RaAM 11

The 11th Conference of the Association for Researching and Applying Metaphor

Metaphor in the Arts, in Media and Communication

July 1–4, 2016
Freie Universität Berlin

RaAM 11

Metaphor in the Arts, in Media and Communication

Welcome and Acknowledgements

Twenty years ago, in 1996, the first conference for Researching and Applying Metaphor took place in York. Since then, the biannual meetings in Great Britain, Denmark, the Netherlands, Tunisia, France, Spain and Italy have formed a global research network and the central place for a vivid, ongoing and expanding exchange of ideas on metaphor "in the real world" – resulting in the foundation of the RaAM as an association in 2006.

Cinepoetics – Center for Advanced Film Studies is very glad and honoured to bring the 11th RaAM conference to Germany for the first time – with the main conference at Freie Universität Berlin and the pre-conference workshop at the European University Viadrina (Frankfurt/Oder).

With the 2016 theme **"Metaphor in the Arts, in Media and Communication"** we aim at putting the spotlight on ways of metaphorical communication – often beyond the scope of solely language-based discourse – in some of the most prominent areas of metaphor usage.

It is our pleasure to host plenary lectures, talks and poster presentations from scholars from all over the world and from various disciplines, including architecture, philosophy, linguistics, cognitive semiotics, and film studies. We are happy to present outcomes of the Cinepoetics Center's current work on metaphor with regard to cognition and film thinking, with a joint film viewing on Saturday, and presentations by Lynne Cameron, Raymond W. Gibbs, Jr., Hermann Kappelhoff and Cornelia Müller as well as a round table discussion on Sunday. After the Cinepoetics session we would like to invite you to continue the conversation over wine and pretzels at the Cinepoetics reception. It is our distinct honour to present an exhibition of artworks by Lynne, one of the founding members of RaAM and currently senior fellow and artist-in-residence at Cinepoetics.

We invite you to make RaAM 11 an experience of inter- and transdisciplinary dialogue, insights and inspirations. We hope that in the course of the four days of the conference a many-faceted image of the state of applied metaphor research across disciplinary boundaries will emerge.

We would like to extend our thanks to those who funded this conference and made it possible to bring together metaphor scholars from all over the world, diverse disciplines and from all levels of their academic careers: the DFG – German Research Foundation, the VCGS – Viadrina Center for Graduate Studies and also its program vip – Viadrina International Program for Graduates (funded by

the DAAD), the CIC – Center for International Cooperation (Freie Universität Berlin) and the RaAM Association.

Our special thanks go to Seline Benjamins and the John Benjamins Publishing Company especially for generously sponsoring the conference's opening reception. For many years now, the RaAM association has been able to count on John Benjamins' support for their work. Furthermore, we would like to thank the John Benjamins Publishing Company for providing the prize for the best poster presentation.

We would like to sincerely thank the De Gruyter Company for providing the prize for the best PhD presentation.

We would like to thank the Freie Universität Berlin and the European University Viadrina (Frankfurt / Oder), especially the Viadrina Center for Dynamic Multimodal Communication, for their support and the possibility to arrange such a conference and pre-conference workshop.

Since we applied for hosting the 11th RaAM conference in 2014, we have developed a close working relationship with the RaAM association and would like to thank Andreas Musolff, the RaAM Executive Committee and in particular the conference secretary Lettie Dorst for her advice, answers and feedback whenever we needed this.

Many colleagues joined the scientific committee, managing the huge number of abstracts that were submitted. We would like to express our deepest gratitude for their thoughtful evaluation and the time and effort that they contributed to this conference.

Many thanks to Lynne Cameron who – in a quite literal sense – brings colour to RaAM 11 not only by enriching the program with an art experience but also by kindly letting us use one of her paintings for the visual concept of the conference.

We would like to express special thanks to all our colleagues of the local organizing committee at the Cinepoetics Center and the European University Viadrina in Frankfurt (Oder) who have given the organization of this conference their full commitment and effort. We would especially like to thank Christina Schmitt, Regina Brückner and Thomas Scherer (Cinepoetics) as well as Lena Hotze (Viadrina) without whom this conference would not have been possible. We extend our heartfelt thanks also to Lynne Cameron and Alan Cienki, currently senior fellows at Cinepoetics, for their fantastic support of the local organizing committee.

And finally, we thank students from the Freie Universität and the Viadrina for their hard work at the conference.

Hermann Kappelhoff, Cornelia Müller and Michael Wedel

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Conference Information

Conference Program – Overview

FRIDAY, JULY 1

14:30–15:00	Welcome
15:00–16:00	Plenary session: IRENE MITTELBERG
16:00–16:30	*Coffee break*
16:30–18:30	Parallel sessions (1)
18:30	Opening reception (sponsored by John Benjamins Publishing Company)

SATURDAY, JULY 2

09:00–10:00	Plenary session: PETRA GEHRING
10:00–10:30	*Coffee break*
10:30–12:30	Parallel sessions (2) incl. panel "Best PhD presentation"
12:30–14:00	*Lunch break*
13:30–14:00	Artist talk: LYNNE CAMERON
14:00–15:30	Parallel sessions (3)
15:30–16:00	*Coffee break*
16:00–17:00	Parallel sessions (4)
17:00–17:15	*Short break*
17:15–19:15	CINEPOETICS film screening: Alfred Hitchcock's Spellbound
19:30	*Conference dinner*

SUNDAY, JULY 3

09:00–10:00	Plenary session: JENNIFER M. BARKER
10:00–10:30	*Coffee break*
10:30–12:30	Parallel sessions (5)
12:30–14:00	*Lunch break*
14:00–15:30	ANNUAL GENERAL MEETING of the RaAM Association
15:30–16:00	*Coffee break*
16:00–17:00	Parallel sessions (6) incl. poster session
17:00–17:15	*Short break*
17:15–19:15	Plenary session: CINEPOETICS CENTER
19:15	Reception
20:00	*Party*

MONDAY, JULY 4

09:00–10:00 Plenary session: JOSÈ MARIO GUTIERREZ MARQUEZ
10:00–10:30 *Coffee break*
10:30–12:30 Parallel sessions (7)
12:30–14:00 *Lunch break*
14:00–16:00 Parallel sessions (8)
16:00–16:30 Final adress & awards

Venues

CONFERENCE

Freie Universität
Silberlaube (ground floor and first floor)
Otto von Simson Str. 26a
14195 Berlin Dahlem

REGISTRATION AND INFO DESK

Foyer

PLENARIES

Lecture Hall 1a = HS 1a
Lecture Hall 1b = HS 1b

TALKS

Room A = L 113
Room B = L 115
Room C = L 116
Room D = KL 29/139
Room E = KL 29/111
Room F = KL 29/239

EXHIBITION

Exhibition room = KL 29/208

LUNCH BREAKS
Ristorante Galileo (first floor)

COFFEE BREAKS
Foyer

RECEPTIONS
Foyer

CONFERENCE DINNER
Restaurant Alter Krug
Königin Luise Straße 52
14195 Berlin Dahlem

PARTY
Privatclub
Skalitzer Straße 85–86
10997 Berlin Kreuzberg
(U-Bahn line U1 – Schlesisches Tor)

Opening Hours

REGISTRATION AND INFO DESK

Friday, July 1	12:30–20:00
Saturday, July 2	08:30–19:45
Sunday, Juy 3	08:30–19:45
Monday, July 4	08:30–17:00

EXHIBITION "LANDSCAPES OF POSSIBILITY" (LYNNE CAMERON)

Saturday, July 2	10:00–17:00
Sunday, July 3	10:00–17:00

Conference Organisation

CHAIRS

Hermann Kappelhoff / *Freie Universität Berlin, Professor of Film Studies, Director of "Cinepoetics"*

Cornelia Müller / *European University Viadrina (Frankfurt/Oder), Professor of Language Use and Multimodal Communication, Senior Fellow at "Cinepoetics"*

Michael Wedel / *Filmuniversität Babelsberg KONRAD WOLF, Professor for Media History in the Digital Age, Director of "Cinepoetics"*

BERLIN (CINEPOETICS – CENTER FOR ADVANCED FILM STUDIES / FREIE UNIVERSITÄT BERLIN)

LOCAL ORGANISING COMMITTEE CONFERENCE

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Regina Brückner
Thomas Scherer

PROGRAMME COMMITTEE

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Jan Hendrik Bakels

FRANKFURT/ODER (VIADRINA CENTER FOR DYNAMIC MULTIMODAL COMMUNICATION / EUROPEAN UNIVERSITY VIADRINA)

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Dorothea Horst
Franziska Boll

TEAM

Sarah Greifenstein
Benjamin Marienfeld

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Peter Kravanja / *Katholieke Universiteit Leuven*

Jeannette Littlemore / *University of Birmingham*
Graham Low / *University of York*
Fiona MacArthur / *Universidad de Extremadura*
Irene Mittelberg / *RWTH Aachen*
Cornelia Müller / *European University Viadrina*
Andreas Musolff / *University of East Anglia*
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Linda Waugh / *University of Arizona*
Michael Wedel / *Filmuniversität Babelsberg KONRAD WOLF*

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Acknowledgements

Cinepoetics – Center for Advanced Film Studies
Freie Universität Berlin
Viadrina Center for Dynamic Multimodal Communication
European University Viadrina, Frankfurt (Oder)
RaAM Association
DFG – German Research Foundation
VCGS – Viadrina Center for Graduate Studies
VIP – Viadrina Interational Progam for Graduates (funded by the DAAD)
CIC – Center for International Cooperation / Freie Universität Berlin
John Benjamins Publishing Company
Walter de Gruyter GmbH

Special Events

Landscapes of Possibility:

An Exhibition of Paintings by Lynne Cameron

EXHIBITION ROOM

Saturday 2–Sunday 3 July, 10.00–17.00

ARTIST TALK

Saturday 2 July, 13.30–14.00

The founder Chair of RaAM, Professor Lynne Cameron, now works as a professional artist and is currently Senior Fellow and Artist-in-Residence at the Cinepoetics – Center for Advanced Film Studies, Berlin. The RaAM conference provides an opportunity to see her artworks in an exhibition, with a metaphor dimension.

The exhibition takes its title from a series of paintings made in 2012, after a research visit to conflict transformation projects in Kenya. The abstract images were inspired by the wide skies of the Rift Valley, by the colours of clothes worn by the young men we interviewed, and by the stories they told, both terrible and hopeful. The term 'landscape of possibility' in complex systems theory refers to a multi-dimensional graph describing all possible trajectories of a system. It provides a particularly resonant metaphor for peace-building within social systems involving conflict, and for paintings inspired by this work. "Landscapes of Possibility 1" was chosen for RaAM conference publicity.

Other works in the exhibition have been produced in Berlin over the last six months, and are influenced by the experience of moving to a new city and working in Cinepoetics. Recent works on canvas are accompanied by paintings on paper. These use a new technique that I call 'dynamic painting' and that starts from colour. Through several layers, the painting moves from intuitive laying on of colour to more formal considerations of composition, form, and contrast. The process of dynamic painting is often accompanied by poetic expression in words. Sometimes words and phrases are incorporated into the image and sometimes texts produced during painting are refined into poems. Examples of the poems are presented alongside the paintings.

Attending an art exhibition can often be an uncomfortable experience, including standing on hard floors and walking long distances. As a result, viewers often pass paintings very quickly, not really seeing what is in front of them. In the RaAM exhibition, I want visitors to have the opportunity to spend time comfortably with the paintings. In line with my current thinking about the poetic emergence of metaphor, some short activities of 'deep looking' are offered to exhibition visitors. These invite the viewer to explore a painting in depth and attend to aspects of the art that might otherwise pass unnoticed.

Website: htttp://lynnecameron.com

PhD-Workshop

How Meaning Becomes Graspable

ORGANIZERS

Lena Hotze / Dorothea Horst / Franziska Boll /
European-University Viadrina, Frankfurt (Oder)

Prior to the conference, on June 29–30, a PhD workshop is offered that will be focusing on methods for analyzing metaphor usage in face-to-face discourse and in audio-visual images. It is aimed at – but not restricted to – junior researchers and young academics dealing with metaphor research, analysis of face-to-face communication and of audio-visual media, who are interested in analytical methods with regard to their object of research.

Together we want to sift, analyze, and discuss data – among others with regard to the respective research questions of the participants – on a small scale and in a concentrated and collaborative manner. For this purpose, the European University Viadrina in Frankfurt (Oder) provides an appropriate and supportive setting. Being situated directly at the heart of Europe, at the German-Polish border and close to Berlin, it allows for working in a longstanding academic and scenic environment. As such, the Viadrina's location, but principally its interdisciplinary research profile is not only in the metaphorical sense a bridge building.

The workshop intends to put this idea into practice by a close collaboration of film scholars and cognitive linguists in order to look for metaphoric meaning making in different kinds of communicative contexts. It thereby follows two parallel strands: On the one hand, it consists of three plenaries forging a bridge from theory to method to practical prospects of an interdisciplinary perspective on metaphoric meaning making. Sarah Greifenstein (junior professor of Media, Culture, and Communication, EUV) will open the workshop with an introduction that presents basic ideas and assumptions of such an approach. Following up on this, Silva Ladewig (Chair for Language Use and Multimodal Communication, EUV) and Jan-Hendrik Bakels (Cinepoetics – Center for Advanced Film Studies, FU Berlin) provide insights into methodological implications for the analysis of different communicative contexts. Finally, Eileen Rositzka (Department of Film Studies, FU Berlin) and Dorothea Horst (Chair for Language Use and Multimodal Communication, EUV) aim to bring together theory and practice by discussing consequences and prospects of the interdisciplinary approach.

Along with the plenaries, the participants will try out and apply the approach introduced by working together in smaller research teams with three different areas of focus: film, advertising/news, and face-to-face communication.

The workshop is organized by the Viadrina Center for Dynamic Multimodal Communication and is sponsored by Viadrina International Program for Graduates (VIP) and Viadrina Center for Graduate Studies (VCGS).

DATE

June 29-30, 2016

VENUE

European University Viadrina,
Auditorium Maximum
Logenstraße 4
15230 Frankfurt/Oder

SPEAKERS

Jan-Hendrik Bakels / *Cinepoetics – Center for Advanced Film Studies, Freie Universität Berlin*
Sarah Greifenstein / *Junior Professor of Media, Culture, and Communication, Europa University Viadrina*
Dorothea Horst / *Chair for Language Use and Multimodal Communication, Europa University Viadrina*
Silva Ladewig / *Chair for Language Use and Multimodal Communication, Europa University Viadrina*
Eileen Rositzka / *Department of Film Studies, Freie Universität Berlin*

PARTICIPANTS

Maíra Avelar / *Universidade Estadual do Sudoeste de Bahia, Brazil*
Dennise Cepeda Benavides / *Anhalt University Bauhaus, Germany*
Per Boström / *Umeå University, Sweden*
Allison Leigh Creed / *University of Southern Queensland, Australia*
Matteo Fuoli / *Lund University, Sweden*
Carmen Hannibal / *Independent Animation Scholar, United Kingdom*
Iju Hsu / *National Taiwan University, Taiwan*
Solange Mekamgoum / *University of Hamburg, Germany*
Milene Mendes de Oliveira / *University of Potsdam, Germany*
David Malcom O'Reilly / *University of York, United Kingdom*
Mariam Orkodashvili / *Georgian American University, Georgia*
Katharina Peterke / *University of Koblenz-Landau, Germany*
Anna Piata / *University of Geneva, Switzerland*
Gede Primahadi Wijaya Rajeg / *Monash University, Australia*
Jeanine Reutemann / *University of Passau, Germany*
Hayato Saito / *Kyoto University, Japan*
Tyler Alexander Schroeder / *University of Chicago, United States of America*
Ilhana Škrgić / *Josip Juraj Strossmayer University of Osijek, Croatia*
Yao Tong / *Vrije Universiteit Amsterdem, Netherlands*

Plenary Sessions

Embodied Frames – Framing Bodies: On the Pragmatics of Action-based Metonymy (and Metaphor) across Media

Irene Mittelberg / *RWTH Aachen University, Germany*

Our understanding of the world and the discourses we participate in integrates pieces of information presented in different sensory modalities into dynamic meaningful wholes. Naturalistic discourse thus typically consists of multimodally orchestrated acts of contextualized meaning-making, that is, of intersubjectively constructed "contextures of action" (Goodwin 2011).

In this talk, I lay out the foundations of a frame-based account of gesture pragmatics through detailing how frames, metonymy and metaphor interact not only in motivating gestural sign formation, but also in guiding crossmodal processes of pragmatic inferencing (e.g., Panther & Thornburg 2003). Research at the intersection of cognitive linguistics and gesture studies has shown that gestures and whole-body enactments tend to draw on various basic, experientially grounded construal operations (e.g., Cienki 2013; Mittelberg 2013a; Müller & Tag 2010; Müller et al. 2014; Sweetser 2007). Building on this work, I discuss how primary metaphors and scenes (Grady & Johnson 2002), image and force schemas, metonymy, and frames (Fillmore 1982; Dancygier & Sweetser 2014) interact in situated, multidimensional processes of meaning construction. I propose that by shifting the focus from object-oriented schemas, source domains, and mappings to "source actions" (Mittelberg & Joue, in press) and "embodied action frames" (Mittelberg, in press) we can account for the pragmatically minded nature and specific mediality of communicative gestural acts integrated in multimodal discourse. In particular, I argue that gestures recruiting frame structures tend to metonymically profile embodied, routinized aspects of scenes (Fillmore), that is, of the motivating context of frames.

These theoretical tenets are exemplified with semiotic material covering various media: co-speech gestures, press photographs, and paintings. Special attention is paid to how 'embodied frames' and 'framing bodies' (or the 'framing of bodies') function as cognitive-semiotic principles engendering meaning and understanding through merging bodily and semiotic dimensions of experience and expression (Bredekamp & Lauschke 2011; Johnson 2007; Kappelhoff & Müller 2010; Mittelberg 2013b).

Perhaps one of the most intriguing question re-arising from such body-centered and action-based investigations is whether, or rather in which cases, we actually need to assume conceptual metaphorical mappings when deeply embodied, frame-based correlation metaphors are gesturally recruited for communicative purposes via their metonymic bases (Mittelberg & Waugh 2014). In those moments, interlocutors indeed seem to "do metaphors" (Gibbs, in press). From a discourse pragmatics perspective, it thus seems likely that intuitive communicative acts directly simulate sensorimotor routines (Hostetter & Alibali 2008), environment-oriented actions, and socio-cultural experience, and may – depending on various contextual facets – be understood literally or metaphorically.

References Bredekamp, H. & M. Lauschke (eds.). 2011. John M. Krois: Bildkörper und Körperschema. Berlin: Akademie Verlag / Cienki, A. 2013. Mimetic schemas and image schemas in cognitive linguistics and gesture studies. Review of Cognitive Linguistics 11:2, 417–432 / Dancygier, B. & E. Sweetser. 2014. Figurative language. Cambridge University Press / Fillmore, C. 1982. Frame semantics. In Linguistic Society of Korea (ed.), Linguistics in the morning calm, Seoul: Hanshin, 111–137 / Gibbs, R. W. Jr. In press. The embodied and discourse views of metaphor: Why these are not so different and how can they be brought closer together. In: B. Hampe (ed.), Metaphor: Embodied cognition and discourse. Cambridge University Press / Goodwin, C. 2011. Contextures of action. In J. Streeck, C. Goodwin & C. LeBaron (eds.), Embodied interaction. Language and body in the material world. Cambridge University Press, 182–193 / Hostetter, A. & M. Alibali. 2008. Visible embodiment: Gestures as simulated action. Psychonomic Bulletin & Review 15:3, 495–514 / Grady, J. & C. Johnson. 2002. Converging evidence for the notions of subscene and primary scene. In R. Dirven & R. Pörings (eds.), Metaphor and metonymy in comparison and contrast. Berlin: Mouton de Gruyter, 533–554 / Johnson, M. 2007. The meaning of the body. Aesthetics of human understanding. University of Chicago Press / Kappelhoff, H. & C. Müller. 2011. Embodied meaning construction. Multimodal metaphor and expressive movement in speech, gesture, and in feature film. Metaphor and the Social World, 1, 121–153 / Mittelberg, I. 2013a. Balancing acts: Image schemas and force dynamics as experiential essence in pictures by Paul Klee and their gestural enactments. In M. Bokrent, B. Dancygier & J. Hinnell (Eds.), Language and the creative mind. Stanford: CSLI, 325–346 / Mittelberg, I. 2013b. The exbodied mind. Cognitive-semiotic principles as motivating forces in gesture. In C. Müller, A. Cienki, E. Fricke, S. Ladewig, D. McNeill & S. Tessendorf (eds.), Body – language – communication: An international handbook on multimodality in human interaction (38.1). Berlin/Boston: Mouton de Gruyter, 750–779 / Mittelberg, I. In press. Embodied frames, metonymy, and pragmatic inferencing: How scenes act as motivating context in gestural frame evocation. Special Issue on gesture pragmatics (ed. E. Wehling & E. Sweetser), Gesture 16 / Mittelberg, I & G. Joue. In press. Source actions ground metaphor via metonymy: Towards a frame-based approach of multimodal discourse. In: B. Hampe (ed.), Metaphor: Embodied cognition and discourse. Cambridge University Press / Mittelberg, I. & L. Waugh. 2014. Gestures and metonymy. In C. Müller et al. 2014, 1747–1766 / Müller, C. & S. Tag. 2010. The dynamics of metaphor: Foregrounding and activating metaphoricity in conversational interaction. Cognitive Semiotics 10:6, 85–120 / Müller, C., A. Cienki, E. Fricke, S. H. Ladewig, D. McNeill, & J. Bressem (eds.).

2014. Body – language – communication: An international handbook on multimodality in human interaction (38.2). Berlin: Mouton de Gruyter / Panther, K.-U. & L. Thornburg. 2013. Metonymy and pragmatic inferencing. Amsterdam/Philadelphia: John Benjamins / Sweetser, E. 2007. Looking at space to study mental spaces. Co-speech gesture as a crucial data source in cognitive linguistics. In M. Gonzalez-Marquez, I. Mittelberg, S. Coulson & M. Spivey (eds.), Methods in cognitive linguistics. Amsterdam/Philadelphia: John Benjamins, 201–224

Irene Mittelberg is Professor of Linguistics and Cognitive Semiotics at the Human Technology Centre (HumTec) at RWTH Aachen University in Aix-la-Chapelle, Germany, where she directs the Natural Media Lab and interdisciplinary research on gesture. She also co-directs the Aachen Center for Sign Language and Gesture (SignGes) and in the past served as member of the RaAM board.

She has done extensive research on several semiotic systems, especially language and visuo-spatial modalities such as coverbal gesture and the visual arts, drawing connections to aesthetics and art history (e.g. iconography / iconology). Her theoretical work combines traditional semiotic theories (notably by C.S. Peirce and Roman Jakobson) with contemporary embodied approaches to language, cognition, and multimodal communication.

Selected publications Methods in Cognitive Linguistics (Ed., with Gonzalez-Marquez/ Coulson/Spivey) John Benjamins 2007 / Editor for a special issue of the journal Sprache und Literatur (Language and Literature) on Language and Gesture (2010) / Book chapters on the "exbodied mind", abstraction and image schemas in gesture and painting (e.g. in the 2013 CSLI volume Language and the Creative Mind), as well as on metaphor, metonymy, indexicality and iconicity in gesture (e.g., in the handbook for Language – Body – Communication, Mouton de Gruyter 2013 & 2014, with Waugh) / Articles on multimodal communication research in the context of digital humanities (Schüller et al. 2015 in Digital Humanities Quarterly) and on fMRI studies investigating metaphor and metonymy in gesture reception (Joue et al., submitted).

Taking Metaphor's Contextuality Seriously

Petra Gehring / *Technische Universität Darmstadt, Germany*

In my talk I will re-inspect the severe and fundamental difference with respect to the theoretical and methodological framework between 'representationalist' approaches to metaphor and a pragmatic, context-orientated perspective that treats (and analyses) metaphors as situated phenomena. Taking the contextuality of metaphor seriously means first of all turning away from the dominant paradigm of a generalized pattern science based on a semanticist or mentalist view (working out "maps", "systems" of secondary, tertiary etc. forms of a representational meaning). The alternative is to take the basic lack of meaning as the point of departure.

In that perspective metaphors – i.e., not merely any polysemic term, but genuine metaphors – violate the 'literal' – i.e. expectable – verbal normality of an individual text as a part of a certain discourse. Furthermore, metaphors initiate a complex act of (re)contextualization, which has more or less individual traits and may well be 'singular'. To analyse this, hermeneutic means are needed (as well as 'interactionist' theories of metaphorical meaning). "Context" is a general term, it stands for pragmatically given and relevant (associated, interrelated) textual frameworks and "intertexts" and moreover for all corresponding semantologic tensions and interferences, they implicate.

But does "context" necessarily mean (written, verbal) "text"? I will argue that regarding the question of non-textual metaphoricity the context-orientated, discourse-orientated paradigm can be a key to lead us beyond mere 'analogies' to linguistics.

Petra Gehring is Professor of Philosophy at the Technische Universität of Darmstadt, Germany. She was co-editor of the Historisches Wörterbuch der Philosophie, is member of the advisory board of the Allgemeine Zeitschrift für Philosophie and the Philosophisches Jahrbuch as well as coeditor of the Journal Phänomenologie.

Her fields of research cover philosophical conceptual history and metaphorology, classical and post-classical phenomenology as well as specific topics of aesthetics (sign, text, voice). Currently, Gehring is working on the history and metaphysics of the concept of life, on modal concepts of 'reality' and on theoretical issues of power.

Selected publications Was macht Metaphern mächtig? [What makes metaphors powerful?]. In: Maticevic et al. (eds), Politik der Metapher. Königshausen und Neumann 2015, 41–56 / Metapher. In: Buch/Weidner (eds), Blumenberg lesen. Ein Glossar. Suhrkamp 2014, 201–213 / Erkenntnis durch Metaphern? Methodologische Bemerkungen zur Metaphernforschung [Knowledge through metaphors? Methodological remarks metaphor research]. In: Junge (ed), Metaphern in Wissenskulturen. VS-Verlag 2009, 203–220 / Das Bild vom Sprachbild. Die Metapher und das Visuelle [The image of the verbal image. Metaphor and the visual]. In: Danneberg/Spoerhase/Werle (eds), Begriffe, Metaphern und Imaginationen in Philosophie und Wissenschaftsgeschichte, Harrassowitz 2009, 81–100

Sparks Fly: Affective Movement, Materiality, Mediated Gesture, and Mise-en-scène

Jennifer M. Barker / *Georgia State University, United States of America*

Their eyes meet, sparks fly, passion ignites. Romantic melodrama often depicts romance as a kind of electric charge, and in cinematic romance, the erotic charge frequently manifests itself in music and performance. In Todd Haynes's Carol (2014), the affective charge of romance is conducted, controlled, and expressed in precise elements of the mise en scène, though not in the traditional, rather static sense of that term.

In his attempt to revitalize our notion of mise en scène, Adrian Martin points out that even the most "classically structured work" – a memorable one, at least – "cannily systematizes into a meaningful pattern what are ordinary, everyday gestures: walking, eating, driving, and so on" (Mise en Scène and Film Style, 2014). Indeed, in Haynes's film, these everyday gestures make up the bulk of the film's action, and as each one unfolds, it's in the dynamic interaction between human bodies and (seemingly) inanimate objects that the affective charge of the romance – positive and negative – circulates most forcefully.

Passion leaps from object to object, and from texture to color to sound, always conducted through a series of precise gestures and micro-gestures performed by the two lovers as they engage with these objects – cars, trains, radios, telephones, a suitcase, a camera, even cigarettes. In tracing the movement of cinematic affect across and through certain mediated gestures – the turn of a key, the flip of a switch, the press of a button – we find the tension and propulsive force of passion circulating not only between the characters but also and more profoundly through the film form itself. In fact, the affective force of passion cannot be contained by character or mise en scène in the traditional sense; it extends into the temporal structure of the film, in ways that ultimately exceed the romantic melodrama's generic form altogether.

Jennifer M. Barker is Associate Professor of Communication at Georgia State University, USA. She is the Director of Graduate Studies for the Moving Image Studies' doctoral program and of the Film, Video, and Digital Image masters program. Barker researches in the area of moving image studies, with particular interests in cinema and the senses, synaesthesia, theories of spectatorship and embodiment, performance, feminism, as well as documentary.

In 2009, Barker published The Tactile Eye. Touch and the Cinematic Experience, which discusses the sensuous exchange between film and viewer and was a finalist for the "Best Book on Moving Image Studies" prize that year. Currently she is working on Synaesthetic Cinema, an interdisciplinary project that will be the first book-length study of synaesthesia informed by and focused on cinema and moving-image theory.

Selected publications Be-hold: Touch, Temporality, and the Cinematic Thumbnail Image. In: Discourse. Journal for Theoretical Studies in Media and Culture 35.2 (2014): 194–211. / A Surrealist Turn: Transformative Gesture in THE BIRDS. In: Sternagel/Levitt/Mersch (eds.), Acting in Moving-Image Culture: Bodies, Screens, and Renderings. Transcript 2012, 211–231. / The Tactile Eye. Touch and the Cinematic Experience. University of California Press 2009.

Collecting Metaphors

José Mario Gutierrez Marquez / *Bauhaus-Universität Weimar, Germany*

It could be argued that within the architectural discipline there is neither a clear nor a consensual understanding of the role of metaphors in the design process. We architects are aware of their presence and of their necessity in our daily experience. We also know that they are instrumental to facilitate communication between the many actors which participate on the long process between design and construction and also, maybe in a less obvious way, they are being used as templates in the conceptualization mechanism of architecture.

Through many years of professional practice we have observed the gradual developing of a vernacular language in our studio that helps us to better understand each other during the design process. Verbs like "polarize", "dock" or "extrude" or nouns like "cast" or "inlay", loaned from other discipline's technical vocabulary, are constantly used in our internal debate, to refer to very complex compositional operations. With time this "lexicon" has grown without any conscious intention or systematicity, becoming inextricable from our conceptualizing processes and ultimately from our architectural signature. Our efforts to gain a more informed insight from this phenomenon, took us in the realm of cognitive linguistic. We were conscious of lacking the necessary training to find our way in an unfamiliar disciplinary field, nevertheless by our first chaotic forage, we met conceptual approaches and terminologies that could make sense of many recurrent situations in our design routines. In other words, we found a consistent correspondence in the descriptions of some theoretical hypothesis and observations of our own daily experience.

This report is a first attempt to summarize our present understanding of the role of metaphors in the design process. We have followed two courses in approaching the subject. On the one hand we have interrogated our own professional praxis trying to recognize the emergence of metaphors and metaphorical transference mechanisms. On the other hand, within the frame of the chair for Interior Design of the Bauhaus University on Weimar, we have attempted to identify and collect metaphors in their many manifestations: as written language, gestures and three dimensional models. We believe that this report allows further verification of the validity of certain approaches while providing an intimate insight into how deeply ingrained the relationship between metaphors and the mechanism of architectural design and praxis is.

José Mario Gutierrez Marquez is an architect and co-founder of the studio Bruno Fioretti Marquez Architekten. Marquez has been guest professor, in many architecture faculties in USA, Swiss, Italy and Germany. Between 2007 and 2010 he has been invited professor in the chair for" Building within existing Architecture" at the Brandenburg University for Technology Cottbus-Senftenberg. Since 2011, he is Professor for Architectural Space and Design at the Bauhaus-Universität Weimar, Germany.

Metaphor is a key topic for him, both in teaching and working. With a large seminar project started on 2012, his chair is actually working with their students on collecting metaphors and analyzing their role in architecture conceptualization. In different approaches the project has interrogated the role of metaphors, gestural metaphors and metaphoric models in qualifying the design process. Final goal of the project is a metaphor archive, a databank for architectural compositional operations.

Cinematic Metaphor: Experience and Temporality

Cinepoetics – Center for Advanced Film Studies /
Freie Universität Berlin, Germany

The Cinepoetics research group present their collaborative and interdisciplinary work on Cinematic Metaphor in a roundtable presentation. The roundtable is an outcome of the first year's focus on 'Metaphor, Cognition and Cinematic Thinking' of the Cinepoetics – Center for Advanced Film Studies.

The presentation will illustrate the specific perspective on metaphor and film developed in the dialogue between film studies and linguistics. With a series of short talks by senior fellows and members of the group the idea of cinematic metaphor as an inherently intersubjective and temporally structured experience will be shown. A shared point of reference of the talks will be Alfred Hitchcock's *Spellbound* (USA, 1945), which will be screened the day before. Further senior fellows and members of Cinepoetics will act as discussants on the panel. After the roundtable, participants are invited to continue discussions in a reception.

SPEAKERS

Lynne Cameron (The Open University), Raymond W. Gibbs, Jr. (University of California, Santa Cruz), Sarah Greifenstein (European University Viadrina, Frankfurt/Oder), Dorothea Horst (European University Viadrina, Frankfurt/Oder), Hermann Kappelhoff (Freie Universität Berlin), Cornelia Müller (European University Viadrina, Frankfurt/Oder), Thomas Scherer (Freie Universität Berlin), Christina Schmitt (Freie Universität Berlin)

DISCUSSANTS

Jan-Hendrik Bakels (Freie Universität Berlin), Alan Cienki (Vrije Universiteit Amsterdam & Moscow State Linguistic University), Anne Eusterschulte (Freie Universität Berlin), Kathrin Fahlenbrach (University of Hamburg), Eve E. Sweetser (University of California, Berkeley), Michael Wedel (Filmuniversität Babelsberg *KONRAD WOLF*) and further members of the Cinepoetics team

FILM SCREENING

Saturday, July 2, 5.15 p.m.

PANEL

Sunday, July 3, 5.15 p.m.

Themed Panels

Metaphor & Metonymy in Comics and Cartoons

CHAIRS
El Refaie, Elisabeth (Lisa) / *Cardiff University, United Kingdom*
Forceville, Charles / *University of Amsterdam, Netherlands*

Conceptual Metaphor Theory's key claim that metaphor is a fundamental property of human thought has inspired the recognition among many scholars that the phenomenon must be expressible in many different modes, not just language. However, so far research into nonverbal forms of rhetoric has tended to focus on metaphor in advertising, and our knowledge about the specific forms and functions of a range of tropes in other multimodal genres is a lot less well developed.

The four papers in this panel aim to address this imbalance by examining the important conceptual and communicative roles played by metaphor and metonymy in the two related narrative genres of comics and cartoons. The questions we will address range from the 'evolution' of metaphors in editorial cartoons about dramatic geopolitical events, to the systematic use of cute little girls to represent different countries in a Japanese manga, and the differences between the metaphors and metonymies employed in two graphic novels by Marjane Satrapi and their adaptations as a feature film and an animated movie respectively. The fourth paper considers the more abstract question of how the translation of temporal meaning into page layout in comics relates to the different conceptualizations of time as space that have been identified in speech, gesture, and sign language, for example.

Sustained Multimodal Metaphor in the Manga *Afghanistan*

Forceville, Charles / **Cornevin, Vanessa** / *University of Amsterdam, Netherlands*

Afganistan, a Japanese manga by Timaking (2003-2005), presents the history of the eponymic country and its relations to other countries in brief passages of factual language, while depicting these countries as cute little girls. It thus draws multimodally on the pervasive metaphor of personification.

The manga deserves closer scrutiny for two reasons. In the first place, the systematic nature of the personifications suggests that this is a case of sustained multimodal metaphor. Arguably, this phenomenon deserves to be called multimodal allegory. If this is accepted, this case study goes beyond discussions of visual and multimodal metaphor and metonymy, contributing to the theorization of a broader theory of visual and multimodal "tropology." Secondly, the somewhat tensive relation between the factual language and the cute, innocent manga-style depictions stimulates thinking about word & image relations, since large-scale political events, including wars, may seem trivial due to the manner of visualizing the various countries and their interactions. As part of this, the fortunate and unfortunate consequences of metaphors such as WORLD IS PLAYGROUND and TERRITORY IS HOUSE will be addressed.

The Spatial Construal of Time in the Comics Medium

El Refaie, Elisabeth (Lisa) / *Cardiff University, United Kingdom*

In the comics medium, time is translated into the spatial arrangement of panels on the page, which the reader must then translate back into a particular sense of sequence and duration.

According to Conceptual Metaphor Theory, thinking about time in terms of space comes naturally to us, because the latter is more concrete than the former. There is growing evidence from (psycho-)linguistic and psychophysical studies that time is, indeed, universally conceived in systematic spatial terms, although some cultural differences have emerged with regard to whether time is imagined as stationary or moving; horizontal or vertical; and oriented from left-to-right,

right-to-left, front-to-back, or back-to-front, for example (Boroditsky et al. 2011; Casasanto & Jasmin 2012; Núñez & Sweetser 2006).

When English speakers consider time from an ego-based perspective, they typically draw on either the ego-moving metaphor, in which the observer progresses along a sagittal time-line towards the future, or the time-moving metaphor, where time moves towards the static observer (Lakoff 1993). Casasanto & Jasmin (2012) have identified another common way for people to think about time: In the moving attention perspective, neither time nor the observer is in motion; rather, the experiencer's attention moves over sequential events on a static lateral line. This conceptualization of time along the lateral axis appears to be based on the embodied experience of reading and writing, and, accordingly, its left-to-right or right-to-left orientation is culturally variable. Although it is not reflected in linguistic expressions, it has been evidenced by response time experiments and the study of gestures and sign language.

In comics, panels arranged on the page are read as happening in sequence, as in the moving attention perspective, although here a simple lateral time-line is replaced by the two-dimensional space of the whole comics page (or double-page spread). Moreover, as the reader's eyes move across the page, the deictic center (the reader's "now") is not static but constantly in motion. The experience of reading comics thus seems to involve a unique combination of elements of the moving attention perspective and the moving-ego metaphor. Using several examples, I will argue that this medium-specific way of translating time into space (and back again), which also has no obvious linguistic equivalents, enables comics artists to convey to readers not just regular, measurable "clock time" but also highly subjective, idiosyncratic experiences of "lived time" (Kerby 1991).

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Transmedial Transfer of Metaphor and Metonymy: *Persepolis* and *Chicken with Plums*

Stamenković, Dušan / Tasić, Miloš / Montzka-Böttiger, Kelsey /
University of Niš, Serbia

The present paper combines the tools developed in multimodal studies of metaphor and metonymy in comics and cartoons (e.g., Forceville, 2005; Forceville & Urios-Aparisi, 2009; Bounegru & Forceville, 2011) and film (Ortíz, 2011; Coëgnarts & Kravanja, 2012; Forceville, forthcoming), as well as those we find in transmedial/comparative narratology (e.g. Heinen & Sommer, 2009; Page, 2010; Ryan & Thon, 2014) in an analysis of Marjane Satrapi's comic books *Persepolis I and II* (2000/2007) and *Chicken with Plums* (2004/2006) and their film adaptations.

All instances of visual metaphor, metonymy, and other unusual alterations of standardized pieces of visual vocabulary (such as modified thought bubbles, speech balloons, and upfixes), particularly present in those parts of the two comic books dealing with more complex issues such as emotions, religion, and inter-personal relations, have been extracted from the total of 2706 panels. *Persepolis* was adapted into an animated film in 2007, whereas *Chicken with Plums*_ was released as a feature film in 2011 – both films co-written and co-directed by Marjane Satrapi and Vincent Paronnaud. The fact that these two comics were adapted using different media gave us an almost unique opportunity to investigate the ways in which metaphor and metonymy get converted from the drawn form into the animated and live-action forms – animated and filmed.

The paper presents different direct and indirect strategies for expressing a number of non-literal messages (some of which seemed to be very comic-specific) in different media – each of these media has to "tune the instruments" (Ryan, 2014: 25) it has in its inventory in order to express different meanings. The static nature of comic books seems to require a more abundant use of non-literal representations so as to convey the intended meaning, thus making such instances more frequent in the analyzed examples. Conversely, using the dynamic media of animation and film, abstract messages can be contextualized in such a way that does not depend entirely on images with overt non-literal content.

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The Evolution of Metaphors in Editorial Cartoons

Domínguez, Martí / *University of Valencia, Spain*

Editorial cartoons provide an excellent source of data for the study of metaphors from an evolutionary perspective. According to this perspective, metaphors play a crucial role in any communicative ecosystem and have adaptive value (Forceville et al, 2006). They make conversation easier, provide depth, and allow for more risk-taking in the formulation of ideas (Gibbs, 2008; Semino, 2008).

When an important event shocks society, the media develop an intensely figurative language, with competing metaphors trying to settle the new communicative niche. The "fittest", most efficient, metaphors function as memes and quickly spread among the population (Musolff, 2010), aided by the speed and connectivity of the Internet. Metaphors adapt, mutate and evolve, and during this process they alter the niche in which they grow and reproduce. When the news is no longer news, metaphors are kept in a dormant state until a similar event takes place and allows them to start a new life cycle (Domínguez et al., 2014; Domínguez, 2015a, b and c).

The editorial cartoon is a very useful genre to study the evolution of metaphors on a particular topic, as it makes abundant use of such tropes and combines drawing and writing to go, very often, beyond conventional opinion genres (El Refaie, 2003; Domínguez & Mateu, 2014). The analysis of cartoons published in mass media about migration, the economic crisis, the Charlie Hebdo massacre, and the Germanwings air crash allow me to show a common pattern in the

evolution of metaphors. During the genesis of metaphors, several adaptations (behavioral or structural), coadaptations, and even speciations occur. In this process, it is possible to observe a progressive and fast metaphor diversification, with the previous metaphor enduring as an old common trait. This can be visualized through the creation of a phylogenetic tree (or dendogram) for the metaphor set.

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Metaphor & Metonymy in Multimodal Branding and Advertising: Steps of Analysis

CHAIRS
Pérez-Sobrino, Paula / Littlemore, Jeannette /
University of Birmingham, United Kingdom

Branded content (e.g. logos, advertisements, commercials, etc.) offers a productive space for metaphor production and study. The partial cross-domain correspondence from source to target of conceptual metaphors allows advertisers to borrow desirable attributes from a well-connoted domain and to ascribe them to the promoted commodity. As several scholars have observed (e.g. Kress 2009, Messaris 1997), advertising is characterised nowadays by an intensified reliance on visuals (whether in isolation or combination with text). It involves multimodal metaphors (and by extension, metonymy) "whose source and target are each represented exclusively or predominantly in different modes" (Forceville 2009: 24).

Although some studies of metaphor and metonymy in multimodal settings have made successful use of tools that are traditionally used in the analysis of verbal data (e.g. Forceville and Urios Aparisi 2009 and references therein, Hidalgo and Kralievic 2011, and Villacañas and White 2013, among others), it is worth examining whether the shift from verbal to multimodal requires adjustments of these tools (and if so, how), and whether the novelties arising from the study of multimodal environments are replicable in verbal discourse. Findings in this area would expand our knowledge of conceptual metaphor and metonymy.

This panel takes up this challenge by investigating a new set of meaning-making practices and analytical resources for non-verbal figurative language. Using authentic branded-content data, we present the different stages of metaphor analysis in multimodal environments: (1) Multimodal metaphor identification and labelling; (2) Corpus-based approaches to multimodal metaphor & metonymy; (3) Multimodal metaphor and its influence on consumer behaviour; (4) The understanding and appreciation of multimodal metaphor & metonymy by global audiences.

We adopt approaches and techniques from cognitive linguistics, corpus linguistics, cognitive and social psychology, and marketing. The work presented sheds new light on the role of multimodal metaphor and metonymy in brand engagement strategies. In addition to the theoretical implications for linguists and cognitive scientists, the work presented in this panel will also be of interest to advertisers and branding experts.

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VisMet 1.0: An Online Corpus of Annotated Visual Metaphors

Bolognesi, Marianna / **Steen, Gerard** / *University of Amsterdam, Netherlands*

The visual modality of expression of metaphor is gaining popularity in the scientific and academic landscape, especially in the field of communication (among others), because many researchers come to acknowledge the increasing power that visual communication has in our current society.

However, the scientific contributions in this blooming field are still limited to case studies conducted on a small amount of images, often belonging to only one specific genre (typically advertising). Extensive and systematic analyses of this modality of expression are yet to be produced. One of the main reason for this gap is the lack of accessible resources, i.e. a corpus of visual metaphors that can be compared and analyzed across genres and types.

We hereby introduce the first release of VisMet, an online resource of annotated images (a corpus) that can be used by students and researchers from different academic fields interested in visual rhetoric. This corpus includes images in which the viewer is stimulated to project (or map) at least one feature belonging or evoked by the source domain onto the target domain. This way, the viewer is to construe one (or more) non-reversible A-IS-B identity relation(s), where at least one of the two domains is expressed or cued by visual means that show perceptual incongruities (following Šorm and Steen 2013; Šorm and Steen in preparation). The current version, VisMet Baby, contains around 350 images (advertising, art and political cartoons).

Images have been systematically annotated according to a taxonomy that is based on the three dimensions of meaning (Steen 2011): conceptualization, expression and communication. As a matter of fact, we believe that an encompassing tripartite model of metaphor is needed to answer to crucial questions pertaining visual metaphor research, such as: at which level of abstraction shall I consider expressing the metaphor? Shall I stick to what is depicted?

The tripartite model of meaning, here applied to visual metaphors, suggests a solution to the problem posed by other models, which remain "stuck" at the level of the sign, defining the denotative meaning of the metaphor (e.g. Forceville 1996). Moreover, as other scholars also did, we have observed that metaphor is often combined with metonymy in visual realizations, in order to cue abstract concepts (see also Koller 2009; Forceville 2009), which are often crucial for understanding what we believe is the target domain of the metaphor expressed on a conceptual dimension. This allows us to address the contemporary cognitivist approach to metaphor as a figure of thought.

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Bridges and Icebergs: A Corpus-Based Approach to Multimodal Metaphor and Metonymy

Pérez-Sobrino, Paula / *University of Birmingham, United Kingdom*

Advertising arises as a fruitful field of study of multimodal metaphor, since both consist in "bridging" the gap between two different entities (in the case of metaphor, the source and the target domain; in advertising, the product or service being advertised and the corresponding positive attributed values). Likewise, metonymy plays a crucial role in advertising in developing the product's associated attributes. By means of this "iceberg" effect, virtually any desirable feature contributes in a straightforward and almost effortless manner to the construction of a positive image of the promoted product in the consumer's mind.

However, research on multimodal metaphor and metonymy has been, to date, mainly supported by the qualitative analysis of few examples (cf. Forceville and Urios-Aparisi 2009 and references therein). Little has been done to determine the distribution and entrenchment of these two operations in advertising or the specific ways in which they interact. Likewise, event though multimodal metaphors are defined (Forceville 2009: 24) as those "whose source and target are each represented exclusively or predominantly in different modes" (Forceville 2009: 24), little has been done to investigate the specific modes involved in these operations, and if there is a preference of one mode over another to render the conceptual source or target domain.

This presentation seeks a twofold objective: (1) it explores the distribution of metaphor and metonymy in a representative corpus of 210 real advertisements, and (2) it aims to know whether there is a significant relationship between conceptual operations and other advertising variables (such as the use of modal cues

and/or the explicit representation of the product) to produce more or less complex persuasive messages. This study, which is the first broad-scale corpus-based study on multimodal metaphor, metonymy, and their patterns of interaction, provides a description of the distribution and characteristics of multimodal conceptual operations in advertising, but also of the variables (such as product type and modal cue) that may determine the amount of required conceptual complexity, thus offering statistical correlations between the conceptual, discursive, and communicative dimensions of advertising.

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Visual Metaphors in the Wild: How Visual Metaphors in App Icons Boost App Downloads

Burgers, Christian / **Eden, Allison** / *Vrije Universiteit Amsterdam, Netherlands*

Many advertising studies have shown that visual metaphors can be effective elements of persuasive messages (e.g., McQuarrie & Phillips 2005, van Mulken, Le Pair & Forceville 2010). In such studies, the effectiveness of visual metaphors is studied in controlled lab experiments using classic types of marketing messages (e.g., print ads, TV commercials) as experimental stimuli. We build on these previous studies by investigating the effectiveness of visual metaphors in a field study in the context of new, online marketing messages (mobile apps).

While mobile apps are very popular in general, much diversity in popularity can be seen between individual apps: while some apps receive millions of downloads, others are mostly ignored. App stores like Google Play and Apple App Store present potential app consumers with various cues about the app, one of which is the app icon. We study whether app icons with visual metaphors are associated with greater app popularity. In a field study, we content-analyzed 500 apps from the "transportation" sub-category of the Google Play Store. We coded for the presence and type of visual metaphor, and other cues that could be related to app popularity (e.g., app price, presence and valence of online reviews).

Results demonstrate that the presence of visual metaphors was positively correlated with the number of app downloads. More importantly, when controlling for the other cues, the positive relation between visual metaphors and app downloads holds. Results were further corroborated by Study 2, which was an experiment in which we presented participants with different app icons containing different types of visual metaphors. We again found that app icons with visual metaphors led to more positive attitudes towards the apps and behavioral intentions. Combined, our studies show that visual metaphors are important persuasive devices in online marketing communication.

When looking at the types of visual metaphors, we found that contextual metaphors (in which only the source is visually present) were more associated with positive consumer response than the other types of visual metaphors. A closer analysis shows that these contextual metaphors may have been more conventional than the other types, suggesting the need to also include the conventionality/novelty dimension in research on the persuasiveness of visual metaphors. Implications will be discussed at the conference.

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The Role of Figurative Complexity in Advertising Comprehension

Littlemore, Jeannette / *University of Birmingham, United Kingdom*

In a globalized market place there is an increasing need for companies to develop sophisticated advertising strategies in order to increase their market share and compete successfully. Although this trend has been led by the private sector, it has had a knock-on effect on charities and non-government organisations (NGOs). To be effective, advertisements in both these sectors need to capture attention, be emotionally engaging and persuasive. One way that advertisements achieve these aims is through the use of verbal and visual metaphor and metonymy. However, little is known about the depth to which audiences process metaphor and metonymy when they appear in multimodal format in advertisements,

or how long it takes them to do so. Studies that have been conducted in this area are mostly post-hoc approaches that report whether the use of figurative language in terms of multimodal metaphor is effective in terms of selling a product (Kitchen 2008, McQuarrie and Phillips 2005; Morgan and Reichert 1999, Toncar and Munch 2001, Tynan et al. 2006). We set out to measure the impact of varying degrees of figurative complexity (in terms of metaphor-metonymy combinations) within an advertising context on consumer interpretations and beliefs. We report findings from an experiment that examined the relationship between figurative complexity and the speed of processing, depth of comprehension and perceived appeal of the advertisement, by male and female audiences with different linguistic and cultural backgrounds (English, Spanish, and Chinese). We found that the degree of conceptual complexity was unrelated to the speed of comprehension, although it was related to the complexity of the consumer's understanding of the advertisement, and negatively related to the perceived appeal of the product. The linguistic and cultural background and gender of the participants affected the speed with which they were able to find meaning in the advertisements, the positivity of their responses, and the interpretations that they offered when asked to explain them.

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Drawing Dialogues

CHAIR

Ryland, Susan / *Imperial College London, United Kingdom*

This panel takes a speculative look at how mark-making materials and the act of dialogic drawing might provide insights into metaphoric language and thought. Susan Ryland, an artist with a special interest in Cognitive Metaphor Theory will be discussing metaphor and metonymy in contemporary art practice through the development of a body of work based on geological metaphors and Encyclopaedia Britannica. Visual sociologist Angela Rogers will discuss her research into drawing conversations and how meaning emerges from these unconventional dialogues in art therapy. They will draw together their experiences to tentatively explore metaphoric meaning making, its role in communication and creative expression.

Material Matters

Ryland, Susan Mary / *Imperial College, United Kingdom*

Much can be learnt from a cognitive approach to the way artists (in the widest sense of the term) develop and communicate ideas. Cognitive analysis of art (which has parallels with discourse analysis) reveals underlying structures that provide insights into the mechanisms we use to think, problem-solve and communicate. Art exploits ambiguity and allows movement back and forth between cognitive mechanisms such as metaphor, metonymy and literality. It is through close analysis of the dynamic, embodied, context- and culturally-specific nature of thought that insights into language and creative thought can be found.

This paper tracks the development of the exhibition 'Soundings: thought over time' that was created for the RaAM10 conference in 2012 and has been progressively developed over the subsequent years. Soundings set out to explore geological metaphors for thought, such as 'deep memories' or 'to unearth new ideas'. As the artworks have evolved the linguistic links with materials and process have become more visible, and now offer potential insights into metaphoric language development through the act of making and doing.

Dialogic Drawing

Rogers, Angela / *Open College of the Arts, United Kingdom*

This paper builds on previous research into dialogic drawing, that materialised the ideas of Martin Buber, on 'I-You', subject to subject and 'I-It', subject to object encounter, and David Bohm on impersonal fellowship and open-ended dialogue. There are two key benefits of using dialogic drawing to investigate social interaction: firstly it can offer insights into unconscious interactive behaviour without posing ethical difficulties; secondly it can be highly revealing. A case will be made for particular applications of dialogic drawing in fields where intra- and inter-personal interactions are of major concern.

Metaphoric Narration through Visual Dramaturgy

CHAIR

Stutterheim, Kerstin D. / *Bournemouth University, United Kingdom*

Metaphors are in the arts – including film, theatre or performance integral part of *visual/implicit dramaturgy*. Dramaturgy understood in the traditional way as sub-discipline of *aesthetics*, the way to develop a relation between the work and the knowledge of the audience (Lessing and Berghahn, 1981, Stutterheim and Lang, 2013, Stutterheim, 2015). Within this panel we want to show the metaphoric narration given by visual dramaturgy from **Velazquez** to **Kubrick** to **Performance**.

The Metaphor of Metamorphosis: Visual Dramaturgy in Velázquez' The Spinners, or the Fable of Arachne

Lang, Christine / *Filmuniversität Babelsberg KONRAD WOLF, Germany*

The narrative coherences in The Spinners, or the Fable of Arachne (1655–60) are – referring to the contained motif of weaving – woven into each other in a complex way. Thereby, Velázquez' accentuation of the theatric can be taken as an invitation to interpret the painting like a performative scenario and to analyse it under aspects of visual dramaturgy. Similarly to what is common practise in theatre and in cinema, Velázquez has updated the myth of Arachne from Ovid's Metamorphoses and has adapted it quasi as a "performance as painting".

The Arachne character in the background has been painted by Velázquez in a way which makes it seem as if it stepped out of the carpet into the room, onto a stage, thereby changing from one level of the image to another as well as from one level of narration to another. Due to the ambiguity of the presentation, on the self-reflexive level of the painting the Arachne-character becomes a figurative "metaphor of change". Velázquez picks up and reflects this on another level of the painting and therewith develops a discourse about the transformation of work into art.

THE SHINING – A Movie as a Metaphor

Stutterheim, Kerstin D. / *Bournemouth University, United Kingdom*

The Shining by Stanley Kubrick is a movie attracting audience and academics until today. With this analysis metaphors used by Kubrick in the level of implicit dramaturgy will be discussed as signs pointing towards an interpretation of the movie as a metaphor itself. For the 20-min-presentation three aspects will be central: the motive of Dies Irae in connection to the biblical metaphor given with the hotel at the peak of the Shining Mountains, the visual dramaturgy in double connotation by using metaphors out of native art and Christian iconography in relation to selected dialog sentences.

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Walking Inside Out/Outside in Metaphors as Dramaturgical Strategy Driving Interactive Participatory Performances

Budde, Antje / *University of Toronto, Canada*

'Gendered metaphors have been used at many levels of discussion, including the most general. An important topic of feminist concern has been the historical tendency to conceive of the scientific endeavour in gendered ways.'

(Stanford Encyclopedia of Philosophy) http://plato.stanford.edu/entries/feminism-language/#1.8

Experiences of disabled bodies are refused meaningful existence and elaboration within cognitive metaphor theory. The theory assumes that there can be no common cultural metaphors based upon the experiences of tremors, stuttering, or using a wheelchair because these experiences are regarded as random, accidental, and idiosyncratic. (Schalk, Disability Studies)

The definition of what metaphors are and how they can be applied in critical discourse and artistic practice is contested political terrain that informs aesthetic choices and strategies of interaction in performance. In my presentation I will provide insights into using metaphors both as an abstract generator of meaning and a concrete dramaturgical strategy. How can we respond to our current and past reality while resisting a reduced allegorical relationship to current events?

German philosopher and scientist G. Ch. Lichtenberg stressed the "flexible and dynamic character of metaphors" (Cloeren 1988, p. 29), suggesting that a metaphor "digs a new channel and often cuts straight through" (Lichtenberg qtd. by Cloeren 1988, p. 29).

Heiner Müller, very much interested in avoiding "fatal topicality" (fatale Aktualität) where performance functions a allegory that reduces the complexity of artistic expression to narrow sets of meaning, refers to Lichtenberg when in-

sisting on the strength of metaphor in the arts. "The author is cleverer than the allegory, the metaphor is cleverer than the author." (Müller qtd. by Barnett 2006, p. 188)

In my presentation I will show how the Digital Dramaturgy Lab (DDL) employs concepts and practices like "Karaoke", "Apparatus" and "Heteronym" as material metaphor functioning as design strategy, communication device and interconnected playground.

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Talks

Emotion and Ambiguity in Visual and Verbal Metaphor in "I Will Hold You 'Til You Sleep"

Ahrens, Kathleen / *Hong Kong Baptist University, Hong Kong S.A.R. (China)*

Issues in multimodality, including conceptual metaphor analysis, have been examined within the genres of advertisements, comics, music, speeches (with associated gestures), film and television, and video games. Less attention has been paid to the visual and verbal conceptual metaphors found in picturebooks. However, picturebooks, especially those that are illustrated after a text has been fixed by an author, allow for an examination of how visual metaphors increase the complexity of the meaning of the text, which in the case of the picturebooks for young readers, often contains less than five hundred words.

In order to explore this issue, this study analyzes the conceptual metaphors transmitted via the verbal and visual modes of the picturebook "I Will Hold You 'Til You Sleep", while exploring how the choices made by the illustrator, Jon Muth, add an emotional layer of poignancy to the text. In order to carry out this analysis, the picturebook is analyzed from three perspectives: perceptual, structural, and ideological (Serafini, 2010; Kress and van Leeuwen, 2001). We find that in order to adequately capture the emotion conveyed by the illustrations, an additional level of analysis specifically related to visual and verbal metaphors is needed in Serafini's model at the structural level, and we propose using Ahrens's (2010) Conceptual Mapping Model in order to distinguish between creative versus structural/embodied metaphors (Forceville 2016).

The text itself is a short lullaby of less than 250 words set in short stanzas on sixteen double spread openings showing a small boy and his parents, as they age over time. This analysis of the visual and verbal metaphors in the text reveals that two metaphors, LIFE IS A JOURNEY and LIFE IS THE PASSAGE OF SEASONS, are used conventionally in both the text and illustrations in many instances, but that there is one critical image that occurs at emotional turning points – blue clothing dotted with stars for infants and elderly – that suggests that the starting point and ending point of the JOURNEY are in the celestial sky. In addition, the conceptual metaphor WINTER IS DEATH interacts to create an ambiguity with the JOURNEY metaphor as snow falling creates the appearance of stars on the clothing. We discuss how this visual juxtaposition links the two metaphors across images in order to suggest that human beings are touched by death during their lifetime.

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Migration Narrative in the News Media and Political Communication: The Gendered Use of Metaphor

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This study attempts at reconstructing the gendered metaphorical strategy reproduced in both the news media and political communication by adopting a cross-linguistic perspective: how male and female journalists and politicians respond to the entrenched metaphor of 'migration crisis' across languages (English and Lithuanian), and how their metaphorical strategies are legitimised. For that purpose, both the news media articles and politicians' statements in the time span of six months (July, 2015 – December, 2015) will be collected from different British, US and Lithuanian media sources and analysed in the framework of Critical Metaphor Analysis by procedurally employing Pragglejazz Group's MIP (2007). It has been determined so far that delegitimisation is a dominant metaphorical strategy in both the news media and politicians' statements. The delegitimisation strategy has a strong emotional appeal due to the use of conventionalised systematic metaphors such as MIGRATION IS A THREAT (MIGRANTS ARE ENEMIES), MIGRATION IS A NATURAL DISASTER, MIGRANTS ARE OBJECTS, COUNTRY IS A CONTAINER / MIGRANTS ARE OUTSIDERS. Nonetheless, it has been noted that both female journalists and politicians are more frequently using the metaphorical strategy of legitimisation reflected in the use of such systematic metaphors as NATION IS A NURTURANT FAMILY and POLITICIANS ARE NURTURANT PARENTS. Despite the attempts by female journalists and politicians to legitimise the social status of a migrant, most of the news discourse and political communication is based on the delegitimisation that contributes to stigmatising the issue, by deeper entrenching the OUTSIDER stereotype, and creating the general feelings of instability and intolerance within the EU.

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Image-Schematic Plotting Principles in Serial Television Drama

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My paper explores the theoretical premise that 'plot,' as the event structure found in stories, and 'plotting,' as the mental act of its (re-)construction, rely significantly on the conceptual primitives proposed in conceptual metaphor theory. Specifically, I explore the role of Mark Johnson's image schemata (1987) in the structure of US serial television drama. As CMT holds, these conceptual primitives let us perceive of ideas as objects, states as locations, events as movements from a source to a destination, or causes as forces, even when these entities are actually abstract concepts without any physical quality (ibid.: Chs. 2 and 5, Lakoff/Johnson 1980: Ch. 6). Incidentally, conceptualizations of causes, events, and the entities involved in them ("existents" in Chatman 1978: 21) are also 'conceptual primitives' in the theory of narrative.

The conceptual link between the temporal-causal dimension of stories and their spatial enactment in the physical domain manifests most obviously in the mythical model of the hero's journey (cf. Vogler 1998), in structural metaphors such as LOVE IS A JOURNEY (cf. Lakoff 1990: 47–51), and various narratological plot models. Hilary Dannenberg (2008) has shown that fictional plotting involves image-schematic relationships beyond the obvious sequencing of events. In her analysis of coincidence in the novel, she draws attention to the orchestration of converging and diverging paths taken by fictional characters. This analytical perspective reveals how writers rely on salient image-schematic relationships between different paths in order to immerse readers in the fictional world, drawing attention away from the authorial manipulation of the plot.

Serial television relies extensively on the interweaving of different storylines (e. g., see Nelson 1997: 30–49). Tying in to Dannenberg's work on the novel, my analysis of shows like House, Lost, and Breaking Bad shows that similar "plotting principles" are used in serial television drama to create salient relationships between parallel plots. This involves the set-up of anticipated or surprising coincidences between separate paths, causal interactions between plots, or the thematic parallelization of separate paths that may produce cognitive salience due to impressions of similarity. While these interplot-relationships are not fully metaphorical, image-schematic mappings appear to be crucial for the conceptual engagement with fictional narratives, suggesting an intriguing link between narrative and metaphor on a very fundamental level of embodied cognition.

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The Role of Gesture Strokes in the Emergence of Multimodal Metaphors: An Analysis of Political-Religious Discourses

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In this research, we approach the interrelation between speech and gestures in multimodal metaphors from the political-religious discourse vehiculated by the so-called "Deputy Pastors", members of the Evangelical Bench in the Brazilin House of Representatives. From a theoretical point of view, we consider that the continuity relation between perception and action established by the embodiment theories (Johnson 1981, Rohrer 2007) can also be applied to the gestures production and use in interactional contexts, as well as to the multimodal relation between gestures and speech (Hostetter & Alibali, 2008). Based on the mirror-neuron system theory (Arbib 2006) that establishes the close and dynamic coupling between oral – speech production and articulation – and manual actions, we intend to analyze the coordination of actions that integrate vocal and gestural patterns. From a methodological point of view, we have selected two videos with 3 minutes' length from a legislative session about a new constitutional law project, the "family status", in which a family is defined as "a man, a woman and their children". Starting from the notion of gesture excursion (Kendon 2004, Müller, 2014), we describe the gesture strokes, taking into consideration the four parameters proposed by Bressem (2013): hand-shape, orientation, movement and position. After this description, we analyze the speech co-occurrence to identify which multimodal metaphors are most recurrent in this argumentative context, and, more generally, their relevance in the coordination between speech and gestures. Partial results showed that it is possible to identify what we are hypothesiz-

ing as "complex strokes" occurrences: a sequence of hand movements in a gesture unit that can be differentiated by at least one of the four gestural descriptive parameters, but not by the four of them – since it would characterize a new gesture unit. These strokes can be mostly associated with some pragmatic functions, mainly to the emphasis or the dismissal given to certain ideas or values that are related to what is – or isn't – considered as the "true family" in the analyzed discourses.

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Literary Metaphor as a Way of Influencing Child Development

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The use of a literary text in supporting the process of human development by teachers, therapists, carers or parents in childhood may bring a multidimensional benefit. First of all, a metaphor within the offered story allows for forming contact with the child, creating and controlling the therapeutic relation, smoothing away inhibitions and boosting motivation. On the other hand, a metaphor supports the development of an individual, acting both on the conscious and the unconscious level through i. e. the visualisation of the problem and its solutions, getting to know one's resources, raising the self-esteem, overcoming fears. Literary metaphors activate the right hemisphere of the brain and thus their reception is of a more intuitive and emotional, rather than strictly intellectual, character. Therefore, it is easier to reach and help the audience, contending with emotional problems, fears. Epic stories and therapeutic stories are perfect works through which children's development can be supported. The former belong to classics, to

literary canon and portray situations settled in folklore, while the latter – especially constructed – depict frequent problems, mainly contemporary ones, and usually present rational coping mechanisms that are feasible to be followed by the audience.

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*All quotations and publication titles are the author's own translations.

Communicating Space and Spatial Artefacts Through Motion Metaphors

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The incorporation of the notion of motion into built form has a long tradition in architecture – ever since the philosophical ruminations about space and spatiality that took place within German aesthetics in the eighteenth and nineteenth centuries, the influence of Newtonian mechanics in the nineteenth century, and the work of modern architects in the first third of the twentieth century. The relevance of a dynamic approach to buildings is attested by the number of architectural firms, works and events pointing to what might be called the 'motion-building contract' (e. g. architectural firms called Motionspace Architecture + Design, En-Motion Design, Fluid Motion Architects or Architects in Motion). The perva-

siveness of motion in architectural design also shows up in the language used by architects for discussing their work, for instance, descriptions of building elements as moving (e. g. "the masonry-framed building's interiors are as spatially complex as its outward form suggests: sliced, canted, jostling spaces that slide around and between the concrete sections like a bustling crowd") or, simply, as journeys (e. g. "from one building to another, you're experiencing movement as part of a journey", claims the architect, who always deploys orientation devices – views, openings, corridors – to make the path of the constantly changing officescape self-guiding and cogent).

In this paper, I survey the ways in which built spaces are discussed by means of motion metaphors in one of the prototypical genres of architectural communication, namely, the architectural review. My take on motion metaphors in the genre is that they meet three main needs. In the first place, buildings described as "hunkering down", "easing into", or "heaving up" their sites instantiate visual or image metaphors whereby particular layouts or appearances (the metaphorical targets) are seen as reminiscent of the kind of movement encapsulated in the verbs (the metaphorical sources). Motion metaphors may also respond to rhetorical needs in that they often help reviewers and their readers (a) approach buildings from different angles and perspectives (e. g. offering two- and three-dimensional views of buildings) and (b) organize their commentary as a virtual tour inside the building at issue. This points to a third use of motion metaphors in the genre, namely, help reviewers recreate how people 'feel' buildings while interacting with and inside them, i. e. a more holistic experience. This use of motion metaphors is congruent with contemporary architects' and reviewers' enactive – embodied – and, hence, multimodal approach to architectural space.

How Metaphors Work: The Role of Affect

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Research has found that metaphors serve to express feelings (Kovecses, 2008: McMullen, 2008), but the manners in which affect partakes in the actual constitution, formation and deciphering of metaphors have yet to be researched. Thus for instance, Kovecses argues that the emotional language is figurative, but he does not examine whether feelings participate in the constitution of metaphors; instead, he explores the cognitive-linguistic structuring mode of metaphors and metonymies in relation to feelings. The different metaphor theories, from Aristot-

le, through Interaction Theory (Black, 1962) and later, to the Conceptual Metaphor Theory (Lakoff & Johnson, 1980, 1999), Relevance Theory (Sperber & Wilson, 1986) and others, have focused mainly on the cognitive aspect, to the exclusion of the role played by feelings when it comes to understanding how metaphors work. Johnson (2007), on the other hand, developed an innovative line of argument, stating that based on American Pragmatism, it is not only embodied sensations, but also feelings, alongside "high" cognitive processes, that have a role to play in the process of meaning production and metaphor constitution. However, he did not explore the exact modes whereby feelings contribute to this process.

Following Johnson, I shall seek to uphold the importance of feelings' contribution to the actual formation and operation modes of metaphors, particularly novel metaphors. Metaphors of this kind are not the preserve of poetry; they emerge with rising frequency when it comes to in-depth interpersonal communications, like psychotherapy (Angus, 1966: Fussel & Moss, 1998). The tight link between metaphorical processes and emotional workings can be demonstrated by situations where the metaphorical thinking ability is impaired: Post-Traumatic Stress Disorder, eating disorders, autism etc. Nevertheless, the close link between metaphorical processes and emotional mechanisms is universal by nature; it is not the preserve of pathological situations alone.

Based on interdisciplinary thinking, I shall formulate a proposal for a conceptual model that describes how affect participates in how metaphors work. This model shall combine together the linguistic body of knowledge and ideas sourced from psychoanalytic theory and practice, implemented for the purpose of studying metaphor, (Modell, 2005). I shall illustrate the contribution of emotional and inter-subjective factors to the formation and understanding of metaphors, by employing a short clinical example from the psychoanalytic psychotherapy. Such an example may contribute to understanding how metaphors work in interpersonal communication in the broader sense, even outside the therapeutic field.

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Metaphors and Emotions: A Corpus-Based Study on English, German and Italian Newspaper Articles Describing the Birth, Evolution and Current Development of the Global Crisis

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Metaphors are a linguistic and rhetoric device particularly productive since they are used to "represent abstract and often complex concepts" (Gotti 2008: 57). Therefore, metaphors used in economic and business discourse, a particularly complex discipline, have been the core of a wide number of linguistic studies that considered the semantic value of the metaphors as well as their pragmatic implications. Another aspect of the figurative language used in this professional field is the use of metaphors to express emotions related to specific financial events and situations.

In two previous studies (Cesiri & Colaci 2011, in print), a contrastive approach considered metaphors describing the global crisis,and its further development into a 'euro crisis', in three internationally-renowned financial newspapers, namely: The Economist (EC) in English, Der Spiegel (DS) in German and Il Sole 24 ORE (S24) in Italian. Using the computer program for corpus analysis WordSmith Tools 6.0 (Scott 2012), the semantic fields most frequently used were examined in order to understand whether metaphors referring to the global and the 'euro' crisesrealised the domains typical of the language of business and finance or whether new domains were purposely created. The studies provided interesting perspectives on the preferences for certain semantic fields instead of others, possibly to be attributed to the role of the languages of the newspapers and their perspective readers.

The aim of the present contribution is to extend the work in Cesiri & Colaci (2011, in print), providing further insights into the use of metaphors to describe more recent developments of the global crisis. The corpora used in the two preceding studies will, thus, be united into one corpus and enlarged to include more recent years, so it will cover the years from 2007–2008 to 2015–2016. In addition, the study will use the data gathered so far to analyse the "semantic foci" (Kövecses 2000: 40), or important aspects in the conceptualization of an emotion through metaphors (e. g., intensity, positive-negative connotations, etc.). The aim will be to identify the feelings attached to the crisis, and to its possible solutions, as they are expressed in the three languages (read, cultures) of the three newspapers.

Finally, this particular perspective will allow the authors to consider the culturally-influenced expression of emotions through the use of metaphors, investigating how the three newspapers communicate the emotions connected to the crises according to the impact the latter have on more global (EC) or more national (DS, S24) readerships.

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All-Consuming Passions: Fire Metaphors in Fiction

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Cognitive linguists often view fire and heat as a means for modeling the emotions (Lakoff & Turner 1989, Charteris-Black forthcoming). Metaphoric uses of 'fire' commonly describe human emotions; these include positive emotions such as love and negative ones such as anger. Typically, creative descriptions of love, affection, sexual desire and other emotional states involving the affects are conceptualised with reference to heat. A central tenet of cognitive linguistics is that these meanings originate in human bodily experience. Using the fiction section

of the Corpus of Contemporary American English this paper analyses and illustrates how the source domain of fire is used to understand various aspects of the emotions: the nature of emotional states, their cause and level of intensity.

Diverse emotions are understood via experiential knowledge of fire; for example, desire is often expressed via a metaphor such as 'smouldering'. In fiction metaphors such as 'ignite', or 'spark' typically describe the cause of an emotion. Our knowledge of fire tells us that once started it is likely to grow; and we know that when our passions are aroused there is bodily heat. As Kövecses (2000) comments, fire metaphors also specify the effect of an emotion, so that metaphors such as 'smoulder', 'inflamed', or 'meltdown' describe emotional responses; this is also the case with metaphoric uses of words such as 'hot' or 'burning'. Someone can 'smoulder' with desire, or 'have the hots' for someone else, or someone is described as being 'hot' to imply that they arouse sexual desire.

This paper investigates fiction as regards both the type of emotions that are described by fire metaphors and the various aspects of these emotions, such as their causes, their responses and their level of intensity; it also proposes conceptual representations that correspond with emotion in general and actual emotions. For example, since different emotions can lead to a rise in bodily temperature the general understanding of emotions with fire metaphors can be represented as EMOTION IS FIRE; more specific cognitive representations include PASSION IS FIRE and ANGER IS FIRE.

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Metaphor as a Way of Communicating Attitudes Towards Euro in the Media: A Case Study of Euro Adoption

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Communication is a complex and multifaceted phenomenon having a number of functions. Among such functions as referential, connotative, phatic, metalinguistic, poetic, interpersonal (Waugh, Fonseca-Greber, Vickers, Eröz (2006), emotive

function plays a particularly prominent role in expressing and forming the society's opinion, attitudes and beliefs about major socio-political events. It is entirely likely that metaphors, being a part of our everyday communication, are capable of performing the emotive function (Kövecses 2008, Gibbs, Leggitt, Turner 2014, etc.). Metaphor analysis in real-world discourse is increasingly becoming the focus of many cognitive studies. Accordingly, this paper attempts to investigate how euro adoption in Lithuania in 2015 was metaphorically communicated by the media and in what ways it attempted to arouse emotions in order to form a high or low opinion about euro adoption in Lithuania. Similar studies on euro, though focusing on other aspects, have been conducted by Semino (2002), Charteris-Black and Musolff (2003), Joris, d'Haenens, Van Gorp (2014), Arrese, Vara-Miguel 2015, etc.

The study is carried out within the framework of Critical Metaphor Analysis (CMA) which was developed by Charteris-Black (2005, 2010), Musolff, Hart, etc. Thus, a three-step metaphor analysis procedure (Identified Interpreted Explained) was employed in order to analyze the attitude towards euro adoption presented in Lithuanian media. A corpus of media texts comprising 88 040 words was constructed. The first step – metaphor identification – was performed using Antconc programme and applying a manual search. The second step – metaphor interpretation – metaphors were interpreted by relating them to conceptual metaphors they were motivated by. Both steps provide statistical data. In the final stage – explanation – metaphors were analysed from a rhetorical perspective, which means that it was attempted to look into how metaphors communicate positive or negative emotions about euro adoption in the media. Thus, it leads to further insights about the way the media exercises its power in attempt to persuade people and manipulate their attitudes, emotions and opinions. The findings indicate that the most pervasive metaphors are those of PRESSURE/FORCE and LIVING ORGANISM. Moreover, the study is supported by the analysis of interaction between text and image. Cartoons about euro adoption in Lithuania were taken into consideration in terms whether they stand in line with metaphorical conceptualization expressed in textual discourse or whether they present additional attitudes in conceptualising the euro adoption.

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MIG-G: Towards a Set of Metaphor Identification Guidelines for Gesture Analysis

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McNeill's (1985, 1992) work brought the topic of metaphor in gesture to a broader audience, leading to its development as a subject of research (e. g., in Cienki 1998, 2013; Cienki & Müller 2008; Müller 2008; Sweetser 1998). However, the methods by which researchers identify metaphorically used gestures are often minimally specified, if they are given at all. The now frequent mention of the Metaphor Identification Procedure "MIP" (Pragglejaz Group 2007) in research on verbal data shows the value of having such a procedure as a reference point. Yet whereas words usually constitute conventionally agreed upon communicative signs, gestures vary greatly in the conventionality of their forms, functions, and the form-function pairings involved (Kendon 1980, 2004). This, and the fact that gestures are inherently multifunctional (Kok et al., in press; Müller 1998), makes a MIP for gesture seem untenable. But how can the results of research on metaphor and gesture be compared if we cannot ascertain that the movements identified as "metaphoric gestures" share a sufficiently similar ontological status?

Building on Mittelberg (2007), Bressem et al. (2013), and others, the following is a proposed set of guidelines to help identify metaphoricity in gestures.

1. Identify the gesture strokes (Kendon 1980).
2. Describe the four form features of each stroke (Bressem 2013; Stokoe 1960).
3. Identify if the gesture serves any referential function (n.b. iconicity and the role of metonymy [Mittelberg & Waugh 2009]). If so,
4. Identify the mode(s) of representation (Müller 1998).
5. Identify the physical referent(s) depicted in the gesture(s) (the potential Source domain).
6. Identify the contextual topic being referenced (the potential Target domain).
7. Is the topic being identified via a resemblance in experience to the referent depicted via the gesture? If so, the gesture can be identified as metaphorically used via the mapping that the topic [This Target Domain] is being likened to the referent depicted [This Source Domain].

Sample video analyses will illustrate the steps and also some questions they may raise. Rather than being a mechanical procedure for categorization, the steps are guidelines that can refine researchers' interpretive judgments, e. g.: allowing multiple coders of the same data to pinpoint where they disagree in their categorization decisions. Importantly, these guidelines help clarify how the ways in which metaphoric expression in gestures varies, from the more schematic to the more richly imagistic, can be elucidated with reference to the form features and modes of representation involved.

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Metaphor in Wine Appreciation and Acculturation: A Sensory and Affective Conduit

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Metaphoric expressions are a frequent feature of the language wine professionals use to talk and teach about wine appreciation (Caballero & Suárez-Toste, 2008). This paper reports findings of the significance of metaphor in Australian wine reviews and wine education arising from two sequential qualitative studies. The aim of the first study was to identify conventional metaphoric expressions used in Australian wine reviews and their semantic and conceptual structure. The aim of the second study was to explore meaning and experiential potential of metaphoric expressions for wine educators in Australia and China. The research was theoretically framed by the conceptual metaphor theory of Lakoff and Johnson (1980). The methodology was guided by a cognitive linguistic perspective (Croft & Cruse, 2004) and used the Metaphor Identification Procedure Vrije Universiteit (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010). Results from Study 1 demonstrated the significance and function of metaphoric expressions and indicated six underlying metaphoric themes (Boers, 2000): AN OBJECT, A THREE DIMENSIONAL ARTEFACT, AN INSTITUTIONAL ARTEFACT, A TEXTILE, A LIVING ORGANISM, and A PERSON. Results from Study 2 indicated both similarity and variation in cross-cultural conceptualisation, understanding, and transfer of potentially metaphoric expressions with a reliance on situations and word associations. The findings of this research suggest that an understanding of the influence of metaphoric language requires consideration of congruency to better integrate and elicit people's sensory and affective responses.

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Attention to Metaphor

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Deliberate metaphors are the only metaphors that give raise to metaphorical mappings and, hence, are the only metaphors that we process as metaphors (Steen 2011). Deliberateness in metaphor processing depends on the role of attention paid to the source domain of the metaphor in working memory. Only when we pay attention to the source domain a metaphor is deliberate and it is processed as a metaphor. Attention is, then, a key notion in defining deliberateness. Importantly, attention is also a key notion when we turn to the functioning of the mechanism of Embodied Simulation in ways that will be further discussed in this paper. The notion of attention is, thus, the bridge that links together deliberateness in metaphor processing and the neural mechanism of Embodied Simulation. In this paper I will provide an explanation of the role that attention to the source domain can play in modulating the mechanism of Embodied Simulation during deliberate processing of bodily metaphors. Attention to the source domain determines a specific modality of recruitment of the mechanism of simulation that only characterizes the comprehension of metaphors when these are deliberately processed. On these bases, I will develop a model of metaphor processing that put together, via the notion of attention, the mechanism of Embodied Simulation and the notion of deliberateness. According to this model, the mechanism of Embodied Simulation, in its full length, is not always recruited by metaphor processing. Only deliberate metaphors do recruit this mechanism in all its complexity. On the basis of this model, the two following hypotheses will be proposed and discussed:

– early somatotopic activation during conventional metaphor comprehension is a function of polysemous lexical access and early concept activation, irrespective of metaphor type.

– late somatotopic activation during metaphor comprehension is a function of metaphor deliberateness and its role in utterance comprehension.

In this paper, I will first discuss the interaction between attention and language on the basis of a three-phase model of language comprehension developed by Angela Friederici (2011). I will then address the issue of attention in relation to the mechanism of Embodied Simulation. This mechanism, though being automatic, can be modulated by attention (Schuch et al. 2010). In the last part of the paper I will then provide a unified account of the role of Embodied Simulation in deliberate metaphor processing.

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A Multimodal Perspective on Metaphors and Metonymies in Art: A Case Study of the Artwork *Agora* by Magdalena Abakanowicz

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In recent years there has been a growing interest in metaphors and metonymies expressed in non-verbal modalities. Studies in this field were initiated by Charles Forceville (1996), whose scholarly interest in the pictorial modality led to the more extensive examination of other semiotic modes. Multimodal studies have been conducted to cover such genres as film, music, and advertising (Forceville 1996, 2008), (Forceville and Urios-Aparisi 2009), whereas relatively little has been done in the area of art.

Taking a multimodal perspective, I will focus on the role of conceptual metaphor and metonymy in the interpretation of the sculptural artwork *Agora* by a famous Polish artist Magdalena Abakanowicz. I will argue that the multimodal approach allows for uncovering the metaphorical reasoning conveyed in the visual, and verbo-visual form in this work. In particular, my aim will be to discuss the role of image schemas (Johnson 1987) in the metaphorical interpretation of

this artwork. I will show, for example, that the PATH schema (Johnson 1987: 114) is crucial in the interpretation of the visual metaphor LACK OF PURPOSE IS LACK OF DIRECTION and of a multimodal metaphor MODERN AGORA IS A HEADLESS CROWD MOVING IN DIVERSE DIRECTIONS.

Moreover, I will argue that the metaphor RELATIONSHIP IS PROXIMITY (Goatly 2007: 178), facilitates understanding of the spatial arrangement of this sculpture. I will also discuss the conceptual importance related to the change in size (Kwiatkowska 2013).

The cognitive mechanisms employed in the analysis are discussed to demonstrate how they can affect meaning construction in the piece of art by Magdalena Abakanowicz.

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Mapping Worlds Onto the World of Football: The Architecture of Football-Blends in German Sports-Media – A Cognitive Semiotic Approach

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Following the footsteps of several previous studies about metaphor and metonymy in German and Portuguese sports papers (Almeida, 2003, 2004, 2005, 2006a, 2006b, 2010a, 2010b, 2011; Almeida/Órfão/Teixeira, 2009 and Almeida/Sousa, 2010) as well as our PhD dissertation (2012), the present abstract focuses on the metaphors used pervasively by the German sports newspapers. Based on the corpus of our dissertation, mostly extracted from the German newspapers Bild, Kicker, Spiegel and Focus in their online versions, covering the EURO 2004 and 2008 finals, along with the FIFA World Cup 2006 and 2010, we selected a representative

sample of occurrences and analysed them in light of the Mental Space Network Model advanced by Brandt (2004) and Brandt/Brandt (2005).

If we accept Weiß's point of view that: "Fussball ist mehr als nur Sport. Er ist immer auch Ausdruck kultureller, sozialer, wirtschaftlicher und politischer Rahmenbedingungen und steht stellverteretend für Verhältnisse, Zustände, Veränderungen und Entwicklungen in der Gesellschaft" (Weiß, 2004:223) ("Football is more than just a sport. It is also the manifestation of cultural, social, economic and political frameworks and stands for relations, states, changes and developments in society." - our translation) as true, we believe that the identified metaphors and their underlying conceptual processes, rooted in several different domains of our experience, reflect the way in which we apprehend and structure social and cultural realities.

We hope to show that football appears to be an ideal domain to expose a rather extensive array of source domains that seem to be quite productive in terms of metaphorical projections. Most of these projections serve the purpose of depicting the football player as a hero. Moreover, the distinguishing traits that characterize the hero are based on cross-cultural values and References. In the blending architectures, the semiotic base space triggers a specific scenario or frame that activates certain relevant structures, which are decisive for the decoding of the intended messages. These are mostly of emotional and evaluative nature, and generally match the emotional responses we experience when we think about heroes or villains. We argue that the meaningful blend has the same effect on the reader as the culturally and socially shared need and attraction for heroes: it is an emotional expression of collective thought and identity, created and subsequently explored by the media.

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Metaphors for Climate Change in Media Texts for Young People

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Climate change is likely to have a great impact on the future lives of young people, yet research into science education suggests that the topic is not well understood by school students (Schreiner et al., 2008). This is not surprising as the research into the communication of climate change in the media suggests that even fairly recently there is still a tendency to downplay its significance (Jaspal et al, 2013). The importance of metaphor in the communication of science in both specialist texts and the popular media is well established (for example, Knudsen, 2003; Semino, 2008). We are interested in how metaphor in the media texts accessed by young people supports their understanding of climate change.

We conducted focus group interviews with around 200 young people in secondary schools in Northern England, firstly asking how they find information about climate change. They told us that websites and other electronic media are important sources of information for them; this is consistent with anecdotal evidence and research into young people's use of technology (e. g. Eynon & Malmberg, 2012). We built a corpus of around 200,000 words consisting of the media texts they described. We also asked the young people various questions to probe their understanding of climate change; the discussions were transcribed to build a second corpus, of around 90,000 words. Together with a science education researcher, we analysed this to establish the accuracies and inaccuracies of scientific understanding evidenced in the young people's discourse. We also analysed the most frequent figurative language used in both corpora. We found that many metaphors are used to explain and simplify the science; these include trap and bounce. We also found that figurative language in the websites and other media texts often occurs in similes. For example, the word blanket occurs 27 times in the corpus: 1 occurrence is literal, 9 are metaphors and 17 are similes, in citations such as "gases like carbon dioxide contribute to global warming by acting like a blanket surrounding the whole planet". The greenhouse metaphor, which is highly conventionalised in technical scientific texts, is often used as a simile in the media texts, encouraging the reader to process it creatively. Our linguistic and content analyses of the corpus of young people's discourse suggested that these similes and metaphors may be associated with misunderstandings of the science of climate change.

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A Humorous Army Fighting Cancer Online: Lieutenants, Russian Spies and Rescue Missions

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In the context of cancer, Military or Violence metaphors have been much criticised (Granger 2014; Miller 2010; Sontag 1991 [1979, 1989]) and joking about the illness is still seen as socially unacceptable, to a certain extent. Yet, on one thread of a popular UK-based online cancer forum, people with cancer repeatedly make light of their at times life-threatening situations, often via Military metaphors. This paper explores the potential functions of these humorous Military metaphors on the 'For those with a warped sense of humour WARNING – no punches pulled here' ('Warped' for short) thread, which consists of half a million words and over 2500 posts, contributed by 68 individuals.

A corpus comparison using Wmatrix (Rayson 2009) showed that the Warped thread contains significantly more military terms (e. g. through the USAS tag 'G3 Warfare, defence and the army'; Log-likelihood = 71.44; $p<0.0001$) than a one million word sample of contributions to the rest of the forum. A manual analysis using the Metaphor Identification Procedure (Pragglejaz Group 2007) revealed that the majority of these terms are used metaphorically and humorously. Contributors to the thread address each other using military titles, e. g. 'Flight lieutenant [sic] Tom', or 'Brigadeer' [sic]; they make fun of the colostomy bag that some have to use after surgery for colorectal cancer by, for example, referring to it as 'Bagov schitt' who 'could be a spy because he leaks things occasionally'; and they describe themselves as a 'rescue team' with a 'formidable fighting force' and several 'missions under [their] belts'. The various Military metaphors can be seen as metaphoremes (Cameron & Deignan 2006), which create a coherent Army scenario with officers, spies, rescue teams and cancer and hospital treatments as the enemy.

I discuss the potential functions of the humorous Army scenario in the context of cancer and online illness fora, focusing in particular on community building, solidarity and empowerment in a situation where people otherwise often feel powerless.

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The Visual Representation of a Systematic Metaphor in a UK Media Text

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Much has been written on the organizational power of metaphor in discourse, eg on metaphor 'chains' and 'clusters' of linguistic metaphor in discourse (Koller 2003, Cameron & Stelma 2004, Semino 2008) and the role of extended and systematic metaphor in organizing long stretches of language, even whole texts (Cameron et al 2009, Cameron & Maslen 2010, Deignan et al 2013, Semino et al 2013). However, at times, this work belies the intricacies of how a single metaphoric idea can impact on a text. The focus of this paper is a UK media article derived from a HM Treasury press release on alleviating poverty. The language of the article draws heavily on orientational (spatial) metaphors, particularly metaphors of movement around GOOD IS UP. Although GOOD IS UP can be considered a single metaphoric idea, the picture the reader builds up as they move line by line through this text is complex and multifaceted. I take the idea of "building up a picture" literally in order to investigate the schema of motion relating to GOOD IS UP. To do this, fifteen informants (Masters students at a London university), tutored in Cognitive Metaphor Theory, were asked to read the article and underline words and expressions they felt related to GOOD IS UP. The text was then read back to the informant with emphasis given to the words they had underlined, while they drew a pictorial representation of the article based on the meanings of these words, integrating their drawings into a single picture as they went along. I present examples of the drawings the informants produced. I propose that using Metaphor-led Discourse Analysis to produce visual material in this way offers useful insights into how metaphor contributes to meaning making at text level. It shows how a metaphoric idea, such as GOOD IS UP, provides the text producer with a rich and versatile meaning-making resource for constructing text; and gives a 'mind-map' of how certain aspects of a media text are decoded

by the text receiver. It also offers a partial representation of the elusive, intermediate 'deverbalized' stage of translation (Lederer 1987), where the sense of the source text is held in the mind before it is transferred to the target language.

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The Role of Metaphor in Understanding Terrorism (Based on the Analysis of the Croatian Web Corpus)

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An impetus to the linguistic approach to *terrorism* were Lakoff's analyses from 2001 (here 2004a and 2004b) which were followed by a large number of cognitive, pragmatic, philosophical and political approaches to the metaphors of terror (Corbett 2004, Fabiano 2006, Hoskins and O'Loughlin 2007, Hülsse and Spencer 2008, Kruglanski, Crenshaw, Post and Victoroff 2008, Bhatia 2009, Kirchhoff 2010, Schwarz-Friesel and Skirl 2011 etc.).

The linguistic analyses have dealt only with metaphoric expressions, leaving the non-metaphoric ones completely aside. This led to the conclusions that the metaphor is crucial for understanding *terrorism*.

This paper attempts to fill the quantitative gap in the linguistic research of *terrorism* (being also the first analysis done in the Croatian language). The linguistic data is obtained by analyzing collocations of the words *terrorism*, *terrorist* and *terroristic* primarily in HrWaC corpus (1200 Mw), which represents the contemporary linguistic usage up to the year 2014 (Ljubešić and Klubička 2014). To include the most recent dynamics of *terrorism* conceptualization in media dis-

course, we have created a smaller, "terror-hr" corpus (0,4 Mw) of articles published on Croatian web-news portals in the last 2 years. In drawing comparisons with English, we use the English Corpus enTenTen 2012 (13 Gw).

Using the Multilayered Constructionist Approach and Emergent Cognitive Ontology, we propose a model that can explain the multifaceted functions of the figurative and nonfigurative language of terror. The conceptual structure of figurative constructions in Croatian is described within the CMT framework and compared with English conceptualizations. The results are presented in the framework of the metaphorical patterns within the *Croatian Metaphor Repository (MetaNet.HR)* project (a sister project of the *MetaNet* project of the International Computer Science Institute in Berkeley, California).

The results of the analysis answer these questions: Is metaphor really crucial to our understanding of *terrorism* (at least in the Croatian language)? What are the salient mappings for the construal of the terror concepts, and what are the more abstract social and cultural scripts that activate these conceptual structures? Are the metaphorical structures and the framing of terrorism concepts similar in English and Croatian?

This type of study is a prerequisite for further research on the role of language in the social identification processes and the relevance of the embodied cultural experience for the degree of affective and behavioral engagement motivated by the media in a globalized world.

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Multidimensional Metaphors in Ancient Egyptian?

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Although both metaphors in Ancient Egyptian texts and the metaphorical processes behind the use of classifiers in the Egyptian hieroglyphic script enjoy scholarly attention, there has been little attempt to trace a systematic interaction between both systems. Since it remains unclear whether the pictorial basis of the Egyptian script would be enough to make a case for "multimodal" metaphor here (Forceville & Urios-Aparisi 2009: 4) we favour the term "multidimensional metaphor" for this study. Thus, after establishing the fundamentals of metaphor in this ancient language (c. f. Kövecses 2005), we explore whether metaphor occurs at all levels of Egyptian texts – from the graphemic to the thematic level.

The metaphorical potential of classifiers is in itself not unproblematic. The idea that classifiers could be used in a metaphorical fashion, such as quality verbs (e. g. qnd "to be angry") being classified with animals that metaphorically represent that quality (like BABOON,) was developed by Goldwasser (1980, 1995, 2005) and David (2000). However, it has been suggested that these classifiers may instead be representing a prototypical experiencer (Lincke 2011). Nevertheless, that classifiers can be based on metonymic relations has been demonstrated (Lincke & Kammerzell 2012; Lincke & Kutscher 2012) and the idea that verbal classifiers gain in metaphoricity over time in tandem with semantic change has been hypothesised by Chantrain (2014).

To test the metaphoricity of classifiers and observe their connection with metaphors at other levels of a text, we use an Egyptian wisdom text, The Teachings of Amenemope (Papyrus British Museum EA 10474, ca. 700 BC), which abounds in lexical and text-level metaphors (Di Biase-Dyson in press). We seek out cases in which the semantic value of the lexeme/phrase is metaphorical and then analyse the classifier(s), to see if they deviate from contemporary usage and/or represent something that is in some way metaphorical. This particular use is then considered in synchronic and diachronic perspective.
In this manner, we seek to address the following questions:

– Is there a synergy between metaphors at graphemic, lexical, textual and thematic levels?
– Does the text and its structure have a role to play in multidimensional metaphors?
– Does semantic change have a role to play in multidimensional metaphors (considering co-occurring phenomena like orthographical conventions and genre, amongst others)?
– Are some classifiers more prone to metaphorical usage than others?

Some cases we wish to address include the verbs wHa "to untie/finish a task/solve a problem" and am "to swallow/ understand".

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Metaphoricity: A Genre-constrained Concept

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Many aspects of metaphors, from the conceptual perspective (cf. Lakoff & Johnson 1980), have been subject to constant reanalysis and reformulations since the emergence of this field (see, for instance, the debate between Deignan 2011, Gibbs 2011, Müller 2011 and Steen 2011a on deliberate metaphors). One of these aspects is metaphoricity, that is, the possibility of a metaphorical expression being recognized as such. Although the word "metaphoricity" has been often referred to in the research on metaphors, few and rather recent are the studies thoroughly concerned with defining and clarifying it (see, for instance, Black 1993, Pauwels 1995, Goatly 1997, Steen 2004, Dunn 2011 and Müller 2008). Therefore, I introduce this paper as an attempt at moving forward with the discussion on this very matter. In order to contribute to our overall understanding of metaphors, I here seek, at first, to draw up a systematic definition of metaphoricity, which can meet current assumptions about metaphors and their nature, from the conceptual perspective (cf., originally, Lakoff & Johnson 1980). I then explore the cognitive and discursive elements that could somehow affect the activation of that aspect. For this purposes, I give a critical overview of important studies that have been trying to give some account of metaphoricity over the past twenty years, approximately (see, for instance, Black 1993, Pauwels 1995, Goatly 1997, Steen 2004, Müller 2008 and Dunn 2011). As a result, I introduce a broad definition of metaphoricity, which adopts the notion of (discursive) genre (cf. Paltridge 1995 and Steen 2011b) as its ultimate epistemological basis. Indeed, since both textual and contextual features are assumed to affect the possibility of metaphorical recognizability (cf. Goatly 1997 e Müller 2008), I ascribe metaphoricity to the type of discourse (in which metaphors occur) as a whole. At last, I discuss both theoretical and practical implications of defining metaphoricity in the manner proposed here – especially, when it comes to metaphor identification tasks.

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Do Political Metaphors Really Matter? Two Experiments Assessing the Political Impact of Metaphors on Citizens' Opinions towards Belgian Federalism

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For some years, a debate has been going on about the impact of metaphors on citizens' representations of and opinions towards political issues. In a series of subsequent papers, Thibodeau and Boroditsky (2011, 2013, 2015), on the one hand, and Steen and colleagues (2014, 2015), on the other hand, disagree about the conditions under which metaphors might influence citizens' representations of and policy solutions about crime. The former contends that different crime metaphors do lead to different policies, whereas the latter team argues that this impact might not be due to the presence of metaphors, but rather to the stimulus material.

In order to advance this debate, we set up two experiments aiming at measuring the impact of metaphors on the citizens' representations of Belgian federalism. We based these two experiments on an article published in the newspaper Le Soir, in which Belgian federalism is deliberately compared to a Tetris game.

The first experiment tested the impact of different medium presenting this metaphor among 500 participants, distributed into four experimental conditions according to the type of input they had been exposed to (no input, text and

image, image only, text only). They were asked to perform three interrelated tasks (free description task, picture association task, questionnaire measuring their attitude towards Belgian federalism). The productions of the participants in the description task have been analyzed using keyword analyses and content analyses. The results suggest that the participants who had been exposed to the experimental text tend to differently frame their perception of Belgian federalism. Whereas these results suggest that reading the text might have an impact on the representations of the citizens, they do not allow us to pinpoint the specific role played by the Tetris metaphor itself on these different representations.

To further determine to what extent the observed influence of the text on the citizens' representations can be attributed to the Tetris metaphor, we developed a follow-up experiment for which we produced two versions of the experimental text, a version in which the Tetris metaphor remained explicit and a version in which it had been left out. The experiment included 600 participants distributed into 3 experimental conditions (no input, metaphorical text, non-metaphorical text), who were asked to achieve the same three tasks as in the original experiment. This study should allow us to assess to what extent this metaphor shapes the citizens' representations of Belgian federalism.

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Not a Holy Father: Responses of Dutch Muslim Teenagers to Christian Metaphors

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Religion is a complex phenomenon, requiring people to believe and trust in a higher power. This complexity influences the degree to which the divine can be fully grasped by believers, and how one can understand a concept that, by defini-

tion, has no earthly parallel. Metaphor use in the Bible and the Quran guides believers towards a certain degree of understanding of the divine, as characteristics of earthly concepts are applied to the divine concept. As shown by Charteris-Black (2004), the Bible and Quran share several conceptual metaphors, such as GOOD IS LIGHT and DIVINE ANGER IS FIRE, though there are also clear differences. For example, metaphors highlighting the power of divine retribution and punishment are more widespread in the Quran. Richardson (2012) has argued that there are also important differences in the metaphorical language produced by Christians and Muslims, with Christians focusing on intimate relationships, while Muslims focus on a personal journey of research and reflection (Richardson, 2012).

The current paper describes a small-scale study in which Dutch Muslim teenagers were interviewed in order to establish whether they use metaphors when they talk about their faith and to determine to what extent they accept Christian metaphors. According to Achtemeier (1992), God has revealed Himself in the Bible by means of five principal metaphors, namely God as a KING, MASTER, JUDGE, FATHER and HUSBAND. The current study investigated whether Dutch Muslim teenagers found these metaphors acceptable as descriptions of Allah. The results indicate that only those metaphors that also occur in the Quran were accepted; the participants rejected the Christian metaphors of the FATHER and HUSBAND based on the notion that these are too 'earthly' to be appropriate. While many of the spontaneously produced metaphorical expressions apply equally to Christianity and Islam, one of Christianity's most fundamental and familiar metaphors – the Holy Father – was found to be categorically unacceptable as a description of Allah. The results suggest that the Holy Books still play a central role in young people's understanding of the divine and that Dutch Muslims may perceive their faith in radically different terms from Dutch Christians even when they have grown up in an essentially Christian society and attend a Christian school. One important follow-up question that arises is whether discussing alternative metaphorical frameworks may help young believers become more self-aware as well as tolerant towards other interpretations.

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Metaphor, Metonymy and Image Schemata in Commemorative Landscapes

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This study presents an analysis of three contemporary memorials of traumatic events: The Memorial Site in Bełżec, The Memorial to the Murdered Jews of Europe in Berlin, and the 9/11 Memorial in New Yor City. The socio-cultural and historical context of the three cases selected for analysis differs in several respects. The Memorial Site in Bełżec is placed in situ in the traumatic landscape, the new commemoration was instigated by a Jewish survivor, designed by Polish sculptors and architects to commemorate the death of the Jewish victims. The memorial in Berlin was first proposed by two Germans: a jounalist and a historian, the design is by an American Jew and it is placed in the centre of the German capital. The 9/11 Memorial is placed in situ on Ground Zero, designed by two designers: an Israeli and an American to commemorate the victims of the terrorist attacks. Despite these differences, there are certain features of the commemoration design that recur in all three. For example, the image schema MASS-COUNT motivates the listing of the individual names of the victims in all three sites. There are also features characteristic for only one of them, such as the reflecting water pools in the NYC memorial, which contribute to the meaning construction of the site through the metonymies WATER FOR PURIFICATION and WATER FOR HEALING.

In terms of methodology, the present study draws on two sources: Conceptual Metaphor Theory (Johnson 1987, Lakoff and Turner 1989, Lakoff and Johnson 1999), in particular as applied to multimodal data (Forceville 2006, 2008) and Multimodal Critical Discourse Analysis (van Leeuven 2005, Feng-O'Halloran 2013, Abousnnouga-Machin 2013). This combined approach allows to uncover the cognitive processes behind the material semiotic practices of meaning making in collective memory sites through a careful analysis of contextual factors (cf. Kövecses 2015), visual semiosis and image schemata, conceptual metonymy and metaphor.

The results of the analysis go beyond a juxtaposition of three case studies and provoke a reflection on the use of metonymy and metaphor in memorial landscapes. This relates to Ankersmit's (2001) position that metonymy is a more appropriate means for the representation of traumatic events, as it points to the dark past but does not attempt to trivialize it with a metaphoric link to something easily understandable.

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Ancient Greek and Latin Body Parts in Comparison: Convergences and Divergences

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Body part terms and the different meanings associated with them has been one of the most intriguing subjects within the Metaphor tradition. This line of research is usually connected to the general embodiment hypothesis, which assumes that the human body intervenes decisively in word meaning (Lakoff 1987). The present study aims to extend work on embodiment and metaphor (and metonymy) by comparing the different meanings associated with body part lexemes in Ancient Greek and Latin and by addressing the underlying motivations for the observed associations. We analyze the English equivalents of the terms EYE, FACE, FOOT, HAND, HEAD, LEG, and MOUTH. The data were extracted from dictionaries and the Perseus digital library focusing on Classical Latin (1st c. BC – 1st c. AD) and on Ancient Greek (8th – 4th c. BC). We show that Latin and Greek exhibit convergence and divergence in various levels. For example, both associate the eye with plants, in which case the metaphorical motivation along the lines of PLANTS ARE HUMANS can be suggested (cf. Hilpert 2007). Interestingly, the

same motivation could lead to divergence, as happens with the dimension of spatial contiguity, which triggers different polysemies among body part terms (cf. Svorou 1994: 76-77). As a matter of fact, anatomical adjacency between the face and the mouth motivates the face-mouth polysemy in Latin, but not in Greek (Lat. *ōs* vs. Gk. *stóma*), whereas spatial contiguity between face and eye triggers the face-eye polysemy in Greek, but not in Latin (Gk. *ōps* vs. Lat. *oculus*). As the variation between the languages suggests, spatial contiguity is not a sufficient factor for polysemy to emerge. For example, it can –partially– explain why the meanings 'face' and 'mouth' are connected in Latin, but cannot capture the absence of this polysemy in Greek. If we compare the value the concept 'mouth' had in Roman and Greek culture, a more holistic explanation is provided. Romans –in contrast to Greeks– considered the mouth as the most prevalent part of the head. This is reflected in the fact that for the Romans the mouth was the first to attract attention, while for the Greeks it was the eye (for the cultural worth of *ōs* in Romans, Corbeill 1996; Bettini 2011). This respective cultural significance is also indirectly mirrored in works of art (cf. Frontisi-Ducroux 1995). We, therefore, argue that metaphor studies can benefit from the cultural perspective in providing insights on polysemy.

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Reading and Understanding Kubrickian Film: Recalling the Original Understanding of Metaphora as Ontological Basis for Embodiment and Conceptual Metaphors

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"It seems like it's a dead end, everything I try to do" – LIFE IS A JOURNEY is a conceptual metaphor, which draws its structure (inter alia) from experiences human beings make when they move from one place to another. What Lakoff and Johnson (1999 et al.), however, missed to see is that the embodiment and categorisation of the external and internal marks a metaphorical process already.

The following paper hopes to be able to advance a widely regarded theory of embodiment and metaphor by showing that their language-philosophical roots lie, in fact, way back in the Protestant Reformation, in Weimar Classicism and in early modernism. While presenting what philosophers and theologians (Martin Luther; Friedrich Nietzsche; Johann Gottfried von Herder) proposed with regard to the original understanding of *metaphora* as *translatio*, which designates a real transfer from the level of being and reality, to human per- and conception, and finally to the lexical level, the ideas of CMT and embodied realism appear to be no foreign ones, but instead form only one part within the greater realm of reality, knowledge and truth. Understanding metaphor as a transfer not only from one conceptual domain to another, but also between different ontic levels of reality, pushes the theories of embodiment and conceptual metaphor beyond their limits. Their now metaphoric-ontological basis offers an enhanced perspective on films, which predominantly use music and images instead of verbal discourse to metaphorically create meaning and communicate. Next to films like *The Tree of Life* (2011) and *The New World* (2005) by Terrence Malick, it was *2001: A Space Odyssey* (1968) by Stanley Kubrick which set the course for the metaphorical structure of music and imagery. Kubrick accompanies the scenes' exceptional imagistic technique with musical masterpieces by Richard Strauss, Johann Strauss and György Ligeti. In relation, images and sounds underlie and yield themselves transferential processes, which form the actual discourse and provide the scenes with the ability to express and mean more than mere words could ever express.

The aim of this paper is, then, to place a linguistic theory and method within a more refined and fundamental philosophical and hermeneutical context hoping for a straightforward approach in multimodal metaphor analysis: because metaphors express more than what actually is.

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Audiovisual Metaphors across Film, Television, and Video Games: A Comparative Discussion of Universals and Specificities

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During the last years there has been a growing research on the manifestation of embodied, conceptual metaphors in moving images, especially in films, but also in television, and in video games (e. g. Forceville 2006, 2008; Fahlenbrach 2010, 2016; Kappelhoff/Müller 2011, 2016; Coëgnarts/Kravanja 2012, 2014). Mostly based on the paradigm of cognitive metaphor theory (CMT), they show that audiovisual manifestations of image schemata may act as metaphoric source domains when being related in the composition of pictures, sounds, and movements to "higher" conceptual meanings in a narrative. The very principle of metaphoric mapping has been observed during the last years as a universal principle across different kinds of media. This has inspired some critical discussions about a too much generalizing approach to the metaphoric meanings and aesthetics in different media (e. g. Kappelhoff/Greifenstein 2016; Langkjear 2016). Indeed it seems appropriate to draw much more attention to media specific criteria in the creation of metaphoric performances.

Based on my cognitive approach to audiovisual metaphors (cf. 2010, 2016), I will consider, on the one hand, "universal" and constant aspects of metaphorical mappings in film, television, and video games, including some general communicative functions of metaphors across these media. On the other hand, the paper will discuss some relevant differencing styles and strategies of film, television, and video games to generate audiovisual metaphors in a media specific way. Also typical functions of metaphorical representations to elicit in their recipients dense associations of bodily and affective sensations, and mental inter-

pretations will be considered. Thereby the different global structures of film, television, and video games will be one key aspect to be discussed, resulting in different temporal organisations of narrative and metaphorically shaped images and audio-visions. Another key aspect will be, evidently, how video games as interactive media differ in their use of such dense metaphorical compositions (Fahlenbrach/Schröter 2016), especially considering the metaphoric use of senso-motoric schemata that are actively experienced by players. It will be argued that metaphorical creations of the avatar's body and its tools are used to enhance immersive effects in players by letting them experience bodily, mentally and affectively the fictional characteristics of an avatar and its tools while acting with it both in terms of play and of exploring a fictional world.

For discussion, the paper will consider cross-media narratives and topics that are targets of metaphorical performances in film, television, and video game.

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Conceptual Metaphors of TIME and SPACE in Eastern and Western Animation Films

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"The cultural connotations that are metonymically related to a source domain are often more important for potential mappings to a target than its embodied aspects" (Forceville and Urios-Aparisi, 2009: 28). Following this notion, the aim of this paper is to analyse various animation films in terms of conceptual and multimodal metaphors bearing in mind the relevance of its accultured dimension. For this purpose, we will consider two main blocks of animated cinematography: Eastern animation with Studio Ghibli, for example *Nausicaä of the Valley of the Wind*; and Western animation, with The Walt Disney Company (including Pixar and Dreamworks), for instance *Up*. We will mainly deal with the universal conceptual metaphors: TIME IS SPACE and TIME IS MOVEMENT. In addition to these, we will add yet another aspect to the domain of SPACE and we will discuss the (conceptual) meaning of the spaces the characters dwell and move about, which provide as many sensual mechanisms for mappings as any other metaphoric input. Following research on neuroscience and the experience of architecture in the human mind, we will hone in upon the idea that the brain is also "embodied and embedded in culture, as are we" (McGilchrist, 2015: 117). Therefore, our focus will be on particular metaphors that are potentially influenced by the cultural background of Eastern and Western societies at large. The multimodal nature of films will allow us to draw some conclusions on the multimodal aspect of metaphors, especially in animated films where everything is artificially designed and every single detail is thought through by its maker.

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The 'Transformative' Power of Metaphor in Strategic Communication Settings: Assessing its (Unexplored) Potential in 'Talking Cure' Practices

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Metaphor has long been investigated as a linguistic and conceptual device, and used for fostering exploration in counselling/therapy. And yet, some of its potential is still available for further exploitation and the implications on practice are promising.

Given the centrality of bodily experience to the notion of conceptual metaphor in cognitive theory (Johnson & Lakoff 1980, Lakoff 1993, Gibbs 2006) and the relationship between metaphor and emotion, this paper investigates its 'transformative power' in those strategic communication settings aimed at offering aid to the person/client/patient (counselling and psychotherapy). Focussing on these 'talking cure' practices, particular focus will be given to the metaphorical features of integration, self-propelling-ness and creativity (Ferrari, work-in-progress), to 'implement' its application potential and further develop metaphor transformation guidelines. "Metaphor power relies first and foremost in being a conceptual tool which is able to conceptualize beyond the limits of pre-existing concepts, comprehending new creative expressions as well as paradoxes, thus providing an understanding to the un-known and the otherwise un-understandable. Metaphor is a conceptual tool that is able to sympathise with the folly of our minds, and, for that reason, to some extent the only one which is able to work with it" (Ferrari, work-in-progress, also cf. Langer, 1957 and Ullman, 1969).

An 'implemented' version of metaphor offers a promising tool for understanding a problematic positioning of the client/patient, promoting awareness and providing working/coping strategies as well as ultimately promoting a change to better the client/patient well-being.

Starting from existing theoretical perspectives and methodological proposals claiming the centrality of metaphor in the (re)structuring of experience, an experimental integrated model is developed, and presented here, to implement the transformative power of metaphor in counselling and psychotherapy and move clients into alternative ways of thinking of, feeling about and (re)acting to their condition.

The model adapts textual identification procedures (Steen 1999, 2010, Ferrari 2007, Pragglejaz 2007) to an integrated psychological approach (Rogers,2003[1951]; Perls, 1951) and operates at three levels – such as thought, emotion/affect, and body. Such levels pertain to both the types of metaphors – metaphors primarily activated at thought, emotional, bodily level – and the different levels of metaphorical expressions for each metaphor's type. Notwithstanding the different kinds of metaphors identifiable, the procedure can be promoted by the counsellor at all language levels i. e. on verbal expressions, body and emotional language additionally to behavioural expressions, where to look for metaphorical 'clues' to start and work on.

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Metaphor & Narrative in Strategic Communication Analysis: Obama's 'Red Line' in a 'Sustainable' Perspective

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This paper offers a combined approach to Strategic Communication Analysis, focused on the concepts "strategic metaphor" and "strategic narrative".

Strategic are those communication settings where the persuasive intent is declared within the purpose of the discourse and a relation between discourse and action (to alter opinions, attitudes, and behaviour) is the evident aim.

Focussing here on Political Communication, we present a methodological framework positioning metaphor and narrative at a crossroads, to explain persuasive strategies in texts.

Starting from the biunivocal relation between language and thought, in an interactional perspective, the *performative power of language* is approached here in an interactional perspective, i.e. introducing the *biunivocal relation between language and thought*. This interactional perspective leads to a rethinking of causal-and-effect relationships into the wider concept of "co-incidence" and the introduction of *"strategic metaphors"* (Ferrari, work-in-progress). Strategic metaphor is then associated with "strategic narrative" (Miskimmon, O'Loughlin and Roselle, 2013, 2016) to create a combined approach for the analysis of persuasion and its sustainability (Ferrari, work-in-progress).

The framework is applied to a case study, Obama's 'red line' to Syrian President Assad, to provide application evidence and foster discussion.

In August 2013, news reports suggested Assad's regime had used chemical weapons against civilians. Obama said this crossed a 'red line,' making military intervention necessary. We analyse how the 'red line' metaphor trapped Obama into promises contradicting his broader strategic narrative of shared global leadership. Our empirical focus is the September 2013 UN Security Council debate; there, US representative Samantha Power and her international peers discussed the consequences of military intervention in Syria. We trace responses and remediations of the metaphor in international media. Narrative analysis is interwoven with insights from a cognitive approach to conceptual metaphor, examining how language and thought operationally interact with other analytical tools at a lexical, structural and narrative level – frames, discourse worlds, and narratives. We also use a CADS approach (Corpus Assisted Discourse Studies, Partington et al., 2013). The analysis enables reflection on the function of metaphor and narrative in steering sense-making in diplomatic practice. It also questions communication choices – whether successful or not – from a persuasion strategy perspective. Finally, we draw attention to the ways we as scholars – alongside political leaders – work on language not only to observe how thought works, but also to work on thought. The praxis of metaphor and narrative analysis is inseparable from our potential to produce change.

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Frame Semantics and Metaphor Clusters in the Political Discourse of Daily Newspapers: Evaluating EFL Students' L2 Comprehension Strategies via Translation Protocols

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The present research has two main goals: (i) to explore the structure of *metaphor clusters* identified in the New York Times online reports of the 2012 presidential elections in the U. S., and (ii) to analyze the strategies of metaphor comprehension and the activation of relevant semantic frames in Serbian EFL students via translation protocols.

Consequently, the first stage will involve the analysis of a *small specialized corpus* (Koester 2010) from the online editions of the NYT, and the identification of metaphor clusters. Metaphor identification methodology is adopted from the Pragglejaz Group (2007), while cluster identification will be conducted through the following procedures: (i) firstly, the corpus will be tagged manually using WordSmith Tools 6.0, which will enable the *concordance-over-tags* search and the analysis of *dispersion plots* that will show segments with increased metaphor density (Koller 2003); (ii) secondly, *cumulative frequency graphs* will be constructed in order to identify sudden increases in the number of metaphors, which will signal the presence of potential clusters (Cameron and Stelma 2004). Such a 'dual' approach is expected to afford more reliable cluster identification, where the latter procedure serves as control for the former (Figar and Antović 2015).

In the second stage, the most frequent clusters from the corpus will be excerpted and used in appropriate questionnaires where participants (advanced Serbian EFL students) will be asked to translate them into their mother tongue. Participants will also be asked to asses on 6-point Likert scales the levels of *familiarity*, *aptness*, and *metaphoricity*, as well as the importance of *source* and *target* input concepts in their understanding of each metaphorical expression. Addi-

tionally, they will be asked to write down the word or phrase (either from the metaphorical expression or wider sentence context) that they believe was key to their understanding. Such a procedure is expected to identify the *frames* (Fillmore 2006[1982]) recruited in the process of online meaning construction, which will be evidenced by specific lexical cues (Rojo López 2004; Evans 2006; Kecskes 2008).

Participants will first be given entire clusters in order to circumvent the potential effects of *cognitive expectations* and to provide them with the wider context (Gong and Ahrens 2007), and then in individual sentences for translation. The obtained results are expected to reveal both how specific lexical cues guide and/or constrain meaning construction in L2 through the activation of appropriate frames, and how individual frames might 'compete' when metaphors appear in clusters.

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Minds as Containers? – Demonstrating a New Minimal-Analogy Approach to Extended Metaphor

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This talk presents a minimal-analogy approach to extended metaphor and deploys it to re-analyse spatial cognition metaphors as realised in English mind-talk – with surprising results. Most computationally implemented models of analogical reasoning employ analogy-maximising mapping strategies (Hodgetts et al.2009). Structure-mapping theory has extended this approach to metaphor interpretation (Gentner&Bowdle 2008, Wolff&Gentner 2011), in particular to explain how unfamiliar metaphors get processed (Bowdle&Gentner 2005). Such an analogy-maximising approach can in principle be employed to generate comprehensive mappings of the kind envisaged by standard conceptual metaphor theory (Lakoff&Johnson 1980, 1999, Gibbs 2011). These approaches compete with analogy-minimising models of metaphor interpretation, in particular ATT-Meta (Barnden 2001,2015, Lee&Barnden 2001). ATT-Meta envisages analogical inference with restricted mappings that can be obtained from comparatively few core mappings through generic operations; to employ these slender resources to maximum effect, prior source-domain reasoning delivers mappable premises for analogical inference.

The talk brings together this work from AI with psycholinguistic research, to clarify which 'source-domain reasoning' is psychologically real as part of routine language-production and –comprehension processes. These processes include semantic and stereotypical inferences from nouns and verbs (Hare et al.2009, Harmon-Vukic et al.2009, McRae et al.2005). Inferences based on association with literal uses can be involved in interpreting figurative language (Giora 2003, Giora et al.2014); e.g., they can furnish premises for analogical inference involved in interpreting unfamiliar metaphors. The talk further develops the ATT-Meta framework to jointly deploy these resources, so as to (1) support both analogical and attributional metaphor interpretation strategies (Bortfeld& McGlone 2001) and (2) further reduce the range of mappings required for analogical strategies. The talk presents the resulting 'Minimal Analogy Theory' (MAT) and shows how it can account for rich default metaphorical interpretations.

The paper considers ordinary 'mind'-talk: complex expressions which combine 'to/from/in (the) mind' with verbs including ‚come', ‚cross', 'keep', 'banish'. Assuming that these expressions kept their default meanings through con-

ventionalisation, the paper tests MAT by verifying that it can generate the richest interpretations of these expressions to be found in OED and MEDAL. Conceptual metaphor theorists have taken these expressions to realise the conceptual metaphor MIND AS CONTAINER (Lakoff&Johnson 1980, 1999; Gibbs & O'Brien 1990). The reanalysis with MAT shows them to realise, instead, the spatial cognition metaphor BEING THOUGHT OF AS BEING IN A PERSONAL SPACE. The 'mind' does not figure in any of the relevant mappings/correspondences. This finding helps expose common fallacies in metaphorical reasoning about our mental faculties.

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Pictorial and Multimodal Metaphors of DISTRUST in Subverted BP Logos from Greenpeace's 'Behind the Logo' Competition

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Nominated for the Best PhD-Presentation

Trust is a valuable relational asset for companies. A high level of public trust can bring a number of benefits to business organizations, including increased customer satisfaction, higher investor confidence, and fewer regulatory restrictions (Barney and Hansen, 1994; García-Marzá, 2005; Ingenhoff and Sommer, 2010; Pirson and Malhotra, 2011). But trust is also a fragile commodity; it takes a long time to build, but just moments to destroy. Episodes of wrongdoing or negligence can generate distrust in a company. Recent history has provided a number of such examples – from Enron and WorldCom in the early 2000s to the more recent BP, FIFA and Volkswagen controversies.

What happens when trust is broken? How do we perceive and understand trust-breaking events? How do we communicate distrust? This paper is part of a larger project that investigates the cognitive underpinnings and discursive dynamics of TRUST and DISTRUST. It examines the pictorial and multimodal metaphors (Forceville 1996, 2002; Forceville and Urios-Aparisi, 2009) used by participants in the 'Behind the logo' rebranding competition launched online by Greenpeace in the aftermath of BP's Gulf of Mexico oil spill of 2010. As part of the competition, participants were asked to re-design BP's sunflower logo to reflect what they thought are the 'real' values and principles guiding the company's behavior. The result is a collection of culture-jammed or 'subverted' logos (see e. g. Harold, 2007; Kukuk, 2014; Rumbo, 2002) that capture the widespread feelings of distrust and resentment towards BP after the spill.

The analysis aims to (i) identify and describe the pictorial and multimodal metaphors found in the subverted logos that relate to the concept of DISTRUST, and (ii) uncover regularities in how this construct is conceptualized and understood by the participants in the competition. The identification and analysis of the metaphors follows the criteria outlined by Forceville (1996, 2002). Preliminary results reveal consistent patterns in the way that DISTRUST in BP is conceptualized and expressed, and in how the company portrayed. Common pictorial metaphors found in the corpus include TRUST IS A FRAGILE OBJECT, BEING UNTRUST-

WORTHY IS BEING DOUBLE-SIDED, BEING UNTRUSTWORTHY IS HIDING SOMETHING, and UNETHICAL IS DIRTY.

In addition to advancing our understanding of the cognitive and discursive dynamics of TRUST and DISTRUST, this paper adds to the literature on pictorial and multimodal metaphor by examining the phenomenon of subvertising, which, to date, has not been systematically investigated.

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Seeking the Truth: Ricoeur's Theory of Metaphor and the Case of "Homo Homini Lupus"

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The aim of my paper is to test Paul Ricoeur's concept of metaphor by applying it to an actual metaphor that had a major influence on an anthropological and political level throughout modernity: the Hobbesian "Homo homini lupus".

I will focus on the key point of Ricoeur's perspective on metaphor, that is, its link with the truth, as similarities between the subject and the predicate are not simply related to the subjective imagination, but eventually highlight real sides of things themselves. Ricoeur's theory, by stressing the role of the truth, challenges the well-established idea that metaphor is nothing more than a linguistic artifice or a mere creation of the human mind. Nevertheless, it seems to imply the possibility to check the veracity of successful metaphors, which is an impossible task unless the nature of truth in Ricoeur's philosophy is clarified.

Then I will deal with the expression "Homo homini lupus" itself: occurred in De Cive, it sums up a very popular image of humankind, characterized by a deep mistrust in natural cooperative human behavior. Within the juxtaposition of man and wolf, Hobbes actually aims at showing a "true similarity" between things that, in the dominant culture of XVII century, were not considered similar, since man was considered as endowed with a soul and intelligence. It seems that, through the "semantic impertinence" of the metaphor, a hidden truth about humankind is finally revealed.

Nevertheless, while discussing precisely the metaphor "man is a wolf", Max Black shows that it can be understood and formulated only if the interlocutors share a certain historical background of commonplaces concerning the meanings of the terms of the metaphor. If "true similarities" of the metaphor are just linguistic creations linked to some cultural prejudices, it seems to be hard to agree with Ricoeur's theory.

Yet, Ricoeur shares with philosophical hermeneutics a special notion of truth, which does not consist in the sole relation of correspondence between a proposition and a state of affairs. Ricoeur's theory of metaphor can only work in the framework of a hermeneutical ontology (depicted in Oneself as Another) that conceive the being as a potentiality, which can never be contained in any definitive setup and said once for all. Therefore, following this perspective, man is actually a wolf as the Hobbesian metaphor states; but the focus on different "true similarities" can always produce new metaphors that reveal other "true" aspects of humankind.

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Metaphorical Thought Reflected in the Musical Composition of the Opera Dead Man Walking

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The aim of the paper is to discuss how metaphorical thought is reflected on the musical composition of the opera Dead Man Walking by Jake Heggie. It was performed for the first time in the Opera of San Francisco on the 7th of October 2000. The story of the opera is inspired by the book of Sister Helen Prejean Dead Man Walking: an Eyewitness Account of the Death Penalty in the United States, Random House, 1993. In the book, Sister Helen unfolds her experience as a spiritual guidance to the prisoners of death penalty. Terrence McNally, who is the librettist of the opera, has selected specific situations and events from the book which could function in an operatic scene.

The aim of my presentation is to show how the conceptual metaphors of the libretto encourage and are strengthened by recurring musical motifs. In particular, the target domain of God, comprising entities from the domain of religion and of emotions like love, is conceptualized and expressed in terms of the physical space domain of journey. The mapping between the two domains is additionally strengthened by a particular musical recurring motif. Moreover, the intense emotions experienced by Helen are not explicitly expressed linguistically in the libretto; they are expressed musically via a certain motif which recurs throughout the whole composition and actually reflects the image schema of a cyclic path.

A Poetic Metaphor and its Intertextuality from the Bible to a Contemporary Poem. The Metaphor of the House in the Final Poem of Ecclesiastes and its Reception in J. L. Borges

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The vast literary universe of Argentinian writer Jorge Luis Borges (1899–1986) was conceived under the influence of innumerable sources. The Bible was particularly significant among them. When interviewed about this issue, Borges stated that

he had been „most impressed by the book of Job, Ecclesiastes and, evidently, the Gospels".

In this paper, we will analyze the Final Poem in the biblical book of Ecclesiastes and we will particularly consider the metaphor of the house describing the experiences of old age and death. Borges' old-age poem "El Amenazado" ("The Threatened One") contains References to this biblical poem but the metaphorical entailment of the house source domain in his poem maps onto a different target domain: love. As a result – I will seek to show – there is a poetical correspondence where love is assigned the characteristics and reactions associated with old age and death (such as deep fear, helplessness, irreversibility, inevitability, physical pain, etc.).

Both poems will be studied with the aid of theoretical tools from Cognitive Linguistics such as conceptual metaphor and blending. Particular attention will be paid to contributions regarding the use of metaphor in literary texts such as those coming from the field of Cognitive Poetics and Stylistics.

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Haven't We Always Been 'Cognitive'? Traditions of Metaphor Theory in Literary Studies and the Cognitive Turn

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Beginning with *conceptual metaphor theory* the *cognitive turn* has undoubtedly brought metaphor (back) into the focus of scholars from different disciplines and changed the field of metaphor research. However, positions that advocate that "metaphor is a matter of thought" as the central revolutionary claim of the cognitive turn seem to neglect that the notion of cognition is crucial already in the earliest treaties on metaphor and is deeply rooted in different influential theoretical lines of literary studies until today. A handy division of metaphor theories in a cognitive vs. a non-cognitive camp, therefore, seems to be problematic since it obscures similarities at the theoretical level.

My PhD project "Transfigurations of Metaphor" aims to offer an alternative perspective by outlining continuities and changes in the notion of metaphor from Aristotle to contemporary cognitive theories. Changes seem to be due to general epistemological dispositions of the context in which a certain theory of metaphor emerges while elements of continuity seem to reside in structural descriptions like the notion of transport and functional attributions like the idea of cognitive surplus that metaphor can bring about.

Based on three examples from my PhD materials my contribution will show why one could claim that metaphor theory in literary studies 'has always been cognitive' and in how far it is nonetheless different from contemporary approaches. I will start with the classic Aristotle who states that metaphor is a means

of (philosophical) insight. Nietzsche, instead, reframing the limits of possible insight, connects metaphor closely to sensual perception touching on current questions of embodiment. Finally, Hans Blumenberg treats metaphors as powerful conceptual structures underlying and constituting our worldview. Parting from these examples I will claim that the notion of metaphor has always been employed for marking a crucial function of cognitive transport or transgression. The crucial difference between these older positions and contemporary cognitive theories, therefore, is not so much the connection between metaphor and cognition but rather the differing notions of cognition, the theoretical frame to describe cognition and finally the methodological equipment to research cognitive phenomena and processes. In short: seemingly identical theoretical notions are complicated by methodological issues.

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A Multimodal Portrait of WISDOM and STUPIDITY in Cartoons: A Case Study of Image-Schematic Metaphors

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As compared to purely verbal manifestations of image schematic metaphors, their multimodal realizations have received far too little attention in cognitive linguistics than they would deserve (for relevant studies see, e. g., Cienki (1998, 2005, 2013), Calbris (2008), Mittelberg (2010) on co-speech gesture, Forceville (2006, 2013) on film; Zbikowski (2009) on music; Pérez Hernández (2014) on com-

mercial brands and logos). It will be argued that image schemas (Johnson 1987, Talmy 1988), since they are skeletal conceptual structures, afford an excellent source domain for metaphors that are realized verbo-visually in cartoons. This study is based on cartoons by Janusz Kapusta, a Polish artist, whose works have appeared every week in the Polish magazine „Plus-Minus" for over ten years. Highly schematic in the drawings, in the corresponding captions the cartoons reflect on human life and human condition, social and political relations, emotions, beliefs, values, time, and on many other issues. For close examination a selection of the cartoons is chosen in which aspects of two abstract target concepts – WISDOM and STUPIDITY – are creatively encoded in terms of image schemas (such as PATH, STRAIGHT, UP/DOWN, FORCE, GRASP) whose elements are cued by means of the pictorial and/or the verbal modality. The image schematic cues in the drawings and captions show how the visual and the verbal modality interact in spatialization of abstract ideas. It appears that the degrees of interactions vary from complementarity to almost complete overlap. Providing insights into dynamic activation of metaphoricity (Müller 2008) and structuring of abstract concepts in a creative way, the present study sheds new light on the conceptual nature of metaphor and embodiment of meaning (Cienki 1998, Gibbs and Perlman 2006, Kövecses 2014), and spatialization of abstract thought in particular (Casasanto 2010).

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Embodiment and Discourse: Dimensions and Dynamics of Metaphor Theory

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Metaphor theorists from different disciplines have long debated about the "conceptual" and even "embodied" vs. (merely) "linguistic" nature of metaphor. This paper reports about a project which started in 2014 with a workshop attached to RaAM-10 and brought together a group of well-known metaphor scholars from 8 countries representing both the social-sciences and cognitive-sciences perspectives on metaphor with the aim of jointly discussing the arguments and empirical evidence from both traditions.

In an attempt to bridge the theoretical and methodological gap between the two approaches to metaphor, the project explored the potential for a unified, dynamic, multi-dimensional model of metaphor(icity), in which the various aspects of metaphor as a cognitive, communicative/discourse, linguistic and socio-cultural phenomenon are no longer studied in isolation or within competing frameworks. Vitally, the results highlight that an improved understanding of metaphor depends as much on an appreciation of the interactions between the different dimensions, as it depends on the recognition of multiple dissociations between the manifold manifestations of metaphor at each of these levels, esp. in view of the fact that these can dramatically differ with respect to a number of parameters: Among these are not only the social contexts as well as the time scales relevant to the occurrence of metaphor (e. g. Cameron 2009; Gibbs & Cameron 2009) but also the kinds of motivation and types of complexity (e. g. Grady 1999; Grady 2005) as well as a number of further interrelated aspects such as their functional potential (e. g., Cameron 2008), their degrees of novelty to the cognizing or communicating individual(s) and salience (as metaphors) within discourse (e. g. Müller & Tag 2010) or even the degree to which their creation may be

bound to the conscious intention of the individuals participating in a communicative event (e. g. Steen 2013).

Multi-modal face-to-face communication, for instance, is the locus of metaphor as a tool for social interaction. Here, the use of language presents only one stratum, the use of gesture another (e. g. Müller & Cienki 2009). Here, metaphorical cognition is simultaneously 'embodied', contextually and socio-culturally 'situated' as well as to varying degrees 'distributed' over interacting individuals (e. g. Jensen & Cuffari 2015). Issues debated in the group related to whether awareness of metaphor should be treated as a precondition or a result of its interactive use, and under which conditions metaphor comprehension in discourse triggers embodied simulation.

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Subjective Perspectives as Creative Metaphors in the Animated Film

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There is within Animation Studies, both in practice and theory, no doubt about the effectiveness of which animation can communicate and visualise abstract and invisible phenomena (Wells, 1998). Especially, when it comes to engaging the

viewer with the matter of the mind, internal worlds and conscious experiences that do not have a visual equivalent, animation seems to pick up on visual metaphors as a tool to purposely communicate these subjective experiences to a wider audience (Roe 2013). The term 'visual metaphors' is often used in a careless manner to describe how animation makes visible phenomena tangible 'in terms of another' (Lakoff & Johnson 1980, p. 5) assuming that the viewer intuitively knows how animation and metaphors as a whole express complex and abstract thoughts and experiences in a (often) coherent narrative. This paper will not make such assumption and will for that reason critically look on two case studies in order to demonstrate how metaphors in animation can work in the continuum of spoken conventional metaphor onto creative multimodal metaphors, firstly by presenting Latvian filmmaker Signe Baumane's mixed media feature film ROCKS IN MY POCKETS (2014) and secondly American animation director Chris Landreth's computer-generated short film RYAN (2004). Finally, departing from animation scholar and practitioner Samantha Moore's discussion on Landreth's term 'psycho-realism', this paper will look at how Blending Theory (Fauconnier & Turner 2002) and Deliberate Metaphor Theory (Steen 2015) may help us understand how animation call for imaginative metaphors as a mean of communicating subjective perspectives, not in order to give a comprehensive analysis on the matter, but to explore creative animated metaphors as a complex entity for both animation and metaphor researchers.

Ruptures in Walls and Language: Performative Figures Between Materiality and Figurative Sense

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In a 2012 TV commercial for 'Hornbach', a German chain of hardware stores, their advertising agency constructed a short, uncanny narrative around the double figure of a 'crack': At the end of a school day, a teacher is troubled by a strange physiscal pain, seemingly caused by something that is happening in or around his house. When he urgently rushes home, he finds a crack in the front façade. As the viewers then suddenly realize, the crack has produced a strange 'twin', or a kind of 'branch' at the back of his neck – a stonelike 'wound' that widens and narrows as the teacher breathes in and out while, gazing at the cracked wall.

For several reasons the 'crack' in this short, speechless narrative seems to be a rather complex, ambivalent metaphor. While the corporeal 'rupture' seems reminiscient of psychological film plots or motifs from the horror genre, the crack in the house on the other hand, – this is the surprising twist in the end of the commercial –, 'simply' refers to itself, 'literally' a structural flaw in the wall and its materiality. The doubleness of the seemingly similar and at the same time fundamentally different figures seems to tell us something about metaphorical structures itself.

However, the described scenario becomes even more complex, if we look at it from a perspective of language: In his essay "The Retrait of Metaphor" Jacques Derrida continues his critique of "the common and commonly philosophical interpretation [...] of metaphor as a transfer from the sensible to the intelligible" (Derrida 2007, 55). Referring to Martin Heidegger's understanding that language "is the house of Being", Derrida then concludes: "Despite its resemblance or its movement, this phrasing is neither metaphoric nor literal." (Derrida 2007, 70)

How do figures of cracks and ruptures (in German 'Risse') come into play in Derridas understanding of such metaphorical and/or non-metaphorical processes, and what would happen, if we take these figures quite literally, i. e. through their in/tangible materiality? How are ruptures, cracks as movements similar to and/or different from metaphorical (and according to Derrida: ecomomic) processes?

From here I will ask, (how) could we read Derrida's discussion of Martin Heidegger's (and Paul Riccœur's) thinking on metaphors perhaps through another, an even older crack/metaphor, namely the crack in the wall between the two lovers/neighbors, Pyramus and Thisbe in Ovid's Metamorphoses?

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Theatrical (Stage) Metaphor and Direction of Opera: Brno, Second Half of the 20th Century

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In the field of theatre studies including the area of performance analysis *metaphor* is still treated as a figurative expression which should above all have an aesthetic function. For several decades the term *theatrical (stage) metaphor* serves as a very commonplace and often used device of the theoretical reflection of an operatic production. The paper focuses on the notion of *theatrical (stage) metaphor* as a crucial principle of staging of an opera. The presentation aims to examine the notion of metaphor from the perspectives of *conceptual metaphor theory* and more classical definitions of the notion (metaphor) in the field of theatre studies. It will be focused mostly on the staging practice in Brno in the second half of the 20th century, especially on the opera works based on the plays by William Shakespeare, including the masterpieces by Giuseppe Verdi (Macbeth, Otello) directed e. g. by Miloš Wasserbauer, Václav Věžník etc. The paper examines the possibility of the conceptual metaphor theory to serve as an analytical tool in the field of theatre studies rather than the more traditional use and explanation of a metaphor as a poetic device of theatrical performance.

Image Schemas as a Skeleton of Concept Invention and Metaphor

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Metaphor and analogy have been suggested to be at the core of cognition [8]. Conceptual blending, a theory for concept invention, is build on similar mechanisms with the difference that two source domains are merged into a novel domain [3,4].

Investigations into concept invention have lead to an increased interest in the physical body's sensorimotor experiences that appears to play a central role in both metaphors and conceptual blending. In embodied/grounded cognition, concepts, including the most abstract ones, are understood to be directly related to these experiences [13,3]. Expressions such as "burning with passion", "heart-break" and "life is a roller-coaster" all display bodily experiences.

While embodied theories explain parts of language and conceptual thought, there is limited understanding what these experiences correspond to cognitively. One theory to make these experiences more concrete is the theory of image schemas [9.12]. Understood as conceptual building blocks, they model spatial relationships between objects, an observer, and the environment. Commonly mentioned image schemas are 'above', 'containment', 'support' and 'path'-following.

Image schemas develop in infancy and become more fine-tuned during cognitive development to adapt to the environment [14,15]. Through analogy they help to build expectations of novel situations (e. g. if 'support' has been learned from "tables 'support' plates", "desks 'support' books" can be inferred) and it is in the disruption of expectations that novel image schema concepts are learned and new understandings comes to formed (e. g. how water does not always 'support' objects).

Many metaphors utilize these image schemas by instead of transferring attributes they transfer the image schematic relationships [10]. An example is how 'above' and up/down schemas explain status and social hierarchies ("She is above my league", "a career ladder" and "falling from grace"). This phenomenon is also used in the arts. For example musical-pitch is often visualized as a vertical axis [1,2].

Our current work investigates how these image schematic skeletons can be used in computational concept invention in formal approaches to conceptual blending [11], trying to bridge the gap between human language comprehension and computational language production (see [6,7]).

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How Elites Talk about their Political Career: Metaphors in Spontaneous and Informal Political Discourse

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It has often been acknowledged that political discourse is a genre that naturally allows for metaphor use. Moreover, recent research has demonstrated the importance of analysing the political impact of these metaphors: "Examining metaphors that appear in political discourse provides insights into the way speakers understand their situation, and how they seek to accomplish their ends" (Ritchie, 2013).

Previous research (Perrez & Reuchamps, 2014) has demonstrated the usefulness of applying Steen's three-dimensional model of metaphor analysis in communication to a corpus of political discourse. We therefore propose to apply this model to a particular type of elite discourse. The corpus used for this research consists of biographical interviews conducted with Walloon and Scottish politicians, each describing at length their personal political career within the political dynamics of their country. This corpus offers an interesting ground of investigation because of its spontaneous and informal character. Moreover, most studies on the use of metaphors in political discourse tend to focus on elite discourse with the underlying assumption that elites might knowingly use metaphors to

convince the audience. What is interesting with our corpus, is that the interviews do not have a clear addressee or audience.

Analysing the form, and particularly the metaphor use of these interviews comes with a number of questions: (i) do politicians use metaphors in spontaneous discourse; (ii) if so, when and (iii) why do they use these metaphors, i. e. do they use them with a specific purpose, as for example explaining a complex political issue, or not?

To assess the extent to which politicians use metaphors in spontaneous discourse, we conducted a corpus analysis by applying the MIPVU procedure (Steen et al., 2010) in order to identify potential metaphorical contexts. In line with Steen's three-dimensional model, we subsequently analysed the identified metaphors by making a distinction between three different layers of metaphor, respectively at the linguistic, conceptual and communicative levels.

Results so far already suggest that when talking about their political careers, elites tend to use metaphors that can be categorized within three source domains, i. e. sports, battle and relationships. This research should allow us to (i) further assess to what extent elites use metaphors in spontaneous discourse and (ii) to determine, based on their metaphor use, how these elites position themselves personally as well as their careers within the political dynamics of their country.

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Multimodal Metaphor in Stand-Up Comedy: Discourse, Gesture and Movement in American English and in Spanish

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The present paper provides a cross-cultural study of the multimodal metaphorical resources used by means of the interaction between discourse, gesture and use of space in two stand-up comedy shows. The first one is by US comedian George Carlin, and the second one, by Spanish comedian Buenafuente. Both shows deal in general terms with the topic of education. The analysis of the interaction between discourse, gesture and use of space draws from a combination of scholarship from cognitive linguistics approaches to multimodal metaphor (Forceville and Urios-Aparisi 2009), metaphorical creativity (Hidalgo-Downing 2015) and gesture (Müller and Cienki 2009), together with studies on the functions of gesture and silence in spoken discourse and performance (Jaworski 2015, Jaworski and Thurlow 2009).

We claim that the stand-up comedians, in order to carry out the humorous intention, make use of a creative combination of discursive, gestural and movement resources, which interact multimodally. Stand-up comedy is approached as a form of contextualized socio-cultural creativity, in which humour is shaped by means of the interaction of various modes according to assumptions and expectations grounded on two different socio-cultural contexts, the Spanish one and the American one. An analysis is carried out of the relation between the linguistic scripts and the most relevant gestures and silences, together with their metaphorical and discursive functions. Additionally, the use of space by each comedian is studied with relation to their organisation of discourse and its metaphorical significance in each monologue. Results show that both comedians make use of concretising and illustrating gestural metaphors throughout their monologues which enhance the humorous linguistic script, but they differ both in the use of other types of gestures and in their use of space.

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The Revolution of the Status of Metaphor in Nietzsche's Philosophy

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This paper will examine the historical origins of the view that metaphor is foundational to our very ability to communicate rather than simply an ornament or tool employed in communication. When this view of metaphorical communication is explicitly linked to metaphor in the Arts, in Media and Communication, one could interpret metaphor as a foundational cultural object. While contemporary Cognitive Linguistics assumes metaphor to be foundational to communication, an earlier historical point of departure of this idea and one that views metaphor specifically as a cultural object is found in the philosophy of Nietzsche.

Metaphor as a foundational cultural object plays a central role in Nietzsche's reversal of the classical view, found in Aristotle and Cicero, of the relationship between language and truth. Aristotle generally defines metaphor in two ways, as a transference of meaning between domains and as a perception of likeness. In both Aristotle's and Cicero's Rhetoric, the perception of likeness in metaphor operates in the service of a notion truth-likeness. Nietzsche's philosophy reverses this and the moment metaphor becomes foundational for communication is the same moment that the perception of likeness is unlinked from a notion of truth-likeness. Focusing on a close reading of , 'On Truth and Lying in a Non-Moral Sense' and its philological and philosophical influences, this paper will argue that this change in status that metaphor undergoes in Nietzsche's thought does not simply cause a revolution in the concept of truth or truth-likeness but also causes a revolution in the view of metaphor itself, making it a foundational component to the building blocks of cognition and ultimatly to cultural communication. It is a significant shift in Western thought from the Aristotelian 'rational animal', to the Nietzschean metaphorical animal identified by Sara Kofman.

Because of Nietzsche's influence on twentieth century European thought, his view of metaphor as a foundational object of cultural communication has created a paradigm that frames the way metaphor is often researched in the hu-

man sciences today and the kinds of questions we might ask of metaphor in the arts, media and communication. This paper will seek to address the influence of this particular Nietzschean strain of thought as well as reflect on the tension of a notion of metaphor that affirms transference at the expense of likeness.

I Am All Ears: The Multimodal Metaphors of Visualized Sounds in Auditory-related Print Advertisements

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This study investigates how auditory sounds are transferred into visual media by examining 130 auditory-related print advertisements, including advertisements of earphones, earplugs, speakers, etc. Previous synesthetic studies have focused on how multiple sensory information is transferred in verbal expression, but there is scant literature dealing with multi-modality cross-sense representation between auditory and visual media. This study aims to bridge this research gap through the examination of how auditory sound is represented in print advertisement. The details of our significant findings are described as follows.

First, this study proposes the theoretical framework "Function-driven Decision-making Models for Metaphorical Constructions" to indicate the choice of metaphorical or metonymic strategies and constructions which are decided by the products' functions. Since the functions correspond with specific sound properties, this study found a systematic mapping between function and various visual metaphorical strategies. For example, the results show that "image metaphor" is the most powerful rhetoric strategy usually used to represent the noise cancelling process. Products emphasizing the sound quality tend to use a singer as a metonymy, in which the product gives the consumer a "telepresent" experience, while hyperbole usually corresponds with products highlighting volume.

Second, a successful print advertisement fuses multiple rhetoric strategies, including image metaphor, conceptual metaphor, metonymy, synesthetic metaphor, alignment or hyperbole, and creates humorous effects enhancing the consumer's interest to the product. The metaphorical and metonymic fusion might create incongruity, but through the use of a "visual closure" mechanism, consumers can perceive the humor at the moment of realizing the incongruity. The process of solving puzzles can also invoke consumers to buy the product.

Third, the print advertisements examined in this study exhibit multi-modality phenomenon entailing synesthetic experiences. Apart from the integration between verbal cues and pictorial design, different sensory experience, including seeing, hearing, touching and taste, were merged in these art creation media. Visualized sound is the integration of visual and auditory perceptions; good music corresponds with sweet taste; ear-piercing noise is described as saw-tooth and having a harsh outline. In addition, different manifestations of visualized sound also correspond with sound symbolism.

This study concludes with the statement that it sheds light on our overall understanding of the relationship between metaphor creation and product design, and between metaphors and cross-sense synesthesia. It contributes to the theories of both multimodal metaphors and the relationship between metaphor, cognition and visual art creation in the media and communication fields.

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The Metaphor of Space and Narrative in Curating

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As curator Nicolas Bourriaud claimed in Tate Triennial in 2009, that the core of modern curating is to search for innovative forms to carry out interpretation and discourse in display, the museum space has also evolved accordingly to correspond with the narrativity and ideas curators wish to convey in exhibitions. Meanwhile, the design of museum space itself has involved in various metaphoric applications that enhance the correlations between visual arts and daily experience. Therefore, this research aims to first analyze the narrative in terms of space and metaphoric language in curatorial practices from the invention of the White Cube in the 1920s to contemporary multi-material based curating projects; moreover, by listing out some of the most influential exhibitions, it accomplishes a brief history of curating through the observation on shifting metaphoric strategies manifested in exhibitions. Finally, the findings of the study allow museums and curators to see strong connections between linguistic domain and the creation of space representing visual artworks, so as to reinforce the importance of interdisciplinary knowledge in modern curating. Whereas visual art itself is primarily concerned with the creation of metaphor, the space selected and designed must also reflect the core value and narrativity in context. Three major transformations in curating history include the modernism prospering White Cube period from 1910s to 30s, the plain and absolute image metaphor presented serves as the

manifestation of abstract expressionism and minimalism, expressing "art for art's sake" ideology that cut off with the societal surroundings. Later came with a rebel voice against the 'pure' presentation within the White Cube, a period when curatorial narratives actively yearn to interact with society and vast audience, sprouting with the fruition of Happening, Action Art and Body Art. Artists and curators shifted their materials of display and space, such as André Malraux's *Museum Without Walls* (1947) in an attempt to challenge the object-based museum curation. After 1960s more independent curators and alternative space prospered, they use multi-material based image collage or documentation approach in responses to overpowered museum institutions, information explosion and globalization, with famous examples of Aby Warburg's *Mnemosyne Atlas* (1924–1929) and *Voids: A Retrospective* (2009) held in Kunsthalle Bern and Centre Pompidou. It is observed that the emphasis on conceptual metaphor and multiple metaphoric and metonymic fusions are realized within the flexibility of spaces in this period, thus strengthens the dialectical relations between public sphere and exhibition space that constitutes the contemporary curatorial narrative.

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The Role of the Lay Figure in Diderot's „Paradoxe sur le Comédien"

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This paper examines the metaphorical functionality of the lay figure in Diderot's *Paradoxe sur le comédien*, which he introduces as a model for actors at the very beginning of his work. Therefore, this study is motivated by the following question: How does Diderot's use of a lay figure help better understand his vision of an ideal actor? In other words: How does he explain his abstract concept of an ideal actor through a physical object?

Although much research has been done on Diderot's *Paradoxe sur le comédien*, there are not many contributions to be found on the above cited topic. Most articles dealing with the metaphor in question fail to critically examine the parallel features between a lay figure and Diderot's perfect actor. This literary gap can be explained by the fact that research conducted on this subject has often taken wrong translations of the French word „mannequin" as a starting point. As a result, there is frequently talk of a puppet or a marionette instead of a lay figure. On the evidence of these misinterpretations, this paper aims to illuminate that the lay figure in the *Paradoxe sur le comédien* is a conscious and deliberate choice on Diderot's part to fully conceptualize his acting theory.

To test this hypothesis, this study analyzes, in a first step, all the characteristics and constituents of the lay figure in the *Paradoxe sur le comédien*, to apply them systematically, in a second step, on the corresponding components of Diderot's acting theory. By proceeding in this way, the findings of the research will not only advance the understanding of Diderot's concept of the ideal actor, but also the understanding of the anthropological concept underlying it.

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Metaphoricity as a Function of Co-Operative Action: The Constraints and Distribution of Metaphorical Potential in Arguing

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In many types of 'staged discourse' such as talk shows, news broadcasts and weather reports 'anchoring' is an frequently used tool for establishing a link between different sections. Often this is carried out by re-using parts from the previous section – e. g. the news section - and employing them in a modified version in the for instance the weather report.

In line with Goodwin 2013 it is argued that this phenomenon is not restricted to media discourse but can be seen as a common feature of human sense making which can be found in everyday social interaction as well. Crucially, I will argue that this process lies at the heart of the notion of metaphoricity. Metaphoricity (Cameron et al 2009, Müller 2008) differs from the traditional notion of metaphor (Lakoff & Johnson 1980, 1999) in the sense that it is to be seen as a scalar value; a metaphorical potential which is more or less activated. It can be enacted in different degrees but does always entail some kind of double meaning (Jensen and Cuffari 2014, Jensen in press). This perspective is laid out in an in-depth analysis of a staff meeting in a Danish municipality in which it is illustrated how the participants in the meeting build new action by selectively reusing resources provided by a prior action. In his 2013 paper Goodwin suggest that "we inhabit each-others action" by, not just repeating previous actions, but systematically re-using and modifying the semiotic affordances (linguistic or non-linguistic) provided by the present environment. As the example shows, the participants try to coordinate and make sense in the trajectory of the meeting in and through the repeated and transformational use of a particular expression which in turn gives rise to the metaphoricity. It comes about as a context sensitive feature of the process of both preserving semiotic structure and modifying it into something new in a constructive and constraining manner. In this way the co-operative ac-

tions of metaphoricity works as a coordinating and constraining force that generates a shared – and normative – system of experience (Chemero 2011, Steffensen 2012) that structures the way the meeting turns into an argument – as well as the way it is resolved. It is argued that a focus on metaphoricity redefines metaphor production, not as an end product of metaphorical thought, but as an activity; something we do in accordance with affective behaviors and situational affordances of social interaction.

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Metaphorical Color Representations of Emotional Concepts in English, Chinese and Chinese-English Speakers: Evidence from Behavioral Data

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Conceptual Metaphor Theory (Lakoff & Johnson, 1980, 1999) claims that people use more concrete knowledge to represent abstract concepts through metaphorical mappings. For example, Boroditsky (2001) suggested that the tendency to use

different vertical vs. horizontal space-time metaphors in the Chinese vs. English language, resulted in different mental representations of time in those speakers. The current study examined whether the cultural and linguistic experiences of individuals from English or Chinese language backgrounds can result in different mental representations of color-emotion metaphors in those speakers. In Study 1, we used the Brief Implicit Association Test (BIAT, Sriram, & Greenwald, 2009) to measure how strongly various colors are associated with the emotions of anger, sadness, happiness, fear, envy, shyness, and shame. The data from native English and Chinese speakers support our hypotheses that there are metaphorical connections between red and anger, and blue and sadness in English speakers; whereas Chinese speakers showed associations between red and both anger and happiness, pink was associated with envy, and black was associated with fear in Chinese speakers. We also detected some gender differences in the metaphorical representations of sadness and fear in English speakers, and shyness in Chinese speakers. Our findings show that some metaphorical color-emotion representations are common between English and Chinese speakers, while others vary according to their different linguistic and cultural experience.

We subsequently extended the question to bilingual speakers. Specifically, to what extent do Chinese-English bilinguals represent and activate the color-emotion metaphors learned from their first and second languages. In Study 2, English and Chinese monolingual speakers and Chinese-English bilinguals rated the strength of 132 color-emotion pairs (11 colors × 12 emotions) on a 7-point (0-6) scale range. The data showed that the metaphorical color-emotion associations we predicted to find based on our knowledge of English and Chinese cultures were generally confirmed. As expected, Chinese-English bilinguals generally gave ratings in between English and Chinese monolingual speakers, and closer to the language in which they performed the study. Hence, bilingual speakers can possess different, and even inconsistent, metaphorical representations from both cultures, and these culturally-specific representations can be differentially activated by the corresponding language context. Interestingly, and contrary to Study 1, we found a blue-sadness association in Chinese speakers. Metaphorical knowledge from one's foreign language can thus be accessed and used in an off-line task, but doesn't seem to be activated and processed in a more automatic on-line task.

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The Role of Metaphors in the Language of Diplomacy

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A very significant portion of diplomatic communication is facilitated by the use of metaphor. It is necessary for diplomatic text to be oriented not only towards giving information but also towards influencing and convincing the recipient. Metaphor, a powerful device for making comparisons, may be used to accentuate certain features of major concepts and to de-emphasize the secondary ones. It could be regarded one of the most powerful linguistic tools at the disposal of a diplomat. Astute and carefully-constructed diplomatic language may be used to conceal as well as to reveal. It is evident that metaphor can function as a form of linguistic ornamentation, but this ornamentation in terms of diplomatic language has a special nature and distinctive functions.

Although there is definite validity to the traditional definition of metaphor as "a primary tool for understanding our world and ourselves" (Lakoff, 1989), the definition may need to be reassessed in the sense that metaphors used in diplomacy can differ considerably from what they are in other forms of discourse. In the context of our research, to grasp the nature of metaphors that are so deeply interwoven into political and diplomatic language, we investigate not only what they mean but in what manner they convey that meaning and how we perceive them.

The classification of metaphors as suggested in our research can provide insights into the linguistic mechanism of diplomatic communication. It suggests that there are metaphors of size and scale, metaphors of cooperation, metaphors of severance, metaphors denoting diplomacy as a fine art, metaphors for specific diplomatic and political phenomena etc.

The metaphors of diplomatic discourse may be transparent but in some cases this transparency may have some subtle nuances. In the language of diplomacy it is of special importance to be sensitive to the potentially mystifying nature of language and meaning which metaphors produce.

In our presentation we will draw attention to the basic types of metaphors, based on a designed classification; we will discuss the most widely-used

examples of metaphors found in diplomacy, focusing on their functions, and demonstrate the effect metaphors can produce in contemporary diplomatic communication.

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The Soul Is a Fluid: The Liquescence Metaphor in Symbolist Visual Poetics

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The Symbolist period in Russian culture emphasized metaphor and synesthesia with the purpose of showing a subtle spiritual world beneath physical reality and the blurred boundaries between them. Through the lens of conceptual blending theory, my paper focuses on how two interconnected art forms – painting and film – communicate metaphoric stirrings of the soul via architectonics of fluidity and plasticity.

Painter Viktor Borisov-Musatov pioneers the concept of a painting as a mobile system, where the convoluted pattern of a female procession moving through a Symbolist landscape stands for the fluid stirrings of the human soul. The artist intimates the perpetual 'motion' of the soul via fluidity of blurry outlines, which create an illusion of movement not only along the horizontal space of the painting but also across the canvas – to and from the unseen, or 'spiritual' dimension. While each of Musatov's moving figures represents an intensification of the emotional state portrayed, the viewer of his art becomes involved in a spiritual journey through her own fluid emotional landscape where past, present and future blend.

Film director Evgenii Bauer creates a similar effect in his medium: Russian early film is very close to painting as it is characterized by the physical immobility of its actors and long pauses, which originate in the psychological style of the Russian theatre. The director employs painterly techniques in building his deep-focus mise-en-scènes with the help of arches, columns, furniture and vari-

ous fabrics, which set the viewers' emotional vision in fluid motion. To show stirrings of the soul Evgenii Bauer revolutionizes the use of close-up as a powerful tool to portray the slightest stirrings of emotion. His technique is perceived as a reciprocal movement between the actress and the spectator, which results in an emotional osmosis across the screen.

Metaphor, Part-of Speech and Register Variation: Methodological Challenges and Corpus Research

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Apart from a handful of exceptions (e. g. Deignan, 2005) there is surprisingly little research on the relationship between metaphor and parts-of-speech even though part of speech has been shown to play different roles in language use (e. g. Cameron 2003), has an impact on metaphor recognition (e. g. Steen 2004) and interpretation (e. g. Goatly 2011), and has valuable practical relevance, such as in foreign language teaching (MacArthur & Littlemore, 2008).

Metaphor can be found across all major parts-of-speech. Thus every researcher working on metaphor in discourse encounters the issue of part-of-speech in the very first stages of data collection. For example, is the verb to squirrel in 'to squirrel away a fortune' metaphorically connected to the noun squirrel, which refers to an animal? Is it possible to detect metaphor in delexicalized verbs?

I will discuss methodological challenges in coding metaphor across different word classes that will be encountered by any researcher identifying metaphor in natural discourse or selecting lexical items for experimental stimulus materials. I will also show that metaphor reveals its unique distribution in different registers across different word classes, focusing on the use of nouns and verbs in the VU Amsterdam Metaphor Corpus.

Embodiment and Abstraction in Celan's Poetry

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Paul Celan's poetry is replete with metaphors that function in a variety of ways. My lecture examines two contradictory functions of metaphor in his poetry – the abstract and the concrete – with relation to language as a system as well as the metaphor itself. My main assertion is that the dual and contradictory function of metaphor reflects the vacillation between life and death that underlies the poetic metaphors in his work.

In the context of language as a system, Ferdinand de Saussure noted the simultaneous function of language in two different realms, as langue and as parole. Regarding metaphor per se, George Lakoff and Mark Johnson have shown how metaphors are integrated into the daily use of language and reflect bodily and cognitive functions.

Lakoff maintained, however, that metaphor stems not from language but from thought: first comes a mapping of thought; it is only in the second stage that language is used. He also distinguished between conceptual metaphors that are a matter of convention and poetic metaphors that reflect individual use. Expanding on this, I will point out poetic metaphors in Celan's work that function both in the abstract and the concrete as the individualized embodiment of Celan's thinking as a poet.

First I will examine semantic approaches that clarify how metaphors function abstractly and concretely. After that I will look at two current approaches to Celan's use of metaphor. The first is that of William Franke (2014), which emphasizes the abstract elements of his metaphorical language. By contrast, Henry Pickford (2013) emphasizes the concrete addressees of Celan's poetry and its consequent realistic traits. Finally, I will analyze three poems to instantiate the dual function of their metaphors: "Speak you too" ("Sprich Auch Du"); "Zurich, at the Stork" ("Zürich, Zum Storchen") and "The Poles" ("Die Pole").

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Metaphor Use in Legitimizing Political Discourse in Taiwan

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The aim of this research is to explore a crucial use of metaphor related to legitimation strategies in Taiwanese society. It is widely agreed that metaphors have evaluative and persuasive characteristics by means of evoking unconscious emotional associations. This study examines how people employ some metaphorical strategies of language to legitimize their intended goals, and exploit their rhetorical functions and power in current public speeches, focusing on two contentious issues with particular reference to 'the Sunflower Student Movement' and 'the Anti High-school Curriculum Movement'. The data collected for the analysis are public speeches and slogans on two issues available from Yahoo's and Google's news in Taiwan, for the period of 19 March 2014 to 11 April 2014 with reference to the former issue and of 1 May 2015 to 15 August 2015 in relation to the latter one. In identifying metaphorically used words in discourse, we need an explicit "metaphor identification procedure" (MIP) to be employed in the analysis of the linguistic forms or conceptual structures of metaphor in usage for the description of conventionalized metaphor in grammar, or for the description of all lexical metaphor in usage. I therefore employ the Pragglejaz's (2007) procedure to help me find metaphorically used words in natural discourse.

In the analysis, I first demonstrate how social actors employ specific metaphorical devices (e. g., 'black box') to serve the way of a legitimizing argument against the opponents who are in violation of the rules of democracy and people's shared normative expectations. Next, I argue that the function of a legitimized action also allow political actors to persuade the audience and mobilize the highest number of the electorate in an attempt to maintain or obtain political power. Finally, I provide an account of the use of the legitimation technique to create the polarizing concepts of positive 'us' (good/hero/victim) and negative 'them' (evil/villain/aggressor) in an attempt to discredit adversaries. In other words, legitimation strategies allow politicians to present themselves in a positive light, to disgrace their opponents, to justify their own behaviour and to assert particular political issues. I hope that the study serves to improve our comprehension of the process of metaphor use in interactions among politicians, and of how metaphorical expressions are exploited in creating actions through analysing authentic linguistic data.

Metaphor and Cultural Conceptualisations of Death: The Case of Chinese Eulogistic Expressions

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In the talk, I discuss the role of metaphor in cultural conceptualisations of death by analyzing Chinese eulogistic expressions delivered at funerals.

The data come from funerals in Taiwan, which constitute a distinctive cultural event category. Delivering eulogistic expressions is an integral part of any funeral in Taiwan, where written eulogistic expressions are displayed on white cloth banners throughout the ceremony. The expressions are highly conventionalized, as they always appear in the form of four-character idioms, which indicates how deeply rooted they are in the local cultural schemas. The practice is so frequent and culturally significant that the Taipei Government set up an official online system for requesting eulogistic expressions on electronic banners at public funerals. A cultural metaphor analysis will be done on the expressions in the system.

The design of the eulogy-requesting system further provides a convenient platform through which the interaction between culture, religion and metaphor can be observed. When one requests a eulogy, the system asks the religious belief of the deceased, and accordingly shows the appropriate expressions for selection. There are three main categories in the system: Buddhist, Christian, and General (which I take as non-believers), which more or less reflects the religious composition of the contemporary Taiwanese culture. This chapter discusses the metaphor differences among the three sub-cultures.

A preliminary observation is that a lot of Buddhist metaphors involve culture-specific source domains such as PLANTS (specifically FLOWER and LOTUS) and MOTION, which are absent in Christian metaphors. In contrast, Christian metaphors predominantly involve the source domain of SLEEP. Metaphors for non-believers involve a wide variety of cultural symbols, including ANIMALS such as CRANE and WHALE, which have their roots in local folk beliefs.

I argue that the differences in metaphor use can be attributed to the different cultural schemas that define the religious worldviews. In particular, for people with different religious background (as different sub-cultures), death is understood against different cultural schemas and their associated conceptual patterns, which as a result produces different linguistic metaphors. The collection of eulogistic expressions that I use in the study constitutes an empirical case of how cultural schemas and metaphors interact in how people conventionally verbalize and conceptualize death in the sub-cultures in one society.

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Audiovisual Time Transitions: Multimodal Metaphors of Movement through Time in Time Travel Movies

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In their influential monograph "Metaphors We Live By" from 1980 George Lakoff and Mark Johnson remark that "metaphors allow us to understand one domain of experience in terms of another" (2003, 118). Since then their significant theoretical statements about the essential functionality of metaphor as a vital principle of perception and understanding have caused a turning point in academic thinking about metaphor and motivated a high number of research initiatives of various disciplines being concerned with this topic. The paper aims to tie in with this manifold academic discourse from perspective of film aesthetics by looking at the processes of metaphoric sense-making in a film genre that – metaphorically speaking – 'lives by' its meaningful metaphors, namely time travel movies.

Assuming that movies, which depict the fictional experience of a movement through time, self-evidently feature a special form of profound multimodal metaphoricity (cf. Forceville, 2016), the paper intends to examine how those movies use complex audiovisual metaphors to 'translate' various abstract ideas of time transitions into the concrete 'language' of film. Thus it is to be pointed out by which means these metaphors of movement through time allow the viewer to understand an extraordinary experience (of time) that can not be made in everyday life, and to what extend these metaphors at the same time hold a reflexive potential in terms of filmic temporality itself. In regard to this the paper will ad-

dress the central research question: How do time travel movies convey a mental concept of (filmic) temporality via a metaphorical audiovisual gestalt?

For that purpose on the one hand Kathrin Fahlenbrach's concept of "Audiovisual Metaphors" (2010) is used to approach the phenomenon from perspective of cognitive film theory. On the other hand that theoretical focus will be contrasted with and combined by a film-phenomenological point of view on audiovisual time experience like it is formulated in the recent works of Matilda Mroz (Temporality and Film Analysis, 2012) and Jenny Chamarette (Phenomenology and the Future of Film, 2012). By means of short exemplary case studies of relevant scenes from classical and current time travel movies the paper will highlight how these two different approaches can be interlinked in film analysis and thus can be fruitfully applied in researching metaphor in a broader film-aesthetical context.

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Multimodal Metaphors Based on Pictograms

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The expansion of the spectrum of semiotic resources which are used by modern communicators in the process of written interaction has led linguists to completely reexamine the traditional paradigms which for a long time have dominated the field of linguistics. In most research papers the attention of scholars has been devoted to monomodal metaphors, and particularly to their verbal representations. The heterogeneity of graphic devices which function along with verbal devices in the English communicative space makes it necessary to investigate not only monomodal metaphors but multimodal ones as well. This became pos-

sible thanks to the work of Lakoff and Johnson, whose theory was subsequently developed further by Forceville. In recent research papers devoted to multimodality we find the analysis of multimodal metaphors in other contexts such as comics, commercials, fiction films, various advertisements.

Investigating pictograms in written mass media texts from a linguistic point of view provides an opportunity to make an in-depth and fruitful study of multimodal metaphors which are constructed using pure pictograms or pictograms along with verbal means. This approach is different from others since the metaphorical expression of information can be observed on a number of different levels: phonological, morphological, lexical, syntactic and textual. As the analysis demonstrates, pictograms can be successfully substituted for phonemes, morphemes and lexemes. They can also be incorporated within a sentence, or they may constitute a complete text without any verbal components being present.

Forceville distinguishes several types of pictorial metaphors–hybrid, contextual, pictorial simile, integrated and verbo-visual. In our research, based on one thousand texts which contain pictograms, we identified three overall categories – abstract, iconic and logo-specific – into which all the pictograms can be placed. All these types of pictograms are involved in the creation of multimodal metaphors. The most common type is the verbo-visual metaphor, which can be subdivided into several groups based on the level of usage. Hybrid, contextual, pictorial simile and integrated metaphors can also be found, but they tend to be most prevalent on the textual level. In addition to those just mentioned, there is one other type of metaphor – the double metaphor. We use this term when there are co-existing monomodal and multimodal metaphors in one piece of text.

In the presentation, different types of multimodal metaphors based on pictograms will be illustrated and analyzed, taking into consideration the process of perceiving verbal and non-verbal devices.

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Multimodal Metaphor in Political Cartoons: The Migrant Crisis in Europe

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In political cartooning there are two crucial dimensions of meaning construction and representation: the humorous depiction and the political butt or critical stance expressed in the cartoon. The political cartoon is a form of persuasive discourse which serves to reinforce or reshape the readers' minds regarding their beliefs or points of view on specific socio-political issues as well as their social and cultural attitudes (Schilperoord and Maes 2009).

From a cognitive perspective, it is posited that the creation and interpretation of humour draws on construal, a set of conceptualization phenomena and cognitive mechanisms of meaning construction (Langacker 2000; Coulson 2002). Mechanisms of construal include selection processes such as profiling and metonymy (Brône, Geert and Kurt Feyaerts 2003), and comparison mechanisms such as metaphoric reasoning (Lakoff and Johnson 1980, 1999) and conceptual integration or blending (Fauconnier & Turner 2002). By profiling or focusing on certain elements in the visual representation, certain features are either highlighted or suppressed, and these choices play a part in the salience imbalance characteristically involved in cartoon humor (Giora 2003; Marín-Arrese 2008). In visual and multimodal metaphors there is a juxtaposition of source and target domains; the schematic depiction of source domain scenarios and the mapping of features and relations from source to target domain evokes the representation of target domain entities or events, and provides access to target domain meanings triggered by some linguistic or visual interpretative cue (Forceville, 2009).

This paper aims to explore multimodal metaphor in political cartoons on the present migrant crisis in Europe. The paper focuses on the conceptualization and depiction of the phenomenon of migration itself, of the European Union, as well as of the main agents involved: the immigrants, the European politicians and the expression of public opinion. A representative sample of cartoons, published in the UK, France and Spain, as well as the USA, has been selected from quality newspapers and specialised web sites, with the aim of revealing: (a) some of the common or contrasting intercultural features of the cartoons from the different countries; (b) the similar or diverse ways of expressing political commentary on the basis of their socio-cultural backgrounds and preferred political attitudes;

and (c) and the role cartoons play in the construction of political meaning, in reinforcing or challenging the inconsistencies of social conventions and prejudices, and the inadequacy of political decisions and practices.

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From the Metaphorical Revival to the Pictorial Turn: A Copernican Revolution in the Philosophy of Language?

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In *Picture Theory*, one of the seminal texts on the *pictorial turn* in contemporary philosophy, W.J.T. Mitchell aims to identify picture as the subject that various disciplinary traditions – from philosophy to semiotics, from the arts to media studies – end up converging upon nowadays. He argues that these disciplines show incontrovertibly the impossibility of considering the visual as a ‚pure' field of representation that stands in extrinsic relation to the verbal: „The interaction of pictures and texts is constitutive of representation as such".

The aim of my presentation is to make use of Mitchell's categories, in particular that of *imagetext*, to reflect on a part of the 20th century metaphorical revival. For this purpose, I will deal with visual-constructed language and question whether metaphor can work as a sort of bridge between the linguistic and

the pictorial turn. I will consider the relation between the verbal and the visual according to two different figures, both dependent on the Kantian *topos* of the Copernican revolution.

1. Hermeneutics as a Copernican Revolution

Can hermeneutical philosophy be regarded as a sort of Copernican revolution in the 20th century philosophies of language? The answer seems positive as long as we consider the hermeneutics' issue on symbolism and metaphor as a rediscovery of their respective cognitive impacts. I will follow Paul Ricoeur, one of the key authors in contemporary hermeneutics, and show his specific approach to the metaphorical domain: from his motto "The symbol gives rise to thought", to his analysis on metaphor as "ontological vehemence".

2. The Pictorial Turn as a new Copernican Revolution?

Ricoeur's focus on metaphor as a device for visualization contributes to relevant debates between hermeneutics and the analytical philosophies of languages. Yet, it also highlights the limits of hermeneutical panlinguism. A clear shift in the analysis then becomes necessary: a displacement in which not only the extra-logical background of reflection comes to the fore, but image *inside* language (i. e., metaphor) gives rise to the linguistic practice. In this reactivation of the role of the image – that the pictorial turn seems able to provide, unlike the linguistic turn – the discussion concerning the contemporary metaphorical revival can probably make new claims on our attention.

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Pictorial Narrativity and Non-Verbal Metaphor: The 'Doubly-Deictic Gaze' in a Renaissance Portrait

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The aim of this study is to explore the interaction between pictorial narrativity and non-verbal metaphor in painting. To this purpose, we analyse Lorenzo Lotto's (c. 1530) 'Portrait of a Young Man in his Study' (Galleria dell' Accademia, Venice). The reasons for choosing this portrait are twofold: on one hand, because it is considered a masterpiece of Venetian early Renaissance and, on the other, due to the way in which the painter conveys the deeply personal emotional state of the portrayed young man at a crossroads in his way from youth to adulthood. Our study is theoretically framed within pictorial narrativity (Steiner 2004, Wolf 2005, Ryan 2011) and Conceptual Metaphor Theory, more specifically in the latter's applications to the study of pictorial metaphor (Forceville 2002, 2009) and metaphoric gesture (Cienki and Muller 2008; Mittelberg 2013). In Lotto's painting, the portrayed gentleman's intriguing gaze, lost in introspection but at the same time fixed on viewers, seems to be an invitation to deictically shift into the storyworld projected by the painter. In this sense, we will argue that the gentleman's gaze may be considered a pictorial equivalent of the narrative doubly-deictic 'you', a pronominal form frequent in narrative inner speech which linguistically includes both addressor and addressee as mental referents (Herman 2002; Fludernik 2011). Viewers' deictic shift in Lotto's painting seems to be reinforced by metaphoric resources in which pictorial space is used to represent time in the protagonist's flow of consciousness, so we will also argue that Lotto's painting displays notions of relative, typically deictic space which provide a suitable metaphorical template for time in the conceptual metaphor TIME IS SPACE (Lakoff and Johnson 1980, Lakoff 1993). This metaphor activates embodied image schemas (FRONT/BACK, LEFT/RIGHT, UP/DOWN) which provide means to project conceptual structure into space and gesture to highlight relations between the represented character and moments in his life. Present time coincides with the moment the picture was painted as the temporal reference point, so that, metaphorically, the young man is an observer whose position on the time-line is the present (Radden 2003). Simultaneously, the symbolic display of objects in his cabinet seems to function as a kind of visual stream-of-consciousness representation, strengthened by the doubly-deictic effects of that lost but inclusive gaze. It is from this

standpoint that the study presented could contribute to our current understanding of the relationship between pictorial narrativity and non-verbal metaphor.

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Spatial Metaphors Underlie Gesture in Musical Conducting

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Gesture is a key part of conducting music. Conventionally, the dominant hand holds the baton and indicates meter and tempo (Rudolf, 1980); the non-dominant hand conveys dynamic aspects of music, such as loudness and timbre. These gestures of the non-dominant hand often reflect conceptual metaphors (Bräm & Boyes Braem, 2000). An interesting and understudied part of this process is how the conductor dynamically interprets the semantics of the music and how that is expressed in gesture form. This study examines non-dominant hand dynamics and the metaphorical gestures used to communicate a conductor's expectations to their symphony. This study will address the QUANTITY IS SIZE metaphor, particularly the metaphors MORE IS UP/LESS IS DOWN and MORE IS BIGGER/LESS IS SMALLER.

In our study, we analyzed 100 YouTube videos of live performances of Beethoven's Fifth Symphony. We gesture-coded the first 8 measures of the piece, which shows a noticeable shift from forte (loud) to piano (quiet). Our statistical analysis showed that open-handed gestures were far more likely to occur with the palm pointing upward during the forte section than during the piano section, as if metaphorically presenting an "open" sound with "high" amplitude (MORE IS UP). In the piano section, we observed that a large majority of conductors used a downward palm gesture (LESS IS DOWN) (see Fig. 1a). We also observed conductors to perform precision grips during the piano piece, as if metaphorically holding a small object (LESS IS SMALLER) (see Fig. 1b).

We interpret the conductors' gestures in terms of recent work on the palm-up open hand gesture family (Müller, 2004), and work on precision grip gestures (Kendon, 2004, Ch. 12). We look at how differences in gestures (e. g., fist versus open hand) relate to differences in how the music piece is performed. Moreover, the work presented here show that the gestures used by conductors relate directly to the co-speech gestures commonly used when talking about numerical quantity (Winter et al., 2013). There is a complex of metaphors that have size and verticality as their source domains, and that use gesture to express magnitude-related meanings in a range of target domains, including numerical quantity and acoustic loudness. Thus, as we see with gestures for numerical quantity, using metaphor in gesture allows a way of spatializing an acoustic art form that is inherently not spatial.

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Drawing Tasks Reveal Different Aspects of Temporal Metaphors

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Conceptual Metaphor Theory (Lakoff and Johnson 1980, 1999) maintains that metaphor is not only the matter of language but resides essentially in conceptual structures. A large body of work on multimodal metaphors has confirmed this tenet (Forceville 1994, 2005, 2006). In the present study, we focus on metaphors of TIME (Evans 2004, 2013, Moore 2014, among others), and explore their multimodality. Are there any differences between time metaphors in language and those in the visual modality? Our experimental study shows that conceptual mappings found in verbal metaphors of time appear also in the visual modality, and that time metaphors in drawings have some peculiar features.

In a drawing task, 130 Japanese participants were given four minutes to complete a picture of "passing time" by adding some marks around a pre-printed image of a person. In the drawings thus obtained, we found many visually represented instantiations of time metaphors. There were instances of TIME IS MOTION: both of moving ego and of moving time. There were, however, some peculiar tendencies in the pictures. First, majority of drawings included living organisms and natural phenomena; plants, flower, the sun, the moon or stars. We may call this TIME AS NATURAL PHEONOMENA. This is not much conventionalized in the Japanese language. Second, passage of time tended to be represented more as 'transition' than as 'motion in visual metaphor. In language, time is often expressed as motion in space, as in "Christmas is approaching," or "We'll soon reach the end of the year." However, drawings instantiating such cases were not the majority: a high percentage of drawings included circadian change (the sun and the moon symbolizing day and night), or one's life stage from babyhood to senescence. This may be called TIME AS TRANSITION. Third, to instantiate TIME IS MOTION, many participants drew both forward and backward motions mixed in one picture. This is not so common in the Japanese language.

In sum, we would like to suggest three points: (i) conceptual metaphors of TIME are found in both verbal and visual modalities and some of them share the same conceptual structures; (ii) time metaphors in visual modality allow broader source images than that in language; (iii) TIME AS TRANSITION and TIME AS

NATUAL PHENOMENA seem to be realized more in visual mode than in verbal mode. The latter metaphor may reflect the Japanese culture, where inner experiences tend to be mapped onto nature.

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Landscape Metonymies, Self-conscious Metalepses, and Embodied Metaphors of Slovak Social Film Dramas

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It might seem, that realistic mode of cinematic representation refrains from poetic tropes and sticks to literal and transparent images. This somehow naive impression stems from the dominance of observation and description, which are both concentrated on the surface of objective, tangible world. The proposed paper will analyze specific cases of contemporary Slovak social film dramas, in which observation and description gain potential towards metonymic, metaleptic and metaphorical shifts of meaning.

The analyzed films, often made as fiction debuts of documentary film makers, reflect wide spectre of current topics, such as racism, relationship between majority and minority, disintegration of family relations, changes in ethical values of society undergoing constant economical transformations, prostitutions, unemployment, poverty etc. They draw heavily from non-fiction conventions, employ amateur actors or real characters, are inspired by real-life stories and often derive from field research. This seemingly results in the merging of indexical, iconic and symbolic levels of representation, because real people portray them-

selves in stories inspired by their own lives. However, realistic works also employ poetic tropes, the specific being, that they consistently justify them by realistic motivation. Dominant rhetorical figures, occuring in Slovak social film dramas, are landscape metonymies, authorial metalepses and embodied metaphors, which my paper will analyze in more detail, using imagery of these films.

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A Study of Metaphors in Vehicle Stickers in Iran: Conceptualization of Heartfelt Emotions

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This study focuses on the ways in which bumper stickers are used by vehicle drivers in Iran as an informal medium for expressing their innermost feelings. It specifically deals with two conceptual areas of love and grief. These stickers provide individuals who have no access to mass media with a ready means by which they can express and define themselves publicly. As Newhagen and Ancell (1995) point out "perhaps nowhere else in this society can people show their feelings to such a large audience with so little effort". Several studies have been carried out to describe various aspects of bumper stickers including their linguistic properties (Zandi et al. 2011), the social aspects (Hamidi 2002), the cultural aspects (Tabatabai Zavare 2009), the poetic dimensions (Jalili 2005), however, to the author's knowledge the cognitive aspects of the stickers have so far received almost no attention. Thus the present study aims at investigating this dimension of the bumper stickers.

In this study, Metaphors present in about one hundred stickers are examined based on the Conceptual Metaphor Theory (Lakoff and Johnson 1980, 1999). The findings of the study indicate that most of the source domains employed for metaphorical mapping are mostly derived from cultural resources and are unique to these metaphors, that is, they are not normally used in every day language. A number of novel metaphors used in conceptualization of grief are as follows: GRIEF IS A CHILD, GRIEF IS A KINGDOM, GRIEF IS A SEA OF WATER, GRIEF IS A MOUNTAIN, etc., and some metaphors employed in conceptualization of love are as follows: LOVE IS AN AUTOMOBILE, LOVE IS A HUMAN BEING, LOVE IS

A JOURNEY, LOVE IS SOMETHING DANGEROUS, LOVE IS AN AILMENT, and LOVE IS A MICROBE etc. As bumper stickers constitute part of the folk culture, their study is expected to shed some light on how people establish connections between conceptual domains to express their innermost feelings and beliefs as succinctly as possible. The following translations from bumper stickers are sample examples of such metaphorical expressions.

1. I have the fear that I die and grief becomes fatherless.
2. The king of grief is Mother or Mother is the king of grief.
3. Love is an ailment that has no cure.
4. Love is a microbe that enters the heart through the eyes.

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Iconic Metaphors and Metaphorical Icons in Language and Literature

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Charles S. Peirce's iconic metaphor is his least explored category of icons due to his own very short and ambiguous definition of this concept: a metaphor is an icon that represents the representative character of a representamen by representing a parallelism in something else (Peirce), i. e., something other than simple qualities or analogous relations. The nature of this "something else" is the first notion to be determined when we intend to study the Peircean metaphors.

While images and diagrams have received extensive attention from investigators and scholars, metaphors have been treated insufficiently both regarding their structural functions and in relation to their interpretation effects in different fields. As a first step, this paper presents a close study of the three main elements of all signs, i. e., Object, Representamen and Interpretant, in the iconic metaphor and their relation to the Background and the Interpreter, as a guide to a complete

understanding of the semiotic process of creation and interpretation of metaphors, proposing at the same time a better substitute for "something else" in Piece's definition of this third class of hipoicons. On the other hand, the question of reference and similitude in an iconic metaphor is also a matter that seeks special treatment it has not been given. Metaphors are abductive, self-referential, self-creative icons, able to surpass the limits of linguistics and literature, as much as their own limits.

Moreover, language and literature are two excellent contexts where iconic metaphors, together with other Peircean icons, appear and invite us to a more complex interpretation. Many studies have been fulfilled about iconicity in language but once again the iconic metaphor is left aside, as Peicean images and diagrams gain a central role. Therefore, a second step will consist of a concise and precise classification of possible cases in language and literature where iconic metaphors can be identified: in everyday language instruments, such as intonation and vocal style, in literary texts, especially in poetic metaphors and anagrams, and in rhetoric figures: ellipsis, reticence, repetition, alliteration, pause, implications and inferences, etc. This new viewpoint focused on the iconic functions of discourse components has started to be discussed as a crucial approach that can lead us to a more correct and complete interpretation of linguistic and literary messages.

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Conceptual Metaphor in Contemporary Chilean Art: an Analysis of the "Poetics of Dissent"

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In the context of dictatorial regime in Chile, the use of conceptual metaphor in the arts stands as a symptom of a certain state of emergency: the impossibility of an open, unambiguous critical discourse forces the development of new means of expression in a highly repressive society. Far from being indifferent to the political situation, committed artists were forced to redefine their creative language in order to avoid censorship. Therefore, visual arts and literature were then characterized by a hermetic language, where the use of metaphor was essential to the expression of a critical discourse. Artistic acts of dissent cultivated an equivocal type of message since they offered many possible readings through the use of multiple, fluctuating referents. Lotty Rosenfeld's interventions in urban spaces are a good example of this *subversion of signs*. Created in 1979, "A mile of crosses on the pavement" consisted in a simple gesture: the intervention of the lines that divide the transit lanes of the avenues of Santiago, forming her emblematic "+ sign". The formal simplicity of this artistic gesture contrasts with the complexity and profusion of meanings that result from it, as the "+ sign" is a way of questioning mandates that regulate society –power and hegemonic discourses – in a critical way. By doing so, Rosenfeld intended to disrupt – even though in the form of a micro political action– the prevailing system in order to create a doubt in the viewer. Conceptual metaphor in the arts is still a powerful means of expression in contemporary Chilean artists. In 2013, in the context of the commemoration of the 40 years of the military putsch, the young artist María José Contreras organized a huge performance involving more than 1200 people. From one moment to another, a line of lying bodies was formed in the city center. They remained there, motionless, before disappearing once again in the crowd. The lying bodies were there to represent the absent ones, the 1200 disappeared political opponents during the military regime. Without the use of formal language, the visual metaphor rejoins poetics in a subtle yet powerful political claim: in spite of the time went by and the politics of oblivion, historical memory has not disappeared. This paper intends to explore the different ways in which the use of metaphor in contemporary Chilean art is profoundly linked with a political discourse, mixing ethics and aesthetics in a subtle *poetics of dissent*.

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De-Metaphorization and the Metaphor-Simulation Dilemma – Shedding Light on the Metaphor Discourse in Computer Game Studies

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Metaphor is a frequently recurring term in computer game studies (CGS) (Aarseth 2001). In this field one can observe that different layers of the medium computer game such as game and play ontology, game language, game interfaces, game experience and game rhetoric/game expression are addressed as metaphorical (e. g. Fink 1968; Crawford 2003; Kayali und Purgathofer 2008; Bogost 2007; Ensslin 2012; Rusch 2009; Begy 2011). However, one can simultaneously observe that the notion of metaphor is under-reflected and rather applied in a common sense-fashion which brings across difficulties when asking what exactly is metaphorical in and about computer games?

In this paper I would like to show two ways in which metaphors occur in the CGS discourse. First, I aim to introduce the metaphor-simulation dilemma which is based on the observation that primarily visually abstract games as opposed to detailed simulation games are often addressed as metaphoric (e. g. Juul 2007; Begy 2011; Rohrer 2007; Dahlen 2010; Thomsen 2010). Yet, common concepts of simulation do not require a particular level of detail in order to identify a system as simulation (Hartmann 2005; Frasca 2003; Juul 2005; Bogost 2006). Hence computer games cannot be divided into either metaphoric games or sim-

ulation games. Instead I will hold that all games in simulating a world also simulate the spatial and bodily prerequisites (source domains) of concept metaphors according to Lakoff and Johnson's cognitive linguistic metaphor theory (Lakoff und Johnson 1999). Thus common source domains of everyday metaphors are present in the majority of games.

Second, I am to argue for a de-metaphorization of alleged metaphoric computer games. Most of the time when game designers or researchers regard a game as metaphoric they identify the spatial source domain of metaphors being present in games. For example games present the source domain of the "life is a journey" metaphor (Frasca 2007; Madsen und Degn Johansson 2002; Dahlen 2010; Kromhout und Forceville 2013) because they indeed simulate journeys. However if one emphasizes the process of gameplay over the process of retrospective reflection of games this alleged metaphoricity moves in the background and its individual elements are being foregrounded. Super Mario Bros. (Nintendo 1985) is the literalization of the "life is a journey" metaphor since the duration of Super Mario's life matches the duration of his journey through the game world. Both, source and target domain are then literally present in the game.

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Metaphors and Economy: An Analysis of the Communicative Power of Visual Metaphors in Economic News

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This study analyses the presence and the communicative purpose of metaphors in the field of economy in printed media. It draws upon the groundings of conceptual metaphor theory and its explanatory value (Lakoff and Johnson 1980, Lakoff 1993, Kövecses 2010, etc.) combined with different theories approaching visual and multimodal metaphor (Forceville 1996, 2008, 2009; Koller 2009). The purpose of the work is twofold: first, it analyses the front covers of several issues of the newspaper The Economist to find visual and multimodal metaphors; second, it investigates how the communicative purpose of each cover is achieved by carrying a study with two age groups (university students and adults).

To complete the first aim, a recent theory on visual metaphor identification has been applied: VisMIP or 'Visual Metaphor identification Procedure' (http://vismet.org/VisMet/). As for the second objective of the paper, different approaches to subjects' interviews have been taken as inspirational models (El Rafaie 2009, Caballero 2014, Sorm and Steen, in prep.).

We analysed 28 covers of the weekly magazine-format newspaper *The Economist*, covering news from November 2014 until July 2015. All the covers where analyzed applying VisMIP and 14 of them resulted in metaphor/metonymy

containers. Out of these, three were used in the second part of the study (one of them containing metaphor/s, one containing metaphor and metonymy and one containing only metonymy). Concerning the methodology, the study is based on the common pattern of observing people's reactions towards several images containing visual metaphors. To this aim, two age-groups (university students and people in their 30s) of 20 people each were asked to observe the covers and answer a set of questions. The aim was to observe whether they understood the message, the metaphor and, therefore, whether the communicative objective of the newspaper was achieved and to what extent.

The results of the first part of the analysis show a high frequency of metaphor occurrence in the covers of the selected newspaper and that visual metaphors are used to inform about all kinds of current affairs. Only partial results of the second part of the study have been recorded so far, but they already show that the degree of understanding varies not only across but also within age-groups and that text and picture are, in general terms, both needed to reach comprehension. Nevertheless, visual metaphor proves to be a very communicative device and recurrent source to trigger general comprehension of the economic news.

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Metaphors as "False Friends" in Intercultural Communication?

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The role of metaphors in the relationship between language and culture and their significance for the notion of linguistic relativity has become the subject of intensive debate over the past decades. After reviewing existing research on cross-cultural metaphor variation, this paper focuses on seemingly universal mappings

whose interpretations still culture-specific and thus potentially lead to misunderstandings in intercultural communication. Its data are drawn from a survey that of more than 800 students from 31 linguistic backgrounds in 10 countries who were given the task of applying the metaphor of the NATION AS A BODY to their home nation. The results show variation between four interpretation models for BODY-focused readings (i. e. NATION AS GEOBODY, AS (BODILY) FUNCTIONAL WHOLE, AS PART OF EGO'S BODY and AS PART OF GLOBAL (BODY-) STRUCTURE), plus evidence of PERSON-focused readings that provide a platform for polemical and/or political elaboration. The two main BODY-focused interpretations, i. e. NATION AS GEOBODY and NATION AS FUNCTIONAL WHOLE, are represented across all cohorts but show opposite frequency patterns for Chinese v. Western cohorts, which can be linked to culture-specific discourse and concept traditions. In conclusion, it is argued that both the CMT notion of universal metaphor mappings and of ‚culturally relative' metaphors have to be re-examined and substantially revised.

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Metaphor in an Online Discussion Forum for Survivors of Relationship Abuse: You think your ex is a nurse shark, huh?

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The overarching goal of this paper is to explore ways in which survivors of relationship abuse use metaphor to communicate about various aspects of their experience, and in this way to shed light upon their underlying conceptualizations

of identity, abuse and recovery. The empirical data consists of the metaphorical language produced in a publically available online discussion forum for anonymous posters, accessible without password protection. The forum allows survivors of relationship abuse to start and/or respond to threads about their experience in an abusive relationship (usually with a love partner, but sometimes a family member, colleague, and/or platonic friend).

The present study explores metaphor published in almost 4000 threads with roughly 9.6 million words, produced in English by 4124 individual contributors from around the world: so-called 'Big Data' made possible by the ready availability of massive amounts of text from e. g. social media sources (see e. g. Larsson, 2015; Steen-Johnsen & Enjolras, 2015). These threads were produced over a four-year period, and were harvested, processed and uploaded to the Wmatrix web interface tool (http://ucrel.lancs.ac.uk/wmatrix/) for semantic domain tagging. This material constitutes a unique corpus through which the authentic language of abuse survivors may be analyzed.

This paper follows the methodology employed in the Metaphor in end-of-life care project (http://ucrel.lancs.ac.uk/melc/; see e. g. Koller, Hardie, Rayson, & Semino, 2008). The focus of the present investigation is language tagged for the domain of Living creatures: animals, birds, etc., and subsequently identified as metaphor using MIPVU (Steen et al., 2010). The analysis shows how survivors use variations of related underlying conceptual metaphors to communicate their understanding of differing aspects of the trauma they have suffered:

Self: I have never felt so much like a *butterfly* in complete metamorphosis.

Abuser: He isn't anyone … a *chameleon* who changes clothes and opinions based on who he is with.

Third party: When she contacted me again just before christmas it had started to go sour with her primary target/enabler *mutt*.

Abuse experience: He led me down the *Rabbit* Hole and at the bottom, I found his empty soul.

Recovery: Thanks to this site and people like you I no longer feel like a crazy Fatal Attraction *bunny* boiler.

The findings from this research contribute towards a greater understanding of the experience of abuse victim/survivor, and validate perceptions, needs and feelings of such people as universal, rather than limited to the 'exaggerations' of a selected few.

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Metaphor in Representation of Economic and Political Crises: A Study in Multimodal Media

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This paper aims to explore the functioning of metaphor and other stylistic patterns in conceptualisation of economic and political austerity measures (including Putin's Russia) in visual and audio-visual media. In cognitive stylistics, multimodal use is viewed as one of the modes of reflecting figurative thought and its development in discourse. Textual, visual and audio-visual representations of the thinking process are profoundly influenced by political, economic, social and cultural processes that lie behind the specific context.

Cognitive linguists recognise that metaphor is a primary tool for understanding and interpreting the world and its developments. However, metaphor is not the only figurative means in the process of conceptualisation. Metaphorical representation incorporates other figurative modes: metonymy, visual pun, allusion, and irony as part of cohesive conceptual networks, representing people's experiences and the external world, including multimodal representation of figurative thought. Case studies reveal the significance of metaphorical and metonymic conceptualisations in representations of reality in political and economic crises. The visual and audio-visual media provide numerous figurative representations of Putin's double-dealing attitude to freedom of expression, his inhuman ways of dealing with the media and the new forms of his information war. Putin's actions and mode of thinking are motivated by the conceptual metaphor POLITICS IS WAR.

Multimodality implies extensive use of other semiotic modes along with the verbal, the visual and the audial. Case studies present use of cultural symbols, colour, sound, gestures and image-editing software in emergence of new meaning in creative metaphorical and metonymic conceptualisations.

In multimodal discourse, metaphor is a major pattern of conceptualisation of an economic crisis and deliberate austerity measures that are politically and ideologically driven. Metaphorical concepts arise as a reflection of cross-language and cross-cultural phenomena, portrayed in both verbal and multimodal representations.

Analysis of stylistic use of figurative language on the political stage reveals that multimodality is a powerful mode of figurative meaning construction. Multimodal case studies bring out the leading role of metaphor as a pattern of thought in conceptualisation of economic and political crises and their consequences.

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Emily Dickinson's Epistolary Metaphors

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Critics have long discussed Emily Dickinson's use of metaphor in her poetry (see, for example, Lakoff & Turner's reading of 'Because I Could Not Stop for Death' as an instance of the pervasiveness of conceptual metaphor, in *More than Cool Reason* (1989), and Helen Vendler's various analyses in her 2010 volume, *Dickinson: Selected Poems and Commmentaries*). But much less attention has been paid to the role of metaphor in Dickinson's letters.

For many readers, the appeal of Dickinson's poetry stems from a fascination with her ability to capture human experience whilst isolating herself so dramatically from society, spending most of her life confined to her bedroom in her family home in Amherst, Massachusetts, and refusing to publish her poems. The letters that Dickinson wrote to family, friends, neighbours and prominent literary figures whom she rarely met in person offer a bridge between her private writings and the outside world. What is more, the inclusion of poems in these letters – whether enclosed, embedded in or forming the full body of letters – interestingly puts the letters themselves somewhere between everyday communication and literary output.

Marietta Messmer's 2001 study of Dickinson's letters argues that they have too often been treated as merely a source of biographical context, rather than placed at 'the core of her literary production' as the primary means by which Dickinson presented her 'innovative poetics' to her readers. In this paper, I will explore the implications of Messmer's position specifically with regard to metaphor. To what extent do metaphors in occasional letters and letter-poems written to specific correspondents 'communicate', and how do they differ from those in the poems Dickinson meticulously copied out and bound into fascicles, but withheld from those closest to her during her lifetime?

Drawing on Relevance Theory's account of metaphor as a fundamentally communicative phenomenon involving the same inferential procedures as literal language – an account originally developed to advance understanding of general, everyday communication, but increasingly applied to literary contexts – I will look at metaphor in poems embedded or excerpted in Dickinson's prose letters, with a view to establishing whether, and in what ways, metaphor in poems that function as part of a two-way correspondence differs from metaphor in her private, later published, poetry.

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Continuing a Metaphor in Communication: A Stumbling Block for Foreign Language Learners?

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In September 2013, British interviewer Jeremy Paxman delivered a proverbial glove slap to Mayor of London Boris Johnson:

Paxman: "… you said you would think about the Prime Ministership if the ball came loose from the scrum. Are you still bound in the scrum?"

Johnson: "The ball! The ball! Shall I tell you where the ball is now?"

Newsnight, 2013

Such exchanges, where interlocutors accept (or reject), negotiate, and co-develop metaphors are of interest to researchers within the discourse dynamics tradition (see Cameron, 2003; 2007; Cameron et al., 2009). With the rise of social media, recent research in this area (e. g. Pihlaja, 2011; 2013) has documented this phenomenon in written (i. e. typed) exchanges online. Here, written messages are invariably delayed, giving time to think, with pragmatic tools available in spoken discourse (tone of voice, facial expressions, gestures etc.) replaced by emojis, idiosyncratic abbreviations (LOL, OMG etc.) and other features peculiar to the genre.

With the contention that native speakers tacitly assume one another's ability to begin, continue and end a metaphoric discourse coherently, the case for helping foreign learners increase their interactive awareness of metaphor becomes apparent (Low, 1988), though the extent to which this skill presents a stumbling block for learners is unknown. Notwithstanding, key to teaching interactive awareness of metaphor is a) the need for a system of measuring learners' ability to comprehend and continue metaphors in exchanges like the one above, and, b) a way of evaluating that system of measurement.

The present paper reports on the development and evaluation of such a system, as well as a series of findings on L2 interactive awareness of metaphor. Because of the advantages offered, an approach involving elicited metaphor was used in favour of collecting naturalistic data (cf. Wan & Low, 2015). The participants, Chinese L1 learners of English (N = 112) and English native speakers (N=31) identified and produced appropriate metaphors to continue 'coded' discussions about pregnancy, a new job application, a colleague, and family member. Scoring involved three analysts and inter-rater reliability measurements. Results revealed how both sets of participants' abilities to comprehend and continue metaphor in written discourse related to other aspects of their metaphoric competence (e. g. awareness of multiple layering), their vocabulary knowledge and, for the L2ers, general proficiency. Problems relating to method and data analysis, and some implications of the findings are discussed.

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Metaphors in the Language of Dance

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The dance is a living language that speaks of man- an artistic message soaring above the ground of reality in order to speak, on a higher level, in images and allegories of man's innermost emotions and need for communication. (Wigman 1966:10)

The paper sets out to examine the metaphoricity of the dance focusing on several dance metaphors: dance as communication, dance as catharsis, dance as a way of expressing yourself (creative process), dance as a cultural symbol. The principles of the Conceptual Metaphor Theory (Lakoff and Johnson 2003) and

later studies in metaphor (Lakoff 1987; Gibbs 2008, Deignan 2005; Kövecses 2010, Steen et al. 2010) will be used to analyze the body at the physical and metaphorical level , the way it reflects the meaning of the dance. Dance is the simplest way to transform oneself and become someone different. The study will attempt to analyze the metaphors that accompany this metamorphosis.

The paper will study movement, which is supposed to be the key to healing the mind and body of the modern people and dance as the metaphor for a new way of living through which one could release repressed inhibitions. It will approach the issue of "... what is it that man does when he dances, not only as artist but as man. He expresses that which cannot be put into words; he gives voice to the ineffable, intangible meaning and condition of being alive; he puts himself in touch with forces beyond the purely personal and mundane; he swims in a river of movement that refreshes his spirit" (Whitehouse, 1969). A special value of the dance is its integrative act which brings physical, emotional, intellectual and spiritual states together. Unlike the painter who uses paints and canvas to express his emotions, or musician who plays musical instrument(s) to communicate his inner state, the dancer becomes the creator and its instrument.

Although the question asked by W. B. Yeats "How can we know the dancer from the dance?" may seem rhetorical, the study will attempt to discuss it, drawing on the latest research in communication and the use of metaphors in dance.

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See the Light of Happiness and Feel the Warmth of Love: A Study on Metaphorical Expressions Produced by Blind and Sighted People

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Metaphors play an important role in embodied cognition theories as they enrich abstract concepts with bodily experiences and may thus explain how abstract concepts can be embodied. The present study addresses the following questions: Does the use of metaphors increase if concepts become more abstract? Do people with different kinds of sensory experience use different metaphors? To get answers to these questions we conducted two studies in which we compared the production of metaphorical expressions in sighted and congenitally blind speakers of German. We choose these populations as they have different sensory experiences with respect to the availability of visual information.

In the first experiment, blind and sighted participants had to define words with varying degrees of abstractness (e. g. rose, inflation, cheers, soul). We analyzed the relation between the degree of abstractness of the target words and the number of metaphors used in the definitions. For each definition we computed the number of metaphors, using a quantification procedure proposed by Crisp et al. (2002). The data show that both populations use significantly more metaphors for the most abstract concepts than for concrete concepts. This finding confirms the assumption that metaphors are a "main mechanism through which we comprehend abstract concepts" (Lakoff 1993: 244).

In the second study we investigated the relation between sensory experience and use of metaphors. The corpus is based on semi-structured interviews in which the participants talked about emotions (fear, happiness, anger, and love). We evaluated each metaphorical expression the participants used in these interviews according to the related sensory modality incorporated in the metaphor. The results show that compared to sighted people, blind people used significantly fewer metaphorical expressions based on visual perception (e. g. Wenn die Liebe unglücklich ist, dann sind Menschen betrübt) and more expressions based on "close-up" senses (e. g. So ein Gefühl von Wärme). In other words, the participants preferably used those kinds of metaphors that fit to their individual sensory experiences. This result confirms the body-specificity hypothesis (Casasanto

2009) and leads us to assume that individual bodily experiences serve as a conceptual motivation for the choice of specific metaphors.

The results support two fundamental assumptions of embodied cognition theories: (1) Abstract concepts are organized with the help of metaphors. (2) The specific metaphors people use depend on the individual bodily experiences.

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Grasping the Meaning: Student Proficiency through Conceptual Metaphor Teaching

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Conceptual metaphor, ubiquitous in the media and every-day communication, has by now been proven essential constituent of human thought and language. Astonishingly, the value of culturally specific conceptual metaphors has still not been exploited in foreign language teaching. Barrier-free communication in real-life contexts and an in-depth understanding of the foreign culture are ultimate goals of language learning. What could be a better tool for "surviving in the L2 world" (Low 2008: 220) than conceptual metaphors brought to the students' productive vocabulary (Littlemore 2009: 94-95)?

Despite the abundance of conceptual metaphor in the media used for teaching and the thematic fields of the German secondary school curriculum, systematic metaphor teaching and awareness-raising for conceptual metaphors underlying linguistic phenomena cannot be found in common classroom material. We intend to pave the way for a change in attitude towards metaphor teaching in the school context through our investigation of the hypothesis that explicit conceptual metaphor teaching at school influences students' language proficiency as well as motivation for speaking. Earlier research on conceptual

metaphor teaching, mainly targeting ELT at university level, provides first evidence that the teaching of underlying conceptual mappings helps students in metaphoric meaning making: they recognise linkages between already acquired source domain vocabulary and to be acquired target domain. Learners' language grows more productive and fluent while their motivation to use the language increases (Juchem-Grundmann 2009: 165–185).

For the school context we selected the thematic fields "social and cultural studies" and "politics and business" (Ministerium 2000: 95) from the tenth-grade curriculum for English-language learning. Free conversation and participation in discussions are required learner competences at this level (84), which could be enhanced significantly through students' conceptual fluency – the knowledge and use of the conceptual system of a language (Danesi 2008: 223). Linguistic metaphors typically found in these thematic fields are based on such familiar source domains as RELATIONSHIP and FAMILY and thus productively facilitate cognitive transfer.

Our study follows a pretest-posttest control group design and cares for ecological validity. Political newspaper articles and speeches serve as teaching material and source for conceptual metaphors. Through visualisation and using the source domain as an alternative lexical field for vocabulary organisation (Boers 2000), the experimental groups are made aware of the conceptual idea underlying the linguistic metaphors. As a consequence, their language is expected to become more productive. Our contribution discusses the material used for our intervention and the results of our pilot study.

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Visualising the Invisible: Metaphor in the Teaching of *bel canto* at an Italian Conservatoire

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Metaphor is known to play an important part in all sorts of educational discourse, in large part due to the way in which it allows the novel and unfamiliar to be conveyed with reference to existing knowledge. Yet teaching is not exclusively a transaction of information. In some contexts, what is being conveyed is not information or knowledge but bodily sensation. One such context is the teaching of vocal technique.

Metaphor in music education is a relatively under-studied area: very few substantial studies have been carried out to date, almost exclusively with reference to English language settings, by musicians rather than linguists or psychologists. Of particular note are four doctoral theses: one on the metaphorical perception of sound in instrumental instruction (Wolfe 2014), one on gesture in vocal pedagogy (Nafisi 2013) and two on metaphorical imagery, again in vocal pedagogy (Carter 1993, Jestley 2014). Of these, only Wolfe's study (which did not include vocal instruction) was based on the audio transcripts of actual instructional interactions; the others relied on instructors' self-reporting via questionnaires but no cross-tabulation of the data through observation.

The results reported here come from an empirical study into metaphor in Italian vocal pedagogy, specifically *bel canto* technique. The data comprises the annotated transcription of spontaneous interaction between singing instructors and their students at a Conservatoire in Italy, interaction which comprised an amalgam of (spoken) instruction, (sung) modelling, and co-verbal and "pro-verbal" gesture. In contrast to the vocal pedagogy literature, where "metaphor" is used primarily to mean analogy and overt imagery, here the much stricter definition of metaphor as "any departure from the basic meaning" was adopted, allowing conceptual regularities to emerge in spite of individuals' idiosyncratic communication styles.

Initial findings emerging from the data include:

– the role of imagery in conjuring up experiential memory (embodied cognition) to imagine, enact/experience, and then remember the sensations which ought to felt when singing correctly;
– the need for singers to reconceptualise tonal space as a fixed point rather than being positioned on a vertical axis;

– the interaction of gesture, description and modeling to externalize and make visible the workings of the (invisible, concealed) vocal apparatus.

These three points will be discussed in turn, drawing on extracts from the transcribed and annotated data.

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Novel Metaphors, Old Affective Triggers: A Study on the Conceptualization of Compressed Time

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Time has long been viewed as being metaphorically structured in terms of space and motion as in, e. g., "Christmas is approaching" and "We are approaching Christmas" (Lakoff and Johnson 1980, 1999), while novel metaphors of time build on, and creatively exploit, such space-time mappings (Lakoff & Turner 1989). It is only recently, however, that attention has been drawn in linguistics to the conceptualization of so-called subjective time, whereby events are felt as passing in a non-regular way, contrary to their objective measurement by the clock (Fauconnier & Turner 2008). By contrast, subjective time has been extensively studied in cognitive psychology with a particular focus on the role of emotion in altering our perception of time, what has been dubbed the "time-emotion paradox" (Droit-Volet & Gil 2009).

This study is concerned with a particular case of subjective time, namely "temporal compression" (Flaherty 1999), whereby time is felt as passing more quickly than regularly (e. g., "Time flies"). In particular, it looks at the metaphorical expressions of compressed time, aiming to offer a comprehensive analysis on the basis of data from the Hellenic National Corpus (HNC) and a small, specialized corpus of Modern Greek poetic texts. It will show that compressed time is mani-

fested not only in motion-based metaphorical expressions, as is the case in everyday discourse and as it has been acknowledged so far in the literature, but in a variety of metaphors, both motion- and non-motion-based ones, ranging across different degrees of creativity. However, all metaphors seem to conform to the affective triggers generally assumed for compressed time, such as ageing and fear of death, and retrospection and memory (Flaherty 1999). The analysis draws on Conceptual integration, or blending, theory (Fauconnier & Turner 2002, 2008) that allows for explaining the conceptual structure and the emergent meaning of such expressions, which often take metaphor to its limits. At the same time, in order to do justice to the affective grounding of such expressions the analysis is enriched with insights on temporal compression from the field of psychology.

On the whole, this study shows that metaphor is in the core of the time-emotion paradox, yet its investigation calls for bringing together findings from both cognitive linguistics and the psychological study of time.

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'When Noah built the ark …': Metaphor and Biblical stories in Facebook preaching

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This presentation investigates the use of Biblical stories and text in the preaching of Joshua Feuerstein, a popular Facebook evangelist, and focuses on how Biblical stories are used to position the viewer in comparison to Biblical characters and texts. Taking a discourse dynamics approach (Cameron & Maslen, 2010), a corpus of 8 short videos (17 minutes 34 seconds) and their comments (2,295) taken from the Facebook are analysed first, for the presence of metaphorical language and

stories taken from the Bible. Second, they are analysed for the role of metaphor in the narrative positioning (Bamberg, 1997) of the viewer, particularly as it relates to Gibbs' notion of allegorises, or the ‚allegoric impulse' (Gibbs, 2011). The corresponding text comments from the videos are then also analysed for the presence of the same Biblical metaphor, focusing on how commenters interact with the metaphor and Feuerstein's positioning of them. Findings show that Biblical metaphorical language is used to position viewers and their struggles in the context of larger storylines that compare everyday experiences to Biblical texts. This comparison can happen both in explicit narrative positioning of viewers with explicit reference to the Bible, and implicit positioning, through the use of unmarked Biblical language. Analysis of viewer comments shows that use of metaphorical language is successful in building a sense of camaraderie and shared belief among the viewer and Feuerstein as well as viewers with one another.

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Dilthey's Dream: Metaphor and Psycho-Philosophical Reflection through the Work of Art

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This talk examines the enduring and multivalent visual metaphor that is Raphael's fresco, the "School of Athens" (1509-1511), through the concomitant metaphorical filter of an impactful dream, as reported in 1893 by Wilhelm Dilthey. Dilthey (1833–1911) was a seminal German philosopher and complex intellectual who viewed as inherently problematic the application of the then prevailing positivist methods of the natural sciences to understanding what he termed Geisteswissenschaften, or human studies. Among the fields within Dilthey's 'human studies' were history, philosophy, religion, psychology, art, literature, and aesthetics. In 1883, Dilthey introduced a new epistemology for the 'human studies' that cast psychology as foundational. Later in his career, however, Dilthey resituated psychology as but one among the other fields of intellectual and experiential in-

quiry, rather than super-ordinate to them. Dilthey viewed imagination and creativity as phenomena that could be examined both methodically and rationally through human expression in, and experiences of, works of art. For Dilthey, the epiphanic locus of his coming-to-understanding became the dream that he experienced in around 1893, with Raphael's School of Athens as its symposium piece. For over a decade, Dilthey re-analyzed this dream, and drew out in this experience its revelatory relationship with his life's work. This presentation introduces Dilthey's uncharacteristic reliance upon a work of visual art, just as he renewed his interest in hermeneutics, and furthers the linkage of [aesthetic] experience as metaphor.

Metaphors in the Eyes: Cognitive Processing of Metaphors and Creativity – An Eye Tracking Study

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The aim of the present study was to examine distribution of visual attention while reading metaphors relative to creativity.

Previous studies showed that metaphors are processed slower than non-metaphorical expressions. We focused on cognitive processing of novel and conceptual metaphors versus non-metaphorical phrases, controlling for participants' creativity. Large body of studies also have shown that people high in creativity appreciate metaphoric language, especially if metaphors are novel (e. g. poetic metaphors). What is more, creative people can identify metaphors faster. Until now, there haven't been any comparisons between novel and conceptual metaphors processing and role of creativity level in this process.

On the first stage, creativity is measured by one of tests from The Torrance Tests of Creative Thinking ("Consequences task") with the three measures of creative thinking (fluency, flexibility and originality). Next, participants read a short text while their eye movements are recorded. Eye movement indices, e. g., number and duration of fixations, saccades amplitude, number of regressions were calculated for the keywords: poetic metaphors, conceptual metaphors and control expressions (without metaphorical meaning). On the end, participant's familiarity with metaphoric language is measured.

The study is in progress and was guided by the following hypotheses.

Firstly, we predicted that control expressions and conceptual metaphors would be processed with less effort than novel metaphoric expressions (less fixations and regressions to keywords). Secondly, high creative people would process metaphors with less effort than less creative participants. Finally, our research will verify reading patterns of novel and conceptual metaphors, and to authors' best knowledge, this is the first eye tracking study on processing metaphors on Polish sample. Our results will be presented and discussed during the talk.

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Digging into "Life as Information" Metaphors

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Metaphor, as a cognitive, communicative and linguistic resource (Steen, 2013), can be considered a heuristic tool for science when it is involved in the conceptualization of a new theory, in the semantic structure of an area of knowledge, and even in the denomination of that new terminology. In this sense, one of its principal functions is to provide a flexible system of knowledge for understanding a

new observed phenomenon, acting as cognitive models not only for description, but also for establishment, development and evolution of a theory and of scientific thought in general. In this way, metaphors guide the expert on its exploratory investigation process and, therefore, are reflected in his discourse, either in his academic production, as in articles, books and reviews, as well as in his lectures, interviews and newspaper reports aimed at a wider audience. In this paper we will analyze the different ways in which "life as information" metaphors, such as "DNA sequences are codewords", "to write the genetic code", "to edit the DNA" are actualized in a corpus composed of highly specialized scientific papers on Genetics and its technologies, compiled between 2000 and 2015. Then, we will contrast them with those derived from TED Talks conferences on the same subject and given in the same years by researchers well recognized in their areas of specialty. Our proposal is to compare and describe the nature and different functions of metaphors originated from both the written scientific discourse -strictly formal, academic and directed to a community of peers – and the metaphors produced in oral speeches for communication of specialized knowledge, observing if these metaphors match or not these different discursive spaces. In addition, we seek to demonstrate the influence of audiovisual resources (images, videos, etc.) in the expression and/or support of these scientific theories and how they lead the audience to understanding genetic practices.

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Understanding Architectural Values as Human Relationships through Metaphor

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In architecture, part of the construction of meaning is recognized by both architectural theorists and designers to be through the association of terminology, concepts, and even images from other domains of knowledge as a metaphorical transfer. Some architectural theorists have gone as far to claim that the introduction of non-architectural ideas is required in order to have any meaning in the discipline. As a later 20th century designer and theorist lamented, "After more than half a century of scientific pretense, of system-theories that defined it as the intersection of industrialization, sociology, politics and ecology, architecture wonders if it can exist without having to find its meaning or its justification in some purposeful exterior need." (Tschumi 1994, 33) Other theorists see the sharing of terms and ideas across disciplines as natural rather than problematic. When talking, writing or designing, one could claim that "[i]n architecture metaphor is knowledge" (Caballero 2013, 3). Traditional source domains are the human body, organisms, machines and geometric structures (Collins 1971; Hearn 2003). Target domains are always assumed to be buildings as these image metaphors are used in an ad hoc manner to help make formal decisions in a design process. However, there has been little examination of the cognitive domains present in theoretical writing when it comes to conventionalized metaphor or even non-image based ad hoc metaphors.

In this paper I examine the target domains present in a corpus of contemporary architectural theory texts, along with their larger categorical relationships and associated source domains. While one would expect the dominant target domain to be about buildings, this isn't verified by the analysis. Instead, there are three major clusters of associated target domains. The first is the expected building based domains including buildings, built environment, parts of buildings, urban space, and architectural objects. The second cluster engages architecture as a cognitive action and design process, stressing the inherently conceptual nature of architecture but not directly engaging the idea of building. The third dominant cluster of target domains is not about building at all but about what it means to be human. These include targets that map to knowledge in human community, activity, body, development, existence, experience, identity, memory, society and

politics. The paper concludes by correlating the findings of the target domain analysis to a set of architectural ideas expressed through the drawing modality that reinforce the understanding of architecture as an aspect of humanity.

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Turning Metaphors into Reality: Balinese Spatial Metaphors and their Manifestation in the Traditional Balinese House Compound

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The Conceptual Metaphor Theory asserts that metaphors are primarily conceptual phenomena and, thus, pervade our daily life, action, as well as language (Lakoff & Johnson, 1980). Moreover, metaphors are viewed as not only the product of our embodied experiences per se, but also are instilled with cultural knowledge (Yu, 2008). Yu (2008, p. 247) maintains that "culture functions as a filter that selects aspects of sensorimotor experience and connects them with subjective experiences and judgments for metaphorical mappings." In other words, "metaphors are embodied in their cultural environment." (Yu, 2008, p. 247; cf. Gibbs, 2006, p. 37) Given the conceptual nature of metaphors, they can also be non-linguistically manifested in socio-cultural reality (Kövecses, 2006, p. 142; Lakoff, 1993, p. 241).

This presentation elaborates on these theoretical notions through examples of the spatio-metaphorical conceptualisations of socio-cultural and religious values in Balinese-Hindu customs and in the layout of the traditional Balinese house compound. Spatial orientation is of the utmost importance to the Balinese, not only for describing spatial relation of objects in physical space, but also, more importantly, for properly functioning in accordance with socio-cultural and religious values (cf. Arka, 2004; Eiseman, 1989). For spatial metaphors in particular, Lakoff & Johnson (1980, p. 19) state that "[o]ur physical and cultural experience

provides many possible bases for spatialization metaphors. Which ones are chosen, and which ones are major, may vary from culture to culture." In relation to this quote, this talk will also discuss the role of Balinese-Hindu beliefs in cosmological structure in deriving axes for understanding socio-cultural and religious values out of the human body and the geophysical landscape of Bali (Dwijendra, 2003; Hauser-Schäublin, 2004, p. 285; Howe, 2005, p. 9). These embodied metaphorical axes are in turn "made real" (Lakoff, 1993, p. 241), among many other things, in the layout of traditional Balinese house compound.

There are two key theoretical implications of these findings. First, they show the power of metaphor to manifest beyond language, i. e. in architecture. Second, they further support the idea of "sociocultural situatedness" (Frank, 2008) of metaphors in their interaction with embodied experience and cultural-religious beliefs, permeating Balinese "cultural conceptualisations" (Sharifian, 2008, pp. 116–122) of socio-cultural and religious 'space'.

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How to Identify Moral Language in Presidential Speeches: A Comparison between Two Methods of Corpus Analysis

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In Moral Politics, Lakoff (2002/1996) proposes that conservatives and liberals metaphorically think of the state as a family, with the government fulfilling the role of a parent and its people the role of the grown-up children. However, conservatives and liberals have very different ideas of what constitutes the ideal family: the conservative worldview centers around the Strict Father model, while the liberal worldview centers around the Nurturant Parent model. Lakoff (2002/1996) argues that these two models of the ideal family each constitute a distinct system of moral concepts, which in turn leads to diverging perspectives on political issues such as abortion, welfare programs, and crime.

Several studies (e. g. Cienki, 2005; Deason & Gonzales, 2012; Moses & Gonzales, 2015; Ohl et al., 2013; Wolters, 2012) have examined political discourse to test Lakoff's assertions. However, at least two distinct methods of corpus analysis have been used. Social-psychological scholars have studied political speech to identify any expression that could be considered an example of one of the two models, without considering the metaphoricity of the expression (Deason & Gonzales, 2012; Moses & Gonzales, 2015; Ohl et al., 2013). Contrarily, cognitive linguists have analyzed political texts to find metaphorical language that could be ascribed to one of the two family models (Cienki, 2005; Wolters, 2012). Since these different studies yielded diverging results, this raises the question whether these differences are due to the different corpora used for the different studies, or to the different methods that were used. In order to address this question, we applied two different methods (one based on the social-psychological approach, Moses & Gonzales, 2015; one based on the cognitive-linguistic approach, Wolters, 2012) to the same corpus of American political speeches.

Results show that, while applied to the exact same corpus, the two methods lead to different findings. The two methods claim to measure the same phenomenon, but they evidently do not seem to do so. Thereby, we demonstrate that conclusions based on results obtained by methods as discussed in this paper should be taken with caution, because using one method over the other can possibly be a large factor in the eventual results. At the conference, we discuss some

issues concerning the two methods that could explain the differences between the outcomes, and which could be improved upon to increase the validity and reliability of both methods.

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Metaphors and History in Slovak Documentary

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In the late 1970s, Lakoff and Johnson came up with an idea that metaphors provide a partial understanding of one kind of experience in terms of another kind of experience and therefore they help us to understand our reality. But they also help us to conceive our own past; they shape its image, and even carry or structure historical narratives. In his Metahistory, Hayden White states that historians often approach the history with a kind of tropological preconception of it. By choosing a predominant trope they see history through, they choose also the genre for their writing.

Referring to these works on tropes, widely known in cognitive sciences and humanities, I propose to study, in my paper, the question of how and through which tropes Slovak documentarians narrate or represent Slovak history in their films. I will focus on so-called auteur or creative documentaries that use metaphor or other tropes not only as simple figures of speech or ornaments, but mainly as elements of structure. From "cans of time", the metaphorical concept

of cinematographic memories, family archive footage and testimonial records of Marek Šulík, through the oeuvre of Peter Kerekes who uses various metaphors blended with metonymies in his auteur films 66 Seasons and Cooking History to Zuzana Piussi and her synecdochical approach to the reality that leads to a hyperbolized conception of history in her Fragile Identity, I will eventually present various creative methods that are present in contemporary Slovak historical documentary. These methods already have got several followers from the youngest generation of filmmakers, and, contrary to classical historical TV documentaries that are often criticised by professional historians, they lead to films that are watched as very inspiring metahistorical material.

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"The canary died," so "kick it down the road": Story Metaphors in Visual Communication

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Previous research has investigated metaphorical stories, in which a vehicle story maps onto a topic story (Ritchie, 2008; Ritchie and Schell, 2009) and story metaphors, in which a metaphorical word or phrase implies or potentially activates a story metaphor (Ritchie, 2011; 2014). Other researchers have examined metaphors implied by visual images (El Refaie, 2009a; 2009b; Schilperoord and Maes, 2009). This essay merges and extends these lines of research, examining metaphorical stories that are implied and potentially activated by visual metaphors. Several examples of visual metaphors from advertising and editorial cartoons are discussed and analyzed. Some of these examples simply depict a lexical metaphor such as "couch potato" and "playing with fire," but many of them blend several idiomatic metaphors into a single complex metaphorical story. Other examples imply metaphorical stories that are difficult to express in a simple word or phrase. Recent research by El Refaie (2009a; 2009b) suggests that viewers, even when familiar with both the cultural background of vehicle stories and the topic stories,

are sometimes unable to interpret visual metaphors and often arrive at quite different interpretations for the same image. The implications of these findings for future research on visual metaphors are briefly discussed.

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The Use of Multimodal Metaphors in Communicating Geometrical Ideas

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As Lakoff & Núñez (2000) have shown, the language and conceptual structure of mathematics is saturated with metaphorical constructions. In the light of Müller's (2008) dynamic approach to metaphor, it is worth asking whether such metaphors are highly entrenched and simply conventional in mathematical discourse or perhaps they have the potential to become active in acts of communication. The goal of my presentation is to show how metaphors in mathematics discourse may become active in different modalities when users of mathematical concepts interact in order to solve geometrical problems.

The present study aims at inspecting three basic concepts of geometry - area, symmetry and angle. The analysis is based on a number of interviews conducted with participants of different proficiency in the field of mathematics. The interviews are semi-structured and involve questions and geometrical tasks related to the three notions. In my talk, I will present the first stage of the study involving two interviews, i. e. one with students of humanities and one with students of exact sciences acquainted with advanced mathematics. During the interviews, participants were encouraged to make use of provided instruments, such as pencils, compasses, scissors, etc. The discourse event was video recorded which allowed for the analysis of not only linguistic data, but also gestures, drawings and actions with objects, so that a multimodal approach (Forceville & Urios-Aparisi, 2009) towards metaphor could be adopted.

The notions of area, symmetry and angle are deeply connected with many different branches of mathematics, and, as expected, the interviews revealed many related metaphors. Assuming that the questions and tasks presented to the participants induced the activation of conceptual metaphors, my presentation discusses whether these metaphors connect the same domains in more than one modality. Since the questions and tasks induce different conceptualizations, the

study discusses the speakers' decisions about choosing to rely on particular metaphors. I will explain correlations between the chosen metaphors and some mathematical problems emerging during the discourse events. Finally, I will show how participants exchange metaphors and negotiate their exact understanding in relation to specific problems. The chosen examples illustrate how it is possible to communicate with metaphors by means of sharing drawings, developing each other's ideas and copying each other's gestures.

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Metaphors for Diabetes: A Method of Analysis and Classification

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Patient education is a primary therapeutic goal in chronic care, since education has an important role in helping patients to become responsible self-managers. The focus of this contribution is on the educational role of metaphors in diabetes consultations aimed at enhancing patients' self-management.

According to the data collected within an ongoing project on communication in diabetes care, clinicians declare to use metaphors in most cases as an effective educational instrument for better explaining important concepts to patients. However, the type of metaphors used and the communicative and cognitive effectiveness thereof is not clear. This study is a first attempt to offer a classification for the metaphors used in diabetes consultations, and to evaluate their argumentative power and the resulting communicative effects.

Our study will be based on a corpus of medical interviews and on a review of research articles in the aforementioned area, from which we have extracted the metaphors used for explaining the disease. Diabetes metaphors will be classified according to the accessibility of their interpretation, namely to the reasoning pro-

cesses involved in the reconstruction of their meaning. To this purpose, we will distinguish first between two types of reasoning, the presumptive (heuristic) and the non-presumptive or systematic one. In diabetes education, when clinicians use metaphors to offer a better understanding of the nature, functioning and management of diabetes, patients usually process new metaphors (namely neither lexicalized nor frequently used), which involve a more complex type of reasoning, non-presumptive and systematic in nature. Specifically, the interpretation of new metaphors does not rely on presumptive reasoning proceeding from accessible meaning associations. Instead, the meaning of the vehicle is retrieved by reconstructing its relevance in the specific textual and pragmatic context in which it has been used.

Metaphors will be thus classified according to the type of reasoning involved; in the metaphors involving non-presumptive reasoning, the difficulty of the reasoning will be assessed based on the reasoning steps involved and the distance between the semantic meaning of the vehicle and the one of the target. Finally, we will discuss the implications of our analysis for patients and clinicians. According to this approach, if it is possible to identify types and structures of metaphors that are more effective from a cognitive point of view for the purposes of patient education, then it is also possible to design strategies for teaching to the doctors how to choose or create their own metaphorical explanations.

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Communicating the Senses of Creative Pictorial Metaphors through Touch: An Experimental Study with EFL Learners

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Nominated for the Best PhD-Presentation

This presentation discusses an experimental study, which used tactile embodiment to raise awareness of seven conventional metaphoric expressions and eight pictorial metaphors from the domains of texture and temperature. Cognitive approaches to language teaching recognize the value of authentic figurative advertisements in the teaching of metaphors in EFL. Yet, due to the verbal nature of language teaching, current figurative language teaching methods emphasize awareness of verbal metaphor and tend to overlook the possible pedagogical implications of visual metaphor. In addition, communicating the embodied nature of figurative action verbs has been shown to help learners with understanding these verbs (Lindstromberg & Boers, 2005), but it has thus far been limited to enactments. The sensory embodiment of metaphors of texture and temperature may be better communicated through *touch*. As to metaphor production, pictorial metaphors in advertising can be employed to foster learners' creative metaphor production (Littlemore & Low, 2006). With these issues in mind, the experimental study explored the potential benefits and/or limitations of employing tactile embodiment to assist the productive interpretation of pictorial metaphors and stimulate the understanding of conventional metaphors. The main hypothesis was that a figurative teaching employing tactile embodiment would promote more creative productive interpretations than a teaching that relies solely on metaphor awareness. It would, however, not have an effect on understanding conventional metaphoric expressions. The classroom experiment involved two-week interventional sessions with 67 female intermediate-level EFL learners (age 18-21) from Saudi Arabia. The participants were divided into a tactile embodied metaphor group TEMG (37 students) whose teaching promoted the embodied nature of creative pictorial metaphors and conventional metaphoric expressions through *touch*, and a metaphor control group MCG (30 students) whose teaching relied on metaphor awareness. Prior to and after the intervention, productive interpretation of pictorial metaphor was tested via two advert interpretation tasks, while conventional metaphor awareness was tested via two vocabulary tasks. Preliminary analysis shows a superiority of the TEMG's productive interpretations of pictorial metaphors over the MCG's. Regarding the understanding of conven-

tional metaphoric expressions, tactile embodiment does not seem to have an influence on metaphor awareness. In the context of this study, these results suggest that communicating the embodied nature of pictorial metaphors may help in the training of EFL learners' creative productive interpretations. Further analysis focuses on participant evaluations of the teaching methodology and the role of individual differences in the creative interpretation of pictorial metaphor and the understanding of conventional metaphor.

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"Japan" as a Metaphor in Political Cartoons in Taiwan under Japanese Rule

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The purpose of this study is to show the effectiveness of multimodal metaphor theory by applying the theory in an analysis of political cartoons published in Taiwan during the era of Japanese rule (1895–1945). These political cartoons, published in Taiwan in the popular newspaper *Taiwan nichinichi shinpo* (Taiwan Daily Newspaper), between 1921 and 1934, frequently attempted to represent Japan as an adult/parent and Taiwan as a child/progeny, and also represented Japan and other world powers in other superior/subordinate ways. This study theorizes that these metaphors have the potential to create a better understanding of Japan's complex, modern sense of nationhood at that time, as well as reveal important characteristics of self-identity and status that still resonate today.

Japan occupied Taiwan in 1895 and governed it for 50 years. This era was a time when Japanese people co-habitated with the diverse populations of the island, also known as Formosa, and where the local government and society were challenged by the interactions and administration brought about by cultural differences. This in turn created challenges to the identification of Japan's role and sense of national self.

This study collected 302 political cartoons from *Taiwan nichinichi shinpo* which were mainly drawn by the artist, Kazuma Mizushima, and published week-

ly. The inconsistent and varied representations of Japan and Japanese set against the different counterparts described in the cartoons invokes a certain coherence of the critical nature of modern Japan.

The outcome of this study will contribute to the theories of multimodal metaphor, media and colonization. Past studies on colonization were mostly based on verbal documents and focused on Western colonization, but the metaphors found in these political cartoons, with their rich verbal and visual contexts, can inform us of more detailed descriptions of historical events from an Asian perspective. From the cartoons, we can perhaps more easily imagine how the cartoonist's perspectives would help us to comprehend the Japanese viewpoint of international relations.

Metaphors We *Should* Live by? – Audiovisual Metaphors in Social Advertisement

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Social advertisement clips are short films that aim at persuading their audience "to achieve specific behavioural goals, for a social good" (French 2009). We encounter them in cinemas, on television and on Internet video sharing platforms: Thematically they can range from 'Don't Drink and Drive'-messages to 'Anti-Video-Piracy'-spots to 'Healthy Eating'-campaigns. In most cases these campaign videos don't use documentary footage to convey an impression of realism. Real-life problems are addressed through fictional short films that use stylized cinematic staging strategies. Often these persuasive clips use metaphors that are intertwined with strong negative emotions.

Based on Kappelhoff's and Müller's (2011) approach to multimodal metaphors and Joseph R. Gusfield's (1984) concept of "root metaphors" in the public problems discourse, I would like to propose a film analytic perspective on metaphors in social marketing. Following Gusfield's thesis, metaphors are used to create a mental framework, in which abstract and highly complex social dynamics and coherences can be communicated to a broad public. Using Kappelhoff's and Müller's (2011, 147) theory I discuss multimodal metaphors in audiovisual media as "dynamic and temporally orchestrated process[es]" that unfold within the viewer while watching and not as a static A-is-B-relation. In combining these ap-

proaches I would like to examine how embodied meaning making in audiovisual metaphors is used to push the audience of social advertisements towards pre-defined behavioural goals.
Examples that will be discussed feature metaphors that establish a fiction of causality in the experience of the audience. Through these mental frameworks banal every-day actions are inevitably linked with their worst consequences creating a world, in which our every move is life-defining.

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Metaphors and Top-Management Strategizing: A Practice Approach

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In order to increase our understanding of metaphor and organizational strategizing, we aim at combining a dynamic view on metaphor (Gibbs & Cameron, 2008) with a strategy-as-practice perspective (Jarzabkowski, Balogun, & Seidl, 2007). Drawing on Bourdieu's practice theory (Bourdieu, 1990b, 1991), we suggest that metaphor is central to understanding actors' strategizing in the (re)configuration of corporate strategies. Drawing on video recordings from a number of consecutive top-management strategy-development meetings in a Danish conglomerate, we aim at showing how the use of metaphor can be seen as a way of strategizing. In this, we draw on the concept of habitus, and how actors shape their positioning in a social field, i. e. the organization, through metaphor use.

We begin by exploring the intersection between micro-level strategizing, metaphor and strategy development, which allows for a richer understanding of actors' metaphorical practices as they shape strategic activities in the upper echelons of organizations. Second, we wish to develop a conceptual framework for

understanding strategic metaphor use, which will offer conceptual advancements to research on metaphor and organization.

Morgan's organizational classic (Morgan, 1993), spurred a growing awareness of the role of metaphor in understanding organizations. Mostly, organizational scholars were inspired by the work of Lakoff and Johnson (1980), which, however, tended to de-contextualize metaphors and impose them onto organizational reality (Grant & Oswick, 1996). In a similar vein, studies on corporate strategies have traditionally been depicted as prescriptive models, projected to the lived experience of actors.

We propose a more dynamic and interactive perspective on metaphor and organizational strategizing. By combining recent developments within cognitive science, 4-E cognition, that sees cognition as embodied, embedded, enacted and ecological (Menary, 2010), and new dynamic approaches to metaphor studies (Gibbs & Cameron, 2008) with SAP (Jarzabkowski et al., 2007), we put forward a conceptual framework that sees metaphor and strategizing as interactive processes embedded in actor's habitus (Bourdieu, 1990b, 1991). Habitus is understood as individual and collective taxonomies shaped by an actor's relative position to other actors within a given social field, i. e. a historical system of structured positions in which actors struggle over capital (i. e. power) (Jenkins, 2002). In order to maintain or accumulate capital, actors' use of metaphor can be seen as both structured by and structuring for their positioning (Bourdieu, 1990a). In other words, we propose that metaphor use can be seen as one way of strategizing and central to our understanding of corporate strategy development.

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Letters and Legs: The Body as Comic Object in Lubitsch's THE SHOP AROUND THE CORNER

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In this paper, I examine a peculiar moment in the final love scene of Ernst Lubitsch's THE SHOP AROUND THE CORNER (1940): Alfred Kralik bares his lower calves, at Klara Novak's request and in close-up, to dispel a rumor that he is bowlegged. This sequence realizes two strands of metaphorical significance: one for Klara and one for the attentive viewer of Lubitsch films. For Klara, the physical presence of Kralik now gains MEANING that she values, and that this changes the way she understands her world. The viewer, conversely, is recalled to the fact that bodies, as material objects, carry and determine meaning within the discursive frameworks of Lubitschean romantic comedy.

Rather than exemplifying the famous "Lubitsch touch" – that mode of visual language by which the mise en scène comments wryly upon the behaviors of human characters – SHOP is a film about what Lubitsch touches, the elemental materials that can be fashioned into a comic world. If the visual language of the "touch" effects masterful metaphorical substitutions on the level of the visual, Kralik's legs, in spite of the narrative significance of their shape, refer obstinately to themselves. They are metaphorical in a different way, showing the viewer a body where s/he expects a character. The narrative catharsis of this sequence is Klara's confrontation of the fact that the beloved epistolary voice has a body; near the climax, the viewer is also reminded that these characters are made of seemingly familiar bodies whose parts can nonetheless be framed so as to appear anonymous.

Lubitsch's romantic comedy is, among other things, a way of dealing with and thinking about couples. Couples are constructed from, among other things, diegetic bodies. Bodies are, among other things, mere things. In light of the Heideggerian tension between conscious form and elemental material in the artwork, my reading of SHOP works to explore the implications of bodies as material things in Lubitsch's world. I examine the metaphorical possibilities of bodily thingliness through further reference to Ted Cohen's metaphorical intimacy, Václav Havel's principles of comic defamiliarization and automatism, and Donald Davidson's emphasis upon the literal significance of the metaphorical vehicle. Finally, this paper seeks to prepare further discussion of how understanding character bodies as elemental forms can shape readings of other comedic techniques elsewhere in Lubitsch's filmography.

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The Role of Visual Metaphors in Specialist Consultations about Chronic Pain

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Much of the language that we use to express our pain experiences is figurative, as in a 'splitting headache' and a 'stabbing pain' (Schott 2004, Semino 2010). Nonetheless, pain sensations are notoriously difficult to express through verbal descriptions alone (Scarry 1985). This difficulty is of particular concern in the case of chronic pain, where diagnosis and treatment rely to a large extent on the patients' ability to articulate their sensations, and on healthcare professionals' ability to make the most of what their patients are telling them. The interdisciplinary project 'Pain: Speaking the Threshold' (based at University College London) investigates the potential contribution of visual images in specialist consultations about chronic pain. 20 people with chronic pain accepted the invitation to take into a specialist consultation a small number of visual images selected from a larger collection made available in the consultant's waiting room. The images had been co-created by artist Deborah Padfield and a group of chronic pain sufferers (Padfield 2003), and mostly involved creative visual metaphors for pain sensations (Deignan, Littlemore and Semino 2013: 267-304). This talk presents the initial findings of an analysis of the 20 consultations, focusing specifically on the differences between the sections of the consultations in which the images are actively used and those in which the images are not used. First, it was found that the patients speak more than the consultants when the images are being used, whereas the consultants speak more than the patients in the rest of the consultations. Second, a computer-aided analysis of the consultations showed that, when the images are being used, there is a higher frequency of: the use of 'like' to introduce similes; metaphorical descriptions of the quality of the person's pain sensations;

references to feelings and thoughts (especially the patient's); and references to the emotional impact of the pain, both on the part of patients and consultants. Some implications are suggested for the role of visual metaphors in communication about pain and the value of including images as a resource in medical consultations.

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Irony through Metaphor in Online Comments, or Lithuania between (Grim) Soviet Past and (Bright) European Future

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The present investigation focuses on the analysis of ironic comments and memes dealing with the introduction of the euro in Lithuania on 1 January 2015. The analysis relies on the understanding of irony as a clash, or shift, or contrast, between literal and intended (opposite) meaning of an utterance (Ritchie 2005; Garmendia 2014; Gibbs and Izett 2013), often not devoid of (critical) evaluation (Attardo 2000; Garmendia 2014; Dynel 2014, 2014a; Bryant 2012). In communication, ironic utterances are usually rated as less severe than direct critical remarks (Gibbs and Izett 2013: 134). Recent papers have demonstrated that the intended meaning of an ironic utterance is not only concerned with the ironist's intention but might also involve the expectations of the addressee (Gibbs and Colston 2007); irony is not necessarily confined to a single utterance and is employed to negotiate social relationships (Gibbs and Colston 2007; Bryant and Gibbs 2015).

The data for the present investigation has been collected from Facebook (posts, comments and memes from personal profiles and Facebook pages) and from reader comments following editorials and news reports found in the most

popular news portals in Lithuania: lrytas.lt, delfi.lt and 15min.lt. They cover the period between 10 September 2014 and 2 February 2015.

The results suggest that a number of ironic comments are based on metaphor. Differently from innovative metaphors employed in some humorous situations (Dynel 2009), most metaphors employed in ironic comments are dead, such as TIME IS SPACE, MORE IS UP or MONEY IS A PERSON. However, the metaphors are revived by foregrounding an unexpected mapping and/or by echoing metaphors in "ironic chains" (the term adopted from Gibbs and Colston 2007). The echo, a frequent clue of irony (Garmendia 2014; Goatly 2012: 265), is often reproduced partially, i. e. by repeating some words of the original utterance and preserving its pattern as the interaction goes on. Cases of irony combining verbal and visual information also employ metaphors which create multiple oscillating frames clashing between themselves and communicating ironic messages, often bearing political implications. The victims of ironic communication in most cases are people (political figures or their supporters, or unidentified individuals from a crowd) adhering to the Soviet past or having sentiments about the national currency litas and sceptical about the euro and European values. When the focus of contrast is shifted and unexpected and surprising mappings are activated, ironic utterances and memes are also often humorous.

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Communicating Science to a Multilingual Public: How Communicative Purpose is Conveyed in Metaphorical Expressions in Both Original and Translated Popular Science Discourse

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Popular science texts contain rich networks of metaphorical expressions and from whatever point of view you examine them they cast light on the complex nature of metaphorical language. When studying these texts specifically as scientific discourse one significant angle is the purpose that a particular metaphorical expression serves. My analysis of a set of articles published in Scientific American in 2003-4 has led me to suggest five different purposes that appear to lie behind metaphorical language in this kind of writing. Of these, three – theory-constitutive (Boyd 1993:485–6), exegetical (ibid.) and terminological metaphorical expressions – can be considered central to the aim of communicating scientific knowledge as they are used to crystallise new scientific concepts or to explain or refer to existing ones, while the remaining two – which I have termed evaluative and discoursal (Shuttleworth 2013) – are more peripheral in this respect as they are employed to enhance the reading experience of the people for whom the articles are intended or to help avoid potentially wordy periphrasis.

While instances of theory-constitutive metaphorical expressions are relatively rare, all the other four purpose types are present in all the articles studied and contribute to the complex, multi-faceted act of communication that we see in them.

These purpose types are of course also reflected in the translations into German, Russian, Polish, French, Italian and Chinese that have been studied as part of this research. As may be anticipated, the translated discourse contains examples of all five of these metaphor types, albeit sometimes in different configurations from what is encountered in the original texts. Predictably enough, we find that examples of the first three types of metaphor tend to survive in a relatively unmodified form to a greater extent than do instances of the last two. Besides this, there are a significant number of more specific translation procedures that are used that for example involve shifting between purpose types. In this way, the research contributes to our understanding of the metaphorical characteristics of this type of discourse and also helps us to build up a detailed picture of what the typical translator behaviour is when metaphorical language is involved.

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Multimodality and the Construal of Reality in Political Cartoons – The Case of Serbia-EU Relationship

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Lakoff and Johnson's (1980) claim that metaphor is not just a matter of language but an essential feature of our mind gives full relevance to the opinion that in addition to language, conceptual metaphor can manifest itself in other, non-verbal modes of communication. Complementing the broad theoretical framework of Cognitive Linguistics (Lakoff & Johnson, 1980; Johnson, 1987; Charteris-Black, 2004; Musolff, 2006; Benczes, Barcelona, & Ruiz de Mendoza Ibáñez, 2011; etc.) with research on multimodality from a cognitive viewpoint (Forceville, 1996; Forceville, 2008; Forceville & Urios-Aparisi, 2009; Bounegru & Forceville, 2011; Pinar Sanz, 2015; etc.), in this paper we address the topic of Serbia-EU's relations unfolded in pictorial and multimodal discourse in media in order to explore how this topic is communicated via metaphors and metonymies in newspaper cartoons. The data collection for our analysis consists of about 30 cartoons published in a Serbian pro-government daily newspaper Politika in the period 2009-2015, which depict the concept of the EU in relation to Serbia and varied political and economic issues associated with it. Modelling our method of analysis on Bounegru and Forceville (2011), we try to show not only how the selected pictorial and multimodal metaphors reveal the underlying metaphorical concepts, those of JOURNEY, SCHOOL, SPORT, FLOOD, etc., but also how multimodal discourse becomes a powerful tool of conveying different evaluative content and rhetorical impact when set within a specific socio-political context. Therefore, in addition to examining both visual and verbal instances of metaphors and other cognitive instruments pertaining to Serbia-EU's relations, we also attempt to determine how the identified multimodal cognitive devices help shape both group and national identities and foreground a particular construal of reality which appears to be based on unequal power relations.

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Clash of Metaphors, or How a Genetic Patent Became the Theft of the Soul

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For my PhD dissertation, I have analyzed, with the instruments of the cognitive linguistics (in particular the conceptual metaphor theory, Croft and Cruse 2004, Lakoff and Johnson 1980 and Turner and Fauconnier 2002), the metaphors involved in the debate about the patentability of DNA.

In my presentation I will focus on the conflict between two metaphors and the consequential "poisoning" of the debate with often inconclusive ideological contraposition. The first metaphor is about intellectual property, which projects on patents (a time limited monopoly on certain products or activities) and copyright the frame of ownership, in particular of real estate. The aim of this metaphor is to reinforce the patent protection capturing the well known and "natural" justifications of the ownership of physical objects.

A "pro patents" ambition that collide with the second metaphor, which is about the nature of DNA: not just a chemical compound or genetic information, but the essence of the organism, the soul and the destiny of a person (see Rovira 2008, Nelkin 2001). This is an interesting metaphor because, in contrast with blueprint metaphors, is not deterministic and less misleading about the complex interaction between DNA and environment (Pigliucci 2010). The chief problem of

the "essence metaphor" is the development of a DNA mystique (Nelkin and Lindee 1996) which is often used as a premise for the "DNA is common heritage" argument against patentability (Ossorio 2007, Resnik 2004, Queloz 2015). This statement became popular with the Human Genome Project (Cook-Deegan 1996).

The effect of the combination of these two metaphors is the metamorphosis of a time limited monopoly on certain genetic technologies in the misappropriation of the human soul or in the ownership of a human being (i. e. slavery). In this setting where the core questions are proposed in terms of "Who owns You?" (which is the title of Koepsell 2011), is very difficult promote a non ideologized valutation of pro and cons of DNA patents.

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Figurative Language Comprehension by Hearing Impaired Children

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Considering both that metaphors and idioms are ordinary phenomena in everyday language and that its non-comprehension may be an obstacle to communication, this research intends to fill the gap in studies on oral language acquisition by hearing impaired people, as well as in figurative language studies. Our main goal is to contrast primary metaphor and idiom comprehension between hearing and hearing impaired children. The theoretical framework is that of Cognitive Linguistics (Langlotz, 2006; Lakoff & Johnson, 1980; Grady, 1997).

The hypotheses to be explored is that hearing impaired children comprehend primary metaphors but do not comprehend idioms as well as hearing children. We tested this hypothesis through two experiments. In the first experiment we presented a verbal and a non verbal metaphor comprehension task (adapted from Siqueira & Gibbs, 2007). In the second experiment we presented an idiom comprehension task. Both sets used in Experiment 1 and 2 were composed of six items (sentences or drawings), followed by open-ended and forced-choice questions. Tasks were individually applied to two groups (experimental and control) in an only session. The experimental group was formed by 17 Brazilian Portuguese hearing impaired monolingual children, cochlear implant or hearing aid users. The control group was formed by 33 Brazilian Portuguese monolingual children, selected by convenience.

Data generated from the hearing-impaired group were compared with the performance of the control group. Our hypothesis was only partially confirmed, since a significant between-group difference was verified in the metaphor verbal task ($p<.001$) and in the idiom task ($p<.001$), but not in the metaphor non verbal task ($p>.01$). The rationale behind our hypothesis was that the comprehension of linguistic metaphors (e. g. The situation is dark!) derived from primary mappings (e. g. BAD IS DARK) depends less on auditory input and contextual information, and are more determined by embodied experiences than the comprehension of idioms (e. g. It is raining cats and dogs). The results point to the idea that despite their capacity to form metaphorical mappings, hearing impaired children have difficulty understanding linguistic metaphors. That may be due to

the fact that even though the comprehension of primary metaphors happens primarily through embodiment, its comprehension is made stronger by hearing input.

The literature suggests a general difficulty concerning figurative language comprehension by hard of hearing. We argue that this difficulty should not be treated as being all the same, for different phenomena involve different aspects and require different inferential processes.

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Visual Metaphor in the Art of H. R. Giger

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Nominated for the Best PhD-Presentation

Cognitive linguistics posits that we think and understand the world with the help of metaphors. Even though metaphors are not primarily figures of speech, their visual representatives have not been given enough attention in terms of academic research. In recent years, however, linguists and media analysts have focused on visual/pictorial metaphors, analyzing visual arts, advertising, and film.

Numerous genres in visual art have shown traits of metaphoric expression to a greater or lesser extent, the most noticeable among them being surrealism as an artistic movement with a highly potent metaphoric system. In an effort to discover the conceptual metaphors in the still and moving images (visual art and film), this paper will attempt to shed a light on visual metaphor in the art of H. R. Giger, Swiss Surrealist whose creations surpass cultural and sociological barriers and point to the merger between man and technology, indicative of the modern transformation processes of the 20th and the 21st century.

More specifically, the goal of this research is to show the existence of conceptual metaphors in his artistic accomplishments whose presence brings an-

swers to the questions of artistic expression as a reaction to the European and world's post-nuclear political and cultural landscapes, which have, for the most part, shaped the 20th century and pawed the way to the general merger with technology in the 21st century, with a theoretical part that explains the application of cognitive linguistic approach to the visual artifacts prevalent in art and the global culture of the modernized development of the global society.

Based on the corpus, certain artistic phases can be distinguished:
(i) the early period (early 1960s), presented with the works grouped around the topic "Atomkinder" ("Atomic Children");
(ii) "the biomechanoid" period (1970s), characterized by the visual merger of humanity and technology, and presented with the works grouped around the collections "Necronom", "Birthmachine" and others;
(iii) "the post-biomechanoid" period (1980s and later), characterized by the multimodal contributions to the world of film (and interior design).

The universal nature of H. R.Giger's opus (as well as his perception), which necessarily overcomes the cultural, social (not to mention linguistic) boundaries in the contemporary human existence, will be analyzed in the presented triptych of visual communication abundant with powerful metaphoric mechanisms incorporated in his visual arts and cinematic creations.

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Metaphoric Potential of Linguistic Iconicity

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Iconicity or stable non-arbitrary connection between the signifier and the signified rests on the recognition of similarities between one field of reference and another, thus it has power like that of a metaphor or metonymy. Linguistic iconicity is a perception phenomenon that is primarily rooted in cognitive and neurological function of the human mind; it is used as an umbrella term to refer to such phenomena as sound imitation and various forms of sound symbolism making a general distinction between imitation proper, when the properties of the denotatum are represented mimetically, and symbolic representation of certain meaning, when certain sounds or suprasegmental units are chosen to metaphorically represent kinetic, tactile or visual properties of objects (e. g. size, shape, color, type of movement) (cf. Trask, 1999).

Sound imitation is a universal phenomenon that displays high degree of consistency in sound/meaning representation patterns across the languages, whereas sound symbolism, although being essentially iconic, may be more or less language and culture specific. The process of ascribing meaning to certain phonoesthemes would be governed by convention, conceptual structure of each particular language, and individual aspects of cognitive processing of information determined by subjective perception of the world. Coding of meaning in the process of conceptualization of sound symbolic lexis is associated with the phenomenon of synesthesia, which appears to be one of the most important components of psychophysical foundation of sound symbolism (Voronin, 1982, Cytowic, 2002). Within psycholinguistic approach, the phenomenon of synesthesia is associated with the mechanism of reconsidering the meaning of words identifying what properties of the concept allow using the name of one object to denote another (Zaichenko, Kartavenko, 2011).

Linguistic iconicity may appear at the phonetic, morphological and lexical planes as well as at the syntactical and the textual level. Symbolic representation of a definite meaning may be realized through particular arrangement of units of non-iconic lexis employing assonance, alliteration and rhythmical arrangement of the utterance, which may reinforce the perception of certain meaning and trigger certain emotions.

The present article aims at discussing metaphoric potential of linguistic iconicity manifested at suprasegmental level in literary, motivational and advertising discourse considering the instances when intentional arrangement of sounds and sounds clusters helps conveying meaning metaphorically thus en-

suring the intended purport of communication. Special emphasis is made on the analysis of synesthetic metaphors appearing at above-word level in three working languages (English, Latvian, and Russian).

Resistance to Metaphor

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Metaphors have come to be seen as such a fundamental part of our language, thought and communication that they look entirely self-evident. Yet, metaphors are also resisted. They function as conceptual tools that may have presuppositions and entailments feeding into arguments and narratives that are not in line with the ideas and values of the audience. They are hence contestable and may elicit overt resistance, especially when they are used for persuasion or even manipulation. An example is Director Al-Saleem of an American cancer center, who wrote in the Oncology Times (March 25, 2007): 'Let's find another metaphor for "the war on cancer"' – his personal experience with real war in Iraq created too stark a contrast with his healing activities as a medical doctor in the US to be able to frame them as war. Resistance to metaphor also happens by ingeniously turning a metaphor against its originator: after the recent elections in the Netherlands, Prime Minister Rutte urged other parties not to abandon the upcoming negotiations 'as soon as they found one hair in their soup', metaphorically debunking the legitimacy of any opposition. Opponent Buma resisted this metaphor by wittily exploiting the unused potential of its implicit restaurant scenario: 'If there's one hair in my soup, I'll send it back.'

However, not every metaphor used for conceptualization, framing and manipulation is presented in just one, easily recognizable way; moreover, not every language user is as aware as Dr Al-Saleem or as skillful as Mr Buma in seeing through undesirable aspects of metaphor use and deliberately resisting a metaphor when they may need to. To see through the more relevant cases of metaphorical conceptualization, framing and manipulation, people need specific linguistic, conceptual and communicative sensitivity and skills, special analytical and argumentative effort, and particular discourse conditions.

Resistance to metaphor is consequently an elusive but crucial skill in discourse. Yet it has not been on any researchers' agenda (with the exception of Semino et al. 2015). In this paper I will present the outlines of a new research program funded by the Netherlands Organization for Scientific Research, NWO,

which will ask the original question when and how people resist metaphor, and why. The program will yield an encompassing analytical model, three observational PhDs in distinct discourse practices (public discourse, science, and politics and government), and experimental findings of people's abilities to resist metaphor.

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Time Metaphors and Vivid Abstractions in Jim Jarmusch's Only Lovers Left Alive

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Nominated for the Best PhD-Presentation

The studies on metaphors and on the embodied mind are strongly influencing every analytic field, focusing on the interactive and relational aspects of human activity and overcoming the traditional distinction among conceptualization and affection. In this way, it also possible to observe that thought is a continuous integrated process which ties together abstract elaboration and emotional involvement. Film Studies, in particular Cognitive Film Theory, have been affected as well by this new interpretative framework, producing movie analyses which combine aesthetic reflection with Lakoff and Johnson's researches on metaphor and metonymy. We can find examples of this connection in the work of scholars like Anne Bartsch, Kathirn Fahlenbrach, Carl Plantinga and many others. Furthermore, their publications demonstrate the nature of film as synesthetic medium that blends together different type of affections in whole perceptive state in turn related to specific sensori-motor conditions and agentive modalities. In this paper I will use these interpretative instruments to analyse Jim Jarmusch's unusual vampire movie Only Lovers Left Alive trying to show how it communicates abstract and complex concepts through visual metaphors and relational situations. Specifically, the film is conceived upon a particular model of time as flat circle, as a non-progressive and linear structure, an idea reflected in many recurring aes-

thetic components. The architectures and the locations, for instance, work as metaphorical mapping contributing to the communication of this concept and of the sensations related to it. This unconventional perception of time generates the general melancholic mood of the film, its overall atmosphere and ontological dimension affecting also the main characters: Adam (Tom Hiddleston) and Eve (Tilda Swinton). We comprehend, in fact, that these two old aged sophisticated vampires try to manage a state of endless decay through their love bond and the worship of art, music, and literature. Furthermore, mirror neurons activity enables us to imitate and simulate facial mimicry and bodily conditions thus allowing the participation to these emotional states and to their abstract aspects. Nonetheless, the theoretical assumptions outlined before imply that our empathic involvement is not limited to characters' engagement, but affect every aspect of the aesthetic experience describing our activity as a continuous semantic interaction. In conclusion, with the discussion of specific sequences, as the opening moments, it is possible to demonstrate how this metaphorical blending takes places and, in general, the vividness and complexity of film experience.

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Synaesthesia and Other Figures: What the Senses Tell Us about Figurative Language

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The figure of the senses par excellence is synaesthesia, that is, a metaphor generated by the connection of linguistic expressions referring to different sensory modalities (e. g., *sweet melody*, where a hearing-related noun is modified by a taste-related adjective). Many studies have shown that some tendencies and restrictions seem to apply as to which senses are associated with which other sens-

es. As confirmed also by corpus-based studies, in most cases the source is one of the "lower" senses (touch/taste/smell) and the target is one of the "higher" senses (hearing/sight), as in *sweet melody*: something along the lines of _melodious sweetness_ would be less likely to occur, and it would be perceived as less natural.

Synaesthesia is however not the only figure which can involve the senses. Other figures, in association with synaesthesia or on their own, can have "sensory" instances. This study has two related aims. First, it provides an overview of the various figures that may occasionally involve the senses and, through the analysis of relevant examples, it tries to clarify whether / how they interact with synaesthesia. For instance, in *I heard a sweet violin* synaesthesia and metonymy coexist, and are interconnected: the interpretation of *violin* as referring to a sound via metonymy generates a synaesthetic conceptual conflict with its modifier, the taste-related adjective *sweet*. The second aim of this study is to understand whether the tendencies observed for sensory associations in synaesthesia are also valid for other figures. According to these tendencies, for instance, synaesthetic characterisations of smells in terms of hearing are unlikely to occur; but this restriction does not seem to apply to similes (e. g., Süskind describes a perfume as being *like a melody*, *a symphony*, etc.). Are similes free to liken any sense to any other, in any order? And what about other figures, such as metonymy, synecdoche, hypallage? The examination of different figures reveals that the restrictions concerning sensory associations seem in fact to apply only to synaesthesia. It will be claimed that this finding can in turn be interpreted as further evidence for seeing synaesthesia as a type of metaphor and, at the same time, as independent from other figures.

Chasing Red Herrings in Modernist American Poetry

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Reading metaphors where a poet intended none is but one of the many risks of hermeneutic gymnastics. I intend to discuss poems by William Carlos Williams and H. D. in order to expose the dangers of overinterpretation in a body of work written around 1920, at a time when *Imagisme* was still practiced by poets whose intentions also seemed to include planting false clues (metaphorical cues) for the reader. Creating and thwarting expectations in readers who approached poetry with an old school frame of mind seems to have been one of the many strategies followed by these poets. There has been much discussion about Williams's apparent rejection of metaphor. I will argue that – while traditional poetics may insist

in the compulsion to read many central imagist motifs further down the conceptual metaphor road – their role in the case studies I propose is to mislead the reader with such tempting readings while staying confidently away from them, anchored on the purely visual/imagist dimension. This is especially significant in the use these poets make of nature metaphors as well as color (and this is where my title herrings are indeed doubly red): even seemingly compliant (i. e. "conventional") schemas that compare the woman's body to nature are used (almost) exclusively to challenge dominant poetic practice while exposing how inevitably partial those mappings would be. Williams, for example, challenges his own metaphor choices constantly (by resorting to the form of a dialogue) when he uses extended metaphor to force the incongruous (and in this case rather unsatisfactory) contiguity of several individually valid schemas in "Portrait of a Lady." In "Leda" H. D. sexualizes the landscape while deliberately projecting misleading colors onto the scene – colors that can be perfectly accounted for from a properly imagist paradigm – in order to invite readings that sound conventionally exciting (or maybe just "excitingly conventional") but which are merely superficially exploiting the full potential of the poem. These issues deserve attention from theoretical and methodological perspectives because – while there is no definite approach that covers the, ahem, *true* intentions of the poet or any such thing – awareness of them promotes richer readings and yet still leaves us wanting a more solid theoretical framework from which to work.

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Memory Games

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Film music is nowadays a domain that is reached and looked into by scientists from different backgrounds. Until Gorbman's influential work (1987) film music was not so much a subject of musicology but of film studies, in general. What was obscure and referred mostly to Hollywood slowly began to be studied from many points of view. Semioticians, cognitive linguists and psychologists, historians, musicologists and film theorists started to elaborate on film music; the "repertory" was thus widened since cartoons, auteur's approach and Bollywood started to become the focus of scientists.

One of the common features of the above scholars is the discussion regarding the way that music works in films. It is not rare to witness an attempt to categorise the different functions of film music. Many scholars have suggested three, four, eleven, up until eighteen different functions of film music (Lissa 1965, Cohen 2014, Kalinak 2010, Tagg 2015, Kielian-Gilbert 2014). In the presentation a case study will be dealt with: an excerpt from HUNGER GAMES (2012). The function of film music in a specific sequence of the film will be questioned; does it belong to one (or more) of the already mentioned categories? Does it expand one (or more) of them, proposing a different combination/approach? A speculation will be, thus, proposed regarding the variety of the existing notions concerning film music and its functions. This speculation could encourage a more critical stance towards the need of the procedure of categorisation. In a more loose methodological context, tools from the cognitive linguistics' domain will be utilised (CMT, CBT) leading to results that could add to and/or enrich the intuitive choices of several film music composers, manifesting the ability of music to ignite "memory games", to depict a leap in time and/or to foreshadow the narrative's evolution.

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Metaphor and Internet-Based Mental Healthcare in the Hong Kong Context

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Internet-based mental healthcare innovations are cost effective alternatives or precursors to face-to-face therapy, notably in Chinese societies where mental illness still tends to be stigmatized. These innovations also provide new contexts for linguistic analyses of therapy as a 'talking cure', which has thus far focused almost predominantly on face-to-face therapeutic settings. We report a case study of metaphor use by help-seekers and therapists on the website forum of a major Hong Kong-based psychotherapy service centre. 324 Cantonese metaphor-

ical expressions were identified from a random sample of 45 one-time exchanges between help-seekers and therapists, and coded under the variables TOPIC, SOURCE, NOVELTY, WRITER, and FUNCTION. To investigate the representational, functional, and interactional aspects of metaphor use, we combined quantitative correlational analyses with qualitative discourse analytic description of pertinent examples. Representational aspects refer to the substantive contents of metaphors. TOPIC-SOURCE cross tabulation reveals significant tendencies to describe emotions in terms of traversing vertical space, and life in terms of movement along a source-path-goal trajectory. A marginally significant relationship between NOVELTY and SOURCE ($p=0.08$) further reveals, among other details, that container metaphors tended to be creatively instantiated while source-path-goal metaphors tended to be based on conventionalized expressions. Next, functional aspects refer to how metaphors perform therapeutically relevant functions. We found a significant relationship between WRITER and FUNCTION ($p<0.01$), help-seekers being more likely to use metaphors to describe, summarize, enquire, and state needs, while therapists more likely to explain, make suggestions, and convey phatic wishes. Lastly, interactional aspects refer to how therapists as respondents to help-seekers' posts either overlook the latter's metaphors or elaborate them in various therapeutically relevant ways. We discuss findings from all three strands in the context of Hong Kong society, language, and culture, as well as how metaphor use in internet-based healthcare compares with traditional face-to-face therapy. We also offer some tentative implications of metaphor analyses for the enhancement of these healthcare innovations.

The Economy of the Metaphor of the Sun in Nietzsche's *Zarathustra*

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Philosophers like Hans Blumenberg and Jacques Derrida showed that the sun is of particular importance in western metaphysics. As the brightest star, the sun was always a symbol for light, which encompassed the triad of the good, the true, and the beautiful. It is thus surprising that Nietzsche, as one of the strongest critics of this very triad, uses the metaphor of the sun regularly. In particular his book *Thus Spoke Zarathustra* is permeated by it. This talk will show that Nietzsche

uses the metaphor of the sun in order to create a deadly economy that is not eager to preserve the true, good, and beautiful, but that is marked as excessive expenditure, which, in return, reflects upon the value of philosophy.

Because Zarathustra links the sun inextricably with gift and gold and because the sun becomes a coin that lost its picture, we can read the text as a contribution to theories of the metaphor. The metaphor of the coin that lost its picture plays a significant role not only in Nietzsche's early text *On Truth and Lie* in an Extra-Moral Sense, but also in other theories of metaphor. In *Zarathustra* the gold – and along with it the coin and the theory of metaphors – is valued exceptionally high, because it is not at all utilitarian – just as the deadly economy of expenditure. But what happens if the metaphor of the metaphor faints? What happens if the sun as one of the most important metaphors of philosophy looses its picture? Precisely because of the conjunction of the sun and the coin, that means because of the conjunction of philosophy and theories of metaphor the text shows that philosophy is one of the most highly valued and most useless virtues.

Action, Metaphor and Gesture: A Comparison Between Referential Gestures Depicting Concrete or Abstract Actions

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Various studies on metaphor and gesture, particularly those from a cognitive linguistic perspective, have shown that conceptual metaphor is fundamentally expressed in both spoken and manual modalities (e. g., Calbris, 2003; Cienki, 1998; McNeill, 1992; Sweetser, 1998). In particular, gesture is capable of visually representing embodied aspects of abstract concepts, for example: specific source domain information which is not expressed in speech (e. g., gesture can show exactly how "big" b*a big question* is). Whereas co-speech referential gestures depicting literal concepts can be straightforward and specific via iconic representation, it remains unclear how specific gestures depicting metaphorical concepts usually are (e. g., gestures with *pull the rope* versus to politically *pull Clinton to the right*).

Given that the domain of action is likely to give rise to gestures (Hostetter & Alibali, 2008), this research investigates the conceptualization of action represented in gestural forms of expression using a corpus-based approach. The con-

ceptualization of action is defined in this research as a minimal analytic unit of thought, following the notion of the "growth point" (McNeill, 1992), which can be realized in linguistic and gestural modalities in online speech.

The current research aims to answer the following research question: To what extent are co-speech referential gestures depicting literal or metaphorical action related to, or different from, each other? Using manual action words (e. g., *pull, push, lift, pick, hold*) as a point of departure, the frequency and the form features of co-speech referential gestures depicting literal versus metaphorical actions will be compared.

The data source is the Distributed Little Red Hen video database (https://sites.google.com/site/distributedlittleredhen/home), which allows for the search of relevant words and phrases through its closed-captioning that is recorded with a large number of American televised programs. The verbal metaphor coding follows MIP/Metaphor Identification Procedure (Pragglejaz Group, 2007) and gesture coding involves fine-grained categories of hand shape, tension (in handshape), orientation, location in space, movement trajectories (Bressem, Ladewig, & Müller, 2014). A preliminary observation from the current data set (about 100 clips) shows that gestures depicting abstract manual actions are less varied and are reduced in several form parameters. For instance, gestures depicting abstract manual actions are produced with less tense handshapes and in smaller personal spaces. The current research might shed light on how metaphoricity could be revealed by spontaneous co-speech referential gestures as the visual modality can provide additional evidence of the figurative nature of cognition than spoken language can.

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Multimodal Figuration of Product Stories: Metaphor, Experience Crossing and Creating Empathy

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This study investigates the role multimodal metaphor plays in product design and product discourse. It focuses on an emerging genre increasingly used in creative industries: the product story, which introduces the product by means of storytelling. Unlike a typical personal narrative, which reports events, the product story, which usually includes one or more pictures showing the item for sale, uses the past as a resource to tell a story about a new product pertaining to human experience. Based on some studies that stress transmedial storytelling and multimodal discourse (e. g. Bal, 2005; Kress & van Leeuwen, 1996, 2001; Ryan, 2014; Wolf, 2005), this study proposes to use the term multimodal figuration to characterize the co-presence of narrativity and visuality in product stories. The notion simultaneously refers to three key features of product stories which are co-produced by word and image: participants (i. e. product and human), the generation of plots, and emotionality. In the interactions between participants exists a tension between objectifying and animating forces: objectifying human experience by the act of telling about a product vs. adding life to a product by linking it to human experience. Two other phenomena result from the interconnections among the three senses or layers of multimodal figuration: crossing experience and creating empathy, in both of which metaphor plays a central role. Verbal and visual metaphor structures one experience in terms of another. In product storytelling, metaphorical thinking may be embodied in the outer manifestation of products. More importantly, metaphor activates crossings of experiences, which are more important in product storytelling than complicating action in personal narratives. Product storytelling can be seen as located in such crossings of human experiences and as representing a point of contact between the threshold of narrative pre-construction and the emergence of a story-like plot. In addition to activating different experiences, metaphor also serves to create empathy or do empathy work in product storytelling. Such work contributes to allegorizing personal experience, moving from the localness of the personal to the social sharedness of experience. By so doing, the teller builds solidarity with the listener, allowing for the former to construct an identity other than as a seller, product promoter, or designer, e. g. one not associated with any business role but aligning with the addressee. Verbal and visual metaphor is part and parcel of product design and product storytelling.

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A Reflection on the Contemporary "Archipelago"

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With this paper, I aim to explore the metaphor of the "Archipelago" in the contemporary urban design, by discussing the link between its meaning (the greek word πόντος – pontos for sea and the italian word ponte for bridge) as well as the efficiency of its implementation as a method of the social-urban design. Firstly, I refer to the principles of the organization of the "archipelago", considering the different kinds of "islands" boundaries and the substance of the "sea". The archipelago symbolizes the fragmentation, allowing at the same time new kinds of relations between the fragments. I, therefore, refer to the related architectural literature as design strategy for shrinking urban environments, especially to the Oswald Mathias Ungers' project, "The city in the city – Berlin: a Green Archipelago" (proposing an urban archipelago for the city of Berlin, consisting of a network of built up areas of high urban intensity that like urban-islands float within a "sea" of homogenous urban material). Secondly, an "archipelago" can also be a current definition for "enclave", which symbolizes an assembly of heterogeneous fragments. The potential urban archipelagos designed by the architects very often have remained speculative proposals, while at the same time exist infinite urban islands of cultural, economic and ethnic with almost no influence by any architect. Considering the current geopolitical and socio-cultural condition of enclaves as a result of regional-cultural border disputes, I aim to question this design method and the role of the architect as a result. On one hand, the urban planners deal with the political dimension of the practice in safe conditions, in order to respond to the local urban regulations. On the other hand, the barrier of separation is not only geopolitical, but based mostly on human connections. I try to emphasize the importance of considering other ways of understanding the city, the landscape and the people. Thus, a new vocabulary would be necessary for a new understanding of the complexities in the city and become aware of the real

influence in the urban realm. Understanding urban design as part of a dynamic system that shapes our cities (through human and non-human elements) and building instead of enclaves, an archipelago of nodes and human relations could become a potential strategy.

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Frenzy on Board

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The film, IVY (Sarmaşık, 2015), tells the story of a cargo ship, which is forced to anchor off the coast since the ship owner has gone bankrupt. Most of the crew is allowed to leave but a minimum of six volunteers are to stay onboard to avoid confiscation and the remaining is an interesting mix of people. Beybaba (the captain), a remote figure of authority, puts the religious Ismail in command as the reis (the chief) and Nadir as the cook, and directs them to keep an eye on the other three, of whom he is suspicious. Ismail takes offense at the defiance of dope-smoking newcomers, Cenk and Alper. Caught in the middle are the naive cook and Kürt (Kurd), a silent giant of a man. Until he mysteriously vanishes, Kürt's physical strength serves to balance the authoritative power of the Captain.

In the film, the remaining crew is depicted as morally/socially unfitting, deviant people: a drug addict, a gypsy, a nationalist, a disturbed cutter, and a religious conservative. However, Kürt has a different status among this bunch: he is being addressed to as 'Kürt' by all the crewmembers. He is the only one who is being called by the 'name' of the 'category,' 'the ethnicity' to which he belongs. Up until to the middle of the film, this solely works as a metaphor, he is a 'category' for the others, he does not have name, nor does he have a character/personality. As a social 'category' he is analogically related to 'Kurds' and 'Kurdishness.' Interestingly, however, when trying to get a single word out of Kürt's mouth, Cenk

jokes about "the government's Kurdish initiative." After this moment, Kürt's presence is no longer metaphorical but rather literal.

In this respect, the film works as a metaphor for Turkey's political realities today; also it works against such metaphorical construal as it directly refers to the political maneuvers designed by Turkey's government. Considering the film's depiction of its main characters as outcasts, this paper will discuss the ways in which the film, IVY, both alludes to and subverts 'the ship of fools' allegory, exposed by Michel Foucault in Madness and Civilization. I will take Foucault's critique of reason as that conventional boundary which excludes, and madness as a possibility of going beyond the conventions set by reason, and argue that Ivy represents madness as a revolt against the dominant order of things.

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Ruling the Family with an Iron Fist: Metaphoric and Metonymic Representation of Domestic Violence in Lithuanian Public Discourse via Verbal and Visual Modes of Expression

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Domestic violence (DV) is one of the most prevalent social issues that is constantly debated in mass media and targeted in social campaigns. Existing linguistic research in this field has focussed on the construction of the victim and the perpetrator in DV discourse (Wilcox, 2008), framing sexual and domestic abuse via language (Klein, 2013), stereotypical representation of victims and perpetrators through the use of biased language (Kwiatkowska, 2013), linguistic manifestation of ideological discourses in computer-mediated communication on DV (Vázquez Hermosilla & Zaragoza Ninet, 2014), and representations of DV in British newspapers (Braber, 2014). The way mass media portray DV through metaphor and metonymy is a particularly rich source of obtaining valuable insights into societal

perceptions surrounding this phenomenon that may carry wider implications for social and legal remedies to solve the problem. Thus the aim of this research is to analyse metaphoric and metonymic representation of DV in Lithuanian public discourse in both verbal and visual domains. To achieve this goal, the study draws on a corpus of 100 articles from two most popular Lithuanian online news portals. The analysis was carried out relying on the principles of Metaphorical Pattern Analysis (Stefanowitsch, 2004, 2006), Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Critical Metaphor Analysis (Charteris-Black, 2004; 2005). To analyse visual representation of domestic violence, 15 social advertisements from public campaigns addressing DV were analysed from the multimodal perspective (Forceville, 1996). The results of the study reveal that DV in Lithuanian mass media is most often represented metaphorically as an enemy to be combated, a widespread epidemic or a painful wound whereas the aggressor is typically represented as a brutal predator chasing and terrorising the victim. Interestingly, however, the perpetrator is also often metaphorically portrayed as a victim (e. g. a hostage) of the culture of violence. Abusive behaviour in Lithuanian mass media is commonly depicted as a natural force thus shifting the responsibility from the perpetrator and portraying violent behaviour as if it was beyond the aggressor's control. In addition to metaphorical representation, metonymy also plays an important role in the portrayal of DV with the most common part-for-whole representation of abusive behaviour as a hand or a fist. Finally, the findings also reveal that the portrayal of DV in Lithuanian mass media is gender-biased and it contributes to gender stereotyping through the prevailing representation of males as aggressors and females as victims in DV situations.

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Emerging Meaning and Metaphor in Cinema

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In this presentation I show how film metaphor is best explained as a process of metaphor emergence (Cameron and Deignan 2006 and Sanford 2012) by comparing Sofia Coppola's LOST IN TRANSLATION (2003) and Isabel Coixet's MAP OF THE SOUNDS OF TOKYO (2009).

In both films I find formal, thematic and ideological similarities and differences, but close analysis on items of the mise-en-scène such as water shows that metaphor emerges through the interaction of different figurative processes such as repetition and metonymy. Water is found in several forms and functions and it has important cultural content that contributes to its symbolic value. The nature of cinema renders water and other items of the multimodal narrative of the film as a metaphoric token and also input for the underlying cognitive schemata. Through this comparison I shed light to the dynamics of meaning creation in cinema as a complex system.

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Crazy Creative Co-Created Metaphors: A Corpus Analysis

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Studying metaphor production often entails a methodological problem (Flor & Hadar, 2005). As such, it is difficult to create a setting in which metaphors are produced naturally and with sufficient frequency. Until now, metaphor production has been studied in experimental settings (Utsumi & Sakamoto, 2015), interview settings (Fainsilber & Ortony, 1987) and in creative writing (Williams-Whitney, Mio & Whitney, 1992). In this study we aim to overcome the methodological problem and focus on metaphor production in a real-life setting in which metaphors are produced naturally, frequently and following a uniform set-up.

Our case concerns the Dutch anti-smoking campaign 'smoking is so outdated', initiated by the Dutch Cancer Society. This campaign ran from 2012 to 2014 and focused on young non-smokers. The campaign used co-creation (Zwass, 2010) to change smoking behavior through altering social norms, by asking the audience to finish a slogan starting with "Smoking is sóóó…". This way, the campaign invited its audience to co-create a slogan communicating that smoking is outdated. Audience members could post their slogans on Facebook and Twitter.

We analyzed 441 campaign and target audience slogans and found that some people used metonymy ("smoking is sóóó 1900") or attribution ("smoking is sóóó bad") to complete the slogans. However, many others saw the slogan "Smoking is sóóó" as the start of an A=B metaphor and compared smoking to something outdated ("Smoking is sóóó Windows XP") or something generally negative ("Smoking is sóóó driving without a license") from an alien source domain.

To conclude how people exactly co-created the metaphor, our analysis includes details of language use: length, grammatical structure, modifiers, negations, symbols, emoticons, capitals, transitivity, proper names, in-group words and urban language. This enables us to describe differences between the slogans made by the campaign and the audience on Twitter and Facebook to give further insight into the ways in which metaphors are co-created in real-life settings on communication media.

All metaphors have the same target domain (smoking) and the same invitation for making a comparison (is sóóó). Nevertheless, the sources people used

varied in many respects. A preliminary analysis indicates that while some people followed the campaign slogans ("smoking is sóóó sandals and white socks!"), others were highly creative in constructing the source ("buying a Ferrari and not driving it" or "drinking bodily fluids from elephants through a straw"). Analyses are currently being finalized and will be presented at the conference.

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Multimodal Metaphors in Social Outdoor Advertisements: A Case Study of a Lithuanian City

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This article sets to discuss the case of interaction between the verbal and visual modes of metaphors in social outdoor advertisements of Kaunas (the second largest city of the country). Taking more than 50% of billboard space in the city social advertisements are seen as artwork with a focus on specific details to modify/motivate the social behavior of the citizens and presents an idealized model of behavior expected from a Lithuanian. The visual and verbal manifestation of social advertisements of several thematic areas (blood donation, health care, domestic violence, smoking, prostitution) is analyzed following Lakoff and Johnson's (1980) and Forceville's (1996, 2009) approaches. Multimodal metaphors in social advertisements evoke the experience and knowledge of the target audience in such a way that enables the manipulation of behavior on the basis of emotions/feelings, and aim at constructing a consensus about the right social behavior. The in-depth analysis of hybrid, contextual, pictorial simile, and integrated metaphors is provided. The correlation between the visual verbal expressions is discussed focusing on the dominance of one or the other mode in the communication of the intended metaphoric message. It is argued that visual images metaphorically

reinforce the verbal message (and vice versa) creating a synergy effect. Exploited as a stimulus to modify the social patterns of behavior the multimodal metaphor should 'evoke a right kind of mappable features' in the source and target domains and be relevant to a specific audience. The questions of what facilitates the right mapping (what is the input of the visual mode and what is the input of the verbal mode), and whether the mapping is actually intended to be immediate, are discussed.

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Embodied Cognition and Ideology in 'Black Metaphors': The BAD IS DARK Metaphor in Biblical Texts

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Recent trends in metaphor studies have focussed on the cultural and ideological dimensions of the conceptualization of experience and its linguistic realization in discourse (Underhill, 2013). Within this perspective, racism has been approached as the driving ideological force underlying the emergence of a superordinate conceptual metaphor, BAD IS DARK, and more specific ones, such as DIFFICULT IS DARK, EVIL IS DARK and IGNORANT IS DARK. In this way, the ideologically-based metonymical association between skin colour and race, and the historic and economically motivated discrimination of African descendants would motivate the metaphorical association between negative abstract notions and darkness, in particular its prototypical colour: black. This would give rise to what Paiva (1998) has named 'black metaphors' (metáforas negras), i. e., metaphorical linguistic expressions, very frequent in Brazilian Portuguese, which, according to the author, would evoke and, at the same time, perpetuate racism.

The aim of this paper is to investigate an alternative hypothesis to approach black metaphors, from the perspective of the sensorimotor experience

with the physical phenomenon of darkness. This hypothesis is explored through an investigation of 'black metaphors' found in biblical texts. The choice of such corpus is justified by the fact that racial discrimination, though clearly present in biblical times (unequal treatment of Israelite vs. non-Israelites slaves, for example (Giberson, 2015)), did not seem to be so directly associated with skin colour as it has been more recently. The analysis looks firstly into the passages where the literal linguistic markers of the source domain (darkness, dark, night, black) are found, in order to investigate how the physical experiences with darkness are evaluated in narratives: fearful, depressing, tempting, dangerous etc. Secondly, the metaphorical uses of the same expressions are identified, and the target domains (evil, sin, bad, fear etc.) specified. The results of the analysis have confirmed the possibility of the conceptual projection from the sensorimotor experience with darkness onto negatively evaluated abstract notions, such as bad, sinful, difficult, ignorant and evil. This seems to evidence the role of embodied cognition in metaphor, not just in its epistemic, but also in its evaluative function. The conclusion does not in any way contradict the view that black metaphors are expressions of a racist ideology; it does, however, raise another possibility of conceptualization, nurtured by sensorimotor experiences, which would articulate with the former, evidencing the social and bodily nature of meaning construction.

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Metaphor Understanding and its Relationship to Some of the Cognitive and Socio-Psychological Characteristics

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This research examines cognitive and socio-psychological features, which are related to metaphoric comprehensions. We do not consider metaphors to be only a linguistic term, but rather we emphasize its role in language, culture, and society. According to some theories, language is able to affect thoughts. From this point

of view, a metaphor is a very interesting subject matter. It is a part of the figurative language which means that, besides the semantic and literal meaning, it carries also figurative and extended meaning. To this literal meaning we can add something unique for human beings and also something as a variable as people are.

Metaphor is an interdisciplinary term that is very common for many scientific fields. We have chosen a psychological point of view, particularly cognitive and socio-psychological.

According to the literature review, we expect that the cognitive processes and socio-psychological variables are connected with metaphor comprehension. Our sample consisted of 100 high school students, both with social and technical fields of study. As an important cognitive process, we dealt with nonverbal analytical reasoning, verbal analytical reasoning, and generalization. For examining the socio-psychological features, we chose sociometrist indexes: communicativeness, friendliness, popularity, empathy, and self-assertion. The cognitive features were measured by a standardized test of intelligence, the sociometrist indexes with the sociometrist tool "Guess who?", and the metaphor comprehension was investigated through a research of carefully chosen foreign and Slovak unknown proverbs. This research showed that the most important cognitive feature was the verbal analytical reasoning. Nonverbal analytical reasoning and generalization showed only moderate correlations. Moreover, none of the sociometrist indexes was statistically significant in the process of metaphor comprehension. We claim that this result is affected by the particularity of the chosen sociometrist tool and sociometrist indexes. The results support a theoretical assumption that the cognitive processes are important in the process of metaphor comprehension, and that the most important one is the analytical reasoning. In this case we deal with the verbal material; therefore the verbal analytical reasoning appeared to be more essential. We believe that our research accounted for the missing information in these problematics and that it can be an inspiration for further studies in this area, which has not been sufficiently explored in Slovakia so far.

Constructing the Development of Learners' Writing Knowledge through Elicited Written and Pictorial Metaphor

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It has become reasonably common in language education research to uncover the connections between language and thought, and by extension to understand how target languages are taught and learned in interactive settings, through studying metaphor used by teachers and learners. Participants are required to explain their beliefs and concepts relating to various academic practices via metaphorical conceptualisation. As a research methodology, metaphor analysis can be an effective tool particularly for the purposes of understanding the subjects' conceptualisations in educational settings (Armstrong, et al., 2011). The hope is that a metaphor-oriented intervention will elicit a sense of engagement on the part of the participants and this will in turn lead to increased critical awareness, help them identify advantages and problems with a particular conceptualisation, and as a result persuade them to make changes to their thought patterns and associated behaviours. Nevertheless, it remains the case that the majority of studies in this area which focus on adult participants' metaphors have been limited to oral and/or written descriptions; much less attention has been paid to the potential for eliciting metaphors beyond the scope of language-based discourse, such as drawings relating to individuals' concepts of academic practices (e. g., Ben-Peretz, Mendelson, & Kron, 2003), and to triangulating multimodal data comprising both language- and non-language-oriented metaphors.

The paper is an interim report of an on-going one (-academic)-year study in the context of a transitional ESL writing course at a university in southern China. 30 Chinese first-year undergraduate students enrolled in the English programme are asked to conceptualise their understandings and concepts of about various aspects of academic writing. The present study examines the formulation of metaphors to analyse representations of language elicited, not only through written response to given writing tasks, but also through illustrated drawings obtained via a weekly picture diary. The aims of the study are threefold: (a) to explore the potential for uncovering the learners' beliefs and understandings of aspects of writing through pictorial metaphor, (b) to triangulate results of learn-

ers' metaphorical conceptualisations of writing by means of illustrated drawings and written report and (c) to generate knowledge of the development of learners' conceptualisations of writing during the transition to university.

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Metaphor in the Actor's Vocal Training

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In the history of artistic vocal techniques, many teaching approaches used metaphors to reach often surprising results. To teach bel canto singing, for instance, one could evoke lungs extending down to the singer's knees to improve his/her respiratory capacities. This paper proposal is about using metaphor as a didactic strategy in the actor's vocal training. This subject is defined in the interstices between performance training and proprioceptive abilities.

To put it in a more concrete terms, we can take technique of resonators in whole body used and abandoned by Zygmunt Molik and Jerzy Grotowski. In this technique, the actor, should use his mind to try to channel his breathing towards an area of his body where the voice should resonate the most. This permits the creation of different particularities, sonic colorations and nuances in the voice. The use of each specific resonator or of multiple resonators simultaneously thus affects both sound and meaning. There is no scientific proof that the breathing can actually be channeled to all body parts in order to create a resonance. It is more likely a metaphor that permits the actor to access different tones. Kristin Linklater also uses imagery in the practices of voice and language. For instance, take the image used by Linklater to work the diaphragm: "A deep, calm forest pool with a surface roughly level with your diaphragm and its depths in your pelvic region. The pool is feed by underground streams that come from below the earth through your legs." Others examples will be also analysed.

Metaphors can help overcome the limitations of the body, sometimes appearing even more effective than visual pictures of the body's insides provided by new medical technologies. But they can also create images incompatible with the

physiological reality of pronator apparatus and, in this case, they become counterproductive. These abstract, poetic and ambiguous images are used to suggest physiological correspondences, but they can also inspire artists and vocal coaches for aesthetic ones, too. Just as in everyday communication, synesthetic metaphors abound to describe the sounds of the voice, alluding to visual concepts: rusty, smooth, "blanche", broken voice, etc. Both aspects, physiological and aesthetic will be taken into account in this paper.

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Holes as Metaphors of Intermediate Imagery

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If we imagine the characteristics of a hole, we probably think of an enclosed lacuna that pretends to be boundless or a void that contains something mysterious or negating any content, the hole embodies a figurative expression of nothingness. The hole is a threshold that influences its environment in the mode of hiding and the hidden, but in exceeding just marking the inside from the outside, it is an absolute pitfall. Though holes appear as occult, immaterial entities (Roberto Casati/Achille C. Varzi 1994), they also have suction effects: Absorption interpreted in the baroque tradition of horror vacui is a contrastive and not reversing phenomenon to the hole, as surfaces can have the same surplus effect of matter like black holes. In this case immersion is more than entering virtual reality, it is a figure of thought, in which holes function as portals, for example the hole in the wall as the only way in the video game *Silent Hill 4: The Room* (2004), the rabbit hole in Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and the hole(s) in YELLOW SUBMARINE (1968).

In my paper I aim to discuss further significant examples of holes in varying contexts in the realm of arts as well as in different forms of media, in which

the hole is either an essential part or a metaphorical narrative. Outlining this extensive topic I would like to mention as well the trailer of Gary Nelson's THE BLACK HOLE (1979) as an important visualization of the ambiguity between the visible and the invisible in squaring the fourth dimensional space-time and the crater of a black hole as a two-dimensional floating grid. But a hole can also be a space we can look through, as the work of Yoko Ono *A hole to see the sky through* (1972/2013) explains. Here the hole acts like a "parasite" to the surface of its "host" using Varzi's terms. In this mechanism of determining a work of art the burned-in holes of Douglas Gordon's SELF-PORTRAITS OF YOU AND ME (2000–2008) cut through both the image and the picture. Because of the subject of a portrait the visual and material effect can be interpreted in an iconoclastic manner as mutilation and decomposition.

Holes, especially in the connotation of the female genitalia, are in their various forms as well 'inter-mediate' as 'meta-phors' par excellence, what I would also like to discuss.

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The Structure of Multimodality: A New Look at the Synesthetic Metaphor Hierarchy

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Expressions such as "sharp taste" and "sweet melody" combine sensory words from different modalities. It has been proposed that these so-called "synesthetic metaphors" follow a hierarchy where the "lower" senses of touch, taste and smell are mapped onto the "higher" senses of vision and hearing, more so than the other way round (Ullman, 1959; Shen, 1997; Yu, 2003).

However, past research on these metaphors has tacitly assumed that a sensory word is associated with one and only one sense. For example, Day (1996) discusses "heavy explosion" as a touch-to-sound mapping, even though an explosion is not just experienced through audition, but also through vision and the tactile modality. Similarly, Shen and Gil (2007) treat the expression "sweet fra-

grance" as a synesthetic metaphor (taste-to-smell), even though "sweet" is a highly multimodal adjective that is arguably just as much olfactory as it is gustatory (e. g., the odor of vanillin is described with "sweetness" 66% of the time; Dravnieks, 1985).

This study tries to circumvent these classificatory issues by using published modality norms (Lynott & Connell, 2009, 2013): Rather than hand-coding words, each word was normed for each sensory modality by many naïve native speakers. With this approach, a word is represented as an inherently multimodal construct, for example, "sweet" may be rated highly on both taste and smell.

A total of 13,685 adjective-noun pairs classified using this approach were investigated in the Corpus of Contemporary American English. The resulting cross-sensory correspondences partially support the notion of a synesthetic metaphor hierarchy, but they also suggest that other factors play a role. In particular, using valence norms (Warriner et al., 2013), it is demonstrated that synesthetic metaphors have a strong evaluative component (i. e., they prefer highly valenced words such as "sweet" and "loud"). Moreover, using iconicity norms (Perry et al., 2015), it is shown that the infrequent use of auditory words as conceptual sources is partially due to the fact that these words are highly iconic (e. g., words such as "squealing" and "buzzing" sound like what they mean). The onomatopoetic character of these words ties them strongly to the auditory modality.

Overall, the findings support the notion that there are directional asymmetries in synesthetic metaphors. However, they also question the idea that there is one monolithic principle that underlies the hierarchy. Rather, multiple factors, such as valence and iconicity, can be shown to mutually constrain the complex phenomenon of synesthetic metaphor.

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Permeable Boundaries: Metaphors of Body and Land in Willa Cather's *O Pioneers!*

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In her early work, the American novelist Willa Cather (1873–1947) focuses on strong female immigrants and their lives on the American frontier. In contrast to scholarship in American studies, which argues that American authors feminized the prairie by comparing the land to a mother, a virgin or a temptress (Kolodny 1975, 1984), this presentation explores how Cather tries to create a deeper understanding of the land and her characters' boundary experiences by using metaphors that describe the 'female body as land'. The presentation will draw on concepts from Medical Humanities and phenomenology and focus on the specific value of metaphors to express boundary experiences of the body, for instance when inside/outside, self/other, mind/body collapse. According to scholarship in Medical Humanities, such boundary experiences can be difficult to communicate with literal language or coherent narratives. Metaphors, however, create new spaces for expressing the inexplicable or unspeakable (e. g., Conway 2013).

In Cather's novel *O Pioneers!* (1913), the Amazonian protagonist Alexandra Bergson experiences her body as both permeated by the land and shaped by it. On the one hand, Alexandra, who remains childless, is described as being pregnant with the land, laboring towards its glorious growth: She can feel "in her own body the joyous germination in the soil" (129). On the other hand, explaining how the land made her strong and resilient, Alexandra compares her mental and physical development to pruning methods: "If you take even a vine and cut it back again and again, it grows hard, like a tree" (107). Cather also emphasizes Alexandra's experiences of her aging body, describing repeatedly the physical weariness caused by a life of hard labor, which yields, however, not a narrative of gradual decline but moments of sensory intensity and desire, in which the aged Alexandra feels her body restored with new energy by being "lifted up bodily and carried lightly … [and] swiftly off across the fields" (131). These metaphors ground Alexandra's understanding of her body and mind in physical and sensory experiences, where inside and outside, subject and object overlap and intersect.

Countering 19th and 20th century metaphors, which compare the female body to delicate flowers (e. g., Fleissner 2004), inherent sickness (Vertinksy 1995), machines or factories (Martin 2001), Cather's novel is particularly interesting to an understanding of how metaphors create alternative spaces for understanding embodied experiences.

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SG50: The Journey Metaphor in the 2015 Singapore Election Campaign

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Metaphor is a cognitive heuristic device frequently used by politicians to shape the general public's mental representations of political issues (Miall & Vondruska, 1983). They are deployed to persuade voters during election campaigns; more specifically, metaphors are often manipulated as a framing strategy to manifest political ideologies and attitudes when addressing different issues (Lu & Ahrens, 2008).

The JOURNEY metaphor has been widely studied in political communications. It allows politicians to explain abstract and complex political experience through the embodied experience of movement, often with politicians projecting themselves as 'guides' and their policies as 'maps' (Charteris-Black 2005, pp. 47).

During the 2015 General Elections, as part of commemorating the 50th anniversary of Singapore's independence (SG50), the incumbent People's Action Party (PAP) made frequent use of the Journey metaphor as a framing strategy, either to promote itself (e. g. by reminding the voters of PAP's contributions to Singapore), or to construct negative political identities for its rivals (e. g. by characterizing the opposition as leading Singapore "down the slippery road"). Many such metaphors are intimately linked to the history and culture of Singapore, including sea-going vessels such as the flimsy sampan ('little wooden boat') and the super-luxury cruise ship, designed to highlight the milestones and challenges of the country in the past 50 years and the partnership between PAP and the people.

Our data come from 4 popular campaign speeches (two from PAP and two from the opposition parties) and 60 news articles during the election period (September 3–13, 2015). We compare PAP's manipulation of Journey metaphors during SG50 with the opposition parties' re-adoption of the metaphor as a counter response. We also discuss the genre differences between first-hand spoken sources and written reports, which reveal how different ideologies behind metaphors can be negotiated to construct political identities to influence public opinion.

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Metaphors of Pain in Healthcare Communication: A Corpus-Based Analysis of Conversations at Emergency Departments

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Metaphors of pain and pain-related sensations are pervasively and routinely used in our everyday language. They are especially so in conversations between medical professionals and patients at the Emergency Departments. Based on the analysis of the EDCC Corpus (Emergency Department Communication Corpus), a 1.5-million-word corpus of spoken texts collected from emergency departments at five Australian hospitals, available at http://lamalcorpora.engl.polyu.edu.hk, this paper reports on our preliminary findings in the frequencies of pain metaphors as they are used in this specialized corpus as well as their differences when compared with corpora of general English such as the spoken sampler of the British National Corpus (BNC) and the Griffith Corpus of Spoken Australian English. Through Part of Speech tagging and lexical bundle identification, we have mapped out the frequency and dispersion patterns of pain and pain-related metaphors in the EDCC Corpus. With semantic tagging by WMatrix, we are able to profile their semantic patterns as well. It is interesting to see that different kinds of metaphorical descriptions of pain vary in terms of differences in doctor-patient

or doctor-nurse conversations. By closer examination of their patterns of collection and colligation, it is even more interesting to note that the characteristics of metaphorical descriptions of pain differ significantly in terms of their level of detail, their degree of creativity, and their grammatical complexity.

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Visual Metaphors and the Construction of Political Identities: An Analysis of the 2012 Hong Kong Legislative Council Election

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Metaphors are pervasive in political discourse (Semino & Masci 1996; Kuo 2003; Lu & Ahrens 2008; Taskona 2009), in large part because they help convey complex and abstract concepts such as national security, economic and financial policies, international diplomacy and social issues in simpler and more concrete terms that are both appealing and easier to understand for the general public. Previous studies (Forceville 1996; Forceville, Mulken & Pair 2010) have shown that metaphors – both verbal and visual – are widely used in advertising because of their novelty as well as subtlety, which allows them to arrest the attention of viewers/readers and stimulate deep thinking, and thus ostensibly allowing a product to be retained in memory much longer and also in a more favorable light. These attention-getting and subtle qualities of verbal and visual metaphors are highly valuable in political discourse, given that politicians often need to attenuate potential face-threats as they engage in constructing positive political identities for themselves and negative ones for their rivals.

In this paper, we will examine how the use of visual metaphors in electoral discourse provides the speaker with a creative means of attenuating face-threatening acts such as 'self-praising' and 'other-dispraising'. We further examine to what extent the use of visual metaphors help politicians to maintain their positive self-image when aggressively campaigning for votes. Different from previous studies, our present study will focus on the effectiveness of visual metaphors from the perspective of the audience.

A computerized questionnaire was used, in which participants were shown videos of political candidates using visual metaphors that construct positive identities for themselves and negative ones for their rivals. Participants were then asked to use a 10-point Likert scale to rate their impression of the public image of each candidate. Our findings indicate that the use of visual metaphors that involve character defamation of individual rivals did not have a significant effect on the participants. On the other hand, visual metaphors that focus on the ideologies of rival parties were found to be more effective, generally receiving positive comments from the participants.

Data for our analysis are based on the "Gift-Giving Sessions" of televised debates during the 2012 Hong Kong Legislative Council Election that was organized by Radio Television Hong Kong (RTHK) from August 18 to September 1, 2012.

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"Synamet Under Construction": Some Problematic Issues with Annotation of Synesthetic Metaphors in Polish Discourse

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The aim of the paper is to present the early stages of creating a semantically and gramatically annotated corpus of Polish synesthetic metaphors – SYNAMET. The synesthetic metaphor is understood according to Wering et al. (2006): a metaphor is synesthetic only when its source domain pertains to perception (visual, auditory, olfactory, tactile, or gustatory). If the target domain does not evoke perception, we can talk of a weak synesthetic metaphor. If both the source and the target domain evoke perception, we deal with a strong synesthetic metaphor (Werning, Fleischhauer, Beşeoğlu 2006). The base for the SYNAMET corpus are texts excerpted from blogs devoted to perfume (SMELL), wine, beer, cigars, Yerba Mate, tea, or coffee (TASTE, SMELL, VISION), as well as culinary blogs (TASTE, VISION), music blogs (HEARING), art blogs (VISION), massage and wellness blogs (TOUCH). Choosing such material for analysis has a number of ramifications. The synesthetic metaphors in analyzed discourse are very complex, coalesced, they form long chains of clusters evoking different kinds of perceptions at the same time, e. g.:

Encens Mythique d'Orient zmierza do ambrowego akordu bazy. A ta jest cudownie ciepła, głęboka, słodkawa i jednocześnie piżmowa, przy tym bardzo zmysłowa. Pachnie zaskakująco donośnie i bardzo długo.

['Encens Mysthique d'Orient makes its way towards the amber accord of the base. And the latter is wonderfully warm, deep, sweetish and musk at the same time. What's more, it's really sensual. It smells surprisingly loudly and very long.'].

Within this example we can find several synesthetic metaphors: ambrowy akord 'amber accord' [HEARING and SMELL], [baza] jest ciepła '[the base] is warm' [TOUCH and SMELL], [baza] jest głęboka '[the base] is deep' [SMELL and COMPLEX SYNESTHESIA], [baza] jest słodkawa '[the base] is sweetish' [SMELL and TASTE], [baza] pachnie zaskakująco donośnie '[the base] smells surprisingly loudly' [SMELL and HEARING]. The example above shows how the lexicalized terms nuta głowy 'head note,' nuta serca 'heart note,' nuta bazy 'base note' used in perfumery serve as a starting point for more creative chain of associated metaphors, e. g. ambrowy akord bazy ['amber accord of the base'], [baza] pachnie zaskakująco donośnie 'the base smells surprisingly loudly'.

In the paper I will present in outline: the method of analysis of synesthetic metaphors that is employed in the project SYNAMET, most typical problems that occurs during annotation of synesthetic metaphor in Polish discourse and the best solution to such problematic issues.

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Poster

Into the Mind of Benjy: A Cognitive Analysis of Faulkner's Sound and the Fury

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Reading Faulkner's The Sound and the Fury is a daunting task in itself due to the drastically unique way one must interpret the novel, as well as the more complex enterprise of attempting to understand the opening narrative of Benjy, the youngest and heavily mentally handicapped son of the Compson family. There is no denying that Faulkner's magnus opus contains much more than just a difficult plot; it strongly evokes an array of feelings and emotions. Benjy's opening is easily the most complex to follow due to a few contributing aspects: the point of view (stream-of-consciousness), the mentality one is forced to take on, the absolute failure of language and narrative, the loose and confusing grammatical structure, the non-existence of sequential time, as well as the constant jumps into Benjy's memories which take over his conscious attention.

My interest in this narrative was to analyze, on a cognitive level, the literary and grammatical devices used to evoke such emotions. I set out to take apart the narrative using a cognitive linguistic approach in order to uncover possible cognitive ways of influencing the readers' frame of thought. Realizing that the cognitive linguistic application was not enough, I ventured into literary critical theory and psychoanalytic approaches to aid my unveiling of the underlying structures found in Faulkner's opening chapter. With the help of reader-response aesthetics, lacanian theory, experientialism, embodiment, viewing frames, cognitive metaphor, etc., I was able to find use in cognitive grammar to attempt to explain how this narrative is able to take the reader on an emotional journey through the eyes of Benjy, and even possibly understand his ailment.

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Metaphors in Palliative Cancer Care: a Sweden-Based Three-Year Interdisciplinary Research Project

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Good communication is of utmost importance in all forms of cancer care and especially so in the palliative context, where patients as well as relatives tend to be hypersensitive (Sandgren et al. 2010). To render the ungraspable graspable, metaphors are frequently used drawing on their capacity to capture the intangible in terms of more familiar experiences. For instance, to die from cancer can be described as coming to the end of a life journey or losing a battle (Semino et al. 2015). The overarching goal of the project Metaphors in palliative cancer care (MEPAC), a Sweden-based three-year interdisciplinary research project involving linguists and health care researchers, is to strengthen the scientific foundation for health care professionals' understanding and use of metaphors in Swedish palliative cancer care. The project is inspired by the UK-based study Metaphor in end-of-life care (MELC). Our poster aims to give an overview of the entire project and present a snapshot of some preliminary findings from a pilot study on blogs written by patients suffering from incurable cancer. Compared to other internet-based platforms such as chat rooms or discussion groups, ill-ness blogs are unique forums for self-expression. Personal blogs written by cancer patients have been observed to have the potential to contribute to nursing science's body of knowledge and hence capability to alleviate the psychosocial burdens associated with cancer diagnosis (Heilferty 2009), which is why blogs were found particularly suitable for the current study. Furthermore, the Swedish blog arena stands out in international comparisons, because it is not delimited to young users but hosts a more varied range of writers (Andersson 2012). In addition to the blog data, the project also investigates interviews with patients, relatives and health care professionals carried out within the frames of the Centre for Collaborative Palliative Care at Linnaeus University, Sweden. Our qualitative analysis of the blog data

serves as a foundation for subsequent quantitative analyses using corpus tools in collaboration with the SWE-CLARIN initiative.

The project is funded by the Kamprad Family Foundation.

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The Conceptualization of Emotions Caused by Depression in Social Media

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Metaphor in relation to emotions has received considerable attention in research studies (Kövecses 2004, Sirvydė 2006, 2007, Papaurėlytė-Klovienė 2006, Zlatev, Blomberg, Magnusson 2012, Soriano 2015, Charteris-Black 2012). Emotions can be shared on social media, and as stated by Jalonen social media becomes a springboard for sharing negative emotions (2014, 53). According to Semino (2008), depression, being an abstract notion, tends to be conceptualized by patients metaphorically. It is ascribed to a very subjective, complex and sensitive type of disease. Patients suffering from depression experience pain, anxiety, fear, isolation, and shame. Metaphors enable them to express their abstract negative emotions (Semino, 2008, 176). McMullen and Conway (2002, 167) claim that conventional conceptual metaphors depression is darkness and depression is weight date back to ancient Greece and are highly pervasive, and these ideas are proven by the data collected during psychotherapy sessions. The third pervasive conceptual metaphor, which is related to a spatial framework existent in western cultures, appears to be depression is descent.

The present study aims at investigating how Lithuanian women are likely to communicate their emotions caused by depression via metaphors. An attempt

is made to identify metaphors which seem to be recurrent in different cultures and metaphors which are more language/culture specific.

The data corpus was compiled from a social networking site Facebook group for Lithuanian people suffering from depression (Depresija Lietuviškai) and comprises 22 694 words. The corpus was composed of initial posts describing women participants' feelings and the commentaries following these posts. The methodology of the research is based on the Critical Metaphor Analysis consisting of three steps: identification, interpretation and explanation (Charteris-Black, 2005, 45). The Pragglejaz Group's Metaphor Identification Procedure (2007) was used at the initial step to extract metaphorical expressions from the corpus. Following this procedure 185 metaphorical expressions were selected. At the interpretation stage metaphorical expressions were linked to certain conceptual metaphors they represent. During the final step, the emotions lying behind certain conceptual metaphors were explained and motivation of these metaphors was identified.

The results indicate that the most pervasive metaphor used by Lithuanian women participating in the group discussions is DEPRESSION IS DESCENT, whereas such conventional metaphors as DEPRESSION IS DARKNESS and DEPRESSION IS WEIGHT are used less frequently in contrast to McMullen and Conway's (2002) findings. Also, a variety of depression symptoms gets metaphorical expression. For example, anxiety is one of the most common symptoms of depression comprehended metaphorically.

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Gendered Metaphors in Advertising

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Metaphor is a fundamental process of communication, which governs thinking and understanding (Lakoff – Johnson 1980) and helps to understand abstract concepts, by connecting them with more concrete, thus, more easily apprehensible, experiences (Kövecses 2002). Gender, that is, the question of what makes a person feminine or masculine, is a highly abstract notion, which we interpret with the help of prototypes and stereotypes (Lakoff 1987), constructed by metaphors and metonymies. The goal of the present study is to demonstrate some of the metaphors that govern our conceptualization of gender in the messages of popular culture. I will analyze the visual-verbal messages of billboards to uncover the most frequent metaphors that accompany and construct the WOMAN category and the MAN category, in this type of ads. The reason why billboards are emphatically worth analyzing is not only that they are an interesting form of popular urban art. It is also because our modern urban life is inseparable from advertising. For two, unlike TV or print ads, the messages of billboards cannot be avoided by turning off the television or refusing to buy a magazine. The lines and images of billboards unconsciously penetrate our minds during our daily commute. How billboards portray women and men not only reflects our cultural-social categories but it also shapes them (Drumwright – Murphy 2004). Women usually appear on billboards as mothers and sexual symbols; the metaphors they are portrayed by involve nutrition, care, and service, on the one hand, and desire and temptation, on the other. On the contrary, men are displayed as active protagonists of their own lives, the key ideas in their representations being adventure, leadership, and responsibility. It will be clear by the end of the talk that the metaphorical representations of billboards unmistakably fit into our social-cultural trends that advocate the existence of two distinct and binary genders and contribute to a strict definition of what is (not) a WOMAN and what is (not) MAN (Bordo 1993).

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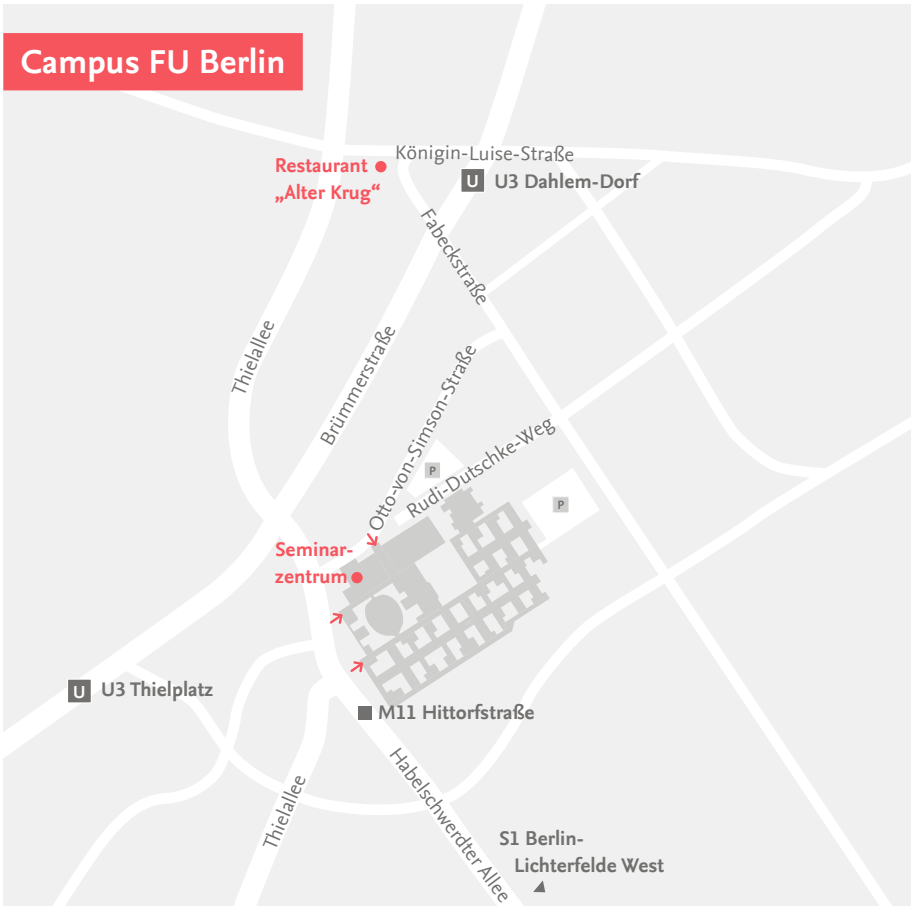
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