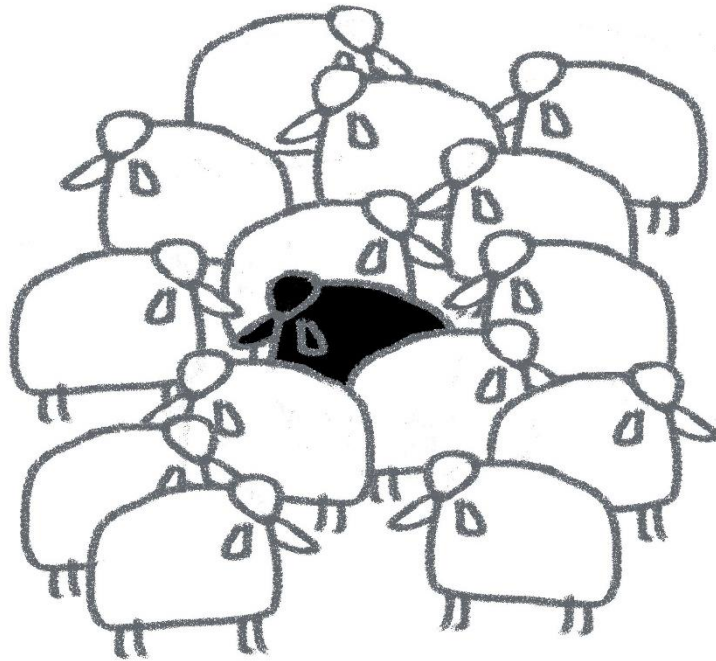# Researching Metaphor: Cognitive and Other
Autour de la métaphore : de la métaphore cognitive et d'autres approches

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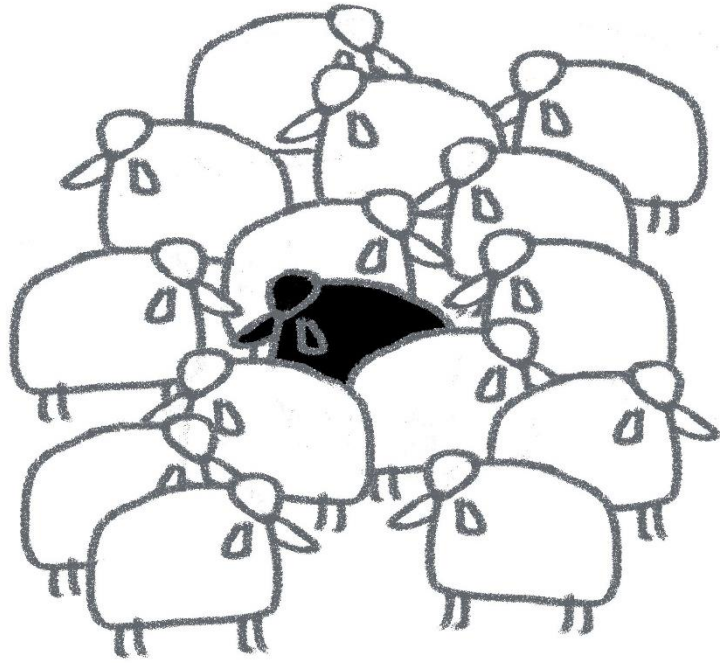
University of Genoa, 13th-15th May 2019

BOOK OF ABSTRACTS

Università di Genova

PLENARY SPEAKERS

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Le rôle moteur de la stéréotypie dans les métaphores proverbiales

L'importance de la métaphore dans les proverbes a été soulignée par de nombreuses études, à travers des approches rhétoriques (Norrick 1985), cognitives (Lakoff & Turner 1989), sémantiques (Tamba 2012) ou argumentatives (Kleiber 2017). À partir de ces travaux, en adoptant une méthodologie qui s'inscrit dans un cadre tant conceptuel que pragmatique et en nous appuyant sur un corpus constitué par deux recueils de proverbes (Dournon 1986 et Montreynaud, Pierron & Suzzoni 1993), nous nous proposons de mettre en lumière le rôle moteur joué par la stéréotypie pour le fonctionnement global et le rendement des métaphores proverbiales dans les énoncés. La stéréotypie a certes souvent été vue comme un élément caractéristique des proverbes. Mais sa centralité et la convergence de ses effets ont peu été approfondies dans le cas des proverbes métaphoriques, même si elles seules leur confèrent une naturalisation qui les rend persuasifs.

D'une part, sur le plan discursif, nous montrerons comment le processus métaphorique lui-même fournit aux proverbes des traits stéréotypiques spécifiques par rapport aux proverbes non métaphoriques. Ces traits concernent aussi bien la rigidité de leurs constructions analogiques que la sédimentation interénonciative des phores qu'ils mobilisent. D'autre part, sur le plan conceptuel, nous analyserons la stéréotypie des matrices profondes, fondées sur une imagerie conventionnelle, qui sous-tendent de nombreux proverbes métaphoriques. Celles-ci peuvent être de nature qualitative, lorsqu'elles recatégorisent une propriété inhérente à l'expérience humaine en des domaines non humains prototypiques, ou de nature praxéologique quand elles se déploient en des canevas fonctionnels plus ou moins explicités. Par ailleurs, nous verrons comment ces stéréotypies discursives et cognitives se prolongent par une stéréotypie argumentative qui contribue au succès des proverbes métaphoriques. Celle-ci se manifeste par des stéréotypes lexicaux qui véhiculent des prédicats-valeurs, sources de transvalorisations liées à la doxa et organisées en systèmes hiérarchisés. Dissimulant leur contenu axiologique sous l'effet-image saillant des métaphores proverbiales produites, de tels prédicats-valeurs suscitent une argumentation qui se veut contraignante et immédiate, tout en demeurant implicite et en demandant à leurs destinataires une participation empathique au discours proverbial, en deçà des démarches rationnelles. Au bout du compte, le paradoxe de l'argumentation métaphorique dans les proverbes se dévoile pleinement : plus elle est figée, plus elle s'avère efficace.

Mots-clés : doxa, imagerie, matrice cognitive, métaphore, prédicat-valeur, rigidité analogique, sédimentation interénonciative, stéréotypie.

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Family, Friend or Foe? Relationship Metaphors in the Discourse of Brexit.

In this paper, based on a forthcoming book (Charteris-Black, forthcoming), I explore the extent to which the moral and emotional issues underlying Britain's decision to leave the European Union were articulated through metaphors derived from frames for the family and other types of interpersonal relationship. The semantic field of the family has a set of kinship terms: mother, father, son, daughter etc. but the frame for 'family' goes beyond biological relationships because it includes emotions and notions of right and wrong behaviour. Typically, the 'family' frame entails emotional proximity often originating in the joint nurturance of children and care for parents. But experiences surrounding the family also provided the rhetorical means for contesting moral positions in the Brexit debate. The family 'frame' therefore had a complex structure that allowed it to evoke emotional response and enabled moral reasoning.

Allegories (Gibbs 2015) based on the family frame typically incorporate moral judgements: what a good or bad parent should do, how a good or bad child should behave towards others in their family. Allegory offers a set of ideas concerning moral obligation and communicates a rich and dense network of knowledge derived from experience. When framing takes place, any aspect of the family can be drawn on as a reasoning device to create alternative scenarios (Musolf 2006). So an opponent of Brexit could develop a scenario in which Britain was isolated from Europe by representing it as a single mother, or, even worse, as an abandoned orphan. Conversely, a supporter of Brexit might develop a scenario for Britain as a jilted partner who deserved a decent divorce settlement having honourably paid the family bills over a period of 43 years. So the same allegory exploits the reasoning devices offered by the family frame to create different scenarios through which participants enact ideological positions.

While 'family' metaphors were popular in the media, because of their potential for moral reasoning, politicians who supported leaving the EU were cautious about using them. One reason was because the 'the European family' had long been used as a metaphor by the European Commission. Drawing on data from social media, the press and politicians, I compare how Remain and Leave supporters argued for, or against, the concept of Europe as a 'family', and, if it were not a family, the other types of relationship that they discussed. I consider the issue of how far politicians who advocated leaving the European Union reframed Britain's relationship with Europe as a 'friendship' and argue that this that implied a different set of moral obligations from those that applied when it was framed as a 'family' member. I also consider whether the 'marriage' of Britain to the European Union had long been just 'a marriage of convenience' so that it could be emotionally therapeutic to end it and suggest that this may account for how 'divorce'

became the predominant media representation of Britain's possible departure from the European Union.

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Carceral Metaphors: A Survey of Models and Forms

My presentation will summarize research which is forthcoming in Metaphors of Confinement: The Prison in Fact, Fiction and Fantasy (Oxford University Press, August 2019). It will document different types of metaphors and their subcategories and analyse historical and contextual variants. The research is based on the use of databases but also on the readings of anglophone literary texts from the Middle Ages to the postcolonial present.

Monika Fludernik, born in Graz (Austria), studied in Graz and Oxford. She did her PhD with Franz Stanzel in Graz. Her assistant professorship in Vienna was in the American literature section of the English department. Since 1994 she has been Professor of English Literature at the University of Freiburg im Breisgau, Germany. She is also the director of the graduate school Factual and Fictional Narration (GRK 1767). Her major research interests include narratology, linguistic approaches to literature, especially metaphor studies, 'Law and Literature,' postcolonial studies and eighteenth-century aesthetics. She is the author of The Fictions of Language and the Languages of Fiction (1993), the award-winning Towards a 'Natural' Narratology (1996), Echoes and Mirrorings: Gabriel Josipovici's Creative Oeuvre (2000) and Metaphors of Confinement: The Prison in Fact, Fiction and Fantasy (in print). Among her several (co-)edited volumes are Hybridity and Postcolonialism (1998), In the Grip of the Law (2004), Beyond Cognitive Metaphor Theory (2011) and Idleness, Indolence and Leisure in English Literature (2015). Articles have appeared in, among others, Text, Semiotica, The Journal of Historical Pragmatics, English Literary History, New Literary History, Textual Practice, ARIEL, Diacritics, and The James Joyce Quarterly.

Raymond W. Gibbs, Jr.
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Metaphorical Thinking In Literary Experience

Metaphor is a critical part of people's understanding of literature, not only given the metaphorical language encountered, but also because of the various ways that literature evokes metaphorical thinking processes. My presentation explores some forms of metaphorical thinking in literary experience. I first examine the hypothesis that readers understand the thoughts, feelings and actions of story characters in literature by establishing a metaphorical relationship between themselves, or "I," and a story character, or "You" or "an Other." I argue that the putative metaphorical identification process for "mind-reading" of story characters fails to meet several of the characteristic constraints on metaphorical concepts and meanings. My alternative proposal is that readers project themselves imaginatively into the lives of story characters through embodied simulation processes. These simulation process are not, strictly speaking, metaphorical in nature, even if they can produce metaphorical understandings of the thoughts and actions of characters in literature. Embodied simulation processes help explain readers' rich phenomenological experiences (e.g., immersion, absorption, transportation) with literature in ways that simple metaphorical identification processes do not. I conclude with several suggestions about the general role that metaphor plays, as both a cognitive process and linguistic device, in literary experience.

Zoltan Kövecses
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Eötvös Loránd University
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Some recent issues in conceptual metaphor theory

In the talk, I briefly discuss five issues within a CMT framework:

(1) The abstract understood figuratively, the concrete understood literally, but the concrete understood figuratively?

(2) Do metaphors emerge directly or indirectly?

(3) Do conceptual metaphors consist of domains, schemas, frames or spaces?

(4) Are metaphors conceptual or contextual in nature?

(5) Are metaphors offline or online phenomena?

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Formal syntax and textual coherence: two wellsprings for conceptual conflicts

One of the aims of our research project is to re-evaluate living, creative figures, and above all metaphors, which, in my research perspective, are strongly associated with conceptual conflicts. A conflictual complex meaning of the most typical kind connects atomic concepts in such a way as to challenge our most deeply rooted conceptual structures; formal syntax imposes a strong mould on concepts, so to speak. Such an expression as And Winter pours its grief in snow (Emily Brontë) is a good instance: winter cannot possibly feel grief, and grief is not the kind of substance one can pour. Formal syntax, however, is only one wellspring of conflict, however significant. The other is the imperative of textual coherence. In the former case, a conflict is an independent structural property of a complex meaning that submits to the addressee a conceptual problem to be solved in a coherent way within a text. In the latter, the conflict is no longer an independent property preliminary to the textual interpretation but one outcome of it: the conflict is directly activated within a text because a metaphor is functional to its coherence and conflict is a preliminary condition for metaphor.

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http://metaphorlab.org/

Taking metaphor from language use to discourse and back

In this talk I will demonstrate how metaphor in language use and metaphor in discourse can be usefully distinguished from each other as well as related to each other. I will do so by analysing the opening paragraphs of an article from Time magazine:

Imagine your brain as a house filled with lights. Now imagine someone turning off the lights one by one. That's what Alzheimer's disease does. It turns off the lights so that the flow of ideas, emotions and memories from one room to the next slows and eventually ceases. And sadly--as anyone who has ever watched a parent, a sibling, a spouse succumb to the spreading darkness knows--there is no way to stop the lights from turning off, no way to switch them back on once they've grown dim. At least not yet.

But sooner than one might have dared hope, predicts Harvard University neurologist Dr. Dennis Selkoe, Alzheimer's disease will shed the veneer of invincibility that makes it such a terrifying affliction. Medical practitioners, he believes, will shortly have on hand not one but several drugs capable of slowing, and perhaps even halting, the diseases progress. Best of all, a better understanding of the genetic and environmental risk factors will lead to earlier diagnosis, so that patients will receive treatment before their brains start to fade.

I will suggest that metaphor in language use is most commonly analysed as a matter of words in utterances, whereas metaphor in discourse is more fruitfully seen as a matter of utterances in text. These are two levels of aggregation of meaning-making whose connection raises all sorts of questions that are not limited to metaphor research. I would like to illustrate some of these issues by doing a multi-dimensional structural-functional analysis of the excerpt in order to point to suggestions for possible future work and collaboration between linguists and discourse analysts.

Rita Temmerman
Professor in translation, multilingual intercultural communication and terminology studies
Vrije Universiteit Brussel

Terminological metaphors: framing for better and for worse …

Some scientific disciplines are framed metaphorically. This implies that their scientific terminology is inspired by a domain metaphorical frame and that neologisms are based on metaphorically framed thinking.

We report on our study of scientific terminology in the life sciences and reflect on the role metaphor plays in new understanding, but we also highlight the risk at misconception and "the possibility of dangerous or even deadly misappropriation" (Chew and Laubichler, 2003: 52). Metaphors of thinking generate novel insights. The possibility of dangerous misappropriation rather occurs with metaphors of feeling.

Accurate scientific data need to be the 'first frame' for any public debate whereas intentional thinking and feeling metaphors can be a powerful force in shaping a 'second frame' of personal ideology and self-interest in an attempt at influencing policy decisions which directly impact the conduct of science and its effect on individuals (Allyse, 2009:243).

The conceptual metaphor DNA IS A FOUR LETTER CODE will be employed as a first case study to illustrate a metaphor of thinking. Our second case study concerns ECOLOGY IS WAR, the metaphor that frames the discipline of invasion ecology. This metaphorical frame of feeling implies potentially dangerous misappropriation.

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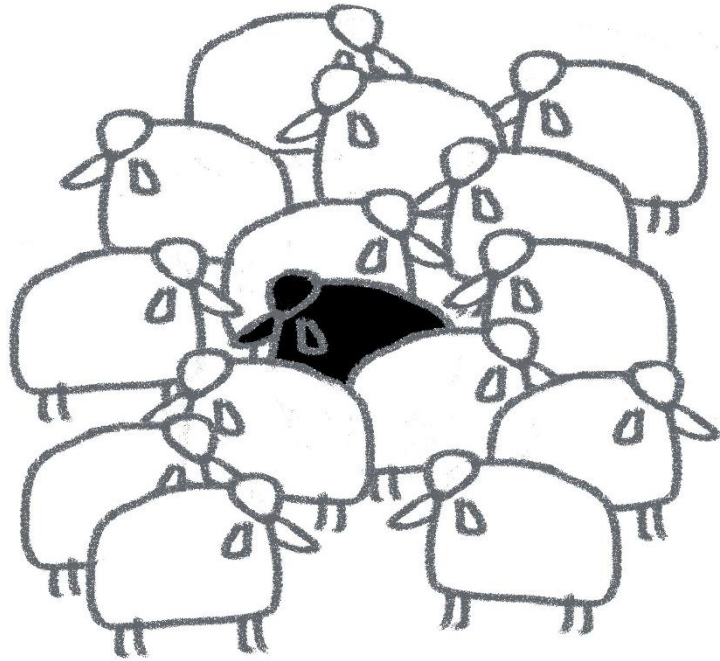
PRESENTATIONS

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Intertextual Metaphors in Intercultural Communication: Who is a prototypical "fascist"?

This paper deals with intertextual metaphors which are not grounded in the body experience. Such metaphors are acquired through education and cultural upbringing (Zinken 2003). The data were collected from Russian newspaper articles concerning the ongoing conflict in Ukraine which is portrayed as a battlefield of "fascists" and "junta" with representatives of the progressive mankind and humanists. The metaphors "fascists" and "junta" refer to epitomes of social evil. George Orwell wrote in 1944 that "the word 'Fascism' is almost entirely meaningless ... almost any English person would accept 'bully' as a synonym for 'Fascist'... I have heard it applied to farmers, shopkeepers, Social Credit, corporal punishment, fox-hunting, bull-fighting, the 1922 Committee, the 1941 Committee, Kipling, Gandhi, Chiang Kai-Shek, homosexuality, Priestley's broadcasts, Youth Hostels, astrology, women, dogs...". However, the range of topics introduced in metaphorical mini-narratives about "fascists" and "junta" are different in English and Russian. Different cultural communities adopt non-identical prototypes.

The purpose of this study is to reconstruct a perception of fascists and junta among members of the Russian discourse community. For this purpose, the structure of narratives incorporating these dysphemisms and their collocations have been analysed. Results reveal that fascists have been modelled on the basis of knowledge about Hitlerites and their advancement in the Soviet territory during WW2. Junta resembles Soviet descriptions of the military dictatorship in Chili from 1973-1990. The paper concludes that the persuasive impact of these intertextual metaphors is motivated by prototypes which introduce culture-specific scenarios or frames of events (Musolff 2006, 2012) and roles of social actors in such events.

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Science and archive as metaphors for domination: Primo Levi's *Natural Histories (Storie naturali)*

Intelligent machines, incredible animals, a woman frozen for hundreds of years, the complex anatomy of the centaurs, a possible history of the man's creation project – stories told by Italian writer Primo Levi (1919-1987) in his third book, Natural Histories (The Sixth Day and Other Tales, title in English), published in 1966 under the pseudonym of Damiano Malabaila (Storie naturali, in Italian), in which the text that deals with the fantastic and unusual, even though it is still in the shadow of war and its horrors. Consecrated worldwide by the book If This Is a Man (1947), which recounts his testimony of surviving the Holocaust and also by The Truce (1963), about his return home from prison in Auschwitz, traveling through a post-war destroyed Europe, Natural Stories is his first storybook, in a reversal of perspective, in which these fantastic stories turn a great amusement park of technology into a claustrophobic, hyper-disciplined and absurd world, but a potentially feasible absurdity. Questions such as the influence of technology on everyday life and the solutions and problems that could come from the ever closer relationship between men and machines and the more scientific observation of the world and a more human view of the Science are the keys by which it is intended to unravel the tales which make a journey full of corporeal images, sensations, becomings. The metaphors take meaning from one ontological domain to another, creating a relationship that is not found in nature, so the text searches in the language of science and in the obsession for the archives a whole semiological framework, so as to highlight the processes of submission of the human machine and technology (Lakoff, 1980). From the contemporary obsession with the archive, as described by Jacques Derrida and the notions of biopower, the power to promote life or to de-authorize it to the point of death (Foucault), we intend to observe the literary metaphors in Natural Histories, of which science and archives emerge, with their languages and techniques as well-constructed allegory in favor of power, domination, and destruction of the other.

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A clinical pragmatics perspective on metaphor comprehension: Is metaphor special? Are all metaphors alike?

Metaphor comprehension represents a hard challenge for several clinical populations (Thoma and Daum 2006). The inability to derive non-literal interpretations (aka concretism) is indeed often considered an important feature in the description of the patients' cognitive and linguistic profile. In this talk I would like to address two crucial questions.
The first is whether metaphor is special compared to other figures of speech when it comes to impairment. I will present data from patients with schizophrenia and traumatic brain injury who were assessed for the comprehension of idioms, metaphors, and proverbs. Results indicate that metaphor comprehension does not stand out as differentially impaired. This is in line with the idea that difficulties in metaphor are part of a more global pragmatic deficit (Cummings 2017), leading to impairment in dealing with implicit meanings and inference.
The second question is whether all metaphors are alike, and whether the challenge they posit to patients depends on the characteristics of metaphor at stake. First I will consider the distinction between metaphors referring to mental and to physical characteristics (Lecce et al., 2018). I will present data from patients with amyotrophic lateral sclerosis tested for the comprehension of mental (Adolescents are pendulum-clocks) vs. physical metaphors (That boxer is a panda). Results indicate that patients differ from controls in mental but not in physical metaphors. This speaks in favor of increased complexity for psychological contents, and increased Theory of Mind load. In another study, we focused on metaphors involving motion verbs and embodiment effects (Romero Lauro et al., 2013). We tested neurological patients with selective impairment of lower limbs to investigate potential differences in the comprehension of metaphors based on lower-limb verbs (Paul kicks off the criticisms of other people) vs. metaphors based on upper-limb verbs (Mary draws her future with John). We did not observe significant differences across metaphor types, but only a general impairment in metaphor comprehension for the patients' group compared to controls. These data cast doubts on the idea of somatotopic effects in metaphor understanding.
Overall, by presenting a number of ongoing projects I hope to be able to show that, on the one hand, metaphor comprehension is a key domain for the evaluation of the patients' communicative profile, of great clinical relevance, and that, on the other hand, the study of metaphor impairment might shed light on theoretically relevant issues such as the classification of metaphors and the role of embodiment.

Keywords
clinical pragmatics, metaphor, patients, neurolinguistics, embodiment

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Effects of conventionality in foreign language metaphor processing

Figurative language processing is regarded as one of the most crucial aspects of foreign language proficiency but also as one of the most challenging. This challenge could be explained by the Graded Salience Hypothesis initially proposed by Giora (1997) and recently applied to learners (Mashal et al. 2015). The metaphoric meanings of figurative utterances, even conventional, might be less salient in the mental lexicon than its literal meanings due to a lack of exposure or proficiency, thereby leading to slower reading and response times and to lower precision compared to native speakers. This literal bias could thus explain some of the difficulties that learners face. However, the subject remains a neglected aspect of both research on multilingualism and on figurative language processing (Cacciari, 2015) and the role of metaphor dimensions such as conventionality is especially neglected (Lü et al. 2017 ; Jankowiak et al. 2017). As a result of this, the manner with which second language learners process metaphors in a multilingual context requires more research and this by means of an interdisciplinary approach. Indeed, the subject demands both a linguistic analysis of its different forms and its degree of conventionality as well as an analysis of the specificness of the multilingual context. The type of discourse in which learners are confronted with metaphors also needs to be considered.
We aim to present findings from a psycholinguistic study where these factors were considered. We used a self-paced reading task with conventional (one-word and fixed) and novel (one-word) French metaphors embedded in newspaper discourse combined with a multiple-choice task (literal vs. figurative vs. nonsense meaning). The subjects were 20 adult learners of French at various levels of proficiency and exposure and 20 native speakers. The results show an effect of metaphor type as average reading times of conventional metaphors are shorter than for novel metaphors, especially for language learners. Precision is also influenced by the type of metaphor. There is a literal bias in reading times of conventional metaphors for low-proficiency learners, but not in the type of interpretation selected. These results will be discussed in the presentation.

Keywords: metaphor, figurative meaning, conventionality, second language learning, French

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Are folk-cultural metaphors congruent? The case of Hungarian folksongs

The relationship between metaphor and cultural experience is a widespread concern in contemporary metaphor research (Callies–Onyosko, 2017; Gibbs, 2017; Kövecses, 2005, 2015; Littlemore, 2003; etc.). According to Kövecses (Kövecses, 2005, pp. 68–70), apart from alternative metaphors, a key notion to explain cross-linguistic similarities/differences is 'congruence,' obtained between a generic-level metaphor and several specific-level ones. The presentation addresses folk-cultural* metaphors in Hungarian folksongs in terms of congruence.

Employing a corpus-based research conducted on large corpora involving more than 2500 folksongs, the study analyses various sub-metaphors of the EMOTION IS RIVER cultural metaphor (loosely connected to the FLUID IN A CONTAINER schema) pervasive in the folksongs (Baranyiné 2018). The EMOTION IS RIVER metaphor instantiates in several sub-metaphors in the folksongs, such as e.g.,

FALLING IN LOVE IS BATHING IN THE RIVER WATER
BEING OVERFLOWN WITH EMOTION IS THE FLOOD OF RIVER WATER
SEXUAL INTERCOURSE (OR ACT) IS DRINKING RIVER WATER
PASSING LOVE IS FROZEN RIVER WATER
PASSING LOVE IS FLOWING RIVER WATER
MAKING AN EMOTIONAL DECISION IS CROSSING THE RIVER

The observation of the folksongs disclose that these sub-metaphors are strongly interconnected, yet tied up with various, fundamentally different generic-level metaphors, e.g.,

A PERSON IN AN INTENSE EMOTIONAL STATE IS A PRESSURIZED CONTAINER, TIME PASSING IS MOTION
OF AN OBJECT, and LOVE IS A DISEASE. Conclusively, the EMOTION IS RIVER cultural metaphor in

the Hungarian folksongs cannot be regarded as a culturally induced specification of any single generic metaphor. Instead, the common conceptual basis for the metaphors here is the RIVER schema itself, entailing cultural, and geographical experiences related to it. At the end of the lecture, it is concluded that folk-cultural metaphors in Hungarian folksongs are not always characterized by congruence with generic-level conceptual metaphors.

* The term folk is used to refer to traditional peasant communities in Hungary.

Keywords: congruence, folk-cultural metaphor, folksong, Hungarian, river

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Chinese colour metaphors with extended-category components

Extended, also known as composite or macro-colour terms represent the union of two or more fundamental categories. Classical and Pre-Modern Chinese had the GRUE (green-and-blue) macro-category represented by the canonical qīng 青. This lexeme denoted not only cool primaries, but also extended into achromatic areas. In contemporary Chinese, its meaning split, there are separate, psychologically salient terms for GREEN (lǜ 綠), BLUE (lán 藍) and BLACK (hēi 黑). However, qīng has not faded away; on the contrary, it still very much remains in use: it forms compound terms with other colour lexemes and also often deployed in its figurative meaning of 'young'. As a result of the semantic analysis, the reflex of the syncretism of qīng can be traced in the following types of colour metaphors:
a) those which express the results of visual perception of colour characteristics of objects or phenomena, e.g., qīng shān lǜ shuǐ 青山綠水 lit. 'blue hills and green streams', fig. 'charming natural scene';
b) philosophical metaphors inspired by practical knowledge of ancient Chinese, e.g., Qīng qǔ zhī yú lán ér qīng yú lán 青取之於藍而青於藍 "Blue is obtained from the indigo plant, but is more blue than the indigo plant" (Xúnzǐ 荀子, the Confucian treatise written by Xún Kuàng 荀況, trad. 313–238 BCE), fig. 'the student becomes better than the teacher';
c) those which express the culture-bound realities and artefacts, e.g., qīngjīn 青衿, lit. 'blue collars', fig. about scholars and intellectuals, from the scholars' dark-blue dress of classical times;
d) those evolved from literary sources, e.g., qīngyǎn 青眼 lit. 'dark eyes', fig. 'favourable attention' (Jìnshū 晉書, 648 CE);
e) those conveying emotions or health conditions, e.g., dòng dé fā qīng 凍得发青 'to turn blue with cold';
f) those evolved from internet slang, e.g., qīngwā 青蛙 lit. '[green] frog', fig. 'ugly young person'.
Basic cognitive processes are conditioned by perception, cultural memory and semantics. The latter two are continuously modified by learning. A word can either "remember" or "forget", even "reconstruct" some notions relevant to a speaker's cultural tradition. Colour metaphors map the cultural concepts often related with the conveyance of emotional content and thus are very variable in their content association. The correlation between colour, specific culture and ethnopsychology assigns to the colour its individual verbal definition in cross-cultural communication.

Keywords: grue, extended colour category, macro-colour, Chinese colour metaphor
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Conflictual metaphors and metaphorical swarms in Shakespeare's Cymbeline

In my paper, to be delivered in English in case of acceptance, I would like to focus on the use and function of metaphors in Cymbeline, a late play of Shakespeare's which has been regularly stigmatized as
an egregious failure ("a play abominably written, … and exasperating beyond all tolerance", G.B. Shaw,
"Blaming the bard"). However, its very dullness as to themes, character psychology or plot sets off its
sophisticated handling of figurative language, making it an interesting case study to discuss the use and
function of various kinds of metaphors in early modern textuality.
Creative metaphors, deriving from the character's linguistic ability to transfer a concept into a
strange domain, feature prominently in the text and tend to proliferate in specific scenes: some characters
are particularly prone to produce living metaphors and conflictual meanings to elicit from their listeners a
determined reaction to their words. Their skill in the creation of living metaphors stems from their talent
for the imposition of a contingent interpretative process, in which the inferential content is activated by
open-ended projections and transfers, which ultimately influence the listener's vision and interpretation of
the world. In particular, Cymbeline features a frequent recourse to multilayered and conflicting
metaphors, which arouse expectations of truthfulness that are only apparently satisfied, or which mask
false truths as relevant, trustworthy communication.
In the light of Prandi's comprehensive study on metaphors and figurative language (2017), I would
like to focus on how different metaphors are deployed by the characters, devoting special attention to the
creative use metaphors, their complex network of projections, their phenomenology in the form of
metaphorical swarms and their valorization which transcends their mere instrumental function. The
analysis of some relevant examples of metaphors from the text, possibly considered also in their
translational implications, aims at highlighting not only the nature of figurative language as a complex,
context-related phenomenon, but also its valorization as indirect communication, confirming that, despite
its almost universal critical condemnation, Cymbeline offers interesting materials to study the scope and
function of metaphors in a historical period which was rife with linguistic and hermeneutic issues.

Keywords: conflictual metaphor, metaphorical swarm, figurative language, Cymbeline, interpretation

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Métaphores et styles de pensée: au-delà des sciences « semi-cognitives »

Le mécanisme de la pensée sur lequel sont axées les métaphores n'a pas encore été dûment
éclairci: et il ne pourra être éclairci si les métaphores ne sont pas analysées selon le style de pensée
qui les différencie, bien que dans un champ d'affinités. Telle est la thèse que je tenterai de soutenir.
Le concept stratégiquement décisif est donc celui des « styles de pensée ». Pour le comprendre, il
convient de s'affranchir de l'alternative entre style en tant qu'expression individuelle et style en tant
qu'ensemble de caractéristiques qui particularisent un courant, une époque, etc. Affirmer qu'il « n'y
a pas de pensée sans style» signifie au contraire se rapporter à une question dont les interprètes
principaux appartiennent à la philosophie continentale des deux derniers siècles. Hegel, Nietzsche,
Heidegger ont réfuté le dogme de ce que nous pourrions appeler zérostylisme, à savoir la conviction
selon laquelle il existe un seul mode de penser, logiquement fondé et correct. Leurs perspectives
sont différentes - intellect (Verstand) et raison (Vernunft) pour Hegel, connaissance socratique et
connaissance tragique pour Nietzsche, pensée calculante et pensée méditante pour Heidegger – mais
elles sont solidaires.
Il est ainsi nécessaire de distinguer deux styles de pensée (ou mieux, deux familles). Le style
séparatif emploie des termes aux contours rigides ou semirigides, dont l'identité est autonome; au
contraire, pour le style conjonctif, l'identité n'est déterminée que grâce à des rapports de
débordement (éventuellement réciproque). Examinons par exemple la différence entre « cette
bouteille et ce verre » et « Tristan et Iseut ». Deux emplois et deux significations radicalement
différents, du point de vue logique, de la conjonction « et ».
Les métaphores sont-elles des formes de pensée conjonctive? On dirait bien que oui: par
conséquent, il faut reconnaître et valoriser la spécificité de leur fonctionnement logique. Maintenant
nous pouvons comprendre la pauvreté des théories cognitivistes: puisqu'elles se fondent sur le style
séparatif, comment peuvent-elles espérer décrire le véritable fonctionnement des métaphores?
Il importe cependant de faire un autre pas en avant décisif ; il ne nous est plus possible de parler
des métaphores en général sans distinguer deux grandes possibilités:
(a) les métaphores stéréotypées (l'amour est un voyage, etc.), orientées vers l'effectualité,
rigidement articulées, ayant une fonction familiarisante.
(b) les métaphores dé-familiarisantes, orientées vers la possibilité, et sémantiquement denses.
C'est là la différence entre les métaphores avec lesquelles nous vivons une vie figée, et les
métaphores avec lesquelles nous vivons une vie fluide. Cette différence – négligée par Lakoff et

Johnson - est issue du conflit entre styles de pensée et elle le confirme. En même temps, elle montre
que les sciences cognitives devraient être appelées « semi-cognitives » à cause de la partialité de
leur style logique.

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An electrophysiological perspective on the processing of metaphors: differences between physical and mental content and the role of Theory of Mind

The study of the Electroencephalographic (EEG) activity while reading metaphors has started more than two decades ago. Since then, more than thirty studies investigated which components of the Event Related Potentials (ERPs) are involved in metaphor processing. With the present contribution we will start from the review of this literature to argue that metaphor comprehension mainly involves two processing steps: i) a stage of semantic processing (reflected in the N400 component [Coulson & Kutas, 2002]) associated with the search in the semantic space for the metaphor-relevant properties of the lexical concept, and ii) an inference-based stage (reflected in the P600 [Bambini et al., 2016] or sustained Negativities [Bambini et al., 2019]) in which the intended meaning is derived.

We will then present the results of a novel ERP experiment comparing the processing of two types of metaphors, namely those in which the lexical properties of the concept promoted in the figurative meaning are physical (Phys), e.g., dancers are butterflies, or mental (Ment), e.g., teachers are books. We were interested in the processing differences between these types, and whether they differently tap on Theory of Mind (ToM) skills. The EEG was recorded from 35 participants (20 F, 23.6 y.o.), who also completed the Reading the Mind in the Eye (RMET [Baron-Cohen et al., 2001]), as a measure of mentalizing skils. We used 89 metaphors based on the "Xs are Ys" structure, with Xs denoting human and Ys denoting concrete non-human entities associated with Xs on the basis of physical (Phys) or mental (Ment) characteristics. The selected Ment and Phys metaphors had comparable scores of aptness, familiarity, and log frequency of the vehicle. Results showed a larger N400 for Phys metaphors, indicating that the processing differences with Ment concern the search for metaphor-relevant properties in the semantic space, rather than the final derivation of the intended meaning. ToM skills modulated these differences, as shown by the effect of RMET on the N400 suggesting that ToM skills may make the search for the metaphor-relevant properties of the lexical concept less demanding, especially when metaphors involved mental contents. Considered against the larger debate over the role of ToM in pragmatics [Lecce et al., 2018], these data point to a relationship that depends on the specific content of the figurative expression.

Keywords: event-Related Potentials; metaphor comprehension; neurolinguistics;
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Metaphor and humour in conversation: A corpus study of conversational Polish

The study aims to show how metaphors are deliberately used in spoken interaction, taking into account their context. In doing this, we present examples of extended metaphors constructed in the course of interaction. Gerard Steen's framework of deliberate metaphor theory (DMT) presents a useful paradigm. In conversation, metaphorical creativity manifests itself not so much in how novel the conceptual blends are but rather in how metaphors are used and spontaneously adapted in the flow of talk (Cameron 2008), often evoking humour in the process. Our second aim in the study has thus been to demonstrate how metaphor use overlaps with the use of humour in conversation. We suggest that metaphor-related words - central to the procedure of identifying deliberate metaphors (DMIP) and understood here as contextually embedded words which bring along potential ambiguity - serve either as indicators of cross-domain mapping, as triggers of humorous effects, or sometimes as both at the same time.
The paper presents the results of qualitative research into metaphors in Polish conversational style, based on the analysis of conversations on education-related topics. The conversations were conducted by young speakers aged 20-25. The function of metaphor is discussed by referring to the three-dimensional model of metaphor, i.e. metaphor in language, thought, and communication, as proposed by Steen (2008). The analysis of figurative language used by the Polish speakers suggests a consistent framing of the learning experience under two major conceptual metaphors, with their source domains allocated to the semantic fields of ILLNESS and DEFECATION. Generalizations made on the basis of the analysis show that the
novelty of metaphors used by the Polish speakers is achieved mainly through mixing up elements of well-established metaphorical expressions, combining two or more metaphorical concepts in one utterance, and constructing easily interpretable conceptual blends. The role(s) of deliberate and non-deliberate metaphors in the conversations is investigated, focusing on their communicative dimension. 'A metaphor is used deliberately when it is expressly meant to change the addressee's perspective on the referent or topic that is the target of the metaphor, by making the addressee look at it from a different conceptual domain or space, which functions as a conceptual source' (Steen 2008: 222). Several cases of this change of perspective during discourse processing are examined, and the functions of the metaphors commented upon.

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MOMENT Project: Methodology for Conceptual Metaphor Corpus Annotation and First Inter-rater Agreement Test.

Within the framework of the project "MOMENT. Metaphors of severe mental disorder. Discourse analysis of affected people and mental health professionals" funded by the Spanish Ministry of Economy, Industry and Competitiveness FFI2017-86969-R (AEI/FEDER, UE) [https://sites.google.com/view/moment-project], we aim to analize a huge corpus of the discourse of both people with a mental health diagnosis and mental health professionals, in the light of the Conceptual Metaphor Theory. Such analysis includes detection of metaphorically used words and formalization of conceptual metaphors (CM) — i.e. annotation of source and target domains at both general and specific levels.

State-of-the-art methodologies for CM detection and annotation, e.g. Steen (2007), MIP (Pragglejaz Group, 2007) and MIPVU (Steen et al., 2010), pose a number of problems to the feasibility of the task. The most important are the following:

● MIP/MIPVU are unfeasible in terms of time and effort for large corpora.

● MIP/MIPVU provide tools for identification of metaphorically used words but not for establishing the CM domains underlying a metaphorical expression (ME).

● To our knowledge, a method for establishing CM domains does not exist. This is always carried out by analyst's subjectivity (Valenzuela & Soriano, 2005). This fact poses serious issues to inter-annotator agreement.

● Except for Ogarkova & Soriano (2014), ME annotation is made at a single level of specificity.

Apart from future application of semiautomatic methods to narrowing the scope of analysis (not discussed here), to overcome such drawbacks in manual annotation we have developed a methodology based on the following principles:

● Formulation of ME hypotheses to overcome the corpus size problem.

● Partial use of MIP/MIPVU for ME hypothesis verification.

● Use of external sources (attested CM compendia) to reduce inconsistency and thereby increase interanalyst agreement.

● Development of strategies for inferring CM domains from the ME focus and its co-text by using the reference dictionary definitions.

Implementation of the methodology to a test sample of 200 sentences (4.000 words) by two expert annotators resulted in quite successful agreement results:

Measured data	Percent agreement	Cohen's Kappa
A text string contains a metaphor of the mental health field.	91%	0.81
Identification in the string of a CM attested in compendia.	87%	0.70
Identification of metaphorically used words.	97.6%	0.79
CM Domain formulation.	Agreement in both domains: 71% Agreement in at least one of	N/A

	the domains: 87%	

Keywords: Conceptual Metaphor Annotation, Inter-rater Agreement Test, Corpus Linguistics, Mental Health

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Metaphorical Scenarios of Humour in Romanian Press

Metaphor could be important in the presentation or framing of humour, since humour is a complex, abstract, pervasive phenomenon. Metaphors could help situating humour in a recognizable, concrete, more tangible frame. Verbal communication, a sophisticated process, could be interpreted in more concrete terms. Humour is not just an aesthetic experience, it is also an applied or impure communicative form (Morreall 2009, Mulkay 1988, Tsakona 2017). Our approach follows the theoretical framework of Lakoff and Johnson 1980, Kövecses 2006, and also the more discursive and cultural bound suggestions from Semino 2008, Musolff 2015. For example, verbal conflict or disagreement has been seen as WAR (Lakoff/Johnson 1980, ARGUMENT IS WAR) or like PHYSICAL AGGRESSION (Vanparys 1995, Ritchie 2003). Analysing British press (both tabloids and broadsheet publications), E. Semino (2008) remarks that criticism is metaphorically construed as physical aggression – ANTAGONISTIC COMMUNICATION IS PHYSICAL AGGRESSION. Since humour involves criticism (see the disciplinary function of humour, Billig 2005), it is interesting to see if the titles of the Romanian humoristic press show the same metaphorical scenario of the PHYSICAL AGGRESSION. One should mention that the British humoristic publication Punch (appeared in 1841) has a symbolic title that obviously fits this metaphorical scenario. Some of the metaphorical scenarios used to frame humour in Romanian press construe the way humour acts upon a target: HUMOUR IS SOMETHING THAT STINGS, either as an insect or a plant. Interpreting the mappings between the source (animal and plant lives and their attributes) and the target (humour) domains, we notice that, although unpleasant, the effect on the target is not damaging on a long term. HUMOUR IS SOMETHING THAT STINGS could be considered a metaphorical micro-scenario incorporated in the broader frame of PHYSICAL AGGRESSION; nevertheless, it should be emphasised that it is usually a harmless physical aggression (from the insects or plants), unintended/accidental (vegetal "participants"). Another prominent scenario is HUMORISTIC PUBLICATIONS ARE SOMETHING TO BE AFRAID OF, having as subtype HUMORISTIC PUBLICATIONS ARE DEVILISH. The proclaimed negative identity could entail a hypercritical stance or an attempt to deceive people; this allows to retrieve humour's function as social control mechanism or its disciplinary function (ratifying the space of shared values, perspectives and norms). The preference for assuming a negative identity could be explained via humour relief theory (Freud 1988 [1905]): the negative identity functions as a mask, allowing to tackle sensitive or taboo aspects of the social, political, moral life.

Keywords: humour, metaphorical scenarios, humoristic press

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Metaphors of Career + Measures of Employability = Operationalization in Higher Education

Metaphors are recognised as playing an important role in identity construction and meaning making in career (Inkson, 2004; Mignot, 2000), working life (Inkson, Dries, & Arnold, 2007), and organisations (Cornelissen, Oswick, Christensen, & Phillips, 2008; Morgan, 2006). It is necessary to understand how individuals and organisations conceptualise career so as to understand their meanings in context and behavioural implications to implement suitable, practical, interventions. However, vocational and organisational research and operationalisation in professional practice remains limited. As an organisation, institutions of higher education are firmly focused on graduate success. In recent years, graduate success has come to be framed as employability outcomes, a contested notion without a firm conceptual foundation but with a relationship to career and working life. This study examines student and recent graduate perceptions of career-related metaphors and seeks to better understand the interplay of individual and environmental factors on employability. Exploratory structural equation modelling (ESEM) was used to categorize 16 career-related metaphors (e.g., Career is a construction, journey, matching, story) selected from vocational and organizational psychology literature and demonstrate their predictive relations with important career-related characteristic adaptations. Participants were students and recent graduates (N = 670) enrolled in Australian universities. They were asked to report, via an online survey, which metaphors were conceptually representative of their own career. Three additional measures of agency and self-efficacy were deployed to indicate participants' levels of confidence in relation to employability. In this paper we report two noteworthy findings: first, 16 career-related metaphors are now organized into four categories: Constraint, Personal Experience, Complexity, and Procedure thereby providing a useful framework for conceptualizing the relations between one another and career-related variables; and second, the different predictive relations among the four metaphor categories and three measures of outcome variables relevant to employability revealed some surprising relations that will be discussed in the presentation.

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Metaphor of Migrants over time: a corpus-assisted discourse analysis of two New York newspapers between 20th and 21st Century

Migratory movements could be defined as an enduring characteristic of our history. Metaphor is a resource through which people communicate through the most economical means available to them (Charteris-Black 2004:17) and organize their experience of life. The majority of works concerning the metaphorical representation of migrants (Taylor 2018) have shown how newspaper discourse have been giving a predominantly negative representation of immigration through the selection of specific metaphors. However, there is a lack of studies which consider both the contemporary and the past discourses on migration. With an understanding of how metaphors originate and are subsequently taken up and conventionalised over time, it would be easier to shed light on the cyclical process through which metaphors work and on how some metaphor "die" and become fossilized, losing its metaphorical effect. In order to address this issue, I intend to embark in a case study which would have a diachronic perspective based on empirical evidence provided by the corpus analysis. Newspapers are important influencer of people's perspective of reality, and by analysing the metaphorical representation of migrants in newspapers in two different periods, we might define, to some extent, how migrants are experienced by specific group of people over years. This study, in line with SFL (Halliday and Matthiessen 2004), falls in the tradition of Corpus Assisted Discourse Study (Partington et al. 2013), which combines the quantitative analysis techniques of analysis of Corpus Linguistics with the qualitative approach of (Critical)Discourse Analysis. The data set consist of two newspaper corpora, The New York Tribune and The New York Times, for two different time periods, respectively 1900-1915 (converted by an OCR software) and 2000-2015, both significant moments in the history of migration. A corpus-driven approach will be adopted to retrieve all examples of metaphor surrounding discussion of migration for each corpus data (Steen et al. 2010), which will be subsequently validated through a qualitative analysis and then compared in terms of differences and frequency of use. Our hypothesis is that there is a correlation between frequency and conventionality: those metaphors which will show low frequency for 2000-2015 data, would be considered as new metaphors. Those metaphors which will present high frequency for 2000-2015 data, would be identified as conventional and may be found in 1900-1915 data with a very low frequency.

Keywords: Metaphor, Migration, Newspaper discourse, Language change

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Appraisal in Turkish Political Discourse: Analysis of Metaphors as Implicit Judgemental Resources

Evaluation is an important phenomenon for linguists as it plays a significant role in studies of discourse analysis, especially for the persuasive discourses (Hunston & Thompson, 2000; Hunston, 2011; Lemke, 1998). As it is impossible to make wholly objective utterances in discourse (Biber et al., 1999, p. 966; Quirk et al., 1985), analysis of evaluative linguistic resources within political discourse can provide certain insights regarding politicians` attitudes, feelings, and judgements. Besides, metaphors enable the realisation of ideological status of the politicians, and thus they are employed in order to promote politicians' opinions and also to criticize their opponents. Moreover, metaphors function as a means for hidden messages, and they enable the speakers to express their evaluations covertly (Cammaerts, 2012; Fadda, 2006; Moreno, 2008; Penninck, 2014). In this respect, this study explores the 'implicit' Judgemental resources in political party group speeches in Turkish Parliament. The categorization of linguistic resources in the data is based on the Appraisal Framework (Martin & White, 2005), which focuses on the analysis of how evaluation is established, amplified, targeted and sourced linguistically, and provides "metaphors" as "invoked" evaluative tools in discourse as evaluation is expressed implicitly using metaphorical items. The corpus of the study contained 57 party group speeches given by four political party leaders in Turkish Parliement and the whole corpus consisted of approximately 200.000 words. For the analysis of these implicit Judgemental metaphors, first of all, overall analysis was carried out in order to examine how implicitness occurs in Turkish political discourse. Then, leader-based analysis was conducted. Finally, the percentages of metaphorical items in leaders` self versus other-based evaluations were explored in order to examine whether political party leaders would employ them differently or in similar amount. Overall analysis of implicit Judgemental resources in the data indicated that metaphors are preferred quite often in Turkish political speeches while making Judgemental evaluations implicitly. For instance, in a statement like "Kusura bakma baş aktörlerinden birisisin (I beg your pardon, but you are one of the actors)", there is a negative evaluation of the opposing party leader towards thr ruling party leader through a metaphorical expression. Besides, it was observed that metaphorical expressions are employed, particularly for "self-evaluative" purposes. It was also realized that there were different tendencies among the ruling party leader and the opposition parties' leaders regarding their use of metaphorical items. which can be interpreted as the influence of leaders` authority, political power and ideological stances on their rhetorical strategies and evaluations.

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Conceptual metaphors in the German language of cardiology

Several studies have recognised metaphor as a linguistic device particularly useful for lexical creation and so an essential tool for the scientific community (Vandaele 2002: 225; Gardes Tamine 2007: 14; Olivera 2009: 35; Rossi 2016: 121). Metaphors, no longer seen as mere ornament of literary texts (Rossi 2016: 121), become irreplaceable elements in the linguistic process of a scientific theory.

The present study aims to identify and classify some of the metaphors occurring, in German, in specialised texts belonging to the domain of cardiology. The start point of this study is a specialised monolingual corpus consisting of a handbook of cardiology and a set of guidelines for the diagnosis and treatment of heart disease published and adopted in Germany. Through a term-extraction tool terms have been selected from the corpus, which was analysed both in a quantitative and a qualitative perspective. Following this term extraction process, it has been possible to define the presence of terminological metaphors, not only in German but also in the form of non-integrated or partially integrated English loanwords. Starting from the cognitive aspect of the metaphorical process and particularly from the role that metaphor plays in the processes of conceptualisation and denomination in languages for specific purposes, it was possible to observe a denominative function in the identified metaphors, particularly in the denomination of the various heart syndromes, in which heart is usually personified. The metaphorical interaction is based on analogies of form.

The final aim of this study is to investigate the role of metaphor in languages for specific purposes and specifically in the language of cardiology in German, showing the relevance of this linguistic device in such highly specialised texts.

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Metaphor as a means of constructing argumentation
(using the example of political speeches of Georgian political leaders)

As is known, metaphor has been employed in argumentative speech since times immemorial due to its enticing nature, including indirectness of expression and imagery. These features have stipulated an extensive use of metaphors by politicians.

This paper deals with metaphor as one of the means of constructing argumentation employed by Georgian political leaders. The empirical data of the paper are based on the interviews and speeches made by the Presidents of Georgia since the country re-obtained its independence in 1990. Metaphors to be analysed are identified based on the model suggested by M. Rusieshvili (Rusieshvili, 2005), according to which a metaphor consists of three interdependent and intertwined layers, each of which plays a distinctive role in the creation of the overall meaning of this trope. Specifically, the first layer presents the metaphor, the second layer presents its generalized meaning whereas the third layer ties it with the cultural background of the metaphor, in particular, with the linguistic model of the world reflected in the image. For instance, in the metaphoric sentence "The rose came into the room", the metaphor "the woman is the rose" is presented at its first layer, the second layer actualizes the generalized meaning of the metaphor whereas the third layer of the metaphor is connected with the cultural-specific background knowledge in which a woman's beauty is frequently associated with the rose.

The collected data (100 metaphors taken from the speeches of Georgian political leaders are analyzed according to the following methodology: 1. CDA theory (Fairclough & Fairclough, 2012) 2. Theory of Conceptual Metaphor (Lakoff & Johnson, 2003). Dominant types of conceptual metaphors emerging in the speeches of Georgian political leaders (for instance, military metaphors, journey metaphors, gendered metaphors) are singled out and their functions in argumentation schemes are identified and analyzed.

Keywords: Metaphor, argumentation, the Georgian language, CDA.

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Identifying the functioning of metaphor in a text

I continue work already done in this area investigating work by Clark (2009, 2011), Hardy, (2012) Joyce (2015), Pirandello (2016) to identify forms and functions of metaphor, including metaphor distribution as well as analysis of single cognitive metaphors by examining a short story by Edith Wharton to determine if metaphor plays a significant part in conveying the message, and if so, what part (or parts) this is (or are).

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The metonymy-metaphor continuum

The main goal of the presentation is to approach metaphor as one of the types of semantic extensions of the lexical item. This is also the approach adopted to metaphor by Cognitive Grammar (e.g. Langacker 1987; 2000), which constitutes the foundations of the present research. Specifically, in the presentation we base on Langacker's (1987; 1999; 2000; 2008, etc.) notion of extension and its three components: standard, target, and schema.

The object of analysis is 30 concrete nouns of different ontological origins and of all frequencies of occurrence in English, e.g. tie, branch, jacket, oven, etc. After a detailed dictionary and Internet search, a set of extended senses of these nouns is determined. Although these nouns are classified by dictionaries as solely count, the count senses turn out to be complemented by mass senses (from utterances produced by native speakers of the 'inner circle" of World Englishes (e.g. Mesthrie & Bhatt, 2008: 27–36)). For instance, some of the extended senses of the noun tie are:

- 'sth. that prevents you from doing something, e.g. going somewhere' (C): "If you enjoy travelling, young children can be a tie",
- 'the length of the tie' (U): "There is a big difference in how much tie is used up in the knot between a four-in-hand and a half windsor",
- 'the extent of the surface of the tie' (U): "Honestly, so much tie was showing that I had to do some google research to make sure it wasn't some fashion-forward thing", etc.

On the basis of the standards and targets of extension of these nouns, schemas emerge. It is these schematic structures that form a conceptual continuum that seems an extended, ontological version of the conceptual continuum of the literal-metaphorical language proposed by Dirven (2002). A crucial element of this continuum is metaphor.

Keywords: Cognitive Grammar, count and mass senses, extension

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Teachers Metaphors for Language Learning

Herron's 'grammar translation as gymnastic teaching' (1982) and Nattinger's 'communicative language teaching as computer'(1984) are but two of many metaphors applied by researchers to language teaching and learning processes in an attempt to better understand them. The metaphors teachers utilise for education have also been scrutinised. For example, Oxford et al. (1998) trawled teacher and researcher narratives for metaphors and categorised four perspectives on education; social order, cultural transmission, learner- centred growth and social reform. Work such as this suggests the potential of metaphors as a shorthand for attitude systems is great. Learner Autonomy has been gaining importance as a goal in language education since the early nineteen eighties. More recently, attempts have been made to describe a more multi-faceted model of autonomy. Benson (2011) outlined the 'dimensions of control' - over learning management, cognitive processing, and learning content - which make up the autonomous learner. Following on from research into learners' attitudes (Elliott, 2015), in this presentation the researcher will shift the focus onto the teachers with two main research questions; Can we categorise teacher's metaphors for language learning in relation to learner autonomy? How, if at all, do the metaphors teachers use corroborate the teachers self-reported beliefs and practices? This mixed-methods study sought to examine the possible connection between language teacher's metaphors for language learning, and their beliefs and behaviours in fostering learner autonomy. A survey was administered to collect data on teacher's practices and beliefs. The participants were also asked to complete short sentence fragments in the format 'A teacher is like…because…', with metaphors, in writing. These metaphors were probed in semi-structured interviews. In exploring the emergent metaphors in more depth, it appears that there are relationships between the metaphors teachers use to conceptualise their teaching, and the ways in which they support autonomous learning.

Keywords: Autonomy, Language, Education, Attitudes, Teaching

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Metaphor in the English translations of Morales's Caras viejas y vino nuevo

In my proposal I compare the two existing English translations of the Chicano novel Caras viejas y vino nuevo, carried out by Martínez (Morales, 1981) and by Lomelí (Morales, 1998) respectively. It has been argued convincingly that in Morales's literary production the body plays a central role in his aesthetics, especially in its "flesh and blood" aspects, whose presence as blood, stink and body parts is pervasive (García-Martínez, 2014). Textually, this crude view of the human being is also expressed figuratively, to the point that human individuals are very often referred to metonymically through their body parts, whereas objects tend to be humanized. People are not seen as whole human beings and, vice-versa, objects are thought of in terms of humans, both of which are indirectly dehumanizing views and add to the sense of indistinctness, ambiguity and chaos that permeates the novel. The extensive use of tropes can thus be regarded as a defining feature of the novel in that they are not just a stylistic embellishment (or, rather, defacement), but an element of paramount importance in structuring Morales's narrative of the barrio chicano (Lomelí, 1995). Building on the cognitive approach in the translation of figurative language (Lakoff and Johnson, 1980; Schäffner, 2004) I look at how the two existing translations negotiate between the need to retain the idiosyncrasy of Morales's non-conventional style and its readability when it comes to rendering metaphors. I argue that Martínez often, though not consistently, translates metaphors for non-metaphors and in so doing he also neutralizes culture-specific elements. A case in point in this sense are the different translation strategies adopted for the metaphor associated to the Chicano cultural archetype of La Llorona (the Weeping Woman). As a result, while Martinez's target text is less ambiguous and obscure than the source text, it significantly drifts away from Morales's highly connoted narrative. Lomelí, on the other hand, consistently seeks functional equivalence, even if this involves an additional effort on the part of the reader.
Keywords: Alejandro Morales; Caras viejas y vino nuevo; translation; humanizing metaphors; La Llorona

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Metaphors and emotive words in argumentation

Metaphors play an important role in argumentation: a good argument might come from an effective metaphor and an effective metaphor might have an underlying good argument. However, metaphors are never "neutral" because they entail a framing effect that implicitly provides a specific perspective to interpret the world (Black 1954). Metaphors not only provide arguments with economy of language, greater vividness, interestingness, forcefulness, but also entail the communication of emotional attitudes and value judgments (Entman 1993; Lakoff 2014). Different metaphorical views on something can therefore seriously affect one's reasoning and evaluation of arguments (Thibodeau & Borodisky 2011, 2013; Semino et al. 2016).

In a previous work (Ervas et al. 2015), we argued that emotions are cognitive processes of framing and reframing as they influence our reasoning and guide our behaviour. Evaluative connotations entailed by the framing effect are present in metaphor such as "Poverty is a disease" or "Your boss is a dictator", where specific "emotive words" (disease/dictator) are used (Stevenson 1944; Macagno & Walton 2014). I will present and discuss the results of a series of experiments, which aimed to study the role of "emotive words" of metaphors in argumentation. The studies investigated whether and to what extent the detection of a fallacious argument is influenced by the presence of a (conventional/creative) metaphor based on an "emotive word". Participants were tested using a series of verbal arguments, containing either "non-emotive" metaphors or "emotive" (positive/negative) metaphors as middle term, i.e. the term that "bridges" the premises. The results showed that especially metaphors based on negative-valenced "emotive words" alter participants' evaluation of the arguments.

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Towards an on-line Lexicon of embodied metaphors in Latin: database design and methodological issues

In this paper I show the first steps towards the construction of an online Lexicon of
embodied metaphors in Latin. This database is the main research product of a two-year
project financed by the University of Genoa on the metaphorical actualization of embodiment
as a bio-cultural foundation in the Roman world. The main aim of the project is to explore how
Latin speakers 'made sense' of their bodily experience of the spatial environment to express
quintessential abstract concepts such as feelings and emotions (embodiment of experience: Tyler &
Evans 2003). For example, the human body is often vertically conceptualized along functionally
asymmetrical opposite poles as an UP/DOWN antithesis, which offers the basis for portraying many
experiential metaphors in terms of HAPPY IS UP, SAD IS DOWN, since standing tall is typical of
feeling
good, whereas lying down is associated with illness and death, thus being integral to negative
emotions. This holds also for Latin: an example is the CONTRACTING A DISEASE IS FALLING
metaphor,
a specific instantiation of the general schema BAD IS DOWN (ex. 1, from Fedriani 2016):
(1) ille in morbum continuo incidit (Cic. fam. XIII)
'Immediately he fell into an illness'
This project is carried out within the field of Cognitive Classical Linguistics, recently established by
Short & Mocciaro (2019) and inspired by applications of the Embodiment Theory in cognitive
semantics (Gibbs 2005). More precisely, the approach is based on the methods and theoretical
underpinnings of Image Schema Theory, which maintains that language structuring largely depends
on humanly embodied imaginative mechanisms, frequently activated by metaphorical extensions.
Building on these premises, the database of Latin metaphors under construction will enable
interactive research across paths of figurative relationships at different levels of semantic
granularity, from high-order image schemas to their more specific metaphors, complete with
literary examples and diachronic remarks. During the talk I present the annotation layer, designed in
collaboration with William Short, and the queries enabled by the search tool, which allows
users to search for a concrete source domain – e.g., FIRE – to discover the abstract target
domains that are structured in terms of this concept in Latin: for instance, LOVE, SEX, WAR,
ANGER, GRIEF, along with representative examples of these metaphors drawn from literature.
Alternatively, it will be possible to search for an abstract target domain – e.g., LOVE – to see
what concrete source domains structure its conceptualization: for example, servitium
'slavery', exilium 'exile', and venatio 'hunting' (Short et al. submitted).

Keywords: Classical Cognitive linguistics; Embodiment; Latin; annotation of metaphors

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When discourse is a painting: color metaphors from Latin to Italian

In this diachronic study we take into account the metaphorical meanings developed by the Latin noun color and we follow its semantic development until Modern Italian. In Latin, color means 'color, tint'; however, as early as in Republican Latin, the noun underwent a process of metaphorical extension within the specific textual genre of rhetorical treatises, giving rise to a broad figurative mapping whereby verbal expression is figured as a kind of pictorial representation, and the orator's style is depicted as a painter's use of color (ex. 1; see Roller 2001: 115; Bradley 2009).
(1) Hi sunt actori, ut pictori, expositi ad variandum colores (Cic. de orat. 3, 217)
'These are at the disposal of the speaker, as colours are at the command of the painter, to lend variety to his effects'
Since color can refer to a skilful ornament strategically embellishing discourse, it can sometimes imply 'falseness', thus pointing to an external appearance which masks the underlying truth. Building on this metaphorical connotation, we show how color gradually developed another figurative meaning as a technical term in forensic oratory, where it came to denote an (often fictional) argument to defend someone in trial by shifting responsibility to someone else (Calboli Montefusco 2007). This terminological use, in turn, likely generated the sense of 'pretext' that color acquires in late Imperial juridical Latin (Spangenberg Yanes 2015: 92).
These technical uses are rare in Old Italian, and are found in texts strongly linked to the Classical tradition; they gradually disappear in later texts. In Modern Italian, where rhetoric has long lost the cultural and social role it played in the Roman world, the use of color lexicon with reference to language and discourse can still be found in the lexical extensions of other color-related lexemes, in which, however, the evaluative dimension seems to be predominant (e.g., linguaggio colorito 'colourful, vulgar language', testo oscuro 'obscure text').
Based on lexicographic and corpus data, we discuss some theoretical issues to be considered when dealing with the diachronic development of structured figurative meanings, namely the culturally-specific motivations triggering their emergence, and the role of discourse traditions (see, e.g., Koch 2008). Such notion points to the ability of producing text types relying on previous models, following established genre-related features. Previous studies focused on the discursive conventions such as terminology and formulae, whereas a similar approach to the genre-related development of metaphors is still lacking.

Keywords: color metaphor, rhetoric, Latin, Italian, diachrony

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Metaphor and Persuasion at work with Emotions and Identity in Interaction

Persuasion as a mechanism functions on the basis of the capability of having a grip on somebody's attention and being capable of holding their interest so to have influence and produce a change in their psychological, interactional, societal and political positioning. Among the fundamental existential needs of people, apart from their basic survival essentials (food and water 'in primis') is the need of being somebody and possibly belonging to something. This translates into the capability of mentally defining, or "framing" (cf. "frame" Chilton, 2004, as "system of metaphors", Ferrari, 2011, 2018) their own self conceptually, which, in an integrated way, means cognitively, emotionally and bodily (Ferrari, 2018). In a contextual environment, which is the norm if we exclude hermitage, this also implies framing their own self interactionally, that is with respect to others. As regards framing, the simplest kind of frames, and the more easily exploitable in terms of persuasion, are conflictual frames. If we think about it, the easiest way to define 'myself' is against another: <I am what remains from what I am not>. This also recalls the basic mechanism of social systems, in which their 'shape' is defined by means of their difference (Luhmann, 1995). Inclusive frames instead, which is to say those presiding over integration, are conceptually and operatively more complex, both in terms of psychological articulation, and of persuasion applicability. Using an inclusive frame I can define 'myself' as the result of my interaction with the other: <I am the result of my (past) experiences with others>. An example of strategic discoursal use of conflictual vs. inclusive frames is offered by Conflict vs. Inclusive Rhetoric in Bush vs. Obama argumentational attitudes, styles and strategies (Ferrari, 2018). Psychologically, these frames can also be used diachronically by individuals in order to frame their identity at the present time with respect to their past and their future projections and also with respect to others. This can concern activities of internal storytelling (cf. Toolan, 2001) reconstruction but also affect choice making and action. They manifest as two opposed structures of conceptually framing one's own identity with respect to others and in time: or, as I say, two structurally different "interactional identity framings", one based on a conflict structure, the other on inclusion and integration.

Keywords: persuasion, frames, Inclusive Rhetoric, Conflict Rhetoric, "interactional identity framings"

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Addiction and its Metaphors: Lies in Service of the Truth

Thesis/Project
Addiction is a slippery construct that relies on bodily metaphor to communicate both pleasure and pain. It is also shaped by public discourse, which frequently uses argument by analogy to advance particular theories about addiction and the social, medical, and legal frameworks through which it is most frequently addressed. In this presentation, I will examine texts from various time periods and discourse communities in America in order to illustrate how addiction both relies on, and is shaped by, the metaphorical constructs used to describe it.

Methodology
This presentation will offer a close reading of key texts on addiction from the 19 th century to the present. These texts will be analyzed both in terms of bodily metaphors of addiction as well as in terms of the rhetorical deployment of particular arguments by analogy/metaphor on the part of different expert and interest groups, including the medical and legal communities, the general public, and user communities.

In The Body in Pain, Elaine Scarry argues that pain functions through an "as if" structure because words cannot capture the bodily experience of pain and, in the case of extreme pain, language is reduced to sounds, thus destroying it altogether. One could make a similar argument about pleasure, which acts as an absolute inversion of pain with similar effects on language. Scarry's "as if" theory recognizes both the necessity of metaphor to represent bodily experience and the fact that metaphor emerges in some predictable ways from our bodily experience in the world.

Addiction, which encompasses the extreme poles of pleasure and pain, relies on temporal and spatial metaphors to communicate the experience of intoxication and withdrawal. Addiction is always a narrative-historical concept in that it traces a person's experience with a substance from recreational use to dependence, often superimposed on a traditional story arc, most famously represented by the Jellinek curve. Its spatial qualities are found in user terms (high, crashing, hit bottom). For the past century, addiction has also been understood within the context of medicine. More recently, it has begun to slip both into the realms of neuroscience ("brain disease") and, through harm reduction, public health. Finally, the metaphor of addiction is periodically flipped so that addiction goes from tenor to vehicle, as when it is used to describe consumerism, love, and other risky compulsions. Addiction, then, is a slippery concept – one that does not just reveal its bodily experience through metaphor, but also one that enables various experts to use metaphor and analogy to advance particular theories of addiction with real consequences for people who use and abuse drugs.

In the realm of addiction, these metaphorical structures are best thought of as lies in service of the truth, getting at – but never totally getting – this complex and ever-changing relationship with a substance. In this paper, I will highlight the evolving metaphorical structure of addiction by examining texts from various time periods and discourse communities in America. I will then argue that a more useful metaphor for addiction is to compare it to learning, thus returning the concept to its earliest historical use and highlighting the authority and agency of drug users.

Keywords: addiction, metaphor, argument by analogy, expertise
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"Endless Fall" vs "Rewiring Machine". Awareness to Metaphors in Thinking and Talking about Dementia

This paper presents a study of metaphor use in health communication. Metaphors burst in dementia public discourse and they can affect how we think and talk about it: from the "tidal wave" threatening our society to a disease that turns people into "vegetables" and "zombies" (Alzheimer Europe's 2013). In dementia discourse metaphor use varies among language users potentially bearing misunderstanding and social stigma (Zeilig 2014; Peel, 2014). Methodology - We first analysed through corpus research 208 articles about dementia via Wmatrix (Rayson 2008) focussing on the two prevailing metaphorical models with which people talk about dementia: "decline" and "plasticity" (Hilman and Latimer 2017). The two metaphors of "declining" and "plastic" brain frame two opposite dementia narratives, defined by different semantic domains and involving polarised ideas of time. The decline narrative is embedded within the domains of "curing" and "death-related problems", while the plasticity narrative underlines "brain's power", by means of individual's training and learning capabilities.
To confront these results from a different angle, then, we did a brief survey study submitted online where we investigated awareness to metaphor in dementia from a cross-national perspective. We collected data from 112 participants from 2 different countries – Netherlands and Italy – targeting two different professions: 1. science journalists and 2. researchers, physicians and health-care professionals all working in the field of dementia.
Results - The two methodologies, corpus and informant research, disclosed different results. Data of the polarised image of dementia highlighted by the semantic analysis in the media didn't overlap with the results obtained through survey research where people prefer avoiding metaphors. A gap emerged between written public language use and individual language use. This highlighted potential risks and ethical responsibilities involved in metaphor use in dementia public discourse: optimal intervention in daily-care, prevention and public campaigns should rely on a degree of metaphor awareness of language use.
Keywords: metaphor analysis, dementia discourse, health communication, corpus research, informant analysis

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Researching Indo-European Metaphors: a Cognitive Approach to Comparative Poetics and Mythology

By comparing features of the Indo-European (IE) languages, historical linguists have been able to reconstruct their prehistoric parent language, conventionally called Proto-Indo-European (PIE), with increasing precision. This scientific endeavour has resulted in the reconstruction of not only an impressive amount of elements of the PIE lexicon, but also of formulaic expressions and other fixed collocations of words and meanings. These are the subject of study of the field of Comparative IE Poetics, which has developed greatly during the 20 th century thanks to the efforts of prominent scholars such as Enrico Campanile and Calvert Watkins.
The analysis and comparison of formulas and poetic phrases allows us to identify inherited metaphors which provide us with precious insights into the cognitive processes and conceptualizations by which ancient societies perceived the world. These correspondences have been traditionally investigated through the lens of historical linguistics alone, even though cognitive linguistic tools have been successfully employed in the study of metaphors within single IE traditions, e.g. those of Ancient Greek (e.g. Pagán Cánovas 2011) and Latin (e.g. Short 2013).
The aim of this paper is to make the case for Conceptual Metaphor and Cognitive Linguistics in general as a powerful approach to the comparative study of ancient IE poetic phraseology, cultural conceptions and mythological beliefs. This will be argued, for instance, through the reconstruction of a PIE metaphorical model which integrates the metaphors LIFE IS A LOCATION and LIFE IS LIGHT,
attested, among others, in Greek (Eur. Hec. 707 "O child, [you are] now no more within the light"), Old Saxon (Heliand 625–6 "[Jesus] will come to this light from Bethlehem"), and Latin (Enn. fr. 165V "You have led us to the realms of light").

Keywords: Conceptual Metaphor, Cognitive Linguistics, Indo-European, Historical Linguistics, Comparative Poetics, Mythology.

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The distance between Black and Lakoff: some reasons to revalue the metaphor's interactive view

This contribution intends to focus on the theoretical issues emerging in the distance confrontation between Black and Lakoff after the publication of Metaphors we live by and which seem preliminary to the definition of a current metaphor theory.

In the international scientific debate on metaphor, Max Black's interactive view is still mentioned as a point of reference, especially in linguistic and transdisciplinary studies. On the other hand, the most influent theory of metaphor in recent decades, namely the cognitivist theory of conceptual metaphor, does not usually recognize a theoretical debt to Black's work. Lakoff himself, interviewed in 1998, explicitly declared his disagreement on the interactive conception.

Their distance in fact was firstly subscribed by Black in his harsh critique published in 1981, which considered Metaphors we live by even structurally weak and inadequate to clarify its own object.

The analysis of Lakoff and Black confrontation, according to available references, raises questions about the consequences of rejecting interaction. Firstly, we argue that the difference between analogy and metaphor seems to be at risk. Secondly, the emphasis on the common aspects of concepts rather than on conflictual aspects seems to weaken the reversal-force of metaphorical innovation.

On this basis, an attempt here will be made to define a "dialectic" of interaction dealing with the conditions of its production in discourse. Finally, it will be suggested in the conclusion a projection of the interactive model of metaphor on the understanding of the transformation of shared cultural meanings.

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How the processes of meaning construction evolve during childhood

Developmental studies on the understanding of metaphors have sought to pinpoint the crucial period for the development of metaphoric skills. Authors have found that children as young as 4 years old are able to grasp certain metaphors but that their understanding still evolves during childhood. Apart from the identification of this developmental period, little is known about metaphoric processing in early childhood. Does metaphor understanding rely on the increase of semantic and pragmatic skills? What are the other processes involved in this development? Declercq, Baltazart and Didon (2010) investigated the development of metaphor in 4 to 7 year old children using multiple-choice questions. In their study, children were presented with nominal metaphors such as "the ball is a rocket" with a short context and were asked to choose between literal, metaphoric and contextual answers. Results showed that regardless of age, children tended to choose contextual answers, and that they stopped choosing the literal ones at 6 years old. For example, for the metaphor: « The ball is a rocket », children chose the following contextual answer « The ball went in goal ». The authors explained this contextual predominance by the children's lack of skills in semantic analysis. As children cannot yet finely analyse the meanings of metaphors, they answered on the basis of their context. Our proposal aims at re-examining the results of Declercq et al. (2010)'s in light of metaphor theories that are not frequently tested on children. These theories assume that metaphors are understood thanks to elaborative analogies, categorisation or conceptual mapping (cf. Holoyoak & Stamenkovic, 2018). Thus, after exposing the Declercq et al. (2010) study, and the conclusions the authors made, we will argue in favor of the following hypothesis. Metaphors are challenging for children because they require them to go beyond the literal meaning, but more crucially because they involve complex mental operations based on the relations between metaphorical terms. Our hypothesis is that children's difficulties are linked to the complexity of having to simultaneously link the words that form the metaphor and integrate their meaning within the mental representation under construction.

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Framing effect and counter-narratives: imaginary and radicalisation

Since the seminal work of Lakoff and Johnson (1980) metaphors have been considered not only a rhetorical device but mostly a conceptual system of shared framing perspectives, which one the one hand emerges in utterance, texts, and images; and in the other hand influences human actions.

If we analyse the way in which media or other cultural product describe some social phenomena, selecting/sharing a particular set of source domain, as "immigration" represented as "a tsunami" for example, we can clearly see the social imaginary of the same phenomena.

Starting from this state of the art, in the project "OLTRE", which aims to prevent radicalisation behaviours, trying to change the mainstream narrative on terrorism, metaphors are considered ways through which analysing discourses produced by radical violent groups on themselves (e.g. for recruitment of new activists) and by network programmers (media companies, public institutions, publishers, editors, technicians). This allow indeed to highlight, on the one hand, the distinctive features of the language used by youth at risk of radicalisation, and on the other hand the alternative "metaphors" that will have to be used in the counter-narratives of the project's communication campaign. For example, the use of language by an individual or group that generates hate and dehumanises any other group within society, considering it "normal" and "morally acceptable", can be counter-posed to an alternative use of (inclusive) language.

The discourse analysis will be done on the result of two types of data:

1.) transcriptions of non-standard interviews to about 70 second
generation youth Muslims, living in 7 Italian cities, and 2.) their
online social media (Facebook, Instagram, Twitter) behaviour.
This preliminary work will be used to select source domains and
strategies for a social campaign to prevent radicalization, which is the
main purpose of the OLTRE project.
Keywords: radicalisation, counter-narratives, discourse analysis

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Le rôle de la métaphore dans l'émergence de la terminologie de la botanique au XVIII e siècle

Le rôle de la métaphore dans la constitution de la terminologie d'une science est désormais bien connu (Hallyn 2004 ; Rossi 2015 ; Prandi 2017). Dans ce cadre, il nous semble particulièrement intéressant d'examiner l'émergence et l'exploitation de ces figures dans le discours des scientifiques au fil du XVIII e siècle. Nous nous intéressons plus spécialement aux rapports, particulièrement féconds à l'époque, entre les métaphores et d'autres moyens de conceptualisation. Dans notre communication, nous nous proposons d'analyser les métaphores utilisées dans la constitution de la terminologie de la botanique au cours du dix-huitième siècle, d'abord par les savants eux-mêmes, sous la forme des articles rédigés et publiés dans les premières revues scientifiques françaises (Journal des sçavants et Histoire et Mémoires de l'Académie royale des sciences), puis au niveau de la première diffusion et lexicalisation en tant qu'entrées de dictionnaires et encyclopédies contemporains (Furetière, Trévoux, Encyclopédie). Pour notre analyse, nous avons effectué un dépouillement intégral et manuel des revues de recherche (articles de botanique) et une extraction sélective des dictionnaires cités plus haut, selon les méthodologies de la terminologie diachronique (Grimaldi, 2017 ; Humbley, 2018). Pour notre réflexion, nous partons du constat que les métaphores de la botanique puisent dans plusieurs sources et couches de création. Cette discipline plonge ses racines dans l'Antiquité, et les botanistes du dix-huitième siècle continuaient de se servir des mêmes images que leurs prédécesseurs, ou bien en latin (langue scientifique dominante en France jusqu'au XVII e siècle) ou transposées en français au cours des siècles suivants. En particulier, suite aux découvertes scientifiques en botanique et à la volonté de catégoriser le règne du vivant, l'observation et la description revêtaient à l'époque une importance accrue et les botanistes du XVIII e siècle puisaient dans la tradition antique pour exploiter d'une manière au moins partiellement métaphorique les concepts, entre autres, de la géométrie et de l'anatomie animale. Plus généralement, l'analogie joue un rôle important dans la description des plantes et fleurs, notamment en ce qui concerne la conceptualisation du fonctionnement du système de reproduction du règne végétal et la catégorisation des parties des plantes, en ouvrant la voie à une exploitation plus proprement métaphorique. Au fil du XVIII e siècle on constate, d'ailleurs, une volonté de systématiser les emplois métaphoriques en les exprimant en latin, ou encore sous forme d'adjectif, les formes ainsi obtenues pouvant être développées sous forme de paradigme.

Mots-clés: métaphore botanique ; analogie ; description ; conceptualisation ; revues scientifiques ; dictionnaires ; encyclopédies ; XVIII e siècle

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***Song of songs* vs Dante Alighieri's *Divine Comedy* – the collaboration between the cognitive concept of Objectification and the scholastic theory of analogy in the interpretation of the making of religious metaphor.**

As Fritjolf Capra claims the perception of the four-dimensional space-time is still a mystery to human mind because of the fact that classical science as well as our spontaneous cognition, ever relying on the sensory perception , does not reach to the relativistic interrelation between time and mass of material objects. Instead it embraces the three-dimesional image of the world (*The Tao of Physics*, 169). Strangely enough the concept of time, imperfect and non-scientific (non-relativistic and non-meditative) as it is, accompanies mankind since the beginning of human historical memory. What is more the protean nature of the physical-spacial-temporal triangle reveals itself in dynamic phenomena distant to the stability of natural environment in which humankind exists. The description of the world as a plural reality of objects, in fact the starting point for metaphorization , still holds. In fact the cognitivist representative of the structural metaphor LIFE/LOVE IS A JOURNEY would be impossible without a concept of time, which points to the fact that sensory perception is a tool of the human mind, using memory as the basic analogous projection of time, perceived as duration and the sequence of changes in a natural world as well as in a world of human history, the sequence which invites recognition of its order. The ordering of sensory perception by memory, however, relies on the basic perception of a world of material objects, to which human individuals belong as physical beings. At the same time our participation in the material universe does not exhaust the so-called human nature, which by the dynamism of intellect and volition tends to transcend the Great physical Chain of Being. The making of metaphor in religious poetry illustrates a natural search for the ordering of perception in which memory plays a significant role elevating the necessary, fundamental perception of tangible, material objects to a higher level where LIFE/LOVE is more than the metaphoric JOURNEY, where the JOURNEY becomes the ABSORPTION (being the structural metaphor of encounter and union) of the ontological reality (pertaining to existence) of THE OTHER.

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Taking the Metaphor Path: The Neurological, Conceptual, Textual and Institutional processes connecting the CCP's Path Metaphor to the PRC's Socialist Market Economic System

My presentation places in dialogue my interdisciplinary approach to metaphor crafted to explain metaphors impact on China's communist and market revolutions with two recent synthetic works on metaphor theories – Gibbs' Metaphor Wars (2017) and Charteris-Black's Analysing Political Speeches (2nd edition 2018) – in order to open up a more general discussion of the promise and pitfalls of combining metaphor methodologies to analyze political phenomena.

My manuscript, The Dao of Development: Metaphor in the Making of China's Communist and Market Revolutions, connects both China's communist revolution and its more recent market revolution to the ruling Party's successful appropriation and reconfiguration of an ancient root metaphor – History as a Path, dao 道 – in ways that enabled two very different forms of social transformation. More specifically, I hone in on four distinct yet complementary powers inherent in this metaphor – the Four C's – each of which references a different disciplinary analytical framework:

☐ The [Ontological] Power to Connect: references the Path Metaphor's neurological impact, drawing upon conceptual metaphor theory;

☐ The [Epistemological] Power to Create: references the Path Metaphor's conceptual impact, drawing upon conceptual integration theory;

☐ The [Material] Power to Constitute: references the Path Metaphor's perceptual-cognitive impact as material prompt, drawing upon cognitive linguistics;

☐ The [Institutional] Power to Control: references ways in which the Path Metaphor's instantiation in word and deeds informs social institutions crafted to enable, constrain, reward, and punish metaphorical deployments, drawing upon social institutions as symbolic power.

The presentation examines all four powers' synchronic deployment through analyzing a transformative moment in China's 'Second Revolution,' the Chinese Communist Party's adoption of a Socialist Market Economic System in 1993. Pedagogical materials accompanying the Decision's promulgation reveal conscious transcriptions of the Path Metaphor's conceptual architectonics into the Market Model's policy framework. The CCP Market Model's scientific discourse echoes the Path Metaphor's call to revolutionary action via conceptual homologies instantiated in parallel discourses. By building bridges between image schemas and economic policy, the Party's new agenda resonates both in gut and intellect, thereby naturalizing the Party's new aims for societal transformation.

Through the case of China's Socialist Market Economy, I aim to fuel a broader discussion of the promise and perils of combining neurological, conceptual, textual, and institutional approaches to metaphor to flesh out its uses as a political tool to effect societal transformation.

key words: conceptual metaphor theory, conceptual blending theory, cognitive linguistics, symbolic power, China, revolution, political-economy

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Métaphore de propriété et analogie : une clarification

Dans son article de 1983, qui analyse et définit la métaphore de propriété, Kleiber explique à plusieurs reprises la résolution de l'énoncé métaphorique, quel que soit son type, nominal, adjectival ou verbal, par l'analogie. Tout en étant en accord avec sa définition et ses analyses, nous souhaitons revenir sur son idée que la métaphore de propriété n'est pas, à la base, une comparaison réduite, parce qu'il n'y a pas, à côté des gloses en comme possibles pour les anaphores nominales d'inclusion (Paul est un lion > Paul est comme un lion), de glose en comme acceptable pour les anaphores adjectivales. Ou, dans ses termes : « Si l'on voulait vraiment exprimer la relation comparative mise en pratique dans le processus explicateur de telles métaphores, il faudrait recourir à des gloses maladroites telles que celles que nous avons utilisées ci-dessus (cf. la propriété que présente le sapin est d'une certaine façon analogue à celle que présentent les hommes lorsqu'ils sont tristes). Rien d'étonnant, dans ces conditions, à ce que la thèse de la comparaison motivée ellipsée soit ici totalement hors de question. Que mettre en effet de pertinent, pour le sapin est triste, en face de Paul est féroce comme un lion pour Paul est un lion ? ».

Nous souhaitons montrer que la formulation analogique peut vérifier les métaphores de propriété, et il suffit pour cela d'utiliser la véritable formulation analogique (aristotélicienne), à savoir A est à B ce que C est à D. Le point le plus intéressant est que la formule analogique non seulement a sa propre expression discursive (La justice militaire est à la justice ce que la musique militaire est à la musique, attribué à Clemenceau, ou La sagesse est à l'âme ce que la santé est pour le corps, de La Rochefoucauld), sert de base discursive à la métaphore et à la comparaison à deux ou trois termes, qui apparaissent, rapportées à elle, comme des ellipses, et est aussi inférentielle que la métaphore, nécessitant un calcul interprétatif pour formuler sa résolution, mais surtout qu'elle active des réseaux sémantiques, ce qui fait qu'elle sert en quelque sorte de pont entre les différentes théories explicatives de la métaphore - sémantique, par comparaison, substitution ou interaction et pragmatique, supposant une interprétation a posteriori. Si nous sommes d'accord qu'il n'y a aucun lien sémantique entre les deux pôles d'une expression métaphorique, le sujet (thème, topique, cible, etc.) et le terme qui lui est indûment (du point de vue de la catégorisation) associé (phore, véhicule, source, etc.), il n'en est pas moins que les deux pôles A et C d'une relation analogique entrent en résonance avec leurs catégories d'inclusion, superordonnées, ou avec des catégories méronymiques, ou fonctionnelles, ou d'un autre genre, et que ces relations sémantiques ont un rôle décisif dans les analogies ontologiques ou les analogies créées discursivement. Ce sont ces rapports sémantiques directs de A à B et de C à D, qui caractérisent séparément les deux pôles de l'énoncé métaphorique, sans aucun rapport linguistique entre elles (ne s'inscrivant pas dans le sens de l'un ou de l'autre de manière intersectée) qui permettent d'obtenir la sélection ou l'activation de sèmes qui constituent la prédication indirecte réalisée par l'énoncé métaphorique, grâce au rapport de similitude (chose soulignée à maintes reprises) qui est constaté dans le monde extralinguistique ou inventé discursivement.

Nous donnerons donc des exemples de ces reformulations analogiques tout à fait acceptables pour la métaphore adjectivale, et nous nous appuierons sur les propriétés linguistiques de la comparaison à quatre termes, seule explicite parmi toutes les réalisations linguistiques entières ou elliptiques du rapport analogique, pour aborder la métaphore en

général. Ce sera ainsi l'occasion d'avancer que la métaphore cognitive s'appuie elle aussi sur des mécanismes analogiques. Autrement dit, à la base de la métaphore cognitive, présentée comme un processus cognitif qui n'a pas besoin d'autres fondements et comme une manière de connaître et de dire le monde, il y a quand même des mises en relation de type analogique, au sens aristotélicien du terme, même si celui-ci est théoriquement considéré comme inutile.

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The Cultural Fingerprint of the Use of Metaphors in Italian Students' Academic Writing in German as a Foreign Language

The use of metaphors in academic writing has been controversial since ancient times. In German - at least in the humanities - writers prefer a clear and understandable way of writing that avoids the extensive use of metaphors. The Italian tradition of the "stile fiorito" on the other hand takes a different approach in this respect. I.e., one can assume that the use of metaphors expresses thoughts that are influenced by the mother tongue.
My presentation deals with the question of to what extent the German papers of Italian students contain metaphors that seem rather strange to native speakers' reception habits. The MoRe-corpus serves as a prerequisite for my investigations. It contains students' papers and theses at various levels, collected since 2010.

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A Metaphoric Look at Beaujolais Wine

This paper will examine synesthetic metaphoric depictions of Beaujolais wine by wine critics and in the popular press, to compare them with representations in the novel Clochemerle (1936) by Gabriel Chevallier, which is set in a fictitious Beaujolais village. The purpose of the study is to construct a physical picture of the stereotypical Beaujolais drinker from the metaphors in Chevallier's novel and to see if this is consistent with the metaphors commonly used by wine writers and critics. Descriptions of wine are inevitably metaphoric, as we can never directly express through language how somethings tastes or smells. Thus, wine critics and sommeliers fall back on metaphors, comparing wine to other food products with similar properties, such as cherries, green peppers or cinnamon, or personification, viewing wine as elegant and graceful, or brawny and masculine. Beaujolais wine has generally been stereotyped as unpretentious and quaffable. Rather than dwelling on aromatics, critics talk about the bacchanalian ways in which Beaujolais is consumed and the type of drinkers who prefer it. Due to its perceived lack of complexity and geographic proximity to Burgundy, (where delicate, refined and expensive Pinot Noir is made), it is sometimes referred to as its unsophisticated country cousin. Descriptions of Beaujolais habitually focus on physicality, whether they happen to be negative – "thin, mean and reedy" (Smith) – or positive – "exuberantly […] pleasantly rough" (Barnes). In the words of wine writer Karen MacNeil, "Beaujolais is fruit and joy; Burgundy is earth and solemnity" (227). After a review of the most common metaphoric depictions of Beaujolais by wine critics, this paper will focus on the synesthetic metaphors in Clochemerle. It is noteworthy that there are very few descriptions of how the wine tastes even though the entire novel is about wine. Instead, the author uses metaphors in which the source domain is touch or sight and the target is smell and taste. For example, in order to win over the Clochemerle men to the church, Curé Ponosse begins visiting the local tavern. Although this does not gain him any converts, it does have other benefits: "Within the space of fifteen years Ponosse's nose blossomed superbly; it became a real Beaujolais nose, huge, with a tint that hovered between the Canon's violet and the Cardinal's purple. It was a nose that inspired the whole region with confidence." Descriptions of Beaujolais are therefore conveyed through the human body, rather than the wine's own body, aroma or taste. The novel culminates with a storm just before harvest, which causes the grapes to burst, "emptying them of their very lifeblood," which is "the blood of Clochemerle itself." This metaphor is consistent with a famous quotation from writer Leon Daudet, who once said that three rivers flowed through Lyon: the Rhone, the Saone and the Beaujolais (Larousse). This paper will offer a thorough analysis of the predominantly synthesthetic metaphors in the novel to construct an image of Chevallier's Beaujolais drinker to be measured against the physical metaphoric representation of Beaujolais available in the tasting notes of wine critics.

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Metaphoric affect processing helps patients identify, verbalize and regulate emotion during kidney dialysis

This paper will share preliminary results of an ongoing, Integrative and Narrative Medicine study in the Kidney Dialysis and Transplant unit at a major public hospital in Genoa, Italy. The study evaluates a metaphor-based dialogue technique, called metaphoric affect processing (MAP), in support of staff and patient wellbeing. In three distinct phases, both psychometric and physiological measurements are being used to quantify the impact of embodied metaphor on 1) the emotional resilience of nursing staff, 2) empathic communication between patients and staff, and 3) patients' adherence to dietary restrictions. This paper will focus on Phase 2 of the project. During regular renal replacement sessions, dialysis patients are accompanied in the use of MAP by nurses trained in the approach. To facilitate the identification, verbalization and regulation of present-moment emotion, patients learn to engage embodied metaphor (Gibbs) as an instrument not only of description, but of sensory perception. In practice, nurses and patients co-create naturally poetic texts called metaphor-mirrors by transcribing responses to a sense-metaphor questionnaire (SMQ). Shared, close reading (Charon) of these textual self-reflections accesses empathic listening, deepened appreciative awareness of self and other, and expanded perspective regarding affect targets framed by the exercise. Participants also report reduced stress levels as the introspective orientation shifts from rational mode (Kahneman) – which is interpretative and actively associative, to the intuitive and metacognitive position facilitated by MAP. The technique was originally developed and codified in psychiatric and cancer treatment settings to help patients communicate feelings while mitigating risks of triggering ruminative and other negative thought modes often stimulated by more conventional inquiry (Williams). This paper will look at the relationship between the objective experience of kidney dialysis sessions and the nature of patients' metaphoric representations (Lieberman) of concomitant affect states. The significance to this unique patient group of the characteristics and recurrence of metaphor-mirroring across texts will be explored.

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The metaphor "bearing fruit" in the Gospel of John

In this study, I aim to demonstrate the creation of the metaphor "bearing fruit" in the Gospel of John, chapter 15, using the conceptual metaphor theory in biblical studies.
I hypothesise that until chapter 15 of the gospel narrative, a theological argument is presented for and/or against the human activity for attaining eternal life.
This metaphor is part of a larger 'action/activity' metaphor found throughout John's Gospel. There are two separate perspectives in the text: one coming from Jesus' audience (the Jewish people), the other from Jesus himself. For an attentive reader of the text it likely seems that the way of thinking of the people is overwritten by the perspective and mission of Jesus.
Metaphorical linguistic expressions which suggest and refer to actions include: good deeds, evil deeds, hating the light or coming to light, searching the scripture, and other actions that are oriented to the main goal, that of attaining eternal life, in contrast to the actions required by Jesus, which is the act of believing and fruit-bearing.
In addition to the cotextual hints, certain recognizable motives allude to Old Testament metaphors (e.g. the motif of useless and worthless vine). In this text, nonetheless, certain roles are changed, added, and the meaning focus is shifted.
In this paper I will use the contextual view of the conceptual metaphor theory, taking into account the contextual factors that might contribute to the process of metaphorical creativity.

List of keywords: biblical studies, Gospel of John, conceptual metaphor theory, context-induced metaphors

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Terminological metaphor and meaning construction in biodynamics of osteopathy in the context of translation practices from English into Italian and Russian

The proposed study examines terminological metaphors in the context of cognitive research, namely their contribution to meaning construction and concept structuring in the field of biodynamic osteopathy with possible implications for translation equivalence issues. Terminological metaphors have been receiving a considerable amount of attention lately in the light of their social, communicative and cultural aspects. Far beyond simple catachresis, they represent a "linguistic key to cognitive conceptualization" in a scientific domain, as stated by Oliveira (Oliveira 2005).

The chosen field of study abounds in terminological metaphors. Whereas, in the Wüsterian logic (Trojar 2007), even metaphors, when they refer to a terminological concept, should be deprived of vagueness and connotative values, our experience of observation and translation of biodynamic terms leads us to believe that this is hardly attainable.

In the absence of clear definitions for terms in the biodynamics of osteopathy, we attempt to build them via semantic context in the source language (English), while observing whether any anterior significations of the source-domain concept influence the construction of the new one. This provides an insight into the composition of meaning (by selective inference) that the term in question is supposed to relay and gives an opportunity to visualize possible epistemological paradigms of the domain in question. Such information may prove valuable for translators attempting to select a congruent equivalent for terms (we examine translation practices in Italian and Russian), considering that metaphors can be deeply anchored in the source-language culture (Cortes 2003).

Keywords: terminological metaphor, equivalence, concept definition

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Concept of Light in the Latvian mindset and history

This paper explores metaphors in Latvian thought, language and culture in the cognitive linguistic framework (Gibbs 2017; Kövecses 2002; Naciscione 2010; Trim 2007). My aim is to have a closer look at the metaphorical concept LIGHT (LV GAISMA), tracing its development and analysing its use in Latvian. Taking into account the diachronic approach to the research of metaphor, I give a brief insight into the notion of memory and its meaning in culture. Conceptual metaphors can be characterised by diachronic sustainability and stability in a nation's collective memory that is substantiated by research of the empirical material of the Latvian language and non verbal examples. Strong images allow me to identify the conceptual metaphor FREEDOM IS LIGHT, CAPTIVITY IS DARKNESS, by concluding that they have developed as a result of mental experience and cognition, and Latvian collective memory has retained and sustained them. I have come to the conclusion that the metaphorical conceptualisation LIGHT is not only characteristic of the Latvian way of thinking, but also offers an insight into social and cultural processes in different historical periods, showing that it can be also a tool of propaganda.

Keywords: conceptual metaphor, collective memory, diachronic sustainability, a cognitive approach.

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"Launching Diplomatic Missiles":
Metaphorical Embodiment of Emotions

Emotions in diplomatic communication may be implicit or explicit. In both cases, they contribute to achieving strategic purposes of diplomacy. They help diplomats, who are carefully searching for a balance between vagueness and directness, to soften the sharp "angles" that often appear in the course of diplomatic negotiations. The permanent language "arsenal" of diplomats consists of words and expressions that allow to impart information "between the words", attract attention, evoke emotions, cause expected reactions. One of the key linguistic means of the realization of communicative aims in diplomacy is the metaphor.

Based on the literature in the area of diplomatic language studies (Kashchyshyn, 2013; Matos, 2001; Todd H. Hall, 2015), this paper will present investigation of metaphorical expressions and their emotional potential. It will draw particular attention to verbal and multimodal metaphors which are powerful linguistic tools used by diplomats to mask crucial but potentially controversial ideas in diplomatic language. Besides, the paper will analyze the most typical features of language environment in which metaphors evoking emotions are used. It will also investigate the functions metaphors perform in diplomatic texts.

The ultimate perspective underlying this research will consist in analyzing the nature of a diplomatic metaphor as well as its role in constructing nuances of meaning, possible innuendo, and unintended implications which are often the case in the emotional language of diplomacy. It will also discuss and illustrate the challenges of "launching diplomatic missiles" in the dynamic and complex world of diplomacy.

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The use of metaphorical expressions for internal states in patients with depression

In everyday communication, internal states like emotions, desires, intentions, perceptions, physiological sensations, or mental states are often verbally expressed by figurative means. However, difficulties with figurative language processing are commonly found in clinical populations. In patients with various psychiatric disorders a so-called 'concreteness bias' has often been described, i.e. these patients are said to prefer literal over figurative language. Given that both emotional functioning and the processing of figurative language may be altered in patients with depression, the present study aimed at investigating whether and how these dysfunctions are reflected in the understanding and production of metaphorical expressions for internal states.
Comprehension and production of metaphors were investigated in patients with depression and healthy controls using two behavioral paradigms: a sentence completion task and elicited speech production. In the first task participants were asked to complete sentences by selecting an appropriate word out of four alternatives (metaphorical expression, literal expression, concrete distractor, abstract distractor). Second, they described pictures showing emotive events (Thematic Apperception Test). The descriptions were transcribed and coded for type of expression (metaphorical or literal reference to internal states) and, in case of metaphors, for valence, type, source and target domain of the metaphorical expressions. In addition, the Thought and Language Index was applied to assess formal thought disorder.

In the sentence completion task, all participants chose more literal than metaphorical expressions, irrespective of the presence of depression. When talking about internal states, both groups used more literal than metaphorical expressions. Types and source domains of metaphorical expressions also did not differ between the groups. However, correlations between symptoms of formal thought disorder and internal state language demonstrated that signs of disorganization in spontaneous speech were related to a higher use of figurative and literal expressions for internal states. The results suggest that patients with depression do not show a concreteness bias regarding their choice of literal vs. figurative verbal expressions of internal states, but their verbal behavior is modified by the presence of specific symptoms of formal thought disorders.

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Metaphoric Expressions originating from Human Senses – Psycholinguistic Norms for German Metaphors

Internal states, i.e. emotions, evaluations, cognitive states, and desires are often verbalized by figurative means, in particular by embodied metaphors involving human senses such as touch, taste, and smell. The present project aims at establishing a database for existing German metaphorical expressions for internal states with human senses as source domains. For each metaphorical expression, a supposedly synonymous literal equivalent and values of rated psycholinguistic variables are listed. This database offers statistically controlled stimuli that can be used in empirical metaphor research.

168 metaphorical expressions with source domains vision, hearing, smell, taste, and touch/temperature together with literal equivalents were collected and rated by 640 adults. We used four online questionnaires assessing the agreement between the metaphor and two equivalent literal expressions, as well as emotional valence, arousal, and familiarity on a 7-point scale. The stimuli were presented in written context and differed only in regard to their metaphoricity: "They lost the game. That's bitter / annoying."

Agreement ratings indicated high similarity between the metaphorical expressions and their equivalents. Nevertheless, the other psycholinguistic variables differed significantly between metaphorical and literal expressions. Literal expressions were rated as more familiar, but less arousing than metaphors. The results enhance the understanding of underlying conceptual metaphors for the German language. For example, the ratings confirm the concept WARMTH IS GOOD; COLD IS BAD for German. The data further suggest that not only the sense modalities touch, taste, and smell, as previously identified by Kövecses (2018), are used to conceptualize emotions metaphorically in German, but also vision and hearing.

Metaphors, cognitive metaphor theory, embodiment, psycholinguistic variables, internal state terms, emotions, ratings, human senses, German language

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The interactional negotiation of metaphors and image schemas in small stories of anxiety

Background and aims
In recent years, a growing bank of studies from social/cultural geography and social psychology has shown the importance of the subjective, embodied experiences of space in anxiety disorders (e.g. Pajak et al. 2013). The current study aims to demonstrate how those experiences of space are discursively negotiated, with a focus on the ways in which metaphors and image schemas (e.g. Johnson, 1987) are negotiated by multiple interlocuters in spoken narratives known as 'small stories' (Georgakopoulou, 2007). Small stories are narratives that are collaboratively co-constructed between speakers as interaction unfolds. They are the everyday narratives we tell about ordinary topics; as such, they are fleeting, fragmentary and often unfinished.

Methods
The data come from three media broadcasts (two television programmes and one podcast) in which small stories of anxiety are told. The data were transcribed, and lexical and grammatical items signalling various metaphors and image schemas were then identified within the stories. The emergence of the metaphors and image schemas was analysed turn by turn, following an interactional approach to spoken narratives (Georgakopoulou, 2007) and metaphor (e.g. Cameron 2006).

Results and discussion
The findings have implications for anxiety research by showing how people with anxiety draw on metaphors and image schemas as resources for discursively constructing the management of their physical space, including the (perceived) movement of objects, other people and the self, and the practices that serve to organise the immediate, spatial environment. The analysis also has methodological implications for metaphor and image schema studies by showing how spatial gestalts are collaboratively constructed as narratives unfold in situated interaction, and how they can be used to perform discursive functions such as entertaining, building rapport and indexing identity. As such, the talk highlights the importance of interactional, narrative data for metaphor and image schema studies.

Keywords: image schemas, anxiety, narrative, space, interaction

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Blending of image schemas and pragmatic filtering for language production and processing

I propose a cognitive model for language production and processing. Two main elements used in this model are image schemas (Langacker 1987) and pragmatic filtering (Fauconnier p.c.). Lakoff and Johnson (1980) revealed that image schemas had breathed life into ordinary language. To make such language acceptable, speakers have to observe group rules of the society they belong to. The image schema and the pragmatic filtering are, thus, indispensable for language production. I integrated them into a single model, as conceptual blending (Fauconnier and Turner 2002) (See Fig.1), to show how utterances are made and to illustrate mechanisms of (mis)communication between interlocutors (See Fig.2).

Image schemas derive from sensory and perceptual experience as we interact in the world (Johnson 1987). Floating in the incubation room, BALANCE schema may be among the first we acquire, followed by other schemas as we get more experiences in the world. So does the pragmatic filtering. It is acquired through our experiences interacting with people of the society. Young speakers gradually equip themselves with social standards to communicate sensibly to be full-fledged members of the society. The image schema and the pragmatic filtering are, thus, acquired through experiences.

Types of the image schemas seem universal, while degrees of the pragmatic filtering are language specific. Japanese has strict social norms for language use. Benefactive condition is to be overtly marked. They cannot simply say Mr. X taught me English because it sounds impersonal. They have to use a benefaction marking verb, give, as in Mr. X gave me teaching English, to show gratitude toward Mr. X. Opposite is also true that negative benefactive condition, i.e., adversity, needs to be spelled out. It sounds too blunt to say My dog died but My dog died on me, using an adversative passive construction. Thus, these natural Japanese sentences cannot be produced without the pragmatic filtering.

From a single image schema, we can get many sentences. With SOURCE-PATH-GOAL, there are three major ways to describe a happening of someone's wife's leaving from him in Japanese. One is with adversity, another with gratitude, and the other without any feeling. Gibbs (2006) points out that one way of inferring what speakers mean is to have mental simulation in what it must be like to be that person and have the particular thoughts s/he had at the moment of production. I will illustrate you how this occurs with the cognitive model I propose.

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La métaphore comme stratégie langagière de la fiction

Les processus d'inférence en jeu dans la métaphore puisent en grande partie leur efficace dans la capacité cognitive du destinataire à construire une interprétation du message. Or ce souci de « pertinence » se trouve à la fois nécessaire à la communication et soumis à des mécanismes langagiers inséparables de constantes qui relèvent de la fiction. Pour reconnaître les contenus explicite et implicite d'un énoncé, juger de son caractère littéral ou figuré, apprécier ses effets stylistiques, les locuteurs-récepteurs (comme le rappelle toute traduction) sont mis en demeure d'identifier la métaphoricité caractéristique des propriétés d'une occurrence dans une langue donnée. A l'appui d'un corpus issu d'un texte littéraire (L'Impossible de G. Bataille) où nous examinerons les rapports entre métaphore, métonymie, synecdoque et antithèse, nous proposons de rediscuter la question de la catégorisation de la métaphore qui a fait largement débat dans les différentes conceptions. Nos analyses se placent dans le cadre d'une sémantique discursive et visent à montrer que si le mécanisme de transfert métaphorique fonctionne en contexte dans l'énoncé (co-texte et texte) en mobilisant tropes
et figures, c'est parce qu'il découpe et invente le réel dans ce qu'il a d'encore inédit: « une distinction transversale, qui parcourt tout le territoire de la métaphore, est l'opposition entre une forme régressive d'analogie et une forme projective – une forme qui nous renvoie à des lieux communs consolidés et une forme qui nous projette vers des horizons conceptuels inédits » (Prandi, 2002: 14, nous soulignons). Cela interroge la validité de la distinction entre une métaphore éteinte et lexicalisée (entrée dans l'usage) et une métaphore vive et créatrice (liée au langage poétique). En considérant la métaphore comme objet sémantique, sous l'angle de sa description linguistique (lexicale et syntaxique), notre communication vise à cerner le noyau contradictoire de sa structure signifiante dans
la configuration formelle (discursive et textuelle) où elle se déploie. Nous verrons que la notion de « conflit conceptuel » (Prandi, 1992) reste centrale à la fois pour caractériser la métaphore comme stratégie langagière de la fiction et pour approfondir la réflexion sur la métaphore cognitive.

Mots-clés: pertinence ; transfert métaphorique ; métonymie et synecdoque ; antithèse ; fiction ; catégorisation ; sémantique discursive ; analogie ; métaphore vive ; conflit conceptuel ; métaphore cognitive.

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La dimension argumentative de la métaphore dans la collection Le Musée de poche

L'ekphrasis, la description des œuvres, ainsi que les commentaires critiques qui l'accompagnent caractérisent les écrits sur l'art. Ainsi les discours qui présentent une démarche esthétique sous une forme intelligible et communicable peuvent jouer un rôle déterminant dans la carrière d'un artiste. C'est sans doute le but des auteurs d'une collection d'ouvrages intitulée « Le Musée de poche[1] » qui, de 1955 à 1965[2] , permet à un large public, et tout particulièrement à des étudiants des écoles d'art et des collectionneurs, d'accéder à l'art contemporain. Mais de quelle manière ont-ils pu élaborer leurs discours afin de présenter des œuvres abstraites, de véhiculer des informations sur des représentations visuelles encore inhabituelles à cette époque et de transmettre des connaissances qui ne sont pas encore partagées collectivement ? Nous avons pu constater le recours à la métaphore dans les discours de ces monographies illustrées dont les tableaux non figuratifs n'ont pas de référents extérieurs descriptibles. L'injonction de Michel Ragon, auteur du livre consacré à l'artiste Poliakov, crée un nouveau lien avec le tableau en affirmant qu'« une forme doit s'écouter et non pas se voir[3]. » (Poliakov 1956) L'utilisation de la métaphore et les effets de sens qu'elle implique a pour résultat d'effacer les frontières entre les sensations et de construire des lieux de passage.
Nous nous proposons d'analyser ici l'une des fonctions plurifonctionnelles de la métaphore (Bonhomme 2014)[4] , ici dans sa dimension argumentative (Perelman & Olberchts-Tyteca 1976[5], Amossy 2002[6]). Il nous semble en effet que le discours métaphorique permet une double interaction, l'une entre le visuel et le verbal, et l'autre, entre l'auteur et le lecteur. Pour cela nous nous proposons d'analyser, dans cinq livres différents de la collection, les types de métaphores utilisés et de mettre en lumière leur classification (Charbonnel 1993)[7] en montrant de quelle manière les valeurs et les modèles sont construits pour être partagés par le lecteur et le faire ainsi adhérer à une pratique esthétique innovante dans le champ artistique.

Mots-clés : métaphore, art abstrait, ekphrasis, argumentation, modèle.

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[1] Le Musée de poche est une collection fondée et dirigée par l'éditeur Georges Fall, d'ouvrages consacrés aux artistes contemporains à sa publication, entre 1955 et 1965.

[2] Le chiffre est variable selon les différents éditeurs lors de la vente de la collection de George Fall à Jacques Goldschmidt : 47 à 52 monographies illustrées, de petit format (18,5cm x 14cm)

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The Function of the "Face" as a Conceptual Metaphor in Levinas's Ethics

The lecture will focus on how the metaphor of the face functions in the writings of Emmanuel Levinas (1906–1995) as a conceptual metaphor for the construction of an ethical stance. Ethics is one of the most challenging domains in the study of the metaphors we live by, because it includes (at least superficially) individual decision and the expression of individual will. Because conceptual metaphor theory (CMT) is based on the study of universal physical processes and attributes (Johnson 1993; Lakoff & Johnson 1999), the question arises of how to investigate and describe individual action in the ethical context.

Levinas's metaphor of the face is a key element in his ethics, which has led to his being considered one of the most important philosophers of the postmodern era. In his thought, the face is a good exemplification of the assertion by Lakoff and Johnson that "our concepts of what is moral, like all our other concepts, originate from the specific nature of human embodied experience" (Lakoff and Johnson 1999, p. 496).

Nevertheless, there has never been a thorough cognitive-linguistic study of the role this metaphor plays in Levinas's writings and of its possible contribution to a better understanding of the ethical decision as embodiment.

In Totality and Infinity, Levinas introduced the naked face as the point of departure for ethics. This metaphor is a key element in the organization and categorization of the ethical acts discussed by Levinas, such as hospitality, responsibility, and humility towards the other. Levinas's choice of the solid reality of the face as his starting point for philosophy is atypical and unique. His contemporary influence on ethics spurs a special interest in investigating, from the perspective of CMT, the attributes of the metaphor in Levinas's writing and its possible contribution to a better understanding of the moral imagination.

In his book Moral Imagination (1993), Mark Johnson formulates the challenge of moral conceptualization in the postmodern era. On the one hand, it is not possible to propose principles or absolute and fixed rules. On the other hand, one cannot consent to a general relativism, because "there are universal human experiences of pain, pleasure, suffering, joy, and fulfillment. There are universal needs, such as shelter, food, love, and protection from harm" (Johnson 1993, p. 259).

In his thought, Levinas treats of all the experiences and ethical needs listed by Johnson, and many others. In the first part of the lecture I will consider several contexts that exemplify how the metaphor of the face permits ethical conceptualization. In the second part, I will examine Levinas's complex use of the metaphor in his philosophy. As Wittgenstein did with his ladder, Levinas too endeavored to break the link between the metaphor of the face and the ethical demand and replace it, in his last book, with the concept of "substitution" (Levinas 1998, 113–117). For example, he holds that the face "orders" and "ordains" "signifyingness" (Levinas 1995, p. 98). On the other hand, Levinas employs the concept of metaphor itself as an example of erroneous thinking (ibid., p. 169) and even notes specific types of metaphors as a linguistic usage that expresses illusion or error (Levinas, 1998, p. 17 et passim). In pursuit of a general appraisal of Levinas's use of the metaphor of face, I will consider how CMT can be used to deal with the abstraction and diversity of the ethical system (Gibbs 2011) he proposes in his work.

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Teacher in Teachers' Eyes and Teacher in Students' Eyes-A Comparative Analysis of Teacher Metaphor

Teacher metaphor as a way of knowing the role played or should be played by teachers has been a constant hot topic in education and teacher development. Under the influence of post-structuralism and the fast development of information technology, the traditional role of teachers is undergoing a changing process. The teacher's role change is even more dramatic in Chinese universities due to the traditional Chinese culture that tends to deify teachers. The purpose of this study is to see whether the current cognition of teacher's role shares the same transition tendency between teachers and students through the study of teacher metaphors. The scope of study is limited to Public English teachers 1 in Chinese Science and Technology universities and postgraduates who attend Public English classes. The methods adopted in the research include the collection, categorization and analysis of teacher metaphors from educational papers of core journals in China and "I think English teachers should be like ..." questionnaires collected from postgraduate students. The results indicate a large overlap in "Navigator" and "Partner" metaphor and also a difference in teacher's role cognition: educational papers focus more on teacher's ability in student interaction, class management and teaching methods, while teacher metaphors from students' perspectives lay more emphasis on the charisma, passion, emotion of teacher as a living person rather than the qualities within the stereotype of teachers.

Keywords: teacher's role, teacher metaphor, Public English teachers, postgraduates

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Metaphors of Adiaforization in Anti-immigration Discourse

Language is an integral facet of politics, as all the micro-level behaviours that define political actions are primarily linguistic acts, and metaphors play a fundamental role in political discourse on multiple grounds. As information-processing tools they convey a great deal of information in a concise manner, they resonate with latent symbolic representations at the unconscious level and can stir emotions, thus proving to be effective persuasive devices which can shape our perception and worldview (Mio 1997).

In today's political arena with the growing electoral consensus of right-wing populist parties and politicians promoting a view of society split into two mutually exclusive groups (us and them) across many western democracies, metaphor is instrumental in the production and reproduction of prejudice towards ethnic minorities and in normalizing an exclusionary rhetoric (Wodak 2015). Ethnic, religious and linguistic minorities are often singled out as threatening the alleged homogeneity, cohesion and security of the nation as a delegitimizing strategy.

Set within the framework of critical metaphor analysis (Charteris-Black 2011), this paper presents a corpus-based research aimed at exploring and comparing the pervasiveness of alienating metaphors in the anti-immigration discourse of right-wing politicians in the USA (Donald Trump), in the UK (Nigel Farage) and in Italy (Matteo Salvini) in the years 2016-2018. Despite variation in terms of the lexis used and of the meaning nuances, results point to the cross- linguistic/cultural emergence of three main scenarios, namely that of immigration as a natural disaster or a flood destroying society, that of the country as a container invaded from the outside, and that of immigrants as animals or as weeds.

Not only does recurrence of this imagery at the micro-level of discourse lead to the emergence of a new "politically correct" form of racism, no longer openly directed at race, but emphasizing an alleged cultural incompatibility at the macro-level of discourse, but the use of a negative and stereotyping language favours what Bauman (2016) terms the adiaforization of the migrant issue, namely viewing immigrants outside the domain of moral responsibility and beyond the domain of empathy.

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Hidden treasure or irrational beast?
Exploring *cryptocurrency*-related metaphors in a corpus of social journalism

We present select findings from analysis of (a) linguistic realisations of conceptual metaphors, and (b) grammatical metaphors (nominalisations) used in relation to the notion of cryptocurrency in a corpus of articles from the social journalism platform Medium (https://medium.com).
The theoretical background to this study merges Conceptual Metaphor Theory (CMT; Lakoff and Johnson 1980) with the framework of grammatical metaphor as developed within Systemic Functional Linguistics (SFL; Halliday and Matthiessen 2004: Chapter 10), particularly nominalisations. While CMT-informed research focuses on lexical metaphors (non-literal uses of lexical units) as surface realisations of conceptual metaphorical mappings, SFL posits that metaphorical variation can be lexico-grammatical, affecting entire grammatical structures. The two theoretical standpoints have been shown to fruitfully complement each other in discourse analysis (e.g., Luporini forthcoming). An ad-hoc corpus (approx. 185.000 words) was built for this study, collecting the 60 most read articles published on Medium with the tag 'cryptocurrency' between September 2017 and February 2018 (a moment marked by notable fluctuations in the price of Bitcoin). We attempted to answer two main research questions:
(1) That of cryptocurrency is a brand new economic/financial notion – is the metaphorical apparatus used to construe it equally innovative?
(2) What are the main cryptocurrency-related conceptual metaphors emerging from the corpus, and what is the role of nominalisations?
Research was carried out on SketchEngine, focusing on cryptocurrency as node lemma, and combining automated and manual analysis to minimise the risk of overlooking meaningful patterns. After exploring the collocational behaviour of the node lemma, 382 sentence-length KWIC concordances were manually probed for lexico-grammatical realisations of conceptual metaphors and nominalisations. The findings highlight a noticeable presence of linguistic/conceptual metaphors and nominalisations related to cryptocurrency. When compared with previous studies on the discourse of finance and economics (e.g., Charteris-Black 2004), the metaphorical apparatus does not emerge as particularly creative. Cryptocurrencies are frequently conceptualised as PHYSICAL OBJECTS or LIVING BEINGS, with a lower incidence of HEALTH and WAR metaphors; nominalisations often work synergistically with the lexical metaphors, refining and/or reinforcing these metaphorical scenarios.

Keywords: cryptocurrency, conceptual metaphor, grammatical metaphor, nominalisation
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Cognitive function of repetition in English discourse

As one of the frequently chosen devices lexical and syntactic repetitions are the key elements at the disposal of the sender for various purposes such as to construct cohesion and coherence in text (Halliday and Hasan 1976, Karoly 2003, etc.), to arouse poetic effect (Pilkington 2000, etc.) and to perform rhetoric function such as persuasion (Cockroft et al 2014, etc.) which we call textual functions of repetition.

In addition to these functions, we claim that direct repetition of words, phrases and sentences play the key role in cognitive processes within discourse. In this paper, our goal is to explore this function of repetition in language which we call cognitive by identifying the ways how they construct meaning and thus shape two conceptual metaphors Life is A Journey and Ideological Differences Are War in literary and political discourses.

Repetition is an important factor in the way discourse creates meaning (Nascione 2010: 122). On the other hand, the metaphors which operate at conceptual level or conceptual metaphors (Lakoff and Johnson 2003, etc) reflect meanings existing in the real world. Thus we think that lexical and syntactic repetitions can shape conceptual metaphors in discourse.

We used the traditional method of contextual analysis was used to extract the repetitions from our data and the method of Contemporary Theory of Metaphor which provides the key mechanism to identify these conceptual metaphors. In total, more than 1000 pages of literary and political texts from British, American and Canadian National Corpora were analyzed.

There is a strong correlation between cognitive repetitions and conceptual metaphors. In order to shape conceptual metaphors, cognitive repetitions have to build coherence and thus a notion of harmony amongst concepts in discourse.

Keywords: repetition, conceptual metaphors, political discourse, literary discourse

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D.H. Lawrence's metaphorical thinking: a few examples

This paper by Howarth Booth and Stefania Michelucci will discuss the British writer D.H. Lawrence, with particular attention to his way of "thinking through metaphors". The second part will focus on some texts (mostly poems) and his creative use of metaphor.

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An Application of Conceptual Metaphor Theory to Depression Metaphors

Depression is a mental health condition defined as a low mood that lasts for a long time' (Mind, 2013) and it is estimated that 'more than 300 million people worldwide are affected' (WHO, 2018) by it. Perhaps one of the biggest difficulties for people with the condition is that 'a sequence of metaphors (…) is the only way to talk about the experience' (Solomon, 2002, p. 29).

Given the above, metaphors of depression are a fascinating, and hopefully useful, area to test the theoretical claims of Cognitive Metaphor Theory (CMT), which proposes that metaphor is 'pervasive in everyday life, not just in language but in thought and action' (Lakoff &Johnson, 1980, p.3). As such, it has been posited that an abstract target concept like DEPRESSION is given form and structure by the mapping of properties from more concrete source domains. Furthermore, these mappings rely on a 'continuous, analog pattern of experience or understanding' (Johnson, 1987, pp. 3-4) largely based on the theory of embodiment. Therefore, the main aim of the study is an attempt to relate metaphors of depression to wider mental state metaphors and to explore the role of embodiment within these metaphors.

In order to achieve this objective, this study seeks to address these research questions:

1. Can metaphors of depression be classified into distinct groups of general mental state metaphors?
2. Do depression metaphors display systematicity in source to target mappings?
3. Is embodied reasoning able to account for a plurality of sources in depression metaphors?
4. Is CMT able to deal with on-line processing of all depression metaphors?

A qualitative research method is applied to a heterogeneous mix of late twentieth-century English-language fiction, memoires, newspaper articles and medical works. Additionally, occurrences of novel metaphor usage appear to necessitate a more interpretive method. The findings of the study indicate a positive response to the first three research questions. However, the analysis suggests a negative reply to the fourth research question, proposing instead that Blending Theory is essential to supplement CMT in on-line metaphorical recovery.

Keywords: metaphor, depression, Cognitive Metaphor Theory, Embodiment, Blending Theory

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Explication de l'hypothèse

Cette étude concerne l'influence littéraire, de l'emploi des figures rhétoriques et en particulier de la métaphore, de la Vie de Marius de Plutarque dans la postérité. Comme l'ont montré La Matina, Porcinari, Scardigli, il existe un rappel explicite ou implicite de la citation diachronique de l'œuvre de Plutarque; une influence philosophique et morale sur beaucoup d'auteurs de la fin de l'âge ancien jusqu'à nous. Ici, on étude les types de métaphores, leur nature, leur classification, leur réutilisation dans la littérature et dans la politique.
Roland Barthes dans L'ancienne rhétorique dit que «platonicien, Plutarque essaye de lever la condamnation portée par Platon contre les poètes; comment? Précisément en assimilant Poétique et Rhétorique; la rhétorique est la voie qui permet de «détacher» l'action imitée (souvent répréhensible) de l'art qui l'imite (souvent admirable); à partir du moment où l'ont peut lire les poètes esthétiquement, ont peut les lire moralement».
Cette recherche est divisée en deux parties: la Ier (Nice) en français où on étude Aulu Gelle, Clément d'Alexandrie, Favorinus d'Arles, Isidore de Péluse, Pausanias le Périégète, Arnobe de Sicca, Basile de Césarée, Macrobe, Théodoret de Cyr.
La IIème partie (Trento) études Agathias, Zonara, Planude, Petrarca, Alberti, Machiavel, Montaigne, Shakespeare, Corneille, Racine, Alfieri, McCullough.

Mméthodologie employée.
Nous allons proposer une communication de 20 minutes, dans lequel il sera exposé une analyse comparative des auteurs mentionnées avec la Vie de Marius de Plutarque, en suivant l'utilisation de la métaphore; nous comparerons les citations entre les métaphores, en essayant de comprendre leurs réutilisations, leurs fins littéraires, philosophiques, politiques. Les auteurs mentionnés n'ont pas dédaigné de puiser à la source de Plutarque, en la réutilisant, explicitement ou implicitement, pour embellir leurs œuvres, pour exposer les raisons respectives, philosophique et morales, pour tirer des jugements historiques sur des personnages du passé.

Mots-clés: Métaphore; littérature; philosophie; histoire; rhétorique; langue.
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A proposal on Pasolini's Supplica a mia madre.

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Les métaphores en «de»: enjeux formels et conceptuels

Les études sur la métaphore suivent principalement deux voies différentes: à côté des approches se concentrant sur les interprétations discursives que la figure analogique est en mesure de susciter, il existe des analyses centrées sur son statut grammatical, qui tentent d'aboutir à la mise au point d'une typologie s'appuyant sur des critères de nature essentiellement syntaxique et lexicale. Si, dans le premier cas, on néglige les conditions linguistiques de réalisation du transfert, dans le second, l'examen des formes diverses que la métaphore peut présenter à l'intérieur de l'énoncé ne produit pas une description exhaustive, surtout en ce qui concerne les structures les plus complexes. La division habituelle entre occurrences syntagmatiques, in praesentia, et occurrences paradigmatiques, in absentia – ces dernières favorisant une logique de type substitutif – comporte souvent la tendance à méconnaître l'existence de tournures qui concernent les deux plans à la fois. Contrairement à d'autres configurations tropiques, la métaphore a «accès à toutes les positions structurales et fonctionnelles que l'on peut isoler dans la prédication» (Prandi 1999: 194). C'est ainsi que sa forme interne peut varier, selon qu'elle est relative aux rapports entre le sujet et les différents types de prédicats, à ceux entre le verbe et ses compléments, ou à l'articulation des expressions nominales (cf. Prandi 1999: 187). Les diverses typologies de réalisation de la figure analogique au niveau linguistique déterminent en même temps des variations portant sur son fonctionnement au niveau conceptuel.

Notre approche du statut linguistique et sémantique de la métaphore considère en particulière les occurrences que l'on peut définir comme des «métaphores vives» (Ricœur 1975: 384), pour reprendre les mots de Ricœur, ou «projectives» (Prandi 1992: 240), selon la terminologie de Prandi. Elles ne proviennent donc pas d'analogies qui reposent sur un système de similarités reconnues et partagées ou qui s'appuient sur les relations engagées dans l'articulation du lexique, mais témoignent du pouvoir de la langue de créer des connexions signifiantes indépendamment des solidarités entre contenus qu'établissent les structures de la pensée cohérente (cf. Prandi 1992: 29-71; Prandi 2017: 46-223). Leur étude demande ainsi un double niveau d'analyse, l'un portant sur les conditions linguistiques qui engendrent le processus métaphorique, l'autre visant les caractéristiques de l'interaction conceptuelle qui lui est inhérente.

Dans notre contribution, nous nous arrêterons sur les métaphores binominales en «de» (SN1 + de + SN2, où le «de» unit deux syntagmes nominaux conflictuels dans leurs rapports réciproques), vu que celles-ci représentent un domaine peu exploré par rapport à d'autres configurations tropiques et, en outre, dans la plupart des cas, leur examen est partiel et ne réussit pas à illustrer la totalité des types de transferts qu'elles arrivent à produire. Nous prendrons en considération des formes simples (à deux termes) et des formes complexes (à trois ou à quatre termes), leur étude constituant – d'après nous – une voie privilégiée non seulement pour cerner les caractéristiques structurales de la métaphore, mais aussi pour saisir les aspects qui la distinguent d'autres types de figures, en particulier de la métonymie et de la synecdoque.

Mots-clés: métaphore, interaction, nom, métonymie, synecdoque

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Extended Metaphor in Conceptualisation of the Course of Human Life: A Cognitive Diachronic Study

My aim is to have a closer look at the benefits of a cognitive diachronic approach to use of extended metaphor in conceptualisation of the human life span, explore metaphorical instantiations, and identify conceptual metaphors. Extended metaphor is an age-long stylistic pattern used to convey figurative thought and provide its sustainability in discourse. Diachronic studies yield insights into use of extended metaphor from a cross-century perspective. Cognitively, extension of figurative meaning discloses the workings of the human mind.

Theoretical conclusions are drawn, applying the tenets of Cognitive Linguistics about the significance of metaphor in thought and language (Gibbs 1994, 2006; Kövecses 2005; Lakoff and Turner 1989). In semantic and stylistic analyses of the empirical material, I have relied on the method of identifying figurative meaning in discourse (Naciscione, 2010). I have also used the method of interpretative empirical case studies to cope with texts from previous centuries. Empirical study allows me to draw generalisations about metaphor across the centuries, seeing sameness in difference.

Diachronic studies reveal that extended metaphor defines as an entrenched figurative pattern. It is characterised by diachronic stability and viewed as a structure of thought that is reproduced in novel creative instantiations. In the cognitive stylistic view, extended metaphor forms a pattern of both thought and language that is stored in the long-term memory of the language user. A cognitive approach helps to explain the diachronic stability of the pattern of extended metaphor across centuries and great similarity in its functioning in different languages and periods. Thus, it is not a matter of a particular language or the stage of its development; it is a matter of the creativity of human thought.

Use of extended metaphor is one of the resources to convey sustained human experience. It gives freedom and space for creativity. Extended metaphor is a stylistic pattern, involving a string of sub-images sustained and tied together by the base metaphor, creating a cohesive network of associative metaphorical and metonymic bonds. Extended metaphor features an extension of figurative thought.

Theoretical points will be illustrated by excerpts from poetic texts (Geoffrey Chaucer, William Shakespeare, Alexander Pushkin, Vizma Belševica). Metaphor is central to the understanding of the world. It is part of the development of a concept, sustaining figurative thought. Thus, it is indispensable in the process of conceptualising our thoughts, including the course of human life.

Keywords: Cognitive Linguistics, a cognitive diachronic approach, extended metaphor, conceptualisation, conceptual metaphor

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Representation of the FOOD metaphor in Russian language

Figurative language is an enormous resource that is utilized to encode various aspects of people's life, traits of character, behavior, attitudes, etc. Figurative vocabulary found in every language can be analyzed in terms of the culture-specific codes it is believed to verbalize. Therefore, linguistically instantiated codes of culture (e.g. zoomorphic, anthropomorphic, spatial, temporal, chemical, etc.), are considered to be operational elements of the linguistic image of the world specific to a certain culture. Drawing on an extensive corpus of Russian figurative vocabulary (Yurina 2015, 2017), which encompasses lexical units with an identifiable metaphorically-motivated form or meaning (see Lakoff 1987 for the definition of motivation), the research has an aim to describe the range of phenomena that are interpreted via the culinary code of Russian culture, represented by the FOOD metaphor (understood in compliance with the Conceptual Metaphor Theory). For example, russ. приесться 'to bore, wear off, become less attractive (of food that you no longer want or like)' or глазунья 'fried eggs sunny side up', хворост 'fallen dead brances (of cookies)'. The study has revealed that the FOOD metaphor is realized by means of several mappings, e.g. FORM/APPEARANCE IS FOOD, EMOTION IS FOOD, DOING smth is COOKING FOOD, etc. The research findings also point to the fact that the Russian metaphorically motivated lexical units representing the FOOD metaphor are predominantly derivatives, can be part of idioms and similies, and exhibit some evaluative components of meaning. The findings can also be helpful in cross-cultural studies of codes of culture and their representation in languages.

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Is Time Moving in Japanese?

The connection between concepts of space and time is one of the most major topics in metaphor studies from the cognitive perspective. As of this moment, Moore's theoretical model may be most pervasive in the field. In the model, sentences of English spatiotemporal metaphors such as (1), (2), and (3) are classified into MOVING EGO (ME), EGO-CENTERED MOVING TIME (ECMT), and SEQUENCE IS RELATIVE POSITION ON A PATH (SRPP), respectively.
(1) We are approaching Summer.
(2) a. Summer is coming.
b. Summer has come.
(3) Summer follows Spring.
Moore's model has also been applied to the classification of spatiotemporal metaphors in Japanese. However, there are some problems to totally explain the organizations of the Japanese metaphors by this model. Among them, this study focuses on the expressions such as shown in (4) and (5), which have been considered to be corresponding to ECMT in English, to clarify their semantic mechanisms.
(4) Natu ga tikazuite kita.
summer NOM approach come.PST
'Summer is approaching.'
(5) Natu ga kita.
summer NOM come.PST
'Summer has come.'
After examining the relations between forms and meanings of Japanese spatial and temporal expressions in detail, we refer to the lyrics of Japanese children's songs to further reveal how temporal concepts are embodied through concepts of space/motion in the Japanese language and culture. We point out that the Japanese expressions in question actually fall into two types: [A]View of the moving experiencer and [B]Arrival of the personified temporal event. This view suggests that the notion of "motion of time" is not supposed behind space-to-time mappings in the Japanese metaphors. These findings will help cultivate the understanding of the structure of spatiotemporal metaphors in Japanese, which will also contribute to deepening the understanding of cross-linguistic variations of mental connection between space and time.

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Hybrid Pictorial Metaphors Are Stronger Than Pictorial Simile

In literary theory, similes and metaphors are considered to be two different tropes. However, several researchers have argued that although they appear to be similar, the metaphors make stronger claims than similes (Black, 1979). Some research suggests that metaphors appear to be stronger particularly in "correction convention", which allows speakers uttering similes to be corrected by a corresponding metaphor (Robert and Kreuz, 1994; Chiappe and Kennedy, 2000). While much has been discussed about the relationship between similes and metaphors in the verbal domain, their relationship in other modalities, particularly in pictorial modality, remains unknown.

This study of 6 experiments, examines the relationship between pictorial similes and hybrid pictorial metaphors. Pictorial similes are those images where both the terms are pictorially depicted and juxtaposed in their entirety (Figure 1). Hybrid metaphors are those images that are experienced as a unified object or a gestalt but they actually consist of two different parts that are belonging to different domains (Forceville, 1996) (Figure 2). In this study, perceived strength of pictorial similes and hybrid pictorial metaphors were tested in three conditions. In one condition, participants were asked to verbalize pictorial similes and pictorial metaphors either in the metaphor form (X is Y) or in the simile form (X is like Y). In another condition both the pictorial tropes were tested on their own, and the participants were asked not to verbalize them. The last condition involved corrective convention and participants were presented with either metaphor corrected by similes or similes corrected by metaphors for each image.

Results suggest that pictorial metaphors are perceived more strongly than pictorial similes, especially when they are not verbalized. They are also perceived more strongly in corrective scenarios. However, when they are verbalized, they are likely to be processed as verbal simile and verbal metaphors, and are considered similar in terms of their strength. We argue that the strength of a metaphor comes from the way it is represented in the image. Fusion of two non-similar concepts in a hybrid pictorial metaphor has a transformational effect, which allows the reader to see a concept in terms of another by emphasizing the properties for transfer. A pictorial simile does not assert the identity and merely suggests a similarity, which leaves the search for similar properties to the subjective imagination of the reader. While in corrective

situations, the metaphor form for a pictorial metaphor is perceived more strongly than a pictorial simile because perceptual properties, which are usually lost in verbal processing, are reassessed and revisited.

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Is it possible to extract working tools from conceptual metaphor and blending theories that are useful to designers? That is the question I asked myself after finding many examples of conceptual metaphors and blends throughout history, including rich examples in the present. Although these tools are helpful in many kinds of design, they are especially effective for those working with complex systems in any media.

I created a taxonomy that connected two initially separated systems: conceptual metaphor and conceptual blending. When Fauconnier and Turner first started publishing about conceptual blending many scholars thought that it was an alternative system to conceptual metaphor. After thirty years of developing these ideas, Lakoff and Fauconnier wrote a paper in the Journal of Cognitive Semiotics called Conceptual Metaphor Theory: Thirty Years After (Fauconnier & Lakoff, 2013) declaring that "There is a mistaken perception that 'metaphor theory' and 'conceptual blending' are competing views, and that there is some argument between us over this...We see the research programs developed for metaphor and blending as mutually reinforcing and often deeply intertwined, rather than at odds with each other. I found instances of each of the concepts in real life, sometimes in the past and sometimes in the present, which I presented as case studies. After performing a reverse engineering process on the case studies, I was able to describe the basic metaphorical principle used in each example.

What is a metaphor or blending tool, and how does one wield it? What are metaphor, analogy, metonymy, and conceptual blending, and can we harness them for cross-modal information mapping, such as in the visualization or sonification of data? In this paper I will begin with a technical description of an element from the taxonomy, followed by how it works in specific examples drawn from science, design, or art. Lakoff, Johnson, Fauconnier, and Turner began writing down their observations of how conceptual metaphor and blending processes work in the late 1970s. In 1988 Lakoff and Jerome Feldman co-founded the Neural Theory of Language (NTL) group at UC Berkeley. NTL showed that developments in computational and neural theory support the original conceptual metaphor and blending concepts.

Here are the areas from which I have extracted tools:
- Category— exploration of relationships
- Image Schema—the action and pattern tool
- Analogy—the mapping tool
- Metonymy—the contiguity and compression tool
- Conceptual Blending—the combining and mixing tool

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Cohesive figures: metaphorical and metonymic anaphoric encapsulation

Anaphora is usually considered as the main indicator of the referential continuity of the text. Its role as a
cohesive strategy is often limited to the simple connection between two co-referential linguistic
expressions. However, this is not always the case, as is shown for example by anaphoric encapsulation
(D'Addio 1988, Conte 1996). When a lexical noun phrase or a pronoun functions as an encapsulator, it
transforms a syntactically complex antecedent, coinciding with one or more clauses, into a discourse
referent.
From a semantic point of view, anaphoric encapsulation is characterized by the reference to a process, or
higher-order entity (state-of-affairs, action, etc.). This property accounts for the versatility displayed by
encapsulation with regard to textual functions. Its contribution to textual organization, for example, may be
at the service of the expression of relations between utterances (e.g. for this reason), along lines that are
largely precluded to simple co-referential anaphora.
A fairly unexplored consequence of the inherent semantic complexity of encapsulators is their aptitude to
interact with figures such as metaphor and metonymy. This interaction is limited to lexical instances of
encapsulation, which involve a categorization of the antecedent text span. Encapsulation is metaphorical
when the anaphor categorizes the antecedent process through a conceptual transfer (1); it is metonymic
when the anaphor shifts from the antecedent process to another kind of entity, referentially connected to
the former (2):
(1) Teachers went on strike. The battle has just begun.
(2) Teachers went on strike. The news has been confirmed by the press.
In this paper I will describe the forms and functions of the interaction between anaphoric encapsulation
and figures through the investigation of a corpus of Italian written texts (ca. 500.000 tokens), taken from
national and local newspapers. I will show that the deep differences between metaphor and metonymy
highlighted in recent literature (Prandi 2017) seem to affect the functions performed by either figure when
interacting with encapsulation. Metaphorical encapsulation provides a subjective and creative
interpretation of events, connected to the point of view of the writer, and may be employed to frame an
argumentative stance. Metonymic encapsulation, for its part, is a more common cohesive device, whose
use mainly depends on the complex cognitive nature of processes; shifting through anaphora from an event

to its speech act counterpart, or to its psychological motivations, is a basic pragmatic move that strengthens text cohesion while going largely unnoticed by the reader.

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The metaphors for "sentence" in early Chinese grammatical works

Among the conceptual systems to which Conceptual Metaphor Theory has been applied in the research by cognitivists since its launch in the 1980s, communication and language have been object of some studies (see Reddy 1979, Sweetser 1992, Grady 1998); some more are more directly concerned with the metaphors for sentence and its structure, ie. grammar (see Mittelberg 2002, Woodard 2014). These studies prove useful to attempt a hypothesis on the conceptual metaphors behind linguistic notions, the simplest of which is that of "sentence". It turned out that the most often occurring are COMMUNICATION IS CONDUIT, LANGUAGE IS BUILDING, LANGUAGE IS TREE and

LANGUAGE IS FABRIC. Here it is proposed that the primary metaphors lying beneath these conceptual

metaphors, which are best suitable to describe language and sentence, are CONSTITUENTS ARE CONTENTS and ORGANIZATION IS PHYSICAL STRUCTURE.

For this study, we took into account the grammatical terminology related to sentence and its structure in a number of early Chinese grammatical texts: the goal was to verify whether the abovementioned metaphors have been employed or different ones occur.

It turned out that the primary metaphor CONSTITUENTS ARE CONTENTS do occur several times, as well

as ORGANIZATION IS PHYSICAL STRUCTURE. On the other hand, another primary metaphor which is

quite frequent is SENTENCE IS A VERTICAL PATH, based on the image-schema of the PATH. In time, such

primary metaphor developed into the complex metaphor SENTENCE STRUCTURE IS HIERARCHAL SOCIAL

(BUREAUCRATIC) STRUCTURE.

The usage of this metaphors are experientially based on the peculiar way of writing texts in ancient China, on vertical bamboos stripes; on the other hand, the context of the society of ancient China and the preminent position of bureaucrats in which the linguists, authors of the text taken into account, were settled, is likely to justify the occurrence of the metaphor SENTENCE STRUCTURE IS

BUREAUCRATIC STRUCTURE.

Keywords: Chinese grammar studies, Conceptual metaphors, sentence structure, *Wenxin diaolong, Jingzhuan shici*

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Metaphors and metonymies in Soviet anti-alcohol posters: a multimodal analysis

The aim of this paper is to analyze the interaction of metaphors and metonymies in their visual and verbal manifestations in Soviet anti-alcohol posters published in the '80s.

It is well known that alcoholism has always been a major problem in Soviet and Russian society. In particular in the era of perestrojka, the Gorbačёv's anti-alcohol campaign (1985) aimed at reducing the production and sale of alcoholic beverages and improving the health of Soviet people. One of the means used by the Soviet State to promote positive social behaviors was the so called social'nyj plakat, the social poster (Efimenko 2016). In anti-alcohol plakat, as in its political and ideological equivalent, text and images coexist.

Following the approach proposed by Pérez-Sobrino (2017), I will identify the metaphors and metonymies used in Soviet posters against alcoholism and how they interacts with each other. Several negative consequences of alcoholism, such as health problems, criminality, car accidents, family abandon, and work absenteeism, have been largely used to discourage alcohol abuse. The present analysis will shed light on some regularities between the theme used to convey the message and the cognitive processes involved in the posters.

An ever-present element in anti-alcohol plakaty is the bottle (or, less frequently, the glass), which stands metonymically for alcohol consumption (Veinberga 2014). In this paper I investigate how the metonymy "bottle for alcoholic beverage" and, in turn, "alcoholic beverage for alcohol abuse", interacts with other cognitive processes. Particular attention will be given to those posters, in which the image of the bottle interacts with, and sometimes replaces, human body parts.

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Using sem-grams to study phraseologies and metaphors in travel journalism

Travel journalism is an important site for the study of the connections between the media and contemporary society. As a form of institutional social practice, it attracts and goes a long way to maintain a considerable readership worldwide, thus providing mediation between the providers of tourism services and its potential clients. Its main discursive functions are those of informing, guiding and entertaining, which can be studied from a linguistic point of view to highlight its more important textual strategies and their ideological load.

Since metaphors play a critical role in structuring and embodying our knowledge of the world, their study can reveal both how factual experiences are typically interpreted and disseminated in travel journalism and whether they participate in discursive practices that are aimed at construing, and thus both informing and guiding, a prospective tourist's interpretation of (future) travel experiences.

The current paper will introduce a corpus-driven technique that, to the best of our knowledge, has not been described in the literature so far. The technique in question is that of the "sem-gram", on analogy with the n-gram and the PoS-gram. It bears particular similarity to the latter, in that it is essentially a concatenation of tags. But while the PoSgram is a string of Part-of-Speech tags, the sem-gram is a string of semantic tags. The usefulness of the sem-gram technique will be illustrated by way of the analysis of a 1M token corpus of travel journalism that was tagged semantically using the WMatrix tool. The procedure allowed the automatic identification of a number of metaphors from the source domain of the human body. Particular attention will be paid to the sem-gram II AT B1 IO AT W3, a token of which is into the heart of the mountain. The key elements of the sem-gram are B1 (ANATOMY AND PHYSIOLOGY) and W3 (GEOGRAPHICAL TERMS) and the considerable lexical variation observed in both slots testifies to the great productivity of the conceptual metaphor LANDSCAPE IS HUMAN BODY in the language of travel journalism.

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Functional perspectives on legal metaphors in the UK and Italy

Many studies testify to the importance of metaphor as a crucial device at all levels of legal discourse (Smith 2007). Understood as a rhetorical feature, metaphor clearly has a role to play within the Aristotelian tradition of forensic rhetoric, as various figures involved in trials – principally the judge, the jurors, and counsel for prosecution and defence - use it either to embellish their arguments (poetic function, Jakobson 1999) or to influence opinion (persuasive function, Pawlowski 1980). Lakoff and Johnson's well-known book Metaphors We Live By (1980) broke new ground by suggesting that metaphor constitutes a fundamental feature of our cognitive make-up as human beings, and this perspective has also been applied to legal discourse. It has been proposed that the law itself is a structure whose very existence is determined by metaphor. Not only is it understood metaphorically in common parlance (the long arm of the law, to live outside the law, etc.), but the usefulness of metaphor for developing and defining legal concepts has long been recognised within the profession (Dee 2009).

From a cross-cultural perspective, our paper wishes to explore these issues in the legal discourse of Great Britain and Italy, asking whether metaphor serves similar functions in both contexts, and whether it is possible to explain differences in its use by reference to an account of the legal traditions of both countries. From a functional/aesthetic perspective, we analyse metaphors collected from various legal sources in the two countries: journals and training materials, popular media and courtroom contexts.

The underlying legal questions are whether law interpretation comes down to a strict syllogistic activity (Aristotelian logic) or whether this is only a rhetorical exercise, identifying the boundary between law interpretation and law making; and whether arguing before a jury of lay people, as in England and Wales, is different from stating a case before a professional judge, as in Italy. Metaphorical language, we suggest, is closely involved in all of these questions.

Keywords: legal metaphor, functions, persuasion, stylistics, cognition

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Abstract

"'Thy great name alone is a full harvest:'
Considering Cognitive Metaphors in the Sonnets of
John Keats"

 In "The Temporality of Selfhood: Metaphor and Romantic Poetry," Cyrus Hamlin develops a theory of metaphor that takes German poetry and German Romantic philosophy as its starting point. Hamlin—concerned with precision—cautions the modern reader against anachronism: "Within the body of poetic theory which emerged in the Romantic era, especially in Germany, traditional terms for the figures of discourse, including metaphor, are generally avoided." For Romantics, Hamlin says, "metaphor was defined exclusively as a kind of verbal ornament" (Hamlin 170).

Although this caution against anachronism is appropriate for literary studies, it is self-evident that metaphor was used widely in Romantic era poetics and that, for a poet like Keats, metaphor was vital as an in-line rhetorical device. Moreover, metaphor was integral to the linguistic and imagistic structure of the Romantic poetic text itself. To that end, I use close readings of Keats' sonnets and a linguistic theory lens inspired by ideas of cognitive metaphors and the work of George Lakoff and Mark Johnson to ultimately suggest that a theoretical and methodological rapprochement between literary studies and linguistics would lend interpretive strength to literary texts in general, and to the study of metaphor in particular.

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Medical metaphors from source-frames to target-frames

Clinical medicine is not an exact science, but rather a fusion of science, emotions and other abstract variables. For this reason, the terminological richness is frequently mixed with metaphorical expressions.
Starting from the assumption that the metaphor is stated here in terms of frame (Moore 2011), this study investigates cognitive frames and linguistic frames "evoked by" lexical units (nouns, verbs, adjectives, etc.) or other features of linguistic form for making sense of things that happen in Italian and French medical practice. Consider the parallel lexicon fragments below:

(1) a. Bisogna usare cautela quando S. aureus è il patogeno sospettato […]
b. Une attention particulière doit être portée lorsque le germe suspecté est S. aureus […]
'Caution should be taken when S. aureus is the suspected pathogen […]'

The frames of reference il patogeno sospettato in (1a) and le germe suspecté in (1b) (lit. 'the suspected pathogen') are metaphorical (in the sense of Lakoff and Johnson 1980) because they construe one thing (suspected injury) in terms of another (suspected criminal).
The parallel lexicon fragments (see the examples in (1)) have been annotated by using the English FrameNet database that is based on the theoretical model of Frame Semantics (Fillmore 1977, 1985; Fillmore and Atkins 1992). The data are extracted from the multilingual translation EMEA corpus, made up of Patient Information Leaflets.
The metaphorical frame of reference in (1a) and (1b) evokes two semantic frames described in the FrameNet database: (1) the Suspicion frame (i.e., "A person or group, the Authority, believes that another person, the Suspect is a participant in a criminal Incident"), and (2) the Criminal_investigation frame (that is, "This frame describes the process that involves the inquiry and determination by an authority, the Investigator, of the circumstances surrounding an Incident perpetrated by a Suspect). Both the examples in (1) represent the metaphor of "investigation" that has a particular resonance with medicine. The use of the FrameNet database allows us to capture and evaluate a set of medical semantic frames and consider them as "source-frames" that are used to talk about "target-frame" concepts (Moore 2011): sospettato in (1a) and suspecté in (1b) do not point out an entity involved in a criminal activity in medical language, but a negative medical condition that evokes a different "target-frame". The results will show how the theoretical and methodological frameworks discussed here are useful for a cross-linguistic investigation of metaphorical frames in medical language.

Keywords: Cross-linguistic analysis, Frame Semantics, FrameNet database, French, Italian, Medical language,
Lexical units, Corpus-based approach, Lexicological and lexicographical frameworks, Metaphors, Source-frames and target-frames, Syntactic patterns
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Databases:

EMEA corpus

http://opus.lingfil.uu.se/

FrameNet Project

https://framenet.icsi.berkeley.edu/fndrupal/about

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"Metaphorically Speaking, Knowledge is…": A Study on the Role of Personal Epistemology in the Writing Process.

During writing workshops in Ljubljana in March 2018 and February 2019, students of Cognitive science were invited to participate in focus groups. The topic of these was the students' perception of knowledge. Our aim was to receive an insight in the way how knowledge is connected to writing from students' perspective. The question, "What is knowledge?", lead to the participants discussing their ideas what knowledge is, notions connected to it, and how it relates to their writing. As students have different disciplinary backgrounds and are encouraged to actively participate in exchange programmes, the MEi:CogSci MA programme is of interest due to its diversity.

In the focus groups, their different approaches to knowledge and writing traditions across the disciplines manifested in a variety of personal epistemic experiences. In our presentation, we reflect the connections drawn by students between knowledge and writing based on Brigitte Römmer-Nossek's (2017) theoretical groundwork. She draws a connection between writing development and epistemological development; in her concept, academic writing is understood as intentional and as shaped by the writer's personal epistemology. Our focus lies on the students' perception of the connection between academic writing and their personal epistemology. As students describe their notions, which may rely on mental images but manifest verbally, we direct our attention to metaphors used to describe said concepts. Our approach is based on Lakoff and Johnson's (2007) theory of conceptional metaphors. The preliminary analysis, conducted with the qualitative NCT-data analysis method by Friese (2012), shows that the students perceive a connection between their personal epistemology and academic writing. Said connection may be described differently depending on the students' individual idea of what knowledge is.

In our presentation, we present our preliminary findings and reflect our methodology. With this, we aim to contribute to Writing Studies as well as Cognitive Humanities by showing that a focus on metaphors may be useful to investigate personal epistemology.

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Metaphorical Swarms in Shakespeare's Comedies: Text Functions and Implications for Translation

This paper will look at figurative language in Shakespeare's comedies and at its translation into Italian. Particularly, it will apply to Shakespearian comedies the notions of conflictual metaphor and of metaphorical swarm as devised by Prandi (2012, 2017). A metaphorical swarm is a network of interconnected metaphors based on the same conflictual concept, to be found in a single text or across texts. This paper will argue that metaphorical swarms play a pivotal role in carrying on text functions and constructing comic effects in Shakespeare's plays. Moreover, this paper will explore how the challenges posed to translation by passages involving metaphorical swarms interact with such functions and contextual factors as well as with conceptual conflict. Through a linguistic analysis of a number of examples and of their Italian translations, this paper will seek to discuss how the problems posed by metaphorical swarms have been faced in different Italian editions of Shakespeare's comedies and to comment on the translation quality issues raised.

Keywords: conflictual metaphor, metaphorical swarm, Shakespeare, Shakespearean comedies, English to Italian translation

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Phraseology and Metaphor: a fruitful approach in a specialised learning context

A recurrent obstacle that students of a second language usually find is learning and using specialised terminology adequately. Different solutions have been offered in different learning approaches, and even though some of them have proved to be helpful, the problem has not been solved yet. In line with cognitive theories of vocabulary learning, (Boers and Lindstromberg 2008, Gries 2008), we not only favour the use of phraseology and metaphor as useful tools for terminology learning, but additionally, we advocate the joint use of images, words and meanings as the best vehicles to methodologically meet the specific needs of technical learners. The aim of this paper is to present the outcome of a relatively new approach that is being applied in an engineering and architecture learning context. The novelty of this focus is twofold: firstly students get exposed to authentic and multimodal material from technical sources, linguistic (texts), visual (videos, presentations) and aural (audios). In parallel, students receive training to focus on the phraseological side of expressions, such as collocations, set phrases, or lexical bundles of the material used. Equally, the metaphorical content of expressions and images is examined. The use of translation is also highlighted through a cross-linguistic study of English and Spanish phraseology and sociocultural differences are explored. As will be shown, the results of this experience are encouraging since students are able to learn their specialty language in English more easily and achieve better results in memory retention. Despite this, issues like the large amount of preparatory work involved and the challenging work that this type of students have to perform could still be refined. All in all, our conclusions confirm that technical students are capable to hone their linguistic knowledge even when they are not familiar with lexical or semantic studies if they receive an appropriate approach.

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Métaphores terminologiques et traduction : évolutions de cadrage dans le transfert interlinguistique

Notre contribution se propose de mettre en évidence les enjeux principaux liés à la néologie métaphorique, ainsi que les dynamiques sémantiques et discursives qui se manifestent dans l'implantation et le transfert interlinguistique de terminologies techniques issues d'une métaphore conceptuelle partagée.

Les évolutions liées au transfert dans la traduction des métaphores terminologiques, et notamment les modifications dans le cadrage (framing) que ce transfert peut provoquer, seront analysées et mises en rapport avec les choix des instances d'organisation des politiques linguistiques en France et en Italie.

Mots-clés : terminologie, métaphore, framing, traduction, politiques linguistiques.

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The first wedge of blue edged in over the treeline COLOR/SEEING as a Target Domain in Conceptual Metaphor

Considering the linguistic realization of conceptual metaphor, this research aims to illustrate how COLOR as a target domain behaves in the metaphors COLORS ARE LOCATIONS, COLORS ARE ENTITIES [POSSESSIONS] and how they mesh more primarily with EVENTS ARE ACTIONS and GENERIC IS SPECIFIC. My research has discussed how COLOR is the source domain of SEEING, LIGHT, and KNOWING, hence also of GOODNESS. In this presentation, I elaborate how, on the other hand, COLOR is the target domain of LOCATIONS and ENTITIES (POSSESSIONS). Lakoff and Johnson (1999: 194–195) refer to the metaphors STATES ARE LOCATIONS and ATTRIBUTES ARE POSSESSIONS (COLOR may be considered both a STATE "we're in the red" or an ATTRIBUTE "your dog has white"), which combine respectively with CHANGES ARE MOVEMENTS and CAUSES ARE FORCES to form a dual EVENT-STRUCTURE system "blue edged in". These metaphors give us the idea of how the change of an entity – COLOR – may be conceptualized as moving from one place to another, and the cause of this change may be seen as the 'forced movement' of an entity. Furthermore, COLOR is also activated as part of a specific level of metaphors from the (general level) systemic metaphor THE EVENT STRUCTURE METAPHOR. The GENERIC IS SPECIFIC interaction and blending process allows for diverse levels of mapping, and analysis of specific image schemas involved in the elaboration of LOCATION and EVENTS. This seems pertinent in furthering our understanding of these productive conceptual structures (Sullivan & Sweetser 2010; Kovecses 2010). Duly, the primary perceptual embodied experience of COLOR and SEEING directly involve the development of conceptual metaphors and, therefore, the establishment of a process of mapping between the domains of color/seeing both as a substance/object and a light/object. These are further conventionalized through socio-cultural interactions of individually entrenched experiences (Gibbs 2011). This parallel processing then results in the polysemic use of a given COLOR or SEEING term. The metaphors, through a selection of COLOR/SEEING terms (e.g. SIGHT and INDIVIDUAL COLORS) are verified in the Mapping Metaphor Project, the Historical Thesaurus, and the Corpus of Contemporary American English. The quantitative and qualitative results I present confirm the hypothesized conceptualization process as surmised from usage of color terms in contemporary American English. It proposes an organization of linguistic knowledge as established through the dynamic interactions and integration of COLOR in conceptual metaphor as a target domain.

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Personifications of territories and geographical similes abound in the narratives of Canadian contemporary writer Douglas Coupland

That the where is descriptive of animate and inanimate entities seems an almost trivial statement; but that spatio-temporal articulation of life can be used as a way of feeling, thinking, and acting is altogether different and bears implications on the in-place or out-of-place of people and actions (Cresswell, 334). Personifications of territories and geographical similes abound in the narratives of Canadian contemporary writer Douglas Coupland; however, it is the metaphoric potential of geography, a recurring conceptualisation strategy the author adopts, that moves this study around two main questions. First, why does a specific metaphorical concept speak in terms of something else in the first place? And second, what, culturally speaking, motivates this metaphor? "Geographic language is thoroughly metaphorical. [...] Regions and hamlets have been likened to 'organisms', roadways and canals to 'arteries of circulation'" (Buttimer, p. 90). Reversing this tradition, geography in Coupland touches deeper levels of understandings of the human beings, their behaviours, and ways of reasoning. For instance, Coupland recurs to a geographic metaphor to tackle the remotest areas of hidden emotions and feelings activating a more concrete idea and relative connotations: "I mean spill your guts - really dredge up those rotted baskets of fermented kittens [...] that lie at the bottoms of all of our personal lakes", (GenX, p. 15). In another instance, an agricultural compound noun and its typically denotative meaning are revisited in a prepositional phrase that by a mash-up of commercial labels disambiguates a way of thinking and defines a semantic set for a negative connotation: "Cornfields are the scariest things on [...] the planet. [...] I mean it in a Big-Corn-Archer Daniels Midland/Cargill/Monsanto-genetically modified-high-fructose-ethanol kind of way" (Generation A, p. 3). Coupland's conceptualisation strategy articulates across the mismatch between metaphorical structure and cultural values, back and forth from that coherence issue Lakoff and Johnson first discussed as "partly a matter of the subculture one lives in and partly a matter of personal values", eventually a question of balance between basic values and the different priorities subcultures have (Lakoff / Johnson, p. 23). From Generation X (1991) via Generation A (2009) up to Player One (2010), regardless of the container metaphor, geographical locations and origins as well as building typologies are those strange domains activated in metaphors that point to entangled socio-economical, environmental, and political issues. There are two primary aims of this study: 1. To investigate the ways in which the author juggles what is coherent/incoherent with a mainstream spatialization or orientational metaphor; 2. To ascertain if beyond the author's interest in "his geographical and historical surroundings" (McGill, p. 253) and beyond his need to portray a subcultural logic of priorities, geographical metaphors allow Coupland to borrow labels of origin, both global and localised ones, and reshape them within a transformative way of thinking that is socio-politically provocative and post-colonial in scope as it questions what is proper or inappropriate and for whom.

(a) a recognisable thesis/statement or research question: Two main questions underpin this research: Why does a specific metaphorical concept speak in terms of something else in the first place? What, culturally speaking, motivates this metaphor? There are two primary aims of this study: 1. To investigate the ways in which the author juggles what is

coherent/incoherent with a mainstream spatialization or orientational metaphor; 2. To ascertain if beyond the author's interest in "his geographical and historical surroundings" (McGill, 2000) and beyond his need to portray a subcultural logic of priorities, geographical metaphors allow Coupland to borrow labels of origin, both global and localised ones, and reshape them within a way of thinking that is socio-political and post-colonial in scope as it questions what is proper or inappropriate and for whom.

(b) an explanation of the methodology: a collection of evidence from different novels will be provided and analysed to demonstrate the expanded conceptual phenomenon Coupland generates from geographical metaphors "as a way of thinking and acting with geographical and political implications" (Cresswell, 1997);

(c) a short reference to emerging results (if applicable): contributing to metaphor studies through investigating a contemporary author and his metaphors, compounds, or combination of metaphors alongside his coinage of new words and symbolic exploration of narrative devices (we-narrative);

Keywords: conceptual metaphors, geography, Douglas Coupland, Generation X, Generation A, Player One

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What if Metaphors Were 'Alive and Kicking'?

Introduction
The cornerstone of the proposal is to study motivation behind establishing new metaphoric meanings of words in English, Russian, German, and French.

Methodology
Based on the analysis of 2200 metaphors, taken from literature, mass media, monolingual and phraseological dictionary entries, the research introduced six levels of the transferred sense. By applying the passivization test, non-literal turns of speech were divided into separable lexical units (including sentence-like proverbs) and inseparable word combinations (including comparative expressions). The former contain the nominators of the figurative meaning. The latter consist of the fixators of the figurative meaning. Each semiotic category represents three subtypes with similar characteristics. The secondary nominator (SN) / the quasi-secondary fixator (QSF) is the independent allegorical meaning, which is already registered in dictionaries. The potential nominator (PN) / the lexical fixator (LF) is the interpretation revealed more than once within various turns of phrase. The threshold nominator (TN) / the fixator-activizator (FA) is the only implied comparison identified in any of lexical items with the shifted allusion.

The above-mentioned classification means that the well-trodden example 'to kick the bucket (to die) could no longer be considered as an opaque idiom. Its passivized version the bucket was kicked is not possible without losing the overall metaphorical sense. A few decades ago, the expression contained the LF to kick (due to semantically relevant phrasal verbs to kick in; to kick off) and the FA bucket. This lexeme was discovered in a relatively new phrase 'the bucket list' (to be on someone's bucket list; to be part of the bucket list; the ultimate bucket list for someone as well as in a film title 'the Bucket List', 2007). It proves the new LF status of bucket, which may later become an independent 'death'-related sense of the word.

Results
The manifestation of the metaphoric meaning does not always appear linear. Moreover, English, Russian, German, and French lexemes appear to demonstrate different level of non-literal development. The research findings could result in an array of practical applications.

Keywords: Metaphors, figurative meaning, cross-linguistic study.

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Gender metaphors in Japanese society: scrutinizing the woman-metaphors in the workplace

Japanese women in the society, and especially in the workplace, have been struggling with gender inequality since the middle of 19 th century when Japan had opened the country after the long period of national isolation. Since then the power balance and gender inequality in workplace have been studied in various fields of social science.

Objective of this present work is dual nature of conceptual metaphors that are used for describing women in the society (Lim 2009, Monami et al. 2009, Yang 2013). Conceptual metaphors, the way to refer to one complex domain in terms of another, can be used to convey both positive and negative gendered topics (e.g. Velasco-Sacristán 2010, López-Rodríguez 2016). Some conceptual metaphors can help people to understand complex and novel phenomena, but they are often just a simplification, offering only a specific angle or viewpoint that isn't the full picture. For example, hana (flower) is used for the woman-metaphor in Japanese (e.g. kanojo wa shokuba no hana da 'she is a flower (beauty) in the office') and this metaphor blindfolds people with positive image of flower. The references such as flower can sometimes conceal the negative fact; "flower in the office" describes working woman who is stuck with a role of eye candy.

The aim of this work is to explore the woman-metaphors, which easily capture our imagination, in order to describe the barriers and social phenomena that Japanese women face in their careers. By analyzing a corpus of metaphors extracted from different sorts of publications, which include newspapers, advertisings and magazines, this present work tries to shed some light on how such figurative usages together with women's representation may contribute to identify women's current condition in the society.

Keywords: Gender metaphors, women, Japanese society, stereotypes, power

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UNESCO's Metaphors for Cultural Diversity and the Depoliticization of Difference

Metaphor is apprehended here in its argumentative aspect, in that it shapes a point of view through the
act of naming (Perelman &Olbrechts-Tyteca 1988, Bonhomme 2009, Plantin 2011). In a methodological
approach combining discourse analysis, rhetoric and argumentation, we show how institutional discourse promoting cultural diversity aims to neutralize the potential friction ensued by differences in
values and worldviews by stressing the overarching harmony and unity of humanity over internal conflict. One of the rhetorical tools serving this purpose is metaphor. Our analysis of UNESCO's discourse found both conventional and unconventional metaphors for diversity. Conventional metaphors are riches/treasure, heritage, colors/painting/rainbow and the analogy to biodiversity; unconventional metaphors stem from the conventional ones while adding a new element, for example: heritage becomes the common heritage of humanity, riches combined with the analogy to biodiversity becomes a living treasure, and the conventional rainbow metaphor is instilled in a new metaphor for diversity, the river, to become a rainbow river. These findings question the traditional separation between "dead" and "living" metaphors and show how a grey zone exists between the two (Fasciolo &
Rossi 2016, Prandi 2016). In addition, we show how these metaphors aim to neutralize a discourse dealing with sensitive political issues by downplaying the conflictual aspects of diversity.

Keywords: cultural diversity, UNESCO, metaphor, depoliticization, neutralization

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Negotiating Metaphor-based Lexical Anisomorphism in Bilingual Lexicography

The present paper discusses the strategies of alerting the dictionary users to the instances of lexical anisomorphism based on the differences in metaphors between the target and source language, e.g., English neck (of a bottle) vs. Russian горлышко (бутылки) – neck (of the bottle), literally: little throat (of the bottle). The author advances the claim that the amount of information and the choice of the strategy should be negotiated based on the type of the dictionary and the users' language proficiency level.

The methodological foundations of the present paper are the communicative model of lexicography as advocated in Yong and Peng (2007), the two-domain model of metaphor (see Steen 2007: 47-72 for a succinct discussion of this and competing models), and the concept of mental imagery based partial equivalence (a type of lexical anisomorphism) advanced in Šipka (2017).

The aforementioned methodological framework was used to analyze lexicographic strategies in the treatment of metaphor-based lexical anisomorphism in Šipka (2000), a specialized bilingual dictionary of slang and colloquialisms intended for the users at CEFR C level (ACTFL superior and distinguished) and Šipka (2013) a general bilingual dictionary intended for users at the CEFR A and B levels (ACTFL novice through advanced). Qualitative and quantitative results from these two dictionary knowledge bases point to a different distribution of the three main treatment strategies: the expansion of the literal meaning, the microstructural numbering, and the deployment of the label fig. (figurative). The need to clearly mark metaphor-based partial equivalence is higher in the specialized dictionary intended for the users at a higher level of proficiency. Additionally, the more compact use the microstructural numbering or the deployment of the label instead of space and attention consuming expansion of literal meaning is possible much more often in the specialized than in the general dictionary.

Keywords: metaphor, bilingual lexicography, lexical anisomorphism, dictionary users

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Rage, relationships and rivers: making sense of middle England

Like many other countries, the United Kingdom is currently going through a phase in its history which can
be difficult for both insiders and outsiders to understand. A frequent question British people are often
asked these days is: 'What is happening in Britain? What is going on?' It can be hard for them to provide
satisfactory answers, to explain the transitions and the changes, to make sense of the issues and
paradoxes. The aim of this paper is to show how metaphors can help.
To do so it will focus on the use of cognitive and other metaphors in Jonathan Coe's latest novel 'Middle
England' (2018). An important part of Coe's oeuvre has been an exploration of the current state of the
nation. In 'Middle England' he tells the story of a group of characters previously introduced in his volumes
'The Rotters Club' (2001) and 'The Closed Circle' (2004). Their fictional lives are traced through a series of
real events: the elections of 2010, the city riots of 2011, the London Olympics of 2012, the elections of
2015, the EU referendum of 2016, the elections of 2017, the EU negotiations of 2018.
Drawing on the literature on metaphors (see e.g. Lakoff & Johnson 1980, Gibbs 2008, Steen 2008, Kövecses
2015), the paper will use a linguistic approach to examine the deployment and development in 'Middle
England' of cognitive and other metaphors, such as rage, relationships and rivers. The paper will suggest
that Coe's use of metaphors enables him to shed light successfully on some of the issues and paradoxes of
contemporary Britain and thus to help the reader to make sense of the state of the nation today.

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Correlations between metaphoricality and communicability: metaphor as a highlighter in science communication and hidden costs of metaphorical communication

Metaphor used in science communication is highly atypical in that this linguistic device tends to concern abstract ideas that often defy our sound comprehension. Though it is used as a tool more for communication than for style, its effect of highlighting a certain property of an idea by hiding other properties of it seems invariably extant.

To expand knowledge obtained from the findings of the preceding research that focused mostly on the structuring or understanding of metaphorical language, this research project investigates, in its first experiment, if it is statistically viable that metaphor use enhances understanding of ideas in abstract domains. For this sake, it takes the methodology of analysis of communicability of metaphorical descriptions, in comparison to metaphor-neutral descriptions, i.e., literal expressions or literalized metaphors (dead metaphors), in science disciplines.

With the degree of correlation between metaphor and communication in science estimated, the second experiment is afoot to investigate in further disciplines if communicability regarding the properties highlighted by metaphor is enhanced at the expense of those hidden by metaphor. The estimated correlation between enhanced communicability in highlighted properties and ensuing expense in hidden properties will not only corroborate the henceforth-unsubstantiated claim that metaphor-charged description can enhance communicability in science disciplines but also help glimpse into the possibility of faulty comprehension of the properties hidden by metaphor use.

The analyzed data will help scientists and their addressees take heedful approach to metaphor by alerting them to the potential pitfall of metaphorical communication. Another important implication is that, given that broad categories of target domains, many of which are abstract ideas, are connected through the medium of metaphor to equally broad source domains, many of which are products or byproducts of social and cultural systems of humanity, the issue of apt metaphor should expand to deal with how to minimize the loss of objectivity of science in its usage of seemingly convenient tool 'metaphor' to maximize its communicability.

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Statut linguistique et rhétorique de la métaphore et de la similitude

Notre contribution sera centrée sur le statut linguistique et rhétorique de la métaphore et de la similitude et, en particulier, sur les différences entre les deux figures. En effet, dès l'Antiquité jusqu'aux temps modernes, les théoriciens ont considéré la métaphore comme une comparaison elliptique ou, inversement, la comparaison comme une métaphore explicitée. Ce n'est qu'à partir des théories interactives (Richards, Black) que la nouvelle conception de la métaphore, conçue non plus comme un écart par rapport à la norme (Groupe μ), mais comme une «interaction» (Richards, Black), une «prédication impertinente» (Ricœur), un «conflit conceptuel» (Prandi), détermine une séparation entre les deux configurations tropiques. Notons cependant qu'avec les théories interactives l'attention s'est portée sur la métaphore, alors que la similitude est restée dans l'ombre. À partir de l'approche de Michele Prandi, nous essayerons de mettre en lumière le fonctionnement des deux figures. Centrées sur un rapport de «ressemblance», la métaphore et la similitude se distinguent, toutefois, par leur manière de le réaliser: elles ont la «fonction de promouvoir une interaction entre des réalités diverses», mais par des procédées linguistiques différents. La métaphore exhibe une «tension sémantique» en créant des «analogies projectives», contrairement à la similitude, qui présente une analogie entre des entités indépendantes; la première est incohérente et, donc, elle peut être interprétée seulement par inférence; la seconde est cohérente, parce qu'elle admet une interprétation littérale des éléments impliqués. La métaphore modèle la langue de son intérieur, en agissant sur les différentes parties du discours (substantif, adjectif, verbe, adverbe); la similitude se sert d'outils linguistiques qui permettent de rapprocher des réalités différentes, mais qui restent pourtant détachées: elle se configure ainsi comme «une stratégie d'atténuation». Toutefois, comme la métaphore, même si par le biais de modalités tout à fait différentes par rapport à cette dernière, elle réussit, d'après nous, à ébaucher elle-aussi des «analogies projectives». Il s'agit de «similitudes métaphoriques vives», où se produit un défaut de structure: l'impertinence que crée le tertium comparationis métaphorique. Dans ces cas, la similitude n'atténue pas l'interaction mais, en se greffant sur la métaphore, elle finit par accueillir le conflit conceptuel.
Mots-clés: métaphore, similitude, conflit, atténuation, création
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Place as a Metaphor: Conveying the Principles of Retributive Justice through the Social and Spatial Practice of Contemporary American Executions

This paper presents a part of my doctoral research on the contemporary American execution chamber carried out from the angle of spatial turn theory. Drawing from The Production of Space, a seminal work by Henri Lefebvre, I look into the place as a space of representation.

I commence with outlining the concept of retribution—contrary to a common belief, the notion escapes a uniform general definition (Cottingham). Second, I explain how retaining capital punishment in the law is a (self)representation of the community that punishes by death and the values by which its members live (denunciation theory, repayment theory) (Cottingham; Lefebvre). Third, I demonstrate that the three-dimensional arrangements pivotal in post-Furman American executions present the practice as constitutional (lacking penal excess to satisfy the Cruel and Unusual clause) and agreeing with "evolving standards of decency" (Weems). The gurney, IV tubing, syringes, etc. become the attributes of affinity with medical procedures. Finally, I move on to discuss the presence of various groups of witnesses (often in separate viewing areas) and all communicative acts; this help one view retributive justice as a public matter rather than private.

All physical arrangements as well as social acts performed during the execution are cognitively significant: they allow one to recognize the practice as an act of retributive justice, a punishment imposed within law-determined limits. However, metaphors are crafted to emphasise one aspect of the represented tenor while downplaying or concealing all others (Lakoff and Johnson). Similarly, in the event of execution, as much as is displayed is also hidden from the view—I refer here

to residual revenge, still a significant factor in capital punishment. This attitude, stemming from understanding punishment as bringing satisfaction to the injured party (satisfaction theory) reveals execution to be an act of legally channelled vengeance.

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Conceptual metaphors of romantic love in early modern romanian. Universal vs culture specific

The presentation addresses the ground issue of the metaphorical universality vs culture
specificity in emotional conceptualization, taking into account the particular case of LOVE in Early
Modern Romanian.
Apparently divergent, the universal and culture specific features of the emotional
conceptualization are not mutually exclusive. The existence of certain emotional universals, which
represent a cognitive-affective core inscribed within the individuals' universal genetic code, do not
cancel the cross- and intra- cultural variation of the affectivity. The same (prototypical universal)
emotion can be differently conceptualized, lexicalized and expressed from one cultural setting to
another. Therefore, the basic premise is that emotions represent complex cognitive phenomena, which
encompass both an universal dimension (given by the prototypical conceptual/cognitive schemata)
and
a culture dependent one (given by the possible variation of the constitutive conceptual-semantic
parameters), according to the broader historical context.
The main theoretical and methodological framework of the analysis is the Conceptual
Metaphors Theory (Kövecses 2000, 2004, 2010, among others) (which acknowledges, in one
integrative model of research, the three basic complementary dimensions of emotions: linguistic,
cultural and cognitive), also correlated with certain key concepts of other cognitive paradigms of
research on emotions (the GRID paradigm, Scherer 2013, Fontaine/Scherer/Soriano (eds.) 2013), as
well as with certain key concept of the cultural history of emotions.
Based on the large representative corpus of literary texts, the analysis aims at pointing out the
metaphorical patterns of conceptualizing ROMANTIC LOVE in Early Modern Romanian, as
highlighted by its contextual lexicalization. Our inquiry is centred on this particular emotion and on
this particular period, as we are dealing with a so-called „age of sensibility", when love becomes the
central feeling, hypercognated and frequently lexicalized.
Within the CMT paradigm, LOVE is considered the most highly metaphorized emotion
concept. Various metaphorical structures have been identified (Kövecses 1986, 1988, 2004): LOVE
is
a journey, LOVE is a unity of parts, LOVE is a fluid in a container, LOVE is fire, LOVE is a natural
force, LOVE is war, LOVE is insanity, LOVE is a social superior, LOVE is rapture/a high, LOVE is
magic, among others.
The preliminary results of our analysis validate the intertwining of the universal/prototypical
and culture specific dimensions of love. On the one hand, certain more general (non-culture specific)
conceptual metaphors of romantic love can be delineated: LOVE is fire, LOVE is a (hot) fluid, LOVE
is
insanity, LOVE is war, the object of LOVE is a deity; on the other hand, other metaphorical cognitive
patterns were identified, more prone to cultural specificity: LOVE is sufferance/disease-sickness
(wound),
LOVE is prison/slavery or LOVE is drunkenness. Certain affective isotopies bring forward complex
conceptual-metaphorical representation of love; the contexts record chain metaphors of romantic love
both euphoric and dysphoric, indicated by the specific diverse lexicalization. This variation may be
triggered by a certain set of cultural values and forms of representing affectivity, which become
salient
within the period under consideration in the Romanian cultural setting; accordingly, romantic love
tends to

be conceptualized in highly intensive terms, as passion (love mania), as euphoric pain.

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On the boundaries of asymmetry and directionality in metaphors

It is often pointed out that metaphors are asymmetrical, so that not only "X is Y" differs from "Y is X", but also some concepts are more likely than others to be found in the X (or Y) position. Within Conceptual Metaphor Theory, where linguistic metaphor is seen as the expression of an underlying conceptual "mapping" from a source to a target domain, this intuition is conveyed by the notion of uni-directionality: mappings tend to go from a more concrete (body-related, accessible) source to a more abstract target. For example, IDEAS ARE FOOD cannot usually be reversed into FOOD IS AN IDEA, and FOOD is more concrete than IDEA. This is indeed often the case, and cognitive approaches to metaphor had an important role in bringing much attention to this issue. It is however also important to reflect on the boundaries within which directionality and asymmetry hold. Here, I will present some reflections on this topic.

As concerns directionality, I will argue, following Prandi (2017: 184-185), that once "metaphor" is acknowledged to be an umbrella term comprising essentially different types of metaphors, directionality turns out to hold – to varying degrees – for consistent and conventional metaphors, but not for (the production of) conflictual and creative ones. Moreover, according to recent experimental evidence bi-directionality in conceptual associations and metaphor comprehension seems to be more widespread than was realized (Goodblatt & Glicksohn, eds., 2017), thus highlighting the role played by language in shaping (conventional) linguistic metaphors into directional relations (Shen & Porat 2017).

As for the concrete/abstract asymmetry, I will discuss the case of synaesthetic metaphors, whose conventional instances are known to show a clear directionality, with some sensory modalities being more likely to be found as sources and others as targets. Such directionality, however, cannot be accounted for in terms of concreteness/abstractness, because metaphorical transfer takes place between perceptual concepts, which are arguably equally body-related: other factors play a greater role here (Strik Lievers 2015; Winter 2016). Moreover, while some conventional synaesthetic metaphors seem to reflect sensory associations that exist in actual perception (Rakova 2003), so that it can be claimed that they are not even metaphorical (Winter 2019), I will discuss how conflictual synaesthetic metaphors may defy both directional preferences and perceptual associations, thanks to the creative power of linguistic structure.

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Metaphors in Political Discourse as Perceived by College Freshmen Students

People use metaphors to express abstractions (in matters such as life and politics) and to understand their complications. As Lakoff (1991) says, "there is no way to avoid metaphorical thought, especially in complex matters like foreign policy". Charteris-Black in his book Politicians and Rhetotic (2005), proves that leaders use words in order to convince people that they, along with their policies, can be trusted. Their words can "arouse, enrage, and satisfy the motives of followers" (Burns, 1978, in Charteris-Black, 2005) in order to meet their various ends.
Leaders legitimize their leadership through language (Charteris-Black, 2005) and they use persuasion to make people rally to their cause through their linguistic ability. How the young members of the community perceive the meaning of metaphors used by leaders in communicating their political agenda is the focus of this study. It describes the perceptions of three sections of college freshmen students towards the rhetorical use of language, metaphors in particular, of two Philippine presidents as they proclaim to the world through their respective State of the Nation Addresses delivered in the first two years of their leadership their performance, credibility, and power. The responses of the participants are to be gathered through small group discussions and to be validated through their oral presentations in the classroom. A qualitative questionnaire aimed at clarifying the perceptions of the students will also be employed. This study also hopes to explain how the leaders' use of metaphors reflects Filipino values and/or the Filipino values system. The results of this study may contribute to further understanding of the use of metaphors in political discourse as perceived by college students. Such understanding is believed to enrich their knowledge and skills in the field of purposive communication.
Keywords: Metaphor, President's Speech, Purposive Communication, Perception

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Using Stylistics and metaphor themes in forensic authorship identification/attribution

This paper is intended as a plea for an extension of the forensic linguistic toolkit to make authorship identification or attribution results more reliable, at least in relation to German jurisdiction.

When linguists act as expert witnesses in a criminal investigation or in court in Germany, their testimonials are mainly concerned with an analysis of mistakes made in the target text, a classification of these mistakes and an identification of mistake patterns relating to grammar, spelling, syntax, word choice etc. Such mistakes are further subdivided into performance mistakes (which could be corrected by the author) and competence errors (which the author is unaware of). This so-called „Fehlerlinguistik" (mistake analysis, Drommel 2016) falls short by remaining on the surface of language use instead of revealing underlying, subconscious language patterns that are less easy to manipulate consciously. Based on a theory of idiolect (Coulthard et al. 2017), language patterns in a person's writings should not merely be detected in relation to mistakes and errors but could be detected by applying the entire stylistic toolkit, including metaphors used in the target text.

By stylistically analysing a threat letter that was sent to a major of a German town, I will show how a mistake and error analysis can be complemented by a thorough stylistic analysis including metaphor themes and their source domains (Lakoff and Johnson 2003) as the main focus of this paper.

The author's poor written language performance as could be concluded from the many obvious spelling and grammatical mistakes in the letter finds support in their preferred use of dead metaphors with source domains relating to the human body or to animals. An underuse of less normalised or even innovative metaphors can argue for a lack of competence in using higher levels of language as, for example, witnessed in the language of people suffering from schizophrenia (Champagne-Lavau and Stip 2010, p. 285).

Keywords: Forensic linguistics, Stylistics, metaphor, authorship identification

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Metaphor – An Enigmatic Medium for Cognitive Purgation

This article aims at showing how metaphors can work as a powerful and enigmatic medium of cognitive purgation for the readers by closely examining the impacts of their mechanics, complexities, conceptual and cognitive domains, conventionalities and creativities. The 'tenors' and the 'vehicles' of
the metaphors, with their imaginative effectiveness, dualities and contrasts of ideas, incongruity, intuitive levy create diversities in perspectives which are rich in symbols, images and narratives. The study focuses on how the different types of metaphors with their inferring imprints of impressionisms and synthetic, illusive and visual depictions of the conscious and the subconscious create a process of
therapeutic transformation for persons, characters, things, time, place and ideas. The poems, shortlisted
for the study mainly but not limited to free verses from modern and post-modern eras, are read widely and celebrated globally as immensely popular, if not as iconic pieces.
The metaphors isolated for examination cover a wide range of themes including the bleak and apocalyptic shades of life, ironies, escapism, uncertainty, adulterated realities, self-rejection, eccentricity, anti-heroism, allusiveness, intertextuality, pervasiveness, unquenched human desires, love, memoirs, innocence, betrayals, interiority, psycho-suggestive realities, fetishism, estrangement, spiritual vacuum, horror of industrialization, detest for romanticism, struggles for equality, class disparities, loneliness, primitivism, etc. Nevertheless, the metaphors with their strong, shocking, allusive and multifaceted reflections of the inner and outer world work as an effective medium for the
stream of consciousness, appealing deeply to the subconscious of the readers. That the way this medium reflects psychological complexities, suppressive sexual behaviors, fear, unfulfilled childhood
dreams, anxiety, moral degradation, frustrations and emotional tragedies introduces a kind of poetic narrative which is not only unique and timeless but also cognitively purgative. It is only here that the power of metaphors is realized so heavily that it poignantly transforms a poetic narrative into a meta-narrative of fragmentation and paradox, making it post-modern in outlook, especially when it deals with modernism or nihilism or celebration of individualism or, worship of the trivial and the mundane.

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Métaphores anthropomorphiques dans le domaine de l'anatomie des instruments de musique – une analyse comparative franco-polonaise

L'objet de notre présentation porte sur les métaphores fondées sur la transposition de la structure du corps humain à celle des instruments de musique. Ce type de métaphores peut être relevé, entre autres, en français et en polonais. Dans toutes les deux langues, les parties des instruments de musique sont conceptualisées en termes de tête, d'oreilles, de lèvres, de pied, etc. À côté de certaines ressemblances partagées par les métaphores anthropomorphiques utilisées en français et en polonais on constate un certain nombre de différences.

Notre but étant de ressortir les similitudes et les divergences entre ces métaphores, nous appliquons une méthodologie déduite des postulats de la grammaire cognitive initiée par R. Langacker (p.ex. 1987, 1991, 2000, 2007, 2008). Avant tout, la métaphore est considérée comme un type d'extension sémantique, c'est-à-dire un type de catégorisation impliquant une sanction partielle entre le standard et la cible qui représentent différents domaines. Puis, un grand rôle est attribué à la schématisation qui conduit à l'émergence des structures schématiques représentant ce qui est commun à un ensemble d'extensions métaphoriques. Enfin, une attention particulière est portée aux connaissances présupposées par le standard et celles qui sont évoquées par la cible.

En conséquence, nous analyserons les métaphores évoquées ci-haut en tant qu'élaborations du schéma d'extension métaphorique PARTIES DU CORPS HUMAIN ---> PARTIES DES INSTRUMENTS DE MUSIQUE. L'application de la méthodologie en question nous permettra de mettre en évidence les différents degrés d'équivalence entre les élaborations de ce schéma dans les deux langues en contraste. Finalement, les extensions métaphoriques seront comparées du point de vue de leur équivalence aux trois niveaux : lexical, référentiel et celui des connaissances activées par ces extensions.

Mots-clés : extension sémantique, grammaire cognitive, instruments de musique, métaphore anthropomorphique.

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La métaphore autour et à partir du nom de marque ou le BHV de nos Sorbonne écroulées

Dépôt de culture ordinaire, le nom de marque s'avère également une source intarissable de figures qui sont un moyen de valorisation de la langue et des ressources, y compris dans le discours au quotidien (Prandi, De Santis, 2018 : 446).

Les noms de marque et les figures correspondantes que nous souhaitons présenter relèvent d'une recherche qui a été conduite à partir d'une base empirique constituée par nos soins se composant de 1987 NdM ; lors du dépouillement mené à la main des contextes disponibles, les NdM qui s'avèrent des moules productifs de métaphores et d'autres figures sont au nombre de 94.

Dans un premier temps, nous allons mettre à profit les méthodes d'exploration et d'interrogation de corpus en langage CQL pour extraire des exemples innovants qui font preuve d'une originalité créative et culturellement éloquente : nous pouvons ainsi citer la création métonymique Sephorette. Dans le traitement des phénomènes de création des néologismes, la voie métaphorique est privilégiée au sein du champ d'application de la communication en ligne.

Dans un deuxième temps, nous reprenons et développons le concept introduit par Prandi de grandeur algébrique des métaphores pour souligner l'éventail de possibilités qui leur sont offertes en termes d'interprétation : du NdM comme source de métaphore cohérente et partagée, au terme relationnel.

L'analyse des contextes puisant dans le corpus Araneum, le corpus de référence de notre recherche mis à jour en 2015, nous permettra de montrer que les locuteurs s'emparent aisément du NdM comme vecteur signifiant pour exprimer une valeur axiologique sur un sujet donné relevant d'un domaine étranger au NdM, mais tout en s'appuyant fort souvent sur le message du signe linguistique du NdM. Le NdM avec sa constellation de sèmes active un contenu conceptuel traversé par un conflit dont l'interprétation textuelle de l'incohérence est la clé de la métaphore vive : « le BHV de nos Sorbonne écroulées ».

Les NdM s'avèrent donc à double titre des palimpsestes verbo-culturels : ils répondent aussi bien aux besoins de nomination des parlants intégrant leur stock lexical qu'à leurs besoins de créativité conceptuelle et métaphorique.

Mots-clés : linguistique de corpus ; noms de marque ; figures issues des NdM ; métaphore lexiculturelle

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Hidden Reference in the Creation of Metaphor

This paper will put forward the theory that the source of metaphor use and creation can, at least in literary discourse, be traced back to a level of personalized 'hidden' reference which underlies conceptual metaphor. Different aspects of reference have been studied, for example, in the form of literary or metaphorical referents (Kittay 1987: 302), advertising (Forceville 1996), epithets (Bezuidenhout 2008: 1-22) or Deliberate Metaphor Theory (Steen 2017: 8). However, its relevance in metaphor creation appears to have received relatively little attention within Cognitive Metaphor Theory (Lakoff & Johnson 1980). The hypothesis in this analysis is that the reason for using conventional models or creating innovative images must lie in an original referent which is not textually visible. This is often linked to the personal feelings of an author portrayed in the protagonists of a given narrative. Personal feelings seem to be ultimately influenced by the author's cultural environment or psychological state of mind.

A hidden reference model would thus constitute two levels of conceptualization. At a primary, textual level, there is the definition of a linguistic metaphor. To take a literary example from D. H. Lawrence, he sought for her mouth with his mouth, though it was like putting his face into some awful death, (Lawrence 1915: 321), the linguistic metaphor in the sentence would be 'awful death'. In the given context of the narrative, the negative action of kissing in this scene could be interpreted in the form of an underlying conceptual metaphor, LOVE IS DEATH. At a secondary, hidden level, the referent can be found not only in the context of the narrative itself but also in the author's motivation for using this type of conceptual metaphor. At the time, Lawrence was greatly affected by the atmosphere of death evoked by the First World War. He saw the industrial complex of preparing war as "Western society's suicide" (Marnat, 1966, 47-48). Any aspect of love was seen through the eyes of war and would thus represent the ultimate referent of the metaphor.

A hidden cultural mapping of LOVE IS WAR could therefore motivate the conceptual metaphor of LOVE IS DEATH at the textual level of the narrative. The implications of an author's own personal feelings and intentions in literary discourse have been controversial. This view has been largely rejected by the "New Criticism" criticism movement (Wimsatt 1954 ; Wimsatt & Beardsley, 1946 ; 1949). On the other hand, the post-structuralist movement in France supports the idea of revealing an author's own intentions (Dion & Regard 2013). The latter view appears to converge in metaphor studies concerning the origins of figurative language whereby certain models may derive from individual psychological experience and the psychoanalysis of life history (Borbely 1998; Kövecses 2015). In conjunction with different literary examples, this study will argue in favor of 'hidden referents' underlying conceptual metaphor which represent the starting-point for investigating

ultimate metaphor origins.

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Unwanted thoughts under control – a cognitive-corpus study of conceptualizations of cognitive inhibition in Polish, English, and Italian

The aim of the study is to analyse and compare metaphorical conceptualisations of cognitive inhibition, i.e. the mind's ability to stop or override a mental process, in whole or in part, with or without intention (MacLeod, 2007), manifested in linguistic representations in English, Italian, and Polish. The study approaches this analysis from the perspective of cognitive corpus linguistics (Grondelaers, Geeraerts & Speelman, 2007) by combining the theoretical framework of cognitive linguistics and the methodological workbench of corpus linguistics. The analysed data comes from the language corpora of English (COCA, BNC), Polish (NCP), and Italian (PAISÀ).
More specifically, the study aims to investigate physical images that serve as metaphorical models of the cognitive process of inhibiting unwanted thoughts including, among others, inhibiting as blocking the movement of unwanted thoughts or inhibiting as placing them at a distance from us. Moreover, it attempts to discuss to what extent these conceptualisations are shared among the analysed languages. In this way, the study addresses the issue of a potential cross-linguistic-cum-experiential character of these conceptualisations. The study is therefore divided into three parts. The first part presents its methodological workbench, i.e. a corpus-illustrated approach. The second part discusses the concept of cognitive inhibition in the context of the wider issue of mental mechanisms of executive control. In the third part, the language findings are presented and interpreted in the light of Conceptual Metaphor Theory (Lakoff & Johnson, 1999), Theory of Objectification (Szwedek, 2011), and the multisensory integration theory of perception (Bayne & Spence, 2015). This part also discusses some theoretical issues related to the study as well as further research paths.

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The Role of Metaphor and Metonymy in Conceptualising a Country and Its People: A Cognitive Cross-Century Perspective

The paper is an attempt to view the role of metaphor, metonymy and other stylistic patterns in forming concepts about a country and its people. The aim of this paper is to trace conceptualisations of Latvia and Latvians through time: from the first Latvian National Awakening at the end of the 19 th century to the present day. The empirical material includes several semiotic modes: verbal, visual and multimodal, and genres: literature and printed media, with an aim to identify the underlying figurative expressions and visual images that reveal sustainability of figurative thought and serve the purposes of conceptualisation. The paper takes a cognitive stylistic approach, drawing on research findings in cognitive linguistics and studies on interaction of the visual, verbal and multimodal representations (See Lakoff and Johnson [1980] 2003, Gibbs [1994] 2002, Kövecses 2002 and Forceville 2009). To effectively reveal the intrinsic features of the material the following research methods are used: qualitative linguistic analysis, qualitative visual analysis and an adaptation of Naciscione's method of four stages to identify phraseological units in discourse. Qualitative linguistic analysis is applied to reading and manually selecting literary and printed media texts that portray Latvia and Latvians in a figurative way. Qualitative visual analysis is employed to select posters and cartoons containing stylistic patterns for further analysis. Naciscione's four stages method includes recognition (recognising figurative use), verification (establishing the meaning and the stylistic pattern used), comprehension (a cognitive operation to identify figurative meaning construction in discourse), and interpretation (interaction of the verbal and visual modes in the context of culture and history) (See Naciscione 2010: 43-55).
The empirical material (from 1863 to date) discloses the visual conceptualisation of the country of Latvia either as a personification of a young, beautiful woman or an elderly lady. Verbal expressions feature Latvia as small but independent by means of metonymy and personification. The phraseological unit "an architect of your own fortune" conveys the gist of its struggle for independence. This research demonstrates that Latvians are singers who mainly prefer sad songs; they are readers and travellers. The underlying figurative verbal expressions reveal metonymic conceptualisations of Latvians as having bright minds and brave hands, and metaphorical conceptualisations representing Latvians as a hard-working and nature loving people. Visual images help to form a conceptual framework of Latvia and its people.

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Metaphors in action

Our perceptual and motor system does not only impact on the way we physically interact with the world but also on the way we cognitively structure external inputs and create abstract concepts. In natural language, action verbs represent linguistic anchors between sensory-motor experience and conceptual knowledge. They are primarily used to refer to concrete actions and physical events (e.g., primary variation), but they are also extensively used to express figurative meanings (e.g., marked variation). We claim that the semantic analysis of action verbs can shed new lights on the way we construct and model embodied metaphorical concepts. In this study, we aim to show how the semantic core of the action verbs influences their metaphorical potential and motivates the asymmetries found in the metaphorical variation of locally equivalent action verbs (e.g., premere and spingere; eng. to push and to press).

The study is carried out within the IMAGACT framework (www.imagact.it). The analysis relies upon a corpus-based methodology and focuses on the marked variation of 3 groups of action verbs: motion along the vertical axis (e.g., alzare, sollevare), application of force on objects (e.g., premere, spingere), and modification of objects (e.g., rompere, spezzare). The analysis consists in the following steps: identification of the metaphorical uses of each action verb from our dataset; gathering of the similar uses in metaphorical classes and association with conceptual metaphors (Lakoff and Johnson 1980); annotation of the image schemas (Johnson 1987; Lakoff 1987) operating in each metaphorical class; selection of the frames linked to each metaphorical class; comparison between the metaphorical productions of locally equivalent action verbs.

Our findings show that the metaphorical concepts found within the marked variation of action verbs are not randomly produced, but they are the result of processes in which schematic embodied knowledge is transferred from one domain to another. The internal structure of many embodied metaphors mirrors specific properties of the action verb semantic core, and it is constrained by the same image schemas active in the primary variation of the verb (Invariance principle; Lakoff 1990, 1993). Moreover, the results show that differential semantic properties of action verbs and image schemas are also used to motivate the metaphorical asymmetries emerging from the comparison between the marked variation of locally equivalent verbs (e.g., premere and spingere). To conclude, the analysis of the action verbs semantic core contributes to the understanding of the way we use bodily information to create embodied metaphors and to structure language.

Keywords: action concepts, embodied metaphors, action verbs, image schemas, semantic variation

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Victorian concerns about climate change: An ecostylistic scrutiny of metaphor and framing use in J. Ruskin's The Storm-Cloud of the Nineteenth Century (1884)

John Ruskin's ecologically-aware The Storm-Cloud of the Nineteenth Century voices its author's concerns about long-term environmental damage and denounces the dangers of climate change. For these reasons, the text is now regarded as among the very first frightened anticipations of the harmful effects of industrialisation and atmospheric pollution on nature, the climate and the earth.
The ecosophy of the text is conveyed by the metaphors and frames triggered by the two title words 'storm' and 'cloud'. This paper scrutinises the use and linguistic instantiations of these devices through the new interdisciplinary field of ecostylistics. Metaphors and frames will be analysed by applying the current stylistic theoretical and methodological advancements in metaphor theory, and will be compared with the data in Master Metaphor List (Lakoff and Cognitive Linguistics Group, 1991), Metalude (Goatly and LLE Project, 2002-2005) and MetaNet Metaphor Wiki (David et al., 2016-2018). The research purpose is to demonstrate that the 'storm-and-cloud' metaphors and frames are beneficial discursive strategies (Stibbe, 2015), namely alternative environmentally-oriented models to conceptualise nature.

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Why DEATH is metaphorically SLEEP in languages around the world

This paper centres on the DEATH IS SLEEP metaphor in various (often unrelated) cultures around the world and the linguistic manifestations of the metaphor in various natural languages. First, it shows why and how metaphors are used as linguistic fig leaves to hide or tone down unpleasant or threatening concepts. Then, it investigates a groundwork for the DEATH IS SLEEP metaphor provided by the biological process of sleep and its cultural contexts. Finally, the paper looks at the conceptual substrate of the domain of SLEEP. Following Kövecses's recent observations (2017), it argues that DEATH IS SLEEP is part of a complex multi-level metaphor network, which is ultimately grounded in the LIGHT/DARK image schema. This paper particularly highlights the somewhat unusual diachronic constancy and synchronic universality of the DEATH IS SLEEP metaphor. The metaphors and metonymies which are used to hide threatening or unpleasant concepts are often culture specific and as was noted by Radden and Kövecses (1998) and earlier by Turner (1973), Quine (1987), and Pinker (1994), the effect they produce is often short-lived. The DEATH IS SLEEP is different in these respects. Probably due to its strong biological and cultural basis as well as its deep grounding in a complex multi-level metaphor network, DEATH IS SLEEP (and its numerous offshoots) has survived for centuries and is still very efficient in hiding the unpleasant truth.

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"The bus is about to overturn!"
Negotiating the metaphorical representations of the Chinese housing crisis

This research investigates the use of metaphors for the Chinese housing crisis (2010-2014) in a compiled corpus, which contains 689,123 words and comprises data from two sources: the official newspaper of the ruling Communist Party (People's Daily), and its reader comments. The corpus analysis employs a protocol of metaphor identification that incorporates on previous studies (e.g.: Semino et al., 2017), which singles out the most salient metaphors in the corpus (CRISIS IS DISEASE, SOCIAL REFORM IS A JOURNEY, CRISIS IS WAR).
The analysis uses Conceptual Metaphor Theory within the framework of CDA (Charteris-Black, 2004; Koller, 2005; and Musolff, 2017). I argue that, amidst a crisis that was detrimental to the government's long-term economic and social goals, the governmental rhetoric was gradually trying to reinvent a looming deadline (the "two centenaries" of 2021 and 2049) as a new beginning/cause for optimism. At the same time, anti-government discourse was aiming at subverting the dominant metaphors, emphasising the imminent failure of the government's goals and the lack of significant progress towards exiting the crisis. The notion of "negotiation" then applies both to the appropriation of certain metaphorical domains by two opposing camps and also to the conflicting conceptualisations of the crisis and its implications.

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Le corps de la tristesse

Dans le domaine des sentiments, la tristesse fait partie des émotions fondamentales avec la colère, la peur et la joie. Son champ lexical la situe avec la peine parmi les sentiments moraux qui n'engagent pas les fonctions vitales, contrairement à la douleur ou la souffrance, proches de sensations physiques. L'analyse des métaphores de la tristesse révèle un processus multiforme où entrent en jeu des facteurs historiques, culturels et sociaux aussi bien que langagiers. Mais les représentations mentales de la tristesse intègrent avant tout une relation au corps et à la volumétrie de l'espace. La tristesse renvoie en effet à une construction mentale des lieux physiques de l'émotion, comme les yeux, le cœur et la gorge.

La communication établit une revue des lieux métaphoriques de la tristese en français moderne, soit que la tristesse soit nommément mentionnée soit qu'elle soit directement connotée par la forme expressive. De manière générale, la tristesse y joue un rôle négatif car elle empêche le bon fonctionnement du corps, tandis que la joie représente un état d'équilibre psychophysique. L'espace métaphorique de la tristesse se concrétise à travers trois schémas fondamentaux incluant tous les autres: les deux premiers décrivent la relation contenant/contenu, selon que la tristesse soit localisée tantôt dans l'une ou l'autre position ; le troisième représente la tristesse comme un élément extérieur qui empêche le mouvement et la vie de la personne.

L'analyse inclut une revue comparée des résultats obtenus en anglais par Kovecses (2000), Krzyzanowska (2011) et Augustyn & Grossman (2009), permettant d'établir par contraste les lieux corporels spécifiques de la tristesse en français et en anglais.

La méthodologie s'appuie sur une analyse des corpus en ligne Emolex et Sketch Engine, qui ont permis d'examiner de manière automatique le comportement combinatoire des unités lexicales de la tristesse. Les ressources du CNRTL (Centre National de Ressources Textuelles et Lexicales), du DES (Dictionnaire Electronique des Synonymes) et du CRISCO (Centre de recherche inter-langues sur la signification en contexte) ont servi à délimiter le champ sémantique et proxémique de la tristesse. On a d'abord recherché l'anatomie de la tristesse dans les dictionnaires de référence - Littré, Trésor de la langue française, Thésaurus (1991), Petit Robert (2016)- pour voir s'il existait des expressions correspondantes à l'état concerné; puis on a analysé les expressions métaphoriques de la tristesse à travers le Dictionnaire des expressions et locutions figurées (1979), le Dictionnaire explicatif et combinatoire du français contemporain (1984-1999). Le résultat fournit le profil de la métaphore de la tristesse en français, dans une relation constante entre structure fondamentale sous-jacente et expression langagière.

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The gradable nature of metaphorical meaning

In recent years, there has been a growing interest in the notion of metaphoricity (Hanks 2006, Müller and Tag 2010, Jensen 2017) and it is now widely acknowledged that metaphoricity is a gradable phenomenon; it is a scalar value that can be more or less activated. The term 'metaphoricity', however, is often loosely applied to a number of different phenomena as well as aspects of metaphors and there does not seem to exist a uniform definition of 'metaphoricity'. Rather, viewing metaphor as a gradable phenomenon raises several questions: When is a metaphor more or less metaphorical and how? Which dimensions are involved? What do we mean by metaphorical meaning and how is it manifested? Is metaphoricity a feature of words or of concepts as well as of multi-modal embodied actions in a larger environment?

The present paper aims to firstly provide an overview of the different notions and approaches to metaphoricity. In brief, we will present examples of metaphoricity from both a narrow linguistic approach, including lexical metaphoricity and conceptual metaphoricity of metaphorical expressions, as well as from a broader ecological perspective, including embodied multimodal metaphorical experiences afforded by the environment and conversational metaphoricity in social interaction. Secondly, based on the commonalities between the different approaches and examples we will propose an overall definition of metaphoricity. Thirdly, we will discuss the theoretical implications of this examination. In particular, this way of highlighting the importance of the gradable nature of metaphorical meaning clearly has a bearing on the heated topic of deliberateness of metaphor (Steen 2011, Gibbs 2011). In this talk, we will argue that a vantage point in metaphoricity offers a different way into questions of 1) how we experience metaphor, 2) how we produce metaphor, i.e. how the sense of doubleness emerges, and 3) how the context (on utterance or sentence level) or environment (conversational, social as well as physical) impacts on both experience and production. Thus, instead of viewing metaphor (both production and experience) as a question of deliberateness vs. non-deliberateness, i.e. an either-or stance, the notion of metaphoricity offers a more nuanced position in which the whole burden of proof is not placed on the state of mind of the writer/speaker but is seen as a more complex figure embedded in a larger web of connections.

Keywords: metaphorical meaning, metaphoricity, deliberateness

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Understanding From The Perspective Of Cognitive Metaphor

Being one of the most basic cognitive processes understanding is in the mainstream of cognitive linguistics. The purpose of the present research is to feature the theory of embodied cognition and through the analysis of verbs of understanding illustrate that cognition is grounded in bodily systems. The paper claims that linguistic representation of understanding is metaphorical: cognitive metaphor is adherent and inherent to the semantic structure of verbs of understanding. The study is backed up both by the analysis of the definitions of explanatory dictionaries and contextual uses of the verbs; hence the methods of componential and corpus-based contextual analyses have been applied.

The metaphorical nature of understanding is revealed from different viewpoints. Like other abstract concepts being based on physical experience, understanding is embodied: the conceptual domain of understanding is expressed through conceptual domains of seeing, hearing, tactile perception, as well as movement, both horizontal and vertical.

Based on the metaphorical structuring of movement the process of understanding is viewed as mental movement towards the truth. Consequently, the mental process of understanding is considered to be deictic, i.e. relative to some point of orientation, the so called origo. The degree of understanding is measured by the distance between the agent of the mental process and the deictic center. The location of the deictic center of the mental movement is revealed via markers denoting the "trajectory" of understanding.

The thorough analysis of the authentic language material shows that the process of understanding is implicitly structured through orientational metaphor described as deep and down, while not understanding as shallow and up. Understanding is structured through ontological metaphor as well: various adverbs and prepositions used with the verbs of understanding prove that this mental process takes place whenever the agent enters or reaches the container.

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Are diplomatic Interpreters chameleons?

Like diplomats, the diplomatic interpreters have been the subject of opposite feelings like love-hate, admiration-despising. They have responsibilities for the parties which may be incompatible Likewise, the expectations from the role of interpreters are seen to be far from being incompatible and realistic. The history is replete with many and varied metaphors concerning the role of interpreters, depending on the expectations. The mere presence of such variety of role depictions suffices to reveal the complicated nature of roles attributed to them. It follows that literature abounds in metaphors about roles of interpreters, to name but a few, Angelelli (2003), Rudvin (2006), Pöchhacker (2006). This paper, taking a closer look to interpreters in the diplomatic environments, intends to analyze such roles, through the roles of diplomats, the interpreters and related metaphors, highlighting the added cognitive and noncognitive load on the diplomatic interpreters. To this end, conventional conceptual metaphors used for diplomatic interpreters are analyzed and discussed in terms of diplomatic interpreting requirements, as put forth in Lakoff and Johnson (1980) and Kövecses (2002) through the data obtained from i.professional interpreters while describing their experiences, ii.researchers iii.public opinion. The study is intended to contribute to linguistics as well as translation studies.

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«Ce grand voile de vierge qu'on nomme éternité »: formes et fonctions de la métaphore dans *Les Contemplations*

Je me propose de travailler sur le fonctionnement sémantique des métaphores utilisées dans Les Contemplations de Victor Hugo (1856). Mon hypothèse de départ est que celles-ci doivent faire l'objet d'une approche stylistique « intégrative » (cf. Yocaris 2016: 169-171), délibérément holistique: en effet, comme le précise Hugo lui-même dans une lettre de 1855, son recueil doit être assimilé à un édifice dont « toutes les pierres se tiennent ». Une étude détaillée des énoncés métaphoriques observables dans Les Contemplations montre effectivement que ceux-ci donnent lieu à une intrication constante du local et du global à deux niveaux différents: d'une part, ils densifient à l'extrême le texte sur le plan stylistique, en multipliant à l'infini les connexions entre ses différentes composantes ; d'autre part, ils créent « un lien dynamique » (Gaudin-Bordes & Salvan 2013: 17) entre le recueil et son contexte, en convoquant simultanément: (i) des données intertextuelles et paratextuelles qui lui confèrent une dimension à la fois autoréflexive et autodialogique ; (ii) des points saillants de son entour pragmatique liés au parcours biographique de Victor Hugo, à sa vision du monde, à sa stratégie communicationnelle et argumentative etc. À ce titre, le recours à la métaphore dans Les Contemplations relève d'un codage sémiotique idiolectal parfaitement maîtrisé: il permet d'accroître considérablement le potentiel investigateur de la langue ordinaire, afin de proposer un questionnement typiquement hugolien sur « les limites de notre capacité d'appréhension de l'étranger, de l'indéterminé, de l'hétérogène ou du mouvant » (Wulf 2005: 185). D'un point de vue technique, je souhaiterais étudier dans une perspective modulaire les modalités d'ancrage des métaphores repérables dans le recueil (cf. Bonhomme 2005: 52-54). Une telle approche apporte un éclairage multidimensionnel, en faisant ressortir un certain nombre d'invariants stylistiques très révélateurs: prédilection pour les métaphores d'invention non substitutives et les « métaphores condensées » sans copule du type [NOM (phore) ↔ NOM (thème)], présence d'énoncés métaphoriques surmotivés par des rapprochements formels très variés, création de microsystèmes et de macrosystèmes métaphoriques, réversibilité du sens littéral et du sens métaphorique… Comme on va le voir, ces invariants illustrent mieux que toute autre opération discursive « le pouvoir de modélisation autonome de la langue en tant que forme symbolique » (Prandi 1992: 48), dans la mesure où ils permettent in fine au poète d'inscrire l'infini (objet de sa contemplation) dans un espace fictif et textuel fini.

Mots clés: Poétique hugolienne, holisme, (auto)dialogisme, complexité sémantique, pragma-stylistique, approche modulaire des figures de style

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Linguistic metaphors in molecular genetics: Cognitive roots andheuristic value

1. We discuss the influence of metaphors on the understanding of the processing of the genetic information: how intuitive notions firstly had been formed as linguistic metaphors, and then led to experiment-based discoveries. The essential similarity between language and genetic information processing has been recognised since the very begining (Gamov 1954; Crick 1966, Jakobson 1970), and many prominent scholars have noted the possibility of considering genes and genomes as texts or languages. Most of the core terms in the molecular biology are based on linguistic metaphors. The processing of genetic information is understood as some operations on text – writing, reading and editing and their specification (encoding/decoding, proofreading, transcription, translation, reading frame). The concept of gene reading can be traced from the archaic idea of the equation of Life and Nature with the Book till the recent portraying of a genome as the Book of Life (Collins 2009) and the Language of God. (Collins 2006).

2. In genetics, the humane genome is described as a sequences of approximately 3 billion letter length composed from four letters (G, C, A/U, T), and different combinations of these letters are identified with some genetic entities (codons, genes, motifs, etc.). Thus, genetics itself can be metaphorically represented as some operations on text (deciphering, understanding, code-breaking, transcribing, editing, etc.), which are performed by scientists. However, linguistic metaphors, as usual, highlighted other aspects and portrayed gene entities also as having the ability of reading. Francis Crick assigned this faculty to a ribosome 1 [8], sometimes it is attributed to a cell or organism in general.

3. In the case of such "bio-reading" some essential features common with processes of human reading can be revealed: this is an ability to identify the biochemical sequences based on their function in an abstract system and distinguish between type and its contextual variants (tokens) of the same type. There are some other features of readings which can be mapped with their counterpart in the gene expression:1) recognition of letters; 2) combining them into syllables and words- the term "reading frame" properly refers to processes of segmentation – ribosome dealt with three units and identify them as a "word" standing for some of the amino acids; 3) ascribing them a meaning – a relation between some triplet and amino acid associated with it; 4) comprehension of a holistic text – four codons are used as special marks for initialization and termination of gene generation.

4. The idea of Ch. Peirce (1906a) to consider quasi-mind as a faculty derived from operations with determinable signs seems to be the most appropriate. Metaphors seem to be an effective instrument for representation, as they make possible a two-dimensional description: biochemical by its experimental empirical results, and textual according to cognitive models of comprehension of them. Linguistic metaphors denoting biochemical objects and processes seem to be a method of description and explanation of these heterogeneous properties. In addition to their heuristic value, linguistic metaphors are based on the essential characteristics of genetic information derived from its dual nature: biochemical by its substance, textual (or quasi-textual) by its formal organization.

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[8] "A ribosome jump onto each RNA molecule, moving along it, reading off its base-sequence and stringing together amino acids (carried to it by tRNA molecules) to make a polypeptide chain – (Crick, 1981: 70).

Keywords: reading, linguistic metaphors, cognitive metaphors, molecular genetics and its terminology

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