

# 4th RaAM Seminar 2013

## Metaphor, Metonymy and Emotions

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Faculty of English, Adam Mickiewicz University  
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### BOOK OF ABSTRACTS



ADAM MICKIEWICZ  
UNIVERSITY  
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**FACULTY OF ENGLISH**

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## 2. Open Lecture

### Conceptualizing emotions. A cognitive linguistic perspective

Zoltán Kövecses

*Eötvös Loránd University, Heidelberg University*

In a number of studies in the 1980s and '90s, I attempted to offer a detailed description of emotion concepts from a cognitive linguistic perspective (see, e.g., Lakoff and Kövecses 1987 and Kövecses 1986, 1987, 1988, 1990, 1991ab, 1995, 1998, 2000). The emotion concepts I investigated included anger, love, pride, fear, happiness, friendship, and respect. Following these studies, several scholars have analyzed the same and additional emotions in a fashion similar to the one that I employed. The product of all this work is a large body of knowledge concerning the potential cognitive structure of emotions within the larger framework of our conceptual system as envisaged by cognitive linguists.

The results of these early original studies indicated several important points about emotion concepts, including, on the content side:

- that emotion concepts are largely metaphorical and metonymic;
- that several of the conceptual metaphors and metonymies are tightly connected;
- that many of our emotion concepts have a bodily basis, i.e., that they are embodied;
- that our emotion concepts can be seen to have a frame-like structure, i.e., that they can be represented as cultural models in the mind;

and on the methodology side:

- that the description and analysis of emotion concepts requires the collection and analysis of preferably complete lists of linguistic expressions that have to do with an emotion.

However, all of these ideas, except perhaps the first one, have undergone modification or revision in the past 25 years. My talk will focus on these more recent developments.

#### **Books on emotions by Zoltán Kövecses:**

2000. *Metaphor and emotion. Language, culture, and body in human feeling*. Cambridge and New York: Cambridge University Press.

1990. *Emotion concepts*. New York: Springer-Verlag.

1988. *The language of love. The semantics of passion in conversational English*. Lewisburg, PA: Bucknell University Press, London and Toronto: Associated University Presses.
1986. *Metaphors of anger, pride and love. A lexical approach to the structure of concepts*. Amsterdam/Philadelphia: John Benjamins.

### **Papers on emotions by Zoltán Kövecses:**

2008. "Metaphor and emotion", in: Raymond Gibbs, (ed.), *The Cambridge handbook of metaphor and thought*. Cambridge University Press, 380-396.
2008. "The conceptual structure of happiness and pain", in: C. Lascaratou, A. Despotopoulou and E. Ifantidou (eds.), *Reconstructing pain and joy: Linguistic, literary, and cultural perspectives*. Newcastle, UK: Cambridge Scholars Publishing, 17-34.
1998. "Are there any emotion-specific metaphors?", in: A. Athanasiadou and E. Tabakowska (eds.), *Speaking of Emotion: Conceptualization and Expression*. Berlin: Mouton.
1995. "American friendship and the scope of metaphor", *Cognitive Linguistics* 6-4: 315-346.
1991. "Happiness: A definitional effort", *Metaphor and Symbolic Activity* 6(1): 29-46.
1991. "A linguist's quest for love", *Journal of Social and Personal Relationships* 8: 77-97.
1987. *The cognitive model of anger inherent in American English*. (co-author: G. Lakoff), in: D. Holland and N. Quinn (eds.), *Cultural Models in Language and Thought*. New York: Cambridge University Press, 195-221.

### **3. Plenary Presentations**

#### **The dynamics of metaphor and empathy**

**Lynne Cameron**

*Open University*

My talk will reflect on outcomes of using metaphor as a research tool in a five-year project on empathy. Empathy is characterized here as activity that tries to understand the feelings and thinking of another person from their perspective. Metaphor analysis was used as a central method in investigating empathy in contexts of violence and conflict, with spoken data from UK, N Ireland, USA, Brazil, and Kenya.

Firstly, I will discuss the robust finding that metaphors particularly contribute to the construction of negative alternative scenarios that speakers use to justify particular choices. Does metaphor more broadly have a tendency towards the negative? And, if so, what are the implications?

Secondly, I will discuss ‘social landscape metaphors’ that apply physical locational vehicles to social phenomena, such as divided communities or (9/11) is close to home. Such metaphors are highly frequent in my data, and yet, at the level of domain or semantic field, appear fragmented and lacking in coherence. I show how people’s embodied social interactions on local landscapes provide the basis for metaphors they use in moral reasoning about other people, and how metaphors of home reflect emotional responses to fear of violence.

Thirdly, I will show how such findings from metaphor analysis are informing my choices as I build a dynamic model of empathy in dialogue.

#### **The emotional side of metaphor: Metaphors in gestures and in audio-visuals**

**Cornelia Müller**

*European University Viadrina*

In this lecture I would like to present a perspective on metaphor that takes emotion as constitutive element of metaphor. Metaphor as a cognitive but at the same time affective

phenomenon. Metaphors shape and present specific 'world views' while at the same time expressing inner states, moving listeners as much as spectators in a cinema. This view on metaphor is a transdisciplinary one. It brings together film theory (Kappelhoff 2011) and cognitive metaphor theory (Müller 2008) to develop a theoretical model that accounts for the emotional and the cognitive side of metaphor (Kappelhoff and Müller 2011).

The lecture will illustrate this perspective based on two different types of data: spontaneous collaborative gestures on the one hand and the orchestration and staging of TV-reports on the other hand. Gesture analysis (Müller 2010) as well as film-analysis (Kappelhoff and Bakels 2011) will be used to uncover a metaphoric process rather than determining single metaphors. Furthermore, it will be shown that this process is an interactive one: speakers jointly work on finding metaphoric meaning and they jointly engage in what we term 'expressive movements': Emotional episodes that constitute the affective frame in which metaphoric meaning emerges. This holds for face-to-face interactions as much as for the interaction between a spectator and a film in the dark of a movie theatre.

- Kappelhoff, H. 2011. "The Distribution of emotions: Fassbinder and the politics of aesthetics", *The Germanic review: Literature, culture, theory* 86, 3: 201-220.
- Kappelhoff, H. and J.-H. Bakels. 2011. "Das Zuschauergefühl-Möglichkeiten qualitativer Medienanalyse", *Zeitschrift für Medienwissenschaft* 5, 2.
- Kappelhoff, H. and C. Müller. 2011. "Embodied meaning construction. Multimodal metaphor and expressive movement in speech, gesture, and in feature film", *Metaphor and the Social World* 1, 2: 121-153.
- Müller, C., M. Summa, S. C. Koch and T. Fuchs. 2012. *Body Memory, Metaphor and Movement*. Amsterdam: Benjamins.
- Müller, C. 2010. "Wie Gesten bedeuten. Eine kognitiv-linguistische und sequenzanalytische Perspektive", in: I. Mittelber (ed.), *Sprache und Gestik. Sonderheft der Zeitschrift Sprache und Literatur* 41, 105, 1, München: Fink, 37-68.
- Müller, C. 2008. *Metaphors dead and alive, sleeping and waking. A dynamic view*. Chicago: University of Chicago Press.

## **Surfing the brainwaves of metaphor: What ERPs tell us about metaphor comprehension**

**Karolina Rataj**

*Adam Mickiewicz University in Poznań*

Researching metaphor can be approached from various perspectives. Psycholinguistic approaches offer insights into how metaphoric expressions are comprehended during online tasks and whether online metaphor comprehension differs in any way from literal language understanding. Early studies which tried to answer these questions were conducted with the use of reaction time methods, which allowed to investigate the time course and verify existing theories of figurative language comprehension. However,



reaction time studies are somewhat limited in showing differences that occur within the same time frame. In this regard, it seems that electrophysiological methods which investigate brain responses to figurative language can be more informative. This talk will be devoted to the findings related to metaphor comprehension reported in studies conducted with the use of electroencephalography (EEG), a method which allows to draw conclusions not only about the time within which various types of figurative language are recognized and comprehended, but also about specific brain responses observed in relation to such stimuli. This neurophysiological perspective offers yet another way of looking at metaphors, which can broaden our understanding of many aspects related to figurative language, such as the differences and similarities between metaphoric and literal language or between conventional and novel metaphor understanding.

## **Figuring out the multifaceted nature of figurative language**

**Gabriella Rundblad**

*King's College London*

Early studies of figurative language often bundled different types of figures of speech up into one general type, generally under the label “metaphor”. Not surprisingly, studies of comprehension and production as well as processing yielded conflicting results. In recent years, we have seen studies that not only tease apart different types, but also distinguishes comprehension, production and processing. At the same time, the theories underpinning these studies have moved sharply away from philosophical approaches towards cognitive linguistic theories; not to mention the methodological advances made. Today’s studies reveal so much more about what figurative language is. But above all, they illustrate how truly multifaceted metaphors, metonymy, irony, hyperbole, and other types are. In fact, most types contain clear sub-categories, some of which are (quite predictably) comprehended, produced and processed differentially from each other. Furthermore, studies of different disorders no longer just help us discern how figurative language is dealt with in typical versus atypical populations; they also highlight how the normal comprehension, production and processing routes can be overridden through (conscious) strategic operations, often at an individual level.

## **4. Workshop**

### **Psycholinguistic approaches to metaphor comprehension**

**Karolina Rataj**

*Adam Mickiewicz University in Poznań*

This workshop is a brief introduction to basic concepts important for investigating metaphor comprehension with the use of methods applied in psycholinguistics and neurolinguistics, such as reaction times or ERPs. For this reason, it is designed for participants with no background in such research. It will familiarize participants with selected experimental methods which can be used in researching metaphor, important aspects of stimulus selection (norming studies), and with the basics of a simple experimental design.

## 5. Regular Presentations

### Two alternative corpus approaches to domain-specific metaphor identification

Yu Bai

*University of Leeds*

When researching metaphor in everyday language, metaphor researchers firstly need to identify metaphor in everyday language. In fact, metaphor identification in everyday language has already become one of the key issues in metaphor research. There are mainly two ways of identifying metaphor in everyday language. One way is that metaphor researchers rely on their intuitions or their informants' intuitions (e.g. Lakoff and Turner 1989; Gibbs 1994). The other way is that metaphor researchers turn to naturally-occurring language. However, corpus research has shown that intuitions are not always reliable (e.g. Deignan 2005). For this reason, more and more metaphor researchers prefer to use naturally-occurring language to identify metaphor in everyday language (e.g. Skorczyńska and Deignan 2006; Cameron 2007; Pragglejaz Group 2007; Semino et al. 2009).

This paper aims to develop two alternative corpus approaches to domain-specific metaphor identification by use of naturally-occurring language with the help of the concept of "keyness" (Scott 1997). The first approach is developed from a lexical angle, and the second approach is developed from a semantic angle. The domain of football is used to illustrate these two approaches. This research shows that although these two approaches are developed from two different angles, either of them can be easily and reliably used to identify domain-specific metaphor. This research contributes to the conducting of domain-specific metaphor studies and the making of domain-specific metaphor dictionaries.

Cameron, L. 2007. "Patterns of metaphor use in reconciliation talk", *Discourse and Society* 18, 2: 197-222.

Deignan, A. 2005. *Metaphor and corpus linguistics*. Amsterdam: John Benjamins.

Gibbs, R. 1994. *The poetics of mind: Figurative thought, language, and understanding*. Cambridge: Cambridge University Press.

Lakoff, G. and M. Turner. 1989. *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.

Pragglejaz Group. 2007. "MIP: A method for identifying metaphorically used words in discourse", *Metaphor and Symbol* 22, 1: 1-39.

Scott, M. 1997. "PC analysis of key words - And key key words", *System* 25, 2 233-245.

- Semino, E., V. Koller, A. Hardie and P. Rayson. 2009. "A computer-assisted approach to the analysis of metaphor variation across genres", in: J. Barnden, M. Lee, J. Littlemore, R. Moon, G. P. and A. Wallington (eds.), *Corpus-based approaches to figurative language: A corpus linguistics 2009 colloquium*. Birmingham: University of Birmingham Cognitive Science Research Papers, 145-154.
- Skorczyńska, H. and A. Deignan. 2006. "Readership and purpose in the choice of economics metaphors", *Metaphor and Symbol* 21, 2: 87-104.

## **A hyperbolic account of the apparent forcefulness of nominal metaphors**

**John Barnden**

*University of Birmingham*

Are nominal metaphors such as "Sally is a tornado" stronger, including emotionally so, than corresponding similes such as "Sally is like a tornado"? A yes answer seems intuitive, but as Glucksberg (2011) says there is little evidence for it. It is sometimes pointed out that in, say, "Sally isn't [simply] LIKE a tornado, she IS a tornado" the intent is for the IS-statement to say something stronger than the corrected LIKE-statement (Sally is like a tornado). However, Chiappe and Kennedy (2000)'s experiments showed that, while a clear strength superiority does hold in such juxtapositions, it essentially disappears when the is-statement and the like-statement are used separately from each other. Chiappe and Kennedy provide an explanation for this effect, but it has defects. I provide an alternative account, resting on an alternative way of interpreting A-is-B statements. This involves sidestepping ordinary metaphorical interpretation processes and taking A-is-B to be a hyperbolic expression of the heightened simile A-is-extremely-like-B -- "is" can be interpreted as hyperbolic for "is extremely like" (in suitable contexts). This interpretation becomes preferred in juxtapositions such as above, but arguably has no particular effect in non-juxtaposed uses of A-is-B. Thus, the superior force of A-is-B in juxtapositions results from normal processes of hyperbole, not from proposed differences between simile processing and nominal-metaphor processing in current theories. Furthermore, the hyperbolic way of interpreting A-is-B is just a special case of a broader phenomenon, whereby A-is-B can (in context) be interpreted as hyperbolic for extreme values of relationships other than likeness. For instance, the approach also extends naturally to juxtapositions like "Hang-gliding isn't simply part of Mike's life, it is his life", where the hyperbole concerns parthood.

- Chiappe, D.L. and J.M. Kennedy. 2000. "Are metaphors elliptical similes?", *Journal of Psycholinguistic Research* 29, 4: 371-398.
- Glucksberg, S. 2011. "Understanding metaphors: The paradox of unlike things compared", in: K. Ahmad (ed.), *Affective Computing and Sentiment Analysis: Emotion, Metaphor and Terminology. Text, Speech and Language Technology 45*. Springer, 1-12.

# **The fine line between sadness and depression – and what metaphors can tell us about it**

**Anke Beger**

*Flensburg University*

The boundaries between the concepts SADNESS and DEPRESSION are rather fuzzy. In ordinary English, the terms “depressed” and “depressing” are often used to refer not only to depression, but also to sadness. In clinical terms, the concept DEPRESSION is not as clear-cut either. According to the Diagnostic and Statistic Manual of Mental Disorders (DSM-IV-TR), the symptoms of a Major Depressive Disorder, which include, for example, diminished interest or pleasure in activities, fatigue, diminished ability to think or concentrate, and feelings of worthlessness (2000: 356-375) are very similar to those experienced by a person who is feeling sad. Similarities between the concepts of SADNESS and DEPRESSION were also established by Kövecses (2005: 101), who pointed out that the metaphor SADNESS IS DOWN, which is a common metaphor in English, and the metaphor DEPRESSION IS DESCENT, which in a study was predominantly used by patients diagnosed with depression, share the same source domain. One of the questions these observations raise is what the differences between those two concepts are.

The present study examines the metaphors for sadness from two corpora compiled to compare people who are presently suffering from sadness and people who are not. The results show that people who are suffering from sadness (to an extent that they are searching for professional help) almost exclusively use the metaphor SADNESS IS DOWN, whereas people who are not presently sad use a range of different metaphors. A metaphor analysis suggests that SADNESS and DEPRESSION differ in those aspects highlighted by the metaphors other than SADNESS IS DOWN and that an excessive use of the metaphor SADNESS IS DOWN might indicate that a person is on the border between intense sadness and the clinical condition of depression.

# **The interplay of affect-modulation and multimodal metaphor in German and Polish campaign commercials**

**Dorothea Boehme**

*European University Viadrina*

Being the interface par excellence of “understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson 1980: 3, emphasis by D.B.), multimodal metaphor is grounded in bodily felt experiences, which are inherently affective (cf. Kappelhoff and Müller 2011: 121). Due to this affective appeal, it has been displayed as fundamental tool for political rhetoric and persuasion (cf. Charteris-Black 2011: 2). The paper therefore aims to analyse and describe multimodal metaphor in TV-campaign commercials. Being broadcasted only shortly before the elections, they are a prime example for investigating the affective and persuasive power of metaphor.

Methodologically, the study relies on the media-theoretical concept of expressive movement (see Kappelhoff 2004; Kappelhoff and Müller 2011) and the cognitive-linguistic concept of activation of metaphor (cf. Müller and Tag 2010; Müller 2008). According to this, multimodal metaphor is conceived of as an emergent and dynamic process of meaning-making, which is grounded in the creation and shaping of emotions by audiovisual expressive movements. On the basis of selected audio-visual data taken from the German federal elections in 2009 and the Polish parliamentary elections in 2011 the study seeks to investigate comparatively, which metaphors can be found, how they are implemented and experienced.

Interestingly enough, metonymy seems to play a crucial role in providing perceptive scenarios of multimodal metaphor both in German and in Polish campaign commercials. The study wants to shed light on their interplay in the context of audiovisual media as well as on probable intercultural differences of metaphor in politics between Germany and Poland. Thus, the analysis of campaign commercials not least might provide a potential answer to the question, how metaphor contributes to the emergence of shared appraisals concerning politics, parties and campaign issues in society.

# **Gesture's affective dimension and the dynamics of multimodal metaphor in face-to-face communication**

**Dorothea Boehme and Franziska Boll**

*European University Viadrina*

In our presentation we will argue that multimodal metaphor allows us to reconstruct, how metaphoric meaning is grounded in felt sensations and bodily experience. Focussing on gesture as an expressive modality, we will illustrate that these felt sensations “are inherently affective” (Kappelhoff and Müller 2011: 121). So far, cognitive linguistics has not paid much attention to gesture's affective dimension, although the idea was already put forward by Karl Bühler (1933, 1934). As he has explained, gesture does not only imply referential content and an appeal to other interlocutors. It also reveals something about the speaker's inner stances and feelings and thereby addresses affective experiences in the interlocutors (Müller 1998, 2009). The presentation thus proposes to conceive of gestures as expressive movements (Kappelhoff and Müller 2011). As such they merge expression and perception of affect in one integrated interaction between speaker and interlocutor(s) (Plessner 1925/1982, Merleau-Ponty 1945/2005). We therefore assume a constant creation and shaping of affect provided by the interlocutors' gestures along the course of a conversation. And we hold that such a modulation of affect is the embodied basis for the dynamic and interactive emergence of metaphoric meaning in face-to-face communication.

The focus of our presentation is to illustrate how gestures open up an analytic access to the study of metaphors as dynamic orchestrations of emotional and conceptual experience. We will present a study of a conversation between three young females discussing self-realisation. Applying a form-based analysis of gestures and multimodal metaphor (Bressemer et al. forthcoming; Müller and Tag 2010) and of expressive movements (Kappelhoff and Bakels 2011), we will document how gesture's affective dimension addresses bodily responses and makes metaphoric meaning emerge dynamically. To sum up, we conclude that stages of intense expressive involvement, which are perceptible in the gestural performance, coincide with a high-grade activation of metaphoricity.

# **A study of elicited metaphors regarding key educational concepts**

**Zlatka Chervenkova and Kristina Taneva**

*Plovdiv University*

Metaphors are ubiquitous in language, educational discourse being no exception. Education is a social phenomenon that is a locus of public expectations. The metaphoric language used in educational discourse reveals the ideology of the specific historical period of society.

That is why the aim of the study is to investigate similar or conflicting views about the same educational concepts seen through the eyes of the three main stakeholders in the educational process: students, teachers and parents in Bulgaria.

The research method involves an inquiry designed to elicit metaphors about key concepts relevant to the process of teaching: education, school, teacher, student, parent, textbook, class. The referent groups consist of teachers, parents, and students from primary, junior, and secondary school. The study will establish recurrent high frequency metaphorical patterns used by the three main referent groups and will look for creative (novel) metaphors defining the researched concepts. Identical conceptual metaphors, on the other hand, will reveal the extent to which the expectations of the referent groups coincide.

The findings of the research will throw light on the connection between the educational discourse of students and parents as consumers of education and that of the teachers as conduits of the state educational policy.

## **Empathy development through metaphors in political discourse**

**Jurga Cibulskiene**

*Lithuanian University of Educational Sciences*

Metaphor in real-world discourse is increasingly becoming the focus of many cognitive studies. In political discourse, metaphor is seen as an ideological tool of deliberate attempts to influence, persuade and manipulate people. As Chilton (2004: 24) and Charteris-Black (2005: 16) put it, politicians try to establish themselves in a positive light or legitimise themselves, i.e. presenting evidence that they are charismatic leaders who are capable of running their country efficiently. Following Aristotelian classical rhetoric, legitimization in politics



goes hand in hand with ethos, that is showing oneself as morally worthy; logos, that is supporting/having reasonable arguments; and pathos, that is being able to arouse the audience's empathy or, in other words, to affect the electorate's emotions. This study focuses on the third element of classical rhetoric pathos by analysing how Lithuanian politicians attempt to arouse empathy through metaphors while conceptualizing economic and financial crisis. The findings indicate that metaphor is particularly prone to arouse empathy (pathos) when politicians attempt to persuade the electorate in the righteousness of their political activities and capabilities. The conceptual metaphors of FORCE, ILLNESS, JOURNEY, etc. are employed to affect the electorate's feelings. Accordingly, several viable strategies of using a particular metaphor to arouse empathy (pathos) were distinguished. Thus, the study focuses on the following strategies: development of different metaphor scenarios, novelty and conventionality of metaphorical expressions, repetitions, metaphorical expressions with strong or weak connotations, contextual means, etc.

- Charteris-Black J. 2005. *Politicians and rhetoric: The persuasive power of metaphor*. Basingstoke: Palgrave Macmillan.
- Chilton, P. 2004. *Analysing political discourse: Theory and practice*. London: Routledge.
- Hart, C. 2010. *Critical Discourse Analysis and Cognitive science. New Perspectives on Immigration Discourse*. Basingstoke: Palgrave Macmillan.
- Lakoff, G. and M. Johnson. 1999. *Philosophy in the flesh: The embodied mind and its challenge to western thought*. New York: Basic Books.
- Lassan, E. 2011. – Лассан, Э., Лингвистика ставит диагноз... Vilnius: Vilnius University.
- Mussolf A. 2004. *Metaphor in political discourse: Analogical reasoning in debates about Europe*. Basingstoke: Palgrave Macmillan.
- Semino E. 2008. *Metaphor in discourse*. Cambridge: Cambridge University Press.
- Skorczyńska, H. and A. Deignan. 2006. "Readership and purpose in the choice of economics metaphors", *Metaphor and Symbol* 2, 12: 87–104.

## **The power of personal metaphor: A meeting with David Grove**

**Jennifer de Gandt**

*L'Université Panthéon Assas Paris 2*

I would like to share a personal experience with David Grove, the founder of Clean language and Metaphor Therapy, where with minimal questions he put me in contact with a powerful personal metaphor. This experience, in a Healing Retreat animated by David Grove in England in 1997, led me to work in depth with him until his death in 2009. I introduced his work, as well as the work of Penny Tompkins and James Lawley in "Symbolic Modelling" to France in 2000 where Bogena Pieskiewicz trained with us all before introducing Clean to Poland. All of that stemmed from this first powerful personal metaphor facilitated by David!

The presuppositions that I now use in my work as a Trainer, Therapist and coach in Clean are as follows:

1. Clean aims at creating client awareness of their own process, rather than guiding them through a pre-determined model.
2. Clean Language uses Clean Questions that are minimalist and which are addressed to the client's own words.
3. Clean Facilitators work with where the client is at. They accept all parts of a person as valuable and needing recognition.
4. A metaphor landscape, drawn or described by the client, opens up the right brain's surprises where what is "not known" can be given form and so become open to reorganization by the client.

## **Figurative language and interpersonal meaning within a Hallidayan framework**

**Alice Deignan**

*University of Leeds*

Much research into figurative language considers the informational meaning that it conveys. For instance, an analysis of LIFE IS A JOURNEY shows us that the metaphor structures our knowledge about life coherently, giving us a way of connecting and thinking about birth, major life decisions, ambition, difficulties and other life events (Lakoff 1993). However, Musolff (e.g. 2004) shows that metaphors often occur in 'scenarios', which as well as conveying information, encode an evaluative stance towards it. The ideological and persuasive functions of figurative language have been explored by a number of writers, and Cameron has shown that it can have an important interpersonal function (for example, 2003).

In this paper, I review recent research into the meanings conveyed through figurative language, focussing on research conducted using naturally occurring data, mostly, but not limited to corpus data. I recast this research into the three dimensional model of meaning developed by Halliday (1978), in which meanings are three-part: ideational (that is, informational), interpersonal and textual. I claim that Halliday's model offers a valuable way of considering meaning in figurative language. I take interpersonal meaning to include the expression of emotions, as well as, more broadly, speech acts and politeness, and evaluation, persuasion and ideology. I use the results of my analysis to claim that the expression of interpersonal meaning is a central function of figurative language, perhaps even more central than the expression of ideational meaning.

# **I feel like a Maharajah waiting for the tiger to pounce on the tied-up goat’: The emotional impact of people-mappings in fiction**

**Lettie Dorst**

*Leiden University*

Two types of metaphor have frequently been discussed as being central to literature: personifications (Lakoff and Turner 1989; Leech and Short 2007; Lodge 1977) and similes (Goatly 1997; Lodge 1977; Sayce 1954). A corpus analysis of some 45,000 words of contemporary British-English fiction using the MIPVU procedure (Steen et al. 2010) revealed that personifications and similes were indeed typical of fiction, though by no means as frequent as may be expected (see Dorst 2011).

A closer look at the similes in fiction showed that most similes compared either people to animals, or people to people. This last group is particularly interesting but has received virtually no attention in the literature. What is curious about these people-mappings is that the source domain and target domain are essentially the same, namely PEOPLE, which raises important methodological issues concerning domain distinctness (cf. Cameron 2003; Dorst and Kaal 2012). In relation to the GREAT CHAIN METAPHOR, Lakoff and Turner (1989: 168) emphasize that “there is a generic-level characterization of our implicit unconscious cultural model of the basic Great Chain [...] that does not distinguish among kinds of humans, among kinds of higher animals, among kinds of lower animals, among kinds of plants, and so on”. Nevertheless, I would like to argue that since human beings are essentially social creatures that define their status and role in society by comparing themselves to the people around them, the classifications of different types of people play a crucial role in our lives, and therefore in fiction. Many of the people-mappings in fiction seem to provide the reader with direct access to the characters’ perceptions, thoughts and emotions.

I will discuss when and how people-mappings can be considered metaphorical, paying special attention to domain distinctness. Using examples from the fiction corpus, I will illustrate the different linguistic forms these mappings take, and demonstrate the role they play in shaping the personalities of the fictional characters and in evoking emotional responses in the reader.

- Cameron, L. 2003. *Metaphor in educational discourse*. London and New York: Continuum.
- Dorst, A.G. 2011. *Metaphor in Fiction: Language, thought and communication*. Oosterwijk: BOX Press Uitgeverij. PhD thesis.
- Dorst, A.G. and A.A. Kaal. 2012. "Metaphor in Discourse: beyond the boundaries of MIP", in: F. MacArthur, J.L. Oncins-Martínez, M. Sánchez-García and A.M. Piquer-Píriz (eds.), *Metaphor in use: Context, culture, and communication*. Amsterdam and Philadelphia: John Benjamins.

- Goatly, A. 1997. *The language of metaphors*. London: Routledge.
- Lakoff, G. and M. Turner. 1989. *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.
- Leech, G. and M. Short. 1981. *Style in fiction: a linguistic introduction to English fictional prose*. Harlow, London, etc.: Pearson Education Limited.
- Lodge, D. 1977. *The modes of modern writing: metaphor, metonymy, and the typology of modern literature*. London: Edward Arnold.
- Sayce, R.A. 1953. *Style in French Prose*. Oxford: Clarendon Press.
- Steen, G. J., A. G Dorst, J. B. Herrmann, A. A Kaal, T. Krennmayr and T. Pasma. 2010. *A method for linguistic metaphor identification: From MIP to MIPVU*. Amsterdam and Philadelphia: John Benjamins.

## **Emotional appeal of conceptual metaphors of CONFLICT in the political discourse of daily newspapers**

**Vladimir Figar**

*University of Nis*

The paper will explore the ability of conceptual metaphors of CONFLICT to provoke an emotional response as one of the key mechanisms that sanctions their persuasive function in political discourse. Additionally, the emotional appeal of CONFLICT metaphors will be tested empirically via appropriate questionnaires. Theoretical framework of the paper will be based on the Conceptual Blending Theory (Fauconnier and Turner 2002; Coulson and Oakley 2000). Such theoretical approach is expected to provide a detailed account of both the conceptual basis that underlies metaphor usage, and the way the emotional appeal of metaphors is used in persuasion. Additionally, the obtained results will be compared against the previous research in the field conducted within the framework of the Conceptual Metaphor Theory (e.g. Charteris-Black 2011; Mio 1997). Questionnaires used to determine the actual emotional response to metaphors will be based on the Russel's Circumplex (Russel 1989), and the I-PANAS-SF model (Thompson 2007). The first questionnaire will be used to determine whether there is any reaction to metaphors in terms of valence and arousal (the two dimensions of affect), while the second, based on an adjective-checklist, will be used to determine the actual quality of the emotional response. Both questionnaires will include selected metaphorical expressions from the corpus, which will consist of metaphorical expressions corresponding to the conceptual metaphor POLITICS IS CONFLICT extracted from the New York Times articles dealing with foreign and domestic politics. The corpus will be constructed in line with the methodology used in Charteris-Black (2004). The results obtained from the questionnaires are expected to substantiate the theoretically derived conclusion that the emotional response is one of the key mechanisms that license the persuasive function of metaphors.

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## **The power of memory: 'specialized' metaphorical meanings for the construction of a corporate identity in Italian web discourse**

**Maria Cristina Gatti**

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This paper proposes a metaphor-based approach to the analysis of the discourse of a company's past in a cross-cultural perspective. Specifically, it analyzes the metaphorical schemata used to build the corporate identity through the conceptualization of "social forms" of organizational culture and values in Italian corporate history texts for the web. The paper contends that the multimodal discourse of Italian companies deployed for the construction of a corporate memory hinges on 'specialized' aspects of the strategic metaphors of the WAR/GAME/BUILDING type used to conceptualize company's success in socio-cultural terms with an enhanced emotional impact. Moreover, these selected affordances provide elements for submappings related to 'collective' and 'positive' notions of organizational strategic management such as teamwork, strategic leadership, solidity and perpetration of win strategies, which rule out other frames typical of 'western' corporate communication. This study relies on a theoretically complex framework that draws from multimodal discourse analysis, cognitive metaphor theory, and systemic functional linguistics. It draws data from two corpora analysed both individually and contrastively. The methodology used is both quantitative and qualitative.

## **Emotions in test texts**

**Anne Golden**

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Mastering emotional vocabulary in a new language is important for second language learners, not only in daily life with friends and new family, but also in negotiating an identity as a moral person with an opinion about society and peoples' behavior in terms of agency. Agency is understood as "the socioculturally mediated capacity to act" (Ahearn 2001). As such, "identity is a process always embedded in social practices" (De Fina et al. 2006), and hence also in the practice of creating texts during a language test.

An important aspect of an adult second language learner's life in Norway is passing tests to document language competence, in order to be admitted to higher education or to get a job. The ASK corpus (Norwegian second language learner corpus) contains a collection of texts from two different test levels. In these writings, the learners' goal is to pass the test. In attempting to do so, the individual writer constructs an identity with a certain degree of agency, using various linguistic resources, such as lexical choice and metaphors (cf Golden and Lanza in press).

The present study describes and analyzes emotional vocabulary, in particular metaphorical expressions, as used in texts with topics relating to emotions or friendship from the ASK corpus. Metaphorical expressions denoting emotions are linked to their conceptual metaphors according to Conceptual Metaphor Theory (Lakoff and Johnson 1980, 1999), categorized into metaphors of states, events or actions (Kövecses 2000), and through these related to the notion of agency. The goal is to present the various options used in order to investigate the relation between emotions and metaphors, and the agency the writer negotiates in his/her text through the different categories of metaphors of emotion. This may have implications of how students' texts are evaluated.

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## **The project on inventory of conceptual metaphors**

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The essential prerequisite of exploring linguistic units and phenomena is their exhaustive register – the inventory. During the three recent decades quite a considerable number of researches on conceptual metaphors were carried out. However, so far no dictionaries of metaphors of any language have been compiled. Is lexicographic inventory of conceptual metaphors possible at all?

In our project it is offered to inventory metaphors according to two criteria, which make up the essence of the conceptual metaphor: target domain and source domain. Main sections of the dictionary of metaphors should be made up of target domains – generalised discourse areas: politics, economics and business, social relations, domestic area, mental area (intellect and emotions), a



man's physical condition (health), art, science and technology, sport. The internal structure of every target domain would consist of registers of conceptual metaphors by source domain, which should be grounded on the ideographic principle. Because the initial source of metaphors is things and their features (actions, states) perceived by senses and the features do not exist by themselves (they are the features of certain t h i n g s), the synoptic scheme of conceptual metaphors could consist of the logical classification of the universe – things and phenomena perceived by senses. Such classification could be based on *scala naturae* and its further logical decomposition as in certain ideographic dictionaries; e.g., a man → a man as a physical being, a man → a man as a mental being, a man → a man as a social being; and further: a man → a social being → a man's activity → sport.

The dictionary compiled following such principle would provide information 1) about the most relevant features of a certain area (discourse) named by conceptual metaphors and 2) about basic material matters and situations of the world, which form the basis of the conception of the world in a certain linguistic cultural community.

## **Metaphoricity and emotional learning in spoken language: Another look at 'metaphoric gesture'**

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(UPV/EHU)*

While much important work has been done on verbal metaphor in recent years (Cameron 2011; Cienki and Müller 2008), fundamental questions regarding the potentially far-reaching differences between written and spoken language (Linell 2005; Kravchenko 2011) are only scarcely considered. Often it is assumed that metaphorical expressions in spoken language are basically the same phenomena as metaphors in written texts. This “written language bias” also extends to research on metaphoric gestures in discourse situations, in which gestures are frequently taken as representations or manifestations of pre-existing internal cognitive metaphorical mappings (McNeill 2006).

In this talk however, we would like to challenge these assumptions by offering a new way to look at the relationship between metaphor, emotion and gesture in social interaction. We will do this by 1) advancing a philosophical alternative to the 'window' metaphor that dominates both metaphor and gesture research, taking these as external expressions of hidden internal processes, by 2) presenting an analysis of real life data showing how metaphoricity (Müller 2008), as a dynamic emergent quality of interactivity, structures affordances for

emotional learning, and by 3) discussing the implications of these new findings for the future of metaphor research.

Following recent leads from enactive cognition (Di Paolo and Froese 2010), dialogism and distributed language (Linell 2009; Cowley 2011) we analyze metaphoricity as embedded in first-order languaging, understood as whole body sense-making, but at the same time constrained by socio-cultural second-order language structures (Thibault 2011). The analyses are of video recordings of a so-called emotion talk between a group of children and a care taker in a kindergarten. A key finding in the analysis is how metaphoricity emerges in and through the coordination between artifacts, bodily movements (gaze, posture, facial expressions, gesture), and verbal utterances. These interactional dynamics provide the boundary conditions for further emotional learning among the children.

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## **Is football only war? Metaphors in football reporting – evidence from English and Polish**

**Marcin Lewandowski**

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Sports metaphors have been investigated from two major perspectives. Under the first approach, metaphor scholars concentrate on the transfer of sports vocabulary to other semantic domains, predominantly business and politics. In

the other line of research, analysts investigate metaphors in the languages of particular sports.

It is the second research perspective that comes to the fore in the present corpus-based study which explores conceptual metaphors that structure the discourses of English and Polish association football reporting. It is almost common knowledge that the language of sport (and of football in particular) is rich in metaphors of war and conflict. Far from disputing this fact, the study, which is part of a large research project on the language of football whose outcome will soon appear as a book, aims to demonstrate that football as a sport and a football match can be conceptualized in terms of other semantic domains as well. In line with the CMT framework, besides the generally known FOOTBALL IS WAR metaphor, the author proposes and discusses several other conceptual metaphors, such as, e.g., A FOOTBALL MATCH IS A THEATER PERFORMANCE, A FOOTBALL MATCH IS A GAME OF CHESS, AN OUTSTANDING FOOTBALL PERFORMANCE IS A WORK OF ART or A FOOTBALL TEAM IS A MACHINE. As the paper is contrastive in nature, it tries to investigate whether English and Polish football-related conceptual metaphors display any significant quantitative and qualitative differences. It will also be argued that the choice of metaphor can be motivated by cultural stereotyping.

The expressions underlying the aforementioned conceptual metaphors have been derived from English and Polish text corpora (ca. 100,000 words each). The texts come from a wide range of sources, such as broadsheet and tabloid newspapers, soccer news websites, the official websites of footballing institutions and television broadcasts of football games.

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## **Articulating emotions: The metaphors of SAYING "I love you" in a BBC radio talk**

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"I love you" are believed to be the hardest words in the language. Why do we say them and is it easier for men or women? The aim of the present study is to analyse in terms of metaphor use one of the BBC Radio 4 Woman's Hour programmes in which the host of the programme and her two guests discuss the issue of articulating emotions and saying "I love you" on a daily basis. For this purpose, the study exploits the Discourse Dynamics Framework developed by Lynne Cameron and others (Cameron 2007, 2010, 2011, Gibbs and Cameron 2008) and approaches metaphor as a phenomenon significant at different levels of discourse: at the level of individual utterances of discourse participants as well as at the macro level of the whole discourse event. Metaphor analysis shows how by means of metaphor speakers structure their line of argument and how metaphor helps them express divergent conceptions of 'love' and 'relationships'. Moreover, the study of metaphor reveals that in the course of the programme, certain verbal metaphors become discourse tools shared among discourse participants and thus build up the coherence of the whole discourse event.

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## **Business models – Metaphor Theory Perspective**

**Tatiana Mikhalkina and Charles Baden-Fuller**

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The concept of business model originated among practitioners and acquired prominence in the lexicon of the Digital Economy in the late 1990s (Ghaziani

and Ventresca 2005: 531). The term has gone a long way from being a professional jargon to becoming a part of institutionalized discourse: since 2011 UK Financial Reporting Council (FRC) requires UK publicly listed companies to report their business model in their annual reports. However, apart from stressing the necessity for a clear explanation of a business model, FRC gives little guidance as to what exactly business model is and what counts for an explanation of one. In academia the concept only recently started to be treated as a serious research agenda and; current development of the concept 'business model' has entered 'theorization' stage (Lecocq et al. 2010: 219). Despite the growing number of publications on the topic, academic research provides ambiguous practical guidance as to what the concept 'business model' might mean. This paper employs conceptual metaphor theory to explore cognitive function of business models. Based on the reports produced by practitioners that tackle organizational problems in consulting project, this paper deconstructs the concept 'business model' to unveil the role it play in managerial reasoning. We find much congruence between academic discussion and managerial reasoning with business models. However, our research highlights an under-developed area of management research, namely, business models as manipulatable objects composed of different types of elements, offering a range of possibilities for actions and facilitating managers in mental experimentation.

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## **The application of metaphorical language in psychotherapy**

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Although the use of figurative language, in particular metaphor, is widely acknowledged as significant within psychotherapy, the field has remained comparatively unengaged with developments in metaphor theory (whether in pragmatics, psychology or philosophy). The prevalence and value of metaphor in therapy is evident from therapists' observations on their interactions with clients and from the existence of practical guidelines recommending applications of the device in this setting. This paper aims to bring together some current theoretical accounts of metaphor with the more practical models of its role in psychotherapy.

After outlining the inherently emotional discourse situation of psychotherapy, and reviewing existing research on metaphor use in this context, I shall investigate several pragmatic and philosophical theories of metaphor. I focus

my attention first on the ad hoc concept account of metaphor comprehension (formulated within the relevance-theoretic framework, see Sperber and Wilson 2008) and assess the extent to which this theory provides a satisfactory account of metaphor use. I argue that Robyn Carston's recent proposal of a second processing route for understanding extended and other complex metaphors may be better suited to many of the cases witnessed in therapy (Carston 2010). This leads me to consider other theories of metaphor comprehension which focus on exploration of the literal meaning of the expressions in question and the mental construction of 'metaphoric worlds' (for example, Camp 2008; Levin 1988).

My aims in this presentation are twofold: (a) to use theories of metaphor to explain the important role of such language in therapy, shedding light on the figure's power to induce new insights and altered perspectives; (b) to contribute to advances in metaphor theory and inform the current debate related to the proposal that there may be two types of metaphor processing (Carston 2010).

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## **Across disciplinary boundaries: Feature-based and metaphorical profiling methods in the comparative study of ANGER conceptualization**

**Anna Ogarkova and Cristina Soriano**

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Ever since the shift in scholarly attention from the cognitive to the affective components of human behavior (known as the 'affective revolution, cf. [1]'), few emotions have received more attention than anger. Within Cognitive Linguistics, studies proliferate on the figurative ways anger is talked about across languages and cultures (e.g. [2]-[5]). In social psychology, anger stands as a particularly relevant category too (e.g. [6], [7]). However, both the cognitive linguistic and the psychological approaches share two limitations. The first is a focus on the basic-level [8] category ANGER at the expense of more subtle intra-categorical variants of the emotion. The second is a lack of systematic effort to evaluate the mutual convergence and complementarity of the methodologies in the two disciplines.

This paper addresses both of these concerns comparing the results of two independent studies on the conceptualization of several anger variants [7] in English, Russian, and Spanish. In the first study the meaning of these subordinate-level terms is described using the metaphorical profile approach [8], while a psycholinguistic feature-based approach ([9], [10]) designed to study near-synonyms ([11], [12]) is employed in the second study. Two main questions are addressed:

— Do the two methodologies yield convergent results concerning the shared and the language-specific in the representation of the emotion?

— What insights are afforded by one of the methodologies only?

Evidence on these issues is discussed with regard to the overall organization of the ANGER category suggested by the two approaches and the clusters of features (or of conceptual metaphors) underlying this structure. Additionally, we illustrate the congruency/complementarity of the methods in capturing differences between (contested) translation equivalents in the studied languages.

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## Pictorial runes and their role in depicting emotions

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“Pictorial runes” (Kennedy 1982) are those non-mimetic elements in comics that contribute narratively salient information. Examples of pictorial runes are those lines behind a running character that indicate speed, and the various flourishes around a character’s head to suggest s/he is emotionally affected. Pictorial runes are metaphorical because they represent abstract phenomena in concrete terms.

Many studies in comics research briefly discuss pictorial runes (e.g. Tan 2001; Saraceni 2003; McCloud 2006; Cohn 2007) but systematic research is rare or even non-existent. Forceville (2005, 2011) defines and categorises types of runes and claims that while runes reveal their full meaning in combination with other information (such as other runes, pictograms, balloon features, panel form and verbal text), they do have context-independent meaning.

These theoretical insights require empirical testing. The present study reports the findings of an experiment based on Forceville’s categorisation. It primarily tries to answer following questions. What information, if any, do pictorial runes carry about specific emotions? Do readers associate a particular rune with a particular emotion? How dependent is reader-viewers’ understanding of runes on acquaintance with a particular comics artist’s style? Is there any difference in the manner in which experienced and inexperienced comics reader-viewers interpret emotion runes?

In the experiment 4 runes (spiral, twirl, spike & droplet) were tested on a set of characters from a Tintin album (Tintin and the Picaros) as well as neutral “emoticon”. 66 Indian students participated in the study and they were divided into three groups (22 each) on the basis of a pre-test: (1) Non-readers of comics; (2) Readers of comics unfamiliar with Tintin; (3) Comics readers well acquainted with Tintin and its characters. The experiment was conducted in two conditions. In first condition (rune to emotion), participants were asked to choose the emotion from a list of five emotions that best describes the state of the depicted character. In condition 2 (emotion to rune) participants were asked to choose the image that most appropriately represents a particular emotion.

Results of our experiment confirmed that runes are important to convey the emotional state of comic characters. Spikes and Spirals were mostly associated with surprise and confusion in both the conditions, but anger was found to be associated with twirls in the second condition (emotion to rune) of the experiment. Overall, the correspondence between specific runes and specific emotions was far less clear than we had expected. The results in conditions 1 and 2 suggest that the two emotions that are most strongly seen as cued by runes in standalone Tintin panels and neutral emoticon are confusion and surprise –



and that spirals and spikes are considered the most appropriate runes to convey all emotions.

## **Pride and Prejudice: The projection of local identity at the Marche d'Eccellenza forum**

**Gill Philip, Alessio Cavicchi and Chiara Rinaldi**

*University of Macerata*

“Marche d’Eccellenza” is a forum organized by academics at the department of Education, Cultural Heritage and Tourism, University of Macerata, Italy. Its primary aim is to draw together business leaders from the Marche region to foster a sense of unity and common purpose for the promotion and marketing of local manufacturing, fashion, and food products in an increasingly global marketplace. The forum takes its name from the proposed umbrella-brand, “Marche d’Eccellenza”, where “marche” is both the name of the Region and the Italian word for “brands”, and “eccellenza” is “excellence”) (Cavicchi et al., forthcoming).

This contribution presents the corpus-based analysis of verbatim transcripts of the three round table discussions held at the first forum in November 2010 attended by 150 administrators of local public institutions, entrepreneurs, consultants, and researchers (ibid.) and focuses on the way in which the participants discuss their Marche identity – their “marchegianità”. To do so, it centres on the figurative expressions found in proximity to the key-words Marche and “marchegian\*” (encompassing the adjective “marchegiano” and associated inflected forms, as well as the derived noun “marchegianità”, “Marche-ness”). An analysis of the metaphorical language used spontaneously by speakers paints a contradictory picture: these people are proud of their traditions and of their reputation as hard workers, but their attachment to tradition is weakening their competitiveness in the global marketplace: the traditional practices associated with quality are incompatible with modern needs for increased productivity. Additionally, the traditional image of the “marchigiano” entrepreneur – hard-headed, hard-working, but somewhat isolationist – is at odds with the need to pool resources and forge networks in order to promote a regional brand for the common good.

Cavicchi, A., C. Rinaldi and M. Corsi. (forthcoming). “Higher education institutions as managers of wicked problems: Place branding and rural development in Marche Region, Italy”, *International Food and Agribusiness Management Review*.

# **The rhetorical purposes of deliberate metaphor: The case of emotions**

**Gudrun Reijniere**

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During the past decades, the cognitive-scientific approach to metaphor has almost exclusively focused on the automatic use and processing of metaphor (e.g. Gibbs 1994; Lakoff and Johnson 1980, 1999; Ortony 1993). In doing so, scholars within this framework have systematically neglected the potential rhetorical power of metaphor that had been recognised by classical scholars such as Aristotle (cf. Steen 2008).

According to these ‘Classics’, metaphor could be used to appeal to people’s emotions (pathos), thereby intending to persuade the public. But persuasion is not the only rhetorical goal that can be reached by means of pathos. By working on people’s emotions, senders in a given communicative setting may also, for example, entertain their public or display an evaluation of a topic.

In order to study the communicative or rhetorical effects of metaphors, we will need to establish a distinction between metaphors that potentially have such effects (deliberate metaphors, e.g. Cameron 2003; Musolff 2011; Steen 2008, 2010) and metaphors that do not (non-deliberate metaphors). For the former group we may consequently ask ourselves how language users call forth these metaphors to accomplish specific rhetorical goals and what the role of pathos is in this (see also Charteris-Black 2005).

In the present paper, the main question is therefore: how does deliberate metaphor appeal to people’s emotions in fulfilling a rhetorical goal? A set of examples from the VU Amsterdam Metaphor Corpus will be presented to investigate this question. The examples have all been analysed for metaphoricity by means of MIPVU (Steen et al. 2010), and will now be approached from the perspective of rhetoric. For example, when we read in a piece of fiction that someone cannot ‘(...) bear the thought of being sucked back into the ebb tide of loneliness’ (VU Amsterdam Metaphor Corpus/BNC Baby, BMW-fragment09, italics added), how can we define the rhetorical effect of this metaphor?

## **The role of emotion in metaphorical language comprehension**

**Dalya Samur, Vicky Tzuyin Lai, Peter Hagoort and Roel Willems**

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Past research suggested that emotional content modulate information processing (Kissler et al. 2006), including metaphor processing (Edward 1999; Kovecses 2000). However, the details how emotional content and metaphorical content interact with each other remain largely underspecified. Here we report a rating study on the interaction between emotional discourse and metaphor comprehension. We created 147 ambiguous target sentences (e.g., *he got it*) that can be metaphorical (*he understood the idea*) or literal (*he caught the ball*) depending on their preceding discourse context. In addition, we varied how emotional the preceding context is: High-emotional (*She told him the bad news. He got it.*) and low-emotional (*She explained the math. He got it.*). We hypothesized that emotional context variation will modulate the emotional context ratings of the literal/figurative use of the target sentence. 24 participants rated these target sentences in context, on how positive/negative and how literal/metaphorical each target sentence were on a 1-9 scale. In positive/negative ratings, the target sentences were rated more emotional in figurative than in literal contexts, in the low-emotional context, not in the high-emotional context, for both positive and negative items. In literal/figurative ratings, the target sentences were rated more figurative in high-positive than in low-positive contexts, and were rated more figurative in low-negative than in high-negative contexts. Summarizing, metaphorical use can increase how emotional people feel about an ambiguous statement, but such modulation only happens in a mildly emotional context. In addition, emotional content can increase how figurative people feel about an ambiguous statement, in positively-valenced context, not in negatively-valenced context. These findings contribute to the field by illustrating how emotional content and metaphorical content can interact with each other in discourse.

## **Metaphors in film, arising and unfolding**

**Christina Schmitt and Sarah Greifenstein**

*Freie Universität Berlin*

Conceptual metaphor theory has established the large field of research on metaphor as embodied phenomena. According to Lakoff and Johnson, conceptualization essentially roots in bodily experience. With the embodied dimension of metaphor as general principle for processes of thinking their

approach has prominently influenced the research field. From this perspective, on the one hand, metaphors are predominantly understood as already established, systemic and mainly conventionalized phenomena. E.g. Lakoff and Johnson regard concepts as static, fixed and underlying, stating that “each metaphorical concept might have arisen from our physical and cultural experience” (1980: 14). On the other hand, research on emergent metaphors has gained weight – how metaphors do come into existence in blends (Fauconnier and Turner 2002); how they establish ad-hoc in concrete situations (Johnson 2007; Gibbs 2006); how figurative thought is dynamic (Cameron 2011; Müller 2008) and interrelates with embodied and emotional processes (Kappelhoff and Müller 2011).

For deepening this issue of metaphor emergence we would like to examine audiovisual metaphor in film. The phenomenon of film is very appropriate for investigating such an issue, as it is a temporal, dynamic and multimodal medium that is known for its highly distinct capacity to shape spectators’ emotions (Kappelhoff 2004). We assume that in film reception, the unfolding of audiovisual expressive movements do not only evoke emotional responses on the side of spectators (Kappelhoff and Bakels 2011). At the same time, we suppose that film images modulate the understanding of spectators. We claim that concepts base not only on conventionalized experiential domains, but emerge through realms of situated, temporally modulated affective experience in metaphoric meaning making (Müller 2008; Kappelhoff and Müller 2011).

We will draw upon the approach to multimodal metaphor and expressive movement in face-to-face communication and audiovisuals (Kappelhoff and Müller 2011). By presenting case studies on fictional films, we will outline different aspects of situated embodied metaphor emergence.

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## Metaphor and emotion in end of life care

Elena Semino<sup>1</sup>, Andrew Hardie<sup>1</sup>, Veronika Koller<sup>1</sup>, Sheila Payne<sup>1</sup>, Paul Rayson<sup>1</sup> and Zsófia Demjén<sup>2</sup>

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In this presentation, we investigate the metaphors used to express emotions in the context of end-of-life care in the UK. More specifically, we look at the metaphors that unpaid family carers employ to talk about their own feelings, and compare them with the metaphors used by healthcare professionals when they attribute emotions to family carers.

In the first part of our study, we adopted the identification procedure proposed by Pragglejaz Group (2007) to collect the metaphoric expressions used to express family carers' emotions in two 15,000-word samples of interviews with, respectively, carers and hospice managers. This enabled us to identify the main semantic fields that are exploited in the expression of the carers' emotions. We then employed an adapted version of the UCREL Semantic Analysis System (USAS) tagger (Rayson et al. 2004) embedded within the Wmatrix software (Rayson 2008), in order to identify further instances of metaphors drawn from those semantic fields in a larger corpus of interviews, including approximately 180,000 words.

Common emotions associated with caring for someone with a terminal illness include anxiety, fear, isolation, guilt and, potentially, shame. In our data, recurring metaphors include:

VIOLENCE metaphors: “that really knocked us both” (carer), “a lot of battling in the background” (professional)

MOVEMENT metaphors: “there is not a great deal of guilt [...], which does creep in sometimes” (carer), “don't want to go there again” (professional)

CONTAINMENT metaphors: “ways of releasing stress and frustration” (carer), “she had all this worry trapped inside and everything came gushing out” (professional)

By comparing the metaphors used by family carers and healthcare professionals, we aim to identify any areas with a potential for misunderstanding due to emotions being conceptualized in different and possibly incompatible terms.

Note:

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## **Metaphor and emotions in The Crying of Lot 49**

**Marta Silvera**

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This presentation deals with the application of current trends in Cognitive Poetics to the novel *The Crying of Lot 49*, by Thomas Pynchon (1965). In this work I focus on the relation between the expression of emotions and the Conceptual Metaphor Theory developed from Lakoff and Johnson (1980), Gibbs (1994), Kövecses (2000, 2002, 2005), and Evans and Green (2006).

As originally stated by Lakoff and Johnson (1980), our conceptual system plays a central role in defining our every day realities. Then, if our conceptual system is largely metaphorical, what we do everyday is a matter of metaphor; correspondently, when we talk about emotions, we use figurative language - especially metaphors. In this conceptual framework, I have selected several metaphoric expressions dealing with emotions in one of Thomas Pynchon's most "emotive" texts, and analyzed related elaborations by positing conceptual mappings between various conceptual domains. In this study I have adopted both the Metaphor Identification Procedure or MIP (Crisp et al. 2007; Steen 1999), focused on identifying linguistic metaphors, and Steen's (1999) five-step procedure to inferring conceptual metaphors from linguistic metaphors.

Finally, I discuss the results in the context of the distinction between emotion and feeling as posed in Antonio Damasio's "Looking for Spinoza: Joy, Sorrow and the Feeling of the Brain" (2003). As suggested by Damasio, the basis of all thought is in embodied emotion (suggestion supported by new researches on, for example, Affective Neuroscience). This investigation is foregrounded in the hypothesis that, being emotion central to cognition, the analysis of emotion metaphors becomes essential to cognitive approaches in literature at a new level of study.

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**Metaphorical use of language vs. descriptive use of language in  
Wittgenstein's work: Evidencing the production of  
[architectural] conceptual metaphors and the integration of  
emotions in Palais Stonborough**

**Marta Silvera and Juan José Martínez Rodríguez**

*University of Las Palmas de Gran Canaria*

This paper proposes a common ground for discussion between linguistic and architectural production in the framework of some late Cognitive Theories like Conceptual Metaphor Theory (Lakoff and Johnson 1980) and Conceptual Integration Theory (Fauconnier and Turner 2002). This will be analyzed from formal plan – evidencing the production of [architectural] conceptual metaphors in Palais Stonborough – making reference to Wittgenstein's thesis in the linguistic plan.

Following Wittgenstein's conception of the work of art, beauty emerges from the objectivity of the work in a process that must run on the side-lines of subject's mediation. That approach demands the nullification of the subjective component aiming to an objective description of the world. We are confronted with a representational problem: Is this objectivity of the work possible as conceptually constructed and linguistically expressed by Wittgenstein in his written essays? We will prove that Wittgenstein's [architectural] conceptual metaphors production in the formal plan stem from a metaphorical use of language and not from a descriptive use of language.

Verbal expressions used to describe emotions can be traced back to a limited number of conceptual metaphors (Kovecses 1986, 2000) and, thanks to the mapping between visual perception and intellectual activity, concepts related to the experience of vision also have a clear counterpart in the realm of knowledge and ideas. We propose that emotions play a key role in [architectural] conceptual metaphors, as emotional resonance identifies domains relevant to metaphor building. The nature of the conceptual metaphors in our work is

discussed in terms of the model developed by Forceville (1996), while the relation between emotions and the conceptual metaphor theory include the vision of Damasio (2003) and Kövecses (2000).

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## **Cross-disciplinary communication in the study of emotion concepts: Semantic foci as tertium comparationis for observed and elicited data**

**Cristina Soriano**

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In this paper two language-based methodologies in the study of emotion conceptualization are compared: conceptual metaphor analysis and the GRID paradigm. Conceptual metaphor scholars investigate emotion concepts identifying regularities in the figurative expressions available in a language to talk about such concepts. Recurrent associations between an emotion and another domain are assumed to reflect the way the emotion is conceptualized.

By contrast, the GRID approach [1, 2], stemming from emotion psychology, investigates emotion concepts by providing a feature-based semantic profile of the words that label those concepts. Such profiles are based on the ratings made by native speakers of a number of features deemed relevant in emotion psychology for the description of emotional phenomena at large. The features



pertain to the so-called “components of emotion”, i.e. the cognitive appraisals, physiological responses, behavioral tendencies, expressive reactions and subjective feelings characteristically associated to an emotional episode.

While communication and cross-fertilization is desirable between linguists and psychologists investigating emotion, the formal outputs of these two methodologies are so dissimilar that a suitable tertium comparationis or common ground needs to be established on which to compare the insight afforded by each approach. To this end we propose the use of a number of affective “semantic foci” [3], salient aspects of emotion, like intensity, control, or positive/negative evaluation, frequently highlighted by metaphor in the emotional domain at large.

We illustrate their applicability in a comparison of the two methodologies in the investigation of anger in English and Spanish. We first provide a characterization of anger according to these foci, as afforded by conceptual metaphor. The GRID paradigm is then shown to tap on the same foci, providing results coherent with those from metaphor analysis. Approach-specific insights are also discussed, highlighting not only the congruency, but also the complementarity of these two methodologies.

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## **The privacy debate: The use of real and metaphorical “face” in political discourse**

**Magda Stroińska and Irena Radisevic**

*McMaster University*

The recent public debate about the existent and future internet/online privacy infringements planned by the Canadian government and the need people feel to protect that private space offer some interesting opportunities for analysing the use of metaphoric expressions in general and metonymy in particular. Not only do we find various standard examples of metonymy here (Ottawa for the Canadian federal government, Silicone Valley for the computer industry, Wall Street for the financial world) but also an interesting way of using proper names and “brand names”, as well as real and invented faces in a metonymous way.

We look at the use of names of Canadian politicians, e.g. Prime Minister Steven Harper or Minister of Public Safety Vic Toeves and try to establish what they literally stand for: Canadian government, specific ministries, individual policies or certain values. We also analyse how their personal image, especially their "face" (as defined by Goffman 1955 and further developed by Brown and Levinson 1987) and "voice" are metonymous with what they are used to represent (cf. Lakoff and Johnson's (1980: 37) approach that uses "the face for the person" metonymy. We then look at Anonymous, the anti-government/anti-big-corporation hacktivist movement to see how they fit into this framework of public political debate: they take a name that is a negation or absence of a name (Anonymous) and use a Halloween face mask of Guy Fawkes to hide the multitude of different faces behind one mask that appears multiple times in pictures from demonstrations.

Based on a corpus linguistic analysis of Canadian media discourse surrounding the privacy debate and the controversy about Vic Toeves, we try to find linguistic mechanisms used to produce these social effects and evaluate their emotional impact on media audiences.

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## **Synaesthesia as affective equivalence relation**

**Bíborka Szántó**

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The paper deals with the semantic basis of idiomatic synaesthesias present in everyday language. Synaesthesias are linguistic expressions which interconnect two sense words belonging to two different sensorial domains (e. g. soft voice). According to literature, synaesthetic relations can be either metaphoric or metonymic (e. g. Ullmann 1957; Bretones-Callejas 2006; Cacciari 2008; Marks 1996). Synaesthetic phrases like warm colour are considered metonymies. In a Cognitive Semantic approach this type of synaesthesia is based on associative learning: phenomena emitting warmth (e. g. fire) generally co-occur with warm colours (red), so we learn to associate the different perceptions that co-occur, and these sensory co-occurrences manifest in linguistic expressions. In the paper I argue that the togetherness of the sense words in the synaesthesia warm colour is not given by contiguity but by some felt affective – that is to say, not conceptually coded – equivalence: the feeling aroused by the red colour evokes – so it is equivalent with – the feeling aroused by the tactile sensation of

warmth. Likewise, I outline the possibility that the expressions called metaphoric synaesthesias (sharp voice) are not based on conceptual correspondences motivated by similarity. The sensation of sharpness and an auditive quality cannot be labeled as similar entities in any way – instead: the impression evoked by sharpness is equivalent with the impression aroused by an auditive sensation. In the next part of my paper I point out that a small group of synaesthesias express the perceptual experience when one stimulus activates another sensorial field because the brain areas processing the stimuli of the two different sensorial domains are interrelated (édes illat ‘sweet fragrance’).

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## **What can Estonian motion verbs reveal about emotion conceptualizations?**

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There is a general agreement among the cognitive linguists and some psychologists that the domains of physical motion and emotions are somehow conceptually linked (see e. g. Gibbs 2006). There is, however, less agreement about the nature of the relation of those conceptual fields. The theory of conceptual metaphors (Lakoff and Johnson 1980) suggests that emotions as more abstract phenomena are conceptualized metaphorically in terms of several

more experience-related phenomena – physical force, heat, pressure, imbalance etc (Kövecses 2000). This kind of argumentation is widespread and has gathered evidence mostly from the synchronic data of quite diverse languages and cultures (e.g. Kövecses 2000; Maalej 2004; Yu 1995). On the other hand, it has been argued, that there is no conceptual leap from one cognitive domain (physical) to another (psychological) (Bloem 2012; Geeraerts 2009). Relying mostly on the diachronic data it has been claimed, instead, that the process of transference of concepts of motion to describe some changes in the psychological states has been gradual, and is motivated by the medieval physiological theory of bodily fluids (Geeraerts and Grondelaers 1995; Geeraerts 2009).

From the viewpoint of this discussion it is interesting to look at the data that comes from a non Indo-European language – Estonian. In the presentation I will tackle the usage of motion verbs in the descriptions of emotions. The purpose is to find out what are the patterns of describing “emotion via motion” (Zlatev et al. 2012) in Estonian like and whether the material will support either the “nature” or the “culture” account. The data was gathered from the database of the Estonian Explanatory Dictionary (<http://www.eki.ee/dict/ekss/>). The results reveal both literal and figurative usage of motion verbs; both bodily motivated conceptualizations as well as possibly some influences of the cultural theories. The synchronic nature of the data does not reveal, however, how and when exactly the suspected cultural loans must have been adapted into Estonian.

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## 6. PhD project – response session

### Metaphor and irony comprehension in schizophrenia

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Studies indicate that metaphorical and ironic expressions are very difficult to understand for schizophrenic patients. In general, schizophrenic patients give literal interpretations of metaphorical and ironic expressions (cf. Gavilán and Garcia-Albea 2011; Mo et al. 2008; Brüne and Bodenstein 2005; Schettino et al. 2010; Thoma et al. 2009). There are two possible explanations of why schizophrenics have difficulties interpreting metaphors and irony. One of them points to the theory of mind impairment as the cause (Gavilán and Garcia-Albea 2011; Mo et al. 2008; Brüne and Bodenstein 2005), while the other explains it by the means of defective executive functions (Schettino et al. 2010; Thoma et al. 2009). This study aims at answering the question whether executive dysfunctions, in particular attention and decision-making deficiencies, can be related to metaphor and irony comprehension impairment.

In the main experiment, participants will be tested on decision-making and several aspects of attention, including attention control, divided attention, sustained attention, switching attention, and selective attention. Following the administration of these tests, the participants will be given a task determining their ability to interpret metaphors (conventional and novel) and ironic expressions. This will be a multiple choice task, in which the participants will have to choose one of four interpretations of sentences containing a metaphor or an ironic expression.

Since both decision-making and attention were found to be defective in patients with schizophrenia (Larquet et al. 2010; Ludewig-Cattapan et al. 2008; Liu et al. 2006; Danckert et al. 2004; Paulus et al. 2002; Perlstein et al. 1998) and since previous studies suggest a relationship between impairment of executive functions and figurative language comprehension deficit (Schettino et al. 2010; Thoma et al. 2009), it is predicted that in this study a positive correlation between cognitive tests' results and figurative language interpretation tasks' results will be found.

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# The expression of emotions by second language learners: metaphor as a linguistic vehicle

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Significant research has shown that metaphor pertains to human cognition and shapes our perception of certain concepts and emotions (Lakoff and Johnson 1980; Lakoff and Turner 1989; Gibbs 1995, 2006). This reflects in language, notably in the description of emotional states, which is known to be highly figurative (Wierzbicka 1995; Kovecses 2000; Van Lancker Sidtis 2008). Conceptual metaphor is the best evidence, but, for the purpose of this paper we will concentrate on the relations between linguistic metaphor and emotions. I further propose to examine this topic from a second language acquisition position since we know that late second language learners struggle to develop a successful command of the L2 conceptual and figurative system (Irujo 1986; Danesi 1992, 1995; Cooper 1999; Andreou et al. 2009) but also because little is known about their use of metaphorical language.

We will present two experiments conducted in order to assess metaphorical performance by second language learners of English. In the first experiment, two groups of thirty students majoring in French literature and Communication Studies at a French university were asked to write essays as part of an English course requirement. The topic was not metaphorically-oriented, but the figurative content of the students' texts was analyzed. The second -more guided- experiment consisted of oral tasks in which the participants, in pairs, were asked to look at images / short videoclips and answer open-questions about their feelings in certain situations (e.g. how does this picture make you feel?; What are your reactions to this video? How would you feel in this situation?; How do you feel on Sunday nights, when you realize that the weekend is over?). The metaphors produced in response to all of these stimuli shed interesting light on the learners' use of metaphorical language, which seem to serve three main functions (verbalizing complex ideas, clarifying them or producing discursive effects).

Our thus data show that metaphor is a good candidate for the verbalization of emotions by language learners but our analyses also revealed that differentiating between tentative manipulations of the lexicon and intentional or "genuine" metaphor can be difficult when studying L2 discourse.

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## **Jerusalem the harlot: Grammatical gender in Biblical Hebrew metaphors**

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Emotions in the Hebrew Bible are present at the individual as well as the social levels, and occur in different contexts and semantic domains (e.g. kinship, deity, social relations and hierarchies). Emotions are expressed in different linguistic forms, of which metaphors and metonymy are quite prominent. In my corpus-study on 'affection' and 'sadness' in Biblical Hebrew (BH), I examine terms and constructions of these emotions within their linguistic and Biblical contexts, with a special attention to collocations with prepositions, idiomatic-, and other constructions. My aim is to explore the cognitive and cultural concepts underlying the emotive language in BH, in order to understand the role emotions play in the emergence of social structures and hierarchies. In my talk I will illustrate this with a specific metaphorical language in the book of Ezekiel. In this instance, the origin of metaphorical transfer is not a non-linguistic referential concept, but rather an intrinsic feature of BH – the grammatical gender. In his prophecy, Ezekiel (saying the words of God) uses the city of Jerusalem as a metaphor for the sinful behaviour of the people of Israel. In particular, he emphasises harlotry and betrayal in return to God's romantic-like love and care. The female grammatical gender of 'city' in BH, and hence also of Jerusalem, is the very origin of this metaphorical language, which enables the prophet to refer to his people in terms of a harlot and a sinful, ungrateful woman. I argue that this negatively connoted female metaphor reflects the social inferiority of women in the entire Hebrew Bible, as evident from the domains of affections and kinship (see Fuchs 2000; Van Wolde 2008; Bosman 2011). This inferiority is part of a social hierarchical system, in which the attribution and distribution of emotions play an important role.

## 7. Posters

### **Figurative speech, poetic effects and emotions in advertising language**

**Vincent Tao-Hsun Chang**

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

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

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

# Visual metaphors, linguistic messages and humor in New Yorker cartoons

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According to George Lakoff and Mark Johnson, “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (1980: 5). The process of combining two elements is also used in jokes, where as Sakis Kyratzis notices, “two different and opposing in some way scenarios” are combined to create humorous effect (2003: 1). Whereas in metaphors, the juxtaposition of two elements aims at providing better understanding of reality, in jokes its main function is to evoke laughter. However, the similarity between metaphor and joke can be observed and has been investigated by researchers (e.g. Kyratzis 2003; Bergen 2004). According to E.H. Gombrich, metaphors are frequently used by cartoonists and constitute a “weapon” in their “armoury” (1971, as quoted in El Refaie 2003: 77). In the following paper, I will concentrate on visual metaphors, which can be defined in terms of “the visual fusion of elements from two separate areas” (El Refaie 2003: 78), accompanied by a linguistic message and presented in the form of newspaper cartoons. The aim of the study will be to investigate how language and image are combined in cartoons in order to create humorous effect with the aid of visual metaphors. Attention shall be paid to verbal elements included in the cartoons and their role in conveying a metaphorical message. The analysis will embrace chosen New Yorker cartoons published in 2003.

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## **Metaphors of fight and rivalry used in the language of business communication**

**Elżbieta Jędrych**

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Metaphors are culture-specific and they reveal patterns of thought and emotions that are characteristic of individuals and of groups. Business English metaphors can, and indeed do, reflect the values, beliefs, norms and emotions that prevail in the language of business communication in English-speaking countries and in many global companies worldwide. Figurative expressions are frequently found to be the preferred way of conveying meaning in the language of business and business communicators tend to use many metaphoric expressions both in written and spoken discourse. In the northern hemisphere business dealings are perceived as fiercely competitive. Business means fighting for customers, having a competitive advantage over other companies and trying to generate highest possible profits. The pro-transaction attitude to business dealings that prevails in this part of the world is reflected in many highly emotional metaphors frequently used in business English (e.g. advertising blitz, cut-throat competition, Lady Macbeth strategy, price war, trigger sales). The aim of the paper is to present examples of such metaphors and to discuss their functions in the language of business communication. Firstly, the basic concepts underlying emotional business metaphors are identified, then the paper gives examples of high-frequency standard business metaphors excerpted from Longman Business Dictionary as well as examples of novel metaphors used in the Wall Street Journal and analyses the difference between these two groups. Finally, it discusses the role of emotional metaphors in the language of business communication against the background of business culture and generally accepted business values.

## **The conceptualization of fear in Russian: A corpus based approach to causality**

**Erica Pinelli**

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The aim of this paper is to investigate the variety of metaphors used to express semantic roles linked to causality in the domain of emotions. In particular, I focus on the concept of fear in Russian by analyzing the behavior and the metaphorical comprehension of four quasi-synonymous words: *strach*, *ispug*, *opasenie* and *bojazn'*. I discuss the occurrences of these words expressing fear in prepositional phrases (preposition+noun of fear), and the semantic roles that they are more likely to encode when they express

causality. The data are taken from the Russian National Corpus. The high percentage of co-occurrence of a specific preposition with a certain noun allows to disclose the semantics both of the preposition and of the noun: their co-occurrence cannot be matter of chance, but they must be semantically compatible. Fear is often conceptualized as inducing a certain reaction in human beings, and different prepositional phrases may encode different kind of causality. In my paper, I focus on prepositional phrases “ot+genitive case”, “s+genitive case” and “iz+prepositional case”. Semantic roles encoded by these prepositional phrases are cause, stimulus and reason. In addition, I also analyze the prepositional phrases “s+instrumental case” and “v+prepositional case”, which highlight the concomitance of the emotion with the event expressed by the verb. They, too, can express causality under certain conditions. The research outlines the trend of strach and ispug to behave similarly, occurring in the same constructions (ot/s stracha, ot/s ispuga), while bojazn’ and opasenie tend to occur similarly in other prepositional phrases (iz opasenija, iz bojazni). Metaphors underlying causality reveal how the domain of fear is conceptualized in Russian and add specificity to the semantics of the four analyzed nouns.

## **Turning the lion into ridicule: Multimodal metaphoric structures in TV news**

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Metaphors in TV news might at first seem a rare phenomenon, especially regarding the journalistic claim of sober and objective news coverage. When it comes to generalizations and abstract explanations of economic and political issues, however, metaphors can be found quite regularly. In looking at a single German news report from 2008 (Tagesschau) in which a governmental bailout package for indebted banks is presented I would like to examine how complex metaphoric structures take a fundamental part in the construction of meaning and in stimulating the spectators’ affects.

The analyzed report contains several audiovisual and verbal metaphors. I assume these are not perceived independently as isolated metaphors. Rather they gather into one elongated orchestrated metaphoric structure in the process of perception, leading to a systematic (Cameron 2011) multimodal metaphor: the Bavarian State Bank needing financial aid is addressed verbally and visually as a lion that has become diminished and oppressed. This metaphor is not released in one pointed act of producing an image but realizes itself in the experience of its unfolding in time throughout the report.

I apply a method that combines a cognitive-linguistic access to multimodal metaphors (Müller 2008) and a film-analytic take on cinematic expressivity (Kappelhoff 2004) (Kappelhoff and Müller 2011). This emphasizes the affective impact of audiovisual images for metaphoric meaning making: “cinematic expressive movements trigger the

same kind of felt experience in a spectator as a bodily expressive movement that accompanies speech” (Kappelhoff and Müller 2011). Building upon this I suggest that reconstructing metaphoric structures offers a perspective on how affectivity shapes the public opinion; It can show how irony and sarcasm emerge in TV news with its continuous torrent of words by presenters and interviewees accompanied by images – similar to a hand gesture in face-to-face communication that accentuates certain aspects of an utterance, thereby changing its overall tone.

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## **Rising blood and burning liver: Metaphors of anger in Indonesian**

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According to Lakoff (1987), the underlying concept of anger in English is ANGER IS HEAT, and consists of two sub-metaphors: ANGER IS FIRE and ANGER IS THE HEAT OF A FLUID IN A CONTAINER. Instantiations of these metaphors are Those are inflammatory remarks; You make my blood boil (Lakoff and Kövecses 1987). Those studies are based on introspective data from present-day American English.

Other studies (Geeraerts and Grondelaers 1995; Gevaerts 2001, 2005) show the importance of diachronic study using a corpus-based approach. Geeraerts and Gevaert prove that *hatheort*, 'hot-hearted', an instantiation of ANGER IS HEAT in Old English, "has a peripheral position within the entire range of expressions" (2008: 340).

The present paper wishes to contribute a small mosaic piece from Indonesian to the bigger picture of anger metaphors in other languages (Matsuki 1995; Yu 1996; Huang 2002; Kövecses 2002). The investigation is based on two corpora: the Malay Concordance Project (<http://mcp.anu.edu.au/Q/mcp.html>), comprising pre-modern Malay written text from 1300 to 1950s, and an Indonesian corpus comprising present-day Indonesian written texts drawn from five online newspapers. Comparing pre-modern Malay language, from which present-day Indonesian derives, with present-day Indonesian, enables a diachronic study of ANGER.

*Marah*, "the most obvious anger word in Indonesian" (Heider 1991: 80), and its synonyms are investigated: *berang* 'furious', *bingas* 'quick-tempered', *geram* 'furious',

gusar 'angry', maki 'to use abusive language', murka 'angry', and sengit 'furious' (Endarmoko 2007).

To reveal the role of embodiment in understanding ANGER, lexical items from BODY PARTS are analysed: darah 'blood', hati 'liver', jantung 'heart', kepala 'head', mata 'eye', and tangan 'hand'. Instantiations of anger metaphors are Kadang teman kerja yang malas ... membuat Anda naik darah 'Sometimes a lazy colleague ... makes you angry' (lit. cause your blood to rise); ... marah itu bara api dalam hati manusia ... 'anger is burning fire in human's heart' (lit. liver; the liver is "the seat of emotion, knowledge, and intentionality" (Hoskins 1993: 170)).

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# Emotions in academic discourse: Exploring NATURAL CAUSATION IS UPWARD MOTION metaphor in English and Lithuanian

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Recent investigation into academic discourse has uncovered its dialogic nature and the importance of persuasion often rendered by metadiscoursal elements (see Hyland 2004). In the last decades it has been acknowledged that science has been gradually turning from the accumulation of knowledge and facts to discussion (Tabakowska 1999: 74). In the context of interpersonal (dialogical, persuasive) communication it has become quite natural to discuss creativity and (cultural) identity of academic discourse (see Hyland 2009; Fløttum et al. 2008). Emotions in this discourse seem to be no less important.

Alongside, it should be noted that academic discourse, like fiction or conversation, or news, is prone to metaphoricity; of the four registers (Steen et al. 2010: 765), academic register is most metaphorical. My recent research into the field confirmed the hypothesis about its metaphoricity in reference to the combinability patterns raise +N and N +(a)rise (Šeškauskienė 2012), which can be accounted for in terms of two conceptual metaphors: MORE IMPORTANT IS UP and NATURAL CAUSATION IS UPWARD MOTION. Interestingly, in the realisation of the first metaphor English and Lithuanian favour the so-called mental activity words (e.g. question, hypothesis etc.) whereas in the realisation of the second—emotion or emotion-related words, for example, (to raise) concern, anxiety, hope.

The present research relies on the data from two language corpora (CoraLit for Lithuanian and the academic section of the BNC for English). From the methodological point of view, the principle that combinability is an indication of meaning and also of metaphoricity is adhered to.

The two hypotheses of the present investigation have to do with emotion words in the combinability pattern raise + N and/or N+ (a)rise in Lithuanian and English. It is argued that in Lithuanian the variety of emotion words is greater than in English. Also preference seems to be given to more negative emotions.

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## **Emotion language in a diachronic perspective (on the example of the Croatian language)**

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The paper analyzes the emotion language in both synchronic and diachronic perspectives (in the Old Croatian language and contemporary Croatian language). The research corpus consists primarily of the Croatian Language Repository, the Croatian National Corpus and the corpus for the Old Croatian Dictionary.

We apply conceptual metaphor theory in general (Lakoff and Johnson 1980; Lakoff 1987; Grady 1997; Lakoff 1999; Kövecses 2000; Lakoff 2009, etc.). Specifically, our theoretical and methodological approach is based on Kövecses's cognitive-linguistic emotion theory.

Expressive emotion terms and descriptive emotion terms have been separately analyzed. Closer attention has been paid to the descriptive terms by analyzing both figurative (metaphorical and metonymic) expressions as the manifestations of conceptual metaphor and metonymy, as defined by Lakoff and Johnson, and literal expressions.

Within the category of literal emotional expressions, the use of basic emotion terms (or prototypical in the sense of prototype theory defined by Rosch 1975) is predominant.

Attention has also been paid to the emotional normativism of medieval emotion language, which is evidenced primarily in terms of a clear, prescriptive separation of morally and religiously desirable emotions from undesirable ones. In the medieval corpus, fear is evidenced to be the most desirable and the most frequently mentioned emotion and it obviously served to keep Christian folk obedient and submissive. There also exists a very clear distinction between desirable and undesirable love: love for God is desirable, and therefore conceptualized by the metaphor LOVE (FOR GOD) IS UP, while love for this world and its transient beauties and joys is unacceptable, and therefore conceptualized by the metaphor LOVE (FOR THIS WORLD AND WORLDLY THINGS) IS DOWN. "Desirable" love will be rewarded with eternal life in heaven, while the "undesirable" one will be punished with eternal suffering in hell.

In the diachronic perspective, the research will elucidate aspects in which medieval emotion concepts differ from the modern emotion concepts in the Croatian language.

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