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Plenary Lectures

Metaphor, metonymy and polysemy

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The relationship between polysemy and conventional metaphor and metonymy is well-known. Metaphor and metonymy are generally acknowledged as important and frequent triggers for semantic change (see, for example, Traugott 2012); in some cases, a metaphorical or metonymical sense can become dominant and lead to the loss of a literal sense, but more commonly it becomes an additional sense. A single lexeme may develop multiple metaphorical and metonymical senses over time. For example, among the meanings of the adjective *green*, are the metaphorical senses ‘ill’, ‘inexperienced’ and ‘jealous’, and the metonymical sense ‘unripe’, while the related noun has many metonymical senses including ‘area of grass’ and, in the plural, ‘vegetables’ (discussed in more detail in Kay and Allan 2015).

However, the conventional metaphorical and metonymical senses of individual lexemes cannot always be neatly separated from their other senses, and these senses often interact and influence one another in complex ways. To date, relatively little work on metaphor and metonymy examines individual semantic histories in detail, but overlooking historical developments risks oversimplifying the way that metaphorical and metonymical meanings become established. For example, many loanwords have been borrowed into English with only the metaphorical senses that are found in their donor languages, so that it is questionable whether the meaning of the English form can accurately be described as metaphorical; *pedigree* and *muscle* are clear examples of this process (Allan 2014; Allan 2015). Furthermore, ignoring the histories of lexemes within a language risks erroneous conclusions about their semantics. Geeraerts (2015) considers the metaphorical senses of *antenna*, and refers to the synchronic ‘misreading’ of a metaphorical sense as the ‘dominant reading only’ fallacy. Another example is explored by Hough (2004), who argues convincingly that *understand* ‘comprehend’ does not relate to the posture sense of *stand*, but derives from Old English *stand* meaning ‘shine’, and is therefore a light metaphor.

In this study I consider the complex semantic histories of lexemes including *dull*, which develops metaphorical meanings that do not appear to represent the kind of straightforward A>B mapping that might be assumed. I argue that polysemy can be an important factor in the emergence of conventional metaphorical and metonymical senses, and needs to be acknowledged more prominently in standard accounts.

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Uniting Irony, Metaphor and Hyperbole in a Pretence-Based, Affect-Centred Framework

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The talk will outline a detailed model of (some of) the cognitive processing involved in the understanding of verbal irony, hyperbole and metaphor. The model does not just deal with those three types of language consistently, but with intimate combinations of them. This is important as irony and metaphor often have a hyperbolic quality and metaphors can be used ironically.

The model unites some previously existing approaches. It has largely been developed from the author's own ATT-Meta model of metaphor understanding, which has been partially realized as an AI system. ATT-Meta is based on the idea, developed by some other authors as well, that not-entirely-conventional metaphorical utterances describe pretences – fictional, often highly unrealistic scenarios – from which information about situations actually being described

is extracted by mappings. The types of pretence, mapping, inferencing, etc. in ATT-Meta have been straightforwardly extended to handle ironical utterances as well, yielding a version of the well-known pretence-based approach to irony. To handle hyperbole the model incorporates insights from the hyperbole model of Peña & Ruiz de Mendoza, which can also be considered to be pretence-based. In all this, it should be noted that the type of “pretence” in question is of a transparent, non-deceptive sort, much like the pretence involved in staging a drama.

The model provides a systematic and unified treatment of otherwise difficult and varied types of example. As part of this it involves giving a more central role to, and giving more detailed account of, a non-scalar, *fictively elaborating* type of hyperbole than has previously been given. An example of fictive elaboration hyperbole in irony is when someone says “Yeah sure, what a genius Peter is, with his five Noble prizes” when someone has misguidedly claimed Peter is very clever, but not made any claim about Nobel prizes, so they are an elaboration invented by the speaker. The model also systematically encompasses *attitude wrapped* irony, as when someone ironically says, in response to a driver not signaling before turning, either “I really like it when drivers signal” or “I really like it when drivers don’t signal.” The model accounts for an experimentally revealed difference of sarcastic intensity between these two forms of utterance, and for differences from more straightforward ironies like “Such fine signalling.”

A central theme in research on metaphoric, ironic and hyperbolic language has been the affective (emotional, evaluative, etc.) messages of such language. The presented model respects this in a particularly strong way: it takes the propositional message to be (partly) derived from, and therefore often less fundamental than, the affective message, contrary to the predominant flavour of other approaches. For instance, according to the model, when someone ironically says “What wonderful weather,” the hearer does not simply invert “wonderful” to get some negative intensity describable as, say, “terrible”, and then infers the speaker’s affective intensity partly on this basis; rather, from a variety of clues, lexical and otherwise, the hearer guesses the speaker’s affective intensity, and from this and other information guesses how bad she is claiming the weather is. This approach avoids the dubious assumption that terms like “wonderful” convey values that have clear, agreed opposites.

The talk will illustrate these capabilities of the model, together with its handling of some types of irony/metaphor combination, using examples from the research literature and from encountered discourse.

Multimodal (di)stance in interaction.

On the role of eye gaze in irony and joint pretence

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Interactionally grounded accounts of humor and irony have focused strongly on the construction and negotiation of complex layered gestalts, using insights from Joint Action Theory (Clark 1996, 2006), Mental Spaces Theory (Kihara 2005, Ritchie 2006, Brône 2008, 2012) and Blending Theory (Coulson 2005, Dancygier & Sweetser 2014). In most cases, these accounts provide a model for the pretence that speakers are engaged in when jointly construing ironic or humorous utterances in interaction, as well as for the affective power of such utterances (Barnden 2017). Much less studied, however, is the question how speakers interactionally ground and monitor such sequences of joint pretence. Assuming that the different manifestations of this phenomenon all crucially hinge on the different participants' awareness of the layered nature of the interaction, one may expect that this requires particular attention in terms of (multimodal) grounding between interlocutors. In order to investigate this more systematically, we zoom in on the role of eye gaze as a grounding mechanism for speakers and hearers engaged in interaction.

Studies in conversation analysis, cognitive psychology and linguistics have pointed at the important role of eye gaze for grounding (Kendon 1967, Goodwin & Goodwin 1986, Bavelas et al. 2002). For instance, gaze can be used by speakers to elicit and monitor a response by the recipients in an attempt to establish or extend common ground in the interaction. Hearers, on their part, can establish and maintain eye contact with the speaker as a display of attention, engagement and understanding (Rossano 2012b, Holler & Kendrick 2015). These phenomena lead to highly synchronized sequences of gaze behavior across participants, realizing mutual gaze situations (i.e. both participants looking at each other, referred to as *gaze windows*) in which speakers elicit and recipients realize a form of minimal response (or back channels/continuers, Bavelas et al. 2002). Studies by Rossano (2012a,b) and others have shown that gaze behavior is also partly dependent on the activity type participants are engaged in, where some activities (e.g. tellings) may require more sustained gaze than others.

In the present study, we focus on the role of eye gaze as a grounding mechanism in interactional humor, using humorous sequences taken from a multimodal video corpus of three-party face-to-face interactions, in which the gaze behavior of all participants was recorded using mobile eye-tracking devices (Brône & Oben

2015). From the speaker perspective, we study gaze patterns as a feedback monitoring mechanism, allowing speakers to track the reaction from the different recipients in the interaction and to invite the others to join in a specific stance-taking act. From the perspective of the recipients, we are mainly interested in reaction monitoring between the recipients. The results of the analysis, which is based on a systematic comparison between the humorous sequences and a random selection of nonhumorous sequences taken from the same corpus, reveal a number of interesting patterns:

- There are more gaze shifts, both on the part of the speakers and the recipients, in humorous turns compared to nonhumorous turns of a similar length;
- There are more and longer sequences of mutual gaze between the addressees in humorous turns in comparison to nonhumorous turns
- The higher frequency of gaze shifts (i) and mutual gaze (ii) cannot be explained by taking into account co-occurring (manual) gestures or posture shifts by the speakers, which might draw visual attention to that speaker.

In sum, this study shows that eye gaze functions as an active and highly synchronized instrument in face-to-face interaction, and its pervasiveness in interactional humor shows that this function is at least partly activity type-specific.

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Psycholinguistics approaches to figuration

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Figurative language provides a testing bed for language processing in general, since it requires speakers to utilise a sophisticated range of skills. These include linguistic, pragmatic and cognitive skills such as disambiguation of word meanings, suppression of irrelevant meanings, inferencing from context and identification of speaker intention, as well as the application of a detailed set of schemas and cultural knowledge to arrive at the correct outcome. The toolkit of psycholinguistics – where precise measurements of behavioural responses are used to build an understanding of underlying cognitive processes – can be used to enrich our understanding of this complex topic. In this talk I will introduce some of the key methods, such as eye-tracking, and discuss how they can be used to explore a range of interesting and challenging questions. These include, how different kinds of figurative language are understood and processed; how speakers from different backgrounds tackle figurative language;

how competing linguistic information is utilised in a dynamic way during online language use; and how these processes can break down in certain circumstances. I will draw on a range of innovative example studies from the literature to demonstrate the ways in which all figurative language researchers could potentially benefit from psycholinguistic techniques, and present some guidance for those wishing to take their first steps in this direction.

Second order empathy and pragmatic ambiguity

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If empathy is the ability to see Other's point of view, then the ability to see Other's conceptualization as incorporating a model of Self's point of view may be called 'second order empathy'. (In terms of Theory of Mind, this is a special case of second order belief, in which the object of the second order belief is Self.) First and second order empathy have an impact on the notion of 'ground' as used in Cognitive Linguistics: the notion of empathic construal points to the necessity of incorporating the interlocutor as an independent conceptualizer into an intersubjective model of grounding, and hence, the possibility of choosing between first order empathic and second order empathic readings of an interlocutor's utterances may introduce an irreducible interpretative ambiguity in the ground. If there is no contextual disambiguation, hearers face a systematic interpretative ambiguity: does the speaker construe the objective situation in a non-empathic or in an empathic way? This ambiguity is easy to detect in deictic expressions, but it can be shown to be pervasive in all expressions involving viewpoint. Next, if the potential for ambiguity introduced by second order empathy is combined with polarity alignment between Self's beliefs and Self's beliefs about Other's beliefs, the interplay of hearer's first order and second order beliefs yields six basic interpretative possibilities: statement, deception, disagreement, confirmation, accommodation, irony. The paper will explore the consequences of this pragmatic ambiguity from different theoretical perspectives: intersubjectivity and grounding, speech act theory, literal meaning, and specifically also the concept of irony.

Usage-Based Cognitive Models: Behavioural profiles and quantifying context effects on conceptual metaphors

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The theory of conceptual metaphors has been successful in advancing our understanding of language. Crucial to the validity of this theory is the notion of ‘concept’, not only for identifying and delimiting ‘source’ and ‘target’ information, but also for distinguishing similarity from contiguity. The Idealised Cognitive Model (ICM), in its various guises, has been proposed as an operationalisation of the notion and whether explicitly employed or merely assumed, the idea arguably underlies most of the theoretical and empirical research on conceptual metaphors.

Notwithstanding the detailed and excellent research of Kövecses (1986), Lakoff (1987) *et alii*, the approach employed in these studies faces serious limitations. Such research adheres to the theory of Cognitive Linguistics, a theory for which the usage-based model of language is fundamental (Langacker 1987). This model maintains that individual competence is primarily a result of language usage, which entails that different speakers have subtly different grammars. An elegant model for which synchronic and diachronic variation are an inherent part of language structure, which is, in itself, merely a generalisation across the competences of a given speech community at a given time.

The problem is that if one accepts this model of language, then the identification and description of conceptual metaphors using the analytical apparatus of Idealised Cognitive Models fails to account for social variation and, furthermore, produces results that are not falsifiable. The very fact that Idealised Models are *idealised* makes them theoretical models of underlying structure as opposed to empirical descriptions. This is because the underlying structure, according to the usage-based model, is a generalisation across speakers, not a discrete and shared structure in the minds of speakers as ICMs depict it. Thus, the descriptive and explanatory adequacy of an ICM is an empirical question and, in effect, ICMs are untested hypotheses about conceptual structure. The aim here is to develop methodology that produces descriptions of metaphors and the concepts (cognitive models) they are based upon that (i) accounts for structure across social variation – how are metaphors used – and that (ii) can be falsified – empirical evidence for that use.

In this lecture, we accept the evidence that conceptual metaphors exist (Gibbs & Colston 1995, Boroditsky 2000, Matlock *et al.* 2005 *et alia*) as well as the method developed for the identification of metaphoric language (Pragglejaz Group 2007, Steen *et al.* 2010). We assume that the systematic analysis of natural language production over large groups of speakers (corpora) is the best method for identifying usage patterns across a speech community and that these patterns represent the aforementioned underlying structure (grammar). Of course, using corpora to investigate conceptual metaphors is nothing new. Research such as Stefanowitsch (2004, 2006) has shown how certain types of metaphorical expression can be systematically retrieved from corpora. Likewise, both heuristic and fully operationalised methods in discourse analysis and concordance analysis have been applied to retrieve metaphoric occurrences (Cameron 2003, Charteris-Black 2004, Musolff 2004, Deignan 2005, Semino 2008 *et alia*). In this presentation, we examine yet another corpus method. This method employs relatively large random samples, the annotation of usage features and the application of multivariate statistics to the results of that annotation. The method is sometimes termed the Behavioural Profile Approach (Gries 2010) and it finds its origins in early Cognitive Semantics (Dirven *et al.* 1982, Geeraerts *et al.* 1994).

The Behavioural Profile Approach employs ‘Multifactorial Usage-Feature Analysis’ combined with multivariate modelling to identify and quantify complex patterns in usage. Unlike traditional corpus methods, it looks for patterns not only in observable features (such as collocation and collocation) but also in manually analysed non-observable features such as those typical of discourse analysis. In this, the method can be characterised as a hybrid corpus linguistics – discourse analysis approach, taking the systematicity and quantification of corpus linguistics and applying it to discourse analysis, or taking the fine-grained and subjective approach of discourse analysis and applying it to large random samples, in turn treating the results quantitatively. The method has been widely applied to questions of lexical and constructional semantics (Gries & Stefanowitsch 2006, Glynn & Fischer 2010, Glynn & Robinson 2014) but also to conceptual generalisations that could be characterised as ICMs (Glynn 2013, 2014, 2015). The question is: can this method be extended to the description of conceptual metaphors *per se*? If this is possible, it will enable quantified falsifiable descriptions that account for social effects on inferred conceptual structure as well as, perhaps, the intentional dimensions behind such conceptual structure.

The presentation will evaluate the application of the Behavioural Profile Approach, specifically Multifactorial Usage-Feature Analysis, to conceptual metaphor research with a case study on metaphors of ANGER in contemporary American and British English. The data will consist of a large random sample extracted from online personal diaries (LiveJournal Corpus, Speelman & Glynn 2012). The methodolog-

ical strengths and weaknesses of the approach will be treated in detail, especially questions concerning (i) sample size and representativity, (ii) token identification and delimitation, (iii) quantification, inference and the interpretation of results derived from subjective analysis, as well as (iv) manual annotation and the reliability of subjective analysis.

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The fabric of metaphor in argumentative discourse: Interweaving cognition and discourse in figurative language use

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The claim that we should take “metaphor out of our heads and put it into the cultural world” (Gibbs, 1997) seems to indicate that the so-called cognitive turn in metaphor studies, which has theoretically transferred the *locus* of metaphor from language to thought, does not seem to have successfully accounted for aspects of metaphor *in use*. Since the publication of Gibbs’s paper, a significant amount of research has focused on these aspects, attempting, mostly, to explore two inter-related questions: what role does metaphor play in the construction of meaning

in discourse and, conversely, what role does discourse (or features of discourse) play in the construction of metaphorical meaning? This research trend, therefore, can be characterized as the recent ‘cognitive-discursive turn’ in metaphor studies, which addresses one of the criticisms of conceptual metaphor theory: that it views metaphors as “highly conventional static conceptual structures” (Kövecses, 2010) which, though supposedly underlying all instances of metaphor (creative or conventional) in language use, do not seem to account, in a satisfactory way, for the more dynamic and multidimensional nature of metaphor in discourse. Following this trend, the aim of this paper is twofold. Firstly, it aims to present and discuss some studies which have significantly contributed to the understanding of metaphor in use, particularly by proposing concepts which, besides shedding light on the specific discursive nature of metaphor, function as units of analysis of metaphorical language in use. Among these, we will discuss and compare the following: *metaphoreme* (Cameron and Deignan, 2006), *context induced metaphors* (Kövecses, 2010), *systematic metaphor* (Cameron and Masley, 2009), *low-level mappings* (Wehling, 2016), *situated metaphors* and *metaphor niche* (Vereza, 2013, 2016). The second aim of this paper is to explore in greater detail the latter two concepts (*situated metaphors* and *metaphoric niche*) as they have been found to reveal, more clearly, the discursive nature of metaphor, particularly as a frequent rhetoric tool in argumentative discourse. Furthermore, analyses of argumentative texts, based on these two concepts/units of analysis, have evidenced the interdependence between the conceptual (more stable), and the discursive (more dynamic) dimensions of metaphor and the way they are interwoven in actual language use. A more general distinction, therefore, between system and use, proposed by Steen (2006), has proved to be highly pertinent for this type of analysis. Drawing on this distinction, it is suggested in this paper that, on the one hand, at the level of system, we have higher-level, *off-line* representations, such as conceptual metaphors, frames, and idealized cognitive models, and, on the other, at the level of use, there are episodic, often deliberate, *on-line* situated and context-dependent conceptualizations which are textually developed. Examples of analyses of different niches and situated metaphors in different argumentative texts (internet memes and editorials from Brazilian and English/American newspapers) will illustrate the way the dimension of use is articulated, in different manners, with the dimension of system, weaving, textually, a particular viewpoint. It is our contention, therefore, that, to cite Platin (2009), “figures are, in their original rhetorical context, an authentic constituent of a theory of argumentative discourse”. However, traditional theories of argumentation do not seem to satisfactorily account for the cognitive force of figurativity, which, as we intend to demonstrate in our discussion, is at very basis of trope-based argumentative discourse.

Sources of verbal humour in the lexicon: a usage-based perspective

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Lexical items with a ludic potential such as E. *au reservoir*, *bumpology*, *elbow-grease*, F. *coolos*, *flémिंगite*, *trotte-menu* are well attested in everyday language and in standard lexicographic sources, but they have not been systematically studied in the domain of lexical innovation and language change up to now. First investigations suggest that this domain of the lexicon is characterized by a strong dynamic and that there are different sources from which verbal humour effects may arise (Winter-Froemel 2016; 2018; Moulin 2018). This is also illustrated by the examples given above: whereas E. *elbow-grease* and F. *trotte-menu* are word formations based on unexpected conceptual associations which creatively express a certain concept, E. *au reservoir* and F. *coolos* show ludic deformations of borrowed items (cf. E./F. *au revoir*, F./E. *cool*). E. *bumpology* and F. *flémिंगite*, in turn, combine native items of everyday language (E. *bump*, F. *flemme* LAZINESS) with items of Latin and Greek origin. Taking this heterogeneity of phenomena as a starting point, the aim of my talk is to analyse the broad range of potential sources of humour in the lexicon and to investigate to what extent the notion of incongruity, which is a well-established concept in humour research (see e.g. the overview in Attardo 1994), can serve to explain the different subtypes of humorous effects and ludic usage of lexical items. The analyses will be based on diverse phenomena, including verbal humour in the contexts of figurative language, language contact and loanword integration. I will propose (re-)interpreting incongruity from a usage-based perspective, stressing the social dimension of meaning and the interactional dimension of communication (see also Kotthoff 1998; Onysko 2016). Moreover, I will argue for a broad approach which allows us to integrate different subtypes of incongruity depending on the semiotic nature of the reference entity, as well as concepts from cognitive semantics and pragmatics such as semantic distance and (in)compatibility, inappropriateness and pragmatic markedness.

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Desiderata for a theory of metaphor and the Motivation and Sedimentation Model

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Research in metaphor and other figures within cognitive linguistics and related fields has developed and diversified considerably over the last decades, but four general desiderata for a general and consistent theory of metaphor remain arguably unfulfilled: 1) It should be able to account for both general, "universal" tendencies, and for extensive cross-cultural and cross-linguistic variation; 2) It should be able to apply not only to language, but to other semiotic systems such as gesture and depiction, and to combinations of these in polysemiotic communication; 3) It should focus on the dynamics of metaphor use, and not just on conventional types, or static "mappings"; 4) It should provide clear theoretical and operational definitions, allowing us to distinguish between metaphor and other types of figuration (such as metonymy and hyperbole), and ultimately to account for their interaction.

I will argue that the Motivation and Sedimentation Model (MSM) developed in our research group over recent years comes a good way to meeting these desiderata. Inspired by the theory of language developed by Eugenio Coseriu (1985), but generalizing it to sign use in general, and to some degree reinterpreting it (Zlatev, 2011), MSM operates with three distinct levels of meaning-making: Situated (S), Conventional (C) and Embodied (E). In brief, it is the E-level of prelinguistic phenomenological experience (Zlatev & Blomberg, 2016) that motivates the use of a novel metaphor (in any semiotic system) in which one or more signs do not signify what they do so non-metaphorically, but rather signify some concept that is related to the non-metaphorical signification through *gestalt iconicity*, creating a tension, and giving rise to relevant pragmatic “connotations” (Steen, 2008) (e.g. “You are such a hippopotamus”). If communicatively and socially successful, these become sedimented into the C-level as *metaphoremes* (Cameron & Deignan, 2006), which on their own right can motivate new uses of the metaphoreme on the S-level, which will consequently be less novel. To the extent that the connection to the E-level becomes attenuated with time, the expression will lose its metaphoricality, and be experienced as more or less “literal” (e.g. “The road crawls through the desert”). Crucially, metaphors on both the S- and C-levels consist of more or less sedimented *signs* (i.e. words, gestures or pictures), while the experiences and iconic (analogical) operations on these on the E-level are treated as motivations and not as metaphors *per se*, in contrast to most theorizing in cognitive linguistics.

In my presentation, I will elaborate the Motivation and Sedimentation Model and exemplify it with the help of studies from our research group and beyond, focusing on the metaphorical expression of *emotions*.

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Theme Sessions

Figurativity Mixed and Massed: Blends and Bursts in Figurative Communication

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For a long time, scholars have studied figures in isolation; focusing on the way a particular figure is conceptualized and expressed and applying this knowledge on the impact of a figure both on linguistic as well as nonlinguistic realizations. Some exceptions that focused on the interaction of figures: metaphonymy introduced by Goossens (1990) and later in 2003, the interaction of metaphor and metonymy by Geeraerts, etc. soon made it clear though that figures rarely work on their own.

In recent literature, chains of a particular figure have been revealed, for instance sequences involving metaphor. Mixed metaphors or multiple metaphors are discussed in Gibbs (2016) with interesting contributions employing a variety of terminologies in order to cope with different types of combinations of metaphors or combinations of metaphor with other figures. So we encounter cases of extended metaphor (Naciscione): “A metaphor can be extended only by extension of its metaphorical image” and “apart from metonymy, extended metaphor may incorporate other figurative modes (. . . , pun, hyperbole, irony)”. For Müller, in the same volume, “metaphoric meaning is the product of a process of cognitively activating selected facets of source and target. . . .” For Cameron, mixed metaphors involve, “multiple juxtaposed verbal metaphors”. She also talks about metaphor clusters in discourse and Müller talks about multi-modal cluster of metaphoric expressions. David, Lakoff and Stickles (2016) discuss metaphoric cascades: “pre-existing packages of hierarchically organized primary and general metaphors that occur together”. The interaction between metaphor and metonymy, called metaphoric complexes and their amalgams, has been studied and refined by Ruiz de Mendoza and his associates (Ruiz de Mendoza and Galera 2014, Miro-Sastre 2017).

It is also the case that we find the cooperation of more than two figures and it is not infrequent to have metaphor, metonymy, irony, and hyperbole all in one construction. Popa-Wyatt talks about compound figures and Musolff discusses the interaction of metaphor, irony and sarcasm in public discourse. These are some studies among many others which are concerned with the relationship between figures, as well as the priority of one over the other in their interaction.

Another interesting aspect in figurative mixing involves the relationship between figurative language and other modalities like, for instance, gestures; which frequently occur in bursts. There have been studies showing that when both gestures

and figures occur, gestures typically augment the figurativity (Corts and Pollio 1999, Corts and Meyers 2002). Questions on figurativity with other modalities reveal multiple functions performed by such bursts. Cienki and Müller 2008, and Müller 2007, among others, focus on the characteristics and the function of such bursts.

The aim of the current proposed theme session is (a) to discuss the difference between terms assigned for the interaction among figures, namely clusters, cascades, amalgams, blends, multiple, mixed/mixing figures,... . Why do scholars feel the need to label them one way or another? To what should we attribute these differences?, and (b) to draw the attention of scholars working on figuration towards the mixing of figures and their functions. The session aims at discussing, on the one hand, the cooperation between figures and, on the other, the cooperation of figures with other modalities (though a combination of the two need not be excluded). The ultimate aim of the theme session is to reveal the flexibility as well as the creativity in communication through figurative blends and/or bursts.

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Mixed metaphors: How coherent and consistent are they?

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The presentation focuses on the unexpected and uncommon production of metaphoric language created by the mixing of metaphors. It is based on the theoretical framework of Conceptual Metaphor Theory and on the observation that metaphors are blends of mappings that crosscut with frames. Such blends are produced effortlessly, they co-exist harmoniously and result to novel metaphoric constructions. Mixed metaphors seem to be absolutely indispensable for almost all instances of verbal and nonverbal interaction but, in this paper, they are examined in the language of car advertisements. My corpus is drawn from approximately 60 advertisements of different car makes from internet.

Particular constructions or the juxtaposition of phrases seem to license such effects:

- (1) *Get the new tires for better grip; conquer the ice, dominate the streets.*

Tires grip the ground and run safely on it. This way, both driver and car have full control even in adverse situations.

One might question the compatibility of mixed metaphors in a juxtaposition of phrases:

- (2) *Sit back, drift along and lose yourself in the moment. Inside this spacious cabin there's satellite navigation and individual climate control keeping you cool and collected.*

The driving frame requires concentration and control of the vehicle as in (1). The frame structure in (2) is violated as it provides the opposite of what is required

when driving a car. This is made possible because frame structure is mapped onto the source domain of the metaphor CONTROL IS (PASSIVE) FORCE. Forces like sitting comfortably back, letting yourself be driven, even losing control of yourself, bring you in a state of relaxation; the car navigates you and in this way you are in a very nice temper, namely you may have control but you don't try for it; on the contrary you enjoy it.

It also seems to be the case that the use of a series of metaphors is so predominant that syntactic, semantic or pragmatic issues are overruled:

- (3) *Think new (new generation) and expect more (more design, more style, more perspective, panoramic view).*

New and *more* are nominalized, and entities like *design*, *style* or *perspective* are attributed by the source concept of amount and quantity. The metaphors are: THOUGHTS ARE OBJECTS, EXPECTATIONS ARE QUANTITIES, NEW IS MORE, and perhaps many others.

The presentation discusses how uncommon and unexpected aspects of meaning as well as syntactic and semantic “violations” are activated because of the foregrounding of chains of metaphoric creativity. The juxtaposition of metaphors appears to be only seemingly unordered and uncommon. Conceptual Metaphor Theory can take account of mixed metaphors, not only in terms of coherence but also in terms of the consistency of mixing seemingly contradictory concepts. Prominence is, thus, attested to figuration, which, seen from the point of view of a dynamic process of use, seems to be “on top” of constructional devices, despite the fact that it is the latter ones that “steer” figuration in the first place.

Metaphor and irony: Figuratively messy when mixed

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This talk addresses metaphor/irony mixing as when Sue ironically says “*Sure, this train's a real rocket!*” to convey a train's great slowness. It theorizes about overall ordering of cognitive processing stages involved in interpreting such mixtures. A central question is whether the hearer, Harry, interprets the metaphoric or the ironic aspect first. Considerations presented by, for instance, Stern (2000) and Popa-Wyatt

(2017) strongly suggest that the ironic processing normally has to build upon the metaphoric processing, not vice-versa, so that metaphor-first is normally required. Indeed, Harry might easily proceed in a metaphor-first way. Harry first treats Sue's statement as if it were only metaphorical and not ironic, to get the meaning that the train is very fast, and then in the ironic-processing stage inverts this to a *very-slow* meaning. By contrast, irony-first is more problematic, as the talk will argue.

The talk's main claim is that in some cases metaphor-first and irony-first are both unsuitable, and a more complex entwining or amalgamation of metaphoric and ironic processing is needed. The term "rocket" is often used metaphorically to convey great speed, so we can straightforwardly suggest that Harry just retrieves a stored meaning such as *very-fast* in a simple metaphoric stage preceding an ironic stage. However, the more novel the metaphor is for Harry (the less likely it is that he can directly retrieve a stored meaning), the more unclear it is how he is to proceed. Suppose, for the sake of argument, he has no relevant stored metaphorical meaning for "rocket." (In the talk, more realistic examples drawn from the Web search will be given.) Under metaphor-first, how could Harry establish, in the metaphoric stage, that Sue is probably referring to speed, in cases where speed has not yet been mentioned but it is already salient to Harry himself that the train is slow? In particular, he cannot proceed by comparing a rocket to the train, because the non-match on speed will *exclude* speed from consideration.

But there is an alternative, more complex *ironicity-first* route, available at least when there are irony cues such as sarcastic intonation or lexis such as "Sure". After detecting irony, the hearer does a modified form of metaphoric and ironic processing. A main suggestion here is a non-standard type of metaphoric comparison focussed on finding salient *contrasts* (here, one on speed) against a background of similarity in other respects. The talk will address broader significance this has for metaphor theory, extending insights of others (e.g., Colston 2010, Fass 1997, MacCormac 1985).

The talk's arguments are largely insensitive to which particular theories of metaphor and irony are chosen. However, it assumes that metaphor processing is primarily a deep cognitive matter (see, e.g., Lakoff & Johnson 1980) and uses resources such as Gentner & Bowdle's (2008) analogy-finding process when stored meanings and already known source/target mappings are not by themselves adequate. The arguments apply equally to different irony approaches such as echoing (Wilson 2006, Wilson & Sperber 2012) and pretence (Clark & Gerrig 2007, Currie, 2006, 2010).

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Metonymy and metalepsis: Getting two targets for the price of one vehicle

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Instances of authentic use of metonymy in networks can exhibit a lot of complexity, i.e. tiers and chains, such that metonymic targets or sources, i.e. vehicles, are shared (cf. Barcelona 2005). In (1) below:

- (1) *Croatia* plans to launch a second onshore licensing round later this year pending the approval of a new hydrocarbon law that *Zagreb* hopes will draw major players to the Eastern European country.

we have *Croatia* and *Zagreb* functioning as vehicles for the country for government and the capital for government metonymy, respectively. The relationship can, however, be reversed, so that we can also have identical metonymic vehicles shared by different metonymic targets, as in the example below, where *Beijing* is first the vehicle for the capital for government metonymy, and then for the place-for-event metonymy:

- (2) Li's swift court proceedings and promised release just hours after the Olympics vote leave an appearance of tit-for-tat justice, raising questions about whether Li and other detainees with US ties are being used as bargaining chips by *Beijing*, observers said.

Li was "a hostage in the Olympics bid," said Frank Lu,... "We know that just two weeks ago the Chinese government told the US government that if the US voted against *Beijing*, they wouldn't release him."

We could also have just a single expression functioning as a vehicle, but allowing for two metonymic targets:

- (3) Relief and disappointment as *Budapest* gives up 2024 Olympic dream

This newspaper headline would normally be interpreted so that *Budapest* as a metonymic vehicle has the city council as its target. Note, however, that the first sentence in the article says:

- (4) Hungarians displayed a mixture of disappointment and relief on Thursday after the government ended *Budapest's* bid to host the 2024 summer Olympic Games in the face of growing popular opposition.

This indicates that the initial assumption about the first mention of *Budapest* was incorrect, as the interpretation now moves in the direction of the capital for government metonymy. On the other hand, the fact is that the formal cancellation was filed by the city council and not the government itself, which means that the headline actually blends two metonymies sharing the same vehicle.

We claim that the classical rhetoric literature might provide us with a clue as to how such phenomena might be handled. Such two-pronged conceptual paths, where two metonymic target concepts are associated and accessed by means of a single metonymy-

mic source concept, are considered there as cases of metalepsis, which at first looks like a rhetoric ragbag, including multiple, i.e. stacked or tiered metonymies, and even run-of-the-mill metonymies like effect for cause. A closer look at all these, seemingly different phenomena, reveals that they lend themselves to an analysis along the lines of Ruiz de Mendoza and Díez Velasco (2002), i.e. not as part for part metonymies, but as step-by-step combinations of whole for part and part for whole metonymies, which further erodes the ground for the former, and ultimately resolves a number of more general issues.

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Pragmatic effects of mixed and massed metaphors: The more the merrier or too many cooks spoil the soup?

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One of the prominent pragmatic effects of metaphors is to enhance meaning (Colston, 2015); relative to nonfigurative language, metaphors can provide a stronger, richer or more poignant delivery of a particular point, proposition, idea or schema. *How* metaphors do this is the matter of much vibrant debate (Gibbs, 2017). Whether due to activation of a cognitive base, the triggering of a systematic conceptual metaphor, the alignment with strong, pre-existing metaphorical comparative patterns, an ad hoc discernment from juxtaposed conceptual categories or the invoking of source domain related embodied simulations, or due to several other mechanisms from the array of proposed metaphor comprehension accounts, metaphors can simply pack a meaningful wallop.

Metaphors can also be mixed and massed in varieties of ways, among themselves or with other figurative and related forms (e.g., irony, hyperbole, metonymy, etc.). But oddly enough, relatively little work has connected these phenomena to look at pragmatic effects in mixed and massed metaphors. Such work could be interesting in its own right as we know less about which pragmatic effects might ensue from mixed/massed metaphorical causes. But evaluating pragmatic effects of mixed/massed metaphors might also help inform the long-running debate among different metaphor accounts, for the reason just mentioned above. If different accounts predict different pragmatic effects when metaphors are mixed and massed, and if we can see what kinds of pragmatic effects arise, and fail to arise, in mixed & massed metaphors, we may have another means to evaluate metaphor accounts.

The following work accordingly evaluates changes in pragmatic effects when metaphors are mixed/massed versus not. In four experiments empirically testing perceived pragmatic effects in varieties of metaphors, observed differences in ensuing pragmatic effects enable a nuanced understanding of metaphor account viabilities. The results lend credence to the idea that metaphor understandings arise at least in part due to embodied simulations undertaken on source domain content, enabling enriched insights into target domain structures.

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Not the sharpest pencil in the box: How negative, metaphorically layered, sarcastic constructions affect text production and pleasure

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According to the Defaultness Hypothesis, proposed and tested by Giora, Givoni & Fein (2015) and Giora, Jaffe, Becker, & Fein (2018), default, automatic responses ('stupid') to constructions, involving strong attenuation of highly positive

concepts (*She is not the smartest person around*), will spring to mind unconditionally, initially and directly, irrespective of negation (Horn 1989), novelty (Giora 2003), nonliteralness (Grice 1975), or contextual support (Gibbs 1994). Additionally, Giora, Givoni, & Becker (submitted) further show that, as predicted by the Defaultness Hypothesis (Giora, Drucker, & Fein 2014), the natural environment of such negative sarcasm resonates (à la Du Bois 2014) with its default sarcastic interpretation ('stupid') rather than its nondefault literal alternative ('She is smart but others are smarter'). Specifically, we provide converging, corpus-based evidence, supportive of the predicted speed superiority of default responses of negative sarcasm over nondefault responses of negative literalness, attested to by Giora et al. (2015).

Here, we show that negative metaphorical sarcasm (*She is not the sharpest pencil in the box*), involving literal, metaphorical, and sarcastic responses, (i) is rated as sarcastic; therefore, its environment, if echoic, (ii) reflects its default sarcastic response rather than its nondefault literal response. However, when deautomatized (*She is not the most sparkling drink in the pub*), (iii) it is perceived as most pleasing.

To exemplify resonance with default vs. nondefault responses, consider examples (1-3) below, (sarcastic utterances in bold, resonance with various responses, in italics). In example (1), speaker (A) uses a negative construction, conveying a sarcastic message ('stupid'), which is mitigated by *to put it mildly* – a cue used to attenuate harsh, i.e., sarcastic messages (Becker & Giora, submitted). Speaker (B) addresses that 'dumbness' of the MK, thus resonating with that default sarcastic response. In (2), alongside resonance with the default 'stupid' meaning (of "failing to perceive a point"), comparing "the sharpest pencil in the box" to the "sharpest surgical knife", constitutes resonance with the literal attribute of "sharp". Alternatively, in (3), "calling that person a crayon" resonates with the metaphorical sense of the idiom (as well as the sarcastic one, meaning "he's downright slow"):

- (1) A: Dear MK Amsalem, you don't stop proving that you are not the sharpest pencil in the box (*to put it mildly*).
B: Even if they double his brain *he will still be nothing/nobody*.
- (2) If someone ... is *failing to perceive a point*, they say: "He is not the sharpest pencil in the box." In the operating room too, it would be best if you use the *sharpest surgical knife* in order to be precise and succeed.
- (3) So when we say someone is not the sharpest crayon in the box. we're using metaphor by *calling that person a crayon*, and we're using litotes by putting it that way when we really mean *he's downright slow!*

A comprehensive search of *HeTenTen* (Hebrew) corpus reveals that, as predicted

- (i) the default interpretation of this negative metaphorically-layered construction is sarcastic;
- (ii) its contextual environment resonates with that default interpretation;
- (iii) when deautomatized, negative metaphorical sarcasm is most pleasing.

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On figures, marking, and puns

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When figures are explicitly marked the result can be entertaining and pun-like. Consider the following example (figure is underlined and marking is in bold, for convenience):

- (1) Title of youtube video: Whoopi Goldberg Pitches ‘Baby Air’ To Cast of Shark Tank

Commenter: Insurance rates will be sky high. No pun intended. (<https://www.youtube.com/watch?v=B8hmiEqri5g>; note that ‘Baby Air’ is a baby friendly airline, and ‘Shark Tank’ is a show in which contestants make business presentations to a panel of “shark” investors)

Example (1) is an instance of low-salience marking (Givoni, Giora, & Bergerbest 2013). The (no) pun intended marker draws attention to the nondefault less-salient, here literal, and relevant meaning (‘in the sky’) of the figure *sky high* whose default salient, here figurative, meaning (‘high’) is already accessible (on Salience and Defaultness see: Giora 1997, 2003; Giora, Givoni, & Fein 2015; Givoni & Giora 2018). Marking a figure reveals its underlying features. When these features are relevant contextually the result is a pun, or an apt use of an expression. This play-on-words, by the use of marking, facilitates the nondefault less-salient meaning of the figure. Specifically, if the figure is a coded (i.e., familiar) metaphor, the marker will draw attention to the literal meaning of the figure resulting in a pun.

Can cooperative speakers help their addressees entertain multiple meanings of utterances by explicitly marking them? And if so, do interlocuters become aware of nondefault less-salient meanings of figures when these are followed by low-salience marking relative to other types of modification?

Results from two studies, conducted in Hebrew - an offline meaning questionnaire as well as an online lexical decision task - support the low-salience marking hypothesis. In both studies polysemous sentences were presented in isolation, involving two conditions, as shown in 2(a-b) derived from (1):

- (2a) It’s sky high, pun intended (*Marker condition*)
(2b) It’s sky high, clear and simple (*Control condition*)

Results from the offline study show preference for low-salience meanings in the Marker condition relative to the Control condition. Results from the online experiment show faster response times for probes instantiating nondefault, less-salient meanings following low-salience markers relative to their control fill-in markers. Note that these results cannot be explained by the literal-first model which would not predict such a difference (Grice, 1975).

In conclusion, when figurativity is marked, resulting in awareness to multiple meanings of an expression, another figurative trope, the pun, takes center stage.

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Figuration and gestures in cartoon characters: *The comedies of Aristophanes*

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The current work explores figuration in language in relation to facial expressions and gestures of cartoon characters in comics, within the framework of Cognitive Linguistics. More specifically, it focuses on the relationship between figurative language and gestures with a communicative role performed by cartoon figures, which in

certain cases occurs in bursts. According to Corts and Pollio (1999), and Corts and Meyers (2002), the study of this relationship so far has showed that gestures enhance figurativity. This is studied in a specific Greek comic series by means of instances of figuration recorded in the balloon utterances, which, in turn are juxtaposed with the illustrations. The choice of this genre relates to the function of comics since they are acknowledged as humorous texts entertaining the readership since they enclose humorous elements and other figurative devices; in comics we meet indexes, symbols, metaphors, metonymies, sarcasm, etc. Moreover, the usage of painted illustrations and balloons, which represent the thoughts of the characters, are two features that make the virtual narration even more unique (Tziava 2005; Konstantinidou-Semoglou 2005; Alan and Cornelia Müller (eds.) 2008). The selected comic series, entitled *The comedies of Aristophanes*, touches upon subjects of life such as wealth and poverty, peace and war, justice and injustice etc. but in a sarcastic way transferring us back to Ancient Greece. In fact, it is a comic representation of 25 of the homonym classic plays i.e. *Acharnians*, *Lysistrata* etc., written, or else, modified by Tasos Apostolides. The purpose of the study is to exemplify the association between emotions, figurative language and images. Interpreting cartoons is a complex process that could be indicative of a repertoire of figurative devices accompanied by facial expressions and gestures which reflect human thoughts and reactions since cartoons figures imitate human behavior.

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Can you give me a hand? On the difficulty to assess metaphor, metonymy, idiom, and proverb comprehension in isolation.

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It is well established by now in Cognitive Linguistics that figurative language is pervasive in everyday language and has important cognitive and communicative functions. It follows that in order to understand and communicate ideas people have to know a great deal of figures. It should be of great interest then to psycholinguistics and developmental psychology to know when in the course of development people start to understand and master the comprehension of different figures. Nonetheless, to date, there is no comprehensive *standardized instrument to compare the developmental trajectories of the main figurative language phenomena*.

In this talk I will present COMFIGURA, a comprehensive test designed to assess figurative language comprehension that includes metonymy, metaphor, idiom, proverb, and irony tasks. The test was designed based on a validated task of primary metaphor comprehension (Siqueira, Gibbs 2007) and follows established tenets of psychometrics (Urbina 2004). The psychometric model adopted (Pasquali 2010) describes three subsequent procedures: theoretical, empirical, and analytical. The development of a psychometric instrument is part of the theoretical procedure, which starts with the theoretical and empirical literature review and ends with the pilot. Having reviewed the state of the art of each and every trope, our research group agreed on a list of candidate stimuli through brainstorming. The next steps were checking for specific manner and number of occurrences in digital platforms, then submitting the items to experts' analysis, and later testing them for familiarity through psycholinguistic instruments. At the end of this process, six stimuli (that better matched a set of linguistic and psycholinguistic criteria) were chosen from the initial pool.

In this presentation I will focus on a core challenge faced while developing COMFIGURA, namely, that of endeavoring to isolate metaphor-related phenomena in the test items.

Drawing on the idea that different types of figurative language are mastered at different ages during the development, including a test item that conveys more than one phenomenon could confound the assessment of a specific figure. The idiomatic construction *Can you give me a hand?*, used to test metaphor comprehension (Protocole MEC (Joanette and Côté, 2004), for instance, can also be considered an instantiation of the metonymic mappings INSTRUMENT FOR ACTIVITY and

PART FOR WHOLE. The proverb *as a closed mouth catches no flies*, as many other proverbs, instantiates a conceptual metaphor (UNDESIRE RESULTS ARE INSECTS) as well as a conceptual metonymy (STATE FOR THE STATE EFFECT, if the shut mouth is taken as a state and the silence as the state effect).

Therefore, the main question to be tackled in this presentation is if metaphor, metonymy, idiom, and proverb can be isolated in order to develop a reliable figurative language comprehension instrument. The answer to this question is yes, we can identify metaphors, metonymies, idioms, and proverbs that apparently do not convey any other trope. Nevertheless, the answer might be no when it comes to a standardized test that reunites several items. That is, it is not always possible to isolate tropes and at the same time control for linguistic and psycholinguistic aspects.

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Mixed, entangled, and narrative metaphors

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The paper aims at presenting three types of atypical metaphors in the Corpus of Synesthetic Metaphors. Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (2008) was combined with frame semantics by Fillmore (1982) as a method for this project. Annotation of authentic, non-prepared material from blogs has revealed new types of metaphors that could not be described by means of CMT alone.

The corpus at the present contains 1426 annotated texts from blogs and 7812 grammatically and semantically annotated metaphors. The tool for annotation was designed to conform to CMT. Therefore, the tool's editor allows annotators to describe typical metaphors, e.g.:

- (1) *Womanity* [perfume by T. Mugler] *gaśnie powoli*. ‘*Womanity fades slowly*’—PERFUME IS LIGHT.

However, during the annotation of texts from blogs, three types of metaphor were distinguished that cannot be described using the CMT. The annotation tool needed to be adjusted to capture these new phenomena. The problematic metaphors found in our corpus are mixed metaphors (Kövecses 2016: 3), “entangled” metaphors, and extended (narrative) metaphors (Gibbs 2017: 51).

Mixed metaphors are when one target domain can be combined with several source domains in one phrase or sentence, e.g.:

- (2) *Santo Stefano i Santo Stefano Riserva are wines deep, long, elegant, with a hard frame of tannins and at the same time fleshy, ample fabric.*

Another type of metaphor that made annotation quite problematic is an “entangled” metaphor. This kind of metaphor has not yet been described in the literature. In this case the syntax of the metaphorical phrase is contradictory with its semantics (*hypellage*), e.g.:

- (3) *This record is a dark journey thorough 20 pieces.*

The adjective *dark* in (3) does not refer to the noun it modifies (*journey*) but rather to the music on the record. The phrase contains highly compressed and multilevel metaphorical meaning: the music is dark [VISION->HEARING] and the music is a journey [JOURNEY->HEARING].

A narrative (extended) metaphor is “one conceptual metaphor that motivates several related linguistic expressions in the same stretch of discourse” (Gibbs 2017: 47). Such narrative metaphors can encompass extensive fragments of a discourse or even a whole text. There is no typical metaphorical transfer from the source frame onto the target frame, e.g.:

- (4) *Her [Lamsa Arabian Night Oud’s] subtle, discreet variability resembles lazily changing layout of sunny spots on a coat of a big, yellow cat lounging on a soft blanket under a blooming apple tree. The cat is going nowhere.*

The most important finding of the analysis of synesthetic metaphors in blogs is the abundance of atypical metaphors (according to CMT). It shows that metaphor turns out to be a more multidimensional and complex issue than the existing theories assume. In the case of synesthesia there is yet another aspect that explains the frequent use of atypical metaphors—gustatory or olfactory perceptions are a subjective

and complex experience. Mixed, entangled and narrative metaphors represent a set of subjective associations that describe the complexity of the sensation.

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Cross-metaphors: Figuration across semiotic systems, sensory modalities and levels of conventionality modalities and levels of conventionality

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Research on metaphor, both within and beyond cognitive linguistics, has truly expanded in recent years to involve (a) metaphors that operate in semiotic systems other than language, including gestures (Cienki & Müller, 2008) and pictures (Forcville & Urios- Aparisi, 2009), (b) the interplay between different sensory modalities as source domains in so-called “synesthetic metaphors” (Yu, 2003), and (c) the interplay between conventional “discourse metaphors” (Zinken, 2007) and novel, creative and fully context-specific metaphors, that rely on social interaction and meaning negotiation (Kolter et al., 2012).

At the same time, such studies are carried out in different theoretical frameworks, and seldom if ever cross the boundaries of (a-c). In this theme session, we bring together current research from different perspectives, but united with the help of *cognitive semiotics*, the trans-disciplinary study of meaning, combing concepts and methods from semiotics, linguistics and cognitive science (Zlatev, Sonesson, & Konderak, 2016). A further common feature is that all presentations address what we here call “crossmetaphors”, i.e. study the general phe-

nomenon of metaphoricality by combining at least two of the three dimensions (a-c) listed above. In discussing and interrelating approaches and novel empirical findings across the listed dimensions, the theme session aims not only to broaden the field of “figurative language and thought”, but also to bring about a greater degree of theoretical coherence.

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Taking Metaphors back on the Streets: The case of Greek Street Art

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Research on (verbo-) pictorial metaphors is primarily focused on the genre of advertising, leaving other genres under-investigated. In this study, we focus on street art, which includes posters, wall paintings, graffiti, murals and other urban expressions systematically used by street collectives as communication tools for addressing socio-political issues in interaction with the spatiotemporal contextual surroundings (Avramidis & Tsilimpounidi 2017; Chaffee 1993).

We hereby present our systematic analysis of a corpus of 50 street artworks addressing the Greek financial and sociopolitical crisis, which outset in 2008-2009. The materials were gathered between 2015 and 2017, during an ethnographic research undertaken in Athens.

From the analyses presented, we derived a model for metaphor identification and interpretation in street art, which we hereby present. The model is based on the three dimensions of meaning identified in previous research on visual metaphor (Steen 2008; Bolognesi et al., in press), which we modified and applied to the genre of street art.

Our analyses show that, although our model can be applied reliably to street art, and enable the analysts to distinguish metaphors from other rhetorical figures within these pictures, this genre usually requires several sources of conceptual and linguistic knowledge to be integrated in the analysis of the pictures, in order to achieve a successful interpretation. These include contextual information, previous sociocultural and historical knowledge, shared conventionalities, and linguistic knowledge. In this talk, we exemplify our claims, as well as our model, through several examples taken from our corpus.

With this talk, we therefore offer further contribution to the questions of how street artworks can be interpreted in view of metaphoric conceptions and how these are related to the semiotic systems of language and picture taking into account their (verbo-) pictorial interaction.

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Concepts, colours and cultures: What happens to word-colour associations when we speak a foreign language?

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Abstract concepts and emotions are often associated with particular colours. For example, for many speakers of English, anger is red and jealousy is green. Some associations appear to have an experiential basis. For example, when we are angry our faces may turn red because more blood flows to the surface. In other cases, it is difficult to identify an experiential motivation for the association, as in the case of jealousy being 'green'. It has been observed that whereas some word-colour associations are universal others are highly culture specific (Kövecses 2006). However, no studies to date have investigated whether there is a relationship between universality and perceived experiential motivation of a particular word-colour association.

In this study we investigated this issue using English and Cantonese as our test languages. Our first two research questions were as follows:

- What kinds of word-colour associations are most likely to exhibit intra-cultural and cross-cultural variation in English and Cantonese?
- To what extent does intra-cultural and cross-cultural variation (or lack thereof) correlate with the perceived experiential nature of the association?"

Furthermore, little is known about the extent to which word-colour associations are retained in a second language. Whilst some first language (L1) associations are likely to be retained, others will be dropped in favour of associations that are common in the second language (L2). Again, this may relate to the experiential (as opposed to cultural) nature of the associations. To investigate this question, we examined the word-colour associations favoured by Cantonese speakers when working in their L2 (English). Our second two research questions were as follows:

- When Cantonese speakers use English, which word-colour associations do they retain from Cantonese and which do they acquire from English?
- To what extent is their tendency to retain or acquire a particular word-colour association related to the experiential nature of that association?

We designed two surveys. In the first survey, 420 participants (99 English participants, 195 Cantonese participants, and 126 Cantonese participants responding in English) were shown 41 words in English or Cantonese respectively and were asked to

choose from a set of ten colours which one they most strongly associated with that word. In the second survey, we identified the most prominent associations for each language and asked a new set of 71 English and 45 Cantonese native speakers to rate on a scale from 1 to 100 the extent to which they felt that such association had an experiential basis.

Our findings suggest that the level of embodiment of a particular word-colour association plays a crucial role in determining the level of agreement both within and across languages, as well as the extent to which the association is likely to be adopted by an L2 speaker of the language. More importantly, the findings have implications for language teaching as they suggest that embodied associations that have been established in the L1 are more likely to be entrenched than culturally-based associations, and are therefore likely to be difficult to modify when speaking the L2.

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An Attempt to Conceptualise Odours through Figurative Speech... and Thought

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The conceptualisation of odours remains a difficult and complex operation (Kleiber and Vuillaume 2011). The lack of specific olfactory terms in Western culture (Rouby et al 2002) or, conversely, the abundance of potential options through figurative speech (Rindisbacher 1992), often leaves us speechless when we are asked to name or describe odours. Contextualisation is therefore often necessary due to linguistic reasons: polysemy (Béligon 2018: 76-79), redundancy (Gruillot 2002: 12), shortage of terms in Western culture (Corbin 1986: 71; Sperber 1975: 116; Kleiber and Vuillaume 2011), expert vs. naive discourse (Dubois and Rouby 2002: 49-51; Rinck 2018: 179); cognitive reasons: pseudo-prototypicality (Candau and Wathelet 2011: 38), loose categorisation (Candau and Wathelet 2011: 38), absence of a hierarchy (babelism of the perfumer); sensory reasons: no boundaries (Serres 1985: 223; Dulau and Pitte 1998), volatility (Roudnitska 1996: 102), absence of remanence (non-persisting smell), subjectivity (Dubois and Rouby 1997: 17; Candau 2009: 47).

The description of an odour often relies on figurative speech, particularly metaphor - through a certain number of conceptual metaphors (Ibarretxe-Antunano 1999, 2008; Majid and Burenhult 2014; Caballero and Paradis 2015; Digonnet 2016; Kövecses in press) (smell is poison, smell is remedy, smell is air, smell is water, smell is a pursuer, smell is a drift, smell is an entity made of different parts, etc.) - and metonymy (Panther and Radden 1999) (source for smell, effect for smell, reference for smell, etc.) or both (Goossens 2003). Figurative language used to express odour can be filtered through abstract framing (Lakoff and Johnson 1980) but recourse is also needed to a contextualised interaction (Ricoeur 1975) and, sometimes, meaning negotiation (Kövecses 2005). From recourse to conventionality of metaphors to spontaneity of speech, this article will undertake to study a linguistic corpus (French perfumers' speech) filled with olfactory metaphors with a view to conceptualising odours in a specific context. As a consequence, this paper will go beyond the elaboration of fixed conceptual metaphors to underline the necessary recourse to contextualisation for the expression of odours.

To go one step further, we will attempt to show that figurative language in smell echoes figurative thought about smells. To put it differently, we will explore the potential correspondence between the analogy or the conflict (Prandi 1992) in figurative speech and the same analogy or conflict in thought (analogy of an odour with past events, conflict between an odour and what it means in a specific situation). As a consequence, the study of metaphor at the interface between language and sensation, i.e. a polysemiotic feature, should allow us to better explore the link between figurative speech... and thought.

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Cutting & breaking metaphors of the self across levels of conventionality

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The expression of cutting & breaking events – henceforth C&B – across languages have received a fair amount of attention (e.g. Majid *et al.* 2007; Fuji *et al.*, 2013; Devylder 2016, 2017). Yet, the metaphorical use of such expressions has not (Taylor 2007), with the exception of Bouveret & Sweetser (2009). Metaphors of separation can be defined as “change-of-state events leading to a loss of the integrity of a figure while lacking observable physical separation”. We propose that such C&B metaphors of the Self all refer to a loss of its integrity in three distinct dimensions that we identify as *social integrity*, as expressed in (1), *emotional integrity* as in (2), and *cognitive integrity* as in (3).

- (1) *Honestly I am happy I cut myself off from my family.*
- (2) *I was heartsick and broken like a dry twig.*
- (3) *My mind has split in two, and I have no control over it.*

The meanings of *cut*, *break*, and *split* in (1-3) are unambiguously metaphorical: the affected figures “myself” (1), “I” (2), “my mind” (3), and the character’s face in (4) are not *actually* cut, broken, split, or cracked. Instead, the linguistic expressions refer to the ending of a personal relation (1), of an emotional state of disarray (2), and to a loss of sanity (34), respectively.

In this paper, we assess the degrees of conventionality (Zinken, 2007) and novelty (Kolter *et al.*, 2012) of the cutting & breaking metaphors of a compiled corpus with the help of concepts and methods from cognitive semiotics (Zlatev, Sonesson, & Konderak, 2016). In particular we use phenomenology to tackle the complex issue of defining dimensions of the self (Zahavi, 2014), qualitative and quantitative analysis of the corpus data. The corpus data is a compilation of 2022 Psychotherapy transcripts, 3121 Psychotherapy clients’ narratives, and 229 trauma diaries extracted from the Post Traumatic Stress Disorder Internet forum.

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Reassessing Metaphor in a Cognitive Semiotic Light

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This paper proceeds by qualitative analysis of a major metaphor corpus. The primary research question is, to what extent the contents of this corpus can be used to support an analysis of literal vs. metaphorical meaning representing not a binary distinction – as is frequently assumed – but positions along a spectrum of meaning making? The secondary question is, to what extent do the contents

of the corpus support an interpretation of metaphor not as mappings across conceptual domains – again as commonly assumed – but as playful (creative) use of meaning making?

The deceptively simple idea behind metaphor is that the meaning that most immediately presents itself (most often verbally or visually) is not always the intended meaning – or does not, at least, exhaust that meaning. An interdisciplinary, cognitive-semiotics-informed (Zlatev *et al.*, 2016) approach (e.g., Parthemore, 2016) offers opportunities to bring metaphor theory into the 21st Century and pass beyond endless (and unenlightened) debates over whether or not a given metaphor is “dead”. This paper argues first that metaphor is only ever – and can only be – a roughly defined subset of meaning making, itself one key ingredient to semiosis. In particular, the familiar distinction between literal and metaphorical meaning is problematic, especially if the dividing line between is taken to be an absolute as opposed to pragmatic and flexible one. Metaphor – linguistic, visual, or otherwise – is best understood in terms of a continuum of meaning making from primary meanings (roughly, most immediately expected) to secondary, tertiary, and generally novel meanings; however, the meaning cannot be entirely novel, or the metaphorical value is lost. “Literal” meaning requires just as much unpacking as metaphorical – a point that has been made by e.g. Jens Allwood (1981).

Second, as argued by Peter Gärdenfors (2004), essentially all meaning making involves mappings across conceptual domains: no domain is complete unto itself; rather, concepts, in their application, draw inevitable comparisons (conscious or unconscious) with concepts from other domains as present experience interacts with past. (By extension, blending – as important as it undoubtedly is to metaphor: see e.g. Brandt & Brandt, 2005 – is *not* the defining characteristic of metaphor, either.) If this is right (and I think it is), then cross-domain mappings cannot be the defining characteristic of metaphor, and metaphor should not primarily be understood in terms of such mappings. I suggest instead that the defining characteristic of metaphor is the way it, to one degree or another, actively and creatively *plays* with meaning. These arguments – tying together a continuum of making with an emphasis on creativity – will be supported with analysis of data from the VU Amsterdam Metaphor Corpus (linguistic: <http://www.vismet.org/metcor/search/>; visual: <http://www.vismet.org/VisMet/>).

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Synaesthetic metaphors in Indonesian

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The present paper proposes an analysis of synaesthetic metaphors in Indonesian, i.e. metaphors across the five senses (here listed according to the hierarchy from low to high: TOUCH, TASTE, SMELL, SOUND, and SIGHT). Synaesthetic metaphors are commonly used in literary texts and are products of the authors' creativity (cf. Kritsch, 1962). Interestingly, despite individual literary creativity, previous studies (Shen & Cohen, 1998, Yu, 2003) have shown that synaesthetic metaphors tend to be formed following a specific directionality, e.g. *sweet silence* (TASTE to SOUND) instead of *silent sweetness* (SOUND to TASTE). That is, the source domain comes from the "lower" senses (touch, smell and taste) and the target domain from the "higher" senses (sound and sight). This observed pattern is in accordance with the principle governing directionality in synaesthetic metaphors that is shared across cultures (Gil & Shen, 2008). Synaesthetic metaphors occur rarely in non-literary texts. Recent study on synaesthetic metaphors using corpus data (Strik Lievers, 2015) reveals that, the directionality in synaesthetic metaphors holds, however it must be interpreted in terms of frequency; mappings from higher to lower are rare but also found.

The present paper aims not only to identify synaesthetic metaphors in Indonesian, but also to understand how they actually work. Using Leipzig Corpora Collection (Goldhahn et. al., 2012), the paper searches for lexical items from both source and target domains in a single sentence (cf. Strik Lievers & Huang, 2016). Previous research (e.g. Day, 1996) shows that English synaesthetic metaphors are more frequently structured upon the visual-auditory cross-modality mapping (e.g. *loud colors*). In Indonesian corpus, this synaesthetic metaphor is also found, e.g. *bisikan gelap* (lit. whisper dark), 'dark whisper'. However, the mapping from SOUND to SIGHT occurrence is rare in Indonesian. Indonesian synaesthetic metaphors tend to be based on the mapping across the sense of TASTE and TOUCH. Certain words of gustatory perception (e.g. *enak* 'delicious') are mapped onto the other four senses as

illustrated in the following examples. Notice that the last example (4) is a backward mapping (TASTE TO TOUCH).

- (1) TASTE TO SIGHT
...miniseriiniienakditonton...
 miniserithisdeliciousto.be.watched
 ‘...this mini-series is nice to watch...’
- (2) TASTE TO SOUND
Musikmerekayangenakdidengar...
 music3pcompdeliciousto.be.listened.to
 ‘Their music which is nice to listen to...’
- (3) TASTE TO SMELL
...bau-nyatidakenak...
 smell-detnegdelicious
 ‘...it smells bad...’
- (4) TASTE TO TOUCH
...pijatanenak...
 massagedelicious
 ...‘a good massage’...

This cross-cultural variation illustrates the culturally specific character of metaphor (Sharifian et al. 2008). On the other hand, this observation highlights the embodied experience from which synaesthetic metaphor emerge. Taken together these two points provide a good example of the interplay between culturally specific conventional “discourse metaphors” (Zinken, 2007) and their embodied experiential motivations which are shared across cultures (Lakoff & Johnson 1999).

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From Images to Imagination: Creativity in language and discourse in Portuguese national varieties (Brazilian Portuguese and European Portuguese)

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The theme session entitled *From Images to Imagination* focuses on some still understudied topics in the field of Cognitive Linguistics, which have recently received privileged research interest. The topics we have chosen for the session are, among others: (i) *Figuration and Creativity*, (ii) *Figuration from body, culture and society*, and (iii) the *Impact of Figuration on various types of discourse* (cf. Gibbs 2008; Yu 2009; Gibbs & Colston 2012; Dancygier and Sweetser 2015). The proposal aims at crossing these topics in discussion on *Images and Imagination* in Portuguese, using different metho-

dologies current in Cognitive Linguistics. Nevertheless, special methodological focus will be given to conceptual integration or blending theory that privileges imagination (cf. Fauconnier & Turner 1998, 2002, Turner 2007, and Roth (2007)). Conceptual integration is understood here as a basic mental operation, in which input conceptual spaces are *imaginatively blended* to produce unique compressed, conceptual packets, i. e., pieces of a message resulting from a human thought transmitted over.

Our proposal is restricted to the study of Portuguese language and discourse. Here, Portuguese is considered a pluricentric language not with one main nuclear center (as it might be expected) but with two national dominant varieties (DV): European Portuguese – EP and Brazilian Portuguese – BP (along with some non-dominant varieties (NDV) spoken in Africa and Asia) (cf. Muhr (ed.) 2016). For many decades these two national varieties have been studied separately, mainly pointing out only some phonetic and lexical features that differ from one variety to the other, and eventually recognizing some syntactic divergences, especially in recent linguistic research. Nevertheless, studies dedicated to figurative language and/ or to figuration processes have been totally neglected, and one of the aims of the present proposal is to bridge this gap in order to contribute to the research focused on figuration processes in Portuguese.

It has been defended since Gibbs (1994) that in proper contexts people mostly use the metaphorical asset rather than its literal meaning. It means that in a proper communicative context we express ourselves figuratively and that figuration – both in thought and language – builds up and is responsible for communicative interaction. If this interaction is supposed to work in different varieties of the same pluricentric language, it is expected that there is (i) a cross-variety figuration from body, culture and society, on the one hand, but, on the other, (ii) there are specific variety figurations, difficult to be interpreted by speakers of the other variety. When misjudgments and misinterpretations occur (iii), new creative figurative mechanisms are expected to bridge physical and cultural embodiment gaps between the varieties.

In recent literature, figuration, creativity and language are discussed as for example in Gibbs & Colston (2012). The authors argue that “interpreting figurative meaning is not a single type of psychological process that automatically produces the same meanings in the same way for people in all contexts. Instead, the range of meanings people infer (...) depends on a variety of interacting factors.” (2012: 261). The authors indicate at least four broad factors that underlie the dynamic complexities of figurative meaning interpretation: (i) people (e. g. age, gender, occupation) (ii) language materials, (iii) understanding goal/ task, ((iv) empirical methods used to assess understanding. Following this proposal, in order to interpret creative figuration we shall focus on the *people* factor and its cultural and social anchoring, taking into consideration such elements as: culture, background beliefs, social relationships and common grounds, bodily experience, bodily action, personality and cognitive differences of speakers of Portuguese (Europeans and Brazilians).

The aim of current proposed theme session is:

- to discuss how imagination (a) anchors in images, (b) how interacts with them and (c) how influences them in creative figuration processes;
- to discuss various factors that determine figuration as well as the cooperation between these interacting factors;
- to draw attention to the subject of scholars working on figuration in thought and language in general;
- to reveal the creativity in communication through figuration and figurative language;
- to bridge the gap existing in Portuguese Studies on figuration and imagination, and to contribute to the research focused on both national varieties of Portuguese from the figurative point of view, bringing together research by Brazilian and Portuguese scholars.

In order to share research developed on Portuguese language and discourse with special focus on *Image and Imagination* we propose seven papers by ten authors, both individual and in co-authorship, produced at eight universities (six Brazilian and two Portuguese) covering a large diversity of subjects, approaches and methodologies.

The first two contribution focus on Portuguese language and the next five on Portuguese language-in use and discourse:

- Ferrari's communication focuses Portuguese language (PB), with an original and imaginative proposal focused on the *needle work metaphor*;
- Cavalcanti and Ferreira discuss a polysemous expression '*cabra*' (*goat*) and its metaphorical extensions in language (PB);
- Pelosi's paper gives us some reflections on figuration and creativity in discourse;
- The proposal of Santos, Pelosi and Carneiro aims at discussing media discourse from a multimodal perspective (PB);
- Almeida's proposal shows how creativity and figuration work on football radio phone-in discourse (EP);
- Teixeira's paper coins a neologism "syntonymy" in order to discuss interaction of the three phenomena: Synaesthesia – Metaphor – Metonymy in a Portuguese corpus of nine proverbs with colour meaning associations. The complex figuration phenomenon is studied with a corpus of 843 surveys, carried out both in Portugal and in Brazil;
- The proposal of Batoréo and Oliveira focuses Portuguese as a pluricentric language with two national dominating varieties (PE & PB). It questions if we can expect *internal conceptual restructuring* in order to deal with numerous misunderstandings and misinterpretations due to differences in interpretation of *Images and Imagination* that occur in communication between them (PE & PB).

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Creativity and Verbal Communication: The needlework metaphor in Brazilian Portuguese

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The literature on figurative language has pointed out that one of the most pervasive metaphors for verbal communication is Reddy’s (1979) now well-known *Conduit Metaphor*, in which verbal communication is conceptualized as physical object transfer. Ac-

ording to this metaphorical mapping, linguistic forms are conceived as containers which the speaker fills with meanings, and sends to the addressee (e.g. ‘*He gave me an idea*’).

Although the analysis provided by Reddy has focused on English data, the Conduit Metaphor has also been attested in languages non-related to English, such as Japanese (Nomura, 1993), and also in gestures (Müller, 2004). However, it also seems to be the case that the metalanguage for verbal communication may be language specific. For example, taking the activity of “Building” as source-domain, English speakers may use phrases like ‘to build a proposal’ or ‘to knock together an article’. Portuguese speakers, in similar contexts, could use phrases such as *costurar um acordo* (literally, ‘to sew an agreement’), or “tecer um comentário” (literally, ‘to weave a comment’). If not unacceptable, most of the corresponding literal translations seem to be at least marked for English speakers (e.g. ‘? to sew an agreement’).

Following a usage-based approach to constructions (Goldberg, 2006; Diessel, 2010), it is claimed that these Portuguese metaphorical phrases are specific extensions of the transitive construction that will be termed here as “*Communication Needlework Construction*”. More specifically, this construction shows the structure [NP1 V NP2], in which NP1 codes the speaker, NP2 codes a needlework product and V is a needlework transitive verb, such as *costurar* (‘to sew’), *tecer* (‘to weave’), *alinhar* (‘to tack’), among others. Given these observations, this paper’s main goal is to describe the Communication Needlework Construction in Brazilian Portuguese, in order to show that: (i) it can be seen as a metaphorical extension of the transitive needlework construction which involves literal needlework activity; (ii) it prompts for blending networks (Fauconnier & Turner, 2002), mostly one-scope but also double-scope ones; (iii) it sheds light on the cultural basis of metaphoric models.

The analysis may provide a better understanding of the sources of construals that differ across languages, as well as bring new insights into the correlations between figurative uses and linguistic structure.

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From images to imagination: Do we need (internal) cognitive restructuring in metaphoric competence by speakers of national dominant varieties (DV) of the same pluricentric language?

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In the case of Portuguese studied as a pluricentric language we distinguish between two national dominant varieties (DV): European Portuguese – EP and Brazilian Portuguese – BP (along with some non-dominant varieties (NDV) spoken in Africa and Asia, cf. Muhr 2016). The aim of the present proposal is to contribute to the research focused on both DV of Portuguese from the figurative point of view, since figurative thought and language determine success of figurative communication in everyday life rather than using their literate counterparts (Gibbs, 1994). The proposal implies (i) analysing differences that occur in figurative language of both varieties; (ii) analysing relations that can be observed on the level of figuration from body, culture and society, implying different conceptualisations of the world in each variety; (iii) discussing what we understand by *metaphorical competence* (Danesi 1993; cf. Batoréo 2015, 2018, and forthcoming) of a speaker with native competence of Portuguese (either BP or EP).

According to Yu (2007, 2008), learning a foreign language involves *conceptual restructuring*, as “second language acquisition takes place in the process of transforming into a new cultural system” (2007: 78), but we really do not know what happens if we face, not a different language, but a *different language variety* of the same language, where many common cultural references determine the figuration used in thought and language but where also many figurative differences take place, anchored in different cultural grounds and different bodily and cultural figurations. Thus the question is

to be posed: In the case of a pluricentric language such as Portuguese can we expect *internal conceptual restructuring* due to figuration, creativity and imagination used by the Other in order to deal with numerous misunderstandings and misinterpretations that occur on the level of language-in-use communication in two different DV communities? Our tentative answer to the research question is we can expect it at least in part, when one DV uses figurative expressions with images that are not shared with the other. We can observe this phenomenon for instance in the case of figurative EP expressions that have no cognitive transparency in BP, such as: *'chorar baba e ranho'* (lit. to cry with slobber and snot) in the sense of *to be in floods of tears* or *'tenho a barriga a dar horas'* (lit. my belly is striking the hour) in the sense of *my stomach is growling*.

We shall start our discussion analyzing data from a general Portuguese corpus of language-in-use (EP and BP) *Linguateca*. The procedure will involve an onomasiological analysis of source domains metaphorically construing the same target domain across both DV. We expect to compare our results with the parallel case of English as a pluricentric language (cf. Callies & Onysko 2017, Polzenhagen & Wolf 2017, Sharifian 2017, Wolf, Polzenhagen & Peters 2017).

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Gender in the Conventional Expression “*Cabra*”, a Model of Category with Metaphorical Extensions and Cultural Issues

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This work presents a discussion regarding a research about the nature of the link between form and meaning of the conventional expression *cabra* (goat), a female gendered caprine mammal, which can be translated into English as goat. However, this expression is used in the Northeast of Brazil to refer not only to this female gendered animal but also to men (male humans), as observed in a novel by Rêgo (1982): “Do not scare me! Say to those bastards I can take it. I am a man, a *cabra*. I am a man!” The research’s goal is to analyze the cultural, historical and cognitive

aspects involved in the conceptualization, and especially in the gender variation of this expression. Based on data collected from definitions in the first general dictionaries of the Portuguese language (Bluteau, 1712; Silva, 1823), in contemporary dictionaries (Houaiss, 2008; Ferreira, 2010), in etymological dictionaries (Machado, 1952), and also from three surveys applied to 93 participants from Fortaleza, Northeast of Brazil. We discuss the nature of the pairing between form and meaning of this expression based on body and sociocultural situatedness from the Conceptual Metaphor Theory approach, especially Goatly (2007), Kövecses (2010) and Lakoff (1987). These surveys took place in two different occasions: in 2010, the first survey with 5 employees from a social project at the Fortaleza Municipal Government, and with 28 participants from the Physical Education Program at the Federal University of Ceará; in 2013, the other two surveys with 60 participants from undergraduate programs at the University of Fortaleza and at the Federal University of Ceará. Based on the data collected through these surveys, it was observed that the expression understood in terms of “man” can be assessed on negative or positive ways. That is, this expression can be used to refer both to a brave and honored man, but also to a rude, unreliable and even violent man. In spite of the meanings found in the researched dictionaries, such as Silva (1823), Houaiss (2008) and Ferreira (2010), it was observed that the expression is not understood in terms of “woman” by the participants. We found that, on the one hand, the expression is guided by the animal metaphors, HUMAN IS ANIMAL, according to Kövecses (2010); on the other hand, some evidence show that the gender variation is not related to etymological issues and that this animal is not understood in terms of only the animal *per se*. The evidence showed that gender variation is related to the sociocultural situatedness of the members of the community from the Northeast of Brazil, since “man” in metaphorical terms of *cabra* (goat) is also defined as a son of a mullato and a black woman, that is, he is conceptualized in terms of an inverted type, a hybrid animal that does not fit the classic view of gender division.

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**“It is with great pleasure that I will see all those shipwrecked people holding their rescue boat...”:
Creativity on football radio phone-in interaction**

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The expression of emotion, from a discursive point of view, can be envisaged through a cognitive analysis of the concepts and expressions (Athanasiadou; Tabakowska, 1998; Kövecses 1998: 127-152), and can also be analysed under the frame of interactional work (Goffman, 1981). The analysis of discursive strategies (Gumperz, 1989) allows the understanding of the co-construction of the “shared expectations” that are associated with “frames” (Gumperz, 1980: 103-104, Tannen, 1993). Taking as reference an oral *corpus* of a Portuguese football radio phone-in programme (Almeida, 2012), we will analyse “involvement strategies”

(Tannen, 1989:1) developed through a discursive mechanism based on the expression of imagined metaphors and images. Considering emotion in the frame of interactional work developed by interactants in conversation (Edwards, 2001: 236), we will analyse the “narrator viewpoint construction” (Borkent, 2017: 547) and the viewpoint markers as personal pronouns, temporal expressions and tense markers (Vandelanotte & Dancygier, 2017: 6). We will also analyse the selection, made by the participants, of the discourse strategies of humour. Finally, we will relate the findings here in question with the *theory of mental spaces* and *conceptual integration* (“blending”) of G. Fauconnier and M. Turner (2002).

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Colorful ideas sleep cognitively: From mental images and synesthesia to “syntonymy”

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Questioning whether a sentence “has” a specific color may be considered a rather silly question. Synesthesia phenomena, however, show us unexpected associations between linguistic meaning and colors. Hence, based on 843 surveys (conducted in Portugal and Brazil) on 9 Portuguese proverbs (not directly related to color), we tried to understand the randomness (or lack thereof) of the association between colors and linguistic structures of relatively autonomous meaning such as the following proverbs (Portuguese and English version): *Quem com ferro mata com ferro morre. Whoever kills with iron will be killed with iron.*; *Mais vale tarde do que nunca. It's better late than never.*; *Quem tudo quer tudo perde. Whoever wants everything loses everything.*; *Amor com amor se paga. We must pay love with love.*; *O fruto proibido é o mais apetecido. The forbidden fruit is the most desired fruit.*; *Só a morte é que não tem remédio. Only death has no remedy.*; *Mais vale um pássaro na mão do que dois a voar. One bird in the hand is better than two flying.*; *Filho de peixe sabe nadar. The son of the fish knows how to swim.*; *Água mole em pedra dura tanto bate até que fura. Soft water hitting hard stone hits it until pierces it.*

The question of the survey was (in Portuguese): “If for each proverb you have to choose a color, what color is the most appropriate for each of the following proverbs?”

Results show an unexpected systematicity between the meaning of the proverbs and the colors they evoke to speakers. It turns out that colors can be evoked by specific words or by the overall meaning of the sentence. However, despite these possibilities, the results maintain a very strong regularity among the respondents.

Our results and latest research on synesthesia phenomena lead us to argue that in these phenomena, and similar linguistic processes, there is no discontinuity between metonymic, metaphoric and synesthetic processes. For this reason, we propose and explain the concept of “syntonymy” to encompass the interaction and continuity between the processes of metonymy, metaphor and synesthesia.

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Metaphoric predication in different discursive practices: The role of metaphor in construction of reference and social categorization of speakers

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The purpose of this theme session is to gather papers that discuss sociocognitive relevant impacts of the study of figurativity in various discursive practices. Thus, the present research focuses on more institutional discourses such as the religious and the biomedical, for example, and the less institutional ones, such as the daily and the mediatic ones. In all these discursive practices, different sociocognitive processes appear, like the contextualized interface between linguistic processes and cognitive relations in metaphorical expressions; processes of legitimation of social practices and social categorization of speakers or groups of speakers; textual and argumentative relations enshrouded in metaphorical recategorization; the emergence of inter-semiotic processes and metaphorical gesture in linguistic acquisition, relations between the linguistic and the conceptual in the interpretation of metaphors; linguistic and sociocognitive factors related to the communicative competence of brain-injured individuals. The approach of the metaphorical phenomenon in a variety of discursive practices, as it is intended in the communications that constitute this theme session, brings to the fore the role of figurativity in phenomena such as evaluative language, social categorization, relation between reference and context, multimodality of language and interaction, argumentation. It is also of common interest to the works gathered here, which are based on a sociocognitive perspective of language (Tomasello, 1999, 2014; Salomão, 1999), to unveil the sociocognitive anchoring of metaphorical predications in different *corpora*, either through the observation of frames and context (contextualization), either by the

consideration of the interface between linguistic and pragmatic processes. The anchoring alluded before has to do with context and reference and it generally describes the human tendency to rely on certain portions of information that are offered for interpretative decision-making or referential construction (Tomasello, 1999). Our general working hypothesis is that sociocognitive frameworks such as frames, conceptual metaphors or contextual models of distinct sizes and scopes could function as “anchors” (Schwarz, 2000; Kamp, 2011; Récanati, 2003; Marcuschi, 2005) for the sociocognitive face of processes of construction of discursive reference and categorization, the basis of our conceptual system (Lakoff, 1987). Such models which refer to symbolic experiences and organized knowledge are marked by the relevance of elements that deal with the conceptualization of several domains, such as culture, social and pragmatic rules that govern language and human behavior, ethics, etc.

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How many steps to a metaphor: The input domain of metaphors about corruption in Brazil

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I propose to examine in this paper the interface between linguistic and cognitive domains in the interpretation of a metaphor. My idea is that there is no clear-cut distinction between linguistic and cognitive domains, for the mapping of a metaphor. By linguistic domain I mean a domain, such as telicity (Comrie 1976), that is evoked by parts of grammar. By cognitive domain I mean a domain that is not linked to any specific part of grammar. Frames are good examples of cognitive domains (Sullivan 2013).

My hypothesis is that the metaphor input domain of metaphors about corruption in Brazil combines two kinds of domains: the linguistic domain of atelicity and the cognitive domain of disease. Atelicity is linked to parts of grammar, but the concept of disease isn't. My idea is that both kinds of domains are part of the input domain of metaphors about corruption in Brazil. A metaphor input domain is "the cognitive structure comprising all schematic information potentially available for mapping via a given metaphor". (Sullivan, 2013: 22).

Therefore, I'm arguing that both domains (atelicity and disease) are sources of schematic information to produce and interpret the metaphors about corruption in Brazil.

My data are Portuguese atelic and scalar verbs such as *aumentar* (increase), *corroer* (erode, corrode) and *alimentar* (feed), in metaphorical uses. The data are collected from op-ed articles and editorials from the Brazilian newspaper *Folha de São Paulo* (from 2012 to 2017). I will examine the frequency, the collocations and the meanings of these verbs, when used to refer to events of political corruption.

Some examples of metaphors found in the corpus are: (1) *A raiva frente à corrupção que corrói a sociedade* (the rage against the corruption that erodes society); (2) *Esse divórcio distorce o exercício de poder, alimenta a corrupção* (This divorce distorts the exercise of power and feeds corruption).

The atelicity of these actions is compatible with the conceptual metaphor CORRUPTION AS DISEASE. In fact, there is a homology between the aspectual structure of these verbs and the conceptual structure of the metaphor CORRUPTION AS DISEASE. These verbs are atelic, scalar and incremental (Beavers 2011). These verbs also presuppose the event described. They are used to refer to events that are perceived as continuous, growing and incremental. The events of corruption are also perceived in that way (Isyaku et al., 2016).

Metaphors about corruption in Brazil are framed not only by the concept of disease, but also by the much larger domain of atelicity. This explains why we find in the corpus metaphors that doesn't draw on the concept of disease, such as *Onde se olha, onde se mexe, jorra corrupção* (Wherever you look, wherever you move, corruption flows.) The atelicity of the present tense of the verb *jorrar* (flow) provides part of the schematic information for the mapping of the metaphor.

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Pragmatic competence involved in the interpretation of metaphorical expressions: what indicates data from individuals with Aphasia and with Alzheimer's Disease

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The elements and processes necessary for the configuration of metaphoricity (Muller, 2008; Steen, 2004) can be classified as belonging to linguistic and pragmatic domains. Both are indispensable for conceptualization, in which there is a pragmatic competence, conceived in terms of practice, social action, a “knowledge in use” (Morato & Bentes, 2002). In aphasias (pathological sequelae of neuro-linguistic character) and in Alzheimer's disease (neurodegenerescence that affects language and other cognitions) the linguistic and pragmatic domains can be altered or reorganized during the practices of signification, including the figurative

ones. Thus, our study aims to identify and problematize the role and functioning of pragmatic competence in the interpretation of metaphorical expressions (proverbs, idioms and metaphors) in aphasia and in early stage Alzheimer's disease. Our theoretical-methodological perspective is sociocognitive-interactionist (Tomassello, 2003; Salomão, 1999) and discursive. Metaphoricity is central to cognition (Lakoff & Johnson, 1980). Metaphoricity can have experiential motivation (Grady, 1997) and corporeal nature (Lakoff & Johnson, 1980, 1999). Metaphoricity emerges in discourse, in situations of interaction, in which meaning is negotiated and constructed by the speakers (Cameron, 2007). Two aphasic individuals and two individuals diagnosed with early-stage Alzheimer's disease provided responses to a protocol of 45 metaphoric expressions, which has two procedures. Procedure i) is the explanation of meanings of expressions. Procedure ii) is the indication of situations of use of the expressions. Our corpus is constituted by the transcription of excerpts from these answers. Preliminary analyzes of the data show that in procedure (i) participants often resort to contextualization operations, constructing the meanings of expressions in specific situations, often experienced by individuals themselves. This suggests that in these frameworks of sociocognitive instability the context, its traits (Van Dijk, 1997), as the relevance, together with the familiarity and conventionality of the expressions act decisively in the processes of metaphorical signification. The data analyzed indicate that the participants' pragmatic competence is not only maintained, as shown by context studies (Cazelato, 2003; Morato, 2008; Sé, 2011). The pragmatic competence is crucial for the elaboration of the figurative meanings that are being processed. Our analyzes show that "it is in the elaboration of spoken or written utterances that language and context are articulated" (Hanks, 2008, p. 167), both instances being essential to metaphoricity. Therefore, the context seems to be a key element for the metaphorical meaning construction up by aphasics and people with Alzheimer's disease at an early stage.

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Metaphorical predications of aphasias and Alzheimer's disease: Biomedical and social models under discussion

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This paper is linked to a discussion about the sociocognitive impacts of figurativity on discursive practices in the context of discussions about pathologies as aphasia or Alzhei-

mer's disease. Strongly stigmatized, both diseases have been conceived within essentially biomedical models. The knowledge of referring processes, especially through metaphorical predications, opens an interesting space for the understanding of epistemic changes related to models of explanation of diseases, as well as their social reception. Sociocognitive studies of language (Tomasello 1999; Salomão 1999), as well as those that focus on discursive aspects of metaphoricity (such as those developed by Semino 2008, Cameron, 2010, Kovecses 2009, among others) form the basis for our analytical enterprise.

At the empirical level, we focused on metaphors associated to the two pathological contexts mentioned here, extracted from a corpus constituted of written scientific texts, transcriptions of oral interactions during family support association meetings, as well as of interviews with health professionals and relatives.

A preliminary analysis of this corpus allows us to verify that both pathologies are usually conceived in terms of combat, heroism, mourning, death and deformation, as it was also shown by studies which focused on the conceptualization these diseases (Bleakley 2016, Zimmerman 2017, Morato 2009, Morato and Siman, 2015, Siman 2015, among others).

Among these tendencies, it is possible to highlight a kind of metaphorical conceptualization of Alzheimer's disease in terms of personification (disease as *enemy*, *intruder*, *torturer*). In relation to aphasia, it should be noted that an idealized conception of language has traditionally marked the field of study devoted to it. Indeed, our data show that the aphasia is still often conceptualized in terms of prison, mourning, loss and death (the difficulties of communication make the language *disappear*), or in terms of deformation (the words are *crippled*). More recently, however, pragmatic and sociocognitive studies have reconciled language with their circumstances of social use. Therefore, a non-structuralist shift has implied changes in the scope of the term aphasia in order to refuse, among other things, a strong dichotomy between the normal and pathological processes in language (among other things, because non-aphasic speakers also experience difficulties of language and communication in the most diverse everyday situations).

Although the biomedical model constitutes a reference system almost hegemonic (Lyman 1989), the existence of elements associated with social models of diseases point to a more diversified conceptualization, with impacts on their social reception. The growing concern with non-strictly biomedical diagnostic practices and also with the rights of people with Alzheimer's disease and aphasia has stimulated new anchors for social models of these diseases. Our data show that new metaphors enter the scene, and those more stable become re-signified.

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Social categorization and metaphorical reference: Dilma Rousseff in Brazilian social media

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This paper aims to discuss how the use of multimodal metaphorical referring expressions in social media have helped stabilize a negative view of President Dilma Rousseff, considering the period between 2011 and 2015. In order to produce a stereotyped view on this political actor, large portions of social media triggered a

set of sociocognitive characteristics related to what common sense understands as “stupidity” and they attributed these features to President Dilma Rousseff. We conceive that processes of discursive nature (Cameron, 2010) contribute greatly to the consolidation of a given categorization of political actors, especially through animal metaphors such as *Human being is animal*, *People are animals*, *Abject people are animals* (Kövecses 2002). As referential activities are necessarily related to broader discursive processes (Koch 2002; Cameron, 2010), our proposal is to show to what extent the use of certain multimodal metaphors (Forceville 2008) that can function as “dead” metaphors (Kövecses 2002), are important stabilizing textual factors for social categorizations attributed to President Dilma Rousseff in the analyzed genres. For the purposes of this presentation, we work with memes produced in 2011, 2014 and 2015. Each year represents an specific moment in Rousseff’s political trajectory: 2011 represents her first year as President of Brazil; 2014 represents the year she disputed her reelection as President; and 2015 represents the year she faced impeachment threats by the Brazilian House of Representatives. We will look to multimodal texts produced in these years that categorizes President Rousseff as a “cow”, or as a “tapir”. Our work is based on the importance of a contextual view that considers the interaction between stabilized (*embedded*) and emergent aspects of any communicative practice (Kövecses 2006; Hanks 2008), a vision to which converges Moura *et al.* (2013: 178): “The context exerts a double pressure in the case of metaphor: on one hand, predetermined cognitive schemes push a metaphorical statement for a relatively standardized interpretation; on the other hand, factors of instability (such as conceptual interaction at the level of the proposition, the discursive situation, and the discursive genre) give specific contours to each metaphor enunciated.” Hence, metaphoricality can be explained in terms of authors such as Cameron (2010) and Kövecses (2006), among others, who understand it as necessarily emerging in the articulation between linguistic, sociocognitive, pragmatic and discursive processes. In the case of the examples analyzed, it is also important to consider that the modes of circulation of texts and discourses constitute a “knowledge in use” (Morato & Bentes, 2002) that has important impacts on the struggles for (de)legitimation of political actors. In this case, it is the complex interaction between the political and media fields in Brazil that allows observing the productivity of the processes of metaphorical reference in the search for the consolidation of generalized attitudes of rejection to President Dilma Rousseff as a political actor on the part of the voters.

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Metaphor in the #WeAreAllMonkeys

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The aim of this study is analyzing metaphorical constructions of the Brazilian #SomosTodosMacacos (#WeAreAllMonkeys) by means of the analysis of textual actions found in opinion articles about this hashtag. We also intend to analyze how the authors (based on socio-cognitive constructs relatively connected to knowledge about racism) build (dis)alignments or (non) affiliations (De Cock & Pizarro Pedraza 2018; Zappavigna 2011) to the presupposed argumentative purposes of the hashtag by means of the strategical evocation and mobilization of Racism frame(s) and (non) figurative textual constructions of the hashtag. The #SomosTodosMacacos has been created by a publicity agency and published in 2014 by the Brazilian soccer player Neymar Junior on social networks after fans of Villarreal soccer club threw bananas

against the black teammate Daniel Alves during a match in Spain. The creation and publication of this hashtag involved a polyphonic enunciation strategically constructed as a reaction against the racist offense suffered by Daniel Alves. The importance of this study consists in discussing how the analysis of textual constructions may deepen the understanding of the socio-cognitive organization of racism and the (re) construction of text meaning. The theoretical perspective adopted in this study is the interactional socio-cognitivism of Text Linguistics, which understands text as a communicative event that mobilizes linguistic, cognitive and social actions (Beaugrande 1997; Koch 2004; Marcuschi 2008). We also adopt a discursive perspective of metaphor (Cameron 2010; Cameron & Deignan 2006; Vereza 2010; *inter alia*) and of frame (Croft & Cruse 2004; Miranda & Bernardo 2013; Morato et al. 2017; *inter alia*). We presuppose that (non) metaphorical meaning may be strongly submitted to contextualization/framing processes (Cameron & Deignan 2006; Kövecses 2009; *inter alia*) that may validate or not the figurative meaning of text and linguistic constructions. The methodology of this investigation consisted of the following steps: (1) the composition of corpus (collection and organization of 10 opinion articles published in the Brazilian press after the publication of the #SomosTodosMacacos); (2) the identification of metaphorical constructions of the hashtag by means of the analysis of textual actions (like predications, referential constructions and intertextual forms) found in the opinion articles; and (3) the identification and analysis of the evocation/mobilization of Racism frame(s) and metaphorical/literal textual constructions of (dis)alignments to the hashtag. Results indicate (1) the predominance of the metaphor BLACK PERSON IS MONKEY (perspectivized by the Racism frame) underlying the (relatively) implicit referential construction of the #SomosTodosMacacos in the opinion articles; (2) the predominance of disalignments (rather than alignments) to the hashtag; (3) when constructing (dis)alignments to the hashtag, the authors of the opinion articles generally evoke a set of Racism frames that takes part in strategic metaphorizations and literalizations of the hashtag meaning. We will show these results by means of the analytical exemplification of 4 (four) opinion articles. We understand that these results highlight the strategic textual role of metaphorization/literalization and frame dynamics to the socio-cognitive construction of racism.

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General Session

Telling vs. showing: Imagined dialogues, the conversation frame, and sense making in the arts

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From the early days of blending theory, the conversation frame has been suggested as a powerful cognitive structure for re-presenting past or counterfactual scenarios for rhetorical purposes of illustrative conveyance, argumentation or persuasion (Grady, Oakley & Coulson 1999; Fauconnier & Turner 2002; Brandt & Brandt 2005). The conversation frame is a concrete manifestation of the broader phenomenon of fictive interaction (Pascual 2014; Pascual & Brandt 2015; Pascual & Sandler 2016; Pascual & Oakley 2017): conjuring a fictive interlocutor and engaging in an imaginary dialogue helps understanding an idea, conveying it to others and it is even visible in highly condensed grammatical structures (e.g. “a get-me-out-of-here situation”).

The use of the conversation frame in narrative accounts could be correlated with the presence of showing in contexts of telling; in other words, a form of the co-occurrence of diegesis and mimesis (Abrantes 2014). An extreme example of this is provided by Philip Roth’s *Deception*. Consisting entirely of dialogue, the book challenges categorization in a literary genre (is it still a novel, if there is no visible trace of a narrator? Is it drama instead, even in the absence of stage directions?) and it provides in reading the disturbing experience of excessive, unmediated presence.

An example of the opposite relation of telling and showing is provided by Tiago Rodrigues’ choreography *A Perna Esquerda de Tchaikovsky*, a dance performance in which the single dancer engages in different fictive conversations with the audience, the pianist on stage and not least with her own body. The use of actual language in these imaginary dialogues assists the performance agenda of not only showing a story (through the means of performed gesture and dance), but telling it by these conversations, mediated by the dancer as narrator (Abrantes & Pascual, in press).

Starting from the analysis of fictive interaction in these two objects – a book and a dance performance – and relating it to the research on this strikingly pervasive use of the conversation frame in cognition and communication, the paper intends to contribute to the view that language is intrinsically interactional and that human thought is structurally intersubjective. As settings for intensified attention the arts amplify thought structures and communicative strategies, inviting aesthetic pleasure in rendering more evident such ubiquitous processes of sense making.

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Public education is booty

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Nowadays there is an increase in the use of electronic communication media. Many traditional newspapers have an online version and there are other media that exclusively work electronically.

In Chile, education is one of the social areas that sparks off heated public debate, either because of the reforms proposed through bills or the demands made by social movements led by the different actors involved. In 2017, the leftwing government coalition, *La Nueva Mayoría*, ran by the country's president, Michelle Bachelet, proposed a bill called *Nueva Educación Pública* (New Public Education), which aimed to address some of the shortcomings of the current Chilean educational system. However, major criticism of this bill emerged from teachers and other actors, which were expressed on the streets and in the media, particularly in opinion columns.

The present research adopts the discourse dynamics approach. Unlike the Conceptual Metaphor Theory (Lakoff & Johnson 1980), which is “concerned with conceptual metaphor as applied to the population at large, i.e. across the speech community” (Cameron 2010: 591), this approach addresses the linguistic metaphor identified in the use of language without assuming that conceptual metaphors structure thought in the minds of each individual involved in a speech event. The discourse dynamics approach allows the identification of systematic metaphors, which are defined as sets of semantically connected linguistic metaphors collected by the researcher (Cameron & Maslen 2010: 92).

The aim of this qualitative research is to study people's conceptualization of public education on the electronic communication media. Two opinion columns published in 2017 were selected for the study. The analysis method comprises three stages: selection of main topics, identification of linguistic metaphors, and grouping of vehicle terms. First, the main topics of each column were selected (for example, state, public education, teaching staff). Second, metaphor identification was based on the method proposed by the Pragglejaz Group (2007), which establishes a distinction between “incongruity between the contextual meaning of the vehicle term and a more basic, often concrete meaning of the term, and potential transfer of meaning or interaction between the two meanings” (Cameron 2010: 593). Finally, the stage of vehicle grouping coding involved “assigning each metaphor vehicle to a ‘vehicle grouping’ according to its literal semantics” (Cameron 2010: 594)

The following systematic metaphors were identified: “*PUBLIC EDUCATION IS BOO-TY*”, “*PUBLIC EDUCATION IS A BUILDING*”, and “*THE STATE IS A PERSON*”. Their implications in the context of the transformations that Chilean public education has undergone will be explained and discussed in the presentation.

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TIME’S UP! – Oprah’s metaphors at the Golden Globe Awards 2018 and countermetaphors

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The recent speech by Oprah at the Grammy’s awards deserves to be dissected under CMT postulates, with special reference to primary metaphors. Johnson (1980:7-17), on analyzing a text on a rape charge and arguments, acknowledges the centrality of the metaphor PHYSICAL APPEARANCE IS PHYSICAL FORCE, by invoking the folks model reasoning that “a woman is responsible for her physical appearance” which coupled with PHYSICAL APPEARANCE IS PHYSICAL FORCE (exerted on other people) results in “a woman is responsible for the force she exerts on men”, but in view of the moral constraint “sexual action against someone’s will is impermissible”, so sexual emotions must be inhibited. So, when Oprah declares that “TIME’S UP, she proclaims that this shameful *status quo* governed by the reigning metaphorical reasoning SEXUAL HARRASSMENT IS AN ENDLESS CYCLE has expired. She encourages female victims of sexual assault to actively join the anti-harassment movement by urging them to “speak up” and sharing their shameful sexual assaults in #METOO, thus activating the metaphors WOMEN’S POWER IS SPEAKING UP” and WOMEN’S POWER IS SAYING “#METOO”. On the one hand, a fact that contextual factors play a decisive role in the choice of conceptual metaphors as argued by Kövecses (2015), namely, immediate physical setting (the Golden Globe Awards ceremony in Hollywood); entities participating in the discourse (Oprah’s formal thanking speech addressed to the American film community); the immediate cultural context (American and also international) film community in general); the immediate social setting (#TIME’S UP and #METOO movements where women share sexual harassment assault episodes) and the immediate linguistic context (racial and sexual harassment issues invoked in Oprah’s speech). That is why if the contextual issues change, the discursive metaphors also change. As it happens, in the cultural context of Europe, one hundred female actresses, writers and academics under the leadership of Catherine Deneuve have signed a letter attempting to

mitigate sexual assault episodes on women by activating the basic conceptual metaphor (originally used in Shakespeare's plays) LIFE IS A PLAY (Lakoff/Turner 1989), and so SEDUCTION AND SEXUAL ACTIONS ARE A PLAY, in all aspects of life, even in the film industry. Moreover, they even metaphorically represented these American anti-harassment movements as WITCH HUNTS in view of the fact that they indiscriminately target men in general. Later on, they have acknowledged the immense power and pressure of film directors on female actresses. Hence, it is argued that from primary metaphor viewpoint CONTROL IS UP cannot always overpower BAD IS STINKY.

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Multimodal representations of human vs. non-human in *Blade Runner 2049*

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The aim of this paper is to analyse the selected examples of visual and audio-visual representations of meaning presented in *Blade Runner 2049* (Villeneuve 2017), sequel to Ridley Scott's classic hard science-fiction film noir *Blade Runner* (1982). By means of a careful analysis of the recent sequel from the point of view of cognitive linguistic paradigm (in particular, embodiment, image schemas, conceptual metaphor theory, conceptual blending theory) and filmmaking processes, the paper aims at discussing different construals of the concepts relevant to the film plot and its post-humanistic themes, including such concepts as humanity, life, identity and memory.

The methodology applied in this study combines the elements of film analysis with cognitive analysis. The examples from the film are carefully examined, taking into account the film contents (plot, dialogues) and the cinematic effects (*inter alia*, soundtrack, editing, camera work). With this in mind, the paper attempts to account for the interplay of different semiotic channels (in particular: language, sound and picture) in the process of meaning construal as intended by the film director vs. as apprehended by the viewer. To this end, we resort to Conceptual Blending Theory (Fauconnier and Turner 2002; cf. also Oakley & Coulson 2008, Brandt 2013) combined with Langacker's (2008) model of Current Discourse Space. In our opinion, a multimodal analysis based on these frameworks can give further insight into how different semiotic inputs are fused together to produce a semantically rich yet succinct blend that is subject to a further (individualised) interpretation by the viewer.

In particular, this study is focused on determining (i) what conceptual and multimodal metaphors (Forceville and Urios-Aparisi 2009) are manifested in the filmic metaphors and how they help structure the emergent blends, (ii) what image schemas are the elementary parts of visual and audio-visual compositions related to the examined concepts, and (iii) whether there can be distinguished some specific patterns of multimodal conceptual integration for the construal of the examined concepts (cf. 'multimodal constructions' in Feyaerts et al. 2017).

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Idiom inference in a foreign language: Is level of opacity between L1-L2 the whole story?

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This paper aims at showing metaphoric and metonymic mappings built by learners of Brazilian Portuguese as an L2 on an idiom inferential task, as well as the influence of idiom opacity levels on such mappings. Twenty learners of Brazilian Portuguese, exchange students in a University in the south of Brazil, were asked to infer the meaning of two idioms, “have your feet where your hands should be” (“*meter os pés pelas mãos*”) and “to have a light hand” (“*ter/ser mão leve*”), presented to them without context. Participants were interviewed via the verbal protocol technique individually so that detailed explanations for their idiom assigned meanings could be gathered. Data analysis showed that up to 80% of the participants provided the same definition (Idiom 1) or no more than two different definitions (Idiom 2) to each of the idioms, as can be seen on Table 1.

Table 1: Percentage of most frequent idiom definitions

<i>Definitions</i>	<i>Idiom 1</i>	<i>Idiom 2</i>
<i>Definition 1</i>	<i>15 participants</i>	<i>09 participants</i>
<i>Definition 2</i>	--	<i>07 participants</i>
<i>Total (%)</i>	<i>83%</i>	<i>80%</i>

Such percentages can be explained, to a great extent, due to an observable influence of the participants’ L1 in their idiom inferential processing – more specifically, due to the level of opacity between idioms in the L1 and L2 (Laufer, 2000; Liontas, 2003). Besides, protocol analysis revealed the consistent occurrence of the metaphors “WAY OF ACTING IS WAY OF MOVING” and “DIFFICULTIES ARE IMPEDIMENTS TO MOVE” (Lakoff, 1993), as well as of the metonymies “The hand stand for the activity” and “The hand stand for the ability” (Kövesces & Szabó, 1996), showing further support for the metaphorical motivation of idioms. (Gibbs, 1990; Gibbs & O’Brien, 1990).

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Banksy's 'unofficial collaboration' graffiti: Pictorial representations of the institutional racism

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Days before the opening of the exhibition 'Basquiat: Boom for Real', a retrospective of the artist's works at Barbican Center in London, in September 2017, Banksy painted two graffiti on the site walls that, according to him, represent a 'Portrait of Basquiat being welcomed by the Metropolitan Police - an (unofficial) collaboration with the new Basquiat show' (Banksy 2017). These two graffiti build a conceptual unit, which embodies a homage Banksy paid to Basquiat (the first black American artist to be into art mainstream, having started his artistic carrier in New York as a graffiti writer, in the 1970s). In the light of Multimodal Metaphor Theory (Forceville 1996, 2007, 2008, 2009, 2015, 2016), as well as Cognitive Linguistics (Lakoff & Johnson 1980; Lakoff & Turner 1989; Turner 2006) this work aims, first and foremost, to unveil the multimodal metaphors and metonymies that constitute the conceptual framework of these Banksy's graffiti, in order to point out how these images are 'deliberately conceived as parts of goal-directed (argumentative, persuasive, instructional) representations' (Forceville 2007). In other words, we argue that in particular these two Banksy's graffiti depict the racist attitude of the Police over the time. The methodology we will use to accom-

plish this aim comprises the deconstruction of the conceptual mappings conveyed in each image, pointing out all the visual elements Banksy blended to form the conceptual metaphors and metonymies in each graffiti, taking into consideration the references he used of the visual elements from Basquiat's artwork, which will lead our analysis and interpretation of this conceptual unit. In a practical sense, we will demonstrate how in the first graffiti the biased mistreatment of Black people by the Police is represented in the Banksy's composition that includes a freehand reproduction of Basquiat's painting ('Boy and Dog in a Johnnypump') and an image of two officers from the Metropolitan Police frisking the harmless black boy stenciled upon the painting thereon. In the other graffiti, which portrays people lining up to buy tickets for a Ferris wheel (used here in reference to the cycle of a specified condition or set of events), whose passenger cars are shaped in the form of crown (a recurrent motif used by Basquiat in his paintings to represent the nature of Black people), we will indicate how the ever-lasting racism is denoted. Moreover, we will also show that together these two graffiti entail representations of institutionalized racism.

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Multilingual figuration: The interface of multilingual proficiency and metonymic competence

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Within the fields of Third Language Acquisition and Multilingualism Research it is a generally accepted statement that L3-speakers and learners have an acquired synthesis at command, which enables them to interpret and process even a new and unknown foreign language to a certain degree (Gibson & Hufeisen 2003: 102). This acquired synthesis, which can be called *multilingual proficiency* as well, is represented in different multilingualism and multiple language learning models, as in the *Dynamic Model of Multilingualism* by Herdina and Jessner (2002) or in the *Factor Model* by Hufeisen (2010). These models are widely applied as theoretical bases for conducting empirical studies in this area.

Analyzing cross-linguistic data and the interaction of (learner) languages is a current topic in the field of (Applied) Cognitive Linguistics as well, whereby special attention is devoted to the issues of understanding and using figuration in foreign languages (cf. Littlemore 2009, 2015; Littlemore & Low 2006). Thus, also questions related to activating and developing metonymic competence in a foreign language learning context are raised, and in addition, Brdar-Szabó (2016: 95) extends this question even to L3-learning and multilingual contexts with focus on transfer of metonymy.

Therefore, the present paper aims to investigate the transferability of metonymies in the case of L3-learners/speakers by relying on the theoretical background provided by the two previously mentioned multilingualism models. In this way it becomes possible to study, analyze, and interpret metonymic competence within the framework of multilingualism research and find out about the relation between L3-learners'/speakers' multilingual proficiency and their metonymic competence.

For testing the relation between metonymic competence and multilingual proficiency an intercomprehension task is used. In such a task the test persons have to read or work with a text or with separate sentences in a yet unknown language which is genetically related to at least one (learner) language of the test person. Intercomprehension is namely a complex receptive activity which is the ultimate result of the interaction of the (learner) languages stored in one's mental lexicon. For collecting qualitative data, a case study is conducted among Hungarian native speakers with L2/L3 German and L2/L3 English, to whom Swedish sentences/paragraphs which contain metonymic expressions are presented. Employing the technique of the *think*

aloud protocol allows the recognition of cognitive patterns (underlying both metonymic competence and multilingual proficiency) used by L3-learners/speakers during the comprehension task.

The gathered data enable the formulation of foreign language processing strategies to be applied in L3-learning/teaching contexts, and at the same time provide insights for further (even quantitative or mixed-method) research.

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Construing asylum: A case study of metaphoric use in English and French media discourse

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Despite the descriptive power of Conceptual Metaphor Theory (Lakoff 1991, 1996), it can be criticised for its inability to integrate social and discursive variation into the descriptions based upon it. Who uses what metaphors, just as when and why are

questions that are not easily answered by work based on *idealised* cognitive models. This study seeks to adapt the profile-based methodology (Geeraerts et al.1994; Gries 2003; Glynn & Robinson 2014) for the descriptive analysis of metaphors structuring in an inherently discursive question: the representation and construal of asylum seekers. Specifically, rather than comparing which metaphors exist in both French and English, which would we expect to be comparable, we wish to ascertain if the metaphors are used in the same way, discursively, in the two languages, especially with respect to the different types of news press.

The case study is based upon news editorial texts published during January to December 2016 in eight newspapers (4 English and 4 French). The selection of editorials is based on keyword research of asylum seekers allowing for papers' type (4 Broadsheets and 4 Tabloids) and their political orientation (4 right-leaning and 4 left-leaning). The study examines 120 metaphoric uses of asylum seekers (approximately 60 occurrences per language).

The method involves three steps. Firstly, through a careful reading, all occurrences that metaphorically refer to asylum seekers are extracted with extended context. The second step involves manually tagging the examples for a source concept and a range of usage features. In order to understand and identify the discursive context that is associated with specific metaphors, the annotation of the occurrences draws heavily upon Appraisal including judgements of evaluation (Martin & white 2005) but adds to this the analysis of the explicitness of the reference to the asylum seeker as well the topic of discourse. This annotation, combined with the extra-linguistics features of type of paper and political orientation, serves as the starting point of a third step. The behavioural profile, in the form of usage-annotation for both languages and all the metaphors identified is subjected to quantitative analysis. Correspondence Analysis will be used to generate specific hypotheses which will then be tested using regression modelling for any differences observed between English and French as loglinear analysis for more complex interactions between source concept and discursive intent and evaluation.

Preliminary investigation has revealed the most frequent metaphors to be that of flood and war. Substantially less metaphoric representation has been found in the left-wing press than in the right-wing. Moreover, there appears to be no significant difference in the types of metaphors used in English and French. However, it is expected that the discursive use of the metaphors will vary significantly between the languages, especially when the text type is controlled for.

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Genre effects on metaphoric structuring of scientific concepts: A multivariate usage-based study

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Among its various purposes, metaphor plays an important role in concretizing abstract scientific notions in both popular science and specialized scientific texts. Although it might be expected that metaphoric language is relatively rare in scientific discourse, this has yet to be ascertained empirically. It leads to the question whether such metaphors find their origin in scientific journals or in popularized press and if so, what function they are assigned. The current study seeks to answer this question by examining conceptual metaphors (Kövecses 1986; Lakoff 1987) employing the Behavioural Profile Approach (Geeraerts *et al.* 1994; Gries 2003; Glynn & Robinson 2014). Specifically, the study tests three hypotheses: it is expected that metaphors will be more frequent in popular science than in specialized scientific texts; the functions of the metaphors will vary according to genre; and the types of metaphors (source domains) will also vary according to genre.

The data consists of texts taken from three American scientific journals and three popularized magazines, selected according to impact factor and circulation.

The sampling is restricted to texts from 2014-2016, selected by title keywords (controlling for Topic of Discourse). Only the first 1000 words of each article are included in the sample to render the genre samples directly comparable. The analysis proceeds in three stages. Firstly, manual tokenization (with secondary coder) identifies occurrences of metaphors. Secondly, the lexemes or expressions indicative of metaphoric use are categorized into semantic classes in order to identify source concepts. Thirdly, the metaphoric examples are annotated for their communicative function using Halliday's (1985) metafunctions and Boyd's (1993) didactic-explanatory classification. In order to test the three hypotheses, multivariate statistics are applied to a combination of the metadata and the annotation results.

Primarily, the analysis indicates that technical reports make use of metaphors significantly more frequently than popular science. A set of complex correlations between the genres, source domains and functional features was identified. These correlations were then modelled using Logistic Regression Analysis and confirmed only partially: popularized reports use ideational and pedagogical metaphors rendered conceptually as IDEAS ARE PEOPLE and IDEAS ARE PERCEPTIONS, while specialized reports tend to employ theory-constructive metaphors embodying original scientific thoughts, as well as textual metaphors performing text-organizing function.

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Metaphorical mappings of the verb combination *come out*

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The starting point for the present analysis was the work done by Susan Lindner (1981), who proposed three subschemas for the particle *out* and two subschemas for the particle *up*, in an attempt to demonstrate how these particles contributed to the whole meaning of Verb Particle Constructions in English (VPC). Her objective was to establish the motivation for the meanings of such structures by opposing traditional accounts, which considered VPCs arbitrary structures. By assuming the non-arbitrary nature of VPCs, this study aims at establishing what might motivate the metaphorical uses of the verb combination *come out*. Drawing from Cognitive Semantics theories, such as Conceptual Metaphor Theory (Lakoff & Johnson, 2003; Grady, 1997) and Image Schemas (Johnson, 1987, Mandler & Cánovas, 2014), we attempted to show that: a) the metaphorical extensions of *come out* were found to be motivated by the image schema of CONTAINER (particle) and the image schema of PATH (verb); and b) the mappings of important aspects from source to target domain instantiate metaphorical uses of *come out*. In order to achieve our objective, a random selection of 579 concordance lines for *come out* was analyzed, based on empirical data; the data was collected from the Corpus of Contemporary American English (COCA) and the random sample was provided by the software R. The data was comprised of concordance lines taken from diverse discursive domains, such as fiction, magazines, newspapers, as well as academic and oral material. In addition, the Principled Polysemy Model (Tyler & Evans, 2001; 2003) guided the present research with regards to the establishment of verb and particle central senses. As per the research questions, the ones addressed in this study comprise the following: a) is it possible to establish the relationship between the schematic structures attributed to verb and particle and the metaphorical uses of *come out*?; b) which aspects from the source domain are mapped onto the target domain in the metaphorical uses observed for *come out*; and c) what conceptual metaphors underlie the mappings from the source to the target domains? The results demonstrated that diverse and concurrent cognitive processes are understood to be part of conceptual motivation that influences language, such as categorization and metaphorization.

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Metonymy as a multi-dimensional heuristic category

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This paper builds on Broccias's (2007) critique of recent cognitive linguistic (CL) approaches to metonymy by detailing the view that what cognitive linguists call "metonymy" cannot be either reduced to essentially one conceptual operation (e.g. of domain expansion/contraction, see e.g. Ruiz de Mendoza 2011) or generalized into too broad a construct. Rather, metonymy should be viewed as a multi-dimensional heuristic category. Part of the present analysis will rest on bringing the tropical characterisation of metonymy from the literary tradition (see Matzner 2016) back to the fore.

While the characterization of metonymy in CL basically rests on Langacker's (1993) reference-point ability, which connects a source (S) to a target (T), the importance of syntagmatic abrasiveness (e.g. collocational violations), see Matzner (2016), has been downplayed in recent CL studies. One consequence of this is that, for instance, morphological "conversion" (e.g. *knife* as a verb from *knife* as a noun) is also treated on a par with truly abrasive examples (e.g. *The White House decided to bomb Syria*) in CL. Instead, it is argued here that a finer-grained analysis, reinstating analytical dimensions such as abrasiveness, is needed to avoid reductionism and generalism.

In more detail, this paper contends that, alongside a conceptual characterization in terms of Langacker's reference-point ability, the classification of stock examples of metonymy in the CL literature requires appeal to at least the following dimensions of variation:

- the S and T syntactic status (nominal, adjectival, verbal, sentential);
- visibility, i.e. to what extent abrasiveness is perceived. This correlates with the degree of accessibility of T and allows for the differentiation, for example, between metonymy “proper” (what CL would view as “prototypical” metonymy, see Barcelona 2011) and “metonymic association” (e.g. noun-to-verb conversion such as *knife* above and cases that can be interpreted both literally and metonymically, such as *She's shaking (with fear)*, see Matzner 2016: 140-147 for further examples and discussion);
- the presence of T, i.e. whether T is virtual (as in “prototypical” metonymy) or actual (as in Matzner's 2016 “amplification metonymy” such as *to break the strength of the equipment* for *to break the equipment*, where the T *the equipment* is present in the S *the strength of the equipment*);
- the transformation required to reveal the metonymic target (e.g. replacement, as in *the US President* for *the White House*, vs. transfer of T within a phrase, as in *this strife of kindred men* for *this kindred strife of men*).

While the analytical dimensions proposed here are not particularly original, the importance of this paper lies in the claim that it is crucial not to disregard the formal and perceptual correlates of the reference-point ability so as to avoid ignoring the multifaceted nature of actual linguistic examples, which do not necessarily cohere into well-behaved categories.

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Semantic distance and metaphor comprehension: A combined psycholinguistic and distributional semantics approach

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For many years, the most debated question about the neural circuitry subserving metaphor concerned whether or not it primarily depends on the right hemisphere (RH) (Bohrn et al., 2012; Yang, 2014, among others). Now brain-imaging, lesion and behavioral studies proved that both hemispheres collaborate in processing metaphoric as well as literal language. However, it has been hypothesized that the contributions of the two hemispheres could depend on the nature of the metaphorical meaning: the right hemisphere (RH) may be dominant for less familiar, conventional and salient metaphors (Mashal et al., 2009) and for metaphors whose words belong to distant semantic domains. This would reflect the specific role of the RH in activating broad semantic domains and integrating concepts that may have distant semantic relations, as predicted by the *Coarse semantic coding Hypothesis (CSCH)* (Jung-Beeman, 1998, 2005).

One of the main tenets of the CSCH is that hemispheric differences in metaphor processing are modulated by the nature of the semantic relations between words, with metaphors formed by words belonging to more distant semantic domains mostly elaborated by the RH, and those formed by semantically closer words by the left hemisphere (LH). The aim of this study was to test this tenet using measures of semantic association coming from semantic distributional models (Lenci, 2018). So far, psycholinguistic and CSCH studies typically operationalized semantic distance using subject's ratings and free association. According to the CSCH, we should find that the larger the semantic distance between the tenor and vehicle's concepts, the higher the involvement of the RH.

To assess metaphor comprehension, we used a variant of the *Metaphor interference effect* paradigm (MIE; Glucksberg, Gildea, & Bookin, 1982) and to test hemispheric contributions the Divided Visual Field presentation. Stimuli were formed by 296 Italian words pairs (semantically unrelated), 148 of which were literal word pairs belonging to the same basic category (e.g., frog-viper), 74 metaphorical word pairs (e.g., words-razors) and 74 literal word pairs not belonging to the same category (e.g., dentist-spring). The first word was centrally presented, shortly followed by the second word that appeared in the left visual field (LVF) or in the right visual field (RVF) for 200 ms. 40 participants decided

whether the two words belonged or not to the same basic category. Semantic association was assessed using distributional information about word co-occurrence (Lenci, 2018).

The results showed (1) a robust MIE confirming the non optionality of metaphorical meaning in that responding that metaphorical word pairs did not belong to the same basic category took significantly longer than for literal categorically unrelated pairs; (2) the more the words co-occurred, the longer were the response times of the No response; (3) faster response times for stimuli presented in the RVF(LH) than in the LVF (RH). At variance with the CSCH, we did not find the processing advantage for stimuli presented in the left hemifield (RH) compared to right hemifield (LH) for metaphors involving distant semantic domains.

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Corporal Construal: A quantitative analysis of the use of body-part terms as a source concept for SEXUALITY

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The human body is experientially one of the most fundamental cognitive models that we possess. As a source concept in metaphor and metonymy, its role in the conceptual structuring of sexuality is obviously paramount. Instead of traditional type-based analysis of figurative language, this study seeks to understand how, when and where the body is used as a source concept in figurative contiguity and similarity. Therefore in contrast to *idealised* cognitive models (Lakoff 1987) of the BODY and SEXUALITY, the analysis examined *usage-based* cognitive models of the concepts. To these ends, the study adopts a profile-based approach (Dirven *et al.* 1982, Geeraerts *et al.* 1994) and employs multifactorial usage-feature analysis (Gries 2010, Glynn 2010) in order to identify patterns of figurative language use that include contextual, social and cultural effects.

The data for the analysis consists in personal online diaries composed in 2006 and 2012 in America and Britain extracted from the LiveJournal Corpus (Speelman & Glynn 2006 [2012]). The most typically sexualised body part terms are queried in the corpus and a list of the 5 most frequently occurring terms (for both dialects) is established. These terms include *head*, *hair*, *eye(s)*, *hand(s)* and *mouth*. Through the use of subsamples, manual annotation and power analysis, care is taken to ensure that only uses designating the body are used to determine relative frequency. The first 25 metonymic or metaphoric occurrences for each dialect and each timeframe for each of the lexemes are extracted with sizable context. This will result in a dataset of figurative 500 examples. The behavioural profile approach has already been successfully extended conceptual metaphor analysis (Glynn & Nordmark 2013, Glynn 2014, 2015a, 2015b) and these contextualised occurrences form the basis of the ensuing usage-feature analysis.

In the form of manual annotation, the analysis focuses on whether the use is metonymic or metaphoric, the degree of sexuality in the reference, the overtness of that sexuality, the gender of the referent, the gender of the speaker, and whether the reference is subjective, interpersonal or descriptive in the 3rd person. Continuous variables are operationalised ordinally through the use of 9-point Likert-scales. At this stage, the study is entirely exploratory with no specific hypotheses, yet we expect to find complex and significant interactions between the overtness of sexuality and gender, esp. with respect to metonymic uses. Initial examination of the metadata will

employ Spearman's Rank Coefficient and Factor Analysis. Any complex interactions that reveal distinct socio-cultural profiles of the metonymic or metaphoric construal of sexuality will be modelled and tested using LogLinear Analysis.

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The Control Cycle and the Directionality of Metonymy

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Metonymy is a reversible process, as either of the two conceptual entities related may stand for the other (Radden & Kövecses 1999; Warren 2002; Barcelona 2011). This reversibility makes it difficult to predict exactly what the conventionalized metonymic meanings of a given expression will be (Dancygier & Sweetser 2014: 108).

This paper will show that a substantial number of metonymies can be regarded as exemplifying the reference-point phenomenon in the “control cycle” (Langacker 2002). The directionality of the control cycle corresponds to the metonymic meanings of a given expression; as a result, these metonymic meanings can be predicted based on that directionality.

Fig. 1 The control cycle

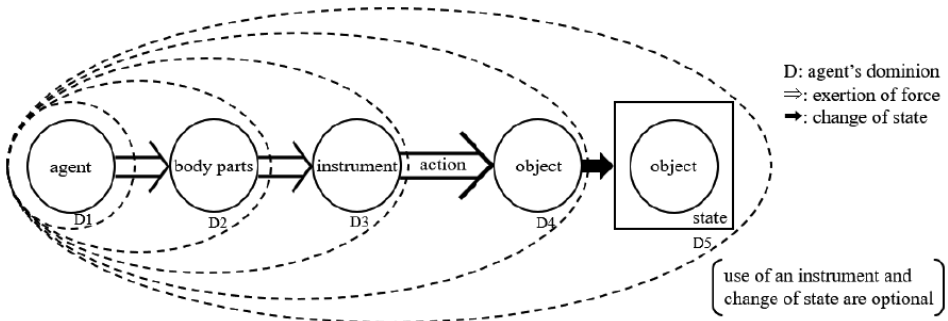


Figure 1 illustrates the control cycle of an agent gains control over an object. The agent interacts with the object through the exertion of force. In $\textcircled{X} \Rightarrow \textcircled{Y}$, if X is the reference point and Y is the referent (the direction of metonymic mental path is $X \rightarrow Y$), then Y represents something with the attribute provided by X. Conversely, in the case where the direction is reversed as $Y \rightarrow X$, X represents something that controls, performs, or produces Y. This concept can be applied to a wide range of metonymic phenomena, though not all (cf. LOCATION FOR EVENT).

First, despite many studies of mensural classifiers in Mandarin Chinese (Chao 1968; Allan 1977; Yip 2000), their necessary conditions remain unclear. I argue that their formation is based on the reference-point phenomenon in the control cycle. For example, *liǎng xiāng píjiǔ* (two cl-box beer) ‘two boxes of beer’, instrument \rightarrow object; *liǎng kǔn dàocǎo* (two cl-bundle hay) ‘two bundles of hay’, action \rightarrow object; and

dǎ liǎng quǎn (hit two cl-fist) ‘hit two times with one’s fist’, body parts → action (see Paris 2013 on verb classifiers). It can also be observed in mensural classifiers that the direction of mental path in the control cycle is unidirectional ($X \rightarrow Y$), because mensural classifiers denote the quantity of a referent by giving it an attribute (a certain amount, shape, or event boundary) to count. Second, most English *-er* nominals (Ryder 1991; Panther & Thornburg 2002) are unidirectional ($Y \rightarrow X$); examples include *gunner*, *kicker*, *cutter*, *canner*, and *ricer* (cf. *scrambler*). This directionality is consistent with the meaning of the suffix *er*, which basically represents a referent as controlling, performing, or producing the reference point. Third, noun-to-verb conversion in English (Clark & Clark 1979; Dirven 1999) is bidirectional. When the direction is $X \rightarrow Y$, as in *to butcher*, *to hand*, and *to hammer*, *Y* represents an action with the attribute provided by *X*. On the other hand, when the direction is $Y \rightarrow X$, as in *to fish*, *to nut*, and *to cube*, *X* represents an action to control or produce *Y*.

Metonymies like ACTION FOR AGENT already imply the directionality in the control cycle. It is therefore more useful to consider metonymy not only in terms of the relationship between two concepts but also more broadly in terms of human-environment interaction.

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Communicating attitudes via metaphor in Lithuanian version of #MeToo movement

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Critical Metaphor Analysis (CMA), initially developed by Charteris-Black (2004, 2014) and later extended by such scholars as Musolff (2004, 2016), Koller (2006), De Landtsheer (2009), Hart (2010), etc. is a blend of Critical Discourse Analysis and Cognitive Metaphor Theory. It aims at identifying which metaphors are used to describe socially-contested issues and how they reveal speakers' hidden intentions and attitudes (Charteris-Black 2014: 174). Also, CMA is concerned with different functions metaphors may perform. A predicative function, being one of many, is most likely to explain how socially sensitive issues are communicated (Charteris-Black 2014: 204-207; Musolff 2016: 4). In other words, it implies positive or negative attitudes expressed towards certain issues. Thus, the paper aims to study how predicative function of metaphor manifests in the discourse of contemporary social concerns, i.e. the paper looks into how different attitudes towards #MeToo movement are communicated via metaphors and how they shape prevailing public attitudes.

To achieve the aim of the study, a three-step metaphor analysis procedure (Identified® Interpreted® Explained) was employed in order to determine how metaphors reflect and shape attitudes towards the issues raised in the #MeToo movement in Lithuania. For this study, a corpus of media texts comprising 113, 765 words was constructed. The first step – metaphor identification – was performed using Antconc programme. The search through keywords and applying MIPVU allowed establishing metaphorical collocations. In the second step – metaphor interpretation – metaphors were interpreted by relating them to possible metaphors in thought. Both steps provide descriptive statistics. In the final stage – explanation – metaphors were analysed from a rhetorical perspective, which means that it was attempted to look into how the predicative function of metaphor operates in the #MeToo discourse. The findings of this evidence-based application grounded in contemporary social concerns demonstrate that the scenarios of force, movement and water are at work when attitudes towards this controversial issue are communicated. The paper will discuss this in detail.

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Topology and notional domain: The semantics of preposition *para* in *European Portuguese*

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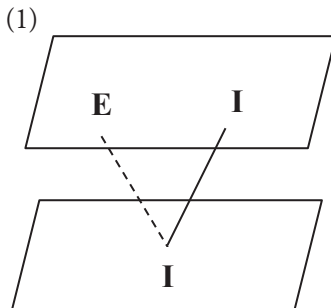
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The semantics of directional prepositions has been long investigated from the perspective of aspect. Work by Krifka (1992), Jackendoff (1996) and Filip (1999) showed how the properties of eventualities are denoted by the directed-motion constructions containing goal of motion and manner of motion verbs combined with directional PP's (headed by the preposition *para*) and the potential shifts these constructions produce, as far as telicity, boundedness and path properties are concerned.

Although this approach sheds light on the subject of directional prepositions, it will be argued the notions of 'notional domain' and 'topology' within Culioli's (1990, 1999) Theory of Enunciative Operations framework allow for a more fine-grained representation of the semantics of prepositions.

In order to clarify the latter assumption, this work presents the semantical analysis of the preposition *para* in European Portuguese. It will be assumed prepositions are relation markers. In other words, the relation X R (PREP) Y is activated by the preposition. The claim is that preposition *para* is best analyzed as a 'division type' preposition, locating the term X to a certain zone of the domain associated with Y (de Vogüé, & Paillard 1997; Costa, 2014). Y is perceived as a modal property called 'teleonomic' or goal directed.

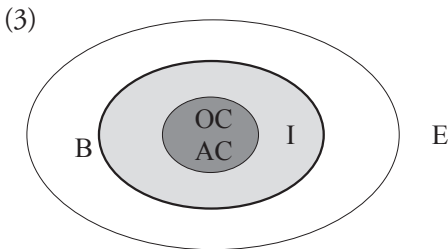
The basic assumption will be that preposition *para* marks the operation of *visée* – Culioli (1990: 146). In order to validate the predicative relation, the enunciator – situated in IE – outside of I(nterior) and E(xterior) – is given two pathways. In the case of preposition *para* he envisages I, which is preponderant:



This assumption allows us to give an explanation for the ambiguous interpretations demonstrated in the following directed motion reading examples:

- (1) A Ana foi para o Porto. (culminated process; telic and bounded)
Ana went to Oporto.
- (2) A Ana caminhou para a praia. (process or culminated process; telic and (un)bounded)
Ana walked to the beach.

Following Culioli (1990, 1999), it is assumed the notional domain has a topology, functioning as the domain of occurrences of a notion. It has a center (the OC – organizing center – and the AC – attracting center) so that when phenomenal occurrences come across, they are compared to a type. The notional domain has an I(nterior), a B(oundary) and an E(xterior), as illustrated in the following diagram:



When dealing with the located motion reading, which surprisingly combines stative predicates (*estar*) with the directional PP headed by *para*, and with some uses of the marker *para* as a conjunction, the notions of notional domain and topology will be considered:

- (4) A – Onde está a Ana?
Where's Ana?
B – Sei lá! Está para o jardim. (modal value)
Who knows! She might be by the garden.
- (5) Para surdo, ouve muito bem.
For someone with grave hearing problems, he hears just fine.

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Food for human traits metaphors: A comparative study of Tunisian Arabic, English and French

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Through its relatively abundant presence, the investigation on food-related terms has achieved such scholarly legitimacy that invites calls to orient linguistic research towards this miscellaneous domain. "Food identifies who we are, where we came from, and what we want to be" (Belasco: 2008). This can be made possible through the language. The present study shares this scholarly attention to food with the aim to study the images depicted to portray the food experiences from a cognitive perspective.

We have two main objectives in this paper. First, the study will compare food metaphors used to describe human traits in Tunisian Arabic, English and French so as to look for similarities and differences. Second, it will attempt to define in a precise way the role of the cultural element in metaphorical thought and to clarify the role played by the socio-cultural context in shaping food metaphors use and understanding. The expressions under investigations were collected from books, language dictionaries and electronic corpora.

The conceptualisation of human traits in terms of food types represents a common feature shared by the three languages. It appears that people's experiences with food serve to frame less delineated domains. People qualify the food essentially on the basis of deliciousness before they move to depicting details such as the shape, the colour, the smell etc. This experiential is abundantly exploited in the three languages to frame human traits. The conceptual metaphor A HUMAN BEING IS FOOD is common to them but each language uses its own food type to qualify human beings. Relying essentially on the conceptual metaphor theory (Lakoff & Johnson 1980) and the works done by Kövecses (2005, 2015) and Yu (2008) which specify the aspects of metaphors involved in variation, the present paper shows that, by selecting its particular food type to frame knowledge about human beings, each language conveys the knowledge of its users and uses the cultural filters to constrain or to allow the mapping.

Table 1: Examples of food metaphors and their corresponding meanings in English, French and Tunisian Arabic.

	Selected food types/ Their corresponding meaning
English	<ul style="list-style-type: none"> • A bad egg - dishonesty • A string bean - Thin tall person • cheesecake - a beautiful woman • cucumber - being cool • crumb - disgusting person
French	<ul style="list-style-type: none"> • Soupe au lait (a boiling milk) - A nervous person • C'est une vraie pomme (an apple) - A naive person • Être tout sucre tout miel (a sugar/honey person) - A flatterer • Avoir la tête comme une citrouille (a squash head) - mental preoccupation • Bête comme chou (Stupid like cabbage). – stupidity
Tunisian Arabic	<ul style="list-style-type: none"> • 3sal (Honey) -Kindness and social acceptability • naqis Ralwa (half-cooked food) -lack of experience • Illuzilmorr (bitter almond) -wickedness • Xodhra/TmaTim/zebda(vegetables/tomatoes/butter) -exhaustion • 3osbena(stuffedtripe) - nervousness • Hilba (fenugreek) -weakness and vulnerability

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Metaphor motivating grammar: the case of the Transitive Motion Construction

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Goldberg (1995) views the Transitive Construction in terms of a polysemy network, with prototypical and peripheral members and inheritance relations of various types, including metaphorical ones. She argues that the meaning of the form **Syn= SUBJ OBJ** can only be specified to a certain degree, which she condenses as **Sem= proto-Agent proto-patient**, based on Dowty (1991). Subject and Object are typically construed as two maximally distinct participants: an Agent acting (volitionally) on a Patient that is completely or partially affected (Næss, 2007; Langacker, 1991; Hopper and Thompson, 1980). In the transitive prototype, then, the two participants stand in some asymmetrical relation, the Subject expressing the primary participant and the Object, the secondary participant. They also differ from the setting, i.e. the place where they interact (Langacker, 1987; Rice, 1987). In this presentation, I seek to explain the relation between the transitive prototype and the peripheral usage found in Portuguese examples such as *O menino atravessou a rua* (The boy crossed the street). In clauses like this, the predicate is always inherently telic, which explains the

presence of an Object instead of an Oblique. However, the Object represents a setting (Croft, 2012), and not a second participant as in the prototype. Just as telicity, the interaction between **two** participants is a highly valued parameter of transitivity. In the absence of this latter, I searched for another element motivating the motion construction in examples of the nine Portuguese bounded-path verbs found in Borba (1990). It turned out to be **affectedness** of the single participant (Mover=Subject), which is distinct from affectedness of the Patient=Object. Although affectedness of the Agent is not marked in Portuguese active constructions, it is a natural consequence of many ordinary events we experience, which renders it eligible to motivate semantic extension in terms of primary metaphor (Grady, 1997). By starting with an ACTING IS BEING AFFECTED metaphor, I deductively (Steen, 2007) searched for affected Subjects in Portuguese transitive clauses that matched the prototype. Eating and drinking events provided the most adequate primary scenes. There have been several studies on these events, including some related to the affectedness of the Subject (Naess, 2007, Rice 2009), and some having them as sources of metaphor in the lexicon (Newman, 1997). As they are expressed by transitive clauses in Portuguese and have primary status in our lives, they might be able to motivate this node in the polysemy. I argue then that the Portuguese Transitive Motion Construction – as I call this one-participant construction – is an integral part of the Transitive network, being dominated by a more prototypical transitive schema that includes both an affected Subject and Object. Such a link can be accounted for in terms of a primary metaphor based on an experiential correlation between action and affectedness of the Agent, and by the conceptual metaphor CHANGE IS MOTION TO A DIFFERENT LOCATION (Lakoff and Johnson, 1980), which explains Subject affectedness in the motion construction.

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Metaphorical intertextuality in the stock market reports of early 2018: Contrastive perspective

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The primary aim of this paper is to conduct a pilot study involving the analysis and discussion of the issue of intertextuality in the selected English and Polish stock market reports of the early 2018, which was the time of massive falls on global markets starting with the Wall Street. Hence, the data for the analysis encompass a number of articles from *The Financial Times*, *bankier.pl* and *money.pl*. The corpus of texts (approximately 8,000 words for each language) forms a relatively uniform network as far as the topic and genre are concerned.

The fact that we live by metaphor is a well-grounded and widely accepted truth. However, what seems to be discussed to a much lesser extent is how we employ metaphorical and metonymic resources in order to build intertextual links. For

example, in the seemingly straightforward and dry world of finance one is to observe the employment of nautical metaphor in the Polish stock market reports when the few growing indexes are referred to as *zielone wyspy* (lit. 'green islands'). Here, the reference is made to Poland being called the green island in the European sea of economic recession which took place in 2008 and 2009. Interestingly, such language-specific metaphorically-grounded intertextual links are absent from English stock market reports. In turn, their authors resort to, for example, food (*markets digest the March non-farm payrolls report*) as a lexical concept/source domain for building intertextual links. In addition, through building such intertextual links stock market reporters not only inform the investors, but also may indirectly influence their consecutive decisions.

The qualitative analysis of the data is to show how the individual texts interrelate with one another, and how they may be organized into a larger-scale network of texts. The methodology employed is based on intertextual frames combined with LCCM Theory by Evans (2009). It needs to be stressed that intertextuality is understood here in its broad sense of building external relations of texts (Fairclough 1992, 2003; Bazerman 2004) and employed in the framework of Critical Discourse Analysis (CDA; see Wodak and Meyer 2009) and complemented by lexical concepts and cognitive models of LCCM Theory. The analysis to be conducted is expected to show to what extent the authors of the financial articles relate their texts to earlier stock market reports or other economic facts, as well as how much the metaphorical means for intertextuality differ from culture to culture.

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Metaphorical chains in the news

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Newspapers exert a strong influence over the building of public opinion, although they are expected to report facts in an unbiased and neutral form, well separated from comments. An accurate lexical selection, the use of specific rhetorical constructions, and, above all, the use of specific metaphors can contribute to orient the readers' interpretations and judgements. In 1990, G. Lakoff drew attention on this phenomenon by first distributing by email and then publishing an article on the use of metaphors for political purposes during the first Gulf War, making explicit reference to Clausewitz's Metaphor (War is Politics pursued by other means). Many other researchers have elaborated on the use of metaphors in political language (Charteris-Black 2005), or in newspapers that deal, in a manipulative perspective, with the problem of immigration (Santa Anna 1999; O'Brien 2003). By selecting appropriate linguistic means the journalists can direct the public opinion in a desired direction.

Metaphors are in general considered lexicon-building mechanisms as they may introduce expressions as “invasion of migrants” or “flood of migrants”, which in themselves indicate an ideological orientation. In fact, the terms “invasion” and “flood” convey a negative evaluation, as the primary meanings refer to destructive phenomena. On the contrary “(large) movements of refugees” is a neutral, if not sympathetic, expression.

In the following paragraphs it will be shown that such metaphorical expressions are not used in isolation, but within the same article are inserted into a general metaphorical frame that opens an “accessibility space” where they all belong to, establishing one or more lines of textual cohesion of the kind proposed by Cristea et al. (1998) for anaphora. An initial metaphor “opens” such a space, within which others, coherent with the first one, are used.

In addition, for the same conceptual metaphor, different lexical forms can be used, relying on a careful selection of lexical items. As shown in the above examples, the lexical choice made within this accessibility space establishes the “style” of the news and, ultimately, directs the readers' opinions.

This phenomenon is particularly evident in Italian newspapers, where the tendency is to “mythologize” the news (Loporcaro 2003). However similar processes can be observed in other countries, although cultural differences give origin to different uses of metaphor. These will be reviewed for a limited number of European languages (Italian, French, English, German, Romanian, and Greek) making some examples.

The final objective is to propose an annotation schema that allows a comparison based on larger corpora. The attempts to create an annotation schema for meta-

phors are not many and in general they are limited to single metaphors (Wallington et al. 2004; Pragglejaz Group 2007). Our proposal will include single metaphor annotation (grammatical categories, meaning, possible references to MML items) together with a link with the analogue metaphors in the same chain.

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The impact of metaphorical and metonymic elements from the lexical group of atmospheric phenomena

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The aim of my research is to show that the names of atmospheric phenomena identify, on the figurative level (by means of metaphors and metonymies), a systematic relationship with the physical and mental states of a human being. This relationship

can be recognized in all three Romance languages taken into account: Romanian, French and Italian.

The study consists of lexicological-semantic analyses developed in the contrastive framework generated by the lexical elements of the three languages taken into consideration. The diachronic perspective uncovers linguistic facts on the metaphorical and metonymic level in a Romance context (DÉRom facilitates this type of contrastive analysis).

The starting point of this talk is given by the linguistic data obtained, between 2011 and 2016, in the project *Romanian Meteorological Scientific and Popular Terminology of the Atmospheric Phenomena. A Linguistic Study* (funded as CNCSIS PN-II-ID-PCE-2011-3-0656), which culminated with the publication of the TMFA volume.

In the first part of my talk I explain that the central lexical group of the meteorological terminology is the group designating atmospheric phenomena (Florescu 2007, 2014). In this group, the scientific, the popular, and the dialectal representations have a common core, a prototypical nucleus, represented by lexemes such as: Rou. *brumă* “rime”, Fr. *givre*, It. *brina* / (lit.) *pruina*; Rou. *ceață* “fog”, Fr. *brouillard*, It. *nebbia*; Rou. *curcubeu* “rainbow”, Fr. *arc-en-ciel*, It. *arcobaleno*; Rou. *fulger* “lightning”, Fr. *éclair*, It. *lampo* / *baleno*; Rou. *furtună* “storm”, Fr. *tempête*, It. *tempesta*; Rou. *nor* “cloud”, Fr. *nuage*, It. *nuvola*; Rou. *ploaie* “rain”, Fr. *pluie*, It. *pioggia*; Rou. *grindină* “hail”, Fr. *grêle*, It. *grandine*; Rou. *rouă* “dew”, Fr. *rosée*, It. *rugiada*; Rou. *trăsnet* “thunderbolt”, Fr. *foudre*, It. *fulmine*; Rou. *tun/tunet* “thunder”, Fr. *tonnerre*, It. *tuono*; Rou. *vânt* “wind”, Fr. *vent*, It. *vento*; Rou. *zăpadă* “snow”, Fr. *neige*, It. *neve*, etc.

The second part of the talk develops the idea that terms belonging to this prototypical centre of the analysed linguistic area (Geeraerts 1997, 2015) contain words whose polysemantic lexical structure covers systematically the relation between the designated atmospheric phenomenon (under its proper name) and a certain mental or physical state (under a figurative name). Therefore, a lexeme which denotes an atmospheric phenomenon also names, metaphorically, one specific human mental state. This relationship presupposes either a catachresis, or a low-to-medium metaphorical connection (Lakoff 1980).

In the last part of the talk determines several specific modalities of marking the mental states of human beings by gradually relating the metaphor (or, when the situation arises, the metonymy) based on names of atmospheric phenomena.

The figurative lexical facts are dissociated according to degrees of intensity, and the analysis of each element is completed by comparing a series of Romanian lexemes with their French and Italian counterparts. The equivalence of the analysed words generates a contrastive study of the metaphorical relationship contained in the lexical structure of terms such as: *fulger* “lightning”, *ceață* “fog”, *tun* “thunder”, *trăsnet* “thunderbolt”, or the metonymic relations identifiable in the lexical structure of terms such as *brumă* “rime” and *grindină* “hail”.

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‘Mr. President, he’s yelling at you!’: Factive, fictitious, and fictive interaction blends in a political satire TV program

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This talk examines the discourse in the well-known award-winning American news satire program, *The Daily Show with Jon Stewart*. We discuss a communicative strategy that the show’s former host so frequently used in his monologues, namely introducing actual previously produced utterances (e.g. through past TV interviews) as well as entirely fictitious ones (e.g. made-up utterances ascribed to a dead individual in a cartoon world) as a means to not only entertain his audience and inform them on the latest news, but also to present his own views and opinions on those news items (Fonseca 2016). We sustain that this strategy involves the conceptual integration of PAST REALITY, FICTION or COUNTERFACTUAL mental spaces with the HERE-AND-NOW space of the ongoing show, in which the actual or fictitious utterances at issue constitute fictive interactions (Pascual 2002, 2008, 2014) with the audience. The viewers of the show are direct observers of imaginary blended situations of communication created to narrate news stories, blended situations of communication that in their turn are fictive enunciations as they are meant to ‘tell’ viewers what the host thinks about the issues at hand.

Specifically, this talk focuses on Stewart’s discussion of the first presidential debate between Mitt Romney and Barack Obama in the 2012 US presidential elections. Stewart’s conceptual framing of the debate in his discourse to his viewers is imaginative and complex. By creating fictitious conversations with the candidates both in the HERE-AND-NOW space of the show but also in the PAST REALITY space of the debate and in other actual and imaginary spaces, he is able to take his viewers back to the debate and analyze what happened using their “mind’s eye” to construe moments in the debate that led Barack Obama to lose the debate. The conceptual configurations Stewart sets up present the shortcomings of the democratic candidate in a manner that justifies what went wrong by discrediting the republican candidate. The host turns actual discourse characters into fictive conversational participants by:

- fictively talking to them in an actual past-present blend;
- talking for them in an alternative imaginary counterfactual space; and
- fictively talking to them in the here-and-now

We show how Stewart uses humor as a mechanism to unravel the truth behind the issues found in politicians’ discourse by breaking down what was said using factive, fictitious, and fictive interaction blends as rhetorical strategies for the sake of his audience.

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Meaning extensions within the sensory domain: Directions and processes

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The starting point of this paper is a puzzle provided by the following two directional hierarchies, proposed in the literature:

- Ullmann (1945, 1957): touch → taste → smell → sound → sight
- Viberg (1983): sight → hearing → touch → smell/taste

Whereas Ullmann claims that meaning extensions typically go from the lower to the higher senses, Viberg's hierarchy goes in the other direction. Both hierarchies are based on data from different languages and both are supported by later research. See, for example, Winter (2016: 160), who found that: "[T]ouch emerges as the dominant source domain of cross-modal metaphors", whereas Enghels & Jansegers (2013: 987), in their semantic analysis of the cognates of the verb *sentir(se)* ('to perceive, feel, think') in Italian, Spanish, and French, concluded that their study "gives clear support to the sense modality hierarchy: *sight* > *hearing* > *other modalities*". The intention of the present paper is to resolve the apparent contradiction provided by the two hierarchies. In order to reach that goal, a closer look at two aspects of the existing literature will be helpful.

Firstly, Viberg's 'downward' hierarchy (from higher to lower senses), based on typological research, typically involves verbs, with verbs of vision as the dominant sour-

ce domain. In contrast, the research line in the Ullmann tradition typically looks at adjective-noun combinations (*sharp sound, loud colours*). Ullmann's research is mainly based on Western languages. Based on the different findings of Viberg and Ullmann, I hypothesize that the part of speech difference (verbs versus adjectives) plays a role in the directional behaviour of the sensory words (down and upwards, respectively).

Secondly, the paper will provide a reflection on the semantic processes involved in the different types of meaning extensions, elaborating earlier work by Riemer (2001), Ibarretxe-Antuñano (2006), and Sullivan (2007). I will propose that the upward extensions observed in relation to adjectives develop along figurative, in particular metaphoric lines, going from more concrete to more abstract domains, and that the downward extensions are rather to be seen as extensions taking a prototypical meaning as a point of departure, extending to less prototypical exemplars. In this process, meanings in the visual domain are the prototypical meanings of many verbs, widening their application to less prototypical cases (the lower senses).

If this proposal makes sense, and if it stands further empirical testing on other languages, then the question is still open, why sensory verbs and adjectives behave differently, both directionally and in terms of processes involved.

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Metonymy meets coercion: Some observations on the intensification of nouns in predicative and attributive contexts in present-day Spanish

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Drawing on Cognitive Construction Grammar (henceforth CCG) (Goldberg 2006), this paper furnishes a usage-based analysis of cases of coercion (i.e. the resolution of a conflict between lexical and constructional denotata; Michaelis 2011, González-García 2011) involving the intensification of a *prima facie* non-gradable category, more specifically a noun, as in (1):

- (1) Y la cuestión es que Gaga es muy/bastante/completamente/
totalmente Madonna
'And the thing is that Gaga is very/quite/completely/totally
Madonna'

Our data analysis from tokens attested in Google reveals that, in addition to proper nouns of several types (i.e. celebrities, brand names, cities, countries, movies, songs, TV shows, etc.), intensifiers of the kind in (1) can felicitously combine with a considerable number of common nouns connected with fairly disparate semantic areas such as animals, events, internet, institutions, music, etc. In these cases, the intensifier coerces the noun into encoding a positive or negative property about a given entity/person/event through a generic for specific metonymic parametrization (Ruiz de Mendoza & Pérez Hernández 2001). Interestingly, this occurs in attributive (2) as well as predicative contexts (3-5) (thus patterning to a considerable extent with instances of coercion with "so" in present-day English, González-García 2014):

- (2) Letizia ofreció *un look muy/bastante Óscar*
'Leticia offered a very/quite Oscar look'
- (3) Mariano Rajoy es muy/bastante zorro
'Mariano Rajoy is very/quite cunning' (lit. 'quite fox')
- (4) Eso sonó muy/bastante "Cuarto Milenio"
That sounded very/quite 'Cuarto Milenio'
- (5) Te veo muy/bastante/completamente Madonna...muy ochentera
'I see you very/quite/completely Madonna...very 80s'

Instances of the kind in (1)-(5) need to be distinguished from lower-level configurations where the element intensified is part of the concessive construction “por muy NP que sea”, as in (6)-(7):

- (6) El papel no lo aguanta todo, por muy/*bastante/*completamente
dólar que sea
Lit. ‘Money cannot bear everything, no matter quite/completely
dollar it may be’
- (7) El rey no debería contestar así, por muy/*bastante/*completamente
rey de España que sea
Lit. ‘The king should not answer that way, no matter quite/
/completely king of Spain he may be’

Interestingly, the concessive configuration saves otherwise unacceptable results in attributive and predicative contexts:

- (8) #Felipe VI es muy rey de España :: #un look muy rey de España
Lit. #‘Felipe VI es very king of Spain :: #‘a very king of Spain look’
- (9) #La política económica mundial actual es muy dólar:: #una política
muy dólar
Lit. #‘The present worldwide economy is very dollar’: #‘a very
dollar politics’

Since CCG uses a non-monotonic inheritance system, it can successfully capture the commonalities among the two types of intensification with nouns outlined above, especially the fact that the nouns are construed subjectively and need to be interpreted as an instance of the GENERIC FOR SPECIFIC metonymy. It can also accommodate the fact that in the concessive configuration, as a result of a grammaticalization process (see Elvira 2005 for a similar analysis for “aunque” ‘although’), “muy” behaves more as a focusing element than as an intensifier, which explains its non-alternation with other intensifiers and the selection of a wider range of NPs than in its non-grammaticalized counterpart.

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Moving metaphorically in cartoons and print advertisements

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Since motion constitutes our basic perceptual and motor experience it is not surprising that it underlies metaphorical thought that is expressed verbally (Lakoff 1993; Grady 1997; Rice 2004; Özaçalışkan 2005; Foolen et al. 2015) as well as in other modes of expression (Johnson and Larson 2003; Kolter et al. 2012; Szawerna 2017). Modality-independent nature of metaphor is now a well-documented area of research on multimodal communication (Forceville & Urios Aparisi 2009; Pinar Sanz 2013; Forceville 2016; Górska 2010, 2017a,b). In this presentation, considering a sample of cartoons and print ads, I will focus on the interaction of metonymy and metaphor in expressing motion-based metaphorical thought in multimodal discourse. The method of analysis will draw upon the dynamic approach to metaphor (Müller 2008; Kolter et al. 2012), multimodal approach to metonymy (Mittelberg & Waugh 2009; Mittelberg & Joue 2017), conceptual theory of metaphor (Lakoff and Johnson 1980, 1999) and of metonymy (Kövecses & Radden 1998). I will aim to show that the two spatio-visual genres of cartoons and print ads, despite their static composition, can receive a highly dynamic construal by resorting to the

verbal mode and/or metonymic cuing of some aspect of motion (via, e.g. the PATH FOR MOTION or the INSTRUMENT FOR MOTION metonymy) or various techniques that suggest motion, such as visual vectors, body postures, gestures (Arnheim 1974; Kress & Van Leeuwen 2006; Szawerna 2017) or pictorial runes (Forceville 2011). In more general terms, the discussion will contribute to research on thinking-for-multimodal communication.

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Cliente-Paciente/Client-Patient as complex cognitive metonymy: Coming to terms with Marketing-Health discourse.

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Capitalism as organizational social framework is an increasingly complex sociocultural issue in contexts related to health. In this paper we present a case study of how schematization/framing, category extension, metonymy, and metaphor are working together in marketing-health discourse. The case analyzed is the Spanish use of the newly coined compound *cliente-paciente* (client-patient). The study follows the common assumption in contemporary Cognitive Semantics that human verbalizations of the world encode abstract ‘image schemas’ or ‘cognitive schemas’ grounded in our early experiences of having a body and moving in space. However, while the notion of ‘schema’ is most often thought of as static, internal structures unidirectionally mapped onto experience (for a related critique, see Thibault 2004; Visetti 2004), we will conceive of schematization as an entropic, dynamic and reciprocal process transcending the classical cognitivist boundaries between internal/external and individual/social (Clark 2006). The schematization process is thus rather conceived of as the result of experimentation and biopoetic order-consuming interaction in a Health community. We will illustrate this dynamics in the literature on client-patient in view of how Spanish and English linguistic forms that encode standard image schemas are used. The notion of schematization/framing is important as well in the metaphoric and metonymic meaning extensions, as exemplified in the oxymoronic compound *client patient*. For instance, we can view client patient as a metonymic extension (possibly metaphoric) of the client frame, but we can also view it as an extension of the patient frame into the client domain. We will trace the tension between these two possibilities in the literature and will explain this tension in terms of entropic cognition (Guerra 2016, Silvera & Guerra 2016, Martín & Guerra 2014).

From a view of Biopoetics that primarily understands category extension as a synergic and dissipative process based on emergence and feedback conditions, structuring-based negative entropy (Prigogine & Stengers 1984; Guerra 1992) will be here postulated as the basic motivation for creative human understanding. Vitality, meaning dissipation and emergence will be here analyzed in terms of order consumption rather than of energy consumption. Rather than ‘consuming energy’ we will talk about ‘consuming order’ for a specific cognitive action.

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Basic level verbs: How do we conceptualize basic level action categories?

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In a hierarchy of categories, the basic level is the most inclusive level at which a category can be defined based on information about physical characteristics (Rosch et al. 1976). Categorization at this level appears to be the most natural cognitively as it is based on the processing of attributes that are the most salient in our perception as we interact with our environment (Archambault et al. 2000). No wonder that these

are the categories corresponding to basic level terms in language, which are generally defined as the ones that are the most often used by adults to name entities and also the ones that children learn first during language acquisition (e.g. *dog* instead of *animal* or *poodle*) (Pruden et al. 2006). Since such attributes are exhibited by physical entities, studies concerned with basic level categorization relate primarily to object categories. However, on the basis of the above characterization of basic level terms it is obviously justified to speak not only of basic level nouns, but also of basic level verbs.

In this study we present a theoretical investigation of whether basic level verbs can be identified on the basis of not only linguistic but also perceptual-cognitive criteria comparable to the perceptual basic level in the categorization of objects. Our analysis will focus on the following questions: what those actions are that might be considered basic level (in the same vein as basic level objects), how we cognitively process such actions, and what we perceive when we see (and recognize) such an action. In the case of basic level objects categorization relies heavily on perceptual characteristics and their gestalt structure deriving from those characteristics (Gallese & Lakoff 2005). Such attributes play a crucial role in forming the meanings of basic level nouns through conceptualizations based on metaphor and metonymy as revealed by a cognitive semantic analysis and also by examining their historical semantic developments and etymologies. Here we will take a similar approach and examine basic level verbs based on cross-linguistic data. Just as in the case of nouns, many verbs which appear to be basic level and which seemingly correspond in their meanings across different languages exhibit discrepancies in their category boundaries as delineated by the semantics of these verbs. This is due to cross-linguistic differences in conceptualization as e.g. in the case of Eng. *put* vs. German *legen* ‘put/place something horizontally’ and *stellen* ‘put/place something vertically.’ Even though the perception of motion in itself is universal, the interpretation of motion as a particular action often involves figuration in its conceptualization as revealed by the linguistic data. In other cases, however, a historical semantic analysis of basic level verbs does not uncover a figurative conceptualization. This seems to indicate that not all verbs considered to be basic level on linguistic grounds have the same cognitive status. In some cases, the inherent linguistic conceptualization reveals universally recognized basic level actions based on motion perception, while in other cases the interpretation of motion as action requires knowledge of special human interaction.

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Getting a feel for political candidates: Audiovisual figurativity in campaign commercials

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Figurative thought and language are considered as fundamental tools for making sense of the world not only in everyday language, but also in the realm of political discourse (e.g., Lakoff 1996; Charteris-Black 2005; Carver & Pikalo 2008; Musolf 2016). The paper aims to address a research object hitherto largely underexplored in the study of metaphor and metonymy in political discourse: their role in audiovisual political advertising, more precisely in campaign commercials. In particular, it focuses on how figurative meaning emerges from the dynamic intertwining of cinematic movement-images and speech, and thus enables viewers to get an idea of political candidates.

The paper draws on the transdisciplinary cognitive-linguistic and film-analytical framework of Cinematic Metaphor (Müller and Kappelhoff 2018; Kappelhoff and Müller 2011; Schmitt, Greifenstein, and Kappelhoff 2014). It considers the aesthetics of audiovisual compositions as the embodied experiential grounds from which figurative meaning emerges in the process of film-viewing. This is illustrated by means of a campaign commercial of the Christian Democratic Union (CDU) that exclusively focused on the German Chancellor Angela Merkel in order to espouse her re-election in the 2009 federal election. The analysis demonstrates how through the interplay of metonymy and metaphor a shared feeling emerges, a sense of commonality, that includes Merkel, albeit being experienced as a monarchic sovereign, in the "we" of the German people (Horst 2018).

Through a transdisciplinary method (Müller and Kappelhoff 2018; Müller and Schmitt 2015; Horst 2018), the orchestration of viewers' perceptual and experiential processes through audiovisual compositions as well as the activation of figurative imagery through the interplay of speech and audiovisual staging is reconstructed in detail. In this light, figurative meaning turns out to be no passive deciphering of underlying intentions of producers, whoever this may be. Instead, it is the viewers' 'doing' of figurative meaning from embodied experiences in the process of viewing that enables them to get a feel for, and an idea of the candidate promoted in the campaign commercial. Such an understanding that sets the inseparable intertwining of sensing and understanding center stage, provides insight into the dynamic nature and embodied affective grounds of audiovisual figurativity more generally. Moreover, it challenges the long-known dichotomies of rational discourse and affective manipulation, political message and media effect.

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Between the senses of FILL and PAY in Ancient Greek: Frame blending and conceptual prototypicality.

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The present work, centred around the notion of COMPLETION in Ancient Greek, is a diachronic corpus-based study of the term *pleroo*, originally meaning FILL and eventually PAY, for a period of eleven centuries, from 6th c. BCE to 5th c. CE. It is an extension of Ioannou (2017), regarding two aspects: First, it extends the base of data from 650 instances to 5,000, which comprise the totality of the extant data for that period. Second, it constitutes a theoretical and methodological refinement of the distinction between *conceptual* and *frequency-based* prototypicality, linked to that between an existing entrenched pattern of featural configuration and the central prominence of it (Geeraerts 1987; Geeraerts et al. 1994; Glynn 2014b).

In works such as Glynn (2014a, 2014b), correlations between extra-linguistic factors such as Register and featural patterns have been considered as confirmatory of the presence of frequency-based prototypicality. In diachronic research though, where apparently random diachronic variability of usage context is the rule, the present work asks how the distinction between frequency-based and conceptual prototypicality can be defined.

It hypothesises that diachronic variation of discourse themes is *concomitant to and licenced by the non-literal extension* of the various senses across subsequent periods. Concretely, it hypothesises that featural configurations for the various extended senses are correlative to diachronically changing prototypical discourse themes. Theoretically, this has the following consequence: Discourse themes are treated as emergent entities, on a par with senses themselves. In parallel to senses being prototypical and fuzzy, emerging from patterns of co-occurrent features, in much the

same way discourse themes may emerge as non-literal construals of contexts of use and be statistically detected through configurational patterns among co-occurring semantic participants, such as AGENT, PATIENT, etc. This way, they are determined “from within”, roughly identified with the semantic ontology of a frame.

Methodologically, the analysis adopts the *behavioural-profile* approach (Gries 2006; Gries 2010), implementing for each century a Multiple Correspondence Analysis as an exploratory statistical technique and it looks into the attraction of both formal and semantic features of the verbal term *pleroo*. It details the correlational patterns among the features coded for each of the dimensions that contribute to the variation of the term and observes how configurations appearing in backgrounded dimensions are gradually promoted into dimensions determinant of variation. In order to visually locate this distinction, the analysis graphically represents the projection of the confidence ellipses for a series of features over the correlational map of the rest.

The analysis expects non-overlapping ellipses for given features to be linked with well-entrenched and frequency-based prototypes. Conversely, existing featural configurations non – as yet- institutionalised are expected to un-decisively project onto overlapping ellipses. The latter situation is precisely argued to depict what has been called conceptual prototypes and is explained as an intermediate state towards sense division, where mutual attraction between two ontologically distinct semantic frames results in a temporary conceptual blending of them. Thus, polysemy is re-interpreted as mutual attraction of semantic frames, a conclusion with extensive theoretical consequences for frames’ non-literal construal.

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A diachronic approach to figuration and language change and variation: The history of Portuguese *ter* as possessive verb

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Despite the many crosslinguistic and language internal studies on Possession (Langacker, 1987, 1991; Heine, 1994, 1997; Taylor, 1996; Heine and Kuteva 2002; Stassen 2009), this conceptual domain remains inconspicuous in Portuguese. Diachronically, *HAYER* and *TER* appear as the main devices for the expression of Possession at the clausal level. But the motivations favoring the gradual replacement of *HAYER* by *TER* require the simultaneous consideration of synchronic, diachronic, semantic and other factors.

On the initial stages of Portuguese, inchoative *HAYER* (*have*) was used for the expression of Possession in general and durative *TER* (*hold*) almost exclusively for bounded Possession. The emergence of new non-possessive (TAM) senses in the semantics of *HAYER* (Fleischmann, 1982; Pinkster, 1987) favored its stepping away from the possessive domain and the rapid rise of *TER*, as its functional alternate and then the main possessive verb. Because this development is specific to Spanish and Portuguese, a few Italian dialects and Catalan, some authors (Seifert, 1930; Ferreira, 1981; Torres, 1997) hypothesize that both linguistic and extra-linguistic factors are in play here.

Linguistically, the ultimate use of *TER* as verb of possession stems from the gradual semantic generalization of *HAYER*. Variation and change take place as both verbs are reanalysed in their respective grammaticalization processes. Conceptually, considering the cognitive correspondence between conceptual thought, bodily experience and linguistic structure, the distinctive collexeme analysis of our *corpus* (notarial documentation from the 9th to the 13th centuries), suggests the existence of underlying figurative mecha-

nisms implying not only that POSSESSIONS ARE ITEMS YOU HOLD IN YOUR HAND, but also ITEMS YOU RECEIVE OR OBTAIN a) VIA LEGAL DISPOSITIONS; b) FOR PERSONAL USE; c) DURING A LIMITED PERIOD OF TIME, etc. The tradition of holding land in exchange for service or labor historically corresponds to Feudalism, a system of legal customs in force between the 9th and the 15th centuries, in Europe but especially in the Iberian and Italian Peninsulas.

(1)

\P 03 { dono uobis ipsa uinea media que me competet inter meos filios cum omne suo terreno uel clausura sicut et donamus ut de hodie die et tempore de iure meo sit abrasa et in uestro translata }

\P 04 { **habeatis** et **teneatis** iuri quieto uos et omnis posteritas uestra } (LF9)

(2)

\P 02 { ego cendon et uxor mea sisulota et filio meo lalino et uxor sua osobrida placuit nobis per bone pacis et uoluntas *ut uenderemus* uobis senta presbiter sicuti et *uendimus* larea de terra nostra propria que **abemus** in uilla aliste qui est subtus monte spino ribulo aliste territorio bracarensi }

\P 03 { et **abet** iacentia ipsa terra in loco predicto qui uocitant agra } (LF10)

(3)

\P 02 { et fecistis super nos misericordia pro illa ut non parire secundum canonum biber! iudicum dicit ut **teneamus** ipsa hereditate cum suo pumare et quanta inde alia **habemus** et **teneamus** illa de uestra manu et faciamus *inde uobis seruitio in fide* et ueritate } (LF11)

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A corpus-based investigation of motion expressions in music criticism: Are they metaphorical or cases of fictive motion?

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Musical structure is commonly described in terms of motion: Melodies *ascend* and *descend*, motives *return* and can be *abandoned*, and the music, harmonically, may *arrive at* a dominant seventh chord. It is the aim of this paper to investigate what motivates the conceptualisation of musical structure in terms of motion within the framework of Conceptual Metaphor Theory (Lakoff & Johnson 1980, 1999, Lakoff 1993).

Given that music is a “temporal art” (Morgan 1980: 527), Conceptual Metaphor Theory approaches to musical motion suggest that musical motion is based on temporal motion (Johnson & Larson 2003, Cox 2016). In the now classical view on time, temporal relations are either expressed as motion of temporal events towards ego or as motion of ego towards temporal events. In the same way, musical events may move towards the listener or the listener may move towards musical events (Johnson & Larson 2003, Cox 2016).

Furthermore, musical motion may also be construed as a purposeful, goal-directed activity. In that sense, musical motion is motivated by Event Structure Metaphor (Lakoff 1993) mappings such as STATES ARE LOCATIONS, CHANGE IS MOTION, and ACTIONS ARE SELF-PROPELLED MOVEMENTS (Jandausch 2012, Cox 2016).

Alternatively, musical motion may be a case of fictive motion. In fictive motion, prototypically spatial scenes are conceptualised in terms of motion as in *The road runs along the coast* (Talmy 2000, Matlock 2004). Fictive motion interpretations have been suggested for non-spatial domains such as descriptions of the flavour of wine as in *flavours tumble over each other* (Caballero 2007), descriptions of architecture as in *steel framed cylinders soar above the roof* (Caballero 2009) and descriptions of mathematical functions as in *the limit of the function approaches zero* (Marghetis & Núñez 2013).

For the purpose of investigating the motivation for conceptualising musical structure in terms of motion, a 7-million-word corpus of texts from the genre of music criticism was compiled consisting of musical analyses and concert reviews retrieved from journals and newspapers published in the UK and the US.

For the present study, path and manner motion verbs from the literature on time, the Event Structure Metaphor and fictive motion were selected and concordances from the music criticism corpus were retrieved. Occurrences of motion expressions referring to musical structure are analysed with respect to the kinds of figures and grounds involved and classified into temporal metaphors, Event Structure mappings, and potential fictive motion cases based on semantic and linguistic features of these phenomena identified in Moore (2014), Lakoff and Johnson (1999), and Matlock (2004).

The study has implications for research on temporal metaphors in that it serves the need to empirically test assumed motion mappings for time (here in the context of music). Furthermore, it stimulates the discussion of how metaphorical and fictive motion may overlap or interact. While music has to be experienced in a moment-to-moment fashion, listeners may develop a mental map of the musical elements in the piece which can be traced fictively and whose progress can be understood via the Event Structure metaphor.

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Compound genitives, noun formation and metonymy: The case of Latvian

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Compound genitives (also *genitivelings*, see Nau 1998; Berg-Olsen 2007) are a specific group of Latvian compound nouns that have only one case form, the genitive, either in the singular ((1a)) or in the plural ((1b)). Syntactically they usually function as non-agreeing attributes (Berg-Olsen 2007; Skujiņa 2007):

- (1a) *vien-zilb-es vārd-s*
mono-syllabic-GEN.SG.Fword-NOM.SG.M
'monosyllabic word'

- (1b) *sīk-lap-u kļav-a*
 small-leaf-GEN.PL.Fmaple-NOM.SG.F
 ‘small-leaved maple’

The gender of compound genitives depends on the declension and gender of the head (see, e.g., Mathiassen 1997). Compound genitives are productive in Latvian, especially in professional language and terminology, because they are convenient for naming new phenomena and concepts and also for classifying already existing ones in a more detailed way.

In Latvian, compound genitives can be used as base words for adjective and noun formation. Nouns are formed more actively, probably because formally the base word is already a noun with “pre-programmed” typical syntactic functions, which can be activated when there is a need to name a suitable new concept. As a result, a compound genitive turns into a full-fledged noun.

Compound genitives can change into fully declinable nouns through metonymy.

- (2a) *trijstūru* ‘triangular’ – *trijstūr-is* ‘triangle’
 three-angle-GEN.PL.Mthree-angle-NOM.SG.M
- (2b) *bez-mieg-a* ‘sleepless’ – *bez-mieg-s* ‘sleeplessness, insomnia’
 without-sleep-GEN.SG.Mwithout-sleep-NOM.SG.M

The head of the compound determines the declension (incl. gender) and number of the new declinable noun.

Metonymy is created by a non-agreeing attribute that overtakes the naming function of a whole noun phrase thus making the second noun unnecessary (among others, Dancygier, Sweetser 2014):

- (3) *sīk-lap-u kok-s* → *sīk-lap-is*
 small-leaf-GEN.PL.Mtree-NOM.SG.Msmall-leaf-NOM.SG.M
 ‘small-leaved tree’ ‘plant with small leaves’

Accordingly, nouns created as a result of metonymy where a property of an object comes to represent that object are more generalized and can be applied to a wider range of objects united by some specific property they share.

Cognitive linguists mention a special word-formation type that can be traced back to a metonymic process, namely, possessive compounds, e.g., Ungerer, Schmid (2006; see also Dancygier, Sweetser 2014). Thus a compound of this type is motivated by a salient feature which stands for a whole type of objects.

A noun derived from a compound genitive through metonymy is bound to retain its original exocentricity, since it always refers to an object extraneous to the

components of the compound (e.g., Bauer 2009; Scalise, Bisetto 2009) – the one that has been deleted by the metonymic process. Such nouns have full case paradigms and all syntactic functions typical of nouns.

- (4) *Ieplakās ir nepieciešami*
 valley.LOC.PL.Fbe.COP.PRS.3necessary.PTCP.NOM.PL.M
lapu koki,
 deciduous.GEN.PL.F tree.NOM.PL.M
*vismaz **sīklapji**, tādi*
 at_least**small_leaved**.NOM .PLM such.NOM.PL.M
kā bērzi.
 asbirch.NOM.PL.M
 ‘Valleys need deciduous trees, at least small-leaved ones, like birch.’
 (www.tvnet.lv)

However, nouns derived from compound genitives do not represent an active word-formation process (even in terminology). In spite of this, in colloquial speech new formations tend to occur, e.g., *bežjēga* ‘pointlessness’ and *bezsakars* ‘incoherence’. It means that this metonymically motivated word-formation pattern might become more productive in Latvian. Thus, the report will provide further analysis of semantics and formal features of nouns derived from compound genitives.

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The discursive functions of referential metonymy: An analysis of two political speeches in English and French

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Adopting a pragmatic approach of metonymy, Panther and Thornburg (2004: 97) postulate that ‘referential metonymy’ expresses two senses: between a linguistic form and its source meaning and between the same form and the target meaning. Many studies have focused on metonymy from different perspectives: pragmatic and conceptual references (Panther and Thornburg 1999, 2004; **Jiang 2013**), **referential metonymy** (Warren 2006), **metonymy and metaphor** (Lakoff and Johnson 1980; Dirven 2003; Warren 2003 [1999]), metonymy and anaphora (Ruiz de Mendoza and Díez Velasco 2004; Ruiz de Mendoza and Galera-Masegosa 2011), among many others. Nevertheless, based on our literary review, a few studies have examined the discursive goals of metonymy. In a recent work (2017), we argue that metonymy, particularly WORK FOR AUTHOR pattern, has intended rhetorical purposes in academic writing, viz. the foregrounding of source domain and thereby the backgrounding of the target.

This paper deals with political discourse in contrasting a French and English political speeches – Sarkozy’s speech in Dakar, 2007, and Obama’s in Cairo, 2009. These two speeches have been selected for the controversial statements in the former and the rather balanced argumentation of the latter. The first aim is to understand to what extent metonymy is used in these speeches and for which specific lexical concepts. The study shows that in Obama’s speech the terms *Islam* and *America/US* are mainly used metonymically and often symmetrically. Similarly, in Sarkozy’s speech the word *l’Afrique* is mostly utilized metonymically – 84 of the 124 occurrences are referential metonymies. The second goal is to pinpoint the underlying lexico-syntactic strategies and discursive purposes. Thus, the analysis has revealed two underlying semantic-pragmatic motivations or attitudes in the use of metonymy.

(i) The source domain is focused for persuasive reasons; the speaker highlights it in order to put forward a strong opinion (example 1) or lay out a refutation (example 2).

- (1) *As a student of history, I also know civilization's debt to **Islam**. [...] So let there be no doubt: **Islam** is a part of **America**.*
- (2) *In Ankara, I made clear that **America** is not – and never will be – at war with **Islam**.*

(ii) It is suggested that metonymy is utilized as a mitigating or euphemistic device since the target referent is rhetorically backgrounded due to its sensitive nature. In the following examples, the speaker uses metonymy since it enables him vagueness and/or indirectness about the target referent (ISLAM FOR MUSLIMS / AFRICA FOR AFRICANS). If used directly the latter could be particularly controversial and may arouse indignation of the audience. For instance, example 5 was one of the most controversial statements in Sarkozy's speech. Indeed, in stating "the tragedy of Africa-ns", he cautiously used the source domain (*Africa*) but eventually mentioned the target – *the African*.

- (3) *The attacks of September 11th, 2001 and the continued efforts of these extremists to engage in violence against civilians has led some in my country to view **Islam** as inevitably hostile not only to **America** and Western countries, but also to human rights.*
- (4) *L'**Afrique** a sa part de responsabilité dans son propre malheur.*
- (5) *Le drame de l'**Afrique**, c'est que l'homme africain n'est pas assez entré dans l'histoire.*

The study also reveals that in both speeches the concepts employed metonymically have their non-metonymic equivalents (*Islam/Muslims* and *Africa/Africans*, etc.) often used in less controversial, or at least neutral, contexts.

Corpus

Barack Obama: Speech delivered on June 4, 2009 in Cairo, Egypt: <http://www.nytimes.com/2009/06/04/us/politics/04obama.text.html?module=ArrowsNav&contentCollection=Politics&action=keypress®ion=FixedLeft&pgtype=article> (accessed February 2018)

Nicolas Sarkozy: Discours prononcé le 26 juillet 2007 à Dakar, Sénégal : http://www.lemonde.fr/afrique/article/2007/11/09/le-discours-de-dakar_976786_3212.html#OFdsR7o8kSrWDcp8.99 (accessed February 2018)

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Medical Discourse and Conceptual Metaphors

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Since metaphors constitute an integral component of human cognition, they also govern the way our perception and understanding of the world are structured. Most conceptual metaphors are grounded in our physical experience of the world, which means that we draw from this familiar experience while creating metaphorical mappings to the complex, abstract concepts. As a result, they facilitate the description

of complicated matters, especially in expert to non-expert communication (Lakoff & Johnson 1980). Consequently, metaphors, and particularly conceptual metaphors present in medicine, are of particular impact factor.

The aim of the study is to discuss different functions of metaphors present in the field of medicine within the boundaries of doctor-patient or doctor-doctor interaction and communication as well as a medical subjects teaching tool. The author proves that metaphors play a number of roles such as empathy and encouragement to fight the disease on the one hand and on the other hand they create a more familiar context for communication (Vyjeyanthi 2008). When applied as teaching tool, metaphors boost memory, retention and understanding of new material (Klass 2007). They are useful in the process of learning, memorizing (Baker 2014), clarification and diagnosis making especially within the area of Radiology.

Moreover, metaphors enhance more effective interaction owing to their clarification purposes. (Khullar 2014). They aid breaking stereotypes and barriers, so they help find common ground between doctors and their patients on the one hand and aid the learning process of medical students and young medics (Biss 2014).

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Patterns of metaphor-metonymy interaction in animal-specific compounds

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Compounding is one of the most productive word-formation processes in English (see Lieber and Stekauer (2011)). Bauer (2003:40) defines a compound as “the formation of a new lexeme by adjoining two or more lexemes.” Traditionally compounds are divided into a number of types which, among others, include the grammatical relationship of coordination, subordination, or attribution between the compounded elements as well as the semantic criterion of endocentricity vs exocentricity (see Bisetto and Scalise (2005)).

Animal-specific compounds, such as, for example, those from (1) to (7): (1) *lone wolf* ‘someone who prefers to be alone’, (2) *road hog* ‘someone who drives badly or too fast without thinking about other people’s safety’, (3) *cold fish* ‘an unfriendly person who seems to have no strong feelings’, (4) *jailbird* ‘someone who has spent a lot of time in prison’, (5) *lame duck* ‘a person, business etc. that is having problems and needs help’, (6) *dark horse* ‘someone who is not well known, and who surprises people by winning a competition’, (7) *scarecrow* ‘an object in the shape of a person that a farmer puts in a field to frighten birds away’, are traditionally viewed as exocentric, however in the conceptual metaphor and metonymy theory (see, for example, Geeraerts (2003), Benczes (2006), Bierwiaczonek (2013)), they can be analyzed as metaphorical or metonymical (or combinations of both) endocentric compounds.

In her account of creative compounding, Benczes (2006) discusses three main types of compounds: metaphor-based compounds, metonymy-based compounds and compounds based on both metaphor and metonymy. In fact, this general categorization is subject to further division depending on which of the elements of a compound is metaphorical/metonymical. In this respect following Benczes (2006) it is, for example, possible to refer to compounds in which the modifier is metaphorical (e.g. (8) *hen party* ‘a party to which only women are invited’) or metonymical (e.g. (9) *bear jam* ‘a traffic jam in a park caused by motorists stopping to watch one or more bears’), the head is metaphorical (e.g. (10) *belly button* ‘navel’) or metonymical (e.g. (11) *handwriting* ‘the style of someone’s writing’), both the modifier and the head are metaphorical (e.g. (12) *flame sandwich* ‘a note consisting of a negative statement surrounded by two positive statements’) or metonymical (e.g. (13) *phone neck* ‘neck and shoulder pain caused by holding a phone for long periods’), as well as metaphorical or metonymical compounds in which the relationship between the head and the modifier is either metaphorical or metonymical. In this account an attempt will be made

to analyze the internal structure of a number of animal-specific compounds according to the patterns established in Benczes (2006). The results of the research will, among others, indicate which of the patterns found working in animal-specific compounds are the most productive and what animals are usually employed for what targets.

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Co-referent figurative nominals in Russian prose: Linguistic and oculographic factors of successful interpretation

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The study reveals the factors which contribute to the reader's successful interpretation of co-referent indirect non-entrenched names in the Russian contemporary prose like *Кутузов* and its antecedent *Прабабушка* in

- (1) *Прабабушка напоминала портреты великого полководца Кутузова. В доме её так все и звали. «Тише, Кутузов идёт!» – говорила тётя Лёля (А. Zaitsev).*

Syntactic role and morphological form of the indirect name cannot serve as the rigid indicators of co-reference as the referent status is indefinite – it is the correct identification of the referent event role in the text that determines successful interpretation.

Although various salient linguistic parameters that might guide the reader's interpretation of co-referent names have received attention in systemic and functional linguistics (Givón 1995; Kibrik 1999; Staub 2015), it is the figurativeness with the additional need to propel both nominal and predicative potential of an indirect co-referent name that adds to the specific character of parameter salience as it is shown in application to English in Steen (2010). In Russian these factors and interpretation parameters are still undisclosed. Besides, the salience is not the only factor that affects successful interpretation. It turns out that correlations of different parameters as well as parameter resonance play a role in the process of referent identification.

In the research the salience parameters (like co-reference distance, presence of pre-positional identification attributes, graphical markers, inversion, transitive verbs in pre-position, etc.) and their values (frequency indices) are defined by means of corpus analysis (based on the National Corpus of Russian Language) and afterwards they are verified in the oculographic experiment. This triangulation approach (hypothesizing – corpus analysis – oculographic experiment) allows finding out the correlations between co-referent indirect names use and different types of parameters (linguistic and oculographic) and the factors that enhance referent identification. For instance, for some hypothetically salient parameters like determinatives, inversion, and bodily markers the single-factor Pearson correlation index is not exponential, whereas it does become exponential for the ones like transitive verb, propositions number ranging from 1 to 3.

It is also noticeable that though the use of a definite salient parameter is optional there can be detected a rigid group of parameters where either of them in all cases accompanies a co-referent indirect non-entrenched name. Thus, synchronization of parameters was hypothesized as a decisive factor alongside with salience for successful interpretation of figurativeness.

The oculographic experiment carried out to verify the salience values and correlation index of these parameters (SMI - sensomotoric eye-tracker was applied) shows that in case these parameters were excluded from the text (though cohesion is still present) the referent identification index becomes very low. Besides, the reading scheme changes: saccades become longer, reverse reading paths predominate, early saccades number increases, etc. These oculographic parameters appear to resonate with the linguistic parameters of co-referent indirect naming.

Thus, three factors that might influence successful interpretation of co-referent indirect non-entrenched names in the text are determined; they are salience, synchronization and resonance of parameters.

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Metaphor: A question of discipline?

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Metaphor is ‘pervasive [...] in language [...], thought and action’, as Lakoff & Johnson highlight (1980: 3). This range is reflected in the multitude of disciplines that have contributed to investigating the phenomenon since classical times, and it entails a need for continued participation of different disciplines in research on metaphor in order to sustain a cohesive research conversation.

Until the 20th century, there tended to be a consensus that situated metaphor in rhetoric and poetics and within the humanities. The practical dimension was, and continues to be, also of interest to disciplines such as politics and business studies. Sporadically, philosophy has shown an interest in metaphor, as has anthropology. Since Lakoff & Johnson’s seminal work *Metaphors We Live By* (1980) emerged from a collaboration between cognitive linguistics and philosophy, the cognitive dimension of metaphor and ordinary, everyday language and thought have moved centre stage, as have empirical methods. The social sciences and sciences now contribute strong voices from psycholinguistics, psychology, neuroscience and artificial intelligence.

The increasing diversity of disciplines, approaches, methods and terminologies offers new opportunities but also the danger of a fragmented discourse and increasingly partial insights. This paper will advocate the need for a common framework for debate which facilitates interdisciplinary exchange and accommodates a diversity of standpoints, research questions and approaches. In this context, four key questions will be considered:

- Is the concept of metaphor that emerges from Aristotle's *Rhetoric* and *Poetics* still useful as a point of reference?

It will be argued that Aristotle's concept and approach remain fruitful because they extend from cognition to linguistic articulation and pragmatics. Moreover, his comments on metaphor situate the phenomenon in a field of force that encompasses rhetoric and philosophy as part of *one* debate and also sheds light on the respective roles of the humanities and sciences in the field of metaphor.

- Is the theory of metaphor developed in the European tradition on the basis of Greek and Roman rhetoric uniformly appropriate across cultures and languages?

It will be argued that far more attention needs to be devoted to this question. Current research on metaphor is insufficiently sensitive to cultural and linguistic difference, too Euro-centric and increasingly too Anglo-centric. This risks limiting research questions and distorting findings.

- Do we need a common terminology?

It will be argued that awareness of the metaphoricity of concepts and terminology is vital. A willingness to draw on different disciplines and languages can help to keep the terminology fluid. Terms such as 'mapping' and 'blending' are useful – but also limiting in their presuppositions concerning how metaphor works.

- What is the value of disciplinary diversity and interdisciplinarity for research on metaphor?

It will be argued that we need the involvement of a wide range of disciplines in order to keep the entire metaphoric process in view, avoid inadvertently privileging certain aspects, and stimulate a culture of openness in researching a phenomenon that depends on the interaction between thought and language – the very processes that shape the research.

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Pressure of coherence: a case study of metaphorical extensions of English verbal particle *down*

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As noted by Lakoff and Johnson (1980), orientational metaphors are embodied, which means that they are grounded in human experience of spatial relations. For example, a metaphor: HAPPY IS UP, SAD IS DOWN conceptualises happiness in terms of being erect and depression in terms of a drooping posture. Another well-known metaphor: HIGH STATUS IS UP, LOW STATUS IS DOWN (Boers, 1996) is derived from bodily gestures and postures typically associated with status, such as kneeling, or bowing, which, in turn, are rooted in primeval human experience that body size coincides with strength and high status. Given this, the orientation UP is considered to be positive, while DOWN negative, because the former is related to positive, while the latter to negative human experience (Krzyszowski, 1993, 1997).

However, even a glimpse of metaphorical extensions of the particle *down* derived both from *British National Corpus* and *Oxford English Dictionary* (online) indicates that *down* can become positive, despite its default “negative verticality” (Rudzka-Ostyn 2003: 104). Consider the following sentence, in which the particle *down* cannot be regarded as negative, even though it conceptualises the Worse/Inferior Sense, which is inherently negative:

It's natural that Yuri should so enjoy dressing down, when for so much of his life he has been zipped into elaborate Bolshoi costumes, his cheekbones and eyes accented by thick, expertly applied theatrical make-up. (BNC)

This kind of switch from a negative to a positive axiological dimension can be attributed both to linguistic and extra-linguistic context. It should be noted that the influence of the context on the reversal of the particle's axiological value has already been addressed by Hampe (2005: 115), who has come to the conclusion that “axiological components are dimensions of richer, contextualized cognitive models.” However, further details of how such components are “contextualized” are not specified in her paper, therefore, the explanation provided by the author is not satisfactory.

Given this, the purpose of the present study is to find out which contextual factors determine the evaluative component of the particle *down*. To this aim

the analysis of 154 phrasal verbs with *down*, derived from OED and representing major senses of this particle, has been carried out. The study is based on Kövecses (2015), who sees metaphorical conceptualisations as heavily context-dependent and affected not only by the nature of human body and physical environment but also by the whole array of contextual factors. According to Kövecses (2005), this influence is referred to as the “pressure of coherence” and it means that “conceptualizers try to be coherent both with their bodies (their basic embodied experiences) and their contexts (various contextual factors), where the body and context function as, sometimes conflicting, forms of constraint on conceptualization” (Kövecses 2015: 81).

It is argued that even though metaphorical extensions of the particle *down* are grounded in the negative human bodily experience of downward position or motion, they are not necessarily negative because of the local and global context as well as constraints, imposed by the particular society, or culture. Consequently, they may turn out to be incoherent with human experience of spatial relations.

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Building the new future or demolishing tradition? – Cognitive linguistics approach to the debate over rati- fication of the Istanbul Convention in Croatia

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Within a short period of time the Council of Europe Convention on preventing and combating violence against women and domestic violence (also known as the Istanbul Convention), has divided Croatia once more. Some believe that Convention's definition of gender as "the socially constructed roles, behaviours, activities and attributes that a given society considers appropriate for women and men" is trying to obliterate traditional Christian values, especially that of the notion of family. Others perceive the Istanbul Convention as a framework which will once and for all be legally-binding in enabling equal treatment for women and contribute to the protection of women against violence. Significant number of debates on the Istanbul Convention in Croatia is held online and thus the Internet is seen as "bottom-up communication which can promote social cohesion and public involvement in major events and issues to mobilize audiences" (Warnick 2007: 8; Warnick 2008). Thus online debates become fertile ground for framing, especially figurative framing, because they "select some aspects of a perceived reality and make them more salient in a communicating text, (...) to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described" (Entman, 1993: 53) In the light of recently revised Lakoff's book *Don't Think of an Elephant* (2014) this paper examines the rhetoric of the two opposing sides discussing the Istanbul Convention, comparing some of their characteristics to Lakoff's description of conservatives, the right and progressives, the left, but not stating that conservatives are against and liberals for the Convention, as the reality is far more complex. The general objective of this paper is to research the deep and surface framing, as suggested by Lakoff (2002, 2006) in its dichotomous opposition of the Strict Father vs. Nurturant Parent Model, and the effect of two opposing attitudes towards the Istanbul Convention on the public opinion (cf. Scheufele 1999). The data used in the analysis is going to include information from articles published on several online portals, and comments posted by public, addressing the Istanbul Convention, equal number of portals for and those against the Convention, analysed in WordSmith Tools software. The aim is to study the rhetoric and figurative mechanisms of those opposed to the ratification

of the Istanbul Convention and those who are inclined to accept it, with the main question to be answered whether there is an overlapping use of frames and cognitive linguistic mechanisms when discussing the Convention. The paper will especially be interested in the ironic effect (cf. Burgers et al. 2016) of both sides present in e.g. “name-calling”, i.e. how the two opposing sides present each other and which cognitive linguistic mechanisms are included in framing their discourses when referring to each other. The chosen figurative framing could indicate the possible future attitudes of the public towards, not only the Istanbul Convention, but the political party leading the country at the moment as well, especially since they have announced that the Istanbul Convention will be ratified in the Croatian Parliament.

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Testing the Invariance Hypothesis: A case study of colour metaphors in French

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Since 1980's, the Conceptual Metaphor Theory (Lakoff & Johnson 1980, Lakoff 1987) has been a powerful explicative tool in Cognitive Linguistics, but it has also been criticised for being too powerful because it predicts the existence of metaphorical expressions that are not found naturally in language. In response to this, Lakoff (1990, 1993) and Turner (1990, 1993) proposed the Invariance Hypothesis. The principal dictates that the image-schematic structure of the target concept constrains which elements may be mapped from the source concept and thus which metaphoric instantiations will be employed in language production. Despite being widely accepted, there have been no empirical studies that actually test the theory. This paper tests the proposal quantitatively with a case study on emotion concepts in contemporary French.

In this study, we chose four colour terms (*noir* 'black,' *blanc* 'white,' *rouge* 'red,' and *bleu* 'blue') for the source concept and the three target concepts (anger, fear and sadness). These colours and emotions are chosen because of frequency, determined through manual analysis of occurrence in a reference corpus (20th century novels in Frantext). In order to operationalise the image-schematic structure of the concepts of colour and emotion, we chose five binary features, of schematic dimensions, of emotion (positive/negative, hot/cold, restless/calm, energetic/tired, powerful/powerless). These dimensions were based on the results of the GRID project (Fontaine *et al.* 2013) that identified a set of universal schematic structures in order to understand the conceptualisation of emotions cross-linguistically. Also in line with the GRID project, questionnaires were used to obtain quantified data on the acceptability of conceptual mappings.

The questionnaire proper consisted of two 9-point Likert scale tests and the metadata questions concerning age, gender, origin as well as L1, L2 and L3. In total, the final sample consisted in 156 (out of 186 responses) of L1 French speakers raised in France. In the first Likert scale test, subjects rated the appropriateness for each of the dimensions for the description of the target concepts. In the second, subjects were asked to rate comprehensibility of constructed phrases that combined given colour terms with given emotion terms. Distractors were used and the questionnaire was completed on line anonymously. In the analysis of the results of the questionnaire, we compare each feature (dimension) of each of colour and emotion concepts and show how differently the image-schematic structure of each concept is structured. Then we employ the Wilcoxon rank-sum test to examine whether the collocation of each colour and emotion term is judged to be acceptable or not. This is followed by modelling in Ordinal Logistic Regression to examine effect size.

The results showed that the Invariance Hypothesis does constrain the metaphorical mapping, but only partially. Constructional meaning also constrains lexical metaphors, and this implies that there is an interaction between lexical semantics and grammatical semantics. In this view, Frame Semantics and Construction Grammar should be taken into account in order to integrate the Grammatical Semantics in the Conceptual Metaphor Theory.

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Passivizability of idioms: has the wrong tree been barked up? Eye-tracking evidence from sentence reading

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While a growing number of studies support the partial compositionality of idiomatic phrases, some idioms are thought to be syntactically inflexible and nonpassivizable (e.g. *kick the bucket*). Therefore, the argument goes, such idioms lose their figurative interpretation when transformed in the passive voice – but has the wrong tree been barked up?

Various theories have attempted to operationalise the passivizability of idioms, relying on researcher intuition and off-line judgement tasks. However, we have little understanding of how the figurative meaning of idioms, that have been classified as flexible versus inflexible, becomes activated in online sentence processing, or how this classification might affect the online comprehension of syntactically modified idioms.

In the current study, eye-tracking was used to examine whether the figurative meaning of active and passive forms of idioms becomes activated. More specifically, it aimed to test if the figurative meaning of so-called inflexible idioms is lost when they are passivized. Idioms and matched control phrases were inserted in biasing sentences, which made the nonfigurative interpretation of idioms contextually anomalous. For instance, a nonfigurative understanding of *the bucket was kicked* in (2) (i.e. the bucket was *literally* kicked), would be just as incongruous as the control phrases in both (3) and (4). If, on the other hand, the figurative meaning *is* available despite the manipulation, then the idiom in (2) should be contextually congruous and thus faster to process than the phrases in (3) and (4). Further, a comparison of processing times for (1) and (2) would indicate the cost associated with passivization of idioms.

- (1) Old John seemed to respond well to the new treatment at first, but eventually **he kicked the bucket** and his daughters needed to plan his funeral.
- (2) Old John seemed to respond well to the new treatment at first, but eventually **the bucket was kicked** and his daughters needed to plan his funeral.
- (3) Old John seemed to respond well to the new treatment at first, but eventually **he kicked the apple** and his daughters needed to plan his funeral.
- (4) Old John seemed to respond well to the new treatment at first, but eventually **the apple was kicked** and his daughters needed to plan his funeral.

Eye movement patterns for the individual words and the whole phrase were examined and demonstrated a processing advantage for idioms – in both the active and passive voice – even when other idiomatic properties such as familiarity, frequency, and predictability were accounted for. Passivized idioms (2) were read significantly faster than both active (3) and passive (4) control phrases, although significantly more slowly than active idioms (1). This pattern was replicated in the number of fixations and likelihood of regression. This indicated that the figurative meaning of passivized idioms was not lost, although there was a processing cost associated with the manipulation. Crucially, there was no difference in eye movements to passivized idioms as a function of syntactic flexibility, which challenges the various classification systems for idioms.

Fathoming the depths of the idiomatic advantage: An eye-tracking investigation

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The literature on idiomatic language processing suggests that idioms are processed faster than novel phrases. For instance, evidence shows that *spill the beans* is read significantly faster than *spill the chips* (Carrol & Conklin, 2017). This processing advantage has been partly attributed to the conventionality, familiarity, and predictability of idioms.

A similar effect has been noted in other types of conventionalised multi-word units. For example, collocations (*provide information*) are also faster to read than matched phrases (*compare information*), and interestingly this advantage has been found to survive the insertion of up to three additional words: *provide some of the information* versus *compare some of the information* (Vilkaitė, 2016).

The present study used eye-tracking to examine whether the idiomatic advantage too would supersede the insertion of intervening words. To investigate this, we compared the reading patterns for unmodified and modified idioms that had one or two inserted adjectives (1), versus matched control phrases (2). All phrases were congruous in their respective contexts and the frequency, familiarity, predictability, and transitional probability of the phrases were accounted for in the analyses.

- (1) Oscar had always been terrible at keeping secrets, so he eventually **spilt the beans/ spicy beans/ spicy, red beans** when he was asked about his friend's ongoing affair.
- (2) Oscar wanted to cook a homemade Mexican dish, but he eventually **burnt the beans/ spicy beans/ spicy, red beans** when he forgot to turn off the hob, so he ended up ordering pizza.

The results of the study were rather surprising: the literal phrases (*burn the (spicy, (red)) beans*) were read significantly faster than the idioms (*spill the (spicy, (red)) beans*), and they also yielded fewer fixations and were less likely to elicit a regression. This was regardless of whether there was zero, one, or two adjectives inserted in the phrase. A separate analysis on the final words (i.e. *beans*) produced similar results, and no difference was noted on the skipping rate as a function of phrase type (literal or idiomatic).

Crucially, the results do not only suggest that the idiomatic advantage does not supersede the addition of extra linguistic material, but they also challenge the existence of an idiomatic advantage to begin with, since unmodified idioms (*spill the beans*) were also found to be processed more slowly than matched, literal phrases (*burn the beans*). These results clearly contrast with the general literature.

Like in most studies in the literature, our idioms were highly familiar, significantly more frequent, and with significantly stronger transitional probability ties in comparison to their controls. However, unlike precedent studies, both our literal and idiomatic phrases were contextually congruous and equally predictable (as evidenced by a comparable performance on cloze tests). We believe, therefore, that our results were driven by the balanced predictability of our items in their respective contexts. The current findings, however, beg the need for additional studies to establish the nature of the idiomatic advantage and to determine the role of contextual predictability in this.

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A cognitive-linguistic account of everyday and literary irony: The role of ironist and interpreter types in determining felicitous irony

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The treatment of irony in literary studies has often focused on its socio-cultural aspects and on its ability to disrupt the audience’s thinking (cf. Colebrook 2004, Newmark 2012). By contrast, linguistics has traditionally considered irony –like figurative language in general– a deviation from the norm, typical of the elaboration of artistic texts. Pragmatics has challenged this premise by giving evidence

of the ubiquity of figurative thought in everyday language. Prominent among the pragmatic approaches are Pretense Theory (e.g. Clark and Gerrig 1984; see also Barnden 2017) and the *echo* account from Relevance Theory (Wilson and Sperber 2012, Wilson 2013). This presentation takes as a starting point the cognitive-linguistic adaptation of the relevance-theoretic approach provided in Ruiz de Mendoza (2017), while considering the socio-cultural aspects of the phenomenon. According to Wilson and Sperber (2012: 125) speakers produce ironic meaning by echoing thoughts, beliefs, or social expectations, while conveying an attitude of dissociation from them. Ruiz de Mendoza (2017) explores irony in terms of cognitive modeling and complements Wilson and Sperber's approach by postulating a clash between an observed and an echoed scenario, which are integrated in the speaker's mind. This presentation further develops this view by offering a classification of types of ironists and interpreters, which can be variously combined in the communicative event thereby yielding different kinds of ironic interaction and meaning effects. A distinction is made between two basic kinds of ironist: *solidary* and *hierarchical*, where the latter but not the former uses irony to maintain the hearer's awareness of the ironist's (social, economic, political, etc.) status or even to humiliate the hearer. Two basic kinds of interpreter are distinguished too: *naïve* and *non-naïve*, respectively depending on whether the interpreter shares the necessary knowledge with the ironist or not. This approach allows for a study of the different outcomes of the ironic act based on the combination of the elements of irony, which can be assessed in terms of degrees of pragmatic adequateness or felicity. If in a scenario of foul weather a wife, as a solidary ironist, tells her husband *Lovely weather today!*, the ironic effect will be felicitous only to the extent that the husband, as either a naïve or a non-naïve interpreter, recognizes the echo and the clash. This applies to all kinds of irony. In *A Modest Proposal*, Swift acts as a *hierarchical* ironist pretending to be a high-class Englishman who echoes the English high-class belief that Irish people are worthless and proposes that Irish children be served as food for the English ruling class; only a *non-naïve* interpreter acquainted with the situation of Ireland at that time will be able to detect the echo and/or clash, which have a correlation in terms of felicity. This presentation further applies these distinctions to various cases of irony drawn from everyday language and literary use. This allows assessing the explanatory power of distinguishing different ironist and interpreter types to determine the degree of felicity of a broad range of ironic uses of language.

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A cognitive reconfiguration of time

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This work focuses on linguistic data of peculiar conceptual morphology around the domain of TIME, specifically on atypical conceptions where the concept shows the way towards creative semantic trajectories which we could not deem as temporal. The approaches to the cognitive construction of time released so far have not paid attention to alternative routes for conceptualization, in part because of the lack of data which are symptomatic of special configurations. Only in the last years, thanks to the research of Núñez et al (2012), Sinha et al (2012), Casasanto et al (2010), etc. can we discover new linguistic material which shows the heterogeneity of temporal sociocognition. Our paper will add interesting data to these latest studies.

In this paper we wish to devise an innovative cognitive model for time that integrates constructions from the source domain of the conceptual mapping. After this work, we hope to have confirmed that the architecture of TIME can be organized from either the target domain or the source domain of a conceptual operation. Thus, we can witness figurative uses of temporal structures (e.g. “weekending”) and not only metaphorizations of time on the basis of other conceptual domains, like in the classical TIME IS MONEY or TIME IS SPACE metaphors (Lakoff 1987, Evans 2004).

The originality of this work will reside in the description of a new conceptualizing scheme. From different textual corpora, we have selected a number of lexicalizations as counterexamples which can be contrasted with the previous traditional approaches to the conceptualization of time. Some of the examples which illustrate the new projections of the concept and which we will explore and map out are: “eat time”, “buy back time”, “sell your time”, “it’s time”, etc. This research may result in a reassessment of the configuration of TIME, in the light of the non-conventional senses that we will have modelled after the analysis of the time lexicalization. Our English linguistic structures will come from ordinary language and also from literature, in order to show that the same high-complexity conceptualization patterns apply in both cases.

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Color of Future: Metaphorical mapping between color and abstract concept

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Conceptual Metaphor Theory maintains that conceptual metaphors form abstract ideas/concepts on the basis of our perceptually based experience (Lakoff and Johnson 1999, etc.). Perception of color is such a basic process of our perception of the sur-

rounding world that it can be a source domain of metaphorical mapping. Sherman and Clore (2009) argue that white and black are perceptual symbols of moral purity and pollution. The experiment of the present study shows that a certain abstract idea is associated with a color by conceptual metaphors. Research questions are, 1) what color do people associate with the concept of future? and, 2) is there any figurative/metaphorical motivation for the association?

So far, I've collected data from 284 participants of Japanese speakers ranging from 20 to 69 years old. When being presented several words of abstract ideas (e.g., future, past, friendship, trust, betrayal, joy, sadness, etc.), they were asked to choose one color from thirteen colors which they thought is best matched to the idea. These 13 colors are considered basic color categories of Japanese speakers according to the previous studies (Ono et al. 2010). The analysis of the data indicates the following points. First, the concept of future is associated with white, yellow and light blue at the statistically significant level. Second, 77 participants chose yellow as the color of future and about 14% of them chose purple as the color of past. Since blue purple is considered the opposite (clashing) color of yellow, those people seem to associate certain colors and future and past rather systematically. This systematic association can also be seen in the case where those who chose white as future often chose gray or black. Third, concerning the concept of time, it is quite often said that time is often associated with space (TIMES IS SPACE metaphor). The result of this study shows that (1) both future and spatial 'front' are associated with white and warm colors while past and spatial 'back' with black or gray and cold color; and (2) future is also associated with blue and light blue, which might mean that future is metaphorically regarded as 'sky', while past and spatial back are often associated with brown. If their choice of brown is based on the color of the earth or land, the spatial axis of 'front-back' which is metaphorically mapped on to 'future-past' might not be completely horizontal, but vertical or slanted (from sky to the earth). This result stands in line with the previous studies concerning cross-cultural difference of TIME IS SPACE metaphor (Boroditsky 2001, Fuhrman et al. 2011).

In sum, the results suggest that association of (rather abstract) concept and color is not completely arbitrary, but there might be a regular pattern of association some of which are based on conceptual metaphors of time.

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Metaphors and beyond: On the semantic phenomenon of common plant names in Polish

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Common plant names in Polish remain an interesting object of study and are usually approached from various linguistic perspectives: etymological (Kamper-Warajko 2014; Pelcowa 2001; Skubalanka 2009), phraseological (Bednarska 2010), or ethnolinguistic (Niebrzegowska-Bartmińska 2010; Bartmiński 2009). No less important is a cognitive perspective which enables us to inquire into mental processes responsible for a semantically complex name of the plant.

In Polish, many common plant names exhibit a high degree of metaphoricity in the sense of Lakoff & Johnson (1980). Lots of plant names, e.g. (1) *mniszek* (Eng. *dandelion*) are classified as conventional metaphors, i.e. metaphors that become 'automatic, effortless and generally established as a mode of thought among members of a linguistic community' (Lakoff & Turner 1989: 55; Pietrzak-Porwicz 2007: 30). Other names, such as Polish (2) *lwia paszcza* (Eng. *toadflax*), display the characteristics of the so-called image metaphors where, in the source domain, we recall conventional mental images (Lakoff 1987). Finally, some common plant names transgress the boundaries of typical metaphors and become conceptual blends in the sense of Fauconnier & Turner (2002), as it happens for Polish (3) *ucieczka demonów* (Eng. *demon's flight*), a sophisticated synonymous name of *dziurawiec* (Eng. *St John's wort*). *Ucieczka demonów* is the most intriguing instance of figurative language in that it is semantically complex, non-transparent (cf. Langacker 1987), and occurs in context-induced utterances. All these aspects point to the dynamicity of the name and allow us to treat it as a conceptual blend rather than a typical conceptual metaphor.

Judging from the above and assuming that ‘the creative extension of meaning (...) is not detached from a set of judgements about the world preserved in language’ (Pajdzińska & Filar 1999: 195), the aim of this paper is to explore cognitive mechanisms activated upon the conceptualization of common plant names in Polish, as well as propose an in-depth analysis of selected instances. The analysis will be based on the data retrieved from various lexicographic sources (mainly general-purpose, etymological, sociolectal or dialectal dictionaries of the Polish language).

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Should green always get the green light? Translation of figurative technical terms in view of Conceptual Integration Theory

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The present paper builds on the fledgling attempts (Bin 2003 (cf. Pawelec 2003); Tong 2016) to apply the Conceptual Integration Theory (Fauconnier and Turner 1995, 2002) to the process of interpretation, by focusing on the translational counterparts of technical terms and constructions from a range of specialized fields, translated from English as the current *lingua franca* into Croatian, and argued to be essentially figurative.

Starting from a view of translation as “the interpretation of verbal signs by means of another language” and Sager’s (1993: 122) view that interpretation itself incorporates “a whole series of cognitive processes which occur in translators’ mind”, the paper supports the existence, and relevance, of “the interface between cognitive aspects of the translation process, that is, the interface between linguistic transfer operations and its mental representation” (Tong 2016). It thus addresses the plea for further research, whereby the openness of Croatian (speakers and translators) to figurative loan translations (calques) has been attested in our previous work on the discourse of economics (Milić and Vidaković Erdeljić 2017).

On the theoretical plane, the paper thus (re)evaluates Pawelec’s (ibid.) and Tong’s (ibid.) suggestions made of the processes involved in translation which are said to result in a target text (TT) and individual choices. The latter involve both word for word choices, such as *daughter company* (*tvrtka kćer*), *green economy* (*zelena ekonomija*), *green procurement* (*zelena nabava*), *silver economy* (*srebrna ekonomija*), *cross-border portability* (*prekogračna prenosivost*), *data mining* (*rudarenje podataka*), etc. and more careful manipulations in the ST, such as e.g. *golden parachute* (*otpremna*) and *greenwashing* (*ekomanipulacija*) which were not translated as calques in Croatian. The examples discussed in the paper are isolated from the corpus of specialized textbooks, journals and magazines, and their translations, gathered by the present authors or extracted from the EU’s multilingual termbase IATE which offers specific terminology in all official EU languages. Examples from the corpus are qualitatively analyzed in the typical blending theory framework, classified according to the proposed BT typology of integration networks (simplex, mirror, single-scope and double-scope networks (Fauconnier and Turner 2002)), and discussed with respect to the overlap (or lack thereof) between the two systems, both that of (the

translator's handling of) ST and TT and of source and target language respectively. The latter is argued to lead to either foreignization, or domestication of TT, i.e. influence the perceived naturalness of the translation, as one of the goals of the process.

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Prepositions used with motion verbs in Brazilian Portuguese: A case study of the verb chegar (to arrive)

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According to traditional accounts, the verb form “*chegar* (to arrive)” – in Brazilian Portuguese - should be used with the preposition “*a* (at)”. However, many studies reveal that this verb is used in combination with the preposition “*em* (in)” both in oral and written language (Vieira 2009). In this paper, we aim to present a comprehensive explanation of the usages of these two different prepositions with “*chegar* (to arrive)” by Brazilian high school students in their texts. In this sense, our research question is “what are the implications to meaning caused by the speaker’s choice for using ‘*a* (to)’ or ‘*em* (in)’ after the verb ‘*chegar*?’” The theoretical background relies

specially on studies about cognitive approaches to verbs and prepositions (Talmy 2000; Evans & Tyler 2005) and their implications to first language teaching. In order to answer our research question, we analyzed the occurrences of these constructions in the TecEM *Corpus*, which is composed of texts written by high school and vocational course students during their Brazilian Portuguese classes. At the time we collected the data, the *corpus* was composed by 327 texts (118,099 words) written by Brazilian students. Examples of each usage are:

- (1) Chegamos *à* escola e fizemos o de sempre [...]

[We arrived *at* school and did the same as ever]
- (2) Quando chegaram *na* cidade [...]

[*When they arrived *in* the city]

The next step was to describe the meaning effects caused by each preposition usage. At this point, the characteristics of the locative were important to determine which preposition was selected by the speaker. Our analysis was consonant with the comprehension that the concepts encoded by prepositions are image-schematic in nature and have an embodied basis. Thus, different usages and meanings are extended from a proto-scene to more abstract usages, keeping metaphorical and metonymic relations with the proto-scene. Regarding the usage of prepositions with the verb “*chegar* (to arrive)” by Brazilian high school students, the Cognitive Linguistics approach provides a more accurate account than Traditional Grammar does. This approach, in turn, offers the basis for a more coherent pedagogical explanation of these linguistic usages. Instead of present to the students an arbitrary rule related to the preposition they should use after “*chegar* (to arrive)” – considering an error the utterances with the preposition “*em* (in)” – it is possible to explain the systematic meaning extensions in their real usages of the prepositions. Lastly, it is interesting to highlight that the relation between figuration, language teaching and pedagogy is useful, since it challenges much of the arbitrariness and irregularity traditionally associated to some linguistic usages. Furthermore, this theoretical basis can be useful to the development of new materials and methods of working with the semantics of prepositions.

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Meaning extensions of “*chegar* (to arrive)” in a Brazilian Portuguese corpus: A case of figuration in grammar

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In different situations, traditional accounts don't offer a satisfactory explanation to speakers' language usages. In this paper, we aim to present a comprehensive characterization of the meaning expansion of the verb “chegar” (to arrive) in Brazilian Portuguese (BP) by Brazilian high school students in their texts, so our research question is “how can we explain the different meanings of “chegar” (to arrive) from a Cognitive Linguistics framework?”. This kind of description is very productive in English, but it is incipient in Brazilian Portuguese, so it is an important reason to realize such characterization. The theoretical background relies specially on studies about conceptual metaphors, metonymies and categorization (Lakoff & Johnson 1980; Lakoff 1987), and on the principles of Cognitive Grammar (Langacker 1987; Taylor 2002; Heine & Narrog 2011). To develop this investigation, we analyzed the occurrences of this verb in the TecEM Corpus – composed of texts written by high school and vocational course students during their BP classes –, and categorized them according to their meanings. At the time we collected the data, the corpus was composed by 327 texts (118,099 words). Therefore, we used the Sketch Engine concordance tool to find a list of occurrences in context: a total of 280 occurrences of different forms of “chegar (to arrive)” was found, which were analyzed one by one by three researchers. Then, the figurative mechanisms responsible for the conceptual organization of their meanings were described. Our analysis revealed five different meanings of this verb. They are (i) to get to a physical place; (ii) to get to an abstract/a virtual place; (iii) to get to a point of time; (iv) to reach a goal; (v) auxiliary verb. The first is the prototypical meaning and the most concrete one. The second and the third meanings can be understood in terms of metaphorical extensions of the primary meaning. The last two meanings are metonymic extensions from the prototypical one. It's important to observe that it seems to be a continuum from the most concrete meaning to the most abstract one, indicating a grammaticalization process in course. It is also possible to affirm that metaphor and metonymy were among the mechanisms responsible for this process. As a result, it was possible to demonstrate the usefulness of a Cognitive Linguistics approach by exploring how conceptual metaphors and metonymies interact and motivate grammatical structures and linguistic usages in BP. Lastly, it is possible to consider that the extensions of meaning of the BP verbal form “chegar (to

arrive)” and its grammaticalization process are evidences of the impact of figuration on grammar. This characterization is an important step in direction of a broader exploration of BP structures from a Cognitive Grammar perspective.

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‘Hidden’ ideology and persuasion in times of elections: A socio-cognitive contrastive study of metaphors in English and Spanish economic reports.

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Being a figurative element as metaphor is (Lakoff and Johnson 1980, Semino 2008, Kövecses 2010, among many others), it has been studied as a pervasive and intrinsic discourse tool over the last decades from different perspectives in many different types of discourses, such as medicine, advertising, science, architecture, politics or economics, among others. Considering the strong effect it has on the discourse participants and how easily it can be manipulated by its users, it is even more urgent to study it when the timeframe and the discourse where it is used are ideologically loaded (as it occurs with the general elections of a country and the discourse of the media).

Based on recent studies on metaphor in economics (Alejo 2010, Herrera-Soler and White 2012, Soares da Silva 2013; Soares da Silva, Romano and Cuenca 2017), metaphor in the press (Koller 2004/2008) and metaphor and ideology (Goatly 2007, Silaski 2012), this study is a corpus-based approach analysing metaphor in economic reports in the English and Spanish press during the pre-election week (May 2015 in

the UK and December 2015 in Spain). In both countries, the conservative party had been in Government during the previous 4 years, and during last days before voting, the press played an important role for the final decision. The corpus is made of the reports (about 12.000 word per corpus) published by two newspapers that allegedly support the liberal political wing, *id est*, which fall within the left or centre-left stand: *The Guardian* and *Público*. From a Critical Metaphor Analysis perspective (Charteris-Black 2004), the study starts from the hypothesis that the metaphors used would show polarity conditioned by their political stand and the timeframe they are in, thus describing the economy in negative terms and advocating for a change. Metaphorical Pattern Analysis (Stefanowiscth, 2006) is used to retrieve all metaphorical patterns which are then classified according to the structural and cultural schema they present (propositional, image or event schemas) (see Soares da Silva et al. 2017). Finally, they are quantitatively and qualitatively analysed to observe not only metaphor frequency, but mainly metaphor choice and persuasion through metaphor (through polarity and strategies as euphemism/dysphemism).

Preliminary results show that hypotheses on the frequency of metaphor in economic reports in times of election were right, yet differ across languages; another consistency found is the typology of metaphor at the most generic levels, although some differences are found in more specific instantiations; finally, polarity turns as an unexpected outcome as it is indeed found in both corpora, yet not both newspapers use it to talk about the economy negatively or dysphemistically as expected. The reason for this may lay on cognitive and cultural reasons beyond the political stand of the media in question, which conveys further, more comprehensive analyses on the field.

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Figurative processes in (a) *Nutshell*. A look at Ian Mc Ewan's 2016 novel

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Starting from the premise that high quality texts should be of immense interest to both linguists and cognitive scientists (Dancygier and Sweetser 2014), the present paper intends to emphasize the idea that figurative structures accomplish functions to a greater extent or more successfully than the literal ones.

In recent years literary data have scarcely been included in studies of figurative language from the perspective of cognitive linguistics. However, the contributions to the volume *Cognitive Stylistics: Language and Cognition in Text Analysis* edited by Semino and Culpeper (2002) provide orientational approaches for the analysis of narrative texts. Based on the widely held view in cognitive linguistics that language is not an autonomous cognitive faculty and that it reflects cognitive structure, cognitive stylistics explicitly relates linguistic choices to cognitive phenomena.

Thus, of particular interest for the present study is the notion of "mind style" which refers to the way in which linguistic patterns in a text can project a particular world view. The proposal in the presentation is to discuss the narrator's mind style in the novel *Nutshell* by Ian Mc Ewan (2016) where the first-person narrator, a baby still in the womb, uses figurative language to express his thoughts, feelings, attitudes, tastes, preferences and opinions. The study will analyse instances of figurative language usage such as irony combined with hyperbole and understatement, metaphor and metonymy.

The issues discussed address the following research questions:

- Which rhetorical figures are predominant in the literary work under focus?
- How are they realized syntactically?
- How do irony, hyperbole, understatement, metaphor and metonymy create mind style that we presume is closely related to narrative viewpoint?

The findings will prove that confinement-related metaphors outnumber other types, that there are preferred metaphoric patterns related to Ian Mac Ewan's style (Neagu 2017) that the distinction between understatement and a subtype of hyperbole, meiosis (Cano Mora 2011) is relevant and useful for the analysis of literary language, too.

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Are entailments reinforceable without redundancy? A cognitive-pragmatic analysis

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In Gricean pragmatics (e.g. Levinson 2000), it is assumed that conversational implicatures are defeasible and can be verbalized explicitly without producing an effect of redundancy. The latter property is known as *reinforceability* and illustrated in the following fictional example (1):

- (1) “I want a drink. Something with alcohol in it [...]” (<https://livlugara.com/page/2/>)

In Levinson's (2000) terminology, the speaker's utterance *I want a drink* triggers a *default* implicature 'I want an *alcoholic* drink', an inference based on the metonymy *GENERIC FOR SPECIFIC*, which is defeasible, but it is also reinforceable as evidenced in (1).

In contrast to conversational implicatures, entailments are *not* defeasible. They are also regarded as *not* reinforceable: the explicit coding of an entailment *after* the entailing unit results in conceptual redundancy. Thus sentence (2a) entails (2b); consequently, the entailed proposition (2b) cannot be conjoined with (2a), as (2c) shows ('#' signals that the example is discourse-pragmatically infelicitous):

- (2a) President Washington *made Hamilton defend himself* against a number of charges [...]. (COCA 1993)
- (2b) Hamilton *defended himself* against a number of charges.
- (2c) #President Washington *made Hamilton defend himself* against a number of charges *and* Hamilton *defended himself* against a number of charges.

Prima facie, the explicit coding of an entailment after the entailing unit constitutes a violation of one of Grice's (1975) *Quantity Maxims*, i.e., 'Say no more than you must' or the *Manner Maxims* 'Be brief' or 'Avoid prolixity'. One would thus expect that examples like (2c) are felt to be pragmatically odd and are therefore infrequent. However, this strong hypothesis is falsified by authentic corpus data retrievable e.g. in the *Corpus of Contemporary American English* (COCA). One finds many redundant expressions such as *descend down*, *ascend up*, *gather/join/merge together*, *reread again*, etc., where the second unit is already entailed by the preceding verb, yet in certain contexts and situations are discourse-pragmatically felicitous. To account for these usages, we propose that (Panther, in preparation):

- i. a non-redundant unit like *gather* and its redundant counterpart *gather together* may occur in *free variation* but the latter is preferred if it produces additional rhetorical effects such as emphasis or an emotional or evaluative stance;
- ii. a non-redundant unit like *enter* and its redundant counterpart *enter into* tend to occur in complementary distribution where *enter* expresses motion into a location but *enter into* may convey an abstract meaning such as 'to bind oneself in agreement/commitment, etc.' motivated by the conceptual metaphor *AN AGREEMENT IS A CONTAINER*.

If neither (i) nor (ii) holds, reinforced entailments (without any additional rhetorical effects) will be regarded as pragmatically odd because they violate the above-mentioned conversational principles.

In conclusion, in a broader perspective, the distinction between pragmatic inferences (implicature, metonymic inference) and semantic implication (entailment) is a crucial one and should be part and parcel of a cognitive linguistic theory of sentence and discourse meaning.

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“And the NO became a YES. Irony in the comic strips ensuing the Greek Referendum of 2015”

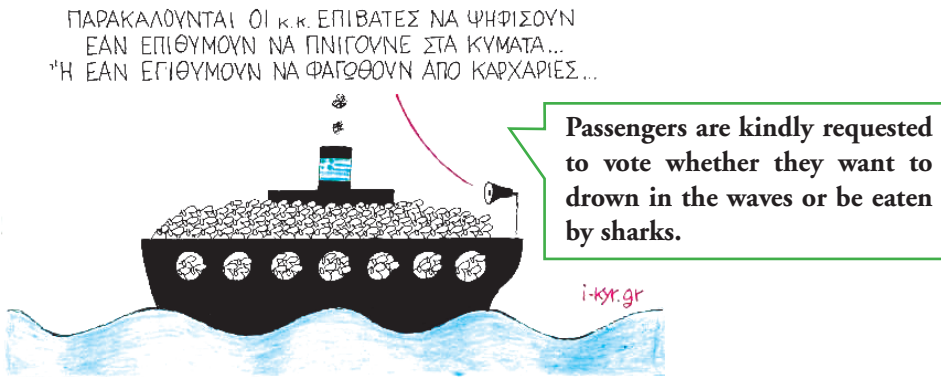
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On July 5th 2015, the Greek Prime Minister gave the Greek people the power to decide their own (economic) fate: Should the Greek government accept the bailout conditions proposed by the European Commission, the International Monetary Fund and the European Central Bank or not? The public vote was a resounding No showing the tenacity of the Greek people to fight their way out of a long-term economic crisis. It seemed like an act of national pride and a long-awaited revolution until the government decided to completely disregard the public vote and... the ‘NO’ became a ‘YES.’ Of course, cartoonists did a number with it and satire like the prodigal son returned to its birthplace.

Irony is usually the strategy of a cartoonist whose goals range from simply entertaining the audience to harshly criticizing a political agenda. As Athanasiadou & Colston argue, verbal irony combines with a plethora of figurative means, -metaphor, metonymy, simile, and hyperbole among others- (Athanasiadou& Colston, 2017), yet the focus of this presentation is to explore the conceptualizations and expressions of the verbal irony spectrum and other closely related figures that show a gradation of harshness, such as sarcasm and satire in comic strips regarding the

Greek Referendum 2015. This analysis will pinpoint the co-operation of figures that constitute the basis for irony.

See for example:



The irony produced in this comic strip arises from the metaphors GREECE IS A SHIP and GREEKS ARE PASSENGERS that are deeply rooted in the Greeks' conceptual system since the maritime domain is frequently employed in Greek and is conducive to cultural conceptualizations. Adding to its ironic effect is the metonymic nature of the two choices in the comic, which stand for the binary choice of the referendum. It is exactly on account of those analogies that irony emerges irrespective of the choice of the Greek people, it will still lead to a catastrophic result for them, their metaphorical death. Thus, the supposedly redemptive character of the referendum is cancelled.

Our goal is to examine the ways with which irony is produced in the particular context, taking into account multimodality issues that furthermore strengthen the figurative aspect of the comics as well as the pragmatic effects that arise. To this end, the methodology includes the analysis of a variety of comic strips, either from Greek or foreign artists, who published their work in the days following the Referendum in newspapers, magazines and online.

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Figurative language of configurative structure: Dominant metaphorical models of stative conceptualization

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As the ultimate aim of cognitive enterprise is “to understand the general character of conceptual structure in human cognition” (Talmy 2000: 17) and language is considered “an instrument for organizing, processing, and conveying information” (Geeraerts 2007: 3), so the study of metaphoric nature of the category of linguistic stativity as the reflection of general stative conceptual organization is of primary importance within the Cognitive Linguistics framework.

Following Primary Commitments and Theses of Cognitive Linguistics (Lakoff 1990, Evans 2017) the study aims at revealing dominant cognitive metaphoric models through the conceptual-configurative analysis of source domains of stative conceptualization.

Taking into account thoroughly studied metaphoric mappings of ARTIFACTS and NATURAL OBJECTS which represent material entities (Gibbs 1996) we paid attention to spatial characteristics and their role in construing state senses (Pavlova 2017). Going further on collecting and analyzing our representative set of contexts with stative semantics (about 2000 contexts) we conclude that configurational structure of stative concept (Talmy 2000, Langacker 2009) is metaphorically grounded not only in SPACE but also in such source domains as TIME (1), (2), COLOUR (3), (4), ACTION (5), (6), and QUANTITY (7), (8). E.g.:

- (1) *Youth* is not a time of life; it is *a state of mind*; it is not a matter of rosy cheeks, red lips and supple knees; it is a matter of the will, quality of the imagination, a vigor of the emotions; it is the freshness of the deep springs of life. Samuel Ullman [https://www.brainyquote.com/search_results.html?q=state]
- (2) Breaking away from routines when not physically forced to do so can be difficult, but it's possible – and essential to embracing *a vacation state of mind*. [<http://www.positivelypresent.com/2011/05/vacation-is-a-stat-of-mind.html>]
- (3) Everything was an influence, because I was green, open, always ready to explore, and naive. [Oxford].

- (4) He joked around with Dallas, played games with him and cheered him up when he felt blue [COCA].
- (5) Ignoring a *cutting* pain, she hauled herself up on the keel [COCA].
- (6) I am too weak. I *am broken*. [COCA].
- (7) ...she *looked* entirely at *sixes and sevens*, although the man with the courage to tell her this to her face [COCA].
- (8) For all that they attempted to best each other, they seemed to be *two halves of one whole*. [COCA].

All these domains are multidimensional and stative interpretation of their different dimensions leads to revealing dominant metaphorical models which we call according to source domains of metaphoric mapping: *spatial model, temporal model, colour model, actional and quantitative models*.

Their dominant character is explained, on the one hand, by the prevailing number of these models in our representative set of examples with stative semantics and, on the other hand, by the significant role and place of these source domains of stative interpretation in the conceptual system.

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Making sense of translation in terms of cognitive modeling

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The last two decades have witnessed a huge leap forward in the study of film title translation (Calvo 2000; Santaemilia 2000; Mendiluce & Hernández 2005; Luján 2010ab; Baicchi 2013; Šidiškytė & Tamulaitienė 2013). Within the descriptive tradition in translation the translation process is regarded as target-oriented and the prescriptive notion of linguistic equivalence is replaced by the descriptive concept of functional appropriateness (Vermeer 1989; Munday 2001). Moreover, the translation process is subject to other non-linguistic criteria like cultural awareness, commercial and aesthetic effects. Meeting these requirements amounts to getting involved in a creative (but not arbitrary) and fascinating activity. Much in line with previous studies (Peña 2013, 2014, 2015abc, 2016), this proposal provides evidence that, far from being a fully subjective and nonsensical task, the art of film title translation can be highly motivated. In contrast to previous studies and following the lead of Peña's (2015abc) treatment of different genres, we set ourselves the task of directing all our attention to drama. Our corpus consists of 150 Anglosaxon titles of drama films that mostly cover the timespan between 1990 and 2018 and that were collected from *filmsite.org* and from the *Internet Movie Database* and their Castilian Spanish counterparts. The analysis of our data reveals that 90 Spanish versions are borrowings and (especially) literal translations of the source titles. The remaining transliterations are allusive titles. Without overlooking the fact that cultural awareness and marketing strategies do matter, many of these Spanish versions result from an unconscious use of some cognitive operations that inevitably link the source and target titles. Cognitive operations are mental mechanisms aimed at constructing a semantic representation from linguistic input in order to make it meaningful in context (Ruiz de Mendoza & Galera 2014). With a view to offering an in-depth and principled explanation of these film title translations, we draw from Ruiz de Mendoza and Galera's (2014) account of content cognitive operations (e.g. expansion and reduction, parameterization, generalization, strengthening). For instance, the Spanish counterpart of the title *Three Billboards Outside Ebbing, Missouri* is *Tres anuncios en las afueras* ('Three ads on the outskirts'). An ad constitutes a subdomain within the matrix domain of a billboard. No doubt, ads are the most prominent parts of billboards. By means of a metonymic reduction operation, the Spanish title highlights that outstanding part. Moreover, another cognitive operation, generalization, accounts for the translation of 'outside Ebbing, Missouri' into 'en las afueras'. The target place complement describes more generic information than the original one, in which the exact place where the billboards are located is provided. Consider the Spanish coun-

terpart of the title *Good Will Hunting*, *El indomable Will Hunting* ('Indomitable Will Hunting'). No doubt, a contrast operation (between the adjectives 'good' and 'indomable') underlies both titles. The Spanish version creates a new metaphor (PEOPLE ARE ANIMALS) based on a resemblance cognitive operation that nicely fits in with Will Hunting's behaviour. In Spanish the word 'indomable' is usually applied to wild animals which are difficult (or impossible) to tame. In the film, two characters, Lam-bau and Sean, struggle to 'tame' Will Hunting. The Spanish translation is richer in implications and more faithfully reflects the plot of the film. In sum, this proposal will illustrate and further substantiate our hypothesis of the motivated nature of film title translation in terms of cognitive modeling by focusing on one specific genre, drama.

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Mirativity in Spanish: A case study

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Implicational meaning or conversational implicatures were traditionally studied in terms of communicative principles like Grice's (1975) Cooperative Principle. Within the context of constructionist approaches, Ruiz de Mendoza (2015) distinguished several layers of non-lexical, non-idiomatic constructional meaning. One of them is the level of implicational constructions. They put argument-structure representations within the scope of the speaker's emotional sphere. They consist of bundles of fixed grammatical markers that are bound to one another non-compositionally. For example, *What's the child doing in the kitchen with that knife?* is not a question but a way of calling the hearer's

attention to the fact that there is a state of affairs that displeases the speaker (cf. Kay and Fillmore 1999). Emotional reactions such as surprise have sparked the interest of several scholars from different persuasions. Both the description and expression of surprise have been considered (DeLancey 1997, 2001, 2012; Hengeveld & Mackenzie 2008; Olbertz 2012; Celle and Lansari 2015). As argued by Celle et al. (2015: 215), the expression of surprise involves the use of mirative utterances and specific syntactic constructions such as [*what* + *the* + NP], [*what* + *a* + NP] and [*to* + *my* + NP] (Krawczak & Glynn 2015: 91-120). This proposal contributes to the study of such syntactic constructions. We explore the cognitive operations that underlie some Spanish implicational constructions conveying surprise and/or disbelief as exemplified by expressions like ¡No me digas! ('No way!'), ¿Qué me dices/estás diciendo? ('You must be kidding!'), ¿De verdad? ('Really?'), ¿Hablas/estás hablando en serio? ('Are you serious?'), and ¿(En serio) me estás diciendo que X? ('Are you seriously telling me that X?'). A representational cognitive operation is a mental mechanism aimed at constructing a meaningful representation out of a linguistic expression (Anderson 2010). According to Ruiz de Mendoza and Galera (2014), cognitive operations like metonymic domain expansion/reduction and echoing play a role in the production and interpretation of implicational constructions. For example, the meaning of ¡No me digas! is obtained inferentially through a metonymic chain that results from the combination of expansion and reduction operations. Imagine the following potential context for this expression: (i) B thinks that Pilar has been slightly ill; (ii) A tells B that Pilar has just died; (iii) B is surprised at the unexpected news; (iv) B would rather have not received such bad news and says '¡No me digas!'. B explicitly mentions part (iv) of the whole scenario, which, by domain expansion, affords conceptual access to the complete scenario, and then, by domain reduction, highlights the emotion of surprise and disbelief on B's part. The Spanish construction ¿(En serio) me estás diciendo que X?, which also conveys an emotional meaning implication of surprise or disbelief by a similar expansion and reduction process, adds an explicit echo of the utterance that has triggered the emotional reaction. For instance, in ¿En serio me estás diciendo que Pilar se ha muerto? ('Are you seriously telling me that Pilar has died?'), the 'X' part echoes what the hearer has previously said or thought. By examining these and other expressions, this proposal shows that the joint activity of cognitive operations like the ones discussed above is central for the production and interpretation of implicational constructions.

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Memes through humor, emotion and figurativity

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Memes are a well-known genre among social network users. In the Internet age they gain more prominence. They are amateur and multimodal media artifacts by nature, are produced and shared by the users of these networks and thus have become very successful. For this analysis, we have chosen memes published on two Facebook pa-

ges: *Litera and Artes Depressão*. Both pages create/reproduce memes from art pieces known worldwide, whether in painting or in literature.

The memes chosen for the analysis are the ones with the most recognizable literature works due to the fact that teachers can use them to teach literature. In order to understand them, the reader is required to have prior knowledge, to recognize intertextuality and to understand figurativity, which is what triggers humor.

We are interested, therefore, in investigating the creative, emotional and figurative process for the construction of these texts and the creation of humor. In addition, we intend to show how they are powerful teaching tools for classroom work, as they are both a pleasant and useful reading source for students.

Memes are fun to read due to the fact that they are both visual and verbal and the humor lies in the contradiction between these two kinds of expression. Also memes enable teachers to teach reading, literature, art history and thus broaden students' socio-cultural repertoire.

Metaphor and multimodality are the theoretical constructs used for the analysis. Our theoretical framework is based on Lakoff & Johnson (1980) for Metaphor; Turner (2014) for Conceptual Blend; Damasio (2017) for emotions and multimodality and Dancygier and Sweetser (2014) for figurative language.

Partial results show that humor is constructed and understood from blends between the reader/producer's repertoire and the text. This reflexive analysis can also contribute to classroom practices related to textual production and will encourage the work with technologies.

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Building brand narratives with hashtags in Twitter: A cognitive-pragmatic analysis on the emergence of a new advertising subgenre

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By default, hashtags have a taxonomic purpose, allowing users of social media applications to integrate their posts into a thematically-related timeline, and thus to reach a broad audience interested in a specific topic. Recent studies have revealed that the range of communicative functions of hashtags is much broader (Wilkström 2014), including those of structuring information, playing games, and engaging in reflexive meta-commentaries, among others. This paper explores another yet unexplored use of hashtags in the building of brand narratives (i.e. the open-ended, unfolding and participative depiction of a company's core ideology and beliefs).

The corpus data for the study come from the official global Twitter accounts of the 4 leading most valuable soft drink brands worldwide in 2017 (i.e. *Coca Cola*, *Pepsi*, *RedBull*, and *Nescafé*). A collection of over 400 hashtags has been analysed both quantitatively and qualitatively to unveil their role in the creation of the advertising narrative of each of the brands under scrutiny. More specifically, this paper aims at comparing the brand narratives of the aforementioned 4 brands with a view to (1) revealing regularities in the use of constructions and cognitive operations in the building of the brand narrative through the use of hashtags, thus attempting a preliminary description of the characteristics of this subgenre; and (2) examining the differences among the brand narratives, in order to highlight the degree of effectiveness of the different tools/strategies used by each brand. Ultimately, this information will provide branding/marketing professionals with a blueprint that aids them in preparing future hashtags campaigns.

Both the space limitations imposed by Twitter and the conceptual nature of brand narratives are shown to have an effect on the linguistic forms of the hashtags, which present fixed and recurrent configurations linked to a limited set of pragmatic meanings. This organized collection of entrenched constructions with a social purpose (i.e. building and marketing the brand image of a product) can be easily recognized as an emerging subgenre within the advertising discourse. We make use of the theoretical tools of cognitive linguistics to reveal the cognitive processes that operate below their interpretation and that help establish a connection to the brand, as well as the specific role of these hashtags in the framing of the brand narrative.

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An investigation into Romanian students' English figurative lexicon

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The aim of this paper is to investigate the figurative lexicon of the Romanian philology students of English at the University of Alba Iulia, Romania, how they develop an understanding of figurative language and how they build their metaphorical competence.

Jeanette Littlemore and Graham Low (2006: 276), when discussing Bachman's (1990) typology of language competence components argue that metaphor plays an important role across all five of the proposed models: illocutionary competence, textual competence, grammatical competence, and strategic competence as well as sociolinguistic competence. It is however important to understand the mechanisms underlying the formation of the metaphorical competence in EFL learners.

The research involved 120 undergraduate students of Romanian-English language and literature from all the three years of BA studies, who were applied a test consisting of three sections, each testing one sub-competence of the mental lexicon (collocational, polysemic and metaphorical), involving both vocabulary checks and metaphorical comprehension and manipulation checks. For limitations of time, only these three components were included in the research.

The novelty of the research lies in the contrastive study between the Romanian figurative lexicon (mother tongue) and English figurative lexicon (foreign language), and it will be especially relevant for Romanian teachers of English.

The results revealed that the higher the breadth and width the vocabulary of subjects, the better was their metaphorical comprehension. It also revealed that students who previously attended a course in idiomatic English had better scores in the metaphor assessment items, which is in line with Low's (1988: 138) statement that explicit teaching of metaphor contributes to learners' improved competence.

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Neuroaesthetics and conceptual metaphors: Cognition and emotion in literary metaphors.

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This paper aims at contributing to the study of the relationship between conceptual and literary metaphors, particularly of the way in which these are interpreted and esthetically experienced. Since Lakoff and Johnson's (1980) theory of Conceptual Metaphor was developed and integrated in the Cognitive Linguistics framework, the question of the production and processing of poetic metaphors has been raised as a new, intriguing field of study. It is generally agreed that literary metaphors have the same origin as the most conventional, ordinary metaphorical expressions (Kövecses 2010; Lakoff and Turner 1989). However, the aesthetic experience of reading metaphors in literature is a complex phenomenon that remains only partially explained (Kövecses 2010; Steen and Gibbs 2004; Stockwell 2009).

Novelty in metaphors can be seen as a continuum ranging from the most conventional, usually unnoticed, metaphorical expressions, to more creative, deliberate ones serving different purposes. Literary metaphors appear, then, as one of the poles of this continuum, where *complexity* and *density* (Kövecses 2010) may account for the difference, but not for the emotion, the *texture*, of poetic metaphors (Stockwell 2009). The recent development of Neuroaesthetics (Ramachandran 2003; Zeki 1999, 2001) has provided researchers with new methods and tools in order to disclose the neurological basis of the perception of beauty. Most of it has focused on

music and visual works of art, but some work has also considered language and literature from a neuroaesthetic perspective (Burke 2013; Jacobs 2015; Salgaro 2009).

Within this framework, after a short review of previous work on creativity and metaphors (Kövecses 2010, 2015; Steen 2011, 2015), the author examines the processing of literary metaphors, drawing on the idea that aesthetic pleasure does not lie on the objects, but rather on the perceiver's processing dynamics (Reber et al. 2004). Zeki's (1999, 2001) ideas on the perception of art as well as Ramachandran's laws of artistic experience (Ramachandran & Hirstein 1999; Ramachandran 2003), initially designed for the processing of visual art, are tested with a small number of well-known literary metaphors. Results will provide some clues for a better understanding of the gap between cognition and emotion in poetic metaphors.

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Brexodus from the Brexitland. The productivity of Brexit in conceptual blending and metaphorical extensions. A cognitive linguistics perspective

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Momentous historical events call for adequately memorable narratives. The Brexit referendum which took place on 23rd June 2016 in the UK was undoubtedly a very important event in the contemporary British history. It has sparked not only a nation-wide but also international interest and has been the stuff of newspaper headlines for months and years. The referendum as well as the heatedly-debated Brexit itself have led to the creation of new linguistic items and constructions. The infamous phrase uttered by the British Prime Minister Theresa May has been adopted as a slogan (*Brexit means Brexit*) and converted into a constructional schema on which other expressions are now built (e.g. *Trump means Trump*, *Eurovision means Eurovision*). Many new metaphors have been coined to better explain and more graphically describe the political situation the UK has found itself in (cf. Musolff 2017). There are very elaborate metaphorical imageries (Brexit is a divorce, Brexit is a game, Brexit is a disease) as well as less spectacular expressions based on image schemas (soft Brexit, hard Brexit, to stay in the EU, to be out of the EU). The British linguistic reality has been extended to accommodate for new posts and functions such as Mr Brexit (Nigel Farage), Minister Brexit (David Davies), Lady Brexit (Theresa May) or Monsieur Europe (Emmanuel Macron). The English language has seen the expansion of its lexicon by means of elements such as *Brexititeer*, *Brextard*, *Brexfarce*, *Brexitocrat*, *Brexodus* or *Brexitland* (not to mention *Remoaners*, *Remainiacs* and *Remanians*). In this presentation we place special emphasis on the lexical side of Brexit. We attempt

to investigate the lexical novelties constructed with the use of the *Brex-* part through the process of conceptual blending (cf. Kemmer 2003, Fauconnier and Turner 2002) and metaphorical extension (cf. Lakoff and Johnson 1980). We highlight the meanings emerging in the process of integration and analyse them in the context of the contemporary British media discourse. The material under analysis is restricted to the corpus of online editions of two British broadsheet newspapers: The Guardian and Independent as well as one tabloid: DailyMail. The articles we scrutinise were published in the abovementioned sources from June 2016 to June 2018. The methodology is maintained within the framework of cognitive linguistics and cognitive semiotics and the terminology is consistent therewith.

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Figurativity, emotion and blending for creative scientific writing

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Should emotion be avoided in scientific texts because it makes them sound subjective rather than objective? If the tone of language in academic writing is not objective and free of emotion, it could indicate bias and thus lose persuasiveness. It may not be regarded as reasonable argument based on evidence. Academic writing should therefore be impersonal.

Scientists are committed to the truth. They address problems which they usually experience. As a result, they have intimate understanding of the search for solutions. This connection raises the passion they often bring to their research and this is exactly what makes it meaningful and valuable. As readers sense such an investment, writing feels more alive and they are more inclined to join scientists in caring about an issue. This is an example of what Thomas and Turner call joint attention (2001).

Taking it into account, we assume that, in scientific papers, writers can convey some of the same ideas they usually do objectively in a more persuasive way, by using figurative language. Our research question is how metaphors, analogies and narratives can be applied to scientific texts, aiming to make them clearer and more attractive. Our hypothesis is that multimodality enhances these figures through the use of images which trigger emotions.

Evans (2015, p. 229) for instance used the metaphor “orchestra” to make his considerations about our conceptual system clearer – in a scientific book: “Language guides how our conceptual system is engaged in meaning construction. If the conceptual system is the orchestra, then language is the conductor, which coordinates and directs the way the instruments are played, and without which the full splendor of the symphony couldn’t be realized”.

Based on Turner (2014) and Dancyngier and Sweetser (2014) and using Corpus Linguistics, we analysed how figurative language can creatively blend abstract scientific concepts with everyday concrete instances. The “emotionality” of those expressions were measured through multimodality: the more senses they trigger through images – which are visual, olfactory, gustatory, tactile and auditory, the more joint attention they are potentially able to promote.

The corpus of around 72,000 words was collected from online journals indexed to Web of Science and the data was treated with the concordancer AntConc. We chose three papers from two fields of each academic discipline: humanities, formal sciences and natural sciences.

As we are mostly concerned about the reception of scientific texts, papers in the corpus are from high-impact journals. Thus, this is how the credibility and the persuasiveness of the figurative language can be measured. This figurative language can be both creative and conventional, as the latter is already very pervasive in papers – “shed light on a theory”, “raise a point” or “patterns fall into a category”.

We are not stating that scientific writing should not remain objective, but we aim to show that when figuration is done effectively, scientists are able to present opinions on an issue in the course of making their argument. Thus, the work becomes more persuasive and gains greater understanding and impact.

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Water metaphors in the Syrian refugee crisis: A contrastive analysis in Spanish and English

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This work studies the conceptualization of MIGRATION as WATER FLOWING in two different languages and cultures, Spanish and English, during one of the largest refugee crises affecting Europe in the last years, namely the ‘Syrian Refugee Crisis’; a crisis that has forced millions of Syrians to leave their homeland and that has affected European countries in different ways.

Assuming recent Cognitive Theories of metaphor in real discourse situations (Cameron et al. 2009; Kövecses 2005, 2015, Semino 2008; Steen 2011; etc.), Critical Discourse Analysis approaches to metaphor (Charteris-Black 2011, 2017; Hart 2010, 2017; Musolff 2016; Soares 2016; Soares et al. 2017; etc.), as well as socio-cultural models of language (Bernárdez 2008; Sharifian 2011, 2017), this paper analyses the conceptualization of these migrations in the Spanish and British press.

To this aim a corpus of newspaper articles has been collected from two mainstream centre-left newspapers, *El País* (Spanish) and *The Guardian* (English), during the most acute period of the crisis, i.e. 2015 and 2016. First, the metaphors were identified by searching for key words from the semantic field of ‘water in motion’ (avalancha-avalanche; flujo-flow; corriente-current, stream; marea-tide, océano-ocean; ola, oleada-wave; inundación-flood; tsunami; among others). A first quantitative analysis indicated that the most frequent source domain was that of FLUJO-FLOW.

And second, a more detailed qualitative and quantitative analysis of the image schemas (FORCE, PATH, UP-DOWN, CONTAINER, ETC.) underlying the FLOW metaphors was carried out based on Talmy's (1985, 1988) force-dynamics model.

The results show that, rather than merely descriptive and neutral, the WATER metaphors in both corpora picture refugees as a DANGEROUS FORCE. Comparatively, similar image schemas are present in both languages, but with a different rate in their use, differences that could point to the ways in which the 'refugees' crisis' is being dealt with in Spain and Great Britain. More specifically, the discussion of the results reveals that, through metaphors of WATER IN MOTION, the strongly mediated political and social debate about migration in Europe conveys a highly negative conceptualization of Syrian refugees as a threat affecting Europe's general welfare, and that must therefore be stopped.

In short, the analysis evidences the role of metaphor as a powerful conceptual and discursive strategy that frames political and social issues and serves specific ideological purposes.

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Teaching the use of figurative language in the context of advanced L2 explicit instruction

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Cognitive linguists have argued that the analyses carried out within the context of Cognitive Linguistics (CL) can maximize the efficiency of L2 instruction (cf. De Knop, Boers, & De Rycker 2010), especially since CL motivates linguistic phenomena in terms of their grounding in universal factors like embodied perception and cognition. Some have also argued that cross-linguistic analysis grounded in cognition can add greater benefit to the optimization of L2 teaching strategies (Dirven 2001; De Knop and De Rycker 2008; Ruiz de Mendoza and Agustín 2016). This type of analysis is useful to detect areas of divergence between L1 and L2 that could create learning problems. This could be tested with real subjects (whether in controlled experimental work or even, at preliminary exploratory stages, in everyday practice), and used to design teaching materials.

One booming area of analysis in CL has been the study of conceptual metaphor (cf. Lakoff & Johnson 1980, 1999). Some developments of this work study combinations of metaphors, and of metaphor and metonymy (e.g. Ruiz de Mendoza & Pérez 2011; Ruiz de Mendoza & Galera 2014; Miró 2018). This is an area that has not yet received attention in L2 teaching. We illustrate how this gap can be filled in by studying how various combinations of cognitive models are exploited to produce predictable meaning implications in English (here taken as L2) and spell out the similarities and differences with Spanish (L1). Then, we supply high-level generalizations and suggest ways of exploiting the resulting account in the L2 explicit-instruction class. We propose a three-step procedure: (i) explain the cognitive motivation behind the figurative expression worded in accessible terms; (ii) illustrate with an ample selection of real examples; (iii) derive usage constraints from the L2 examples and link them up with their cognitive motivation. For example, the self-standing metaphor CHANGE IS A TRANSFER OF POSSESSION (e.g. *The noise gave me a headache*) can combine with the also self-standing metaphor CHANGE IS (CAUSED) MOTION (e.g. *He was driven into despair*) to produce examples in English like *He beat silence into me*, where silence (the speaker's new psychological property) is treated both as the object of caused motion and as a possession. There are other expressions that make use of this combination (e.g. *She sowed love into his life; Their courage put fear into the hearts of the enemy; Her appointment breathed new life into the firm*), which have no direct equivalents in Spanish (*He beat silence into me* would require a causative-resultative expression with *hacer* 'make, cause' plus the specification of manner of action in a satellite e.g. *Le hizo guardar silencio dándole golpes*; lit. 'He him made keep silence by beating him'). We explore these and other examples, reveal usage constraints, contrast them with possible Spanish equivalents and propose a teaching strategy where students are required to understand the conceptual motivation for the combination (i.e. its natural logic), how it is exploited linguistically, and then use it productively with guided exercises requiring multiple contextualized uses of the pattern.

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A cognitive cross-linguistic study of English and Urdu inchoative constructions

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This study compares English and Urdu inchoative constructions understood as one type of entrenched form-meaning pairings (Goldberg 2006) denoting a telic event with a non-explicit agent in which an entity goes through a change of state or position (Levin 1993; Cortés 2009). The study identifies the licensing factors underlying the use of these constructions from a cognitive and cross-linguistic perspective. A few studies have partially done so for English and Spanish (e.g. Ruiz de Mendoza & Díez 2004; Ruiz de Mendoza & Peña 2008). The gradual

inclusion of other languages is necessary to enhance the cross-linguistic perspective and contribute to more extensive future typological work. Here we propose to contrast inchoative constructions in English and Urdu, which are typologically distant languages. We draw generalizations on the cognitive nature (and associated use potential) of inchoatives and formulate the higher-order principles underlying them starting from the re-analysis of specific examples taken from Levin (1993) and a discussion of their (closest) equivalents in Urdu. We focus on the “meaning pole” of constructions, which is “the primary basis for comparisons of constructions across languages” (Boas 2010: 14-15).

Inchoatives involve a re-construal of the action, where the agent is backgrounded, and thus they fall under Goldberg’s (2006) category of agent-deprofiling constructions. These are a type of pretense constructions, i.e. those involving the re-construal of states, situations, and events (Ruiz de Mendoza & Miró 2017), which are often motivated by such phenomena as metaphor and metonymy (see Ruiz de Mendoza & Díez 2004; Panther & Thornburg 2009).

English and Urdu inchoatives qualify as pretense constructions. For instance, Ruiz de Mendoza and Peña (2008) argue that underlying the English inchoative *The door opened* there is a high-level metonymy whereby a process stands for a telic action (PROCESS FOR ACTION). In Urdu, the equivalent inchoative displays a more complex cognitive operation licensed by the addition of the verb ‘go’:

- (1) Urdu
 Darwaza khul gia tha
 Door-SBJ open-INTR go-PROG was-AUX
 ‘The door opened’

This verb conveys a sense of completion lacking in the English construction while making emphasis on the unfolding of the action of opening which involves movement. This involves a conceptual chain consisting in the metaphor PROCESS IS MOTION and the metonymy PROCESS FOR ACTION where the target of the metaphor is the source of the metonymy.

Furthermore, in each language there are different typological constraints. In the case of English, the construction involves the metonymy-based intransitivization of the verbal predicate with so-called syntactic object-to-subject “promotion”, while in Urdu the transitive and intransitive nature of the verb is grammatically marked. This marking is achieved through morphological mechanisms affecting the root of the verb:

- (2) Urdu
Khulna Kholna

Open - INTROpen - TR
 'to open' 'to open'

We discuss further examples along the same lines (The glass broke, The glass fell, The garden filled with bees,) and we explore how they produce specific meaning implications while accounting for cross-linguistic variation, which can be motivated by underlying metaphoric and metonymic shifts.

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Warm *smells* versus hot *fragrances*: Differences in olfactory conceptualizations

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Synesthetic metaphors, or more precisely, ADJ-N combinations based on the senses, have been drifting in and out of focus for the last decades (Ullmann 1963; Takada 2008). They have been sorted according to their make-up (weak/cross-modal vs. strong/cross-sensual), their cognitive accessibility, their directionality, their metaphoricality etc. (Werning, Fleischhauer 2006; Williams 1976; Winter 2017).

Most studies (Winter 2017; Day 1995), however, are approaching these so-called synesthetic metaphors from a quantitative perspective, looking for an overall picture for all the senses. But as different as the senses are, so different is our linguistic usage of them. While four of the senses seem to be so basic to us that they often function as the concrete (source) domain in conceptual metaphors (e.g. *sweet person* → primary metaphor PLEASURE IS SWEETNESS (Bagli 2016)), smell is different. Often this sense needs to fall back on aspects from other senses or modalities (e.g. *warm smell* → primary metaphors AFFECTION IS WARMTH (Kövecses 2007)).

My study investigates why smell, unlike the other senses, needs to be approached from the target domain, and should be treated as an abstract concept rather than a basic and concrete one. Based on COCA as the largest and most balanced corpus of English at the moment, my work investigates how and why one syntactic structure (*ADJ+smell* as the structure commonly assumed to underlie all synesthetic metaphors) carries different semantic and conceptual structures: from a mere combination of two simultaneous sense perceptions (*warm smell*) over cross-modal and cross-sensory combinations (*strong smell* vs. *sweet smell*) to entirely metaphorical examples (*faint smell of corruption*). Each layer reveals differences, for example: structurally and sensory identical, *hot fragrance* (1) and *warm smell* (2) (touch & smell) have different connotations and belong to different metaphorical sets. While (1) refers to rather negative experiences, (2) is positive and belongs to the primary metaphor AFFECTION IS WARMTH, which (1) does not.

I argue that investigating this particular adjective-noun construction allows us as a better understanding of how these different levels of metaphoricality lead to variations of conceptual mappings. By closely examining actual and recent language data (COCA), this project shows how even such a neglected sense is rich in metaphorical diversity, which allows us an inside view into the complexity in which we experience the world.

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Metaphorical-evaluative conceptualizations of advisor-advisee relationship

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This study aims at contributing to researches on metaphor usage in the conceptualization and evaluation of the advisor-advisee relationship in the Cognitive Linguistics perspective. According to Lakoff & Johnson (1980 [2002]), metaphor as a cognitive tool should not disregard linguistic or cultural contributions in understanding the world and how we interact with it. Therefore, studying cultural and social aspects that involve this association must be part of our investigation. Authors such as Kövecses (2005) and Gibbs (1999) can contribute to our analysis. The theoretical framework underlying this research involves the concepts of frames, as they act as support for all

cognitive representations forming the conceptual system and have a central role in experiencing conceptualization. According to Semino (2008), the study of metaphor in discourse allow us to discuss why some metaphorical choices and patterns of usage are present in some texts, genres, and specific discourse. Altogether, the answer to these questions may rely on the role and objectives participants in the act of communication have, as well as the context they occur. We must bear in mind that the context we refer to in this study is surrounded by historical, social, political, and cultural aspects shared by the linguistic community. Is it possible to find specific patterns in the use of metaphorical expressions in the discourse of advisees that relate to the role of advisors or to what is expected from them? Is metaphor used to promote different representations of this relationship in the academia? The questions posed by this research are: (1) Which conceptual metaphors are instantiated by advisees while referring to advisors?; (2) Which frames are evoked to structure advisees' discourse?; (3) Is there any articulation between the situated metaphors and conceptual metaphors?; (4) If so, how does this articulation take place? We suppose that it is possible to find in the corpus evidence showing that conceptual metaphors are the basis of some situated metaphors. The corpus is composed of Internet data in Portuguese obtained through the use of the key phrases “orientador é como” e “orientador é que nem” (“advisor is like”). The choice for “is like” is deliberate once nominative metaphors can be interpreted as similes, as proposed by Miller (1979). We reckon that by using simile as a marker we are directed to metaphorical expressions from different source domains even though we are aware that simile differ significantly in terms of their rhetorical/discursive functions and force. The metaphorical linguistic expressions are listed according to the categories evoked by conceptual metaphors. The results have shown that advisors are conceptualized as torturers, in the conceptual metaphor ORIENTADOR É CARRASCO (THE ADVISOR IS A TORTURER). As a guide, like in the conceptual metaphor ORIENTADOR É GUIA (THE ADVISORS IS A GUIDE) and as a parent, in ORIENTADOR É PAI/MÃE (ADVISOR IS A PARENT).

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Figurative meanings, pragmatics and embedding

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Recent debates in the philosophy of language have emphasized the importance of figurative speech in shaping the way human beings talk about the world and conceptualize it. One important point of contention is what status to assign to figurative meanings (metaphorical or metonymical, for instance) as regards the much debated, and still somewhat fuzzy, borderline between semantic processes of meaning construction and decoding and pragmatic ones. Although these debates relate to parallel issues in the philosophy of mind, in this talk I will be focusing on their linguistic contours. In particular, I will discuss François Recanati's claim (cf. Recanati 2017) that metaphorical, metonymical (and arguably also ironic and hyperbolic) meanings pertain to the realm of literalness, despite the fact that they are the result of a pragmatic calculus and cannot therefore be dealt with by resorting to strictly semantic tools. This claim has, of course, strong theoretical commitments as regards the role played by the notions of literal (vs implicated) meaning and semantic (vs pragmatic) meaning computation in an overall account of linguistic competence and, relatedly, as regards the debate between contextualists and minimalists in the philosophy of language. In this talk, I will be arguing that Recanati's take on the kind of figurative meanings mentioned is not the most effective way of upholding contextualism, which (as I will also be arguing) is an otherwise cogent theoretical perspective.

One specific motivation for the criticism concerns the behavior of metaphors and metonymies in embedded contexts. Following authors like Levinson or Chier-

chia (cf. Levinson (2000) or Chierchia (2004), for instance), and against Simons (2017), Recanati has recently argued that conversationally implicated meanings cannot embed, purporting to explain this non-embedding behaviour by means of a globality constraint on conversational implicatures (CIs) to the effect that CIs must arise from a full-blown speech act of assertion (as opposed to being derived from non-asserted linguistic material). He argues that cases of embedded pragmatic inferences only partially fulfil that criterion, thus drawing the conclusion that they cannot count as genuine CIs.

In this talk, I endorse Recanati's thesis that genuine CIs cannot (unlike other kinds of pragmatic inference) embed. Nevertheless, I claim that his globality constraint fails to systematically distinguish these other kinds of inference from CIs proper. Specifically, I argue that, contrary to what the constraint states, pragmatic inferences can be fully global (i.e. derived from a full-blown speech act of assertion) even in cases where the pragmatic inference runs on embedded linguistic material. It follows that Recanati's claim that the CIs are the only kind of pragmatic inference that is fully global is false; although full-fledged globality can reasonably be said to be a necessary condition for the generation of a CI, it is arguably not a sufficient condition. This allows metaphorical and metonymical meanings (among other kinds of figurative meanings) to be accounted for by adopting a broadly Gricean kind of approach, based on the notion of conversational adequacy. The fact that they clearly embed (and are therefore not to be counted as resulting from a CI) does not preclude that kind of treatment.

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The AUTHORITY/CONTROL is up metaphor in legal discourse: English vs Lithuanian

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Space is a rather well-established source domain in a number of metaphors, including those where the target domain is time (see Haspelmath 1997; Casasanto & Boroditsky 2008; Radden 2011, among others), morality (Yu 2016), other psychological and social states (Evans 2010). The conceptualisation of abstract notions in terms of space, as ascertained by psycholinguists, retains some of its elements (Jamrozik & Gentner 2011).

Legal discourse, like many other abstract discourses, is extremely metaphorical (Johnson 2007), especially genres where legal opinion is involved (Richard 2014). In many cases, legal discourse relies on the source domain of space, e.g. *under the law*, *within the meaning of Article 3*, etc.

This paper focuses on the vertical dimension of spatial domain and examines utterances with the spatial prepositions *over*, *above*, *under*, *below*, also the adjectives *high* and *low* used with legal notions in written legal discourse. Presumably, the above prepositions and adjectives are indicators of the AUTHORITY/CONTROL IS UP metaphor. The paper aims to identify manifestations of this metaphor in English and tendencies of translating the above utterances into Lithuanian.

The data includes 18 opinions of advocates general of the Court of Justice of the European Union (CJEU). The data has been drawn from *InfoCuria*, a case-law database of the CJEU. The corpus covers the period between 2011 and 2015 and contains over 203,180 words in total, with the English subcorpus of about 116,500 words and the Lithuanian (translation) subcorpus of about 86,000 words. When searching for utterances in question, the AntConc (Anthony 2015) software was used. For metaphor identification, the main principles of MIP (Steen et al. 2010) and metaphorical pattern analysis (Stefanowitsch 2006) have been employed. To identify tendencies of translation, the model suggested by Abdulah & Shuttleworth (2013) was adhered to.

The results demonstrate a tendency to most numerous employ the preposition *under*, which in all cases realizes the AUTHORITY/CONTROL IS UP metaphor, e.g. *under legislation*, *under Italian law*, etc. Utterances with *over*, *below* and *above* are much less numerous represented and rarely occur with legal notions. The adjectives *high* and *low* only appear in comparative forms in reference to legal institutions such as *lower courts*, *highest administrative posts*.

In translation, the metaphor with space as a source domain is retained in about half of the cases. The vertical rendering as reflected in the AUTHORITY/CONTROL IS UP metaphor is only preserved in utterances referring to institutional hierarchy through the adjectives *higher* and *lower*. In many cases where in English law is seen as located higher than those who obey it, in Lithuanian the vertical line of arrangement is replaced by horizontal, which is prevailingly realized through the preposition *pagal* 'along (with)'. Sometimes the translator chooses a CONTAINER and BUILDING metaphors. The results point to Lithuanian being less prone to employ the vertical dimension when rendering the AUTHORITY/CONTROL IS UP metaphor from English into Lithuanian.

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Understanding Sarcasm in Metaphorical Expressions of Hindi Proverbs

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The ability to understand and interpret proverbial sayings (Cieslicka, A. 2002) has always been an area of great interest to researchers (to account for the representation and processing of figurative language). People speak figuratively to avoid responsibility for the import of what is communicated, to express ideas that are difficult to communicate using literal language and to express thoughts in a vivid manner (Wilson, R. A. & Keil, F. C., 2001). The most common forms of figurative language such as metaphor, simile, idiom, proverb and sarcasm etc. are pervasively used in everyday speech which are widely metaphorical in nature. Proverbs seem to stand out from the rest because of their familiar, fixed, sentential expressions that express well-known truths and social norms grounded in sensory perception, embodied experience and the external world. Most proverbs are inherently metaphorical in meaning, however, in some instances, the proverbs are simply statements that become metaphorical only within a context that rule out literal interpretations (Gibbs, R. W. & Beitel, D. 1995). A Proverb is basically a context-dependent which can be a tool of sarcasm that is also metaphorical in nature in a particular communicative setting. The theory of Great Chain Metaphor (Lakoff & Turner, 1989) has been used to investigate proverbs in other languages (English, Spanish, Persian etc.) but not for Hindi. This theory has been used as a tool to investigate how sarcastic expressions emerge in the proverbs of this language. The corpus has been taken from the monolingual phraseological dictionary and analyzed qualitatively in consultation with native speakers of Hindi language. The findings of the proposed work aim to contribute to enrich the theoretical understanding of how sarcastic metaphorical expressions in Hindi proverbs are perceived among the native speakers.

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Self-organizing Postmodernist narrative: Preconceptual scaffolding of Pynchon's *The Crying of lot 49*

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Human reality is inherently sociocultural, its action is indivisible of individual activity; therefore, the morphodynamics of language is a biocultural complex system in its assembly of structures (conceptual structures) and processes (conceptualization). In the context of bridges between Science and Humanities, Cognitive Linguistics and Cognitive Poetics shape a bond, not lacking tension and disagreement, necessary to go deep into a more dynamicist approach to these cognitive processes of meaning configuration, towards Biopoetics.

Biopoetics is the interdisciplinary continuum of Cognitive Sciences, an inclusive approach to create a more dynamicist (meta)cognitive theory which integrates embodied biocultural reality of mind and language in the framework of Complex Systems Theory. The language and cognition integration mechanism show a pre-conceptual level where concepts and emotions are still undifferentiated; its integration dynamics develop from local complexities to global complexities, which continuously affect each other.

The aim of this paper is presenting an analysis about the emergence of meaning in one of the most complex dynamic systems in literary art: A postmodern literary text. Here we follow various Idealized Cognitive Models: Image Schemas, the new Metaphor Theory, and Conceptual Blending. Moreover, we present the somatic markers hypothesis and the Affective Neuroscience basis as indivisible theories in the emotion and meaning organization of our conceptual system. These models and

hypothesis make up a robust touchstone in the Narrative Studies from Biopoetics, and we propose that the latter can contribute in a relevant way to the understanding of the former.

We present the analyzed novel, *The Crying of Lot 49*, by Thomas Pynchon, in its context as a postmodern literary work in English language. The paradigmatic change, but nevertheless constant, from modernism to postmodernism, the novel as living dialogue and its multiple levels of complex dynamics, and the meaning emergence of the most creative integrations, make the chosen text a highly rich corpus to our analysis. The descriptive concepts we analyze are the following: CONTAINER and LOCATION, as image schemas in the space construction active in the novel that motivate the continuous self-organizations of the narrative; the conceptual metaphors which guide prominent concepts in the whole text (such as ENTROPY, TRUTH, LIFE and WORLD); the conceptual blends from which mental spaces emerge; and the interaction of all of these conceptual structurings with the emotions inherent to the biological anchor of meaning construction.

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‘Turning Green with rage’: Anger metaphors in Bulgarian

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The study of metaphor is crucial to achieve a better understanding of emotions. Previous research in the identification and description of conceptual metaphors shows that our conceptual system of emotions is based on metaphors (Kövecses 2014; Ogarkova and Soriano 2018). The conceptual structure that organises our perception of emotions is shaped by physical and cultural experiences that are reflected in language, giving rise to similarities but also differences across languages.

This study focuses on the conceptualization of anger in Bulgarian. It explores the role of bodily and cultural factors in the creation of metaphorical and metonymical expressions of anger in this language. The main goals of the study are to explore the value of Conceptual Metaphor Theory (CMT) in the study of emotions and to find out whether these results are coherent with the conceptualization of anger in other languages.

An interdisciplinary approach has been adopted by combining linguistic and psycholinguistic analyses. The linguistic analysis is based on a corpus of conventional anger expressions that has been created following the source-domain oriented method (Deigman 1999). These everyday expressions are analyzed and contrasted with the data gathered from the coreGRID questionnaire. The GRID methodology approach (Fontaine, Scherer and Soriano 2013) was specifically created for the study of emotions in the field of psycholinguistics.

The results of this research show the benefits of combining both methodologies and their relevance for the study of the emotions. The analysis indicates that there is a large number of anger metaphors and metonymies in Bulgarian based on the reflection of the physiological changes that causes the emotion in the body. For example, the agitation *Бушувам*, the raise of the temperature or the blood pressure, *качва ми се кръвта на главата* ‘my blood takes the head’ and the behaviour adopted within this emotion. Bulgarian shares some conceptual metaphors for emotions that are present in other languages: the image of the body as a container for the emotion, the increase of the temperature with the increase of the emotion intensity, or the emotion as an illness. There are however other expressions based on cultural beliefs like *вземат ме дяволите* ‘be taken by the demons’, or *Кисел като арнаутин* ‘sour as an Albanian’, that evidence that cultural beliefs do play a role in the conceptualization of this emotion in Bulgarian and should be also taken into account in the conceptualization of anger in this language.

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Learning figurative language: The comprehension of taboo metaphors by L2 speakers

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Our paper focuses on the comprehension of figurative language by L2 speakers, with a focus on the comprehension of metaphors that express sexual taboo concepts. Over the past few years, conceptual fluency (Danesi 2008) as a competence relevant to language teaching and learning has received much attention, especially because it aligns well with the call for a holistic approach to language learning and teaching that efficiently integrates the multilingual background of individuals. The proper acquisition of such a conceptual fluency in the L2 has been found to be beneficial not only for vocabulary acquisition, but also for grammar learning and pragmatic competence (Littlemore et al. 2014). So far, language acquisition research has focused on the mechanisms and factors affecting the acquisition of conceptual fluency and the efficiency of classroom settings supporting it. However, conceptual fluency and comprehension of figurative language have rarely been investigated with regard to linguistic taboo and its register-specificity. Some preliminary studies (De Cock & Suñer 2018) suggest that factors such as the conceptual and sociocultural

distance between L1 and L2 as well as the role of the context might have a different influence on the comprehension of metaphoric taboo expressions than is the case for metaphors concerning more general topic domains. Also, other individual variables such as the reticence to comprehend and/or use the meaning conveyed by such taboo expressions might be at play as well.

Against this backdrop, the present paper reports on a study that aims to investigate the interplay between conceptual differences and individual reticence to discuss taboo topics on the one hand, and the comprehension of metaphoric taboo expressions on the other hand. To this end, two different groups of B2 or C1-level learners of Spanish with respectively L1 French and L1 German were presented with a comprehension test on metaphoric taboo expressions and asked to give the meaning or an equivalent expression in their L1. The metaphoric taboo expressions differed from each other in that they were either conceptually different (e.g. *the testicles*: Span. *las pelotas* (Engl. ‘the balls’) vs. Germ. *die Eier* (Engl. ‘the eggs’) or similar (e.g. *a condom*: Spanish *la goma* (‘the gum’) vs. Germ. *das Gummi* (‘the gum’) to their respective equivalents in the L1. In addition, the participants were asked to fill out a questionnaire concerning their linguistic biography (proficiency level, stays abroad, etc.) and their possible reticence to talk about (sexual) taboo topics. Since our study design includes learners of Spanish with different L1 backgrounds, it allows to investigate whether the effects of the factors hold across different language combinations. The results reveal that conceptual distance does not necessarily impair comprehension of metaphoric taboo expressions. Rather, the inhibitory effect of conceptual distance was found to be slightly modulated by the reticence of learners regarding the meaning of the investigated taboo expressions. These findings substantially contribute to a deeper understanding of the factors affecting conceptual fluency in the L2 and paves the way for the implementation of classroom settings that are sensitive to register-specific metaphoric comprehension and that facilitate the comprehension of figurative language in the L2.

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Going figurative; metonymy and metaphor in *big* + *N* constructions

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Although “the lexical organization of polysemous words is not a repository of random, idiosyncratic information, but is structured by general cognitive principles that are systematic and recurrent throughout the lexicon” (Gibbs & Matlock, 1997, p.215) cognitive linguistic proposals for polysemy models have been criticised (Rice, 1996; Sandra & Rice, 1995) as to whether fine grained analyses resulting into a plethora of interrelated senses are mostly “dependent on the particular analytic skills or subjective aesthetic of the individual researchers” (Rice, 1996, p. 137).

Anchored upon previous research and papers presented at FTL 2 & FTL3 discussing *big* + *N* constructions disposed along a continuum, in this paper I will briefly refer back to the whole spectrum of senses the *big* + *N* acquires along its line, eg., *big house* – *big table* – *big crowd* – *big problem* (Syrpa, 2017) but I will mainly focus on the figurative part of the continuum.

I will present and discuss the results of an experimental study currently being conducted by native speakers of American English at the University of Alberta, Canada. The study consists of a series of semantic component evaluation tasks to examine the *much/many* and the *important/serious* meanings of *big* in the construction under study in an attempt to provide adequate evidence for positing a polysemy structure for *big* + *N* constructions.

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Mind the metaphor: The role of metaphors in equivalence framing

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Drawing on Druckman (2001), Scheufele & Iyengar (2014) and Cacciatore et al. (2016) argue that there are two types of framing that can be distinguished based on the extensive body of scholarly work that has been produced on framing theory. These categories are *emphasis framing* and *equivalence framing* (ibid.). According to Scheufele & Iyengar (2014) and Cacciatore et al. (2016), the former type of framing refers to *what* an audience is presented, whereas the latter one regards *how* the given piece of information is interpreted. Both Scheufele & Iyengar (2014) and Cacciatore et al. (2016) argue that emphasis framing is rather unreliable as compared to equivalence framing, due to their different scopes and therefore, they point out that communication studies should focus on equivalence framing. In full agreement with these notions, the present research focuses on equivalence framing, namely *how* different ideas are presented by media agents. The study argues that equivalence framing can benefit from the methods of cognitive linguistics, especially from the advances the field can acknowledge on the interpretation of figurative language.

Based on the extensive research conducted by Thibodeau & Boroditsky (2011) and Burgers et al. (2016) on the framing potential of metaphors, it is hypothesized that metaphorical expressions have a high potential to evoke frames both within news articles and intertextually. This presumption is proved by the study of news articles written on the “Women’s March”, which was organized in 2017. The analysis shows that the demonstration is conceptualized as FLOOD across several different websites of newspapers published in the United States of America. Based on this observation, it is further hypothesized that the “pressure of coherence” (Kövecses 2005), which refers to the coherence surrounding the communicative situation contributes to the framing of events presented by newspapers. Moreover, it is presumed that metaphors are especially well-suited to maintain coherence within the discussion of news items. The findings of the study demonstrate that equivalence framing may largely benefit from a discussion of news articles based on linguistics and more precisely, cognitive linguistics, as the area allows for the interpretation of not only language itself but offers a means of understanding conceptualization in a cultural context as well. The understanding of these elements may contribute to the analysis of the *how* of framing.

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Figurative language: Use and interpretation of emoji from Europe to Asia

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The new ways of communication of the 21st century have brought about the worldwide spread of emoji use thanks to social media and smartphones. This phenomenon has started to get a lot of attention in the field of linguistics (Evans 2017) and semiotics (Danesi 2016) regarding the universality of such modes of communication and the role they have in daily interactions. The use of emoji has become so popular that Oxford Dictionaries chose the “Face with Tears of Joy” emoji as their Word of the Year for 2015 (Danesi, 2016; Evans, 2017). Danesi (2016) notes that this event represents a “paradigm shift [...] in human communications and even human consciousness.” Similar to non-verbal cues in face-to-face interactions (gesture, facial expressions, tone of voice, etc.; see Tabacaru & Lemmens, 2014 on the use of such

cues with humor), emoji represent a powerful means of analyzing human communication, focusing on the emotional side of the speaker's message and their attitude.

This paper explores variation in interpretation of meaning of emoji between Chinese and French speakers. We focus on common emoji used by both Chinese university students (gathered mostly from WeChat, a Chinese social media platform) and French university students. Surveys have been carried out in order to find out how often the participants use certain emoji and the interpretations they attribute to them (as well as their negative-neutral-positive roles in conversations) which allows comparing their use in Asia and Europe. These findings will be compared to Ekman's (1979) analyses regarding facial expressions and emotion (such as anger, happiness, sadness, etc.), emphasizing the semantic/pragmatic role they have in daily communications across different media platforms. Our analysis is rooted in Cognitive Linguistics, with emphasis on interaction and intersubjectivity, allowing to present these emoji within a background of dynamic meaning construction.

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A periphrastic iterative aspectual construction: An image-schema based analysis of verbs of movement

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We present an analysis of an iterative aspectual Portuguese construction. Here, we refer to construction in Goldberg's (1995) term. We conducted a descriptive analysis and confirmed the occurrence of V1_{VERB OF MOVEMENT} + V2_{GERUND} in a corpus

(<http://www.corpusdoportugues.org>). In this construction, *andar* [walk], *ir* [go], *sair* [leave], and *vir* [come], in V1 position, are abstracted from the notion of concrete movement and combine, in juxtaposition, with the nominal form gerund, by means of a reanalysis process. Examples of this construction are

- (1a) *Ele anda* _(V1) *falando* _(V2) *de você...*
 He walks talking about you.
 He has been talking about you.
- (1b) *Eu venho estudando muito ultimamente.*
 I come studying a lot lately.
 I have been studying a lot lately

Taking into account the fact that the gerund evokes the meaning of duration, which is ultimately, a durative imperfective meaning, we postulate that the contribution of the verbs of movement to the construction would be the specification of an iterative nuance, also imperfective in nature. We explained such semantic iterative content as a metaphorical extension from the sequence of locations along a path (space) to a conceived sequence of repeated events in the course of time. Thus, according to this semantic proposal, in order to allow the iterative aspectual connotation, the domains of time and space found in the maximum scope (Langacker 2008) of verbs of movement combine, in the realm of this construction, with the durative nature of the gerund.

The grammaticalization (Hopper & Traugott 1993) of this periphrastic construction imposes certain constraints of which we discuss the cognitive motivations. In this sense, we identified some elements involved in the conceptualization of the primitive content of V1: the cognitive analysis of this construction revealed an image schema of PATH (Johnson 1987; Lakoff 1987) underlying the primitive meanings of the verbs of movement in V1; the semantic entity of MOOD (Talmy 2000), which integrates the meaning of *andar* [walk] (displacement by means of a very basic bodily movement), does not integrate the meaning of the other V1 members, *ir* [go], *sair* [leave], or *vir* [come]; there is an atelic value attached to all V1 members, revealed by grammaticality tests conducted by us. Apart from that, the construction seems to restrict the occurrence of verbs of movement in V2 position, which implies that V1, a verb of movement itself, will be licensed in the iterative aspectual construction only when V2 translates an already abstract movement:

- (2) *Ele anda saindo com essa moça.*
 He walks going out with that girl.
 He has been dating the girl.

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The interplay of metaphor and metonymy in the Greek language of fear and romantic love: The role of personification

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This is a corpus-driven study which forms part of a larger project that seeks to explore the metonymic basis of emotion metaphors (Theodoropoulou under preparation) adopting the theoretical tools of Conceptual Metaphor theory (Lakoff & Johnson 1980, 1999). It uses as a case study THE EMOTION IS SUPERIOR metaphor, an instance of THE EMOTION IS FORCE master metaphor of the emotion (Kövecses 2000). More specifically, it examines utterances such as

- (1) *Romantic love changes the way you perceive the world*
- (2) *Fear always brings panic and despair.*

Such utterances are typically considered as linguistic instantiations of THE EMOTION IS SUPERIOR metaphor (Kövecses 2000) or are referred in literature as examples of personification (Dancygier & Sweetser 2014). It is argued in this paper that they are instances of metaphor-metonymy interaction (e.g. Goossens 2002;

Geeraerts 2002; Radden 2002; Theodoropoulou 2012) and especially of metaphor within metonymy: the whole expression profiles the CAUSE and EFFECT metonymic relation, whilst the metaphor as personification of the emotion highlights the CAUSE. This pattern is opposed to “pure” emotion metonymies where the EFFECT STANDS FOR CAUSE (the emotion); for example,

- (3) *I was paralyzed* (FOR FEAR)
 (4) *A painful suspense at every moment* (FOR ROMANTIC LOVE).

The data derives from a corpus of 6,443 words, which is constructed from the answers of 22 subjects (11 men and 11 women, aged from 20 to 35) to two questionnaires about fear and romantic love. These questionnaires comprise two questions: the first question (*What is fear/ romantic love according to you?*) focuses on the conceptualization of the emotion and the second one (*Have you ever experienced fear/ Have you ever fallen in love? Can you tell how you felt?*) on the expression of the experience. Metaphorical expressions were identified using MIPVU (Steen, Dorst, Herrmann, Kaal & Krennmayr 2010). The results suggest that this pattern occurs more frequently in the answers of both questions about fear and only in the answers of the first question about romantic love.

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The impact of the concept of notion in the analysis of the functioning of language

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The metalinguistic concept of notion, proposed by Antoine Culioli under the TOPE (Theory of Predictive and Enunciative Operations), questions the inherent stability of certain theoretical assumptions that shaped some of the linguistic studies with expression during the twentieth century as well as others that characterize more recent studies. Notions correspond to a set of properties that cannot be reduced to a complete set of traits (Culioli, 1985). Therefore, it compromises the Saussurian relationship between signifier and signified. Similarly, because notions consist of representations that vary from speaker to speaker at praxiological, cultural and linguistic levels, it compromises the treatment commonly given to the lexicon, whose meaning is reduced to a stabilization at the definition level.

The aim of this study is to analyse and to propose a reflection on some characteristics of the notions starting from the evidence that there is a dissymmetry between the lexicon and the notions for which the lexicon refers, thus, arguing that the establishment of lexical notions is prior to the linguistic forms and constructions. Thus, notions are more complex and more primitive than the lexicon. It is also intended to demonstrate the fact that the concept of notion compromises the sometimes stagnant distinction between lexicon and grammar.

We will base our reflection on an analysis of various linguistic phenomena of the construction of meaning (semantics), such as the functioning of English, French and Portuguese modal verbs and the reflexive and non-reflexive grammatical constructions in French and Portuguese, illustrating the way linguistic markers, as 'representatives of representations' (Culioli 1985: 16), are always within in a context. This fact leads to the conclusion that notion is filtered in two ways: by the lexical clipping that a certain language prefigures and by the context. We will take as a starting point the notes of DEA 1983-1984, in which Culioli establishes, in an explicit way, the bases of his conception of the notion.

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Paying attention in selected Indo-European languages - The cognitive study of metaphorical conceptualizations

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The aim of the study is to analyse various aspects of metaphorical conceptualisation of paying attention which are shared between selected Balto-Slavic (Lithuanian, Polish, Slovak), Germanic (German, Swedish, English), and Romance languages (French, Italian, Spanish, Portuguese). This research problem is approached from the theoretical perspective of Conceptual Metaphor Theory (Lakoff & Johnson 1980, 1999; Kövecses 2010) together with its recent development, the Theory of Objectification (Szwedek 2011, 2014). The language data used in this study comes from reference corpora of the above-mentioned languages as well as dictionaries, thesauruses, and other online language resources.

The study is designed as an expansion and corroboration of Trojszczak's (2017) research on metaphorical conceptualisations of paying attention in English and Polish. It attempts to widen the scope of inquiry by including a larger set of Indo-European languages in order to verify whether three shared ways of conceptualising the activity of paying attention found in English and Polish, i.e. (1) PAYING ATTENTION IS HAVING A PHYSICAL OBJECT TURNED IN THE DIRECTION OF SOMETHING; (2) PAYING ATTENTION IS RELOCATING A PHYSICAL OBJECT CLOSER TO SOMETHING; (3) PAYING ATTENTION IS HAVING A PHYSICAL OBJECT TAKEN IN POSSESSION BY SOMETHING, can be also found in other analysed languages. In this way, the study aims to address the issue of a potential cross-linguistic cum experiential character of these conceptualisations (Kövecses 2005).

The study is divided into three parts. The first part presents the methodology, i.e. the theoretical framework as well as the sources of language data and the methods used to collect them. The second part analyzes a variety of metaphorical linguistic expressions from the selected Indo-European languages by focusing on their potential experiential and cognitive motivations. The third part interprets the findings in the context of Conceptual Metaphor Theory and the Theory of Objectification. Moreover, it addresses some theoretical and empirical issues related to this study.

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Spatial metaphors and the emergence of empathy in emotive talk

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This paper investigates the linguistic construction and the function of extended “gestures of empathy” (Cameron and Seu 2012), as they occur within 15 written interactions between people dealing with psychosocial disorders and seeking mutual support in an e-forum. The research explores both the expression of emotional experience (Allowing Connection gestures) and the signaling of the understanding of the Other’s situation (Entering the Other’s Perspective gestures) in discourse activity (Cameron 2011a & b). Pertaining to the Allowing Connection gestures of empathy, research on Language and Emotion has demonstrated the decisive use of metaphorical language in emotive talk (Bednarek 2008), while suggesting that the fundamental role of all metaphors in this context is not their cognitive function and/or the structuring of concepts (Kövecses 2000), but rather the expression of emotion (Foolen 2012; Cameron 2011a). This role is interwoven with the innate ability of metaphor to revoke aspects of emotional experience (Theodoropoulou 2012) and occasionally differentiates metaphorical expressions based on their intensity and potential for eliciting an empathic response involving embodied simulation (Semino 2010; Gibbs 2006).

In line with the bottom-up perspectives of corpus-based analysis (Geeraerts 2006), gestures of empathy were collected and classified, while the subsequent identification of metaphorical expressions (Steen et al. 2010) indicated the variety of metaphorical mappings at work. What the relevant Quantitative analysis (Deignan 2008) showed was a major predominance of orientational and/or spatial metaphors (Lakoff and Johnson 1980) –UP/DOWN (*I am rising up/I am falling down*), FRONT/BACK (*I am moving forward/I moved back*), IN/OUT (*I enter into rage/I am getting out of pain*) and more– used to metaphorize both the Self and the Other. Based on those findings, the aim of this presentation is to explore the role of spatial metaphors that, emerging within Allowing Connection gestures and giving access to one’s feelings, systematically reappear within the Entering the Other’s Perspective gestures—namely, within the recipient’s response. In “doing empathy”, adapting a metaphor brought to the discourse by the Other demonstrates an understanding of their world view through what is known about their experiences (Cameron 2011a). To this effect, spatial metaphors seem to be exceptionally vivid and memorable, providing the subjects with the opportunity to constantly return and build on them.

Lastly, drawing on simulation theory and metaphor processing (Gibbs 2006), while constrained by evidence in the discourse itself (Ritchie 2010) and by the findings of experimental research (Gibbs 2006; 2009; Ritchie 2006), the paper seeks to identify and explore the simulations that are likely to be activated upon the emergence of spatial metaphors, investigating thus the interrelation of embodied simulation and the evocation of empathy (Semino 2010). Overall, the presentation addresses the broader issue of the viewpoint (Dancyngier and Sweetser 2012), expressive (Foolen 2012; Theodoropoulou 2012) and intersubjective (Verhagen 2005) meaning of (spatial) metaphorical expressions when it comes to emotion(s).

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Figurative mapping of *health* and *disease* onto conceptual scales originating from the embodied experience

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The meaning of *health* and *disease* has been debated among Western philosophers and medicine practitioners for over two millennia (Loudon 1997). Since health as the general dimension of our biopsychosocial functioning has a tendency to fluctuate and can be affected by countless factors, its exact condition is difficult to specify in absolute terms. Lakoff and Johnson (1980) observe that it tends to be mapped conceptually onto an UP–DOWN scale. While the UP part is associated with the positive condition of the human health, the DOWN part of the scale is associated with the negative condition, i.e. *disease*. For instance, an alternating positive and negative condition of one’s health can be described in terms of *up and down* states, e.g. “John’s health had been up and down for years”.

Taking into account data found in the British National Corpus (BNC) and the Corpus of Contemporary American English (COCA), this paper argues that *health* as the general dimension of one's biopsychosocial functioning can be mapped conceptually onto other scales originating from the embodied experience. Another scale used for the conceptual mapping of the general condition of health is a STRONG–WEAK scale. In this source domain, figurative expressions of health appear to employ a *metonymic* (Kövecses & Radden 1998; Panther & Thornburg 2007) mapping of *strength* and *weakness* as standing for the positive or negative condition of health, respectively, e.g. “Now on antiviral medication, he’s getting stronger”, “She was too weak with AIDS to leave her home”. This mapping fits into the category of metonymic schemas of *causation*, which are based on a cause-and-effect type of relationship. In this case, an EFFECT FOR CAUSE metonymic relationship is created, in which strength is mapped metonymically onto the positive part of the scale as the effect brought about by good health.

From this perspective, the figurative conceptualization of health as the dimension of human functioning appears to hinge on conceptual mappings derived from basic aspects of embodied experience. The spatialization of health in HEALTH IS UP and SICKNESS IS DOWN metaphors can be attributed to the physical basis: while healthy condition is associated with the upright posture, illness typically forces us to lie down physically. Similarly, the conceptual mapping of HEALTH AS STRENGTH and SICKNESS AS WEAKNESS can be motivated by embodiment: while the physical strength of the human body is associated with good health, weakness is among common symptoms of illness.

From a broader perspective, the figurative mapping of health and disease onto UP–DOWN and STRONG–WEAK scales indicates that *health* and *disease* form a *gradable antonymy*, i.e. a pair of words with opposite meanings, where contrasting properties between the two meanings lie on a continuous spectrum running between two poles (Cruse & Togia 1995). As noted by Croft and Cruse (2004: 169), the principal image-schema for antonymy of this kind is SCALE, which construes a property in terms of *more* and *less*. Since within the gradable antonymy health can be graded against different norms, there is no absolute single criterion by which one can tell what it means to be *healthy*.

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Who's speaking? Rhetorical questions as intersubjective mixed viewpoint constructions in an early Daoist text

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This paper deals with rhetorical questions in the *Zhuangzi*, a foundational text of Daoism (4th century B.C.). This text is highly interactionally structured with abundant imagined dialogues between realistic and fantastic characters to present the philosopher's views (Xiang 2016), where a large number of non-information-seeking questions for rhetorical purposes are found. These questions generally should produce either positive or negative answers in the reader's mind, thereby involving a fictive type of interaction (Pascual 2002, 2006, 2014).

In order to count the number of rhetorical questions in the *Zhuangzi* text, we first conducted a corpus search with the indicators of rhetorical questioning in classical Chinese (Yi 1989/2005; Pulleyblank 1995: 140-146; Wang 2015) as key words in the entire *Zhuangzi* text, as found in the Academia Sinica Tagged Corpus of Old Chinese (<http://lingcorpus.iis.sinica.edu.tw/ancient/>). We then carried out a manual double-check of the concordance lines against the entries in the *Dictionary of Laozi and Zhuangzi* (Wang & Han 1993), which lists the lexical items that appear in the text with their frequency of occurrence counted and their meaning(s) or function(s) taxonomically arranged. Altogether we found 419 instances of rhetorical questions in the *Zhuangzi* text.

Drawing on a combination of the theory of conceptual integration or 'blending' (Fauconnier and Turner 1994, 1996, 1998, 2002) and Pascual's (2002, 2006, 2014) idea of fictive interaction, we analyze rhetorical questions in general as cons-

tructions of intersubjectivity (cf. Verhagen 2005, 2008). This involves not just a conceptual integration of question and assertion, but also a viewpoint blend (Dancygier and Sweetser 2012) of the perspectives of the writer and the prospective readers. Moreover, there are also multiple viewpoint blending chains when a rhetorical question is ascribed to a discourse character, which is meant to represent the writer's voice (Zhang 1948/2007; Ye 1979/2004; B. Wang 2013).

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The use of figurative language of romantic love in Modern Greek: What does twitter reveal?

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One of the most fundamental claims of Conceptual Metaphor Theory (Lakoff & Johnson 1980; Lakoff 1993) is that emotion concepts are metaphorically structured due to their abstract nature. Thus, the use of figurative language (metaphor and metonymy) to speak about, structure and conceptualize emotions is necessary and abundant. On the other hand, there are scholars who support a less radical thesis about the role of figurative language: the metaphor is partially responsible for structuring emotion concepts (Sausiuc 2013; see also Kövecses 1990), enriching their existing non-metaphorical structure (Sausiuc 2013) and serving the need of expressivity (Foolen 1997 & 2012, Theodoropoulou 2012). In this paper, I attempt to put these claims to the test, studying naturally-occurring language data. More specifically, I examine linguistic expressions of Modern Greek that contain the word 'έρωτας' ((romantic) love) in a corpus of 300 expressions extracted from twitter, adopting a corpus-based approach to metaphor and metonymy (Markert & Nissim 2003; Deignan 2005; Stefanowitsch 2006; Tissari 2017) and a methodology which combines inductive and deductive reasoning (Geeraerts 2006). The quantitative and qualitative analysis of the data give the chance to delineate the range of appearance

of figurative language of romantic love in twitter and to reexamine its precise role in emotion talk (Bednarek 2008). Overall, the presence of non-figurative expressions and the analysis of both figurative and non-figurative expressions reinforce the less radical thesis about the role of figurative language in the domain of emotions.

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COMPUTERS ARE BUILDINGS: On conceptual metaphors in the semantic field of computers and the Internet in Polish

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The aim of the paper is to explore metaphorical expressions used in the unofficial variety of the Polish language in the area of computers and the Internet. To be more precise, the following questions will hopefully be answered:

- What are the most frequent COMPUTERS ARE BUILDINGS metaphors in Polish?
- What are the functions of COMPUTERS ARE BUILDINGS metaphors in the text?
- To what extent do they influence collocations? To what extent do the words in new, metaphorical senses appear in new collocations?

The study is based on a corpus, compiled and analyzed by the author of the study; the corpus consists of short informal texts (entries) taken from Polish Internet message boards devoted to computers and the Internet. In total, the corpus consists of around 1,500,000 words (understood orthographically, i.e. as a sequence of letters bounded by spaces). The texts in the corpus have been analyzed with the help of special software for corpus analysis (TextSTAT version 2.0).

The metaphors found in the corpus will be discussed within the cognitive framework (Lakoff and Johnson 1980, Kövecses 2010). Metaphor, in general, is frequent in specialized discourse, e.g. in political (Chilton 2005), medical (Divasson and León 2005), religious (Kuczok 2010) or business language (Drożdż 2012). As the present paper demonstrates, it is frequently used in the language of computer science as well (cf. Gozzi 1999, Stalhåmmar 2001). The most frequent conceptual metaphors found in the corpus include COMPUTERS ARE HUMANS and COMPUTERS ARE BUILDINGS. The present paper, as the title suggests, concentrates on the latter. Interestingly, such metaphors do not seem to follow the typical concrete-to-abstract pattern, as both components appear to be concrete (cf. Szwedek 2011: 342). Numerous

examples of COMPUTERS ARE BUILDINGS metaphors, built around figurative uses of words drawn from the corpus, will be presented. The words used in figurative senses include e.g.:

- (1) *belka* ('a piece of wood for supporting the roof of a building'), figurative use: 'a strip of icons, a toolbar';
- (2) *buda* ('a badly-designed house, a shack'), figurative use: 'the cover for a computer';
- (3) *czysty* ('clean from dust, dirt, etc. '), figurative use: 'free from viruses and other malware';
- (4) *dezynfekcja* ('the act of cleaning something chemically in order to remove bacteria, etc. '), figurative use: 'the act of removing computer files infected with viruses, malware, etc. ';
- (5) *kosz* ('a dustbin'), figurative use: 'a temporary folder for deleted files';
- (6) *okno* ('a window'), figurative use: 'a frame on a computer screen';
- (7) *porządkować* ('to tidy something up'), figurative use: 'to remove unnecessary files';
- (8) *włamać się* ('to break in'), figurative use: 'to access illegally somebody's else email/Facebook account, etc. '.

It seems that the metaphors in the language of computer science have three main functions: emotional, humorous and explanatory. Thus, their use and functions will be discussed at some length and illustrated with the examples from the corpus. Most probably, the explanatory function is the most important one as it may facilitate communication, especially between non-experts, the examples of which will be provided.

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The roles of metonymic inferences in interpreting the figurative meaning: A qualitative analysis

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This paper is part of a project that aims to empirically investigate the processes and products of interpreting figurative meaning in poetry, by groups of readers, and to contribute to elucidate the comprehension of figures in use. The research follows the interpretive methodology, characterized for having central interest in listening to the voices (and interpretations) of the participants (Denzin & Lincoln, 1998).

The search for a suitable technique for generating data from the processes of interpretation led to the construction of Group Think-Aloud (GTA), based on the Verbal Protocol of Thinking (Pressley & Hilden, 2004). This technique is a dialogic and collaborative practice of reading in group. The essential feature of GTA is making space for readers' voices, allowing readers to freely interpret a text and act as responsive readers. The technique is therefore based on the epistemology of dialogism (Linell, 2009). The research strategy is the collective case study (Stake, 1998; Zanotto, 2014), because Group Think-Aloud is experienced by five or six groups of readers all reading the same text and is designed to find variation or convergence of interpretations and their processes of construction.

According to the interpretive paradigm, a priori theories are not established, but rather theories that might contribute to explain the data are searched, theories such as Conceptual Metaphor Theory or studies on metaphor, metonymy, and on how they interact (Barcelona, 2007; Brdar-Szabó & Brdar, 2011; Hilpert, 2007).

In the two case studies constructed, each consisting of six groups of readers (Zanotto & Palma, 2008; Zanotto, 2010, 2016), the data have produced rich evidence of metonymic inferences and prompted the following research questions: a) what roles do metonymic inferences play in the online co-construction of meanings? And b) what kinds of metonymy or metaphonymy emerge in the process of interpretation? This presentation will focus on the data from a group of participants in the second case study. In this group, six readers read a poem that presents challenging incongruities which triggered inferential reasoning.

The data reveal very different roles of metonymic inferences in the process of interpreting a poem, which presents two moments. First, there is evidence of metonymic inferences used to construct the contexts, the illocutionary force of the poem and the two frames of interpretation, linked by the metonymy CAUSE FOR EFFECT. These inferences are based on textual clues, that represent salient parts of the frames, and not on metonymic vehicles. Second, readers, guided by the frames of interpretation, focus on the metonymic vehicle of the final verse, co-constructing an inferential chain comprising several kinds of metonymy: EFFECT FOR CAUSE, PART FOR WHOLE AND CAUSE FOR EFFECT (two incidences). This inferential chain mediates the construction of a complex metaphonymy formed by intertwining a cumulative metaphonymy with an integrated metaphonymy (Goossens, 2003; Sobrino, 2017). These results show the need of further qualitative research with literary texts which may bring theoretical and applied contributions.

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Simultaneous time is space? Latvian vs. Lithuanian

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Spatial phrases are used to express temporal relations (Lakoff & Johnson 2003; Radden 1997, 2003; Engberg-Pedersen 1999; Gentner et al. 2002; Jamrozik & Gentner 2015, among others); this is also evidenced by extensive cross-linguistic research,

e.g. Haspelmath (1997) and Majid et al. (2013). The structuring of temporal information in spatial relations is attested also in the Baltic languages, viz. Lithuanian and Latvian, but in respect to expression of simultaneous time, cross-linguistically Lithuanian is an outlier language as it employs alternative constructions.

The notion of simultaneous time is used by Haspelmath (1997): it locates an object or event simultaneously with the reference time. In Latvian, usually the Locative case is employed for all types of simultaneous temporal location: names of hours, day parts, days, months, seasons, years and festivals. In Lithuanian, however, different units are used: the Accusative in singular and the Instrumental in plural, also prepositional phrase [*per* + Acc.] ‘during’ with the names of festivals.

The paper examines NP-based adverbials that express simultaneous temporal location in the Baltic languages. It presents the peculiarities of temporal expressions in each language and emphasizes the contrastive differences in case marking suggesting the possible grounds for such a diversity. Along with the diachronic reasons, the pervasive usage of the Locative in temporal domain in Latvian may be due to the entrenchment of this case in spatial domain and the importance of locational control (Coventry & Garrod 2004).

The data for this research comes from the Lithuanian-Latvian-Lithuanian parallel corpus (LiLa, ca. 9MM words, fiction mostly).

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‘Sweet talks’ and ‘sharp words’: Types of synesthetic transfers in the formation of phraseologisms

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The present research focuses on the role synesthesia plays in the phraseological meaning construal. Synesthesia has many disciplinary interpretations in modern science that vary greatly from its comprehension as abnormality to its understanding as a natural trait of human perceptual (or cognitive) abilities. Taking into account the current data obtained in the sphere of the theory of conceptual metaphor, the theory of embodied meaning, and the theory of synesthetic metaphors that has various extensions nowadays embracing other tropes (Cacciari 2008; Gibbs 2005; Lakoff & Johnson 1980; Shen 1997), we argue that synesthesia as a result of cross-integration of various perceptual sensations and their (sub)modalities influences the formation of phraseologisms and can be traced in their semantics (Zykova 2018). The present paper is aimed primarily at establishing the types of synesthetic transfers that can underlie the phraseological semantics and at testing the hypothesis about their universal character. The latter implies, firstly, that the synesthetic basis may be discovered by proper linguistic analysis in any phraseological unit and, secondly, that certain (same) types of synesthetic transfers are involved in the process of phraseologism-formation in different language systems. Proceeding from this, a representative corpus of English and Russian phraseological units that denote various aspects of verbal communication is analyzed, e.g.: *sweet talk*, *get in touch with someone*, *горькая правда* (lit. *bitter truth*), *колкие слова* (lit. *sharp words*). The total number is more than 3,000 units selected from more than 35 modern dictionaries of English and Russian idioms or phraseologisms.

The data obtained in our research set the stage for a new vision of synesthesia as an essential mechanism of phraseological (figurative) conceptualization that involves the interaction between all the sensations constituting the integral perceptual continuum (including exteroceptive, kinesthetic, interoceptive, etc. sensations). As a result of the analysis, a certain variety of synesthetic transfers peculiar to the process of phraseologism-creation in two different languages is established, e.g.: ‘audial sensation → gustatory sensation’ (*sweet talk, горькая правда*), ‘audial sensation → tactile sensation’ (*be in touch with someone, поливать клеветой*), ‘audial sensation → gravitation sensation’ (*a knock-down argument, сногшибательная новость*), ‘audial/visual sensation → pain sensation’ (*a slap in the face, задеть за живое*). Remarkably, the research carried out brings out the fact that in the synesthetic transfers the sensations that are defined as ‘concurrents’ serve as ‘conceptual metaphorizers’, which trigger the creation of complex conceptual structures (= macro-metaphorical conceptual models) that underlie the semantics of the analyzed phraseological units, e.g.: VERBAL COMMUNICATION IS GASTRONOMY (*sweet words*), VERBAL COMMUNICATION IS WAR (*колкие слова*), VERBAL COMMUNICATION IS SPORT (*a knock-down argument*).

Overall, the study offers further evidence to the fact that phraseological meaning stems from a wide variety of perceptual experience, and more specifically, from various types of synesthetic transfers that can be regarded as common (cognitive-perceptual) mechanisms of constructing phraseological semantics in different languages. The present paper raises also the question about the elaboration of appropriate methodology of the analysis of phraseology in a synesthetic perspective. As the next step, it is necessary to conduct a contrastive study of the phraseological units in question.

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