input space is metonymically connected with "skeleton" via the formula CAUSE FOR EFFECT, while the metaphoric personification of DEATH IS A REAPER comes from a twofold composition of the metaphors EVENTS ARE ACTIONS and PEOPLE ARE PLANTS, as people who are dying are perceived as plants which are harvested by the reaper (Lakoff, Turner, 1989). Further conceptual connections exist in this elaborate blend, which has been a common cultural presence in the artistic products of the modern era, from various printed sources to visual media (arts and cinematography in particular).

The Grim Reaper as a recurring character is shown in a variety of highly complex figurative representations in the Italian comic book phenomenon *Dylan Dog*, whose titular character often encounters Death and leads philosophical conversations about the nature of life and human fate. Variations of the classic form, along with other representations, include a beautiful woman wearing a scowl (Tiziano Sclavi's version in the episode *On The Other Side Of The Mirror*, 2001), and Michele Medda's "the Girl that No One Wants to Kiss/Sting Ray" (*Paper Dungeon*, 1998). Moreover, the visual elements of the panels (Roi, Casertano, Piccatto) are emphasized by the manipulation of the page layout and enriched with textual references and additions, such as the poem *Ballad of the Hanged Men* by the French poet Francois Villon, which accompanied Death in the episode *Danse Macabre* (1994), thus pointing to the potential of researching the conceptual composition in question from a multimodal perspective, as well as exploring the ways in which the pictorial communication in *Dylan Dog* is seamlessly woven into a larger cultural narrative on the meaning of existence.

Keywords: metaphor, metonymy, blend, Death, Dylan Dog

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What CG has to offer to the study of metaphor and metonymy

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Although metaphor and metonymy do not play a central role in Cognitive Grammar (CG), they can nevertheless be found among the issues that it examines. What is more, due to a reliance on both some of its general assumptions concerning language and an application of its more specific analytical notions, it is possible to offer a new perspective on some of the problems that seem to have been settled a long ago within e.g. CMT. Two such points are the relation between the linguistic and conceptual metaphor (cf. Steen 1999, 2009, etc.) and the level of schematicity of conceptual metaphors (cf. Clausner, Croft 1997: 261-263; Taylor 2002: 494; Cruse, Croft 2004: 199-201, etc.). And although today metaphor research is concerned with other problems (e.g. González-García et al. 2013, Kövecses 2015), we argue that such basic issues are still in need of attention (cf. e.g. Kövecses 2017). Additionally, the approach based on CG allows us to indicate some other aspects of metaphor and metonymy that remain unnoticed in the current debate on figurative language.

The discussed insights come from the analyses conducted within two monographs: one focused on metaphor (Taraszka-Drożdż 2014) and the other to metonymy (Drożdż in press). Both of them are based such CG assumptions as the intrinsic relation between the conceptual content and construal, the usage-based approach to language, construal aspects, e.g. specificity, and the postulate that metaphor and metonymy are kinds of semantic extension (Langacker 1987, 2000, 2008, etc.).

The former study shows a certain methodology of analysis of a set of words referring to an amount of light and, in their extended senses, to several nonbasic domains. After determining the adequate set of lexical items, the study examines a number of corpus-based utterances where the items are used. Through an analysis of the lexemes' construal and conceptual content, the study determines what the lexemes have in common and, by describing these commonalities at progressively higher levels of schematicity, makes several important observations concerning the nature of figurative language. First, it indicates a few levels of schematic structures and, at the highest level of abstraction, the structures called patterns of metaphorical extension. Second, it determines the whole set of domains (a domain matrix) invoked by the extended senses of particular nouns. Finally, it stresses the importance of the knowledge that constitutes the background of the extensions and, at times, is evoked for understanding the metaphorical senses.

The latter analysis adopts grammar as its starting point – the count construal of selected concrete nouns. This nouns' default construal was confirmed by authoritative English dictionaries, where the nouns are classified solely as count. Still, as the Internet-based data show, in their extended senses the construal of their conceptual content is changed into mass, which indicates an intrinsic relation between construal and the conceptual content that the nouns evoke. What is more, despite the fact that the nouns represent distinct ontological categories, it is possible to determine certain directions of extension, common for different nouns. These commonalities can be described at more and more schematic levels of abstraction, leading to structures that can be called patterns of metonymic extension.

Keywords: Cognitive Grammar; levels of schematicity; metaphor; metonymy; pattern of semantic extension

Orientational metaphors of *emotion* and *feeling* in Greek: The interweaving of the analogical and the cultural

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This paper seeks to explore the metaphors of emotion and feeling in Greek that on a schematic level instantiate the UP and DOWN orientation. This will be effected by constructing a corpus of *emotion* (συναίσθημα) and *feeling* (αίσθημα) collocates. It is argued that the spatial metaphorization of emotion pertains to –and is defined by– different levels of reference. For example, in contradistinction to reason, emotion is metaphorized as DOWN (RATIONAL IS UP and EMOTION IS DOWN; Lakoff & Johnson 1980). However, taking into account just the domains of both emotion and feeling, although their metaphors may occupy both the upper and the lower part of the image schema of verticality, their metaphorical expression reflects different kinds of spatialization (stationary vs. moving; for example, βαθιά συναισθήματα/ αισθήματα ‘deep emotions/ feelings’, το συναίσθημα αναδύεται ‘the emotion emerges’). These spatial metaphorizations reflect analogical elements of the experience and are connected to evaluations that are culturally determined.

Keywords: emotion, feeling, image schemas, analogical, cultural

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Where do word-formation metonymies come from? A corpus and cognitive linguistic analysis of the Hungarian deverbal suffix -Ó.

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Research on word-formation metonymies attracts a rapidly growing attention within the cognitive linguistics enterprise. Iconic manifestations of this interest include articles such as Dirven (1999), Panther and Thornburg (2002), Schönefeld (2005), Ungerer (2007), Janda (2011) and Brdar and Brdar-Szabó (2014). The rise of this line of research within the cognitive linguistics paradigm is reflected by the fact that current debates on metonymical motivations in word-formation phenomena were hosted by *Cognitive Linguistics* (22/2, 25/2). The great deal of ambiguity regarding these issues, the sharply contrasting views and conceptions as well as the intensity of such debates show that the main questions and problems in word-formation metonymy research are far from being settled. The present study wishes to contribute to the clarification of two problematic key concepts: the word-formation metonymy itself and the highly-debated notion of affix polysemy.

The case in point will be a cognitively plausible analysis of suffixations in the Hungarian deverbal suffix -Ó. By adopting a combined approach of corpus and cognitive linguistics, the presentation attempts to answer the following questions. 1. How is the semantic network of suffixations in -Ó structured by meaning extensions? 2. On which levels of constructional organization can metonymic patterns of meaning construal be identified in them? 3. Whether we can talk about affix polysemy in these constructions?

Based on a corpus and cognitive linguistic analysis of data extracted from the *Hungarian Gigaword Corpus* (Oravecz-Váradi-Sass 2014), a range of conceptual metonymic patterns (after Kövecses and Radden 1998) are identified, which are able to account for the extended senses of the suffixations in -Ó. These metonymies are the following: GENERAL ACTIVITY FOR TYPICAL ACTIVITY (e.g. *aggódó* 'worrying/worrier'), ACTION FOR CHARACTERISTICS (e.g. *forró* 'boiling/hot'), ACTION FOR AGENT (e.g. *író* 'writing/writer'), ACTION FOR INSTRUMENT (e.g. *nyomtató* 'printing/printer'), ACTION FOR LOCATION (e.g. *parkoló* 'parking/parking place') and ACTION FOR EVENT (e.g. *esküvő* 'taking an oath/wedding'). After touching upon the overall semantic network of [V+-Ó] constructions in contemporary Hungarian, the presentation takes a diachronic perspective and focuses on the evolution of the ACTION FOR LOCATION metonymical subschema and outlines the interrelated dynamics of language use, entrenchment and productivity which explain the rise to metonymical meaning extensions. It is argued that as a result of a process of schematization, in contemporary Hungarian such extensions are represented in all three levels of meaning construal: 1. on the level of individual constructions 2. on the level of constructional schemas, from which 3. metonymical meaning shifts are also abstracted away into the semantic structure of the affix itself, giving therefore rise to true cases of affix polysemy. Bearing all this in mind, the presentation aims to contribute to the better understanding of the dynamics of metonymical meaning making in general and argues for the flexibility of coding and construal contrary to the perceived arbitrariness of grammar.

Keywords: conceptual metonymy, conversion, affix polysemy, word-formation, corpus linguistics, Hungarian

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Emotive talk: when ‘feeling’ becomes ‘emotion’

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Is it ever possible for a Greek speaker to “go on a journey to feeling”? Or is it emotion that is the only destination? Which of the two concepts do speakers most frequently “have”, ‘emotion’ or maybe ‘feeling’? And again, which one “seizes us” and which one “possesses us”? In answering such questions, the aim of this paper is to suggest that the allegedly interchangeable Greek lexical units “sinesthima” (emotion) and “esthima” (feeling) are actually used quite differently and that their alternation has important consequences, especially when related to the expression of emotional experience (Theodoropoulou 2012). Those are assumptions drawn from a research (Tsapakidou 2015) which is based on the quantitative and qualitative perspectives of Corpus-Based-Analysis and which specifically investigates the metaphorical collocates (Deignan 2008) of the two words within emotive talk (Bednarek 2008). Metaphors of ‘emotion’ in Greek regularly draw from source-domains that do not metaphorize ‘feeling’, indicating both that their conceptual content (Kövecses 2000) is differently structured and that the communicative function (Steen 2013) of these metaphorical expressions is often contradictory. ‘Emotion’ is proved to be conceptually much more “emotional”, due to its almost exclusive use in specific metaphorical contexts expressing intense emotional experience, whereas ‘feeling’ is used in more cognitively oriented emotive talk. Those conclusions are drawn from the examination of the proportion of metaphorical as opposed to literal collocates (Steen et al. 2010), the frequency of specific source domains appearing in the metaphors of each word, and the variance of lexical units instantiating the source-domains. The “emotionally charged” conceptual core of ‘emotion’, implied by Greek language speakers when using the word “sinesthima”, is interwoven with the extensive appearance of metaphor in emotive talk, bringing up thus broader issues concerning the expressive role of metaphor as regards emotion (Foolen 2012).

Keywords: emotion, feeling, emotive talk, collocational context, expressivity

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Conceptual autonomy and dependence on English phrasal verbs

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This paper investigates the notions of conceptual autonomy and conceptual dependence as developed by Langacker (1988, 1995, 2013), Croft (2001) and Sullivan (2013) and attempts to apply them on English phrasal verbs. Autonomy and dependence are treated as cognitive tools for the interpretation of the metaphoric meaning of the English phrasal verb constructions *put up*, *put down*, *put in/into*, *put out* and *put over*. It is also suggested that autonomy and dependence can explain the mappings between the source and the target domain, which communicate the figurative meaning of these phrasal verbs.

According to Langacker (1995: 103) an entity is conceptually dependent when “[...] it presupposes, as an inherent part of its own internal structure, the two things participating in the correspondences”. On the other hand, an entity is conceptually autonomous when it does not presuppose a salient external relationship. Moreover, Croft (2001) approaches conceptual autonomy and dependency on the grounds of Radical Construction Grammar, especially on basis of “headhood”. In particular, he states that the head is a global syntactic category, which can be defined relatively to the other members of the syntactic construction (arguments and adjuncts) that are the dependent ones (ibid: 241). Lastly, Sullivan (2013: 9) states that “the dependent element needs to be filled in by another structure of a particular type”, that is the autonomous element. Moreover, in metaphoric language, the conceptually dependent element communicates the metaphoric source domain, whereas the conceptually autonomous element indicates the target domain (ibid: 9).

When it comes to English phrasal verbs, the verb-particle construction is composed of two relations, which are dependent entities. However, either the verb or the particle tends to be more or less autonomous relative to each other. For instance, the phrasal verb *put up* in the context “*we can put you up for the night*”, means ‘to accommodate’, ‘to provide temporary shelter’ (*Longman Dictionary of Contemporary English*). The meaning of this construction is figurative because *put up* in this context does not denote the physical action of lifting an object upwards. The semantics of *put*, which prototypically denotes motion in physical space and actions such as ‘moving’ and ‘placing’, composes with the semantics of *up*, which denotes ‘putting/moving/placing someone to an upper position’. However, the particle *up* also means to metaphorically locate/relocate somebody in an upper level towards a goal. In this construction, this metaphoric goal is encouraged by the particle *up*, because it serves as the target. The particle *up* is more autonomous relative to the verb, as it fills the dependent element *put*. Hence, the figurative interpretation of *put up* as ‘to let someone to stay in’ is primarily encouraged by the metaphoric meaning of *up* which denotes the reaching of a metaphoric target. However, we should not generalize that particles always behave as more autonomous entities relative to verbs; in certain cases, verbs are more autonomous relative to particles, despite the fact that the phrasal verb construction as whole constitutes a dependent relation.

Keywords: Cognitive grammar, grammatical constructions, English phrasal verbs, conceptual autonomy, conceptual dependence

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Synesthetic metaphors are neither synesthetic nor metaphorical

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First, a brief review of the neuropsychological evidence for synesthesia reveals that the condition called "synesthesia" has nothing to do with the metaphors that are commonly dubbed "synesthetic". In particular, synesthesia involves different kinds of mappings (e.g., grapheme-to-color) than are discussed in the metaphor literature. No researcher has furthermore empirically demonstrated a link between the vivid sensory imagery involved in synesthesia and expressions such as *sweet melody*. More crucially, calling expressions such as *sweet smell* "synesthetic" assumes that they involve mappings between *distinct* sensory modalities.

I use modality norms of adjectives and nouns (Lynott & Connell, 2009) and the Corpus of Contemporary American English (Davies, 2008-) to show that adjective-noun pairs most commonly involve combinations of senses that are also integrated in perception. In particular, touch and vision words modify each other, and so do taste and smell words (see also Louwerse & Connell, 2011). Moreover, cosine similarities can be used to quantify the modality overlap of two words (e.g., *abrasive contact* involves more similar modalities than *sweet melody*)—and this analysis shows that most sensory combinations involve similar rather than dissimilar modalities.

Finally, I present empirical data showing that precisely those cases that appear to be more genuine cases of synesthetic metaphors, namely expressions that combine dissimilar modalities (e.g., *sweet melody*), have a strong preference for highly emotionally valenced adjectives. This suggests that these expressions involve mappings of evaluative function rather than perceptual content (see Marks, 1978: 216-218).

Altogether, my arguments and empirical data suggest that many if perhaps not all uses of sensory adjectives are much less metaphorical than commonly assumed, i.e., they do not involve mappings between distinct senses. This analysis is consistent with a view of sensory adjectives as being highly multimodal, having a wide rather than narrow referential range (Rakova, 2003). Thus, synesthetic metaphors are neither synesthetic nor metaphorical.

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The locative case in Baltic languages: abstract domains

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The case systems of the only living Baltic languages (Lithuanian and Latvian) possess a locative case (Lith. *vietininkas*, La. *lokativs*) which is primarily intended for encoding topological spatial relations. Prototypically it marks a three-dimensional Ground that serves as a container for a Figure. In the contexts deviating from canonical containment and inclusion, the functional relations as support and locational control come to the fore and motivate different utterances containing Baltic locative cases.

The usage of both locative cases is not limited to spatial domain only as they exhibit a wide range of abstract senses. Usually they are motivated by various conceptual metaphors based on CONTAINER image-schema: SOCIAL GROUPS are conceptualized as CONTAINERS FOR THEIR MEMBERS, DIFFERENT STATES as CONTAINERS FOR PERSONS, PARTS OF HUMAN BODY as CONTAINERS FOR EMOTIONS, WRITTEN SOURCES as CONTAINERS FOR INFORMATION, etc. However, Latvian locative case covers significantly more abstract domains than Lithuanian locative. The former may convey the meanings of manner, reason, the purpose of activity, the goal of motion or direction, and time, fully supporting the metaphor TIME IS SPACE. In Lithuanian the corresponding meanings are expressed by other means, such as prepositions, instrumental case or the infinitive. The temporal meaning of Lithuanian locative case is lexically constrained; it is more frequently rendered by the accusative case, cf.:

- | | | | | | | | |
|-----|-------|---|---------------|---------------|----------------|----------------|--------|
| (1) | La. | <i>Lab-a</i> | <i>duš-a</i> | <i>tād-ā</i> | <i>karst-ā</i> | <i>dien-ā.</i> | |
| | | good-NOM.SG.F | shower-NOM.SG | that-LOC.SG | hot-LOC.SG | day-LOC.SG | |
| | Lith. | <i>Ger-as</i> | <i>duš-as</i> | <i>tok-ią</i> | <i>karšt-ą</i> | <i>dien-ą.</i> | (LILA) |
| | | good-NOM.SG.M | shower-NOM.SG | that-ACC.SG.F | hot-ACC.SG | day-ACC.SG | |
| | | 'It is a good shower on such a hot day' | | | | | |

In my talk I will mainly focus on the similarities and differences between the Lithuanian and Latvian locative cases in abstract domains emphasizing the contrasting conceptualization of events in Baltic languages. The study is consistent with the frameworks of Haspelmath (1997), Kövecses (2000), Lakoff & Johnson (1980) and is based on the empirical data from LILA parallel corpus.

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Something out of nothing: A cognitive study of figurative *qi* in Mandarin Chinese

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This study explores the culture-specific use of *qi* (gas, air, vital force) in terms of metaphorical conceptualization (Gibbs 1994; Lakoff 1987, 1988, 1990, 1993, 2001; Lakoff & Johnson 1980; Kövecses 2003, 2005) and claims that *qi*, the invisible element as the source domain, not only shapes the true world of human, nature, and society in Chinese language, but also reveals the value of life in thought.

Based on data collected from news headlines in Taiwan (dated from 2016/01/01 to 2016/06/30), the contemporary use of *qi* is found closely related to the concept of individual HUMAN BEING. That is, through building up the conceptual mapping relation, not only human properties (such as personalities, facial expressions, and energy) are realized in terms of invisible substance *qi*, but also human individuals are seen through the collection of this unseen substance (in such as *ren qi* 'crowd', *mai qi* 'buyers', and *ji qi* 'joining crowd'). In virtue of this, the materialized *qi* can then be gathered and managed as in *fu qi* 'to carry the air', *dong qi* 'to move the air', and *da qi* 'to beat the air', etc.

The metaphorical use of *qi* in Chinese is considered closely related to the speech community's belief in life, which is obviously culture-specific. To Chinese people, *qi* is the fundamental element of everything, living or lifeless, including the space where people live. By means of examining figurative expressions, the interface connecting language and thought may then be uncovered.

Keywords: conceptual metaphor, culture and language, culture frame

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On conceptual foundations of phraseological creativity: the case-study of Russian and English phraseological units¹

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In current researches definitions of creativity (regarded as a property of language) vary greatly, ranging from understanding creativity as an individual's ability to invent original, novel, unique language expressions in realtime discourse practice to equating creativity with such notions as, for instance, 'language productivity', 'language game', 'language experiment'. Much attention has been recently paid to various psychological, literary, philosophical, social and cognitive issues of linguistic creativity. In my research, I suggest another perspective of viewing creativity setting out to discuss it in reference to phraseology as a language subsystem constituted by phraseological units.

In studying phraseological creativity, I follow previous cognitive, semiotic and cultural accounts of language, semantics, and idiomaticity. In my presentation, I set out to show that the meaning of phraseologisms is a two-layered architecture that includes a **conceptual model as its foundation**. Resting on such understanding of phraseological meaning, phraseological creativity is regarded in my work as a phenomenon rooted in and determined by the conceptual model that serves as a conceptual basis of phraseological imagery, which finds its way into the semantics of phraseological units and into their functioning in discourse. I develop and test the main assumptions of my research against the basis of a representative corpus of selected Russian phraseologisms (more than 1000 items) and English idioms (more than 2000 units) that describe various aspects of verbal communication, e.g. *igrat' komediyu* (lit. *to play comedy*) – 'to speak untruthfully'; *zloj yazyk* (lit. *an evil tongue*) – 'a person's habit of saying unkind, mocking words'; *to spin a yarn* – 'to lie, to tell a totally fanciful story'; *sweet talk* – 'flattery'. According to the research findings, any conceptual model is a rather complex conceptual structure. It consists of a number of interlinked metaphorical and metonymical concepts and has its own creative (generative) potential. The research enables to reveal that owing to its multi-metaphorical and metonymical nature a conceptual model is capable of creating a certain quantity of phraseological images in the two language systems under analysis. Besides, in my paper, I am going to show that due to their multi-metaphorical and metonymical nature conceptual models generate such phraseological images that are peculiar only to the Russian language or only to the English language. Thus, one of my main objectives is to discuss how the two dimensions established as a result of the carried out analysis – qualitative and quantitative – may be used as the so called methodological "tools" to measure such a phenomenon as phraseological creativity in order to shed more light on how phraseological units as figurative means of language are created and function in the discourse as well as how their cultural specifics manifests itself in their formation and use, i.e. in two fundamental linguo-cultural processes.

The data obtained in the research may be widely applicable in cognitive linguistics, contrastive language studies, and in cross-cultural and cross-linguistic studies of phraseology.

Keywords: creativity; conceptual model; metaphorical concept; figurative meaning; phraseological unit

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