



Centro Interuniversitario di Ricerca sulle Metafore

CONVEGNO ANNUALE 2023



BOOK OF ABSTRACTS

Conferenze plenarie

Michèle Monte (Université de Toulon) *La métaphore dans les textes poétiques contemporains*

La conférence se divisera en deux parties principales : dans la première, j'analyserai des types de fonctionnement discursif de la métaphore particulièrement fréquents en poésie contemporaine, parmi lesquels les métaphores synesthésiques, les métaphores successives et les métaphores réversibles. Dans la deuxième partie, je m'intéresserai aux interactions entre la métaphore et le contexte : celui-ci vient notamment éclairer le conflit conceptuel inhérent à la perception première de la métaphore et peut aussi brouiller la distinction entre le cadre et le foyer. Au fil de l'exposé, les hésitations de l'interprète seront mises en lumière : en poésie contemporaine, contrairement à ce qu'on pourrait croire, l'attribution d'un sens figuré à l'énoncé est une décision de l'interprète qui ne va pas de soi, tant le poète s'efforce d'inscrire dans le discours une expérience perceptive et corporelle qui demande d'abord à être considérée dans sa propre réalité substantielle avant d'être éventuellement dotée d'un double sens.

Jonathan Charteris-Black (UWE Bristol) *Like a Seed Beneath the Snow: Metaphor in the Genres of Political Activist Speeches and the New Nature Writing*

Critical Metaphor Analysis has significantly contributed to the debate around climate change and the impact of human activities on the environment. A distinction has been made between metaphors that contribute to an **anthropocentric** frame (e.g. *NATURE IS A MACHINE* and *NATURE IS A STOREHOUSE*) and others that contribute to a **biocentric** frame (e.g. *NATURE IS AN ORGANISM* and *NATURE IS A WEB*) (e.g. Verhagen 2008). In this lecture I compare the *NATURE IS AN ORGANISM* metaphor in two different genres: political speeches by young activists on climate change and the genre of nature writing referred to as "New Nature Writing" (e.g. Moran, 2014, Smith 2017). I will highlight similarities and differences between the two genres with reference to Moral Foundations Theory (Haidt, Charteris-Black 2021).

The NATURE IS AN ORGANISM metaphor argues that as man is a *part* of (rather than a *dominator* of) nature and reflects the ecological emphasis on the interdependence of humanity with nature. It is present in the speeches of activists such as Greta Thunberg's for example in her conventional metaphor that the *earth is a house that is on fire*. It is also present in personifications such as Xiye Bastida's familiar metaphor that our relationship with *Mother Earth* is being ruptured (some argue that Gaia theory also contributes to an anthropocentric frame). Both young activists exhort an end to behaviours that impact negatively on our global climate and both demonstrate the moral foundations of Care/ Harm and Fairness/ Cheating. While the New Nature Writing also relies on the NATURE IS AN ORGANISM metaphor and rejects the NATURE IS A MACHINE metaphor, it is characterised by original and often novel metaphors that demonstrate a personal and reflective response that expresses a celebration of, and reverence towards, nature. The moral force of this writing often derives from the moral foundation of Sanctity. However, while their moral foundations differ, the celebratory and reverential nature of New Nature Writing shares with activist speeches the same overarching belief in the existential importance of cohabitation with, rather than domination of, nature.

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Comunicazioni

Esterino Adami (Università di Torino)

“These ways of constructing a story”: postcolonial meta-narrative metaphors across genres

Metaphor is a prototypical central element in literary discourse, but what happens when creative writers employ figurative language to explain their own literary invention and the writing process, thus moving across genres (Frow 2006), from fictional to non-fictional? Very often, and unsurprisingly, their meta-narrative metaphors in reality tend to be fully lexicalised expressions, stemming from conceptual patterns such as CONSTRUCTION and CONTAINMENT (e.g. ‘to construct a story’ or ‘this novel is full of’), or based on figures of speech like personification, which attributes agency to texts and writing (e.g. ‘that narrative will carry you off’), which at least partially overlap experiential metaphors of reading (Stockwell 2009: 78-82).

However, this is not always the case. Writers, in particular from the vast postcolonial or ‘Global South’ area, seem to expand such conceptualisations and experiment with expressive forms through strategies akin to recontextualization, as demonstrated by the essays collected in *Letters to a Writer of Color* (2023), in which transnational authors illustrate and reflect on their own diasporic and artistic experience against the backdrop of mainstream publishing and readership. In some of these pieces, meta-narrative metaphors, originally, exploit the emblematic image of the train or the sense of MOVEMENT to organise the appropriation and abrogation of storytelling modes operated by non-western writers. Adopting an interdisciplinary approach that combine metaphor studies, cognitive stylistics and postcolonial discourse (e.g. Bartels et al. 2019; Semino, Deignan, Littlemore 2013; Sullivan 2013), I offer a preliminary analysis of some of these linguistic realisations, which challenge generic boundaries, highlighting how their authors specifically reinforce the argumentation of their non-fiction through the power of innovative, non-standard metaphors.

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Rita Cersosimo (Università di Genova)
**L'impatto delle metafore contenute in testi accademici sugli
studenti con DSA**

Il numero di studenti con DSA iscritti a un corso di laurea è in costante ascesa (ANVUR) e sempre più attenzione è posta ai bisogni specifici di questa tipologia di apprendenti. Molto spesso ci si concentra su misure compensative o dispensative da applicare durante gli esami o le attività didattiche, ma di rado si considerano le loro effettive abilità di comprensione dei testi accademici (Pedersen et al., 2016) genere testuale che presenta elementi linguistici peculiari e spesso indicati come complessi per chi presenta un DSA (es. rimandi anaforici, connettivi logici, frasi passive, ecc.; Vender, 2017). Lo studio qui presentato ha l'obiettivo di valutare l'impatto delle metafore presenti nei testi accademici sulla comprensione del testo negli studenti universitari con dislessia. Ricerche precedenti sembrano indicare una difficoltà nel processamento di questa figura, ma in tutti i casi le metafore erano proposte prive di contesto (Cappelli, 2018; Cersosimo et al., inviato). Due brani tratti da articoli scientifici – di pari leggibilità secondo gli indici GULPEASE e READ-IT – contenenti metafore creative, sono stati rielaborati per essere presentati in due condizioni comparabili: metaforica e letterale. Un gruppo di studenti con dislessia e uno di controllo ha svolto una prova di comprensione di due testi, uno per ciascuna condizione, assegnando anche una valutazione sulla complessità percepita. I risultati preliminari indicano una difficoltà superiore nei testi contenenti metafore, nonostante un'inferiore complessità percepita. Di conseguenza, l'accessibilità dei testi di studio potrebbe essere incrementata limitando il numero di metafore, laddove non funzionali alla spiegazione dei concetti cardine.

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Carole Conti (Università di Torino)
Les métaphores sur les migrations et les migrants dans les
tweets du Rassemblement National.

Le phénomène migratoire, en tant que sujet polémique, se trouve souvent au centre des débats politiques et sociaux où il est présenté comme un problème à résoudre (SANTAANA 1999, O'BRIEN 2003, LAKOFF 2006) par son association à la criminalité, aux guerres ou aux maladies (CISNEROS 2008). Dans le discours du Rassemblement National l'immigration est présentée comme une menace contre laquelle il faut se protéger, ce qui s'exprime par un argument de cadrage (BRETON 2006) qui est véhiculé en particulier par l'emploi de métaphores. En effet, que la menace soit symbolique (qu'il s'agisse d'une atteinte aux valeurs) ou réaliste (qu'il s'agisse de pertes d'emplois ou d'attaques physiques, par exemple), les métaphores sont essentielles pour rendre une telle menace accessible sur le plan cognitif et émotionnellement captivante pour le public (BAIDER et KOPYTOWSKA 2017 : 209). En nous basant sur un large corpus de tweets des principaux membres du Rassemblement National, nous nous proposons de démontrer que même dans un genre constitutionnellement court comme le tweet la métaphore peut avoir une valeur argumentative forte. En particulier nous nous intéressons à la manière dont les métaphores prennent différentes formes (plus ou moins articulées) dans ce genre discursif qui est marqué aussi bien par « un caractère polémique sur le plan de discours, et parfois excessif sur le plan sémantique » (LONGHI 2013) que par un jeu de renvois et de reprises qui rendent Twitter un lieu discursif unique en son genre.

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Irene De Felice & Chiara Fedriani
(Università di Genova)

Distribuzione e frequenza delle metafore delle emozioni latine in diversi generi testuali: evidenze *corpus-based* su convenzionalità, creatività e stabilità diacronica

Questa ricerca prende le mosse dai dati raccolti nell'ambito del progetto *The Lexicon of Embodied Experience in Latin* (<https://lexelat.unige.it>), volto ad indagare l'espressione metaforica delle emozioni nei testi letterari della latinità (Buccheri et al. 2021; Fedriani & De Felice 2022).

Lo studio è stato condotto adottando un approccio *corpus-based*, ricercando all'interno della *Bibliotheca Teubneriana Latina* tutte le forme flesse dei lessemi che esprimono le emozioni basiche, applicando una metodologia di tipo *keyword based* e *target oriented* (cfr. Stefanowitsch 2006). L'analisi dei dati ha portato all'individuazione di 5.025 metafore, di cui in questo studio analizziamo la distribuzione e la frequenza attraverso il prisma dei generi letterari. Distingueremo in prima istanza metafore che occorrono principalmente in prosa e in poesia, e in seguito analizzeremo la loro distribuzione nei principali generi letterari (ad es. teatro, lirica ed epigramma, satira, poesia narrativa vs. storiografia, oratoria, epistolografia, trattatistica scientifica). L'ipotesi di lavoro, che intendiamo verificare attraverso l'applicazione di test statistici, è che gli schemi metaforici più frequenti (non solo in termini di *tokens*, ma anche di *types*, cfr. Clausner & Croft 1997) e attestati più diffusamente in diversi generi e periodi letterari, come lo schema L'EMOZIONE È UN NEMICO, siano verosimilmente più produttivi e convenzionali. Per converso, metafore assai rare e/o attestate solo in uno specifico autore o genere letterario saranno più probabilmente di natura creativa. Relativamente a questo secondo caso, indagheremo anche l'eventuale ruolo delle tradizioni discorsive (nel senso di Koch 2008) nella cristallizzazione di *topoi* metaforici replicati a partire da un modello nello sviluppo di un genere testuale: un esempio è costituito dall'immagine dell'invidia che morde, di origine ovidiana e poi divenuta stereotipica nella poesia elegiaca. Questi casi ci permetteranno di esplorare la "zona grigia" del continuum tra convenzionalità e creatività, costituita da metafore creative che però si convenzionalizzano all'interno di uno specifico genere letterario.

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Chiara Fedriani e Francesca Strik Lievers
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Una storia d' *amor(e)* e di metafore, fra latino e italiano

Sulla base dell'ampia letteratura esistente sulle metafore per le emozioni in generale e per l'amore in particolare (Kövecses 1990, Geeraerts e Grondelaers 1995, Tissari 2001), presentiamo qui uno studio diacronico degli usi metaforici della parola *amor(e)* fra latino e italiano. L'analisi è basata sui dati estratti dai testi letterari contenuti in tre corpora: la *Library of Latin Texts* per il latino, la *Biblioteca Italiana Zanichelli* e il corpus MIDIA per l'italiano. I circa duemila contesti metaforici identificati permettono di osservare che mentre alcuni schemi metaforici sono persistenti in diacronia (per esempio, quello dell'amore come fuoco, presumibilmente per l'alto grado di *embodiment* che lo caratterizza), di altri variano nel tempo produttività e convenzionalità. Eppure, l'analisi su corpora evidenzia come anche schemi biologicamente fondati e diffusi interlinguisticamente possano addensarsi, almeno originariamente, in specifici generi letterari, cristallizzandosi come *topoi* narrativi da cui si irradia la loro fortuna successiva (cfr. anche Fedriani 2022). Così, ad esempio, la metafora dell'amore come fuoco è diventata in latino un motivo convenzionale dell'elegia e degli epigrammi erotici, dove l'*amor* è visto come una passione totalizzante, distruttiva e dolorosa. Nella letteratura cristiana, soprattutto di ispirazione mistica, questa metafora è stata ampiamente sviluppata per esprimere l'amore dei fedeli verso Dio; e il ricco immaginario della tradizione classica, sostenuto dalla cornice metaforica del cristianesimo, è stato poi ereditato ed elaborato nella letteratura italiana dei primi secoli, che restituisce però una visione dell'amore come fuoco meno 'bestiale' di quella latina: quando è localizzato nel corpo, divampa nel cuore o nella testa, sede del pensiero. Questo suggerisce l'idea di un'emozione considerata nel suo aspetto più psicologico.

Discuteremo alcuni casi di persistenza e variazione particolarmente significativi, che mostrano l'interazione fra fattori cognitivi e culturali nella concettualizzazione dell'amore attraverso i secoli e le lingue oggetto del nostro studio.

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Federica Ferrari (Università di Bologna)
Can metaphors heal (for real)?

Starting from the author's previous research on metaphor in the counselling practice, this paper addresses the challenge of using metaphor as a transformational self-help tool in self-disclosure when dealing with a specific issue related to emotional imbalances.

Self-disclosure as a textual genre will be introduced, previous research will be presented in a synthetic way, the problem of scientific reliability will be addressed, and then the case develops starting with metaphorical work as divided between conceptual and linguistic, and ending with discursive practices to foster in order to change your own mood and attitude towards yourself and the world.

More specifically, these will be the steps to be addressed: 1) metaphor level – analysis, 2) metaphor level – transformation: new metaphor crafting, at conceptual and word level – performativity: linguistic metaphors production. Metaphor work in combination with concepts and words can be magic, and change your mind toward a different vision. The work can be implemented at 3) discursal level: fostering alternative discourse strategies that can change your mood and attitude toward the world, so to inform action. Finally, this work suggests going 4) back to the roots: trauma identification and overcoming. This further stage addresses the challenge of deconstructing (destructive) subconscious injunctions and constructing conscious proposals. Eventually, 5) a self-check in self-perception, general well-being, and changed behaviour is suggested as feedback stage.

Self-disclosure will follow, and the paper closes with suggestions for follow-up on further research. This closure wants to open up the horizon of the promising relationship between metaphor and healing.

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Alice Giuliani (Università di Modena e Reggio Emilia)
La metafora nel discorso educativo: alcune esperienze di
ricerca nella città di Reggio Emilia

Questo contributo intende presentare una sintesi dell'attività su metafora e discorso educativo coordinata dal gruppo di ricerca che fa capo al Centro MANIS dell'Università di Modena e Reggio Emilia negli ultimi cinque anni. Le ricerche hanno riguardato l'uso della metafora e della narrazione nell'educazione scientifica, l'uso delle metafore verbali e visivi nei processi di apprendimento della prima infanzia, l'uso delle metafore per la comunicazione dell'esperienza della pandemia nelle parole di studenti e insegnanti. Per lo svolgimento di queste ricerche, sono state coinvolte diverse realtà educative della città: Reggio Children e Istituzione Scuole e Nidi D'Infanzia, due Istituti Comprensivi della città, il servizio Officina Educativa del Comune di Reggio Emilia. Educatori, insegnanti, pedagogisti hanno partecipato in modo attivo e in alcuni casi hanno svolto attività di coprogettazione. In questo contributo presentiamo le ragioni comuni e i diversi contenuti delle ricerche svolte, i risultati conseguiti e gli attuali progetti di sviluppo. Sul piano teorico, ci concentriamo sul valore della metafora per la conoscenza in termini di razionalità immaginativa e sulla sua importanza per generare una conoscenza che sia insieme una costruzione di relazione e un'attribuzione creativa di senso. Confronteremo a questo proposito il nostro approccio con altri metodi di ricerca e presupposti teorici adottati per lo studio e l'utilizzo delle metafore nei contesti educativi, in particolare per l'educazione scientifica.

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Ilaria Iori (Università di Modena e Reggio Emilia)
Metaphor variation across different text types: A cross-linguistic analysis in Italian and Australian broadsheets

Recent studies on metaphor variations across genres have found that the use of conventionalised and creative metaphors can depend on discourse communities (Deignan et al., 2019) and that metaphors can be adapted across genres (Semino, 2011). Additionally, scholars have found that specific discourse settings can affect the development of metaphors in language (Porto & Romano, 2013, p. 60). Despite the promising results, the study of metaphor variations across textual genres is still quite limited (Bolognesi & Werkmann Horvat, 2023). Drawing on Biber's (1988) definition of text types, defined as texts sharing internal linguistic criteria, this study investigates metaphor variations in two different text types of news discourse - reader comments and editorials. Given the crucial role of metaphors in discriminatory discourses (e.g. Hart, 2010; Musolff, 2015), the analysis focuses on editorials on China and their relative comment sections. More specifically, the paper explores metaphors used to frame China during the first six months of 2020 in two newspapers, the Italian *La Repubblica* and the Australian *Daily Telegraph*, and addresses the following questions: (i) What are the most recurrent metaphors used to represent China? (ii) Does the use of these metaphors vary in a cross-linguistic perspective? (iii) Does the use of metaphors differ in reader comments and editorials? To recognise linguistic metaphors, an adapted version of the Metaphor Identification Procedure (Pragglejaz Group, 2007) was used. Preliminary findings indicate that metaphors were used more frequently in the Australian comments and that metaphors in reader comments tended to be more offensive.

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Antonella Luporini (Università di Bologna)
Claudia Roberta Combei (Università di Pavia)

Verbal and visual metaphors for coronavirus at the health crisis onset: 'Emerging styles' of representation in British and Italian front page news

Our paper focuses on the verbal and visual metaphors used in the representation of coronavirus-related issues in front page hard news, taken as a distinctive, multimodal genre (Kress & van Leeuwen 1998; Bateman et al. 2007), at the onset of the COVID-19 health crisis.

Adopting a cross-linguistic perspective, we work on two comparable corpora of tot. 68 front pages from 5 British and 5 Italian 'broadsheet' newspapers (list below), collected first-hand between February 24 and March 1, 2020: the week that marked the beginning of the lockdown in Italy, after which concerns spread to other European countries as well. The corpora are small in size, given the degree of 'delicacy' and granularity of the qualitative multimodal analysis involved (cf. Halliday & Matthiessen 2014: 55 ff.; Kress 2010), but, we argue, still significant from a discourse analytical perspective, considering their contents and location within the Covid-19 timeline.

We start by comparing the layout of the British and Italian sources (cf. Bateman et al. 2007) and discussing the positioning of coronavirus-related articles and accompanying images (cf. Kress & van Leeuwen 1996). We then focus specifically on these, identifying a set of visual/verbal metaphors broadly addressing the virus/disease as target concepts (Lakoff & Johnson 1980), also considering cases in which the visual and the verbal interact, leading to truly "multimodal metaphors" (Forceville 2009). Findings are discussed in the light of what we call 'emerging styles' of representation, whose features we describe and classify in relation to the genre, the mode(s) involved, and the highly peculiar historical and social context.

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LIST OF NEWSPAPERS IN CORPORA

Italian corpus, tot. 35 front pages:

Il Corriere della Sera, Il Giornale, Il Sole 24 Ore, La Repubblica, La Stampa.

British corpus, tot. 33 front pages:

The Daily Telegraph, The Financial Times, The Guardian, The Independent, The Times.

Boris Monachon (Université de Toulon, BABEL)
**Stratégies de déploiement et rôle textuel des métaphores :
l'exemple de la vulgarisation scientifique de la lutte
biologique dans la presse quotidienne nationale française et
américaine**

Ce travail porte sur les métaphores utilisées par différentes instances de vulgarisation scientifique dans un domaine de spécialité : la lutte biologique. Cette méthode de protection des cultures repose sur l'utilisation d'organismes auxiliaires pour lutter contre des organismes nuisibles. Nous nous intéressons à la médiatisation des questions scientifiques, et notamment au positionnement du discours médiatique entre les sphères d'activité scientifique et généraliste (Maingueneau 2014 : 64-66). Le corpus bilingue (français et anglais américain) compte des articles de vulgarisation de neuf sources de presse quotidienne nationale recueillis entre 2016 et 2021. Les métaphores sont relevées via une méthodologie inédite hypothético-déductive puis inductive, inspirée de Collombat, 2003 ; Stefanowitsch, 2006 ; Pamis & Ruiz, 2020. Resche (2002 : 4) synthétise les enjeux d'un tel travail : « Toute métaphore met en lumière certains traits pour en laisser d'autres dans l'ombre [...] Selon l'éclairage qui est donné [...] l'approche des problèmes peut varier ». Après avoir répertorié les principaux domaines métaphoriques mobilisés, nous nous intéresserons au rôle des métaphores dans la transmission de savoir sur un domaine de spécialité. Nous comparerons l'emplacement des métaphores (titre, sous-titre, corps du texte) en essayant de le corréliser à leur efficacité dans la transmission des notions de lutte biologique. Nous nous intéresserons également aux marqueurs métatextuels (guillemets, parenthèses, etc.) qui peuvent accompagner les métaphores et à leur rôle de désambiguïsation, ce qui pourra nous amener à identifier des stratégies différentes de vulgarisation et à mieux comprendre l'instabilité terminologique avérée par Ledouble (2019).

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Annafrancesca Naccarato (Università della Calabria)
Métaphore et genre auctorial. Le cas d'*Approche de la parole* de Lorand Gaspar

Point de repère indispensable pour élucider la conception de l'écriture que propose Lorand Gaspar, le texte qui sera l'objet de notre analyse – *Approche de la parole* (1978) – constitue à la fois une réflexion théorique nécessaire pour l'interprétation de sa production poétique proprement dite et l'actualisation, au niveau de la prose, de sa démarche scripturale. Les trois sous-parties qui le composent – *L'ordre improbable*, *Langue natale* et *Chant* – sont entrecoupées de quatre illustrations: des graphismes de Michaux, la partition d'une sonate de Bach, un fragment de la formule chimique de l'acide désoxyribonucléique et une photographie au microscope électronique des ARN ribosomiens. L'art et la science – qui constituent les deux pôles d'un parcours existentiel et culturel unique dans le panorama littéraire du XX^e siècle – cohabitent dans un ouvrage qui semble échapper à toute classification.

Approche de la parole relève pleinement de la classe des genres auctoriaux, «qui sont par nature “non saturés”» et «dont la scène générique est prise dans une incomplétude constitutive» (Maingueneau 2002: 183). Son examen montre que la métaphore y joue un rôle de premier plan, en remplissant prioritairement une fonction cognitive, de «reconceptualisation discursive de notions complexes» et de «conceptualisation de notions nouvelles» (Bonhomme 2005: 174,177), une fonction de «court-circuitage argumentatif» (Bonhomme 2005: 184) et une fonction esthétique, liée en particulier à sa capacité de mettre en jeu «des saillances discursives éloignées de nos attentes» (Bonhomme 2005: 163). Dans notre contribution, nous nous proposons de vérifier jusqu'à quel point la figure contribue à la construction d'une genericité que déclenche une catégorisation singulière, imposée par «un auteur pleinement individué» et qui «prétend définir lui-même le statut de son œuvre» (Maingueneau 2004: 183, 186).

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Ramona Pellegrino (Università di Genova)
**Metafore nella narrazione autobiografica: un confronto fra
generi testuali scritti e orali**

Le narrazioni autobiografiche possono essere sia scritte sia orali; anche nell'oralità si possono distinguere diverse tipologie testuali, da quella scenico-episodica alla cronaca, passando per il resoconto (cfr. Lucius-Hoene/Deppermann 2004). Nella descrizione ed espressione di emozioni (cfr. Fiehler 1990) assumono un ruolo fondamentale le metafore (cfr. Skirl/Schwarz-Friesel 2007; Schwarz-Friesel 2013). In particolare per quanto riguarda l'oralità, diventa particolarmente rilevante il rapporto tra narrazione e partecipazione emotiva di chi racconta (cfr. Scheidt et al. 2015; Busch/McNamara 2020), soprattutto quando si tratta di vicende autobiografiche traumatiche, come una migrazione forzata o la fuga da persecuzioni antisemite (cfr. Wodak/Rheindorf 2017). Il contributo intende indagare in che modo l'uso delle metafore individuate in racconti orali autobiografici fortemente emozionali differisce rispetto a quando il/la parlante narra le medesime esperienze per iscritto. A tal scopo verrà effettuato un confronto fra alcune testimonianze del cosiddetto Israelkorporus, che raccoglie interviste biografico-narrative con ebrei tedescofoni fuggiti in Palestina/Israele, e le pubblicazioni (autobiografie, cronache familiari, raccolte poetiche) delle persone intervistate. Il contributo si riallaccia, da un lato, alle ricerche effettuate sul ruolo delle metafore nell'Israelkorporus (cfr. Thüne/Leonardi 2011; Leonardi 2013, 2014, 2018), in particolare in relazione alla sfera emotiva (cfr. Leonardi 2019), e, dall'altro, agli sporadici confronti fra le interviste a un parlante del corpus – il giornalista israeliano di origine austriaca Ari Rath – e brani tratti da testi autobiografici (cfr. Betten 2020; Brauer 1998; Luppi 2017). Confrontando racconti orali di alcune/i parlanti e le versioni scritte corrispondenti ai medesimi episodi, si analizzerà in che modo l'impiego di metafore e la conseguente verbalizzazione delle emozioni cambiano a seconda del genere testuale e del medium.

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Laura Santini (Università di Genova)
Translation theory and framing: metaphor and scientific
discourse

In her essay *Gender and the metaphors of translation* (1988), Lori Chamberlain's gender metaphors investigation in the translation studies theory discourse shows how a patriarchal framing "has underwritten the subordinate status of translation" (Venuti 2000: 219). The relationship between metaphor and terminology in scientific fields has attracted attention since the late 1970s. However, often the focus has mainly been on new terminology coinage and less on the role played by conceptual metaphors – the Lakoff and Johnson sort we-live-by – in shaping the scientific discourse as well as its access that may be somewhat filtered by and/or constrained to a subjective perspective (at best) or a limited/biased one (at worst). When scholars discuss translation theory what framing do they adopt? Is there any shared framing across translation studies? What conceptual metaphors dominate the translation theory discourse? To tackle these questions, a very popular reference book has been identified as corpus, namely the first edition* (2000) of *The Translation Studies Reader* edited by Lawrence Venuti. This widely acknowledged 30-essay anthology of translation theory, spanning almost a century, is a *refraction* or *rewriting* attempt (Lefevere 1982) and as such it is an interesting sample of a specific system, whose patronage, poetics and ideology are worth investigating or unveiling. This paper intends to deal with the framing that each featuring scholar adopts to inform their theory in order to discuss its function(s) within translation studies: are these framings used as "cognitive instruments" (Black 1979)? Or as ways to "constitute scientific theories" (Boyd 1979)? Or else, are they crucial tools for "theory change and transmission" or are they links "between the language of science and the world?" (Kuhn 1979)?

* this corpus is a starting point; the third and fourth editions offer a new, different selection of contributions and may further feed the current research.

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Gloria Zanella (Università di Modena e Reggio Emilia)
La métaphore dans la vulgarisation scientifique.
Une étude en diachronie courte entre français et italien
dans le domaine de l'astrophysique

Dans la vulgarisation scientifique (Gaudin, 2003), l'auteur se détache des termes techniques et prend le lecteur par la main, permettant de s'approprier les connaissances grâce aux mots. Dans les discours scientifiques, la métaphore joue des rôles non seulement comme terme, mais aussi comme mécanisme de vulgarisation, elle devient un « catalysateur » de compréhension (Loffler-Laurian, 1994 :78). Cette recherche se propose l'objectif d'étudier et de décrire le comportement métaphorique dans le lexique astrophysique (Giaufret & Rossi, 2010 ; 2013 ; 2017 ; Rossi, 2014 ; 2015) en perspective contrastive entre le français et l'italien, en particulier l'idée du « cycle de vie » d'une métaphore en diachronie courte (Picton, 2014 ; 2018) dans la vulgarisation scientifique. Sur la base d'un corpus comparable bilingue français et italien, nous proposons une analyse en « diachronie courte » des termes métaphoriques présents dans les revues de vulgarisation françaises et italiennes dans le domaine de l'astrophysique, considérant une période de trente ans, à partir de l'année 1990 jusqu'à 2020. Les métaphores détectées seront analysées selon des critères de classification et d'évolution, comme la conflictualité sémantico-référentielle et l'évolution vers la cohérence (Prandi, 2002 ; 2010 ; 2021). Considérant les nouvelles découvertes scientifiques dans le domaine de l'astrophysique qui ont eu lieu pendant la période examinée, nous analyserons le processus de création et de développement des termes métaphoriques qui se vérifie à partir d'un conflit conceptuel déclenché par le transfert d'un mot dans un domaine étranger. Après la mise au point d'un concept cohérent et l'acceptation par la communauté scientifique des experts, ces termes métaphoriques conduisent aux analogies cohérentes et partagées, permettant le partage social et la circulation du savoir auprès du grand public grâce à la vulgarisation scientifique.

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