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Book of Abstracts

When God Becomes Water (and more): Rethinking Water Metaphors beyond Conceptual Metaphor Theory

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Keywords: Water metaphors; Jeremiah; Conceptual Metaphor Theory; Benjamin Harshav; frames of reference; prophetic literature.

Water metaphors are among the most pervasive structures in human language and cognition. Within the framework of George Lakoff and Mark Johnson's Conceptual Metaphor Theory (CMT), such metaphors are generally understood as stable mappings between a source domain (water) and a target domain (e.g., life, communication, or divinity). However, prophetic literature—and the Book of Jeremiah in particular—challenges this assumption of stability.

This paper examines water metaphors in Jeremiah, focusing on three key passages. In Jer 2:13, God presents himself as a spring of living water while contrasting himself with the other gods. Yet within the same prophetic discourse, this image does not remain stable. In Jer 2:31, God is associated with a wilderness—the very absence of water. Finally, in Jer 8:23, God expresses the desire that his head become a source of water in order to weep uninterruptedly. This progression—from God as water, to God as wilderness, to God desiring to weep—cannot be reduced to a single conceptual mapping such as GOD IS WATER, nor resolved by positing multiple independent metaphors. Moreover, water in Jeremiah is not exclusively associated with God: it is also used to refer to the nations (Jer 2:18) and to the people of Israel (Jer 6:7), further undermining the possibility of a single, coherent conceptual structure.

As an alternative, the paper draws on the theoretical framework of Benjamin Harshav, particularly

his notion of "frames of reference," which allows multiple semantic domains—theological, political, and anthropological—to interact dynamically without requiring resolution into a single hierarchical structure. By bringing together biblical exegesis and literary theory, this paper contributes to current discussions on water metaphors by arguing that, in literary and prophetic texts, metaphorical meaning emerges not from stable mappings but from the dynamic and irreducible interaction of multiple frames of reference.

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Mariana Assaf holds a doctorate in Biblical Sciences from the Pontifical Biblical Institute in Rome (*Water Imagery in the Book of Jeremiah*, De Gruyter, 2026). She has been Invited Professor at the Pontifical University Antonianum (Rome, 2023–2024) and teaches Biblical Hermeneutics at the Dicastery for Consecrated Life (Vatican). She also teaches at the middle school level in Rome. She has published both scholarly and popular works in the field of biblical studies.

"Be Water": Fluid Resistance and the Reconfiguration of Liquid Metaphors in Political Discourse

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Keywords: Be water; Liquid metaphors; Political Discourse; Multimodality; Conceptual Metaphors

Liquid metaphors constitute a pervasive resource for conceptualizing social and political phenomena, structuring public discourse through images of flows, waves, or floods. As studies on the imaginative power of water (Bachelard, 1942) and on the prominence of liquid imagery in contemporary societies (Bauman, 2000) have shown, water provides a particularly productive source domain for representing processes of movement, transformation, and instability. Within the framework of conceptual metaphor theory (Lakoff & Johnson, 1980; Kövecses, 2005, 2020), such metaphors can be understood as conceptual mappings in which semantic properties associated with water – such as fluidity, diffusion, and pervasiveness – structure the representation of complex social phenomena.

This paper examines the metaphor *"Be water"*, popularized by Bruce Lee, as a distinctive example of a liquid metaphor circulating across philosophical, cultural, and political discourses. Particular attention is paid to the recontextualization of this metaphor in contemporary political discourse. During the 2019-2020 protests in Hong Kong, the slogan *"Be water"* was widely adopted by activists to describe decentralized, mobile, and adaptive forms of protest, transforming an individual philosophical principle into a collective strategic frame. The metaphor subsequently circulated beyond activist discourse, appearing in international media and even in institutional political contexts, such as the legislative proposal known as the 2019 *Be Water Act* in the United States, which explicitly referenced the protest movement and its strategy.

The corpus consists of a qualitative selection of protest slogans, international media coverage and digital discourse referring to the "Be water" strategy during the 2019-2020 Hong Kong protests. Methodologically, the study combines qualitative discourse analysis with conceptual metaphor theory and political metaphor analysis (Charteris-Black, 2004; Musolff, 2016) in order to identify the semantic properties associated with the source domain WATER and investigate how liquid metaphors contribute to the framing of collective political action.

Particular attention is also paid to the multimodal dimension of the metaphor, including its expression in visual media, protest signage, linguistic landscape, and digital memes, following the approach of Forceville (2024) to multimodal metaphor.

The analysis also compares the *"Be water"* metaphor with other liquid metaphors commonly used in political discourse – such as *waves*, *flows* and *floods* – which frequently frame social phenomena as overwhelming forces (Taylor, 2021). Unlike these metaphors, *"Be water"* constructs fluidity as a strategic resource emphasizing adaptability and resilience, illustrating a form of metaphorical reconfiguration in which a liquid metaphor traditionally associated with uncontrollable forces is reinterpreted as a model of strategic and collective agency across discursive and multimodal contexts.

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« Entre Paktôlos et Amazon : Apologues et tropes aquatiques dans l’économie moderne et contemporaine »

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Le recours à une imagerie aquatique pour expliquer des processus économiques est ancien. Pourquoi utiliser des métaphores pour penser l’économie ? Parce elles permettent d’exprimer à la fois les ordres de grandeurs et les liens de causalité, les modes de production et la structure des échanges, les états de la richesse et la genèse de la valeur. La métaphore facilite en effet les équivalences et synthétise la complexité. Elle suscite spontanément des cinesthésies qui formatent les perceptions, les comparaisons et les évaluations. Si ce type d’association date au moins du XII^{ème} siècle européen, il est devenu iconique et hégémonique depuis la fin du XX^{ème} siècle dans les discours institutionnels et dans les acceptions collectives. Je propose d’analyser l’usage des métaphores, textuelles et visuelles, et les modes d’exposition relevant de l’aquatique au sens large (chimie, hydrologie, hydraulique, mécanique des fluides, thermodynamique, océanographie, halieutique, navigation, loisirs aquatiques…) dans la langue scientifique et dans les langages profanes. Je fais l’hypothèse que ces usages doivent être compris en tant que projets linguistiques et politiques révélant à la fois des visions du monde et des pratiques concrètes.

A partir d’un corpus de textes (voir corpus indicatif ci-dessous) je cherche dans un premier temps (1.) à reconstituer une généalogie de l’association entre la richesse et les éléments aqueux et liquides depuis le Moyen-Age ainsi que les types de formulations dont elle a été l’objet (fable, apologue, taxinomie, jargon, réclame, image, dispositif, *naming*…). La force de l’imagerie aqueuse élémentaire [i. e. la richesse est de l’eau] est devenue telle, avec la financiarisation de l’économie, sa mathématisation et son automatisation numérique, qu’elle a englouti les autres registres usuels de la discipline et qu’elle a absorbé les champs lexicaux des domaines centraux de la vie en société.

Dans un deuxième temps (2.) j’essaye d’interpréter les sens de ces tropes et de ces syntagmes et les enjeux qu’ils constituent entre trois pôles d’acteurs et d’architextes en concurrence.

- Un premier pôle de la richesse/eau jaillissante, libre et fongible, ruisselante et transparente est promu par les hydrarchies, celles des *rainmakers* et des *liquidators* adeptes du libéralisme de l’écoulement accéléré des marchandises et des actifs ;
- Un deuxième pôle de la richesse/eau canalisée, contrôlée, irrigante et filtrée des « banquiers-plombiers » et des hydrocraties dirigistes qui pensent la richesse en termes de ponction et d’injection ;
- Un troisième pôle de la richesse/eau détournée, pénurique, empoisonnée ou tumultueuse de ceux, les « vigies » des pirates d’Anonymous, d’Extinction Rebellion ou de Wikileaks, qui contestent l’action des deux autres pôles par l’éclaboussure, la fuite et l’érosion.

Je suggère en conclusion que ces assemblages d’agents économiques et politiques partagent des

images et des syntagmes qui montrent et cachent simultanément les conditions réelles du fonctionnement de l'économie. De plus ces formules s'avèrent être des catachrèses au centre d'enjeux stratégiques et concurrentiels car les plus efficaces (i. e. emportant la conviction) sont en petit nombre. Elles témoignent toutes de fantasmes et de peurs qui correspondent aux différents états et cycles de l'eau : celle de l'eau turbulente de la bulle spéculative ou de l'inondation ou encore de la fuite et de la « liquidation totale » ; celles de l'eau stagnante et opaque (des « goulets d'étranglement ») ou solidifiée par le gel (des avoirs ou des salaires) ; enfin celle de l'évaporation (de la corruption, de l'évasion fiscale, du boycott) ou de l'asséchement des liquidités.

Mots-clés : économie, tropes, eau, liquide, sociologie politique, sémiologie, esthétique

Présentation de l'auteur : Marc Bernardot est professeur de sociologie à Aix-Marseille Université. Sociologue du politique, il travaille ces dernières années sur les mutations culturelles de la globalisation à partir de techniques de sociolinguistique et de sociologie visuelle et de l'art. Ses recherches portent entre autres sur les guerres culturelles et les enjeux rhétoriques dans les discours économiques et politiques. Sur ces questions il a publié en 2026, « Noyées ou non-noyées ? Esthétique et politique de la noyade », in *Multitudes* et « ''(Don't) Drain The Swamp''. Représentations politiques et esthétiques des milieux humides aux Etats-Unis », in Trivisani-Moreau I., Nuscia Taïbi A. et Oghina-Pavie C., *La quenouille, la gogane et le Ramsar. Cultures et imaginaires des milieux humides*, Rennes, Presses Universitaires de Rennes, (sous presse) ; en 2025, « Du Golem à The Man-Thing. Explorer l'imaginaire des biotechnologies par les métaphores », in *Metabasis.it, Philosophie et communication*, « Quand le Peuple se fait eau : Usages scientifiques, littéraires et politiques des métaphores aquatiques dans les discours démocratiques », in *Metaphorik.de*, et « Douces, dures, dingues. Politiques de la bulle », in Bacot P. (dir.), *Parler dur Parler doux Parler mou en politique. Rencontres de la parole politique*, Paris, L'Harmattan ; en 2024 : « Quand les petits poissons mangeront les gros. Métaphores et imageries liquides en politique », in Bacot P., Deloye Y. (dir.), *La métaphore en politique*, Latresne, Editions Le Bord de l'Eau et « Quelques figures océaniques contemporaines : l'aquarium, le container et le poisson cybernétique », in Bouffier S., Robert S., (dir.), *Maritimités. Regards croisés sur les identités maritimes en Région Sud*, Aix-en-Provence, PUAM.

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La métaphore conceptuelle MONEY IS WATER : étude contrastive français-russe des métaphores liquides

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Mots-clés : métaphore conceptuelle ; MONEY IS WATER ; linguistique cognitive ; français, russe

Cette communication propose d'analyser la métaphore conceptuelle MONEY IS WATER dans une perspective contrastive français–russe, en s'inscrivant dans le cadre de la linguistique cognitive (Lakoff & Johnson, 1980). Cette métaphore repose sur un schéma expérientiel fondamental, celui de la fluidité, qui permet de conceptualiser l'argent comme une substance liquide susceptible de circuler, de s'accumuler, de s'écouler ou de s'évaporer.

L'objectif est double : il s'agit, d'une part, de montrer que le français et le russe partagent un socle conceptuel commun fondé sur l'analogie entre flux monétaires et flux liquides, et d'autre part, de mettre en évidence des divergences significatives dans les réalisations linguistiques de ce schéma, notamment au niveau des constructions verbales, de la distribution des rôles actanciels et des contraintes sémantiques.

L'analyse s'appuie sur un corpus contrastif composé, pour le russe, du sous-corpus médiatique du *Corpus national de la langue russe*, et pour le français, de données issues de *Sketch Engine* ainsi que de corpus parallèles[1].

Les données révèlent que certaines structures métaphoriques sont productives et symétriques en russe (par exemple, *den'gi tekut rekoj* 'l'argent afflue en grande quantité' / *den'gi tekut kak voda* 'l'argent se dépense facilement'), tandis que le français présente des réalisations plus hétérogènes (*l'argent coule à flots / l'argent file [entre les doigts]*). En outre, les oppositions sémantiques liées à la quantité d'argent (abondance *vs* faible quantité) reposent, en russe, sur les métaphores liquides parallèles, alors que le français mobilise d'autres images évocatrices.

Cette contribution s'inscrit dans l'axe de réflexion portant sur les métaphores conceptuelles du type SOMETHING IS WATER (Jamet, 2008), ainsi que celles qui sont fondées sur le scenario BEING IN WATER (Crépin, 2023), et met en évidence à la fois l'universalité des schémas cognitifs liés à l'expérience du liquide et leur variation linguistique, y compris sur le plan idiomatique.

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[1] Le sous-corpus parallèle (russe-français) du Corpus National de la langue russe (https://ruscorpora.ru) et le corpus français-russe que nous sommes en train de constituer grâce à l'outil d'exploration le Lexicoscope 2.0 (http://phraseotext.univ-grenoble-alpes.fr/lexicoscope_2.0/).

Blue is the new green: il blu per un nuovo modo di concepire l'economia

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Keywords : economia blu; metafora liquida; analisi del discorso; interdisciplinarietà; analisi comparativa.

Nel termine "economia blu" il riferimento al colore blu non costituisce una mera metonimia da tradursi come "relativa all'idrosfera". L'economia blu, concetto introdotto da Gunther Pauli nel 2010, intende concepire una nuova cultura economica, ossia un nuovo modo di pensare lo sviluppo economico sul nostro pianeta che integri economia, ambiente e società al fine di superare l'idea di una crescita illimitata basata sullo sfruttamento delle risorse naturali. L'economia blu rappresenta quindi un termine metaforico che riteniamo vada analizzato tenendo conto dell'evoluzione dei discorsi sullo sviluppo economico e ambientale degli ultimi sedici anni.

Sul piano teorico, ci proponiamo di analizzare le metafore liquide dell'economia blu ampliando la nostra riflessione all'orizzonte delle *Blue Humanities* o *Humanités Bleues* (Mentz 2023). Si tratta di interpretare l'adozione delle metafore "del blu" come espressione di un nuovo rapporto tra gli esseri umani e l'acqua. In tale ambito di studi culturali la ricerca sulla metafora liquida viene intesa "en tant que pensée du (tout) monde" (Briens 2025: 90), ovvero come strumento per concepire il mondo nel suo complesso non più soltanto come *pianeta terra*, ma soprattutto in quanto *pianeta blu*.

La nostra riflessione teorica si pone in conformità con il "comprehensive account" per gli studi sulla metafora recentemente proposto da Prandi e Rossi (2022) al fine di rendere conto delle molteplici prospettive di analisi utili a una migliore comprensione del processo metaforico nel contesto considerato. Tra queste prospettive possiamo citare, in particolare, il riferimento agli studi teorici di Charteris-Black (2004, 2006), di Stefanowitsch (2006), di Steen (2015), di Resche (2012, 2016, 2025), Luporini (2019) e Kövecses (2015) relativi al tessuto metaforico dei discorsi inerenti alle sfere dell'economia e della politica. Inoltre, verrà integrato il contributo proveniente da Lakoff (2010) sul ruolo della metafora nel *framing* del discorso ambientale e, più in generale, si prenderanno in considerazione le riflessioni sul discorso ambientale e dell'ecolinguistica, tra cui Adami e Beville (2025), Alexander (2009), Biros (2014), Priest (2016), Dobrin (2021), Stibbe (2014, 2018) e Virdis (2022). Infine, si terrà conto delle configurazioni della metafora liquida già individuate in relazione alla sfera dell'economia e della politica come negli studi condotti da Davidko (2012), Bernardot (2016, 2025), Sun et al. (2022) e Taylor (2022).

Sul piano metodologico, la nostra analisi delle metafore liquide dell'economia blu è basata su un corpus comparabile (francese-inglese) eterogeneo a livello del genere discorsivo in quanto costituito da una selezione di discorsi sul tema, diffusi da istituzioni (nazionali, europee e internazionali), media, enti del settore, pubblicazioni editoriali di divulgazione e di narrativa dal 2010 ad oggi.

Si propone dunque uno studio comparativo sulle metafore liquide dell'economia blu in una prospettiva bilingue, francese-inglese, volto a contribuire all'ambito di ricerca interdisciplinare proposto dalle *Blue humanities / Humanités bleues*.

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"Your love's coming down like rain": Liquid metaphors in Madonna's lyrics

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Keywords: liquid metaphors; pop culture; conventionalised and living metaphors; creativity

Pop culture is a particularly well-suited terrain to explore how metaphors affect aesthetic tropes and how extensively they are used in everyday language (Kovëcses 2005; Parsons 2014). Cinema, TV series, comics and music have largely contributed to the popularisation of metaphorical structures that, by conveying complex concepts, sustain narrative and discursive representations (Coëgnarts 2019; Forceville 2016, 2024).

When it comes to liquid metaphors, water has been often referred to as a symbol of rebirth, transformation and rejuvenation (see, for example, the visual metaphor of crawling through a sewage pipe and then emerging into the rain in the film *The Shawshank Redemption*, 1994), emotional depth and trauma (see, for example, the scene in *The Piano* (1993) where the protagonist floats under water tied to her beloved musical instrument), and life's journey and the inevitability of time (see, for instance, the film *A River Runs Through It* (1992) and its idea that all things eventually merge into one).

In pop music, water metaphors also play a fundamental role in constructing meaning and setting the mood of a song, which in some cases is complemented by watery sounds and arrangements. Famous examples are Adele's "Water Under the Bridge" (from the album *25*, 2015), in which the past is carried away by water and is thus forgotten, and Lady Gaga and Bradley Cooper's "Shallow" (from the *A Star is Born* soundtrack, 2018), in which deep water stands for the intensity of a relationship.

With a career spanning almost 45 years, Madonna has deeply impacted popular culture and is thus a good case in point for an analysis of how water metaphors are used in pop music. Indeed, in her lyrics she often resorts to liquid metaphors and similes to cover a wide range of topics and emotions. In songs like "Rain" (from *Erotica*, 1992), "Swim" and "Drowned World/Substitute for Love" (from *Ray of Light*, 1998) and "Liquid Love" (an unreleased demo from the early 2000s), water has healing powers that are used to overcome sorrow and renew life. While in "Holy Water" and "Body Shop" (from *Rebel Heart*, 2015) liquid metaphors are employed to refer to sex and human secretions, in "Impressive Instant" (from *Music*, 2000) and "Wash All Over Me" (from *Rebel Heart*, 2015) water is turned into a sort of mystical

experience where the individual surrenders to cosmic energy.

This presentation aims at analysing all liquid metaphors and other instances of figurative language in Madonna's lyrics, with a specific focus on songs where the metaphorical meaning in the text is visually 'translated' in the music video. Moreover, by distinguishing them between conventionalised and living metaphors (Prandi 2012, 2017), the paper will also evaluate whether as a songwriter Madonna relies on lexicalised – and possibly stereotypical – metaphors or whether she bends lexical norms to create conflicting metaphors that successfully contribute to her constant challenging and reshaping of boundaries in popular culture.

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Acqua in bocca. A Hypothesis Concerning the Permanence and Obsolescence of Italian Idiomatic Expressions

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Keywords: water, Italian idioms, vitality, obsolescence, cognitive phraseology.

Since the 1990s, cognitive linguistics has fundamentally redefined the theoretical status of idiomatic expressions, establishing that their meaning is not arbitrary but cognitively motivated: the vast majority of idioms are grounded in systematic conceptual metaphors and metonymies, and reflect structures of embodied and culturally shared experience (Gibbs & O'Brien 1990; Kövecses & Szabó, 1996). This motivation, however, is not static: it depends to a large extent on the continued vitality of the experiential

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basis that underpins it. Many idioms originate in practices, contexts, and material environments that are no longer common or directly accessible to contemporary speakers, with the consequence that the link between linguistic form, conceptual image, and figurative meaning tends progressively to weaken or transform.

This dynamic raises an empirical question that remains largely unexplored. While a body of research documents how idiomatic competence develops and changes across the lifespan, scholarship has not yet systematically addressed the problem of idiom obsolescence (Arboe 2015) — either in relation to specific age groups or in absolute terms. It remains uncertain, that is, whether certain idioms are more vital for some generational cohorts than for others, or to what extent their comprehension and use vary over time.

The present study aims to partially address this gap through the analysis of thirty idiomatic expressions containing the lexeme *acqua* ('water'), collected from specialized lexicographic resources, whose frequency has been verified in two corpora of contemporary online Italian (Italian Trends; Italian Web 2020). The corpus data yield a differentiated picture: some idioms appear to be in the process of falling out of use, others remain productive, and still others display significant semantic shifts with respect to their original figurative meaning.

Drawing on the theoretical framework of cognitive phraseology and incorporating insights from distributional semantics, the study sets out to test the validity of three interrelated hypotheses. The first is that there exists a correlation between obsolescence and the degree of familiarity of a given expression for the contemporary speaker, operationalized by means of cosine similarity computed on Italian word vector models. The second is that there exists a correlation between obsolescence and the type of cognitive motivation underlying the idiom: it is expected that expressions whose conceptual structure is rooted in historically situated cultural frames or in discontinued social practices will prove more vulnerable to obsolescence than those motivated by conceptual metaphors grounded in embodiment, which are likely to remain cognitively stable independently of cultural change. The third hypothesis, theoretically more ambitious, is that the two parameters — distributional familiarity and type of cognitive motivation — are themselves correlated, which would allow for a unified model of phraseological vulnerability to obsolescence to be proposed. If confirmed, this third hypothesis would suggest that the loss of vitality of an idiomatic expression is not an arbitrary process but is predictable on the basis of identifiable cognitive and distributional properties — a finding with implications for both phraseological theory and lexicography.

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Corpora

Italian Trends (2014–present) 10,639,145,617 tokens: a monitor corpus consisting of news and texts from sources that publish daily updates via their web feeds. Data are timestamped for use with Trends.

Italian Web 2020 (itTenTen20) 12,451,734,885 tokens: an all-purpose corpus covering the largest possible variety of genres, topics, text types, and web sources; recommended for both general use and specialised language. Data downloaded in October–December 2019 and December 2020.

Metaphor, Materiality, and the Blue Humanities: Bodies of Water in Wendy Delorme's Feminist Ecofiction

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Keywords: Blue Humanities; Conceptual metaphor theory; Wendy Delorme; Ecocriticism; New Materialism

Within the evolving field of the Blue Humanities (Mentz, 2023), "water" functions both as a metaphorical domain and as an experimental and experiential field of complex ecological entanglements and connections. Already in Paul Gilroy's *The Black Atlantic* (1993), the ocean was addressed both as a material geographical and cultural complex, and as an alternative, fluid and dynamic, paradigm for rethinking cultural studies beyond the epistemological limitations of nationalism and coloniality. If, more broadly, water metaphors play an important role in the shift toward new ways of mapping embodiment, hybridity, relational dependency, and power-knowledge in ecocriticsm, it may be suggested that studies and fabulations about the materiality of water may, in turn, be fundamental to our understanding and practice of conceptual metaphors - constructing metaphor as flux, sharing, and "passage" (see Harney and Moten, 2013).

This paper propose to trace the use of water as a conceptual metaphor for understanding embodiment, relationality, and politics in three works by the French scholar and ecofeminist writer Wendy Delorme. In the feminist dystopian novel *Viendra le temps du feu* (2021), water marks a boundary and is part of the territorialisation of a waning, but increasingly violent, state power. At the same time, crossing the border is shown to "liquefy" subjectivity and efface its memories. Water becomes instead a witness and character in *Le Chant de la Rivière* (2024), its flow a metaphor for the act of writing, connecting different bodies across time. In her latest work, *Le Parliament de l'eau* (2025), Delorme combines fiction and ecocritical theory, establishing a dialogue between literature and ecology through material and metaphorical bodies of water.

The paper is based in the field of ecocriticism and literary studies, but wants to trace some possible connections between cognitive metaphor theory, textual analysis, and critical epistemology.

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Entre la terre et la mer. Métaphores liquides et nouvelle vision du réel chez Proust

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Mots-clés : métaphore, mer, métamorphose, langage, savoir

Comme l’ont fait remarquer plusieurs critiques (cf. par exemple Bongiovanni Bertini 1981 et 1996 ; Agosti 1997 ; Beistegui 2007 ; Bottiroli 2022), Proust ne considère pas la métaphore comme un simple substitut d’une expression littérale, ni comme un artifice stylistique destiné à embellir le discours, mais lui attribue une fonction cognitive. Cette fonction apparaît clairement dans l’épisode d’*À l'ombre des jeunes filles en fleur* où est décrit un tableau imaginaire, *Le port de Carquethuit* d’Elstir. Proust affirme en effet que son charme réside « en une sorte de métamorphose des choses représentées, analogue à celle qu’en poésie on nomme métaphore », et que « si Dieu le Père avait créé les choses en le nommant, c’est en leur ôtant leur nom, ou en leur en donnant un autre qu’Elstir les recréait » (Proust 1987-1990, t. II, p. 191). Pour expliquer comment cet effet est obtenu, Proust ajoute que l'une des métaphores les plus fréquentes – dans les « marines » d’Elstir – était « celle qui comparant la terre à la mer, supprimait entre elles toute démarcation » (ibid., p. 192). Dans un essai célèbre, Genette a fait remarquer que le choix d’un paysage amphibie, tel qu’est précisément un port, démontrerait le fondement métonymique de

nombreuses métaphores proustiennes. Sans nier cet aspect, nous nous pencherons toutefois sur la signification que revêt l'échange d'attributs entre la terre et la mer.

Nous verrons que Proust insiste sur la complexité du processus stylistique mis en œuvre par Elstir. Dans sa représentation du port de Carquethuit, Elstir prépare l'esprit du spectateur « en n'employant pour la petite ville que des termes marins, et que des termes urbains pour la mer » : grâce à un savant jeu d'illusions de perspective, les bâtiments semblent sortir de l'eau et être immergés, tels des bateaux, « dans un tourbillon de soleil et de vagues », tandis que la ligne dentelée dessinée par la mer, s'enfonçant souvent dans la terre ferme, incite à confondre les mâts des navires avec des clochers ou des cheminées, et les flottilles de pêche restées sur le quai avec des petites places improvisées, où les hommes peuvent se rencontrer et discuter (ibid., pp. 192-196).

En analysant les choix terminologiques opérés par Proust et les réflexions théoriques présentes dans ces pages, nous proposerons l'hypothèse de lecture suivante. D'une part, les métaphores liées à la mer et à l'élément liquide semblent favoriser le retour de la perception à cet état d'indétermination, d'instabilité perceptive qui précède la fragmentation de la réalité en compartiments étanches. L'eau, en tant que fluide, représente le mieux l'état de changement constant que Proust définit comme la « métamorphose des choses représentées ». D'autre part, c'est précisément l'abolition de toute frontière fixe qui semble dessiner une stratégie d'interaction particulière entre la terre et la mer, accentuant le rôle déstabilisateur de la métaphore, sa capacité à désarticuler l'ordre sémantico-conceptuel préexistant afin de générer de nouveaux réseaux de relations.

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The Function and Axiology of Waterads: a Multimodal Approach to the Use of Water Metaphors in Contemporary Advertisements

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Keywords: advertising, axiology, cognitive linguistics, metaphtonymy, visual water metaphors.

This paper examines the visual water-related metaphors – a.k.a. "waterphors" – in a corpus of 21st-century visual adverts (from now on "waterads"). The focus will be on visual metaphorical representations rather than linguistic ones, although some multimodal analyses may be carried out when relevant.

Literature review and theoretical framework

Following the precepts of cognitive linguistics and pivotal works on metaphors by Lakoff & Johnson (1980), Kövecses (2002, 2005), Turner (1998), Goatly (1997) and others, we posit that metaphors are ubiquitous and play a key role in our everyday conceptualization of the world. Verbal and visual metaphors, which rely on conceptual metaphors, structure our understanding of abstract conceptual domains of experience (target domains) by means of concrete conceptual domains of experience (source domains). Research has shown that water, as one of the four elements, can be used as a source domain to conceptualize other target domains. Besides, it has also displayed that metaphors are frequently found in advertising to persuade customers, and their usages have been studied through monomodal or multimodal perspectives (Forceville 1996, 2009, 2017, Jamet & Schmale 2018, Bordet & Jamet 2022a, 2022b).

Corpus, methodology and research question

The main research question structuring this communication can be divided into three subquestions: 1) What are the **most productive thematic domains** using water as a source domain in advertisements; 2) What **different representations and conceptualizations** are generated by the waterphors used?; 3) What **axiology** is conveyed by the waterphors used, and to what extent does it coincide with the marketing strategy at play, thus raising the question of intention (Šorm & Steen 2013)? To answer these questions, we collected a corpus of 21st-century visual waterads on the internet by searching on Google image for occurrences of the most frequent thematic domains. Metaphorical representations of water were selected, i.e. the adverts where water was the source domain used to refer to different target domains. This study is deliberately based on a restricted corpus as the focus is essentially qualitative.
In the collection process, no language restrictions were applied to the collection of adverts, as the main focus is on visual, not verbal, waterads. The selected waterads are examined based on their direct (sea, ocean, rain, rivers…) but also indirect media used metonymically to refer to the source domain water (objects used in relation to water, such as umbrellas, bridges, boats, etc.). Overt or covert representations of water are thus at the center of this communication which will examine how the values traditionally associated with water can also be conveyed without a direct representation of water. The focus will be on the cognitive, rhetorical and evaluative functions of waterphors – that is on the intentional use of their metaphorical representations. The axiology of a sample of waterads will finally be analyzed based on the emotions they convey and the visual and potentially verbal contexts in which they are used.

Expected results

As an example, please consider the following French advert for an insurance company[2[1]]:



A woman holds an umbrella which metonymically stands for the covert presence of water (RAIN), which is not explicitly represented, exhibiting the euphemistic function metonymies can play. The umbrella is the ultimate embodiment of protection in the case of insurance ads. This is what we will refer to as "covert metaphors", as water is not overtly represented yet plays a metaphorical role in the conceptualization of abstract domains of experience. This exemplifies a case of "metaphtonymy", a term coined by Goossens (1995) to refer to the combination of metaphor and metonymy. Orientational conceptual metaphors are also relevant to the analysis of the waterad, here more specifically down is bad, as the rain (falling from the top to the bottom) characterizes everyday hazards as falling from "above". The fact that the rain itself – and the metaphorical threat it represents – is implied but remains effectively absent from the picture reduces its negative connotation by virtue of the highlighting and hiding principle (Lakoff & Johnson 1980). Thus, however negative the axiology of water may be, the advertising strategy is to focus on the positive aspects provided by the insurance package, thanks to various multimodal choices: orientation (gaze of the smiling woman looking up to the sky), proportions (big umbrella standing for big protection, see big is good, color (blue, which in the end may refer more to the sky than to water *per se*).

2[1] https://www.linkedin.com/pulse/pourquoi-lassurance-voyage-m%C3%A9rite-toute-votre-attention-macir-vie-0q6oe/

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'Be water':
From exploring to promoting water metaphors for "Healing"

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Keywords: water, integrative and interactive perspective, transformative metaphor, metaphor crafting, healing

This paper explores water, and the sea in particular, as a metaphorical source domain with distinctive potential for promoting psychological well-being, "sustainability" and "healing". We argue that water metaphors are especially suited to reconfiguring such states because they model a type of transformability that is neither chaotic nor arbitrarily fluid, but structured and yet open. In doing so, we hypothesize that the deliberate use of water metaphors by means of metaphor strategies (e.g. "metaphor crafting" Ferrari 2023) can promote sustainable change and further "healing" (Ferrari, 2026) at the individual, interactional, and collective levels. Additionally, such practices may foster a more refined aesthetic and phenomenological sensitivity to water as a literal entity, in a process of bidirectional enrichment between source and target.

Our theoretical framework is inspired by the interactive view of metaphor (Black 1962; Ricoeur 1975; Forceville 2024) in addition to the classical mapping approach of Conceptual Metaphor Theory (Lakoff 1980, 1993) observed from an integrated and transformative perspective on metaphor (Ferrari, 2018). We treat metaphors not as condensed analogies between pre-given domains but as dynamic configurations, activated and working at thought, body and emotional level (Ferrari, 2020a, b), that generate new perspectives and redescriptions (Giuliani 2023; Giuliani and Manera 2022).

Within this integrated and interactive perspective, we focus on water as a source for transformation within the healing processes in which one might be engaged. First water allows for a model where states are materially and phenomenally defined yet dynamic: no state is definitive or closed. This may help loosen patterns of cognitive and linguistic rigidity such as fixation, indecision, rumination, and conflict. Secondly, water's capacity to flow, infiltrate, erode, and 'find its way' supports alternatives for action where we might feel stuck in front of predetermined options. Third, water, and the sea in particular as a source, may also open up a multi-dimensional approach to emotions, where both the surfing and the immersive experience are valuable, depending on the situational context. As such, we argue, water-source is potentially capable of promoting self-awareness and the developing of creative behavioural patterns we may adopt in relation to the issues we are dealing with.

Methodologically, we combine philosophical analysis with corpus-based and literary evidence. We draw on large corpora (e.g. medical and health-related web corpora in which metaphorical expressions such as "a sea of need" are frequent), on lexicographic sources, and on contemporary cultural artifacts such as podcasts and narrative accounts that mobilize the sea as a figure of the unconscious, risk, care, and regeneration. These data are examined in dialogue with ongoing work in metaphor and health communication to identify patterns where water metaphors support emotional awareness and independence, the re-framing of suffering, and the articulation of 'third ways' in situations otherwise structured as rigid binaries.

Research directions and practices are discussed to promote "sustainability" and "healing" through metaphor-based and -driven strategies across various settings, at intrapsychic, interactional and

collective levels.

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Keywords: Water Metaphors; Metaphor Translation; Ecostylistics; Ecological Metaphors; Margaret Atwood.

As stated by Mittlefehldt (2003), "Our bond with water is literal and organic". Water is the most transitional of all elements: this versatility allows it to bridge opposite dimensions such as life and death, carrying both creative and destructive meanings. Water has a strong allure in cultures where it represents both a physical and imaginative frontier, as in Greece, whose mythology assigns water a central role (Ramorino 2018). Female representations of the sea in Greek mythology were connected to either maternal reassurance or deadly danger. This relationship is reworked in many contemporary female-centred rewritings of Greek myth, including *The Penelopiad* (2005) by feminist writer Margaret Atwood. As adaptation repeats without replicating (Hutcheon and O'Flynn 2003), *The Penelopiad* deconstructs the traditional myth and its retrograde potential by shifting attention away from Odysseus. Penelope and the Maids are equally foregrounded through distinct narrative genres. Penelope speaks in prose, while the Chorus of the Maids appears in lyrical interludes ranging from nursery rhyme to sea shanty, ballad, and idyll. Therefore, the range of meanings conveyed by Atwood's use of sea-related metaphors for each narrative genre and character or group of characters may be susceptible to changes.

While scholarship on *The Penelopiad* has mainly examined its postfeminist dimension, the relationship between classical and modern interpretations of sea and water remains unexplored. Falling within the aims and scope of ecostylistics, and through a stylistic analysis of sea-related metaphors in *The Penelopiad* and in its Italian translation (2018) by Margherita Crepax, this paper investigates literary representations of sea and water, as well as the relationship between women and the sea. The theoretical section of the paper opens by reviewing ecological metaphors as identified by ecolinguistic research (Stibbe 2021) and categorized into beneficial, ambivalent, and destructive. Subsequently, the paper surveys the research literature in ecostylistics (Virdis 2022) studying metaphor in ecological texts belonging to various literary and non-literary text types and applying metaphor theory to the investigation of environmental discourse.

Moving from this theoretical background, this scrutiny proves that Atwood uses sea metaphors to define women, and the Italian translation largely preserves her intention. Atwood partially retains the ambivalent vision according to which the sea is both a maternal symbol of creation (BIRTH AND PREGNANCY ARE A SEA VOYAGE) and the border between life and death (through the danger encoded in HUMAN IS A BOAT). However, she also redefines the classic vision through anthropomorphism and the metaphor HUMAN IS LIQUID, turning water into a postfeminist metaphor that, rather than functioning as empowering imagery, critically foregrounds women's actual condition in our contemporary society.

The aims of this paper are threefold: (1) to highlight the range of meanings conveyed by Atwood's sea-related metaphors and assess whether they vary across the different narrative techniques associated with Penelope and the Maids; (2) to determine whether these meanings have been reshaped to support Atwood's postfeminist rewriting; and (3) to explore whether they are conceptualized differently in the Italian translation.

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Identity and Land: Water Metaphors in Apulia and Sardinia

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Keywords: wave metaphors, multimodal communication, Apulia, Sardinia, sense of place

Water is a dominant element in the natural world. It is fundamental to the human body — we are 60 per cent composed of this substance — and it represents our first cradle, as we are born in amniotic fluid. Despite the fact that approximately 71 per cent of the Earth's surface is covered by water, some 4 billion people worldwide face severe water scarcity for at least part of the year (according to the *United Nations World Water Development Report* 2025).

Water is key to understanding the contradictory aspects of human existence in the contemporary world. It shapes our socio-cultural imagination (Bauman, 2000) and the way we communicate. The water-based metaphor (*X IS A LIQUID*) is ubiquitous in many communication situations, ranging from medical to economic spheres.

Our cognitive representations of water reveal a sense of insecurity and vulnerability towards this ever-changing substance. Indeed, the water metaphors used every day in English, French, and other European languages are predominantly negative. In addition to the effects of deficit or excess, the ontological conceptual metaphor *DIFFICULTY IS WATER*, based on the scenario *BE IN WATER*, provides a privileged space for drawing analogies with any situation involving material or emotional difficulty (Crepin, 2021).

Water is an ideal vehicle for expressing transient and largely negative emotions, but the concept of water can also be used to understand and describe emotions. Examples include the metaphor *flood of joy* and the phrase *sea of emotion* (Omori, 2008).

Furthermore, some aquatic metaphors are notable for their migratory nature, such as the metaphor of the *wave* passing through various technical and scientific disciplines (Rossi, 2025).

The production of liquid metaphors seems to distinguish people living in coastal regions, such as islands and peninsulas. This study aims to investigate the use of acquatic metaphorical language in visual and multimodal communication (Forceville, 2006) to enhance territories and represent the identity of people. The analysis focuses on Italian tourist destinations and cultural promotion campaigns for events and products in the regions of Apulia and Sardinia.

Metaphors of the *wave* forge connections to historical roots and create interpersonal links with the environment, leading to the long-term regeneration of places. Examples include the cultural festival *L'Onda Nuragica* in Sardinia and the film festival *Relation's Waves* in Apulia.

The sense of *immersion* reinforces collective imagination, as demonstrated by a music festival in the Tremiti

Islands with the slogan *Immerse yourself in the festival/in the music*.
Water, in all its forms, can identify a community; for example, the Sardinian community promotes fish products using the figurative expressions *The sea is our soul* and *We are the sea*.
The research aims to reflect on the expressive vigour of metaphorical language and its capability to evoke memories and create inspiring narratives that strengthen a sense of place (Guerrieri *et al.*, 2023; Guerrieri, 2023).

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Drowning in Verbosity, Floating on Claret:
A Taxonomy of Blood, Wine, Tea, and Water Metaphors in J. Mortimer's Rumpole of the Bailey

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This paper examines the employment of blood, wine, tea, and water metaphors across John Mortimer's *Rumpole of the Bailey* (1978), *The Trials of Rumpole* (1979), and *Rumpole's Return* (1980), arguing that these constitute a coherent system of 'legal liquid jurisprudence' that fundamentally shapes the protagonist's professional identity, legal philosophy, and the reader's understanding of the English

adversarial system. Drawing upon Conceptual Metaphor Theory (Lakoff & Johnson, 1980), Lakoff and Turner (1989), MIPVU (Steen *et al*., 2010), and subsequent scholarship on figurative language in legal discourse (Kövecses, 2005; Prandi, 2012; 2017), this analysis shows how Mortimer employs aquatic and liquid imagery as a cognitive framework through which abstract legal concepts become comprehensible and emotionally resonant across four interconnected fluid domains. Legal drama and Rumpole of the Bailey have already been addressed in the 5th chapter of Giordano's *Courtroom Discourse in Common Law Contexts. Past and Present* (2016) where Mortimer's construction of the barrister's identity is examined through narrative and rhetorical strategies.

The foundational water metaphor appears in the opening story, 'Rumpole and the Younger Generation' (1978), where the protagonist declares himself an "Old Bailey Hack" whose practice depends upon "dependable knowledge of bloodstain and bloodgroups", tea drunk "down in the cells", and claret consumed to fortify him before facing both the tube and his wife, Hilda, She Who Must Be Obeyed. Wine functions as the most persistent liquid motif. Rumpole's cheap claret, ironically called 'Château Thames Embankment', is repeatedly characterised as a 'vital fluid' and even 'lifeblood' that fuels forensic eloquence, especially when the "mouth is dry" and in need of "beaded bubbles". In *Rumpole's Return*, a wine he drinks in California is "not really *much* worse than Pommeroy's plonk", reinforcing the continuity of this motif across geographical shift.

Rumpole's expertise in bloodstains positions him as an interpreter of liquid evidence. The kitchen sponge experiment in *Rumpole's Return*, where he stabs a wet sponge with a table knife to understand blood-spatter patterns, actualises the investigative process while creating a domestic parody of forensic science. The juxtaposition of claret consumption with bloodstain analysis creates what Prandi (2017) terms "conceptual conflict", where wine (consumed for pleasure) and blood (spilled in violence) converge as liquids demanding interpretation. Even Rumpole's professional fortune is conceptualised through tidal movements. Across the novels, the protagonist's longing for the "familiar, welcoming surge" and his wish to work in his "old waistcoat" frames legal practice as immersion in vital waters. He depicts retirement in California as "drought" leaving him "high and dry" and desiccated, treating the absence of professional engagement as an inherent condition rather than a failure.

The preliminary findings show that these liquid metaphors perform crucial ideological work: they naturalise Rumpole's eccentric status and resistance to bureaucratic rationalisation as matters of natural necessity and reconceptualise criminal defence not as adversarial contest but as preserving the vital flow of justice through society and immersion in human complexity.

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Short bionote

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"Mais Paris est un véritable océan" : plongées dans les bas-fonds de la capitale de Balzac à Zola

Hervé Goerger, Université de la Sorbonne Nouvelle et du Kent

Mots-clés: isotopie, ville, plongée, profondeur, umwelt

> Mais Paris est un véritable océan. Jetez-y la sonde, vous n'en connaîtrez jamais la profondeur. Parcourez-le, décrivez-le ? quelque soin que vous mettiez à le parcourir, à le décrire ; quelque nombreux et intéressés que soient les explorateurs de cette mer, il s'y rencontrera toujours un lieu vierge, un antre inconnu, des fleurs, des perles, des monstres, quelque chose d'inouï, oublié par les plongeurs littéraires.
>
> Honoré de Balzac, *Le Père Goriot*, 1834

La métaphore océanique dans *La Comédie humaine* (1829-1850) structure une épistémologie de la société urbaine : Paris y apparaît comme une étendue fluide, traversée de courants invisibles—flux d'argent, de personnes, de pouvoirs—dont la cartographie romanesque reste entièrement à faire. Dès *Le Père Goriot*, Balzac souligne l'éternel inachèvement du projet ; les lieux vierges, les monstres et les perles subsisteront toujours pour affirmer l'irréductible profondeur de la vie sociale. Jusqu'au "continuel flot de marchandises" des grand magasins dans *Les Rougon-Macquart* de Zola (1871-1893), la ville du XIX^{e} siècle, engagée dans cette poétique des profondeurs, devient un milieu au sens scientifique du terme, voire un *umwelt*, en ce qu'elle configure une expérience sensorielle et cognitive de l'environnement urbain. Cette poétique, en outre, entre en tension féconde avec la représentation de la "ville lumière". Comme le montrent *Les douze heures noires* de Simone Delattre, l'éclairage électrique public, participant d'une politique solidement ancrée de "sureté, clarté, propreté", introduit un nouvel imaginaire de la fluidité ; cette mer lumineuse fait alors osciller la capitale entre surfaces éclatantes et obscurité abyssale, dans un écho indirect aux bouleversements contemporains des découvertes scientifiques qu'un Jules Verne lecteur de Michelet et de Hugo exaltera. Déboulonnant la théorie azoïque d'Edward Forbes, elles ouvrent la possibilité d'une vie dans les profondeurs marines au-delà des conjectures théoriques, ce que naturellement, les analogies du Tout-Paris reprennent : par inopérante misogynie, n'a t-on pas appelé *pieuvres* "les petites dames maquillées du Casino et du boulevard", aussitôt fières d'un tel symbole ? Comme l'a montré Françoise Chenet (2014), Paris se donne la mer à boire : par la mode, le mot d'esprit et la plume, elle absorbe toutes les analogies entre la vie parisienne et celle des océans.

De Balzac à Zola, dans une perspective diachronique, une lecture socio-poétique des isotopies aquatiques permet de penser conjointement les dimensions sociales et morales des bas-fonds fictionnels du Paris du XIX^{e} siècle, à l'instar des travaux de Dominique Kalifa. Les Halles font alors office de cas paradigmatique de saturation du vivant, de lieu nodal des logiques de circulation et de débordements propres à la capitale. En interrogeant la circulation et les mutations de cette *waterphor* parisienne, selon une approche ricœurienne des valeurs heuristiques et aléthiques de la métaphore, cette communication

explore comment la modernité romanesque configure la ville “battue par les flots sans jamais sombrer”, où la plongée dans les profondeurs n’abolit pas la surface mais la reconfigure, transformant l’expérience romanesque en une immersion en apnée au sein d’une verticalité de seuils, de franchissements et de pressions.

Hervé Goerger est doctorant à l’Université de la Sorbonne Nouvelle et du Kent, diplômé du Master Théorie de la Littérature de l’ENS, de la Sorbonne et de l’EHESS. Ses recherches interrogent la littérature d’anticipation scientifique dans son rapport aux formes de vie animale et végétale. Il présente ses travaux en France (CELIS, ENS, Sea More Blue, LLA-Créatis), en Angleterre (Émile Zola Society, SDN, SFS) et en Italie (Université de Bologne). Il a contribué aux ouvrages *Les insectes dans les arts de la scène* (Honoré Champion, 2023) et *Balzac, le renouvellement du romanesque* (Hermann, 2023). Outre ses travaux sur les *Voyages extraordinaires*, son analyse de la poétique des *Travailleurs de la mer* sera publiée prochainement dans les *Nineteenth-Century French Studies*.

« Les métaphores de l’eau dans les textes folkloriques russes (contes, proverbes et devinettes : étude sur corpus»

Laurence GUY, Université Aix-Marseille

Mots clés : l’imaginaire de l’eau, aquapoétique, folklore, métaphore conceptuelle, métaphores aquatiques

L’étude a pour base un travail descriptif mené sur un corpus de textes folkloriques russes : recueil de contes populaires russes en 3 volumes (collectés par Alexandre Afanassiev) et recueil des proverbes et devinettes collectés par Vladimir Dahl. L’étude est complétée par une recherche ciblée dans des dictionnaires des expressions idiomatiques russes.

A travers le corpus de textes il s’agit :

—— de faire un recensement des expressions idiomatiques construites sur l’imagerie de l’eau et des occurrences des métaphores liées à l’eau dans les textes folkloriques sélectionnés

— d’établir la liste des notions au cœur de la motivation des métaphores associées à l’eau et de proposer une typologie des métaphores de l’eau relevées

— d’interroger la «communauté de l'imaginaire» en étudiant les valeurs culturelles des unités relevées et en cherchant à définir les lignes de force et la dominante de l’imaginaire aquatique russe

— d’analyser les difficultés et les contraintes posées par la traduction vers le français des expressions idiomatiques construites sur l’imagerie de l’eau et des métaphores aquatiques relevées dans le corpus des textes folkloriques russes, en s’interrogeant sur ce qui est (ou non) peut être conservé dans la traduction.

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Water Symbolism in an Elegy: Acceptance of Death in Tennyson's In Memoriam.

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Keywords: realism; death; water; Arthur Hallam; Christian Faith.

Abstract: This paper explores how Alfred Tennyson uses the symbolism of water in the 1850 poem *In Memoriam* to reflect his acceptance of death after the passing of his friend Arthur Hallam. Tennyson's depiction of death shifts into realism as he undergoes all stages of grief and matures during the seventeen years of the elegy's composition. Tennyson deploys multiple water images to express the realism of his pain and his anxiety over losing Hallam's body at sea. Yet, by relying on his Christian faith, this fear diminishes. Tennyson transforms water into a symbol of comfort that inspires the creation of this elegy, which memorialises Hallam and legendizes his death like that of King Arthur's. Tennyson uses water symbolism to define death as an inevitable separation and imagines it as a form of sleep; this eases his acceptance and creates the image of his paradise: an afterlife where water conjoins the realms of the living and the dead. By highlighting the neglected role of water symbolism in *In Memoriam*, this paper contributes to Tennyson's biographical scholarship and demonstrates that the poet's biographies can only teach readers about his life to a certain extent; yet the criticism of his poetry reveals further insight into his thought.

Theoretical/ Methodological framework:

This paper analyses how water symbolism remains prominent in *In Memoriam* as Tennyson adopts a mature attitude towards death. I rely on Kúbler-Ross's explanation of the five stages of grief in *On Death and Dying* as a way of demonstrating how Tennyson manages to reach the stage of acceptance by the time this poem is published in 1850, after seventeen years of initial composition. Even though this concept is not contemporary to Tennyson, Kúbler-Ross's stages of grief provide means for modern readers to understand Tennyson's subconscious progress from mourning to acceptance as he ages. Therefore, I investigate how Tennyson acknowledges the reality of his pain and the inescapability of

death, and how he incorporates water images to explain this epiphany.

Furthermore, I look into how Tennyson alludes to Ovid's version of the River Lethe in his *Metamorphoses*, which links this mythical river to both forgetfulness and sleep— a concept Tennyson associates Hallam's passing with; he legendizes him by turning his death into one parallel to King Arthur's as narrated in Tennyson's 'Morte d'Arthur'. Furthermore, I examine how Tennyson involves water in his personal depiction of the afterlife through metaphors that bridge life and death; he imagines the afterlife as a place where water's role reverses as it signifies life instead of death and connects both the living and the dead. I also examine Tennyson's anxiety about the safe delivery of Hallam's body while being transported by sea, and how this has affected his reflections on death and the afterlife.

From a biographical angle, I rely on Christopher Ricks's *Tennyson* and Hallam Tennyson's *Memoir* to acknowledge the biographical information these critics have documented about his life. Meanwhile, I rely on my analysis of Tennyson's poem to reveal scholarship his biographies fail to reveal.

Biography: Sara is a second-year PhD Candidate in English Literature at the University of Edinburgh, where she also did her MSc in Literature and Society. Her PhD investigates the role of Scottish print culture in the transmission of knowledge about the Orient within Scotland and beyond, extending to borrowings from the *Arabian Nights* in Southey's poetry. Sara currently works for the University of Edinburgh as Literary Studies tutor, Library Assistant at the Islamic and Middle Eastern Studies Department, and archival assistant for Heritage Collections. Her first academic article has appeared in print in *The Charles and Mary Lamb Journal* edited by John Gardner.

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Mots clés: politique, ParlaMint, négativité, émotion, phraséologie

Le discours politique fait un usage intensif des métaphores, dont le pouvoir structurant permet d'appréhender des questions complexes tout en orientant les interprétations qui en découlent (Charteris-Black 2009 ; 2011 ; Musolff 2016). Dans une perspective attentive à une « politique des émotions » (Ahmed 2013), le langage figuré apparaît également comme une ressource pour ironiser, susciter une connivence ou proposer une évaluation implicite des situations (Burgers, Konijn & Steen 2016 ; Breeze 2020). Il contribue ainsi à montrer, ou encore à étayer discursivement, des émotions (Micheli 2014).

S'agissant plus spécifiquement des métaphores de l'eau, plusieurs travaux soulignent leur orientation majoritairement négative. Crépin (2021) observe une tendance générale à la négativité des expressions construites sur ce domaine ; Romano & Porto (2025) montrent que même si dans le discours politique et médiatique électoral, une métaphore comme celle de la « vague » peut être mobilisée par différents camps, son emploi positif s'avère toujours moins fréquent que celui qui véhicule une valeur négative.

Dans cette contribution, nous proposons d'examiner le fonctionnement des métaphores aquatiques dans les débats parlementaires estoniens. Nous analysons un ensemble de verbes relevant du domaine source de l'eau (*bouillir*, *couler*, *nager* , *s'égoutter*, *etc.*) à partir du corpus ParlaMint (Erjavec et al. 2025), dans sa version estonienne (EE 5.0, 22 510 133 mots). L'étude évalue d'abord le potentiel de ces verbes à produire des métaphores, puis analyse les fonctions communicatives des métaphores relevées selon le statut des locuteurs, en mobilisant les riches métadonnées du corpus (appartenance à la coalition ou à l'opposition, appartenance partisane, rôle institutionnel, etc.) ainsi qu'un étiquetage de polarité (positif, négatif, neutre) proposé par le corpus. Sans prendre cet étiquetage automatique pour acquis, nous en interrogerons la pertinence pour le propos en analysant d'éventuels indices linguistiques d'émotion.

Les verbes analysés ne s'emploient que très rarement de manière référentielle dans ce corpus politique ; ils apparaissent majoritairement dans des contextes abstraits : ce sont l'argent ou les flux de population qui « coulent », l'information qui « s'égoutte », etc. Par ailleurs, le corpus révèle également de nombreux cas où ces verbes s'actualisent dans des expressions idiomatiques phraséologiques comportant un élément lexical lié à l'eau, tout en renvoyant à un domaine abstrait (par ex. *palju vett on merre voolanud sellest ajast*, « beaucoup d'eau a coulé dans la mer depuis », pour évoquer le passage du temps). Bien que hautement conventionnalisée, cette phraséologie relève toujours d'un registre plutôt ludique, introduisant ainsi une dimension d'« émotion montrée ». Quant à l'émotion étayée dans l'argumentation, force est de constater que l'identification des emplois métaphoriques comme d'orientation négative est nettement plus fréquente, même si les interprétations positives ou neutres ne sont pas absentes ; leur analyse en fonction des thématiques et des énonciateurs visera à en préciser les contours et les variations.

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WATER metaphors in Extended CMT

Zoltán Kövecses, Eötvös Loránd University, Budapest

An informal survey of available lexical data suggests that WATER metaphors can be found in large numbers in certain thematic areas, such as TIME, FINANCE, EMOTION, THOUGHT, INFORMATION. LARGE COLLECTIONS of people, animals, and things. The issue I wish to address in my presentation is to see if there is a coherent conceptual organization that underlies these thematic areas or, instead, each of the areas functions independently when we conceptualize them through WATER metaphors. In case there is such organization, two kinds can be assumed to characterize the thematic areas: a vertical and a horizontal one. The former concerns various degrees (levels) of schematicity within a single area, whereas the latter concerns the question of whether two or more adjacent thematic areas can share conceptual metaphors on one or several levels (i.e., degrees) of schematicity.
Extended CMT (Kövecses, 2020), which views correlation-based conceptual metaphors as existing on four levels of schematicity, allows us to examine this issue.

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Zoltán Kövecses is Professor Emeritus at Eötvös Loránd University, Budapest. His main research interests include conceptual metaphor theory, the figurative conceptualization of the emotions, the issue of universality and specificity of conceptual metaphors, the role of context in the production and comprehension of metaphors, and the question of embodiment in metaphor. His major book publications are: Extended Conceptual Metaphor Theory (2020, Cambridge), Where Metaphors Come From (2015, Oxford), Metaphor. A Practical Introduction (2010, second edition, Oxford), Language, Mind, and Culture (2006, Oxford), Metaphor in Culture (2005, Cambridge), and Metaphor and Emotion (2000, Cambridge). Altogether, he published 12 monographs in English with leading international publishers, such as Cambridge, Oxford, Springer, Benjamins. He co-edited six books and journal issues.

He is the author of 15 Hungarian-English and English-Hungarian dictionaries, including the most comprehensive and definitive Hungarian-English dictionary, Magyar-Angol Nagyszótár [Unabridged Hungarian-English Dictionary]] in 1998 [with L. Országh and D. Futász as co-editors]] published by the leading Hungarian publisher of dictionaries: Akadémiai Kiadó.

He has written over 100 scholarly articles, most of them in English, that were published in major international journals within the scope of his research areas: Cognitive Linguistics, Metaphor and Symbol, Language and Cognition, Review of Cognitive Linguistics, and Cognitive Semantics.

"The Strange Tide": A Metafictional Reading of John Banville's The Sea

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Keywords: John Banville, metafiction, *The Sea*, nostalgia, identity

For John Banville, the water element is ubiquitous. In *Ghosts*, he plays with the images drawn from Watteau's painting *Pilgrimage to Cythera* and Shakespeare's *The Tempest*, with a god-like narrator referring to characters as "my floundered creatures." In *Eclipse*, the seaside town is pervaded by the cries of the seagulls, the rhythm of the tides, and the narrative ends with the father addressing his dead daughter as "my Marina, my Miranda, my Perdita." This daughter dies by falling into the sea from a cliff in Porto Venere, and this story is retold by another narrator in *Shroud*. In *The Infinities* and *The Singularities*, that is, in Banville's tongue-in-cheek alternative universe, vehicles are powered by energy drawn from seawater – and the narrative may be as well. And even the early *Birchwood*, the action of which takes place mostly inland, is still "soaked-through" by water imagery, between the continuous rain and the sea which is usually just outside the field of vision. Perhaps, this is not surprising for an author living in Ireland, but with Banville water is more than part of the landscape: the sound of rain and waves seems to create an unsteady rhythm that pushes the characters into movement; the liquid metaphors become a narrative obsession, referencing time and memory, unstable identity and troubled mind, human grief and unpredictable world – and almost anything else one may imagine.

This paper will focus on Banville's most obviously *waterphoric* text, *The Sea*, which begins with a haunting phrase: "they departed, the gods, on the day of the strange tide." Some of the key aspects of the novel are signalled

in this first sentence: the metafictional nature of its universe, grief and nostalgia permeating the narrative, and the inexplicable essence of the world. The narrator, Max Morden, goes back to the seaside guesthouse he remembers from his childhood after the death of his wife. He tells two stories simultaneously: the one of grief in the present, and the other of love in the past, which, like the strange tide, *overflows* and merges with the current mourning he is trying to *drown* in alcohol and writing. Somewhere in the background is the story of Pierre Bonnard, who endlessly painted his wife in her bathtub, ignoring the passage of time, and the story of Marthe (the said wife), who remains unchangeably enigmatic despite all the intimacy of her innumerable nudes. Just as Bonnard cannot stop painting unageing Marthe, Morden cannot finish his monograph on the painter, but this apparent stasis is belied by the metaphors used to describe the paintings: "a moving pool of dappled water." Nothing is still, yet nothing passes, as one would expect. And in the deeper background is Morden's own story, never quite revealed on the pages of the novel, but darkly present through his earlier appearance in quite a different context, in *Athena*, where he figured as a clandestine villain, a purveyor of forgeries.

This reading of *The Sea* will examine the water imagery within the novel through the metafictional perspective, attempting to connect it to the mysterious "departed gods." It will do so by following the intertextual clues - to Banville's texts, and other literary and painterly references scattered through the novel. The strategy of inclusive readings[3] will be used, that is, combining textual evidence with contextual and critical analysis and reading "against the grain," to formulate various interpretations which may be mutually exclusive, as long as they are supported by the text.

Bio:

Irena Księżopolska, PhD, is an Assistant Professor at the Institute of English Studies, University of Warsaw, Poland. She specializes in contemporary literature, comparative studies and metafiction in particular. Her most recent book is *Ian McEwan: Subversive Readings, Informed Misreadings* (Routledge, 2024). She published a monograph *The Web of Sense: Patterns of Involution in Selected Fictions by Virginia Woolf and Vladimir Nabokov* (2012) and co-edited with Mikołaj Wiśniewski a collection of essays *Vladimir Nabokov and the Fictions of Memory* (2019). She has published numerous essays on various writers, and her most recent article appeared in *Critique: Studies in Contemporary Fiction* (https://doi.org/10.1080/00111619.2026.2618509). In 2009 she studied McEwan's archives at Harry Ransom Center in Austin, Texas, thanks to the Kościuszko Foundation scholarship. Currently she is working on a book on John Banville.

'Pensiamo i popoli come flutti' (Fluctus populos accipimus): migrazione e metafore dell'acqua nella lingua Latina

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Keywords : metafore, flutti, migrazione, Latino, diacronia

[3] I. Księżopolska, *Ian McEwan: Inclusive Readings, Informed Misreadings* (New York: Routledge, 2024).

Nel discorso contemporaneo, le metafore dell'acqua sono ampiamente impiegate per concettualizzare la migrazione, come dimostra una crescente e consolidata letteratura scientifica sul tema. Tali mappature metaforiche, nelle quali la mobilità umana viene rappresentata in termini di flussi, onde o inondazioni, sono attestate in una pluralità di lingue e contesti culturali (cfr. ad. es. Moullagaliev & Khismatullina 2017; Porto 2022; Coschignano & Zanchi 2023). Studi diacronici relativi alla lingua inglese hanno inoltre evidenziato la persistenza di questo schema metaforico nel tempo, documentandone la presenza in corpora che coprono un arco di oltre due secoli, dal 1800 al 2018 (Taylor 2021, 2022).

A partire da tali premesse, il presente contributo si propone di indagare se e in quale misura le metafore dell'acqua fossero già impiegate per concettualizzare la migrazione nelle culture del passato, con particolare riferimento alla cultura romana. Mari e fiumi occupano infatti una posizione centrale nelle narrazioni antiche di migrazione e accoglienza (Janni 1996; Puliga 2010; Isayev 2017; Gagliardi 2023), come emerge in modo esemplare nel mito fondativo dell'identità romana: il viaggio di Enea, figura paradigmatica di migrante (Guidorizzi 2020). In questo quadro, risulta particolarmente rilevante interrogarsi su come l'esperienza del movimento marittimo e fluviale abbia contribuito a strutturare la concettualizzazione della mobilità umana e degli spostamenti collettivi nella lingua latina.

Come punto di partenza, questo contributo prende in esame la *Satira* 3 di Giovenale, in cui il cliente romano Umbricio lamenta la progressiva "ellenizzazione" di Roma. In questo contesto, l'arrivo dei Greci nella Roma imperiale è descritto attraverso l'immagine del fiume siriano Oronte che inonda e inquina il Tevere (v.62).

A partire da questo passo, si intende indagare in quale misura le metafore dell'acqua siano impiegate nella lingua latina per concettualizzare le masse di persone in movimento. L'analisi combina strumenti di linguistica dei corpora e lettura ravvicinata dei testi. Da un lato, si farà ricorso al corpus LatnISE (McGillivray & Kilgarriff 2013), interrogato tramite la piattaforma Sketch Engine, per esaminare le cooccorrenze tra verbi e sostantivi appartenenti alla semantica dell'acqua, come *fluo* (scorrere)*, fundo* (versare)*, exundo* (traboccare), *perfluo* (scorrere attraverso), *effundo (*rovesciare*), fluctus* (flutto)*, unda* (onda), e nomi che designano collettività, quali *populus* (popolo)*, gens* (gente)*, multitudo* (moltitudine). Dall'altro lato, si procederà a uno spoglio sistematico di tali lessemi all'interno di testi storiografici e satirici, generi della letteratura latina nei quali i temi della migrazione, della mobilità e della critica sociale risultano particolarmente rilevanti.

I passi individuati saranno analizzati secondo due variabili: (1) l'uso metaforico o letterale del lessema; (2) la pertinenza o meno del contesto a dinamiche migratorie o di movimento collettivo. Pur nella sua necessaria parzialità, data dalla selezione di uno specifico insieme lessicale, il corpus così costruito consente di valutare la produttività del dominio dell'acqua, inteso come flusso, traboccamento o inondazione, nella concettualizzazione delle collettività umane in movimento.

In ultima analisi, questo studio si propone di esplorare in che misura le metafore dell'acqua abbiano costituito nella cultura romana un quadro cognitivo produttivo per pensare lo spostamento di popolazioni migranti e di valutare il grado di continuità o discontinuità di tali schemi metaforici rispetto a modalità specificamente contemporanee di costruzione e valutazione della figura dello straniero.

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Presentazione dell'autrice

Mi chiamo Roberta Leotta e sono attualmente assegnista di ricerca presso il Centro per la Computazione dei Segni di Espressione (CIRCSE) dell'Università Cattolica del Sacro Cuore di Milano. Mi sono occupata di studiare le metafore della gelosia nella lingua latina per la mia tesi di dottorato in Classics, conseguita presso l'Università di Edimburgo. Durante il dottorato sono stata inoltre visiting researcher presso l'Università di Genova, dove ho collaborato al progetto *Lexelat* (The Lexicon of Embodied Experience in Latin).

Framing Pro-Palestinian Protests: Liquid Metaphors in US News Discourse

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Keywords: liquid metaphors, protest paradigm, news framing, pro-Palestinian protests, evaluation

News media do not merely report on political protests, they actively frame them, selecting and highlighting certain aspects of reality while downplaying others and thereby shaping public understanding of social conflict (Entman, 1993). A well-documented manifestation of this is the "protest paradigm" (Chan and Lee, 1984), whereby mainstream media systematically delegitimise dissent, foreground disruption, and legitimise state authority. In this context, metaphor is a primary linguistic and cognitive device through which such framing is achieved, playing a crucial role in how social action is conceptualised and evaluated in news discourse (Hart, 2024). Research on metaphorical representations of protests has shown that source domains such as FIRE and WAR systematically delegitimise protesters, constructing demonstrators as violent and out of control (Hart, 2024). Studies have also highlighted the presence of LIQUID metaphors in specific protest contexts, and shown that metaphors can also convey positive meanings and serve as a linguistic device for creating collective legitimation and identity-building (Romano & Porto, 2018). This becomes particularly insightful when considered alongside the use of LIQUID metaphors in other domains, such as migration, where they have been shown to increasingly carry negative connotations in news discourse (e.g., Taylor, 2022). This evaluative ambivalence suggests that the ideological implications of LIQUID metaphors in the context of protests may not be clear-cut and yet remain relatively underexplored. This study addresses that gap by analysing how LIQUID metaphors conceptualise and frame mass protests in the US press, with a case study on pro-Palestinian demonstrations coverage. Specifically, the study analyses the use of LIQUID metaphors in a purpose-built corpus of news articles and editorials on pro-Palestinian demonstrations

published online by US newspapers. Methodologically, the study takes a corpus-based approach to identify metaphor keywords (e.g., *wave*) in the dataset (Charteris-Black, 2004; Deignan, 2005), and then qualitatively analyses their concordance lines, examining evaluative meanings and the discursive implications of these metaphors. Evaluation is assessed drawing on the "good-bad" parameter (Hunston and Thompson, 2000), while Conceptual Metaphor Theory (Lakoff and Johnson, 1980) provides the framework for examining how LIQUID metaphors structure the representation of protests in terms of movement, scale, intensity, and control. More specifically, the study aims to (1) identify the main LIQUID metaphorical patterns used to represent pro-Palestinian protests, (2) analyse their evaluative associations, and (3) explore how such metaphors contribute to broader patterns of media framing of collective action.

Ilaria Iori is a Postdoctoral Research Fellow at the University of Ferrara. She holds a PhD in Human Sciences from the University of Modena and Reggio Emilia with a thesis on metaphors and the construction of Sinophobic discourses in news discourse. Her research interests focus on metaphor and corpus-assisted discourse analysis to explore the linguistic dimensions of otherness.

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From water crisis to water bankruptcy: A critical examination of WATER IS CAPITAL metaphors in contemporary scientific and news discourse

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Keywords: ecolinguistics, crisis metaphors, critical metaphor analysis, reflexive metaphorisation, water bankruptcy.

This paper focuses on a set of finance-based metaphorical realisations revolving around the core mapping WATER IS (DWINDLING) CAPITAL, which is gaining momentum in official publications and in the press to stress the irreversible consequences of the water crisis.

The appropriateness of certain key terms traditionally used to refer to our planet's critical conditions

has been questioned of late. Notably, in 2019, *The Guardian* changed its house style with the recommendation to use *climate emergency* or *climate crisis* to describe the impact of *climate change*, a lexical choice that was "no longer considered to reflect the seriousness of the situation" (https://www.theguardian.com/guardian-observer-style-guide-c). Along similar lines, in January 2026, the United Nations University Institute for Water, Environment and Health (UNU-INWEH) published a report warning of a state of *water bankruptcy* (Madani 2026a). This followed a scientific paper where the report's author had proposed a formal definition of *water bankruptcy* as a more effective term than *water crisis*, since water problems, in many areas of the world, have taken the shape of a post-crisis condition, with no turning back (Madani 2026b).

Against this background, the present study analyses a cluster of metaphorical expressions based on the financial domain, collectively framing water as an increasingly scarce and therefore valuable commodity. Alongside *water bankruptcy*, this "swarm of metaphors" (Prandi 2017) includes expressions such as *blue gold*, *water overdraft* and *water balance*, all sharing key features with the typical metaphorical representations of financial/economic crises (Luporini 2026).

The paper adopts a Conceptual Metaphor Theory perspective (Lakoff and Johnson 1980), focusing on WATER as both a target and, indirectly, a source domain, as finance-based metaphors for water may ultimately rely on mappings grounded in the physical properties of liquids, leading to a form of 'reflexive' metaphorisation. The study compares the metaphors found in the aforementioned UNU-INWEH report and scientific paper by Madani with those emerging from a bilingual corpus of news texts in English and Italian. The English subcorpus includes approximately 100 newspaper articles containing the search term *water bankruptcy*, published between December 2025 and March 2026, retrieved from ProQuest. The Italian subcorpus includes the same number of articles containing the equivalent expression *bancarotta idrica* and was compiled from Google News with the same time frame. The analysis makes use of SketchEngine (collocations, Word Sketches, concordances) to identify recurrent metaphorical patterns framing water as an overdrawn asset. From a qualitative perspective, it integrates Critical Metaphor Analysis (Charteris-Black 2004) with Appraisal Theory (Martin and White 2005) and grammatical metaphor studies, particularly nominalisation (Halliday 2004), to identify evaluative patterns contributing to the negative representation of water conditions.

The main contribution of this paper is to critically assess the effectiveness of these metaphorical expressions in raising public awareness of the gravity of the situation, in line with ecolinguistic approaches (Virdis 2022). In fact, while this kind of commodifying representation may effectively stress the tangible consequences of the water crisis, it also risks reproposing past framing practices that may be perceived as reductive or have less appeal for readers already living in an age of *permacrisis*. In so doing, the paper also aims to bring in a linguistic perspective that is essential but often lacking in environmental terminology discussions.

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Bionote

Antonella Luporini, PhD, is Associate Professor in English Language, Translation and Linguistics at the University of Bologna. Since the beginning of her academic career, her research has focused on Critical Discourse Analysis, corpus linguistics, metaphor studies, and the use of new technologies in English Language Teaching. She is the Bologna Unit coordinator and a member of the Scientific Committee of the Interuniversity Centre for Research on Metaphors (CIRM). She was a member of the Editorial Board of *Metbib – Bibliography of Metaphor and Metonymy* (John Benjamins) from its founding. Her most recent research interests include a 'convergent' approach to crisis metaphors in media discourse. https://www.unibo.it/sitoweb/antonella.luporini/en
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Liquid metaphors in financial terminology, between pragmatic framework and enunciative structure: the case of "the horse that does not drink" and "the money falling from the helicopter".

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Keywords: Constitutive isotopy; pragmatic frame; liquidity injection; inferential networks; discursive effects

The metaphorical expressions *Il cavallo non beve* and *helicopter money*, attributed respectively to J.M. Keynes and M. Friedman, are often brought together within the debate on measures aimed at reviving a stagnant economy. In contemporary economic and financial discourse, they symbolize two figurative micro-scenes with high inferential yield: the former condenses the idea of a monetary action that can create conditions of liquidity without being able to force a response; the latter generates the vision of an injection of liquidity as a distribution 'from above', that is, as money raining from the sky into consumers' pockets, often laden with values of exceptionalism and evaluative ambivalence. On this basis, we propose a semantic-pragmatic investigation aimed at describing how these expressions are situated within the conventional constellation triggered by the constitutive isotopy 'money is a liquid', activate partially different inferential networks, and produce dissimilar discursive effects in the EN-FR-IT corpora available on Sketchengine platform. Following Prandi (2023), we assume that metaphor is to be described in terms of transfer, interaction, and projection: this allows us to deal with metaphorical configurations which, beyond the mere labelling of the phenomenon, determine the selection of relevant properties of the domain and authorize, on the basis of coordinates reconstructible at the textual level, coherent projections at the economic level. Consequently, we intend to show that the horse metaphor establishes an agentive and relational scene, with the novel feature of money being something that can be 'drunk', whereas *helicopter money* constructs a vertical scene of distribution in which the 'from above' origin of money tends pragmatically to restructure the representation of the monetary measure, bringing out, depending on the cultural contexts, values of exceptionalism, technical simplification, paternalism/welfarism, or the suspension of banking intermediation. On the EN side, the proverb activated by the formula 'You can lead a horse to water but you can't make him drink' is also attested in twentieth-century economic tradition as an argumentative condenser of the idea of the ineffectiveness or asymmetry of monetary policy under certain conditions (Friedman 1970/2002), whereas on the IT side the lapidary and in some respects enigmatic expression *Il cavallo non beve* prevails. As for *helicopter money*, the same 'from above' scene remains linguistically visible both in institutional definitions, in which the original idea is specified as 'direct financing of public expenditure', and in popularizing reformulations, in which verticality is rendered through images of falling and collection

(Constâncio, 2015). Also to be analyzed are the translation equivalents proposed by databases and specialist dictionaries. At the methodological level, we will annotate occurrences in the three corpora according to four parameters: the semantic profile of projection, the pragmatic frame of the utterance, the enunciative configuration, and the degree of metaphorical opacity/transparency. In this way, we intend to verify whether interlinguistic variation concerns only lexical form or whether it affects the very inferential architecture of metaphor, with consequences for its cognitive and argumentative function in specialized and media economic communication (Resche, 2013)."

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Danio Maldussi è Professore associato presso il Dipartimento di Lingue, Letterature e Culture Straniere dell'Università degli Studi di Bergamo (Settore FRAN-01/B - Lingua, traduzione e linguistica francese). In precedenza, ha ricoperto il ruolo di ricercatore e successivamente di Professore associato presso il Dipartimento di Interpretazione e Traduzione dell'Università di Bologna, Campus di Forlì. Già traduttore in ambito finanziario, la sua attività di ricerca accademica riguarda le lingue speciali e la traduzione settoriale, con particolare riferimento agli aspetti didattici, linguistico-terminologici, semantico-concettuali, ideologici, nonché metaforici del discorso finanziario, giuridico e contabile in prospettiva contrastiva FR-IT. Tra gli altri interessi, le implicazioni metodologico-didattiche innescate dalla traduzione automatica e dal post-editing. Le sue ultime pubblicazioni sono i volumi *Le Sirene dell'economia* (con F. Mercadante, Il Sole 24 Ore, 2025) e *Propédeutique de la traduction financière. Discontinuité et contre-intuitivité* (Aracne, 2024).

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Floods, Flows, and Liquid Gold: A Multifunctional Analysis of Liquid Metaphors in Donald Trump's 2025-2026 Presidential Rhetoric

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Keywords: Conceptual Metaphor Theory, Critical Metaphor Analysis, political discourse, Critical Discourse Analysis, liquid metaphors.

Through a comprehensive rhetorical analysis, this study investigates the strategic use and distribution of liquid metaphors in Donald Trump's 2025-2026 presidential discourse. The research aims at uncovering the discursive and ideological functions liquid metaphors serve across three core domains of Trump's political agenda: immigration and border security, economic and energy policy, and crisis communication, and how they construct a worldview of national threat, renewal, and sovereign control.

The hypothesis being tested is that liquid metaphors are essential cognitive tools for framing political ideologies, legitimising policies, and manipulating public opinion. Conceptual Metaphor Theory (Lakoff & Johnson, 1980; Kövecses, 2024) and Critical Metaphor Analysis in political discourse (Charteris-Black 2004, 2006, 2013; Musolff, 2016) are combined with Critical Discourse Analysis (Fairclough, 1995) to analyse the systematic mappings between the source domain of WATER/LIQUIDS and the target domains of immigration, wealth, and emergency.

The methodological approach involves a quantitative and qualitative analysis of a corpus drawn from 2025-2026 Trump's presidential speeches regarding national and international affairs. The Metaphor Identification Procedure (MIP) (Pragglejaz Group, 2007) is applied to identify systematic mappings and to classify linguistic units functioning as liquid metaphors. Critical discourse analysis is utilized to identify the rhetorical functions (*e.g.*, persuasion, framing, emotional appeal) and ideological implications of these metaphors within their immediate co-text and broader socio-political context. The analysis is both descriptive (cataloguing metaphors) and interpretive (explaining their strategic use).

Preliminary findings reveal the presence of three interconnected metaphorical systems, each serving a distinct yet complementary intent. (1) Liquid metaphors frame immigration as a natural disaster ("*flooded our country*" and "*waves*"), and border insecurity as invasion ("*millions pouring in*"), dehumanising immigrants, naturalising crisis, and justifying militarised containment, thus presenting the nation as a container needing protection from external liquid forces. (2) Metaphors of liquid resources such as "*liquid gold*" for oil, and "*pouring in*" for investments and money, frame energy resources and wealth as controllable fluids in economic rhetoric, promoting an ideology of economic sovereignty and resource nationalism. (3) Liquid metaphors frame emotional management and foster collective identity and unity ("*a tide of change*" and "*outpouring of love*") or depict negative facts ("*flooded our country with fentanyl*" "*hellhole*" and "*bloodbath*") in crisis communication. In moments of disaster or loss, Trump positions himself as a unifying leader who channels national sentiment and transforms public distress into policy reinforcement. Trump's liquid metaphors serve the discursive construction of a nation whose borders, economy, and collective sentiment must be managed against chaotic external flows and internal leaks, thus legitimising a governance stance promoting walls, tariffs, extraction, and emotional patriotism. The research contributes to the interdisciplinary study of political metaphor, showing how a consistent set of source domains (water/liquids) can be used across multiple discursive fields to build an articulate, persuasive, and ideologically charged narrative of national restoration. The paper argues that such liquid metaphors are not merely ornamental but are essential cognitive devices that justify specific policy agendas, shape public understanding of complex economic issues, and reinforce an ideology of resource nationalism.

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Bionote

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Esquisse d'une hydrolinguistique

Alexis Messmer, Université de Zagreb

Mots-clés : langue ; eau ; hydricité ; analogie conceptuelle ; hydrolinguistique

« La liquidité est, d'après nous, le désir même du langage. Le langage veut couler. Il coule naturellement.[1] »
Gaston Bachelard

L'article prolongera une réflexion[2] théorique publiée en 2025 sur la conceptualisation d'une *hydricité* de la langue, laquelle procède d'une triple analogie entre l'eau et la langue : 1) analogie physique quant aux propriétés (états de la matière et transitions de phase / fixité scripturale, fluence vocale, volatilité noétique et passages de l'une à l'autre) ; 2) analogie géographique au niveau des phénomènes (cycle de l'eau et bassin versant / évolution discursive et épistémique et aire linguistique) ; 3) analogie biologique portant sur les fonctions vitales (survie de l'organisme / existence du corps social en tant que communauté linguistique).

Nous reviendrons sur ces différentes métaphores conceptuelles (LA LANGUE EST EAU, L'ECRIT EST SOLIDE, LA PAROLE EST LIQUIDE, LA PENSEE EST GAZEUSE) en les illustrant par des locutions (phrasèmes, parémies) et par des citations commentées (notamment de Gracq, Péguy, Rabelais, et en particulier d'Hélène Gaudy dans son roman *Archipels* (2024) tout au long duquel est filée la métaphore de la mémoire comme terre émergée, de l'oubli comme submersion et de l'écriture comme recréation d'un passé et d'une filiation), et approfondirons en outre ce questionnement analogique en étudiant le transport des sédiments dans les cours d'eau et la langue en tant que véhicule du sens. Ainsi, nous détaillerons l'analogie hydrique en nous posant cette double question : que dirait un linguiste si l'eau était son objet d'étude et que dirait un hydrologue de la langue ?

De surcroît, la métaphore liquide appliquée à la langue elle-même et à la représentation de phénomènes linguistiques permet de s'interroger sur le contexte scientifique (approches écolinguistiques) qui influence la production de telles métaphores. Le travail scientifique réinterprète les théories passées (dégeler les dogmes, les reformuler) tout en proposant de nouvelles réflexions (liquéfier des intuitions, les formuler) ? Finalement, il s'agira d'évaluer le potentiel heuristique de l'analogie proposée ; selon une hypothèse faible, elle n'est qu'un simple exercice de métaphorisation, et selon une hypothèse forte, les phénomènes linguistiques peuvent effectivement être appréhendés au prisme de notions issues de l'hydrologie, auquel cas une approche hydrolinguistique serait pertinente et possèderait une certaine portée opératoire.

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Reimagining Rivers: Water Metaphors and the Language of Ecological Sensibility in Robert Macfarlane's Is a River Alive?

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The worsening climate crisis exposes not only political and technological shortcomings but also a crisis of imagination. As Lawrence Buell (1995) notes, addressing this challenge requires new ways of conceptualising nature and humanity's place within it, including shifting away from anthropocentric models that view the natural world as a passive resource. This paper examines literary language, especially metaphor, as a vital means for encouraging such change, fostering a shift towards ecocentric perspectives that recognise the agency and intrinsic value of non-human entities.

The study examines how rivers are metaphorically framed in Robert Macfarlane's *Is a River Alive?* (2025), a work that challenges instrumental views of nature by depicting rivers as living, relational, and dynamic entities. Drawing on Robin Wall Kimmerer's "grammar of animacy" (2015), Macfarlane suggests that current linguistic frameworks fail to fully represent the vitality of the more-than-human world and need to be reconsidered. At the heart of this process is metaphor, understood not just as a stylistic device but as a cognitive framework shaping our perception and conceptualisation of the surrounding world (cf. Lakoff & Johnson 1980, Kövecses 2020). Macfarlane underscores the limitations of language in representing rivers, or the natural world more broadly, but emphasises that this restriction should motivate ongoing efforts to articulate it. In this context, metaphor becomes a vital tool for constructing the conceptual frameworks through which environmental relationships are understood and policies are formed. The text explores the changes that occur when rivers are recognised as alive in linguistic, conceptual, and last but not least legal terms, suggesting that such acknowledgement alters human-environment relations, since "words make worlds" (Macfarlane 2025: 22).

Methodologically, the paper combines ecocritical analysis with insights from cognitive linguistics, focusing on metaphor as a key mechanism of conceptualisation, that supports what Suzanne Keen calls "narrative empathy" (2006), extended here to more-than-human entities (cf. Alexa Weik von Mossner 2017).

The analysis highlights various metaphorical representations of the river: as a body, a circulatory system, a human-like presence/agent, a (life-giving) force, and a spiritual entity. These metaphors serve as models for redefining the status and significance of rivers, transforming them from inert matter into animate entities endowed with agency, personhood, and rights. The tension between conceptual

oppositions such as “alive” and “dead”, “sacred” and “exploitable” further exemplifies the ongoing renegotiation of the ecological, cultural, and historical meanings of rivers. The analysis also emphasises embodied experience, culminating in the author’s feeling of being “flooded from within” (Macfarlane 2025: 246) and ultimately “rivered” (Macfarlane 2025: 295), which exemplifies an immersive, relational mode of perception that dissolves strict boundaries between humans and nature.

The paper contends that metaphor-driven (re)conceptualisations of rivers should not be regarded as reductive anthropomorphism but rather as attempts to expand the conceptual boundaries of life and to redefine subjectivity beyond the human, thereby fostering ecological awareness.

Keywords: metaphor; rivers; animacy; ecocriticism; ecological sensibility

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Not All Liquids Are Equal: Water, Oil, and Blood as Metaphorical Source Domains in Crisis Discourse

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Keywords: liquid metaphors, waterphors, oilphors, bloodphors, crisis discourse, conceptual metaphor

Liquid source domains constitute one of the most pervasive yet systematically underexamined

resources in crisis discourse. Water, oil, and blood recur across journalistic representations of migration, economic collapse, armed conflict, political unrest, public health emergencies, and climate disruption. Yet existing research treats them as independently occurring phenomena rather than as members of a structured system of competing ontological choices. The question of why a speaker reaches for one liquid rather than another when framing a given crisis, and what cognitive and evaluative consequences follow from that selection, remains untheorised. This paper addresses that gap by proposing a comparative framework of liquid source domain metaphor, introducing the terms waterphors, oilphors, and bloodphors as analytically distinct subtypes and examining how the physical properties of each liquid map differently onto crisis target domains, producing divergent evaluative stances and political framings. The central hypothesis is that liquid selection in crisis discourse is not interchangeable. Water's formlessness and abundance, oil's viscosity and combustibility, and blood's vital and violent connotations project structurally different conceptual frames onto their targets, encoding different implicit theories of causation, agency, and response. Drawing on the News on the Web (NOW) corpus, the study extracts liquid metaphor instances across crisis news through frequency analysis and collocate profile mapping. The analysis demonstrates that each liquid source domain occupies a distinct collocational territory in crisis discourse, co-occurring systematically with different target domains, different response vocabularies, and different distributions of causal language. The paper contributes to corpus-based metaphor research and critical discourse analysis by establishing a systematic cross-domain comparison of liquid source metaphors in crisis discourse.

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Lait d'énergie: nouvelles formes pour un vieux flux

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Mots-clés : énergie, métaphore liquide, similitude, discours de vulgarisation, discours politico-économique

Cette contribution s'inscrit dans le cadre des études consacrées aux métaphores liquides. Elle se propose d'examiner la conceptualisation de l'énergie électrique à travers le schéma dominant L'ÉNERGIE ÉLECTRIQUE EST UN LIQUIDE, tout en mettant en évidence certaines reconfigurations contemporaines dans les discours de vulgarisation et dans les discours politico-économiques.

Dans les discours scientifiques et techniques, l'énergie électrique est souvent associée au domaine de l'eau. Cette association se manifeste non seulement par l'emploi d'expressions lexicalisées telles que «flux électrique»[1] ou «courant électrique»[2], mais également par le recours à l'«analogie hydraulique» (de l'anglais «water analogy»), largement répandue dans ces contextes.

Cependant, les discours de vulgarisation scientifique introduisent des formes analogiques visant à rendre saillantes certaines propriétés spécifiques. Le cas du projet éditorial *Geopop* s'avère particulièrement éclairant. Dans des vidéos et des articles associés, on affirme que «l'energia elettrica è come il latte fresco»[3], en précisant qu'elle «deve essere consumata istantaneamente»[4]. Cette similitude, renforcée par l'idée d'une «data di scadenza»[5], conduit à interpréter l'énergie comme s'il s'agissait de lait frais, ce qui permet de rendre compte de l'impossibilité de stocker durablement l'électricité dans les conditions technologiques actuelles.

L'analogie que nous venons de considérer s'inscrit dans une progression explicative plus large, au sein de laquelle d'autres configurations viennent compléter et préciser des aspects différents du même phénomène. Ainsi, l'équilibre entre production et consommation de la «rete elettrica» est illustré par l'image de la «bilancia a due braccia», tandis que le «dispacciamento» est rapproché de la figure du «direttore d'orchestra»[6], chargé de coordonner en temps réel les différents acteurs du système. Loin d'être isolées, ces associations constituent une chaîne interprétative convergeant vers l'image du «lait frais», qui en synthétise l'enjeu principal en introduisant la contrainte temporelle de la consommation immédiate. Cette dernière se distingue par son originalité: elle opère un déplacement au sein du domaine des liquides, de l'eau – fluide continu et potentiellement accumulable –, vers un liquide organique caractérisé par une périssabilité intrinsèque. Elle enrichit ainsi le schéma L'ÉNERGIE ÉLECTRIQUE EST UN LIQUIDE en y intégrant une dimension temporelle d'urgence, absente du réseau métaphorique partagé.

Dans le discours politico-économique, l'énergie est conceptualisée comme une ressource à exploiter, notamment dans le cadre des réflexions sur la fiscalité appliquée aux prix du gaz et de

[1] Collins Dictionary, «Electric flux». Disponible en ligne:
<https://www.collinsdictionary.com/it/dizionario/inglese/ele ctric-flux>.
[2] Collins Dictionary, «Electric current». Disponible en ligne:
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[3] Geopop, «Come funziona la rete elettrica nazionale italiana, dalle centrali alle nostre case». Disponible en ligne: <https://www.youtube.com/watch?v=V0o41deIUVA&t=435s>. Cf. aussi Geopop, «L'energia elettrica è come il latte fresco, va consumata subito. Quello che pochi sanno sulla rete elettrica nazionale». Disponible en ligne: <https://www.geopop.it/dispacciamento-dellenergia-elettrica-come-viene-gestito-in-italia/>.
[4] *Ibidem*.
[5] Geopop, «Perché l'energia elettrica è difficile da conservare?». Disponible en ligne : <https://www.geopop.it /perche-lenergia-elettrica-e-difficile-da-conservare/>.
[6] Geopop, «Come funziona la rete elettrica nazionale italiana, dalle centrali alle nostre case», *op. cit.*

l'électricité[7]. Dans un entretien accordé au journal *Le Monde*, Jean-François Carenco affirme que «l'énergie, c'est la vache à lait de l'État»[8]. Ici, le domaine source n'est plus celui d'un liquide à gérer, mais celui d'une ressource à exploiter: l'énergie est conceptualisée comme quelque chose que l'on peut «traire», conformément à un schéma centré sur l'extraction et la mobilisation de sa valeur.

L'objectif de cette contribution est de montrer que, si le schéma L'ÉNERGIE ÉLECTRIQUE EST UN LIQUIDE demeure structurant, il se trouve aujourd'hui enrichi par des formulations plus créatives. L'association entre l'énergie et le «lait frais» apparaît ainsi comme une innovation discursive majeure, reconfigurant l'imaginaire liquide par l'ajout des notions de périssabilité et d'urgence, tandis que le discours politico-économique met davantage l'accent sur l'exploitation de la ressource. Ces occurrences constituent des exemples de la diversité des réinterprétations du schéma L'ÉNERGIE ÉLECTRIQUE EST UN LIQUIDE, d'autres nuances ou variantes étant susceptibles d'émerger dans des contextes discursifs analogues.

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[7] Cf. Le Monde, «Jean-François Carenco: "Depuis dix ans, l'énergie, c'est la vache à lait de l'Etat"». Disponible en ligne: <https://www.lemonde.fr/economie/article/2021/10/20/jean-francois-carenco-depuis-dix-ans-l-energie-c-est-la-vache-a-lait-de-l-etat_6099194_3234.html>.
[8] *Ibidem*.

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Ragionare con l'acqua:

metafore e narrazioni ambientali nell'Archivio degli acquaioli

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Keywords: narrazioni ambientali, testimonianze orali, identità ecolinguistica, antropomorfizzazione, cambiamento climatico

Questo contributo si inserisce nell'ambito del progetto RINATA (*Riscoprire la nostra Identità ecolinguistica: Narrazioni su Territorio e Ambiente*), che indaga le strategie linguistiche alla base delle narrazioni su tematiche ambientali – quali siccità, inquinamento delle acque, alluvioni e cambiamento climatico – nell'area vercellese, importante polo agro-industriale profondamente interessato dai cambiamenti climatici e dalle crisi ambientali. Questi incidono non solo sulle pratiche agricole e sul sistema produttivo locale, ma anche sui modi in cui la comunità percepisce, ricorda e narra elementi di grande rilevanza culturale e identitaria, in particolare l'acqua e la risicoltura.
In questo lavoro analizziamo un corpus di testimonianze orali tratte dall'archivio *Granai della Memoria* (cfr. Porporato e Fassino 2016), concentrandoci su 20 interviste ad acquaioli, tradizionali "distributori d'acqua" responsabili delle reti irrigue, della sicurezza idraulica e della gestione ambientale delle risaie.
Dalla nostra analisi, condotta in prospettiva qualitativa, emerge che nelle interviste l'acqua è frequentemente concettualizzata in termini metaforici come un essere vivente dotato di capacità cognitive ed emotive, con cui, ad esempio, è possibile parlare, litigare (1) o ragionare (2).

(1) *e lì **litigavi con l'acqua** perché oltretutto ce n'era anche tanta, viene tanta da su e tanta da giù ed era difficile gestire*. (Interv. 4)

(2) *il **legame** che io ho con l'acqua è un legame che non è che me lo sono cercato, mi è stato donato, per fortuna, perché **riesci a ragionare praticamente con il corso dell'acqua***. (Interv. 10)

In questi e altri casi, gli acquaioli offrono una prospettiva radicata nella gestione di lungo periodo e nella cura quotidiana del flusso idrico, espressa attraverso metafore dal *framing* positivo, configurando una relazione attiva e responsabile con l'acqua (Napoli 2026).

In questo contributo mostreremo che il *framing* metaforico, spesso antropomorfizzante, che si ritrova nelle interviste agli acquaioli risulta particolarmente significativo perché, attraverso la personificazione dell'acqua e di altri elementi naturali, consente alle narrazioni di superare una prospettiva strettamente antropocentrica, secondo cui solo gli esseri umani sono in grado di compiere azioni dotate di significato, mentre animali, piante e forze naturali sono passivi o guidati esclusivamente dall'istinto (Douglas 2024: 7; Halliday 2001: 165). L'antropomorfizzazione dell'acqua, infatti, non solo favorisce un senso di connessione e di responsabilità ambientale (Tam et al. 2013), ma può anche promuovere cambiamenti comportamentali concreti: considerare l'acqua come un agente incoraggia pratiche di conservazione, rafforzando la percezione che le azioni umane possano influenzarne il comportamento (Chan 2021: 8).

A partire da un'analisi delle metafore dell'acqua documentate nei racconti degli acquaioli, questo studio esplora anche una prospettiva teorica, ossia come certe concettualizzazioni metaforiche dell'acqua possano riflettere e al contempo plasmare le rappresentazioni collettive del cambiamento climatico, del rischio e della resilienza, mettendo in luce il ruolo della metafora come elemento mediatore nella relazione tra le comunità umane e il loro contesto ecologico.

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Flows, Waves, and Floods: Water Metaphors in British and Italian Parliamentary Discourse

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Keywords: water metaphors, parliamentary discourse, corpus linguistics, Critical Metaphor Analysis, cross-linguistic comparison

Metaphor in political discourse has the ultimate objective of persuasion, and fulfils a variety of functions, attracting attention, simplifying disputed issues, attributing positive or negative traits to social groups for the purpose of evaluation, evoking empathy and providing narrative-based stories (Charteris-Black, 2013). Liquid metaphors have been studied across various domains such as economics (Taylor, 2022), emotions (Kövecses, 2005) migration (Santa Ana, 1997, Taylor, 2021), and the Internet (Jamet, 2008), among others. They are among the most pervasive and ideologically loaded resources in political communication, often structuring how legislators conceptualise mass movements, economic processes, and institutional power; yet their persuasive force often goes unnoticed precisely because their most conventional instantiations have been naturalised in public discourse (Porto, 2022). In particular, the pervasiveness of such metaphors in migration studies has been documented diachronically, documenting a shift in evaluative orientation: though always entailing a dehumanising component in the last two centuries, liquid framings of migration that were once relatively positive, constructing migrants as economic capital and necessary workforce economic resources, have progressively given way to threat-oriented scenarios of uncontrollable flows (Taylor, 2021). Beyond migration, water metaphors have been shown to serve an agency-concealing function in economic debate, where natural-disaster framings naturalise financial crises as forces beyond political control (Vuković Stamatović, 2017).

Despite being a primary site for the enactment of these ideological frames, parliamentary discourse has received comparatively little systematic attention as a locus for the study of liquid metaphorisation, especially within a comparative English-Italian perspective. This paper addresses that gap by presenting a corpus-assisted comparative analysis of liquid metaphors in British and Italian parliamentary debates, drawing on ParlaMint 5.0 (Erjavec et al., 2022), which provides a set of comparable corpora containing transcriptions of parliamentary debates of European countries. ParlaMint-GB (124,744,599 words; House of Commons) and ParlaMint-IT (31,537,893 words; Italian Senate) were queried via NoSketchEngine (Rychlý, 2007). The target lexicon (e.g. *flow, wave, flood, tide, tsunami; flusso, ondata, marea, diluvio, corrente*), was established on the basis of previous literature (Porto, 2022; Romano, 2019; Taylor, 2021) and Wordnet synsets. Concordances were analysed using an adapted version of MIPVU to distinguish figurative from literal uses and to identify the target domains to which liquid metaphors are mapped. ParlaMint metadata on speaker role, party affiliation, and coalition/opposition status allow patterns to be examined in relation to political orientation.

The analysis investigates which conceptual metaphors of the type SOMETHING IS WATER are operative across the parliamentary contexts, and how evaluative orientation varies across issue domains including migration, economic policy, climate change, and public health. The cross-linguistic dimension speaks directly to questions about cultural conditioning in source domain selection and the role of political register in shaping metaphorical framing.

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Elena Giribaldi holds a PhD in English Linguistics and is an adjunct lecturer at Università degli Studi di Pavia and Università Telematica San Raffaele. Her research focuses on metaphor in media discourse, with particular attention to digital and social media environments. She works at the intersection of discourse analysis and translation studies, with a growing interest in the use of artificial intelligence in translation practices.

Sea, Fate, and Paint: J.M.W.Turner’s seascapes

Frédéric Ogée, Université Paris Cité and Ecole du Louvre

J.M.W. Turner’s seascapes occupy a pivotal position in nineteenth-century British art, where the sea emerges not merely as a setting but as a powerful agent of fate, transformation, and human vulnerability. In this talk I wish to examine Turner’s marine paintings as visual meditations on the

relationship between nature's immensity and the precariousness of human existence, focusing on how paint itself becomes a vehicle for expressing uncertainty, violence, and transcendence.
My paper will offer a theoretical examination of J.M.W. Turner's seascapes as sites where fate, materiality, and representation converge. Rather than treating the sea as a descriptive motif, the essay positions it as an unstable field through which Turner interrogates the limits of pictorial form and human agency. Drawing on theories of the sublime, material aesthetics, and phenomenology, the analysis argues that Turner's marine paintings stage an encounter between the viewer and forces that exceed narrative, symbolism, and control.
Drawing on contemporary theories of the sublime, particularly those articulated by Edmund Burke, the essay argues that Turner's treatment of the sea collapses the boundary between representation and sensation. His turbulent brushwork, dissolving forms, and dramatic chromatic contrasts undermine stable narrative clarity, instead immersing the viewer in an experiential encounter with chaos and motion. In this context, fate is not depicted through allegory or myth but emerges from the elemental forces of wind, water, and light, which overwhelm human agency. Ships, when present, appear fragile and transient, often subsumed by the surrounding vortex of paint, reinforcing the insignificance of human endeavor against natural power.
Ultimately, this essay contends that Turner's seascapes reimagine the sea as a site where fate is not predetermined but continuously enacted through natural processes and painterly gesture. By foregrounding the materiality of paint and the instability of form, Turner transforms seascape painting into a radical exploration of fate, the limits of human control, and the power of art.

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Biographical note

Frédéric Ogée is Emeritus Professor of British Literature and Art History at Université Paris Cité and Ecole du Louvre. His main period of research is the long 18th-century, and his publications include two collections of essays on William Hogarth, as well as *'Better in France'? The circulation of ideas across the Channel in the 18th century* (Lewisburg, 2005), *Diderot and European Culture* (Oxford, 2006; repr.2009), *J.M.W. Turner, Les Paysages absolus* (Paris, 2010) and *Jardins et Civilisations* (Valenciennes, 2019), following a conference at the European Institute for Gardens and Landscapes in Caen. In 2006-07, he curated the first-ever exhibition of Hogarth for the Louvre

Museum. He is currently working on a series of four large monographs in French on 18th- and 19th-century British artists. The first one, *Thomas Lawrence--Le genie du portrait anglais* came out in December 2022. The second one, on the landscape artist J.M.W.Turner, will be published early 2026. From 2014 to 2017 he was a member of Tate Britain's Advisory Council in London, and from 2014 to 2021 a member of the City of Paris Scientific Council. In 2018-19 he was Kress Fellow in the Literature of Art at the Clark Art Institute and then the William Allan Neilson Professor at Smith College, both in Massachusetts, USA. Since October 2025 he has been appointed for 3 years as a member of the Advisory Council of the Paul Mellon Centre for Studies in British Art in London, and in February 2026, he will give the Lewis Walpole Library Annual Lecture at the Yale University Art Gallery.

Liquid Metaphors in German-Speaking Oral Autobiographical Narratives: Conceptualizing Migration and Multilingual Experience

Ramona Pellegrino, Università di Genova

Keywords: liquid metaphors; migration; linguistic biographies; autobiographical narratives; spoken corpora

In German-speaking contexts, research on liquid metaphors within migration discourse has predominantly focused on political and media rhetoric (cf. e.g. Wilke/Mollika/Fortunato 2018; Wegmüller/Wintzer 2019; Fischer 2020). Conversely, relatively little attention has been paid to such metaphors in the oral autobiographical accounts of individuals with personal migration experience, particularly in narratives of forced migration: previous research has especially highlighted metaphors of rupture, weaving patterns, and the image of the root (cf. Thüne/Leonardi 2011; Leonardi 2013) as well as weather metaphors (cf. Pellegrino 2025), and only a few studies (e.g., Luppi/Pellegrino 2023; Pellegrino 2024) have also investigated metaphors in relation to multilingual experience and language attitudes (cf. Busch 2013).

Given the capacity of metaphors in oral narratives to contribute to the verbalization of complex emotions and experiences that are otherwise difficult to articulate (cf. Schwarz-Friesel 2013; Leonardi 2018), this study investigates how liquid metaphors encode migration and the speakers' subjective relationship with the languages of their linguistic repertoire (cf. Busch 2012).

The primary analysis is based on a corpus of 19 autobiographical interviews with translingual authors – "writers who create texts in more than one language or in a language other than their primary one" (Kellman 2019: 337; see also Kellman/Lvovich 2022) – conducted within the project *Polyphonie. Mehrsprachigkeit_Kreativität_Schreiben* (cf. Bürger-Koftis et al. 2010). These interviews explore personal or family migration trajectories, language biographies (cf. Franceschini 2010), and the "lived experience of language" (*Spracherleben*, cf. Busch 2017).

The study adopts a qualitative close-reading approach to identify and analyze liquid metaphors within these interviews. Positioned within the framework of Conceptual Metaphor Theory (cf. Lakoff/Johnson 1980), the analysis examines which specific aspects of the source domain 'liquid' (e.g., flowing, submerging, stagnation) are mapped onto the target domains of 'migration' and 'language', distinguishing between lexicalized and creative metaphors. Furthermore, it investigates whether the source domain is limited to 'water' or encompasses other liquids.

To determine whether the findings are idiosyncratic to the translingual authors of the *Polyphonie* corpus or representative of migration narratives more broadly, a comparative analysis is conducted using additional corpora from the *Datenbank für Gesprochenes Deutsch* (DGD) – the main database for spoken German maintained by the Institut für Deutsche Sprache (IDS) in Mannheim – that similarly consist of oral narratives of migration, and allow for a detailed reconstruction of the speakers' language biographies. These include the corpora *Emigrantendeutsch in Israel* (cf. Betten 1995, 2012) and *Flucht*

und Emigration nach Großbritannien (cf. Thüne 2025). Using the DGD search tools, keyword-based queries (e.g., *Wasser*, 'water'; *fließen*, 'flow') are employed to assess whether the liquid metaphors identified in the *Polyphonie* corpus also recur in these datasets, or whether different metaphorical patterns emerge.

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Ramona Pellegrino is a researcher in German linguistics at the University of Genoa. Her research focuses on multilingualism, language biographies, and spoken language, with particular attention to metaphor, phraseology, and the lived experience of language (*Spracherleben*) in migration contexts. She has also worked on the diachronic development of economic language and on gender-related aspects of language use. She is involved in several international research projects, including *Polyphonie. Mehrsprachigkeit_Kreativität_Schreiben*. Her work combines qualitative and corpus-based approaches to investigate German in migratory and multilingual settings.

Liquid Metaphors in Medicine. Linguistic Fluctuations from Hippocrates to Hospital Wards

Patrizia Piredda
Dr. Giuseppe Bomboi, Viterbo ASL and Tarquinia Hospital

In this paper, the authors explore liquid metaphors by establishing a dialogue between their respective fields of expertise: medicine and philosophy of language. Specifically, we will see how several metaphors, originating in the medical field, are also used in that of ethics. Medical metaphors are almost always conceptual metaphors that originate "from below" in the body and its physiology. From a theoretical perspective, this study is therefore based on Lakoff and Johnson's theory of conceptual metaphors (*Metaphors We Live By*), according to which any metaphor whose domain of reference is a concept representing a state of affairs, is not merely a rhetorical construction but a fundamental cognitive structure of our mind. The paper is divided into two parts: in the first, we will analyse the Hippocratic and Galenic liquid metaphors still used in everyday language today (*black humor*, *green bile*, *bile overflow*, *sanguine*, *phlegmatic*), examining the domains and transfer of meaning of these metaphors from the medical to the ethical. In the second part, we will focus on a series of liquid metaphors used by both doctors and patients in hospital wards, collected throughout the Lazio region, especially in Rome and its province. We will analyse the domains of these metaphors, their formal (technical and cultured language) and informal (slang and colloquial language) linguistic registers, and their style (ironic, cynical, serious, etc.) to define their meaning in reference to the local cultural and dialectal system (*fasse 'na flebo de caffè- drink a lot of cafèè* - , *nun me regge 'a pompa – I feel weary* -, *c'ha 'no sputo de vita – he is about to die* -, *er vino so' le zise delle vecchie – wine is healthy for the elderly* - , *fame 'n cristiere – enema is bless by Chirst* - , *fatte 'na pera – to shoot up- , vado a fa' du' gocce – to urinate- , è 'n lago de sangue – a great effort*). Unlike the tradition of Hippocratic metaphors, which belong to a cultivated language, those collected in hospital wards are expressed in a colloquial mode and are based on the experience of everyday life, in which irony and the irreverence of dialect play a central role in demystifying the fear of suffering and illness. These metaphors often reverse the "political correctness" and shift medical jargon toward a "popular" tone, thus contributing to the increasingly evident process of "democratisation" of the doctor-patient relationship.

Biographies

Patrizia Piredda, MA (Literature), MA (Philosophy), MLitt (Philosophy and Literature), and PhD (Philosophy and Literature) in 2018 and 2019 received the Seal of Excellence Certificate from the European Commission – Framework Programme for Research and Innovation 2014-2020. Her research interests include the philosophy of language, the epistemological role of metaphor, and the relationship between ethics and literature. She published scientific articles on Wittgenstein, Nietzsche, Pirandello, D'Annunzio, Savinio, Levi, Calvino, utopia and dystopia, metaphors in Covid-19's political discourse, and Quantum Mechanics. Patrizia is currently developing the MemoGen Project (https://memogenenglish.wordpress.com/) in collaboration with the Archivio Ligure della Scrittura Popolare (University of Genoa) and the Centro Studi Sereno Regis (Turin). Among her books and articles: *Il tragico e l'estetica contemporanea* (2008); *"L'etico non si può insegnare"* (2014); *Vera Amicitia. Classical Notions of Friendship in Renaissance Thought and Culture* (2022); *Il ruolo della metafora in Giacomo Leopardi e Friedrich Nietzsche*, (2017); *The Deceptiveness of the Verb to Be. Nietzsche's Philosophical Conception of Metaphor* (2017); *The Use of Metaphors in Werner Heisenberg's Physics and Beyond* (2024).

Dr. Giuseppe Bomboi MA (Neurosciences), and PhD (Neuroscience) is a neurologist and writer. He has an over twenty years' experience in cognitive disorders and dementia, particularly Alzheimer's disease. In 2007,

2008, and 2009, he won several awards from the Italian Society of Neurology for his research in the field of dementia and in 2007 and 2010 he was a visiting scholar at the National Institutes of Health in the United States and at Szeged University. He has published several medical-scientific articles on this topic in national and international journals. At the present, he works for the Viterbo ASL and the Tarquinia Hospital. His scientific publications include *Alzheimer's disease and endothelial dysfunction* (2010) e *Anakinra in Creutzfeldt-Jakob disease* (2022). As a writer with Prospettiva Editrice, he has published several books, including the collection of poems *Vento e Polvere* (2010), the novel *Terra oltre il Mare* (2015), which received the Terzo Premio Nazionale De Cia for fiction, and the novel *Radici d'ulivi* (2018), and for Bertoni Editore *Vita senz'anima* (2022).

A consistent typology of metaphors: Liquid substances as source domain

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My talk has a twofold aim – namely, to draw a firm borderline between metaphor and metonymy, and to identify a consistent and comprehensive typology of metaphors.

The transfer of a word – Aristotle's *metaphorà* – does not entail the transfer of a concept. This point lies at the heart of the distinction between metaphor and metonymy. The transfer of a word typically triggers a conceptual conflict – for instance, *The green woods laugh* (Blake) – which is open either to a metaphorical or a metonymic interpretation. While metonymy brings back the concept denoted by the transferred word into its conceptual domain – 'Human beings walking in woods laugh' – metaphor transfers the concept, triggering conceptual interaction with a concept belonging to the target domain: since they laugh, woods are seen as human beings.

Interaction is an algebraic magnitude, which is open to a positive, a negative and a null balance, documented by projection, catachresis and substitution. Projection is a graded magnitude spanning from conventional metaphorical concepts to living metaphors, which include both textual creations and innovative scientific concepts. Catachresis is at the roots of isolated lexical extensions devoid of conceptual import. The availability of a substitute is a structural property that some metaphors, particularly referential noun phrases, inherit from their linguistic support.

A rich typology of metaphors will be illustrated by means of examples that take water and liquid substances as source domains.

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Ilya Prigogine et Isabelle Stengers en Italie. Des « îlots cernés par les flots » à l'« immersion » dans la nature: *La nuova alleanza* ou les « défauts agréables aux yeux des Italiens »

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Mots-clés : Métaphore, eau, traduction, Prigogine, *La nuova alleanza*.

Dans cet article sur *La nouvelle alliance* d'Ilya Prigogine, nous étudierons la métaphore de l'eau, et cela avec une nouvelle lecture et un bilan rendus possibles grâce aux études d'illustres héritiers de Bachelard et de Lakoff et Johnson tels que Forceville et Bauman. Nous allons examiner la traduction italienne de Pier Daniele Napolitani, *La nuova alleanza. Metamorfosi della scienza*, qui est bien loin

des concetti, des métaphores outrées, des comparaisons trop recherchées, les fameux « défauts agréables aux yeux des Italiens peut-être, mais qui ne le sont point à ceux des Français » selon Mirabeau, mais qui nous permet cependant de repérer un croisement non moins savant d'images et d'analyser encore une fois la réalité d'une pratique du style modalisant pour laquelle il n'est pas toujours facile de parvenir à ne pas fausser la rhétorique du texte. L'annexion défigurante est cependant justifiée ici par l'accord préventif des auteurs qui permet le « « smontaggio » e « rimontaggio » di tutto il libro » par Pier Daniele Napolitani. Le transodage des termes devrait être un point d'aboutissement final et, ici, le traducteur italien placé à un carrefour entre trois cultures, française, anglaise et italienne, laisse un peu trop de place au conflit des énonciations. Et même lorsque les métaphores sont loin d'être neuves comme avec les « structures dissipatives », avec les « ondes » et avec les célèbres « bifurcations », les transformations plus ou moins éclatantes suivant les cas, comme lors de l'insertion du concept de « biforcazione assistita », rendent plus vivants et surprenants encore les passages qui, comme ceux liés à l'élément acquatique que nous allons examiner, ont été modifiés d'une façon ou d'une autre, quand ils n'ont pas été tout simplement « sfrondati » lorsque c'est la version anglaise qui a servi de texte de départ.

Abstract « annacquato »

Dans cet article sur *La nouvelle alliance* d'Ilya Prigogine, nous étudierons la métaphore de l'eau, la traduction et le conflit des énonciations quand il s'agit de dire « les sciences » et « l'homme dans la nature ». Cela avec une nouvelle lecture et un bilan rendus possibles grâce aux études d'illustres héritiers de Bachelard et de Lakoff et Johnson tels que Forceville et Bauman, mais également grâce aux résultats de nos recherches sur les Belles Infidèles et la traduction de l'essai et, plus récemment, sur la traduction et la modulation (*Vers les rives de la langue traduisante. Traduction, rhétorique et imaginaire*). Nous allons examiner la traduction italienne de Pier Daniele Napolitani, *La nuova alleanza. Metamorfosi della scienza*, qui est bien loin des concetti, des métaphores outrées, des comparaisons trop recherchées, les fameux « défauts agréables aux yeux des Italiens peut-être, mais qui ne le sont point à ceux des Français » (Mirabeau 1780), mais qui nous permet cependant de repérer un croisement non moins savant d'images et d'analyser encore une fois la réalité d'une pratique du style modalisant pour laquelle il n'est pas toujours facile, pour reprendre une expression de Barbara Folkart (1991) qui nous est chère, de parvenir à ne pas fausser la rhétorique du texte. L'annexion défigurante est cependant justifiée ici par l'accord préventif des auteurs, et non pas a posteriori comme ce fut le cas pour le célèbre essai philosophique de Beccaria au XVIII^{e} siècle avec le *Traité des délits et des peines* de Morellet, XVIII^{e} siècle qui semble avoir offert un schéma « parodistique » (Berman 1984) au « « smontaggio » e « rimontaggio » di tutto il libro » par Pier Daniele Napolitani (Prigogine, Stengers 1981).

Le transodage des termes devrait être, comme pour l'essai juridique, un point d'aboutissement final et, ici, le traducteur italien placé à un carrefour entre trois cultures, française, anglaise et italienne, laisse un peu trop de place au conflit des énonciations. Et même lorsque les métaphores sont loin d'être neuves comme avec les « structures dissipatives », avec les « ondes » (Prandi 2025) et avec les célèbres « bifurcations », les transformations plus ou moins éclatantes suivant les cas, comme lors de l'insertion du concept de « biforcazione assistita », rendent plus vivants et surprenants encore les passages qui, comme ceux liés à l'élément acquatique que nous allons examiner, ont été modifiés d'une façon ou d'une autre, quand ils n'ont pas été tout simplement « sfrondati » lorsque c'est la version anglaise qui a servi de texte de départ.

Le traducteur italien de Prigogine et Isabelle Stengers opère en effet lui aussi avec beaucoup de liberté, même s'il précise tout de suite qu'il a plus que l'appui des auteurs (« Naturalmente tutto questo lavoro è stato svolto su indicazione e con la diretta collaborazione degli autori, che teniamo qui a ringraziare per la loro gentilezza e cortesia ») pour ce qui peut apparaître comme un « océan de différence » ou comme une simple « rivière » facile à franchir, pour reprendre deux images de *La Nouvelle Alliance*:

> Ce que nous pouvons décrire, en ce qui concerne la fin du XIX^{e} siècle, comme un « océan » de différence entre dynamique et thermodynamique, entre le monde de l'être et le monde du devenir, s'est aujourd'hui rétréci jusqu'à n'être plus qu'une « rivière »: trop large encore

> pour être ignorée mais assez étroite pour qu'un pont puisse être construit qui la franchisse, un pont entre la science de l'« être » et celle du « devenir ».
> C'est ce pont qu'il nous reste à découvrir. Et nous devrons pour cela retourner à notre point de départ, aux conceptions fondamentales de la dynamique. Car les nouvelles théories physiques enrichissent notre conception du temps […]. (Prigogine, Stengers 1979, p. 216)

> Quello che potremmo descrivere, pensando alla fine del XIX secolo, come un "oceano" separante la dinamica e la termodinamica, tra l'essere ed il divenire, si è oggi ristretto fino a diventare un "fiume": ancora troppo largo per poterlo ignorare ma abbastanza stretto per superarlo con un ponte, un ponte tra la scienza dell'"essere" e quella del "divenire".
> Ciò che resta da scoprire è questo ponte. E per far questo dovremo ritornare al nostro punto di partenza; alle concezioni fondamentali della dinamica. Infatti le nuove teorie fisiche arricchiscono la nostra concezione del tempo […]. (Prigogine, Stengers 1981, pp. 211-212)

> Lo que a finales del siglo XIX podía ser descrito como un "océano" que separaba la termodinámica de la dinámica, el mundo del ser del mundo del devenir, se ha reducido ahora a un simple "río", esto es, algo que aún es demasiado ancho para ser ignorado, pero suficientemente estrecho para construir un puente sobre él.
> Es ese puente lo que queda por examinar y para ello debemos volver a nuestro punto de partida, a las nociones básicas de la dinámica, al concepto de tiempo. (Prigogine, Stengers 1997, p. 205)

> We fully agree with Popper's comments, and we believe that it is time to take up Boltzmann's task once again. As we have said, the twentieth century has seen a great conceptual revolution in theoretical physics, and this has produced new hopes for the *unification* of dynamics and thermodynamics. We are now entering a new era in the history of time, an era in which both being and becoming can be incorporated into a single noncontradictory vision. (Prigogine, Stengers 1984, p. 255)

Ici la différence ne se trouve pas entre la version italienne et le texte français, ni dans la version espagnole que nous prenons comme exemple de traduction fidèle, mais dans la version anglaise qui ne reprend pas ce passage, si ce n'est en le transformant. Il est question d'unification et de « single noncontradictory vision » et on reconnaît le passage français grâce à ce qui suit « C'est ce pont qu'il nous reste à découvrir »: « Et nous devrons pour cela retourner à notre point de départ, aux conceptions fondamentales de la dynamique. Car les nouvelles théories physiques enrichissent notre conception du temps […] ». Car il faut préciser tout de suite que l'invité d'honneur est ici le texte anglais pour un ouvrage polyphonique qui est le digne héritier du célèbre essai milanais.

Mais si l'« océan de différence » ou la « rivière » peuvent disparaître, le « pont » et le concept de franchissement quant à eux restent d'une manière ou d'une autre (« How can we bridge the gap between being and becoming – two concepts in conflict, yet both necessary to reach a coherent description of this strange world in which we live? », chap. VI p. 209, que l'on a à la page 195 en français[4], 187 en espagnol[5] et 191 en italien[6]) et on ne peut comprendre les choix de Pier Daniele Napolitani si l'on fait abstraction de l'Angleterre (« gli autori, nel preparare l'edizione inglese, avevano introdotto modificazioni e aggiunte di cui era assolutamente necessario tenere conto »), même s'il suit souvent manifestement la version écrite dans la langue de Molière.

Prigogine, pour faire référence à un document de Youtube, parle de « nouvelle vague »[7], de nouvelle ère et cite également Zola pour lequel, on le sait, science et littérature étaient extrêmement liées et pour lequel, dans le *Docteur Pascal*, l'espoir de grands changements était bien réel. On peut,

[4] « Comment franchir l'abîme qui sépare le temps des processus complexes et le temps ramené à l'identité de la loi, la science du devenir et la science de l'être, deux sciences que tout oppose et qui pourtant décrivent le même monde? ».
[5] « Cómo podemos franquear el abismo que separa el tiempo de los procesos complejos y el tiempo reducido a la identidad de la ley, la ciencia del devenir y la ciencia del ser, dos ciencias en abierto conflicto y, sin embargo, necesarias para dar una descripción coherente de este extraño mundo en el cual nos hallamos ».
[6] « Come possiamo superare l'abisso che divide l'essere e il divenire, due concetti in aperto conflitto, ma entrambi necessari per costruire una descrizione coerente di questo strano mondo in cui siamo immersi? ».
[7] Cf. *Ilya Prigogine. The End of Certainty (Interview 1997)* à la minute 40,
in https://www.youtube.com/watch?v=FZtLoN3n9X8, consulté le 4 février 2026.

d'une façon générale, parler de ponts entre deux mondes qu'un abîme semblait séparer. La traduction italienne infidèle de Pier Daniele Napolitani rappelle les libertés prises par Morellet et ses disciples, et permet également de décrire l'organisme avec autant de trouvailles et autant de métaphores que celles que l'on trouve dans *Les métaphores de l'organisme* (Schlanger 1971), œuvre citée dans *La Nouvelle Alliance*. L'analyse traductologique fait revivre ce discours métaphorique, « brise les digues » et s'il n'est un secret pour personne que nous sommes « immersi nelle metafore liquide » (Iovănescu, Rădulescu 2018), la traduction italienne de Pier Daniele Napolitani qui fait preuve d'une grande créativité propose des rapprochements inédits avec les Belles Infidèles du passé et une nouvelle approche cognitive de la traduction d'ouvrages de divulgation. Dire et traduire la science ne signifie pas seulement découvrir de merveilleux « *îlots cernés par les flots* », pour reprendre une dernière expression de *La Nouvelle Alliance*, et construire des ponts, mais également chez le traducteur italien de Prigogine et Stengers, pour le même chapitre IX « revu et corrigé », être « *immersi* nella natura che descriviamo ».

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Sitographie

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We need to take a deeper dive into the math – liquid metaphors in translation of popular science texts on mathematics

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Keywords: metaphors in translation; popular science; mathematics; water; conceptual metaphor

The primordial element of water gives rise to metaphors across a wide range of contexts, including scientific language, where metaphors function as cognitive tools that facilitate the understanding of complex concepts. Popular science texts, in particular, offer an abundant source of such metaphors, which can serve theory-constructive, terminological, pedagogical, and broader discursive functions (Boyd, 1993; Merakchi, 2020; Shuttleworth, 2017). Is the source domain of water universal across languages or do these metaphors change when these texts are translated into other languages?
Within the framework of Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and its later developments (Kövecses, 2020), this research adopts an adapted MIPVU procedure (Steen et al., 2010, Marhula & Rosiński, 2019, Vernillo, 2023) corpus linguistics tools and cognitive approach to translation (Schäffner, 2004; Schmidt, 2015) to analyse liquid and water-related metaphors in popular science articles from the field of mathematics in English and their translations into Italian and Polish.
To this end, the study aims to answer the following research questions:
RQ1: Which linguistic and conceptual metaphors related to water can be found in the popular science articles on the topic of mathematics? Are there similarities or differences between the original English text and translations?
RQ2: Is the way in which metaphors are translated related to the function they have in the text?
The analysis is based on a trilingual parallel translation corpus of popular science articles, originally published in American English in the Scientific American and their official translations into Polish (*Świat Nauki*) and Italian (*Le Scienze*).
The findings reveal similar conceptualisations across all three European languages, where the source domain of water is preserved, however there are also instances of omitting or replacing original

metaphors with alternative source domains in the process of translation. Some water-related metaphors are also introduced in translation despite not being present in the original. The results provide insights on how water metaphors are adapted across different cultural contexts.

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Entre art et science : la métaphore de la lumière liquide

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Notre proposition se propose d'approfondir l'analyse des dynamiques textuelles et discursives liées à la métaphore conceptuelle de la lumière liquide.
Cette métaphore traverse les genres textuels et les communautés discursives : si la poésie romantique et symboliste foisonne en exemples littéraires (voir Prandi, 2017), la création scientifique n'est pas moins riche en manifestations linguistiques de cette interaction conceptuelle. La conception de la lumière liquide est l'un des fondements de la physique quantique contemporaine, et elle trouve son application concrète dans divers concepts fondateurs de la théorie, à partir du débat sur les particules comme *ondes* ou *corpuscules*, pour arriver aux avatars les plus récents, comme la découverte des polaritons, ou le plasme de gluons et quarks.
Est-ce que les métaphores poétiques et celles de la création scientifique sont vraiment différentes, ou est-ce qu'elles partagent (Prandi, 2017, Rossi, 2016) le même degré de créativité ? Est-ce que ces

métaphores découlent finalement du même processus sémiotique (Haack, 2019), et est-ce qu'elles partagent le même destin ? Nous essaierons de répondre à ces questions par une analyse du parcours de la métaphore liquide dans les sciences à travers ses avatars successifs, avec une attention particulière pour l'interaction plus ou moins conflictuelle entre domaine source et domaine cible, pour le degré de créativité qui caractérise cette métaphore, ainsi que pour les dynamiques discursives qui caractérisent sa réception.

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Micaela Rossi enseigne la langue et la traduction françaises à l'Université de Gênes. Ses intérêts de recherche se concentrent en particulier sur la formation de nouvelles terminologies à base métaphorique dans les vocabulaires techniques et scientifiques, ainsi que sur les dynamiques textuelles et discursives qui déterminent leur figement au sein des communautés d'usage socio-professionnelles. Parmi ses publications, *In rure alieno. Métaphores et termes nomades dans les langues de spécialité*, Berne, Peter Lang, 2015 et la direction (avec Michele Prandi) du volume *Researching Metaphors. Towards a Comprehensive Account,* London, Routledge, 2022.

Metaphors of water in The Two Gentlemen of Verona:

A stylistic analysis

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This paper attempts to cast light on the use of water metaphors in Shakespeare's comedy *The Two Gentlemen of Verona*. The theoretical framework for this study is based on Prandi's (2012, 2016, 2017) notion of conceptual conflict, arising in complex meanings whose conceptual relations are inconsistent with our shared system of conceptual presuppositions about natural ontology (Prandi 2016: 73-81). This model separates conflictual metaphors from the conventional metaphors that are at the heart of Conceptual Metaphor Theory (Lakoff and Johnson 1980) and insists on the contingent, contextual and textual features triggering conceptual conflict, which makes it an extremely relevant tool for the analysis of Shakespeare's metaphoric language. In addition, Prandi's notion of the metaphorical swarm

(2012: 157-166, 2017: 140-145) offers an important instrument of analysis. A metaphorical swarm is a network of interconnected metaphoric associations revolving around the same conflictual concept. The core conflictual concept generates a set of related conflictual expressions through the mechanism of projection. As Prandi suggests, projection "does not share the conflictual structure of the complex meaning that triggers it but can be completely accounted for from within the structure of consistent thought" (2017: 151). Projection may apply to a number of interconnected expressions, "each of which frames in words one node of the complex conceptual network projected by the seminal conflictual expression" (2017: 143), as illustrated by the swarm LIGHT IS A LIQUID SUBSTANCE in Romantic literature. Prandi's choice of term falls upon *swarm* because it best represents the inferences associated with such a complex set of expressions: "unpredictability of time, location and size; high mobility; and uneven density" (2012: 158, 2017: 144). In other words, the metaphorical swarm provides an analytical tool to identify figurative elements scattered across text, connect them in context and account for at least part of the effects they produce. Further, since the metaphorical swarm is not subject to the rules of consistent thought, the more the central conflict challenges the most deeply rooted conceptual structures, the more conflictual expressions are creative. Moreover, a metaphorical swarm depends on its linguistic expression for its very conception, which means that it cannot be conceived independently of the linguistic shape it takes. In this sense, a metaphorical swarm may be considered an "outpost of linguistic creativity" (Prandi 2012: 152). This notion of creativity is in line with the other principles at the basis of this paper. From the point of view of linguistics theory, the creative effects produced by text are investigated through a method based on textual stylistics and pragmatics, focusing on the identification of text goals and functions and applying them to the interpretation of meaning (Leech and Short 2007, Short 1996). By combining these two lines of inquiry, this paper seeks to explore the pervasive metaphorical swarms revolving around water-related metaphors in *The Two Gentlemen of Verona* and to analyse their functions in terms of constructing comic verse and prose, contributing to dramatic development and connecting heterogeneous elements in the play.

Keywords: conceptual conflict, metaphorical swarm, Shakespeare, *The Two Gentlemen of Verona*, stylistics

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Bio- note

Ilaria Rizzato is Associate Professor of English Language, Linguistics and Translation at the University of Turin. Her research explores the intersections among Metaphor Studies, Stylistics and Translation Studies, with a special focus onthe translation of figurative language, the expression of point of view in text and the applications of Pragmatics and Stylistics to text analysis and translation. Her recent publications look at metaphors and their functions in Shakespeare's comedies and their translation from a stylistic perspective. Her published translations include the Italian version of *The Two Gentlemen of Verona* for the Complete Works edition of Shakespeare by Bompiani and the first Italian translation of Sidney's *Old Arcadia* (in press). She was a research fellow at the Metaphor Lab Amsterdam in 2018 and 2019 and is part of the steering committee of the Inter-University Centre for Metaphor Research (CIRM).

Casting the Net: water-related metaphors and the extractive logic of digital deception

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Keywords: Conceptual Metaphor Theory, Ecolinguistics, Neonymy, Digital deception, Extractive discourse

Water-related and maritime metaphors have deeply contributed to shaping the language of the Internet. Terms such as "net", "navigation", "pirate", "surfing", blog (web log, from logbook), "data flood", "data flow" (Wyatt 2021) still reflects this structuring metaphors, framing the digital environment as an open, fluid expanse to be traversed while information and data are objects to be discovered, fished, or be overwhelmed by. Possibly, as noted by Jamet (2008, 2010), this conceptualisation drew on perceived rapidity of fluid movement, vastness, mysteriousness, and unpredictability of the sea. Yet this conceptualisation coexists with a seemingly contrasting one. When, in public and institutional discourse, water is lexicalised outside this metaphorical frame, it is typically construed not as an unbounded environment but as a bounded entity: a body, a container, or a resource. Lexical formations such as "freshwater", "rainwater", "water stress", "water risk", "water stewardship", "water management", and "international waters" encode distinct yet converging ontologies in which water is construed as a commodity, threat, or geopolitical territory. What remains largely absent from these representations is an understanding of water as a complex ecosystem that sustains interdependent forms of life. This recalls what M.A.K. Halliday describes as the difficulty of construing "inanimate nature as an active participant in events" (1993).

Both natural and digital environments are rendered partially invisible in their complexity through metaphors: the world (natural or social) is something to be accessed, managed, and exploited. Rather than a simple contrast, this oscillation between expanse and resource points to a shared reduction: in both cases, complexity is backgrounded, and agency is suppressed. This reduction is not merely

descriptive but symptomatic of a broader linguistic tendency to conceptualise domains through an extractive logic and a specific stance or perspective. M.A.K. Halliday describes this tendency as *linguistic growthism* (1993), calling for greater attention to the ideological patterns embedded in everyday lexico-grammar forms.

Building on research on nature-related lexical innovation in the digital age (Santini 2024), this study examines the domain of digital deception, i.e. cyber breaches or attacks. It focuses on metaphors derived from fishing practices that provide the source domain for a range of fraudulent forms of social engineering, including *phishing*, *smishing*, *vishing*, *spear phishing*, *whaling*, *angler phishing, catfishing*, and *career catfishing*. Fishing is an embodied activity in which success depends on the careful calibration of bait, timing, location, and technique. Fishing-based metaphors produce a reflexive configuration in which the subject of the activity becomes its object: when fishing, humans deceive fish and other water creatures; when *phishing*, humans engage other humans in a (series of) deceitful social activity. The metaphor does not simply describe deception; it naturalises it, embedding predation within the very framework used to understand online interaction and creating a self-reinforcing loop in which participation increases exposure: it reinforces extractive relations, reframes trust as vulnerability, and extends anthropocentric utilitarianism into human interaction.

The study adopts Conceptual Metaphor Theory (Lakoff and Johnson), ecolinguistics, alongside a constructional perspective on compounding (Benczes). Methodologically, it combines qualitative and quantitative analyses of corpus data from English-Corpora, with lexicographic evidence from traditional online dictionaries – i.e., the Oxford English Dictionary, Collins' dictionary – and online dictionaries devoted to neologisms and neonymy, such as Word Spy, Netlingo, and the Rice University Neologisms Database. By examining what these metaphors foreground and/or obscure, the paper argues that such metaphorical systems do not simply describe deceptive practices but actively contribute to organising socio-ecological relations and perceptions of risk, value, and responsibility.

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Short presentation of the author
Laura Santini is Associate Professor of English Language and Linguistics at the University of Genoa. Her research spans corpus linguistics, translation studies, and English for Academic and Specific Purposes (EAP/ESP), and genre-based approaches to CLIL, with interests in discourse analysis, digital communication, and in the ecolinguistics debate on how language shapes socio-technical and environmental imaginaries. Recent work focuses on conceptual metaphors in translation theory and digital discourse, including Internet-related lexical innovation (e.g. *care mongering*) and nature-based metaphors such as *cloud computing*. She also investigates epistemic (in)justice in academic discourse, combining corpus-based and cultural perspectives on language and knowledge production.

When Water Sees Water: Waterphors and the Circulation of Consciousness

Arlinda Shtuni, curator and artist

Keywords: waterphors; curatorial practice; hydro-consciousness; multimodal metaphor; eco-somatic embodiment

How might buried, hidden, or contained waters function as dynamic metaphors shaping perception, embodiment, and consciousness? This paper introduces the concept of "waterphors"—metaphors in which water simultaneously operates as material flow, relational model, and cognitive resource. Waterphors are not only linguistic or rhetorical devices: in visual and curatorial practice, they emerge as multimodal frameworks that structure how humans experience circulation, interdependence, and relational awareness.

This approach is framed cross-culturally. In the Lunheng (1st century CE), Wang Chong describes rivers as the earth's "pulsating blood vessels," mirroring human respiration. Water and body are continuous, co-constitutive systems. Complementing this, Dōgen's Sansuikyō emphasizes perceiving the moment when "water sees water," foregrounding relational consciousness beyond anthropocentric perception. Together, these perspectives position water as both medium and subject of awareness.

Methodologically, the paper adopts a curatorial and visual-analytic approach, treating exhibitions as experimental laboratories for waterphors. Two Boston, Massachusetts exhibitions serve as the case studies: *Waterlines: Stories of Urban Ebb and Flow* (Somerville Museum) and *Reservoir: What the Water Knows* (Metropolitan Waterworks Museum). These exhibitions translate hidden or contained waters into immersive, relational metaphors through visual projection, participatory practice, and performance.

Waterlines explored an underground river beneath the museum. Georgie Friedman's *Confluere* projected flowing currents onto a Bulfinch staircase, transforming architecture into a channel of imagined flood, while Heather Kapplow's dowsing invited visitors to bodily attune to unseen waters. Faith Johnson's aquatic dialogues translated interactions with local water sources into meditative installations.

Reservoir: What the Water Knows focused on circulation within a decommissioned pumping station and adjacent basin. Caitlin and Misha's *Surface Tension* mapped U.S. waterways onto human skin, revealing eco-somatic circuits, while A + J Art + Design visualized the reservoir as a pulsating heart. Performance festival *Evaporate* reanimated the site through gesture and movement, restoring relational continuity to the built and watery environment.

By situating waterphors in curatorial practice, this paper argues that exhibitions render water perceivable as relational, embodied, and conceptual, dissolving boundaries between body, language, and environment. These interventions demonstrate that visual and spatial metaphors can function as cognitive tools, revealing water as both medium and consciousness.

Author Bio

Arlinda Shtuni is an Albanian–born, Boston–based curator and artist exploring the intersections of art, philosophy, and environmental consciousness. Her work investigates how exhibitions and visual practices function as relational and cognitive laboratories, revealing networks between human perception, ecological systems, and material flow.

Her projects have been presented across galleries, museums, and cultural institutions, including the Nave Annex Gallery, the French Cultural Center, the Griffin Museum of Photography, the Radcliffe Institute for Advanced Study, and the Metropolitan Waterworks Museum. Her work has been supported by the National Endowment for the Humanities, Mass Humanities, Mass Cultural Council, the Somerville Arts Council, and the French Consulate in Boston.

She has recently presented at the International Conference on Water Ways in Doha, Qatar (2024), the Yale Institute of Sacred Music's "Water Cosmology, Water Crisis, Water Power" symposium (2025), the 2025 Spirituality and the Arts Conference at Harvard Divinity School, and the Royal College of Art Immersive Acts Conference in London (2026), discussing relational and ecological approaches to water through her exhibitions. Shortlisted for the International Awards for Art Criticism (2025), she is the curator of the exhibitions.

Waterlines: Stories of Urban Ebb and Flow and *Reservoir: What the Water Knows*. She holds an M.Sc. in Philosophy of Social Sciences from the London School of Economics.

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On the role of water in the boiling frog metaphor in political cartoons about climate change

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Keywords: boiling frog; multimodal metaphor; political cartoons; syllepsis; water.

The myth of the boiling frog, based on an experiment whose conclusions later proved to be wrong, is a popular cautionary tale: if you drop a frog in cold water and slowly increase the temperature, it will not perceive the danger and be slowly boiled to death. It explains how humans tend not to detect progressive change and therefore do not perceive the threat until it is too late. The boiling frog has been used as a metaphor in the context of climate change, among others; the frogs in a boiling pot of water are the source domain used to conceptualise the target domain, humans facing climate change – the highlighted correspondences being obliviousness to danger because of habituation to progressive change.

The metaphor is found in various types of corpora, including scientific papers (Moore et al. 2019; Liu et al. 2025), newspapers articles for vulgarisation purposes, and political cartoons. According to CMT, metaphors are present not only in language but also in thoughts and actions (Lakoff & Johnson 1980), which means that the model can be applied to non-verbal modes (Coëgnarts & Kravanja, 2012: 97). Multimodal metaphors can be defined as "metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities" (Forceville & Urios-Aparisi, 2009: 4); in political cartoons, they are limited to verbal and visual modes.

This study will start with a short preliminary study of a small corpus of verbal occurrences of the boiling frog metaphor (10 online newspaper articles and 22 occurrences collected from the corpus EnTenTen21 via SketchEngine), in order to outline the main characteristics and functions of this metaphor in the context of discourse on climate change. The main focus will then consist in the analysis of a corpus of 35 political cartoons to study the specificities of the boiling frog metaphor in multimodal contexts, using a methodology based on Forceville (1996: 201), Šorm & Steen (2018: 47), and Forceville (2024: 274-276). Preliminary observations confirm earlier findings in multimodal metaphor research: the text both helps and restricts interpretation (Heinmann, 2024: 29) and multimodal metaphors tend to be creative (Forceville, 2024: 270), as variations are observed in both the source and the target.

The main research question of this paper will be that of the role of water in the boiling frog metaphor in the context of climate change. I will endeavour to demonstrate that water has an ambivalent role in the multimodal corpus, as it is perceived as the danger for the frog in the source domain, but can also symbolise the endangered entity in the target domain. In other words, heated water metaphorically represents the danger component in the source, but can also metonymically represent climate change in the target, as water *literally* getting warmer is a consequence of climate change. This can be considered as a special case of semantic syllepsis, and the multimodal metaphor partly plays on the similarities between the source and the target.



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Minibio

Adeline Terry is a lecturer in English linguistics at the University Jean Moulin Lyon 3, in France. In her PhD dissertation, which she defended in 2019, she focused on the X-phemistic metaphors used to mention taboo topics in five American TV series. Since then, she has continued working on metaphor and has been more broadly focusing on semantic and lexical neology as well as humour. Recently, she has been interested in the links between metaphor and ecolinguistics.

Water as Verbal and Filmic Metaphor in The English Patient and The Beach

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Keywords: Metaphor Identification Procedure, Pragglejaz Group, Filmic Metaphor Identification Procedure, Proxemics, Conceptual Metaphors, *The English Patient, The Beach*

Drawing on a combination of methods, such as the Pragglejaz Group's Metaphor Identification Procedure, Studies in Proxemics and Liminality, our paper focuses on metaphors having water as source domain in two novels of the 90's: *The English Patient by* Michael Ondaatje and *The Beach* by Alex Garland. The identification of metaphorical visual units in the homonymous movies based on them is carried out comparatively so as to cast light both on issues of metaphor construal through adaptation to a different medium and on the different mapping from the same source domain onto distinct target domains.

Of particular interest is the comparison between Garland's novel and Danny Boyle's adaptation thereof four years later under the impact of the internet. Garland's pastoral world of water/land interface is enclosed within the global net of interfaced computers. From Wordsworth to Virginia Woolf, water had served as the tenor of metaphorical meanings, such as infinity, spirituality, origin of life. With Garland and Ondaatje, water is territorialized, the map displacing the element at the centre of the visual field. In Ondaatje, the protagonist's map of the desert brings death to Cairo and to himself, his body turning finally into a burnt out, parched, thoughtless parcel. Water is only a sign – the paintings in the cave of the swimmers in the river that had long ago run through the present desert, and Katherine's watercolors thereof– ,it is now absent from the landscape of warfare. In parallel, Herodotus's history as record of mankind's progress through time has deterritorialized into fragmented memories of personal life. Humanity has been disconnected from the natural flow of both cosmic and historical life.

In the beginning of Garland's novel, the island is just a map and an object of desire induced by narratives of pastoral mythology. The social life of the characters is reduced to the jungle's bare necessities, stocked into backpacks. They are not navigators under infinite horizons but self-sufficient, anthropomorphized snails, making childish somersaults on the beach.

The impact of the internet is obvious in Boyle's adaptation. The world has become a digital prison. The beach as gate of entry to an earthly paradise is first of all the object of a computer search – not even a sparkling digit stock photo but the letters of the word PARADISE. The small community on the island offers a kind of proxemics defined by "alone together", the protagonists ending up in playing computer games. The final scene shows Richard reminiscing his island adventure in an internet cafe, where he receives a photo from his lover. We are back at the beginning.

The water metaphors serve the general design of imprisonment within cyber space or disenchanting narratives of absolute freedom. The traditional figurative meanings of water as tenor are reversed. In front of the beach, instead of an open horizon, there is a stern range of rocks. The islanders go fishing but find themselves attacked by a shark. The jump into the waterfall, as orientational metaphor, turns out to be a descent into hell instead of ascending spiritual transformation. There is no liberating water around the island, there is water enclosed in a lagoon.

Boyle emphasizes the loss of the values and norms of social life. A filming metaphor is Richard making love with his friend's wife in water with the two of them struggling to take off their clothes. The beach grows into a metametaphor of the disappearance of all frontiers, of all taboos separating soulless nature from rule-based humanity.

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Plonger, submerger, noyer : les métaphores aquatiques comme opérateurs d'ennemisation dans le cadrage discursif du conflit russo-ukrainien en contexte politico-médiatique officiel (étude sur corpus)

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Mots-clés : *Métaphores aquatiques, frame, ennemisation, corpus, discours politico-médiatique*

Cette communication propose une analyse des métaphores aquatiques dans les discours politico-médiatiques officiels russes contemporains, en s'intéressant à leur rôle dans la construction discursive de la figure de l'ennemi dans le contexte du conflit russo-ukrainien (CRU). L'étude interroge la manière dont ces métaphores fonctionnent comme des opérateurs discursifs d'ennemisation, contribuant à l'essentialisation de la menace et à la légitimation de l'action politique.

Le cadre théorique mobilise la théorie du *framing* issue de la linguistique cognitive et des sciences sociales (Fillmore, 1976, 1982 ; Goffman, 1974 ; Entman, 1993), articulée aux apports de l'analyse critique du discours et de la rhétorique politique. Dans cette perspective, le discours politique est envisagé non comme un simple reflet des événements, mais comme un dispositif de construction du réel, organisant une lecture axiologiquement orientée des rapports de force et des acteurs en présence. Cette opération de cadrage s'observe notamment à travers un ensemble de formules stabilisées et d'énoncés récurrents en russe qui pourraient être glosés comme suit : « *ce n'est pas une guerre, mais une opération militaire spéciale de dénazification* » ou encore *« nous n'avons pas commencé la guerre, nous essayons d'y mettre fin »*. Ces éléments participent à la requalification discursive du CRU et à sa reformulation comme une lutte de nature civilisationnelle, contribuant ainsi à la légitimation du combat russe (pour plus de détails sur le cadrage discursif qui se dégage des données du corpus, voir la figure 1 ci-dessous).

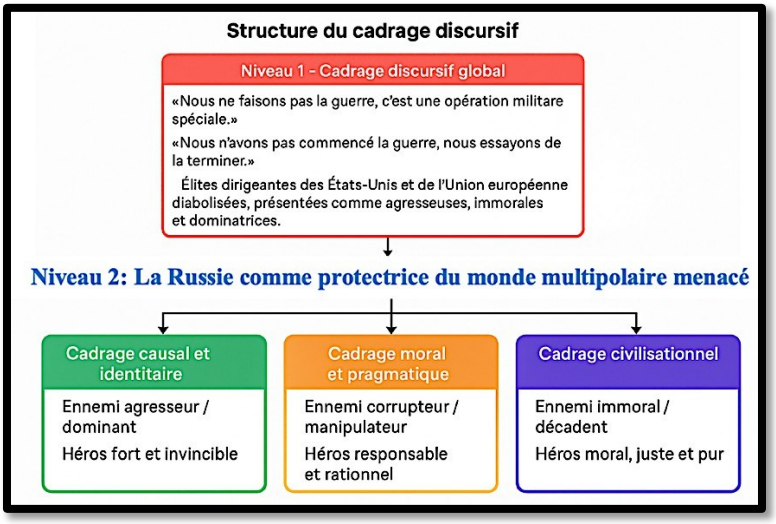


Figure 1. *Cadrage discursif du CRU : frame & slots*

Notre corpus est constitué de discours politico-médiatiques officiels russes produits entre 2022 et 2025 et portant (in)directement sur le CRU : allocutions présidentielles, interventions lors des forums internationaux, et prises de parole diffusées par les canaux institutionnels, notamment via les comptes officiels Telegram. Nous optons pour une approche qualitative. L'étude repose sur l'identification des métaphores récurrentes et, plus spécifiquement, sur l'analyse d'un réseau de métaphores relevant du champ aquatique (*flux, vagues, submersion, déferlement, dilution*), examinées comme des micro-opérateurs de cadrage.

L'analyse montre que les métaphores aquatiques jouent un rôle important dans la naturalisation de la menace. L'ennemi, majoritairement assimilé à l'« Occident collectif », est décrit non comme un acteur politique négociable, mais comme une force liquide, diffuse et impersonnelle : *océan de mythes, vagues de sanctions, tentatives de submerger ou de diluer les États souverains*, etc. Ce glissement métaphorique contribue à la désubjectivation de l'ennemi dont la menace apparaît continue, massive et incontrôlable.

Dans ce cadrage, la Russie se construit en miroir comme un bastion de solidité et de contention : elle n'attaque pas, mais résiste ; elle ne provoque pas, mais endigue. Les métaphores aquatiques participent ainsi à une inversion causale du conflit, en présentant l'action russe comme une réponse défensive face à un débordement extérieur et à la menace d'un effacement civilisationnel. Nous joignons ci-dessous quelques exemples à titre illustratif, accompagnés de leurs traductions (Figure 2). Lors de la communication, plusieurs extraits seront analysés. Nous verrons également que leur traduction en français est relativement aisée, compte tenu du fait que l'eau est un concept transnational.

Citation en russe	Traduction en français	Date	Source
(...) **Против мощного течения не выплывает** даже тренированный пловец (...) А **течение мировой политики, мейнстрим** направлен в другую сторону, в противоположную устремлениям Запада – от нисходящего гегемонистского мира к восходящему (...)	**Contre un courant puissant, même un nageur entraîné ne remonte pas**… Et **le courant de la politique mondiale**… va dans l'autre sens : du monde hégémonique descendant vers la diversité ascendante	07.11.24	http://kremlin.ru/events/president/news/75521
(...) Это они обещали **утопить** Крым и Донбасс в крови, их боевики ответственны за смерти мирных русскоязычных жителей Востока Украины (...)	Ce sont eux qui promettaient de **noyer** la Crimée et le Donbass dans le sang ; leurs combattants sont responsables de la mort de civils russophones de l'est de l'Ukraine.	06.03.22	Telegram M.Zakharova (MAE)
(...) Рассуждения о международной стабильности **утонули** там в злобных выпадах против России, обсуждении того, как её победить и по сколько сбрасываться для безнадёжного режима Зеленского. (...)	Les discussions sur la stabilité internationale **s'y sont noyées** dans des attaques malveillantes contre la Russie, dans des débats sur la manière de la vaincre et sur les contributions à verser pour le régime sans espoir de Zelenski	13.07.24	Telegram G.Karassine (sénateur du Conseil de la Fédération)
(...) Это ещё **одна капля в море** тиражируемой Киевом тотальной лжи как метода сохранения власти неонацистской хунты (...)	Ce n'est **qu'une goutte de plus dans la mer** de mensonges totaux diffusés par Kiev comme méthode de maintien au pouvoir de la junte néonazie	09.04.25	Telegram M.Zakharova (MAE)
(...) Именно выстрелы на «майдане» **погрузили Украину в пучину** беззакония, гражданской войны и разгула неонацизма (...)	Ce sont précisément les tirs sur le Maïdan qui **ont plongé l'Ukraine dans l'abîme** de l'illégalité, de la guerre civile et de la montée du néonazisme	22/11/23	Telegram M.Zakharova (MAE)
(...) В 2022 году Германию **захлестнула волна** русофобии(...)	En 2022, l'Allemagne **a été submergée par une vague** de russophobie.	16.03.23	Telegram M.Zakharova (MAE)
(...) Правду **утопили в океане мифов, иллюзий и фейков,** используя запредельно агрессивную пропаганду, врут напропалую, как Геббельс (...)	**La vérité a été noyée dans un océan de mythes, d'illusions et de fake news** ; au moyen d'une propagande d'une agressivité extrême, ils mentent sans vergogne, comme Goebbels	30.09.22	http://kremlin.ru/events/president/news/69465
(...) Приказы и грубые, оскорбительные окрики в адрес своих вассалов они называют евроатлантической солидарностью, разработку биологического оружия, опыты над живыми людьми, в том числе на Украине, – благородными медицинскими исследованиями. Именно своей разрушительной политикой, войнами, грабежом они спровоцировали сегодняшний колоссальный всплеск миграционных потоков (...) ** à propos des Etats-Unis*	Les ordres et les invectives grossières et insultantes adressés à leurs vassaux, ils les appellent « solidarité euro-atlantique » ; le développement d'armes biologiques, les expérimentations sur des êtres humains vivants, y compris en Ukraine, ils les qualifient de nobles recherches médicales. C'est précisément par leur politique destructrice, leurs guerres et leur pillage qu'ils ont provoqué l'actuel **déferlement colossale des flux migratoires.**	30.09.22	http://kremlin.ru/events/president/news/69465http://kremlin.ru/events/president/news/69465

Figure 2 : *Extraits du corpus*

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Du feu à l'eau : métaphores aquatiques dans les récits plurilingues du burn-out

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Mots-clés : burn-out; métaphores aquatiques; scénarios cognitifs; récits techno-discursifs ; corpus plurilingue

De nos jours, on parle d'une véritable « épidémie de burnout » (Moss, 2021) pour désigner un phénomène de surcharge psychologique et d'épuisement professionnel touchant des catégories de travailleurs de plus en plus diverses. En santé publique, l'Organisation Mondiale de la Santé (OMS) définit le burn-out comme un syndrome résultant d'un stress chronique au travail qui n'a pas été géré avec succès, caractérisé par l'épuisement, la distance mentale ou le cynisme vis-à-vis du travail, et la baisse de l'efficacité professionnelle (World Health Orginazation (WHO), 2019).

Le terme *burn-out* est en lui-même une métaphore: il renvoie à la lente combustion d'un objet (typiquement une bougie ou une allumette) qui se consume et s'éteint faute de ressources, et sa diffusion scientifique est liée aux premières descriptions de Freudenberger et aux développements ultérieurs en psychologie du travail (Schaufeli et al., 2009). Cependant, il est intéressant de noter que cette image du feu peut s'accompagner également de schémas cognitifs (Johnson & Lakoff, 1980) qui renvoient à l'eau ou, plus généralement, aux liquides.

Sur le plan discursif, des études qualitatives montrent que, dans les pratiques de récit de la souffrance psychique liée au travail, des métaphores aquatiques et dynamiques (par ex. « treading water but drowning slowly », « like a wave ») émergent spontanément pour exprimer l'intensité et la progression du vécu (Riley et al., 2018) et la métaphore « drown in water » appliquée au monde du travail est également discutée par Crépin (2023) à l'intérieur du scénario BEING IN WATER ↔ BEING IN TROUBLE.

La littérature sur les métaphores en santé mentale a montré que les métaphores aquatiques – pensées comme « vagues », stress comme « submersion » ou « noyade », émotions comme « courants » ou « mares » – accompagnent souvent la description des troubles de santé mentale (Semino, 2008; Shi et al., 2021). Ces images sont à la fois efficaces pour caractériser des vécus angoissants (anxiété, dépression), et utiles en contexte thérapeutique pour construire, décrire et moduler les émotions (Yu et al., 2025).

Le burnout est donc régulièrement raconté en termes aquatiques, tant par les personnes qui en souffrent que par les thérapeutes qui les accompagnent, et relancé par les discours des médias qui en font le récit entre « grenouilles qui bouillent », « tuyaux qui fuient » et « cerveaux qui surchauffent ».

À partir de ces constats, l'objectif de cette communication sera d'analyser les métaphores aquatiques présentes dans un corpus plurilingue de récits techno-discursifs du burnout (blogs autobiographiques, forums en ligne, posts sur les réseaux sociaux) ainsi que dans les discours médiatiques, en français, en italien, en anglais et, selon les cas, en d'autres langues de l'espace européen. L'analyse visera à déterminer si les métaphores aquatiques associées relèvent uniquement du schéma *FACING DIFFICULTY IS BEING IN WATER* (Crépin, 2023) ou si elles s'articulent aussi à d'autres schémas permettant non seulement la visualisation (et la conséquente compréhension) du trouble, mais aussi de son « extinction » et de ses trajectoires de récupération.

Biographie

Elena Margherita Vercelli est doctorante en Humanités Numériques (langues, cultures et technologies numériques) à l'Université de Gênes, en cotutelle avec CY Cergy Paris Université. Après une licence en communication interlinguistique à l'Université de Trieste, elle a obtenu un master en langues étrangères pour la communication internationale à l'Université de Turin, avec mention très bien, grâce à un mémoire consacré à l'analyse discursive des tweets du mouvement #MeToo (Vercelli, 2024). Elle a été bénéficiaire d'une bourse de recherche à l'Université de Turin (2021–2022), où elle a participé à des projets internationaux cofinancés par l'Agence Universitaire de la Francophonie, puis a travaillé comme chercheuse de projets européens chez SI4LIFE (2022–2025). Ses recherches doctorales portent sur les représentations des personnes migrantes dans le discours médiatique italien et
français. Elles s'inscrivent dans le domaine de l'analyse du discours et des sciences du langage, avec un intérêt particulier pour la sémantique discursive, la construction socio-discursive des groupes marginalisés et les représentations métaphoriques (Vercelli, 2025).

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Water Metaphors in the German Press: An Interdiscursive Perspective

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Keywords: press, migration, climate, economy, corona

The language of the press (for a German introduction s. Lüger 1995), with its own complex and dynamic functional characteristics, offers insight into how certain source domains can be used in different discourses to target various concepts. Water metaphors, which oscillate naturally between the positive connotation of sustaining life and the potentially destructive connotation in the context of a natural disaster, are pervasive

in many different discourses. Moving from the assumption that the press language often addresses socially relevant topics derived from specialised discourses, thereby also representing a form of popularisation (s. Bongo / Caliendo 2014), this paper aims to analyse the role of water metaphors in framing different discourses and turning them into news. Using sample corpora collected in previous investigations (Zurolo 2024, 2025, 2026a, 2026b), as well as the German Reference Corpus (s. COSMAS II - Corpus Search, Management and Analysis System - IDS Mannheim), which is used to collect and analyse occurrences of the compounds *Migrationskrise*, *Flüchtlingskrise*, *Klimakrise*, *Finanzkrise* and *Coronakrise* in the German magazines "Der Spiegel" and "Die Zeit", the paper presents how water metaphors, identified through the MIP (Pragglejaz Group 2007; Steen et al. 2010; Herrmann et al. 2019), are used in the German press to depict different crisis scenarios: the migration, climate, financial and coronavirus crises. The following questions will be addressed: Which water metaphors are used? Which aspects of the overall phenomenon are depicted using them? What is their function? Do they evoke positive or negative feelings/associations? Are they also visual? Do they reflect established patterns or are they novel? Are there any shared semantic and/or contextual features that might trigger water metaphors?

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