BOOK OF ABSTRACTS

FIGURATIVE THOUGHT AND LANGUAGE

DYNAMICITY, SCHEMATICITY AND VARIATION IN FIGURATIVE THOUGHT AND LANGUAGE

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TABLE OF CONTENTS

DYNAMICITY, SCHEMATICITY AND VARIATION IN FIGURATIVE THOUGHT AND LANGUAGE

Table of Contents 2

Conference presentations 10

6

Plenary TALKs   195

CONFERENCE PRESENTATIONS

DYNAMICITY, SCHEMATICITY AND VARIATION IN FIGURATIVE THOUGHT AND LANGUAGE

ANDERSON, WENDY - LOCATING CONCEPTUAL METAPHOR IN TIME AND SPACE WITH THE HISTORICAL THESAURUS

This paper will approach the question of why historical linguistics and cognitive linguistics need each other by exploring what a historical thesaurus can reveal about metaphor. The 'Mapping Metaphor with the Historical Thesaurus' project used the complete dataset of the Historical Thesaurus of English, itself based on the second edition of the Oxford English Dictionary, to identify metaphor across the history of the English language and across the entirety of semantic space. The project identified over 14,000 metaphorical connections between semantic categories, collectively instantiated by tens of thousands of lexical items.

The resultant Metaphor Map resource can enable us to explore metaphor from at least two perspectives: (1) an onomasiological approach, working from the starting point of the semantic domain, investigating how selected semantic domains are characterised metaphorically, how these profiles change over time and how this might be culturally determined, and (2) a broadly semasiological approach, starting with key words associated with either the source or target domain of a known conceptual metaphor, establishing when and how conceptual metaphors have gained or lost their lexical 'clothing'. This paper will demonstrate the benefits of a historical grounding for cognitive linguistics through both of these approaches.

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APOKATANIDIS, EFTHIMIA - TALKING ABOUT DEPRESSION: WHAT DOES NATURAL DISCOURSE REVEAL ABOUT THE USE OF FIGURATIVE LANGUAGE IN GREEK

This preliminary study analyzes the metaphors and metonymies of depression in a small corpus of three online articles written in Greek by people suffering from various types of depression. Its aim is partly to check whether the metaphors attested in previous studies in English, Chinese, Spanish and Catalan are also used in Greek as well as to explore the role of metonymy in the language of depression (cf. Barcelona 1986). On the one hand the use of metaphors was confirmed, and on the other hand the examination of figurativity in discourse revealed intricate patterning of metaphor and metonymy in certain areas of the text where the emotional involvement of the subject was deemed to be high.

The results suggest that the interaction of the two figures serves expressive functions with metonymy foregrounding the bodily/mental/emotional/behavioral effects of the disorder and metaphor expressing the intensity of the experience (Theodoropoulou 2012). Expressivity is also argued to be what motivates the concentration and elaboration of both metaphor and metonymy in the form of clusters and extensions. Furthermore, some linguistic expressions are influenced by discourse (metaphor priming) revealing the dynamicity of metaphor in natural language use.

The results also suggest how the very nature of the medium allows people to provide more accurate descriptions of depression, thus contributing to a more comprehensive account of the role of language in highly emotional and painful experiences. These findings indicate that an in-depth analysis of the language of emotions in natural discourse can reveal the dynamicity of both metaphor and metonymy as well as the expressivity of their linguistic instantiations.

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ATHANASIADOU, ANGELIKI - PARAGON AND ANTONOMASIA: SIMILAR BUT/AND DIFFERENT?

It has been supported that both paragon and antonomasia are kinds of metonymic models (Lakoff 1987: 90) and are motivated by some sort of metonymic activity (Barcelona 2004, Brdar-Szabó & Brdar 2020, Ruiz de Mendoza 2020). As known, they are expressed by means of names and epithets. Paragons represent an ideal member of a category, perhaps its prototypical member, a characteristic to be pursued; they are usually expressed by a name: the Cadillac of vacuum cleaners or an adjective: a regular Babe Ruth (Lakoff's examples, 1987: 87). In antonomasia a name represents a member of a class: Solomon for wise ruler, and an epithet represents a proper name, an attribute that best describes Maria Callas which is La Divina. (Merriam Webster).

The same constructional devices, names, are shared by paragon and antonomasia: Solomon is a paragon of wisdom. As an instance of antonomasia the name Solomon represents a wise ruler. Can we claim that the two figures derive from identical operations?

13

In this paper I contend that comparison (and not only in the case of paragons as said by Lakoff 1987: 145, 367) takes place between a source frame, the standard of comparison, comprising a paradigm and a target frame which is guided by the source, grounded by the paragon term. In other words, the target is understood through the source (the type of vacuum cleaners is outstanding just like a Cadillac). In antonomasia, a target frame, Maria Callas, is expressed via the epithet that best describes her, again comparing a human being with an outstanding source frame, namely divinity.

The extent to which the two figures are similar or different will be investigated, based on authentic data. The paper argues that these two figures have a special cognitive status which is determined by the comparison of conceptual frames.

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AUGÉ, ANAÏS - "WE ARE IN THE SAME STORM, NOT IN THE SAME BOAT": WHEN A METAPHOR DOES NOT FIT LOCAL ENVIRONMENTAL CONCERNS

The paper proposes to investigate the implications of the metaphorical phrase "to be in the same boat" in international political debates about climate change. The study exposes the endorsed or disputed uses of the phrase. The study focuses on its exploitation by different discourse producers sharing different stances on the mitigation of climate change. The corpus composed for the present research gathers various texts and speeches produced (or translated) in English, which originate from different countries. This corpus illustrates how the metaphor can be exploited to fit different cultural traditions and different environmental concerns. The aim of the paper is thus twofold: on the one hand, it aims at identifying the different arguments promoted by the use of the metaphorical phrase in international political debates.

On the other hand, it will highlight the aspects of the metaphor which may not correspond to the (national) reality of climate change. Inadequate uses of the metaphorical expression may then give rise to argumentative exploitations, through the use of semantically related metaphorical expressions. With reliance on cognitive metaphor theories, and on metaphor scenarios in particular, the occurrences discussed in this paper demonstrate how the metaphorical image of the EARTH AS A CONTAINER has been challenged through the depiction of the EARTH AS A BOAT. Indeed, the source concept BOAT comprises particular characteristics which can cause division among discourse producers; to the extent that climate change debates may only revolve around the use and misuse of the metaphorical phrase. The paper will demonstrate that the metaphorical phrase "to be in the same boat" involves precarious implications in environmental discourse.

AUGÉ, ANAÏS - IDEOLOGICAL AND EXPLANATORY USES OF THE METAPHOR COVID-19 AS A WAR IN SCIENCE

This paper proposes to investigate the varying implications of the WAR metaphor in scientific publications discussing the COVID-19 pandemic. The corpus under study is composed of articles retrieved from the international scientific journal Nature, the weekly scientific magazine New Scientist, and the statements from the international agency World Health Organisation. The research focuses on three main characteristics of the pandemic: body and mental health, medical solutions, and the global impact of the virus. The present study asks to what extent the use of WAR metaphor can vary to offer different viewpoints on the pandemic. This conceptual variation may depend on the readership that is being targeted by scientific publications, the pressure experienced by scientists to find solutions, the editorial requirements associated with the source of publications, and the stance adopted in the publication.

The paper stems from the growing body of research discussing the use of the WAR metaphor to describe the COVID-19 pandemic. By studying the occurrences of this metaphor in seemingly objective – scientific – texts, this research questions the conclusions made in existing literature regarding the inadequate uses of the metaphor in ideological discourse (political discourse; media discourse; advertisement). The aim of this paper is to distinguish the explanatory uses of the WAR metaphor from its ideological uses. By doing so, it aims at investigating the implications associated with explanatory and ideological uses to determine the disputable and the helpful characteristics of the metaphor in scientific discourse.

BĄKOWSKI, JACEK - SŁOWNICTWO ORAZ METAFORY MORSKIEGO POCHODZENIA W JĘZYKU FRANCUSKIM

Ze względu na położenie geograficzne jak i na skutek wzmożonych kontaktów handlowych lub wojskowych język francuski przez wieki wzbogacał się, czerpiąc słownictwo z narodów o morskich tradycjach, zwłaszcza za pośrednictwem greckiego, niderlandzkiego, języków skandynawskich, celtyckich, ale również z języków germańskich i włoskiego. Istotną część tych zapożyczeń stanowiła leksyka morska, czyli słowa związane z żeglugą, nawigacją, rybołówstwem, budową okrętów lub krajobrazem morskim.

Nowe jednostki leksykalne wzbogacały słownictwo morskie, a następnie przenikały poprzez przesunięcia semantyczne do języka codziennego. We współczesnym języku francuskim słowa i wyrażenia o morskim rodowodzie są wszechobecne, co świadczy o istotnym znaczeniu pierwiastka morskiego (i rzecznego!) w historii kraju. Jednak wiele z tych wyrazów zostało oswojonych lub uległo tak daleko idącym przekształceniom, że wzrosły w francuską codzienność i przez ojczystych użytkowników języka nie są już dzisiaj kojarzone ze światem morskim. Część jednak przeszła przez proces metaforyzacji i zaowocowała bogatym zbiorem wyrażeń idiomatycznych, poniekąd bardzo metaforycznych i obrazowych, opisujących naszą codzienność, a które do dziś czerpią z marynarskich tradycji.

Zestawiając język polski z francuskim, zauważyć można przede wszystkim różnice ilościowe, a więc znacznie mniejsze bogactwo metaforyki morskiej w polszczyźnie, podobnie jak rodzimych słów o morskim rodowodzie. Spowodowane jest to oczywiście historycznymi uwarunkowaniami — wieloaspektowe widzenie morza właściwe było tylko wąskiej grupie ludzi bezpośrednio z morzem związanych, co może stanowić trudność w procesie tłumaczenia owych wyrażeń metaforycznych z francuskiego na polski.

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BERBEROVIC, SANJA, NIHADA DELIBEGOVIC DZANIC AND AMILA HADZIBEGANOVIC - TO MASK OR NOT TO MASK: A CONCEPTUAL BLENDING ANALYSIS OF MULTIMODAL LATE-NIGHT JOKES RELATED TO THE COVID-19 PANDEMIC

The primary purpose of late-night shows is to entertain the audience and make them laugh, often by providing humorous and satirical commentary on political and social life. The Late Show with Stephen Colbert opens with a sketch entitled Cold Open which contains a piece of news followed by a humorous take on the news, parodying it. As it is created for the television audience, it involves various multimodal formats, including spoken and written language, pictures, video montages, gestures, voices, and theatrics. It often exploits video footage, exploiting shared background knowledge and cultural models, modified in different ways and modes to make fun of the current political situation. One of the topics that have been in the focus of the Cold Opens recently is the COVID-19 pandemic.

Using conceptual blending theory, the paper focuses on criticism of the representation of the COVID-19 pandemic through humor expressed in multimodal formats in Cold Opens from The Late Show with Stephen Colbert. The aim of the paper is twofold: to examine the creation of humorous meaning in multimodal formats in conceptual blending and the role of the novel inferences and conceptualizations produced in the blended space in achieving rhetorical goals.

The paper finds that humor arises in the blended space due to the unusual combination of related structures, which results in incongruity (Coulson 2002, Marín-Arrese 2003). Backward projections from the blend to one or more inputs highlight certain aspects of the input(s) in light of the inferences created in the emergent structure (Coulson 2006, Coulson and Oakley 2006, Coulson and Pascual 2006, Oakley and Coulson 2008). By employing different modes

and relying on the shared background knowledge and cultural models, late-night comedians use blending as a successful rhetorical tool to call attention to and expose sociopolitical absurdities and contradictions in political discourse.

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BERÉNYI-NAGY, TÍMEA AND GÁBOR GYŐRI - TOWARDS MODELING THE ROLE OF METONYMIC COMPETENCE IN L3-ACQUISITON

Questions regarding metonymic competence in a foreign language learning context are raised by several studies (cf. Littlemore 2015, Littlemore & Low 2006: 78, Denroche 2015: 136f). In addition, Brdar-Szabó (2016: 95) extends this question even to L3-learning and multilingual contexts with focus on transfer of metonymy.

In parallel to this, in L3-Acquisition Research there is a consensus according to which L3-speakers and learners have an acquired synthesis at command, which enables them to interpret and process even a new and unknown foreign language to a certain degree (Gibson & Hufeisen 2003: 102). In this process interlingual transfer and (meta)linguistic awareness play crucial roles. Cognitive factors underlying multilingualism are generally discussed in L3-learning theories (cf. Herdina & Jessner 2002; Meißner 2004; Roche & Suñer 2017), although no or just little attention given to the results of cognitive linguistic research can be detected in them.

Therefore, the present paper aims to investigate the transferability of metonymies in the case of L3-learners in order to detect its function related to L3-acquisition. We will rely on the theoretical background provided by current models of multilingualism and those of the multilingual mental lexicon (Herdina & Jessner 2002; Hufeisen 2010; Riehl 2010).

21

Thus, the following question can be raised: How could metonymic competence be integrated into a multilingualism model or be represented in a multilingual mental lexicon model?

By using an intercomprehension test, we will collect qualitative data among trilinguals (Hungarian, German, and English) with a 'think aloud protocol' in order to test the relationship between metonymic competence and multilingual proficiency. Intercomprehension means the understanding of a text to some degree in a yet unknown language which is related to at least one of the subjects' spoken languages. It is a complex receptive activity which is the ultimate outcome of the interaction of the (learner) languages stored in one's mental lexicon. Based on the results of the qualitative test, aspects of a new holistic-integrative model comprising multilingual metonymic competence will be presented.

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BIRYUKOVA, AVGUSTINA AND DYLAN GLYNN - COPING WITH BOREDOM IN ENGLISH AND RUSSIAN: WHAT METAPHORS REVEAL ABOUT A "SILENT" EMOTION

In spite of being viewed as a universal emotion, BOREDOM has been a neglected concept in linguistic research. Employing the Behavioural Profile Approach and Metaphorical Pattern Analysis (Stefanowitsch 2006, Glynn 2007, Nordmark & Glynn 2013, Glynn & Matusevich 2016), the study seeks to quantifiably identify the existence and usage of metaphorical patterns for BOREDOM in English and Russian.

At an exploratory level, the study will seek to determine differences in use, and therefore arguably conceptualisation, for the same metaphor across the languages. For example, while speakers of both languages understand boredom as being triggered by the same causes (low challenge, monotony, meaninglessness), do they conceptualise its intensity in the same way, are similar causes associated with the use of the same metaphor? The study also seeks to test two hypotheses. Firstly, in English, BOREDOM IS A CAUSER (retrieved with the target lexeme boredom) represents a frequent metaphor where an entity is understood to compel speakers to behave in an unreasonable manner. Specifically, it is the consequences of the experience, rather the experience of BOREDOM itself that is most salient. Secondly, in Russian, BOREDOM IS SICKNESS and BOREDOM IS MADNESS (retrieved with the target lexeme skuka 'boredom') represent two frequent metaphors used where speakers describe an experience as a non-controllable state that produces the same psychological effects occurring as a result of a severe illness or loss of reason.

Usage-events, where speakers describe the experience of boredom, are retrieved from English and Russian corpora of online diaries (Speelman & Glynn 2005/2012) using

representative target concepts lexical items: boredom and skuka in British and American English and Russian respectively. The principle of cultural keywords (Wierzbicka 1997) is adapted with its raw frequency-based operationalisation (Glynn 2014, Krawczak 2014). A random sample of 3000 occurrences (1000 token per lexeme) is manually annotated by two coders for employed metaphorical expressions, source domain concepts, underlying mappings and subjected to statistical analyses. Given the high degree of subjectivity in the analysis, the Kappa coefficient is used to test inter-rater agreement.

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BOLOGNESI, MARIANNA, CLAUDIA ROBERTA COMBEI, MARTA LA PIETRA AND FRANCESCA MASINI - WHAT MAKES AN AWFULLY GOOD OXYMORON?

Oxymoron is a figure of speech whereby two antithetical terms are paradoxically conjuncted (cf., Gibbs & Kearney 1994). This trope is closely intertwined with antonymy: it is typically the union of antonymous items that creates the oxymoron's paradoxical effect, generating a new meaning that often depends on context. Compared to other forms of figurative language, oxymorons are largely under-investigated.

We aim at exploring what makes good oxymorons. In a preliminary crowdsourcing task, we collected judgments from 82 Italian speakers on a sample of 93 oxymorons expressed as Adjective-Noun phrases. The stimuli were carefully constructed using high-frequency lemmas. The constructions featured 'morphological' antonyms, where the opposition is encoded via prefixation (felice infelicità 'happy unhappiness') and 'non-morphological' antonyms (felice tristezza 'happy sadness'). Two degrees of semantic opposition were included: contrary (bella bruttezza 'beautiful ugliness') and contradictory (esatta inesattezza 'exact inexactness').

Judgments about perceived meaningfulness, effectiveness, familiarity, aesthetic appeal, and humoristic connotation were collected on 6-point Likert scales. Additionally, we collected participants' free interpretations about each oxymoron.

We hypothesized that: (i) morphological antonyms may be perceived as stronger antonyms than non-morphological antonyms, and hence form better oxymorons; (ii) contradictory antonyms should construct oxymorons that are perceived to be better than contrary antonyms; (iii) high appreciation judgments would be found in a sweet spot between highly conventional/familiar and highly creative/novel oxymorons, as previous research has recently shown in relation to metaphors (Littlemore et al. 2018).

The results of our preliminary investigation – statistical analyses aimed at modelling the distribution of the relevant variables – confirm only partially our hypotheses: oxymorons with contradictory antonyms are perceived as more meaningful/effective/appealing/humorous, whereas no strong trend was found for other variables. The final findings (based on a higher number of judgements) will be discussed toward the goal of establishing a theory of oxymoron-hood supported by crowdsourced empirical data.

BORISOVA, ELENA - "TO MINIMALIZE THE EFFORTS": THE SIMPLICITY OF UNDERSTANDING IN METAPHORIZATION

The text demonstrates the progress in the researches revealing the following sources for acquiring the meaning (or the function) of emphasizing (Borisova et al.2017). The lexical means of marking expressiveness: modal particles, adverbials

as the result of metaphorizing are analyzed. What are the features of lexis that make it possible of figurative thinking in that sphere? Now the case of metaphorization based on the concept 'simple' is under investigation.

The idea of simplicity is rather common for expressing emphasizing and implication in some (not all anyway) languages: Rus. Prosto Fr. (tout) simplement, Germ. einfach Eng. Simply (Aijmer. 2002).

The Rus. Prosto as a modal particle is widely used in two senses: 1. Emphasis:

(1) On prosto zamechatelen! –'He is just wonderful)

and 2.as the marker of cause (that relation is widely marked by particles):

(2) 'Kuda vy idjote? – Ya prosto hotela polozhit' sumku/ - 'Where do you go? (I go there just because) I wished to leave the bag" (the fragment in brackets is implicated).

While emphasizing prosto takes the position directly before the underlining word. In the function of marking causal relations this word takes the initial position:

(3) Ty uxodish? Tebe eto nadoelo? - Net, prosto ya ustala 'Do you leave the party? Has it annoyed you? - No (that is because) I am tired'

or the Wackernagel position as in (2).

The meaning of causality (as it often occurs with particles) is mostly based on implicated cause, and that makes it possible to use this particle even when the causal relation is not evident (see (3)). Rather often the idea of the cause is so remoted that the usage of prosto seems to be not motivated at all^

(4) Mozhno? Ya prosto xotela sprisit; May I come in? I just wished to ask'

In such examples the function of the particle is similar to adverbials (as actually) or even hesitators.

The direct sense of the word prosto responds to the principles of politeness (minimalizing the efforts of the Hearer). It also has positive connotations. Maybe because of these two facts the word prosto in the sense of marking the cause and as hesitator is widely spread now in colloquial speech.

So the concept of simplicity demonstrates easiness of efforts of the Hearer in implicating the sense of cause that gives additional nuances for this operation.

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BRDAR, MARIO AND RITA BRDAR-SZABÓ - FIGURATIVELY USED PRODUCT NAMES AT A WATERSHED: PLEASE, PARAGONS TO THE LEFT, AND EPONYMS TO THE RIGHT

While eponyms can be based on practically any kind of proper name, paragons are primarily figuratively used personal names. However, a large number of non-personal names have developed into paragons (cf. Brdar-Szabó & Brdar 2020).

In this presentation, we consider such non-personal paragons, specifically product names like Rolls Royce or Ferrari, and compare them with eponyms that are also based on product names, like aspirin, velcro or kleenex. Metonymic shifts are essential both in the case of paragons and eponyms. Both involve the SPECIFIC FOR GENERIC metonymy (Radden & Kövecses, 1999), but after that there seems to be a watershed of a kind as the two types of figurative expressions go their own way, i.e. their general metonymization paths are different.

Paragons tend to be subjected to a scale metonymy (cf. Brdar & Brdar-Szabó, 2007), and ultimately may end up as something very close to a metaphor (i.e. forming a metaphtonymic complex). They are also very often accompanied by explications that are similar to mappings of conceptual metaphors. Grammatically (i.e. formally), they are still proper names. Eponyms, on the other hand, are subject of other types of metonymies (e.g. they may give rise to conversions to verbs, as described in Dirven, 1999), but can hardly be combined with metaphors. Their grammatical status is changed from proper names to common nouns. It is precisely this loss of "personality" (or personality-likeness) that explains why they are not so easily combined with metaphors, which results in far less colourful figurative uses than in the case of product paragons, like "the Rolls Royce of toilets/soaps/cameras".

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CARUSO, VALERIA - THE STYLE OF GRAMMAR: METAPHORS OF POSSESSION IN POLITICAL SPEECH

This paper outlines a framework for investigating stylistic aspects of political speech by using a cognitive linguistics approach to the grammaticalization patterns expressing possession. To ensure comprehensiveness, the scrutiny is extended from grammar to the lexicon by using the same analytic parameters.

Comparisons between the grammars of different languages (e. g. Heine 1997, Langacker 1991, Nikiforidou 1991) have in fact interpreted possession as a non-primitive concept expressing a relationship between two referents (Jakendoff 1994; Taylor 1996) and it is assumed to derive from other domains through different processes of metaphorisation. Possession is in fact established within discourse as a form of oriented and asymmetrical relationship between two entities, one of which is identified as

POSSESSUM (PSM) and the other as POSSESSOR (PSR), or the attentional focus of the relationship.

Nevertheless, the grammatical metaphors (see Pamies 2002 for a summary) of possession can also be used effectively to describe the 'grammars' of individual idiolects, pointing to the preferred metaphors used to express ownership and belonging. To this end, an analysis of the speech style of four Italian Prime Ministers -i.e. Conte, Draghi, Letta and Renzi- was carried out. The programmatic speeches to obtain a vote of confidence in their governments and eight hours of interviews and press conferences were investigated.

The analysis identifies the most recursive types of possession relations used by each President in terms of grammaticalisations and lexicalisations expressing the idea of possession or alienation. For example, in il futuroPSM dell'ItaliaPSR ('Italy's future'), a "pseudo-temporal possession" is expressed by a process of grammaticalization which implies that THE TIME I LIVE BELONGS TO ME. In contrast, in the sentence che la politica sia ciò che di più grande ha un PaesePS (lit. 'let politics be the greatest thing a CountryPSR has'), a "pseudo-instrumental possession" is lexicalized by the verb to have on the basis of the metaphor THE INSTRUMENTS THAT I USE BELONG TO ME.

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CERQUEGLINI, LETIZIA - TRANSFERRING COGNITIVE METAPHORS FROM SPACE TO EMOTIONS: REACTIONS TO 'SOCIAL DISTANCING' AND 'ISOLATION' IN PALESTINIAN ARABIC IN ISRAEL

Space is a fundamental source of metaphoric transfer to other, more abstract domains. Metaphors are pervasively used to make reasoning easier and faster (Thibodeau et al., 2019), yet they activate networks of semantic and cultural implications (Thibodeau and Boroditsky, 2013). This study focuses on two age groups of Palestinian Arabic speakers in Israel: elders over sixty-five, and young people under thirty, bilingual in Arabic and Hebrew. During the COVID-19 pandemic,'social distancing' (Arabic: al-ibʕād al-ijtimaʕi; Hebrew: riḥuq ḥevrati) and 'isolation' (Arabic: al-ʕazal; Hebrew: bidud) shifted from spatial concepts to metaphors of psychosocial conditions (Kozlova, 2021; Rahman, 2020).

Twenty elders and twenty young people were tested on the words 'social distancing' and 'isolation' in Arabic and Hebrew by means of: free word association (oral; four associations per word); guided word association (written; choosing from among different options); cognitive perception (adapted from Thibodeau and Boroditsky, 2011): reading sentences containing first 'social distancing' and 'isolation'

and then 'health distancing' and 'sheltering' instead, in both languages. After each sentence, informants answered different questions about the effectiveness of health measures and institutions involved.

Results were strikingly divergent between the two groups. Among the elders, 'social distancing' and 'isolation' had stronger negative implications than among the young. Elders associated the Arabic words with exclusion, social stigma, rejection, and impolite behaviors, and Hebrew words with seclusion and detention, associated with the Arab resistance. Substitute words produced much better attitudes, as 'health distancing' and 'sheltering' did not directly threaten customary conventions. For them, visiting and being accessible constitute social obligations. Relatives are called qaribīn 'close ones' and ḥawāl 'those who are around.' For young people, familiar with Israeli institutions, used to socializing through the media and freed from traditions, 'distancing' and 'isolation' had much less dramatic implications; no relevant difference was observed between languages or with substitute words.

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CHING-YU HSIEH, SHELLEY - PEJORATIVE EXPRESSIONS IN MANDARIN & GERMAN EMBODIMENT

A life-form expression is defined as an expression with one or more embodied element such as that of human beings, minds, body parts, animal, plant and other organic beings. For example, ha1ba1gou3 哈巴狗 is Pekinese but metaphorically means 'flatterer,' where the dog involves 'animal' and is a pejorative expression. This study examines pejorative expressions in terms of life-form vehicles in German and Mandarin Chinese (hereafter Mandarin).

We aim to show different pejorative categories and cultural ideology through cross-linguistic life-form vehicles. Most of the raw data are collected from corpora and dictionaries, including Academia Sinica Balanced Corpus Mandarin Chinese and the German Management and Analysis System (COSMAS). Spoken data are gathered from mass media and daily conversations. The research framework is based on taboo topics (Pinker 2008) and favorite plant vehicles (Hsieh, Lien & Meier 2005).

The results show that 60% of the pejorative expressions in embodiment conform with the seven topics that Pinker proposed. In addition, further conceptualizations of euphemism are found 'body', 'human' and 'society'. The category 'body' points to appearance and physical activities. For example, the German Der Waldarbeiter riecht nach Tannenholz 'the-forestry-worker-smells-of- pine-wood;

someone smells like pine wood' means the person died. The category 'human' emphasizes on human characteristics and behavior, such as Mandarin yan3chan2 眼饞 'eye-greedy; to be envious' indicating greed.

Regarding favorite life-form vehicles, animals, body-parts, and plant are the top three vehicles in German. There is a different rank in Mandarin. Life-form vehicles contain certain linguistic markers that are unmarked for pejorative use in languages.

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CIBULSKIENĖ, JURGA, INESA ŠEŠKAUSKIENĖ AND VIRGINIJA MASIULIONYTĖ - A WAR OR A PERFORMANCE? FRAMING ATTITUDES TO THE BELARUSIAN CRISIS THROUGH FIGURATIVE LANGUAGE

As attested by cognitively-oriented scholars, figurative language provides a coherent system of structuring our experience (Lakoff & Johnson 1980/2003, 1999; Kövecses 2020; Gibbs 2017), and is also viewed as an argumentative tool aimed at communicating attitudes and persuading the audience (Chilton 2004; Charteris-Black 2014; Hart 2014; Musolff 2016). The paper explores how systematic usage of figurative language contributes to constructing attitudinal stance in American, German, Russian, and Lithuanian public discourse while describing the political conflict between Belarus and the EU countries. The conflict started with an incident of a forced landing of the Ryanair plane, travelling from Athens to Vilnius on 24 May 2021, in Minsk, and further developed when Western countries imposed sanctions on Belarus, which reacted by helping illegal migrants cross the Belarusian-Lithuanian border.

37

The data comprise texts of American, German, Russian, and Lithuanian media, each subcorpus consisting of around 25, 000 words. The study was carried out within the framework of Critical Metaphor Analysis (CMA) (Charteris-Black 2004), a procedure consisting of three steps: (a) linguistic level, figurative language manually identified in the texts; (b) cognitive level, the cases of figurative language analysed relating them to cognitive metaphorical scenarios (Musolff, 2016); (c) rhetorical level, the scenarios investigated in terms of attitudes adopted in the texts through figurative language (Charteris-Black 2014; Musolff 2016).

The preliminary findings suggest that in the discourse of American media and of the two European countries (Germany and Lithuania) the incident is metaphorically constructed as war or violent confrontation with Lukashenko, "the strongman", fighting a hybrid war against Europe. The metaphor of performance with "good" and "bad" guys is also identifiable. The Russian discourse seems to downplay the conflict and tends to describe it as an argument or a game of chess.

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CRINA, HERTEG - INFLATION METAPHORS IN ENGLISH AND ROMANIAN. A CORPUS-BASED APPROACH

The current paper starts from the tenet that the topic of inflation metaphors is underexplored in the pair of languages English-Romanian. It attempts to analyse the way in which inflation is pictured in two different economies, the English one and the Romanian one, pointing out the (dis)similarities which arise. To this end, we analyse lexical, semantic and cultural differences in conceptualising the inflation, as well as the overlapping of conceptual categories.

The analysis is based on corpus, we compiled two corpora, one in English and one in Romanian, each totalling 600,000 words, encompassing business articles selected at random during the period ranging from 2012 to 2016. The articles from the English corpus were retrieved from The Economist, The Telegraph, The Guardian, The Financial Times, while the articles from the Romanian corpus were retrieved from Ziarul financiar, Business Magazine, Cotidianul, Adevarul financiar. The two corpora comprise similar content which makes them suitable for comparative analysis.

Our main tenet is that business press displays a strong metaphorical load and it is easily available for metaphorical exploitation.

The methods used for metaphor identification range from manual annotation to electronic annotation, the corpora are both hand-coded and processed electronically with the help of concordancing programs. I opted for a qualitative analysis carried out with the help of LancsBox, a tool developed by the University of Lancaster. The electronic processing of the corpus is complemented by a qualitative analysis carried out manually, the strings identified by LancsBox are processed manually to see if they trigger metaphors. Lexical units belonging to the lexical field of inflation are introduced in the concordancing program, the results they yield are analysed in terms of frequency, structure, entailments and clustered around conceptual categories. During the next stage the findings from the English corpus are compared with the ones from the Romanian corpus on the one hand in order to identify whether the two languages resort to the same conceptual categories in conceptualising inflation and on the other hand to see the lexical realisations and entailments of the conceptual categories in both languages. We also analyse culture specific aspects of metaphor usage pertaining to Romanian and to English.

Thus, the findings are analysed from several perspectives: linguistic, lexical and semantic, (inter)cultural implications. The analysis of the two corpora populated with business texts reveals the fact that the business genre is a very fertile ground for investigating conceptual metaphors. Furthermore, the corpus analysis offers a fresh perspective on inflation metaphors revealing novel conceptual metaphors which would have otherwise remained hidden or undiscovered.

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DE VRIES, CLARISSA, BERT OBEN AND GEERT BRÔNE - EYE GAZE AND THE JOINT CONSTRUCTION OF IRONY IN FACE-TO-FACE INTERACTION. ON THE IMPACT OF DISCOURSE CONTEXT AND SOCIAL ACTION ON GAZE PATTERNS

The production and comprehension of irony is a complex interactional phenomenon, and requires negotiation from all participants involved. In face-to-face interaction, eye gaze is a prominent resource to establish and monitor joint attention and mutual understanding (Goodwin, 1980; Kendon, 1967), and as such can be of significant value in communicating irony (Brône, 2021; Brône & Oben, 2021). At the same time, the use of eye gaze in social interaction is highly dependent on the type of activity that is at play, such as telling a story,

providing a comment, or requesting information (e.g. Rossano, 2012). In the current contribution, we therefore dig into the question of how the distribution of eye gaze in irony is shaped by the social activity it is embedded in.

We will address this question at two levels: at a global level, we investigate the role of the discourse type that participants are involved in (that is, spontaneous conversation versus goal-directed brainstorming). At a more local level, we explore the influence of the type of social action through which the irony is realized (i.e. whether participants are engaged in a joint fantasy or in a tease towards one of the participants). Here, one hypothesis is that joint fantasies are accompanied by a more balanced distribution of eye gaze across all participants, whereas ironic teases are accompanied by a more asymmetrical distribution (e.g. relatively longer moments of gaze at the target compared to other participants).

To answer our research question, we use a video-corpus (+/- 6 hours) of triadic interactions (Brône & Oben, 2015) in which participants (N = 33) wear head-mounted eye-trackers. All participants in this corpus took part in both a goal-directed brainstorm, and free conversation.

With this analysis, we aim to contribute to the body of knowledge concerning the variation in the employment of semiotic resources (in this case eye gaze) for the construction of figurative language in interaction.

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DILKES, JANE - THE SOCIAL AND PSYCHOLOGICAL WORK OF METAPHOR: A DIACHRONIC INVESTIGATION

Using naturally occurring data from online fora dedicated to specific issues having a strong psychological impact this study investigates the triangular relationship between metaphor use, community, and state of mind. Based on their co-occurrence with 143 linguistic variables, including personal pronouns and emotion words, it is shown that use of each of the identified dominant metaphor themes in each community co-occurs with a specific language style, such that the presence of each theme in any forum post can be predicted accurately by a supervised learning model. The work of each metaphor theme is assessed via the language style with which it co-occurs, based on extensive established research associating language style with state of mind. Further, it is shown that this work of metaphor evolves over time as a consensus which becomes normative within the group for a period, such that it shapes community members as well as being shaped by them, while the flexibility of metaphor still

leaves that work open to further evolution. The adaptation and prominence of particular metaphor themes over time to do particular work in each forum also underpins the characterisation of it as a particular community. In terms of metaphor theory, the identification of the different psychological work of metaphor in these contexts from the identification of linguistic metaphor supports the CMT view that linguistic metaphor is underpinned by cognitive action. However, the use and work of metaphor is also clearly dynamic, in that it is shown to be different in the different fora, and to change significantly over time. The recontextualisation of the identified metaphor themes, and the use of multiple themes together in some posts, which is identified as an ideological dilemma representing specific other work, supports interpretation of such metaphor use as deliberate, suggesting communicative intent.

DUDA, BOŻENA - FUNCTIONS OF MULTIMODAL INTERTEXTUALITY: FROM ALLUSION TO METAPHOR-BUILDING

Since the poststructuralist approach to intertextuality (Kristeva, 1984; Barthes, 1977), which highlighted its socio-cultural dimension, there has been relatively scarce research conducted into the specificity and functions of intertextuality. De Beaugrande and Dressler (1994[1981]) recognized the rightful position of intertextuality within linguistic research while the beginning of the twenty first century was marked with the acknowledgement that intertextuality, like other cognitive mechanisms, may take the visual or even multimodal form (Hart, 2017). In his most recent publication Forceville (2020) expands Sperber and Wilson's Relevance Theory to account for visual and multimodal communication,

as well as, among other things, stresses the importance of "cognitive environment" in disambiguating the message. Having drawn from the findings of these authors, as well as looking into a number of media items, which make use of at least two of the following modes: written language, spoken language, sound, music, visual (cf. Forceville, 2020), the analysis will focus on discovering a range of functions intertextuality may have in conveying a message.

The data for this study is manually extracted from different online resources (news items, TV commercials, protest placards, and such like) and selected for the presence of intertextuality. The further qualitative analysis of the material gathered aims at exploring the functions of intertextual links and how they might be referential (allusion) or might trigger metonymic or metaphorical mappings. Also, due attention will be paid to whether instances of intertextuality always constitute weak implicature and depend on socio-cultural knowledge (cf. Forceville, 2020).

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DUSSAULT, ÉVELYNE, ALYSSA CRITTENDEN, SHANI MANGOLA, LISA FELDMAN BARRETT, BATJA MESQUITA, MARIA GENDRON AND KATIE HOEMANN - "MY BODY WAS SMOOTH": DESCRIPTIONS OF EMOTION AMONG THE HADZA HUNTER-GATHERERS OF TANZANIA

Small-scale societies maximize the potential to document diversity in emotional meaning-making because they occupy distinct ecological niches and ways of life (Gendron et al., 2018). Notwithstanding, psychological research in small-scale societies has mainly focused on confirmatory tests of emotion perception rather than on descriptive studies of emotion understanding and experience. In November 2016, we traveled to Tanzania to work with semi-nomadic hunter-gatherers from the Hadza society (Marlowe, 2010). We elicited narratives of everyday emotional experiences to gain insight into how Hadza individuals conceptualize these events and reconstruct them through language. With two community members as field assistants and translators, we interviewed 93 participants in their first language, Hadzane, asking them first to describe a recent experience that made them feel either pleasant or unpleasant, and then to elaborate on this story through a series of questions.

We performed a qualitative analysis of the themes present in the Hadza narratives (Braun & Clarke, 2006), taking

especial note of the words and phrases used to describe emotional experience. Consistent with prior research, we observed that participants produced a limited number of words for emotions (Miller et al., 2012) and often described their experience in terms of physical sensations in the body. Although most descriptions were literal, several were metaphorical, drawing on well-documented dimensions of bodily experience such as weight and temperature to convey emotion (e.g., "my body was light" and "my body was cool" for positive, calm states; Kövecses, 2003; Lakoff & Johnson, 1980). However, some metaphorical expressions, such as "my body was smooth", seem to be less attested to in the literature. We discuss our findings with regard to prior work on cross-cultural prevalence of and variation in metaphors for emotion (e.g., Huang, 2002; Kövecses, 2005) and highlight the value of these data for capturing a unique perspective on emotional meaning-making.

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DYRMO, TOMASZ - VIEWPOINT IN METAPHORICAL GESTURES

Gestural viewpoint is the concept that has been thoroughly examined in iconic gestures (e.g., Parrill 2009, 2010 and later publications), with some parameters proposed to aid analyses of iconic gestural content in controlled settings (Brown 2008 and Gerofsky 2010). Yet, so far, metaphorical gestures and their relation to viewpoint has not been systematically addressed (but see Rikittke 2017). The proposed study contributes to the discussion of perspective in metaphoric gestures by applying parameters proposed by Brown (2008) and Gerofsky (2010) to gestures in coming out stories. Although these parameters were originally meant to describe perspective in iconic gestures, this analysis shows that they may also help in describing metaphoric content.

For the present study, I used a sample of 30 YouTube videos in which speakers talk about their coming out experiences. I chose relevant fragments in which the phrase 'coming out' was either in the subject or in the predicate position, assuming that the former will prompt character viewpoint and the latter – observer viewpoint (McNeill 1992). The preliminary results of the analysis show that gestural viewpoint is a fuzzy category. It is also revealed that certain metaphors, for example the conduit metaphor expressed with PUOH gestures, may be indicative of character viewpoint. It is therefore suggested that metaphorization and perspective taking co-construct meaning in coming out stories.

These results may also have potential implications for the now developing framework of Multimodal Construction Grammar (e.g., Turner 2018, Mittelberg 2017) which assumes that 'spontaneous co-speech gestures partake in grammatical constructions' (Mittelberg 2017: 1).

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FABISZAK, MAŁGORZATA AND ANNA ROGOS-HEBDA - EXPRESSING NEGATIVE EMOTIONS: HATE SPEECH IN POLISH AND ENGLISH IN A POLITICAL CONTEXT

Even though for many medieval and early modern philosophers, such as St. Thomas Aquinas, Descartes or Locke, hatred was a basic emotion we now know it to be a complex, culturally universal phenomenon, involving anger-rage, fear and disgust (TenHouten 2021: 699-700). Typically directed at a whole person or a group (rather than an aspect of behaviour or a feature trait), it might result in a hate crime understood as "a traditional offense like murder, arson, or vandalism with an added element of bias" (https://www.fbi.gov/investigate/civil-rights/hate-crimes) or find its outlet in verbal abuse. Hate speech is defined by the UN as "any kind of communication in speech, writing or behaviour, that attacks or uses pejorative or discriminatory language with reference to a person or a groupon the basis of who they are, in other words, based on their religion, ethnicity, nationality, race, colour, descent, gender or other identity factor".

The aim of this paper is to examine empirically how the concept of hate speech is construed discursively in Polish and English in a political context and how it has evolved over the last 30 years. Through a combination of qualitative and quantitative methods, the study also seeks to determine how the target of hate speech changed over time and how the increase in the frequency of hate speech incidents correlated with the timing of electoral campaigns. To that end, two corpora based on newspaper articles from Gazeta Wyborcza and The Washington Post, national dailies of wide circulation, have been compared. The data, extracted from the national editions of the newspapers, were carefully analysed in context. Following the assumption that the linguistic choices speakers make are reflective of underlying conceptual structure, contextual analysis helps establish systematic

differences in the two data sets. Qualitative analysis of metaphorical expressions, on the other hand, facilitates our understanding of how abstract concepts are construed within a given speech community. Applied together, the two methods provide a tool to examine the structure of the concept of hate speech.

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FELEKIDOU, DESPOINA - CONCEPTUALIZATIONS OF THE SELF IN PERSONAL STORIES OF ADDICTION

Research has shown that people use metaphor extensively when they communicate a difficult emotional or physical situation they experience (e.g. Semino, 2011; Littlemore & Turner, 2020). Accordingly, there are studies investigating metaphor employment in addiction-related discourses (Malvini Redden et al., 2013; Kaló et al., 2020). The aim of the present study is to explore how former addicts conceptualize their own self in their journey towards recovery, so that it promotes understanding of how they think/feel, and thus facilitate communication between them, their caregivers, medical practitioners, and the broader community.

A corpus of 10,497 words was compiled, by using 14 personal stories of addiction, which were retrieved by the website of a Greek recovery support center (i.e. Oasis, at https://oasis.org.gr/prosopikes-istories-ethismou/). Following MIPVU (Steen et al., 2010), the corpus was analyzed manually, and the metaphorical expressions that were found were categorized on the basis of the topics for which individuals employed them, as well as of the time period that they used them for (pre-, during, and post addiction).

The analysis shows that individuals use a variety of metaphors to talk about different topics related to their experience of addiction. By the same token, it reveals that former addicts conceptualize their own self in different, usually creative ways, further implying that addiction is an isolating experience which can be very challenging.

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GALAC, ÁDÁM - PERSONIFIED SENSATIONS: A CONTRASTIVE ANALYSIS OF PERSONIFICATIONS IN SENSORY LANGUAGE IN ENGLISH AND HUNGARIAN

This investigation focuses on personifications employed in the language of perception, i.e., metaphorical concept-ualizations of sensory experiences as people (e.g., the acrid stench that hung in the air assaulted her). These formulations constitute a special case of personification, which is one of the most basic and obvious metaphors in language and thought (Lakoff & Johnson, 1980, p. 33), as humans are naturally inclined to anthropocentric thinking, and this source domain is not only easily accessible for them but also highly effective. But it is also a very complex conceptualizing device:

"it often comes disguised in many other figurative devices" (MacKay, 1986, p. 89), it has several sub-types (Dorst et al., 2011), and it can be investigated at different levels of analysis (Dorst, 2011, p. 132). Based on these premises, I look into personifications used when talking about sensory experiences in English and in Hungarian.

The analysis is based on corpus-data of two kinds. First, the general-purpose TenTen Corpus Family is used as a reference point as it is relatively close to everyday language use (with keywords such as light, sound, melody, smell, fragrance). Second, specific genres like perfume descriptions and music reviews are examined in order to get a larger view on different registers and be able to investigate notions such as creativity and conventionality. The identification of personifications is carried out according to the so-called MIPVU procedure (cf. Steen et al., 2010). The main research questions are the following: What differences can be observed between the English and the Hungarian data, between the different genres, and between the sensory modalities? What sub-types of personification can be distinguished? What is the role of creativity? In what ways are personifications of sensory experiences related to other figurative conceptualizations (e.g. metonymy)?

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GAWLIŃSKA, PAULINA AND EWA DRYLL - METAPHORICAL CONCEPTUALIZATION OF NOTIONS AND THE NEED FOR COGNITIVE CLOSURE

Will people with higher need for cognitive closure differ from people with lower need for cognitive closure, when it comes to evaluating metaphorical conceptualizations of notions? We defined metaphor in accordance with the works of Marlena Bartczak and Barbara Bokus (2013), who differentiate three dimensions of metaphor: metaphoricity, valence, conventionality. Two tools were used: Short version of the Need for Cognitive Closure Scale (Kossowska, Hanusz, Trejtowicz, 2012), based on Need for Closure Scale (Webster, Kruglanski, 1994) and The Questionnaire of the Metaphorical Conceptualization of a Notion (Bartczak, Bokus, 2013). In other words, we asked the participants (351 people, aged 18-78) to estimate their attitudes towards: a) statements regarding their need for cognitive closure and b) the level to which they agree with given metaphorical conceptualizations of notions: 'past', 'future', 'joy', 'sadness', 'happiness'. Due to the pandemics, the data were collected online, via Qualtrics.

The results indicate that the need for closure may be a crucial factor in valuating metaphors in all three dimensions (conventionality, metaphoricity, valence). We obtained significant differences in answers of participants with high and low need for cognitive closure, showing various attitudes towards conventionality, but the relation to metaphoricity and valence was more complex (and a bit surprising). These results indicate that individual differences may have strong yet non-obvious relation to processing metaphors. Therefore, future research should include multiple factors concerning individual differences and also the role of mood, tiredness, motivation towards procedure, etc..

GEMBALCZYK, SONIA - MULTIMODALNA GRAMATYKA KONSTRUKCJI W WYRAŻANIU WTRĄCEŃ PRZEZ UŻYTKOWNIKÓW JĘZYKA POLSKIEGO

W ramach multimodalnej gramatyki konstrukcji uważa się, że niektóre konstrukcje wypowiedzeniowe wykazują o wiele głębiej sięgające prawidłowości, aniżeli zaobserwować można wyłącznie na płaszczyźnie czysto werbalnej (Andrén 2010, Turner and Steen 2013, Zima 2014, Cienki 2017). Wypowiedzi językowej towarzyszą elementy niewerbalne, współtworząc całościowy komunikat.

Celem badania było wykazanie pewnego multimodalnego wzorca, czyli werbalno-niewerbalnego schematu wyrażania wtrąceń. Analiza materiału przebiegała z zastosowaniem narzędzia ELAN. Szablon opisu obejmował warstwy m.in. dla gestów rąk (jednostki, frazy i fazy ruchów prawej i lewej ręki), ramion, głowy, kierunku spojrzenia, wyrazów twarzy i

zachowań przestrzennych (głównie zmian w dystansie interpersonalnym).

Na podstawie badania kilkugodzinnych nagrań audiowizualnych przedstawiających wystąpienia publiczne użytkowników języka polskiego ustalono, że na multimodalny wzorzec wtrącenia w języku polskim składają się następujące elementy: (1) dwustronne wydzielenie ciągu wtrąconego, a w jego ramach zachodząca przede wszystkim zmiana w zakresie zjawisk prozodycznych, (2) zmiana gestyczna, (3) spojrzenie i (4) gest potakiwania głową. Zgodnie w założeniami multimodalnej gramatyki konstrukcji każdy wzorzec multimodalny stanowi zestaw cech potencjalnych, a jego realizacja ma charakter metonimiczny, dlatego nie ma konieczności, by w poszczególnych wykonaniach wystąpiły wszystkie wymienione elementy wzorca.

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GIBBS, RAYMOND - WHAT'S FIGURATIVE ABOUT FIGURATIVE LANGUAGE?

Traditional accounts of figures of speech identify a long list of rhetorical devices that collectively are thought to comprise the domain of figurative language. Different scholars have offered various accounts of these figures and how each of them operates to convey diverse forms of nonliteral meaning. But what does it really mean to say that some instance of speech or writing is part of "figurative language"? What is really "figurative" about figurative language that distinguishes it from other, perhaps literal, forms of linguistic communication? My presentation will consider several possible ways of thinking about figurative language by taking a closer look at what "figurative" really means. A main theme of this assessment views figurative in terms of the human figure or body. I will discuss the possible ways that diverse, even more peripheral, figures of speech relate to bodily experience and embodied thought. My aim is to explore how the study of figures of speech ultimately fits within larger psychological and linguistic theories of meaning and interpersonal communication.

GICALA, AGNIESZKA - LET SLEEPING DOGS LIE… (NON)METAPHORICAL PHRASES AND THEIR INDIVIDUAL FATES AS PART OF LINGUISTIC WORLDVIEW FROM THE PERSPECTIVE OF A TRANSLATOR

The paper examines some cases of metaphors present in everyday spoken and written communication that may

sometimes come back to their original, i.e. literal meaning and context. Such a phenomenon of de-metaphorisation as a mechanism applied in poetry has been described e.g. by Anna Pajdzińska (1993), Agnieszka Gicala (2012) and Joanna Studzińska (2019) - but it is by no means limited to poetic creativity. On the contrary, everyday, colloquial speech and writing reveal the frequent presence of this feature of thinking and language, used to convey e.g. understatement, irony or humour.

I would like to analyse such cases of cognitive and linguistic transformations first of all in terms of blending theory, which is part of cognitive linguistics. Taking a broader perspective, encompassing both the cognitive theory of metaphor and that of blending, the phenomenon in question may be considered as part of linguistic worldview, a concept which is of interest to linguists interested in culture, among them others: ethnolinguists, as well as to translators who adopt such a framework in their work.

This paper examines selected examples of demetaphorisation that constitute part of idiolects, representing unique (non-standard) linguistic worldviews of individual speakers or small groups of people, as set against the standard linguistic worldview representative of a given community. Last but not least, the phenomenon is considered within the context of translation.

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GLOTOVA, ELENA AND MARLENE JOHANSSON FALCK - METAPHORS OF TINNITUS AS AN AUDIBLE ENVIRONMENT

Tinnitus, or "the sensation of sound without external stimulation" (Jastreboff and Hazell 2004:1), has been known since the history of mankind (Dietrich 2004; Stephens 1984). Metaphor is essential for the linguistic and conceptual expression of illness (Semino 2008: 175) and, as we observe, remains endemic for the description of tinnitus in medical records.

This study deals with a qualitative analysis of conceptual metaphors at the levels of LEC metaphors (i.e., lexico-encyclopedic conceptual metaphors, Johansson Falck) and complex conceptual metaphors (Lakoff and Johnson 2008) in

nineteenth-century medical records of tinnitus and hearing disorders by English (the UK and the US) practitioners. Our primary aim is to identify the metaphors used to describe the sounds of tinnitus, the kinds of experiences involved in these metaphorical conceptualizations and the cognitive and affording presence of tinnitus metaphors. The results suggest that metaphor provides a framework for the analogical reasoning about tinnitus (e.g., doing so in terms of the humming, hissing and buzzing sounds of insects, birds and other animals, or railway sounds like that of "a railway whistle heard coming into a station from a tunnel") and the methods of its treatment. For instance, medical practitioners used the principles of acoustic therapy by matching tinnitus sounds to external sounds of a specific musical instrument or a telephone transducer in order to decrease the tinnitus sensations.

Metaphorical descriptions of tinnitus sounds connect with the affordances of the environment (Gibson) and are inherent to the location and occupation of the patient. As our findings support the historical explorations of tinnitus accounts, they make it possible to contribute to our current understanding of tinnitus by highlighting the importance of a patient-centered approach and establishing the significance of linguistic analysis in tinnitus studies.

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GYŐRI, GÁBOR - CONSTRUING THE FUTURE: FIGURATION IN GRAMMATICALIZATION

Grammaticalization is a specific type of language change in the course of which lexical items develop into elements serving a grammatical function instead of expressing content meaning. In spite of this, grammaticalization implicates a semantic process involving the bleaching of the semantic content. An explanation for these semantic changes occurring in historical grammaticalization processes should also be provided in terms of novel conceptualizations based on metaphorization and metonymization (Brinton & Traugott 2005; Heine & Kuteva 2004; Heine & Stolz 2008).

The weakening of semantic complexity in grammaticalization results in a shift toward functionality in grammaticalization processes and involves the schematization of the conceptual content (Langacker 2011: 82). On this basis, it has been suggested that grammaticalization is generalization because it results in a higher degree of abstraction. The paper will examine the grammaticalization processes leading

to the expression of the future in different languages and examine how grammaticalization can be described as generalization. Starting out from Sweetser's (1988) analysis of the English going to construction, the construal of the future in other languages will be compared.

The future forms in the various languages will be considered from historical-comparative and contrastive perspectives. Their semantic developments in the course of grammaticalization will be examined in a cognitive semantic approach in order to find out how these pathways of change could have been motivated conceptually in terms of figuration. The comparison of future constructions will focus, on the one hand, on how schematization of different source lexemes leads to more abstraction due to the grammatic-alized form containing fewer details of the original conceptual content, and on the other, how the schematized new conceptual content will make it suitable for a more specific functional application. The results are also expected to show some general tendencies in the semantic content of these grammaticalization pathways found across different languages.

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HARTMANN, STEFAN, FIONA LEUPOLD, PHILLIP NEUMAIR AND ALEXANDER ZIEM - FAMILIES OF EMOTION METAPHORS: A CASE STUDY COMBINING FRAME SEMANTICS, CONCEPTUAL METAPHOR THEORY, AND 'CONSTRUCTICOGRAPHY'

This talk presents the first steps towards developing a frame-based repository of German conceptual metaphors (CoMetNet) in the spirit of similar endeavors such as MetaNet for English (Dodge et al. 2015) or MetaNetHR for Croatian (Despot et al. 2019).

As a case study demonstrating the added value of combining conceptual metaphor theory and frame semantics, we discuss emotion metaphors, which are particularly prone to metaphoric construals and are therefore an ideal test case for theories that aim at describing the semantics of metaphorical expressions (see e.g. Kövecses 2000). Following e.g. Sullivan (2013), we argue that frame semantics in the tradition of Fillmore provides an ideal toolkit for capturing the meaning of metaphorical expressions. We describe conceptual metaphors as combinations of a source frame and a target frame (which in turn give rise to a frame in its own right).

Following the well-established methodology of FrameNet (e.g. Fillmore 2014) and the workflow established in the German FrameNet-Constructicon project (Ziem et al. 2019), we use corpus data from the DWDS reference corpora (Geyken 2009) in order to determine on the basis of authentic data which frame elements (as the semantic "slots" of frames are called) occur in conceptual metaphor frames and how they interact with and map onto each other.

This can prove insightful not only for describing individual metaphors but also for understanding how related metaphorical patterns group together, which in turn allows for identifying families of metaphors and their corresponding metaphorical expressions. Our approach extends the increasingly popular approach of "constructicography" (Lyngfelt et al. 2018) in a way that systematically takes figurative language into account. As for the case study of emotion metaphors, our approach can also shed light on the structure of emotion metaphors, offering an analytical toolkit that, in the long run, can also allow for a comparison of metaphor frames across languages and cultures.

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HUKKER, VERA, SIMONE SPRENGER AND PETRA HENDRIKS - THE INFLUENCE OF MORAL TRANSGRESSIONS ON CHILDREN'S UNDERSTANDING OF VERBAL IRONY

When hearing an ironic utterance, a listener has to infer what the ironic speaker actually believes and intends the listener to believe. Child listeners often make incorrect inferences (e.g., Filippova & Astington, 2008), such as that the

speaker is being mistaken or lying (e.g., Demorest et al., 1983). How do children develop from making incorrect inferences to making correct inferences about the speaker's belief and intention?

We hypothesize that children use contextual cues. Specifically, moral norm transgressions should lead towards correct inferences, as (1) irony often occurs in situations in which norm-based expectations, of which moral norms are part, are transgressed (e.g., Wilson, 2013), and (2) children disapprove of moral norm transgressions already from the age of 3 or 4 (e.g., Killen et al., 2011; Smetana & Ball, 2019). When making inferences, children may use their knowledge of moral transgressions, as the negative valence of the situation (e.g., child A ruined child B's toys) strongly contrasts with the positive valence of the utterance (e.g., "Well done!"). Based on this hypothesis, recent studies found effects of moral norm transgressions (Hukker et al., 2021; Köder & Falkum, 2021).

Here, we examine how intentional and accidental moral transgressions, which differ based on whether or not the transgressor intended to transgress, influence children's understanding of the ironic speaker's belief and intention. As from age 5, children start to judge accidental transgressions less negatively (e.g., Cushman et al., 2013; Killen et al., 2011), accidental transgressions create a smaller contrast between the situation's valence and that of the utterance than intentional transgressions. As a result, they may be a less salient contextual cue. Therefore, we predict better irony understanding in relation to intentional compared to accidental moral transgressions. An irony comprehension task and a moral judgment task will be administered to 5- to 8-year-old Dutch children.

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IOANNOU, GEORGIOS - HEART AND SOUL AS A LOCUS OF VISION. A COMPARATIVE ANALYSIS OF KARDÍA AND PSUCHÉ IN ANCIENT GREEK

This is a comparative analysis of the conceptualisation of the nominal terms kardía and psuché, meaning HEART and SOUL, respectively, in the argument structure of the verb horáō, meaning SEE. The terms are analysed for their entire diachrony until the end of antiquity, from 8th c. BCE to the end of 7th c. CE. The examined instances include the nuclear argument structure of the verb, where the terms assume the role either of a PERCEIVER, a PERCEPT or roles that modify adverbially the seeing event, such as INSTRUMENT or DIRECTION.

Methodologically, a multiple correspondence analysis is implemented over the behavioural profiles of the horáō-kardía and horáō-psuché pairs, coding for the semantic role of all slots within horáō's argument structure, along with other contextual features such as the verb's TENSE, PERSON and VOICE, as well as the referential identity between the perceiver and the possessor of the HEART and SOUL, respectively.

After a more exploratory analysis and the close examination of the MCA's respective visualisation, a binomial logistic regression analysis is also performed as an additional confirmatory method. The latter models the preference over the two nouns as an output of their contextual features and sees which of the latter can qualify as significant predictors of the use of each term. A qualitative discussion accompanies the quantitative analysis, offering an explanation of the differential overall metaphorising potential of the two nouns, on the basis of SOUL and HEART's corporality as well as the schematic prototypical interaction HUMAN-SOUL and HUMAN-HEART.

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IRISKHANOVA, OLGA - THE POETIC CHARM OF GESTURES: AN ANALYSIS OF FIGURATIVE MEANING EMBODIED IN THE RECITALS OF POEMS

In the present research recitals of poems produced by actors on stage or in a TV studio are analyzed to investigate what kind of gestures can be used to convey the message of a poem, and what language expressions they co-occur with to create figurative meanings. On a theoretical level, it is argued that gesture research can contribute to the multimodal turn in cognitive poetics, as well as to the study of

body movements as a specific semiotic code for expressing ideas in literary discourse [Iriskhanova, Cienki 2018]. On the level of multimodal analysis, the research question is how gestures used by actors contribute to meaning construction both locally and globally, and whether they differ in this respect from gestures that are used in everyday talk.

Twenty video tapes of recitals of poems in two languages (Russian and English) were chosen from YouTube and coded for gesture use. The analysis was based on the functional typology of gestures offered in [Müller 1998; Cienki 2013], in which gestures are classified into referential (deictic and representational), pragmatic and discourse structuring gestures. It is shown that at the micro-level of the discourse of recitals the performers used the same functional types of gestures as in everyday talk.

However, at the macro-level, the gestures demonstrated some peculiar features, and they can be divided into two functional groups – performance structuring gestures and imagery gestures.

The first group is similar to gestures used by orchestra conductors, as gestures (a) are often produced in an exaggerated manner, due to the public on-stage nature of recitals (e.g., long holds, strokes with larger amplitudes, repetitions); (b) irrespective of their "micro-level" functions, they mark the rhythm, the rhyme, and the melody of the poem, thus organizing the metric movements of a poem in space.

The second group of gestures is imagistic in two ways: (a) gestures are characterized by a special kind of iconicity, as they not only imitate the characters of the poem, but re-embody the feelings of the narrator/poet; (b) they can contribute to the imagery of a poem by creating a metaphor-metonymy continuum in the physical space around the speaker (performer).

72

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JÁVOR-SZELID, VERONIKA - WOMEN: FROM THE POSTMODERN TO THE TRADITIONAL - A COGNITIVE LINGUISTIC APPROACH

From a 21st-century perspective, women are thought to have been disdained, exploited and unworthy characters of the traditional world, like servants or soulless machines, whose main and only role was to give birth to children and work in the household, serving their husband and family. The present paper wishes to explore the ways in which WOMEN were conceptualized in the traditional world through the analysis of the folk songs and dialect of a Hungarian community speaking one of the most ancient varieties of Hungarian, the Moldavian Csángó. The research is carried out with the methodology of Conceptual Metaphor Theory, and is based on the texts of over 200 folk songs, and the data of a survey conducted by the author among Moldavian Csángó speakers in December 2020. The converging results of the two studies show that women are the most respected

and protected members of a traditional community, not contrary to, but rather due to the fact that they can conceive, nourish and give birth to new lives. In the context of deep religious feelings, or in other words, in the mental frame of Christianity, the concept of MARRIAGE is understood as A UNITY OF THREE PARTICIPANTS: THE WOMAN, THE MAN AND GOD, and WOMEN are conceptualized as COLLABORATORS OF GOD in the act of creation. Therefore, the focus of folk poetry (and also of folk art, see Szelid 2019 and 2020) is on the continuity and perpetuation of life, in which women have a very special role, which can even be labelled as sacred. This perspective is partially preserved in the conceptualization of today's Moldavian Csángós, who have only started to change their traditional living conditions and lifestyles only very recently, due to the ever-growing impact of globalization.

JELEC, ANNA AND IZABELA KRAŚNICKA - WHAT'S METAPHORICAL ABOUT METAPHORICAL GESTURE?

How do we know what gestures mean? In this paper, we look at co-speech gesture, particularly iconic and metaphoric referential gestures and their relationship to speech. We hypothesize that gesture and speech are aligned in two dimensions: time (temporal alignment) and meaning (semantic alignment), and propose that the gesture-meaning relationship occurs at three levels of iconicity (Hassemer and Winter 2018).

So far, gesture research (e.g. McNeill 1992, McNeill 2016: 20) tends to see alignment in terms of temporal synchrony at word level. In other words, gesture co-occurring with a word or phrase is assumed to express the same meaning as the

word or phrase. This assumption generates numerous issues, particularly for gestures observed in conversations with multiple participants (Jelec and Fabiszak 2019). Cienki and Müller (2008) as well as Antas also, demonstrate that gestures "often precede the corresponding expression or word" (2013: 14).

A gesture stroke does not always fall on the relevant content word (e.g. Kok 2017). That would mean temporal alignment alone is not enough to determine gesture meaning. Hence, we propose three types of alignment: full temporal and semantic alignment, when gesture and speech occur at the same time and refer to the same concept; temporal alignment; and semantic alignment, which does not require the word and gesture to occur at the same time (but rather within a micronarrative). We further divide semantic alignment to account for metaphorical and iconic gestures, focusing on the relationship between the gesture and its (abstract or concrete) referent. We illustrate these categories with examples from a corpus of TV interviews with public figures, including politicians.

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JOHANSSON FALCK, MARLENE AND LACEY OKONSKI - PROCEDURE FOR IDENTIFYING METAPHORICAL SCENES (PIMS)

Over the past decades, several procedures have been developed to identify metaphors at the lexical level. However, because language is complex, there may not be one superior metaphor identification procedure that applies to all data. Taking a dynamic view on language means that individual elements in an utterance combine with the greater context at the sentence, paragraph, discourse level not to mention the situated and multimodal elements that contribute to linguistic meaning such as gesture and prosody. Moreover, metaphor identification inevitably involves decisions on linguistic form that may not work equally well with all linguistic frameworks.

We introduce PIMS; a metaphor identification procedure that takes the scenes evoked by the context into account and that focuses on the experiences designated by the constructions. Such an approach is a prerequisite for the identification of metaphorical meaning that extends over phrases or longer stretches of text other than those defined as lexical units in current metaphor identification procedures and better reflects the Cognitive Linguistic (CL) view that linguistic meaning is embodied (Gibbs, 2006), simulation-based (Bergen, 2012), and equal to complex conceptualizations (Langacker, 2002, 2010).

The PIMS procedure was developed to tackle the tricky problem of analyzing the metaphoricity of language that includes prepositions (e.g., Reijnierse, 2019, Herrmann et al., 2019, Nacey et al. 2019, Marhula and Rosiński, 2019). It highlights the contextual meanings of linguistic constructions and the specific experiences that they code. We argue that PIMS provides a simple procedure that increases reliability for prepositional constructions. It is particularly useful for the analyses of constructions larger than individual words. Results will be discussed in relationship to theoretical validity, reliability, and the increased sensitivity of the tool for prepositions. General guidelines for the procedure are also provided for future reliability testing with other kinds of linguistic data.

JÓDAR-SÁNCHEZ, JOSE ANTONIO - BODY PART IDIOMS IN SRENGE

In this talk, I present an overview of idioms based on body part terms in Srenge, a Torricelli language of Papua New Guinea. While some of the idioms fit the patterns described by McElhanon (1978) for New Guinean vernacular languages, some other idioms do not. For example, bningi 'bone' is used to refer to someone's strength, as claimed by McElhanon (ibid), but trangə 'neck, throat' is not used to refer to someone's voice. In the latter case, aka 'mouth' is used instead of trangə. Two body part terms are mainly used to refer to emotions and psychological states: idioms based on ape 'stomach' are used to refer to social and interpersonal emotions while idioms based on wanə 'heart' are mostly used to refer to individual emotions and psychological states internal to the person. Overall, in spite of particularities in the linguistic expression of certain emotions, the idioms used by

Srenge speakers tend to follow patterns attested cross-linguistically.

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JULICH-WARPAKOWSKI, NINA AND THOMAS WIBEN JENSEN - ZOOMING IN ON THE NOTION OF 'METAPHORICITY'

In recent years there has been a growing interest in investigating metaphor as a dynamic, gradable phenomenon (Goatly 1997, Hanks 2006, Müller & Tag 2010, Dunn 2014, Jensen 2017). It is now increasingly acknowledged that the boundaries between the metaphorical and non-metaphorical are fuzzy in nature which puts the notion of metaphoricity centre stage.

In the literature, the term of metaphoricity is often used when metaphor is not considered a binary category anymore or when the status of an expression as metaphorical is at stake (e.g. in discussions of metaphor identification). The term metaphoricity thus refers to the state of being metaphorical as well as the degree to which something is metaphorical (or not). While the concept of metaphoricity on the one hand, opens up new arrays of research, it, on the other hand, also raises several questions in terms of theoretical clarification and methodological approaches since there does not seem to exist a uniform understanding of the concept. Potential variables influencing a metaphor's degree of metaphoricity may be the degree of conventionality or novelty of a metaphorical expression, the semantic similarity between the

domains involved, or the number of dimensions involved (e. g. interactional and/or gestural affordances) in relation to the degree of metaphor activation in a particular context.

We aim to offer a critical overview of the rich but also heterogeneous applications of the notion of metaphoricity. We wish to highlight for a greater audience (1) the gradable nature of metaphor, (2) the different dimensions (linguistic, communicative, cognitive, ecological) that metaphoricity may refer to, and (3) the different research objectives that are connected with these different perspectives on metaphoricity (in terms of research questions, what kind of data is collected, and how it is analysed and interpreted).

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JUSZCZYK, KONRAD, MALGORZATA FABISZAK AND BARBARA KONAT - EMOTIONAL APPEAL AND METAPHORS IN POLITICAL ARGUMENTATION

Appealing to emotions in political discourse has been discussed by Wodak (2020 on fear) and Wilson and Lewandowska-Tomaszczyk (2021, on shame). Metaphors and emotions can influence the persuasive power of an argument (Ervas et al., 2021). In this study we bridge the two approaches and focus on the role of emotive metaphors in argumentation in political debates, as in the example below:

Polish health service is in a heart-attack threatening condition, (…) it already had two heart attacks and will simply not survive the third one. We propose the pact for the Polish health service, for health, for the patient (WKK, TVP, 01.10.2019).

The speaker employs the argument scheme, in which the premise "Polish health service is in a heart-attack threatening condition…" leads to the conclusion that there is a need for the pact for the Polish health service. He uses the metaphor POLISH HEALTH SERVICE IS A PATIENT, which contributes to the rhetorical cohesion, and appeals to the emotions of the hearers through the words "attack", used as a fear-inducing word, and "health" as eliciting happiness (following the classification in Wierzba et al. 2015). At the same time, he uses the argument from fear appeal (Walton, 2000, p.22) where negative or threatening result is used to justify the need for an action.

Our study is based on the corpora of two Polish pre-election debates, annotated with arguments using Inference Anchoring Theory (Budzynska and Reed, 2011) and Metaphor Identification Procedure (Group, 2007). The third layer consists in an identification of emotive words and argument schemes appealing to emotions. This allows us to capture the elements of the debate where speakers not only use

metaphors in their argumentation (Author 1, Author 2, Author 3, forthcoming), but they are also adding an emotional component to increase the persuasive power of their words.

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KAŁOWSKI, PIOTR AND KATARZYNA BRANOWSKA - THE FORM AND CONTENT OF STIMULI IN EXPERIMENTAL IRONY RESEARCH

The traditional paradigm of experimental studies in the psycholinguistics of irony involves presenting the participants with a series of specially prepared vignettes - text stories describing a situation where one character addresses an ironic utterance to another. The vignettes can be modified to tap into variables of interest, e.g. gender or age (by changing the characters' presentation), contextual factors (by changing the situation description), or features of the ironic utterance itself. The participants answer questions or fill out scales related to the vignettes. This methodology has been successfully employed in numerous studies. However, a critical examination reveals a range of issues: Are the ironic utterances included in the vignettes actually ironic? Should the vignettes be pre-screened by competent judges or in pilot studies? Should they be derived from real-life examples? Are the factors potentially influencing irony comprehension appropriately controlled for in the vignettes? Can the vignette methodology be considered to have sufficient ecological validity? If not, how to increase it? We will discuss the above issues on the example of the perspective that vignette stimuli typically ask the study participants to take, e.g. they may imagine themselves as 1) receivers, 2) speakers of the irony, 3) as receivers of a narration about irony or 4) as a witness of an ironic conversation. Being a receiver of a narration means that participants read about the situation where someone used irony, but are not involved in the story. In the witness condition, participants are meant to be a part of the situation. Different perspectives are meant to elicit different reactions, emotions, and attitudes toward irony. Therefore, although they are not directly related to the ironic utterance itself, such contextual elements may nevertheless impact the effect of the vignette on the participants, and thus influence study results.

KANTE, ISSA - ENCAPSULATING LANGUAGE IDEOLOGIES IN FIGURATIVE LANGUAGE: A CRITICAL DISCOURSE ANALYSIS OF FRENCH PRESIDENTS' SPEECHES TO AFRICA

This study investigates the interaction between figuration and language ideologies in political discourse. The analysis relies on the cognitive approach to conceptual metaphor/ metonymy and critical discourse studies (Lakoff and Johnson 1980, Chilton 2004, van Dijk 2009, among others). As Lakoff and Johnson (2003: 39) have shown, metaphoric and metonymic concepts are grounded in our experience and they structure our thoughts, language, attitudes and actions. Analyzing the relation between language, ideology and metaphor, Underhill (2011: 174) argues that "language itself is invariably represented in metaphors", and demonstrates how the representations of the French language are historically metaphorical.

The present study examines how metaphor and metonymy interact with ideologies in French presidents' speeches to Africa. It also analyzes the rhetorical strategies and motivations behind the encapsulation of ideologies within figurative language. Our hypothesis is that metaphor and metonymy are not only rhetorical devices to persuade people, but they are also opaque ways to mitigate biased and sensitive ideologies. In the corpus, the French language and the Francophonie are frequently represented figuratively to encapsulate ideas and worldviews that were explicitly expressed in the colonial period but are nowadays considered as biased discourses. The underlying discursive objective is to perpetuate a historical representation of French and ultimately maintain its symbolic power and prestige in former colonies. Thus, instead of openly insisting on the so-called beauty, clarity and perfection of the French language, postcolonial French presidents rather use other subtle conceptual representations. For instance, President Macron conceptualizes French/Francophonie as a "living

being" and "cement" uniting France and former colonies, while President Hollande rhetorically equates "speaking French" to "inspiring people" and "speaking the language of freedom and dignity".

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KHOMUTSKII, KONSTANTIN AND ALISA OPYKHTINA - COLD. LOVE. SADNESS. BLUE IS MORE THAN JUST A COLOUR. COMPARATIVE ANALYSIS OF BLUE COLOUR METAPHORS IN ENGLISH, RUSSIAN, AND SPANISH

Colour-related metaphors are especially interesting to study, as the perception of colours varies cross-culturally and

speakers of different languages categorize colours dissimilarly. Thus, "colour perception is a highly embodied type of cognitive processing" (Brown, 2019, p.3). Despite the considerable amount of research already conducted on metaphorical concepts of colour (Littlemore et. al., 2019; Redondo et. al., 2007; Xing, 2008) , never before have Russian, English, and Spanish languages been chosen for the comparative analysis of conceptual "blue" metaphors existing in them. Previous studies on the topic have focused on generalization of the existing theory and mostly delved into traditional colour metaphors than in conceptual ones. Consequently, there is still little research on the correlation between the use of conceptual metaphors and colour terms.

Using secondary research methods we analysed the dictionaries and corpus (Sketch Engine, News on the Web (NOW), and Russian National Corpus) to make a list of linguistic representation of metaphor with colour 'blue'. Then we categorized our findings and organized a survey for native speakers of three languages. Overall, 213 people took part in the survey (109 Russian-speaking, 55 Spanish-speaking, and 48 English-speaking respondents accordingly).

The most frequent abstract concepts with the colour blue among English speakers are sad/sadness (39%) and peace/peaceful (39%) respectively. As for the Russian-speaking participants, over almost three-quarters (72%) marked 'cold' as a direct association with the colour blue. An absolute majority (~81%) of Spanish participants indicated the concept of 'paz/calma' [calm] most frequently.

We conclude that extra-linguistic factors, such as climate and weather conditions, and cultural differences have direct impact on conceptualization of colour blue and its metaphorical use in language.

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KIOSE, MARIA - THE USE OF SPEECH AND GESTURE IN THE CINEMATIC DISCOURSE OF MONOLOGUES. DOES THE FILM FRAME MATTER?

In aesthetic semiotics of film there have been continuous debates on which semiotic mode is more significant for the film success, the frame (film director's view) or the speech and gestures (actor's view) (Agamben 2000; Noys 2014; Harbord 2015). In the study, I explore different types of film frames hypothesizing that they might display contingency with speech and gestures employed by the actors. If this assumption is valid, we may assume that a film director's initiative is somehow limited to a restricted number of discourse structuring patterns incorporating film frames, speech and gestures. In this case the film success is not solely the question of semiotic modes comparative

significance, but the question of their successful synchronization. Therefore, I expect to reveal these successful discourse structuring patterns which supposedly make the multimodal complex a truly aesthetic phenomenon.

To proceed with the analysis, I compiled a corpus of cinematic monologues with famous Russian actors participating, which served to reveal a set of film frames described here in terms of actor's role in frame (present or absent), actor's position (front, side, and rear), frame representation of speech and gesture (speech with gesture, speech without gesture), gesture position in the frame (central, bottom, or top). To annotate gestures, I applied the system developed in the works of Cienki (2005) and Cienki, Mittelberg (2013). I assumed that film frame, speech and gesture synchronization accounts for their common semiotic functions (Iriskhanova & Cienki 2018), here the function of pragmaticity in either description or argumentation.

The study has revealed several discourse structuring patterns displaying contingency of frame, speech and gesture. Interestingly, that the descriptive pragmatic strategy tends to have more contingent patterns than the argumentative, which might be explained by the fact that less pragmatically potent strategy must exploit inherently successful patterns.

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KOPACEWICZ, KAMIL - PAST VERSUS FUTURE. TEMPORAL METAPHORS IN POLISH MEDIA DISCOURSE

Polish media discourse is strongly oriented towards the past. The discourse is full of debates on history, museums, monuments, symbolic historical figures. This phenomenon could be called a retrotopy, a utopia located in the past. At the same time, the conceptualisations of the future are less prominent, and underexplored in the discourse studies. Using methods of critical-cognitive discourse analysis and corpus linguistics, I try to paint the landscape of temporal metaphoricity in Polish discourse, juxtaposing metaphors used to describe past with those used to project the future. The study is conducted on a corpus of Polish media web articles, with help of the SketchEngine corpus tool.

This comparative study utilises both qualitative and quantitative approach. Critical discourse approach is supported by Chilton's Discourse Space Theory, used to map out the spatio-temporal relations in the analysed data. Those methods combined, acknowledge variables such as: temporal horizon, modality, lexical differences, emotional valency and proximal deictics. Descriptive phase of the study is then extrapolated to connect the results with a broader socio-cultural context. The social perspective is influenced by the sociology of time and future. Presented investigation aims to extend the scope of research on temporal figurative phenomenons in Polish discourse, as well as to further the research on the conceptualisations of future in Polish language.

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KOSTADINOVA, SIRMA - WHERE ARE EMOTIONS SEATED? A STUDY ON THE CONCEPTUALISATION OF EMOTIONS IN PERSIAN POLITICAL DISCOURSE

The aim of this study is to demonstrate the affinity of Persian-speakers to express emotions in terms of various body parts. Human body is regarded as a general source domain for conceptualisations, and across languages and cultures the heart is usually seen as the seat of emotions. In Persian, as Sharifian (2011) notes, the heart is also source of desires, seat of 'intellect', centre of personality traits, character and mood. Still, other body parts play a prominent role in the process of the conceptualisation of emotions.

The theoretical framework and the methodology of this study are based on Conceptual Metaphor Theory and on the procedures for metaphor identification known as MIPVU. The dataset of the study consists of speeches and notes of Iranian government officials, published on the media in the recent five years. Firstly, metaphorical linguistic expressions which

contain body part terms and denote emotions are isolated and classified into semantic groups. Next, they are analysed comparatively with similar expressions in other languages such as English and Bulgarian, so the existence of culturally-specific phrases is assumed. This study argues on the question if the heart is the main seat of emotions for Persian-speakers, or other body parts may be nominated for this position.

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KOSTIC, ANTONINA - THE (UN)TRANSLATABILITY OF HUMOR AND SARCASM: TRANSLATING „ARKAS" COMICS FROM MODERN GREEK TO SERBIAN

Humor is known to be one of the most challenging figurative devices for translators, and its relative or absolute untranslatability can be associated with linguistic or cultural aspects (Vandaele, 2010: 149). This challenge can be rooted in linguistic denotation and connotation (Laurian, 1988), as well as in the metalinguistic communication (such as wordplay or puns) (Vandaele, 2010: 150). However, a translator, functioning as a mediator between two languages and two cultures, can benefit from the translation of figurative language as an experience of cross-cultural communication, and in that way compensate for what might be lost in an ordinary translation (Qiong, Zhang, 2005: 125). Therefore,

irony and sarcasm are mechanisms of figurative language (Hernández et al., 2015: 694; Giora, 1985; 1988; 1997; Lakoff, Johnson, 1980) which require special attention to the message that needs to be conveyed. The aim of our study is to analyze the translatability of certain humorous words and phrases from the Modern Greek to the Serbian language. More specifically, strips taken from the translated version of the Arkas series entitled "Peers", will be examined. The paper involves a) the investigation of the unique style of the author, which is full of metaphors, humor and sarcasm, b) the detection and analysis of the cultural aspects of the aforementioned comic series and c) the highlighting of the humorous expressions related to certain cultural schemes. Additionally, we discuss linguistic forms that are inextricably linked to the Serbian cultural environment, and the translators' task to maintain the same humorous effect as the original. Overall, the analyzed material is categorized with respect to the linguistic or metalinguistic root of their (un)translatability.

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KRAŚNICKA, IZABELA - (NIE)DOSŁOWNOŚĆ GESTU?

Celem referatu jest omówienie sposobu funkcjonowania gestów metaforycznych i ikonicznych w dialogu. Oba typy gestów, jak zauważył Cienki (2008), zawierają komponent ikoniczny, jednak, w przypadku gestów metaforycznych,

mamy do czynienia z podwójną strukturą gestu. McNeill zauważa, że gesty metaforyczne składają się z ikonicznej bazy oraz referenta, jakim jest pojęcie reprezentowane przez warstwę gestyczną (McNeill 1992).

Wcześniejsze moje obserwacje materiałowe (Kraśnicka 2020, 2018) pokazały, że sposób połączenia gestów metaforycznych z warstwą słowną wypowiedzi może odbywać się na kilka różnych sposobów. Przykładowo, mówiący poszukujący właściwego słowa na oddanie określonej konceptualizacji pojęcia, najpierw uwidacznia ją w geście, a dopiero później wyraża werbalnie (Kraśnicka 2020). Sama identyfikacja gestu metaforycznego nie zawsze jest jednak oczywista ze względu na fakt, że mają one właśnie komponent ikoniczny. Celem referatu jest więc poszukiwanie odpowiedzi na pytanie o dodatkowe czynniki, które mogą mieć wpływ po pierwsze, na identyfikację samego gestu metaforycznego, a po drugie, na jego semantykę, gdyż ta zależna jest od kontekstu wypowiedzi (Antas 2013). Ze względu na specyfikę obu tych typów gestów, istotne będzie więc porównanie sposobów, w jaki są realizowane podczas wypowiedzi, poszukiwanie cielesnych wzorców uwidaczniających się podczas gestykulacji.

Materiałem badawczym będą wystąpienia na żywo osób biorących udział w programach telewizyjnych (debaty polityków, rozmowy studyjne), ponieważ dają one możliwość spontanicznych wypowiedzi, dość często o charakterze emocjonalnym, niekiedy poruszających tematy dyskusyjne, kontrowersyjne, co z kolei umożliwia zaangażowanie mówiących, a co za tym idzie – realizację gestów towarzyszących mowie. Badania materiałowe zostaną uzupełnione o badania ankietowe dotyczące sposobu percepcji gestów jako istotnych z punktu widzenia semantyki wypowiedzi.

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KRAWCZAK, KAROLINA - MODELING THE METAPHORICAL STRUCTURE OF SHAME IN AMERICAN ENGLISH ACROSS GENRES

This study presents a usage-based investigation of the figurative conceptualization of SHAME in American English. More specifically, it has two objectives, one methodological and the other descriptive. Methodologically, it seeks to combine qualitative corpus data analysis with multivariate modeling, thus advancing quantitative figurative language research (cf. Reijnierse et al. 2019; Glynn & Nordmark 2013; Ogarkova & Soriano 2018). The descriptions thus produced are not only empirically verifiable, but also generalizable, being representative of the sociolinguistic context under analysis. Descriptively, the aim is to map the metaphorical structure of the concept under examination, and while doing so identify possible genre effects in conceptual metaphor profiling. In other words, the question to be addressed here is whether different genres exploit different conceptual metaphors. The hypothesis is that variation in conceptual metaphor distribution across genres will be observed, with fiction and magazines showing greater abundance and heterogeneity in this respect than the sections of blogs and spoken language.

The concept of SHAME is operationalized through its two most frequent nominal instantiations, i.e., shame and embarrassment. The data will be collected from four sections of the Corpus of Contemporary American English, i.e., blog, fiction, magazine, and spoken. The procedure will be organized in two stages. Firstly, in order to maximize and simultaneously facilitate the process of identifying the metaphorical uses of the concept, general constructional search schemas will be employed, including PREPOSITION + SHAME, SHAME + VERB, VERB + SHAME, ADJECTIVE + SHAME. This is inspired by the Corpus Pattern Analysis method proposed by Hanks (2004) and Metaphorical Pattern Analysis put forward by Stefanowitsch (2004). The search

results will then be inspected closely to identify all the instances of metaphorical uses of the two keywords. The data thus obtained will be analyzed qualitatively for four variables: <Source domain>, <Emotion cause>, <Emotion Type>, and <Genre>. Following that, the metadata will be submitted to multivariate modeling. It is expected that we will find empirical evidence for the conceptual metaphors proposed for SHAME in prior research (e.g., Kövecses 1986; Tissari 2006; Fabiszak & Hebda 2007), but their distribution across genres will not be even. This would demonstrate that, while conceptual metaphor profiling is indeed integral to our cognition and omnipresent in language, it does manifest sensitivity to contextual variables such as genre.

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KUCZMIEROWSKA, JULIA, DUYGU KANDEMIRCI-BAYIZ, BÜŞRA AKKAYA, YASEMIN ABAYHAN, MARIA ZAJĄCZKOWSKA, MELANIE GLENWRIGHT, PENNY PEXMAN AND NATALIA BANASIK-JEMIELNIAK - EXAMINING THE STRUCTURE OF THE SARCASM SELF-REPORTED SCALE CROSS-CULTURALLY: EVIDENCE FROM POLAND, TURKEY AND CANADA

Sarcasm is a commonly used form of indirect speech that expresses the opposite of its literal meaning (Jorgensen et al.,1984). There are individual differences in use and understanding of sarcasm (e.g., Jorgensen, 1996; Holtgraves, 1997; Gibbs, 2000). There are also significant differences between cultures in how often sarcasm is used, and how it is used (Blasko et al., 2021; Katz et al., 2004; Toplak & Katz, 2000).

The Sarcasm Self-Report Scale (SSS; Ivanko et al., 2004) was developed as a measure of self reported sarcasm usage. Similar to most measures of sarcasm use, this scale was examined only with native English speakers. In the original

study, the SSS consists of four components: general sarcasm, face-saving, frustration diffusion, and embarrassment diffusion. To this end, there is no cross cultural investigation of structure of the SSS.

The current study aims to compare the component structures of the SSS across three countries: Poland, Turkey and Canada. We administered the SSS in an online survey to native-speakers of Polish (n=316), Turkish (n=352), and English (n=551) in Poland, Turkey, and Canada. The Principal Component Analysis (PCA) showed that the SSS had components in all three samples that were similar to the original study by Ivanko et al (2004). The similarities and differences of the structure are discussed in reference to the existing literature. In each sample, we found four statistically significant components, with some differences in factor loadings of items. The study showed that almost all components of the SSS are preserved across cultures. General sarcasm and embarrassment diffusion were present in the structures from data from all countries. Face-saving and frustration diffusion were found in the structures of Canadian and Turkish samples.

KUMAMOTO, MAI AND DYLAN GLYNN - LANGUAGE USE AS EVIDENCE FOR DISTINCT CROSS-LINGUISTIC CONCEPTUAL STRUCTURE. A CORPUS STUDY OF SOCIAL EMOTION METAPHORS IN FRENCH AND JAPANESE

The aim of this study is to quantifiably identify indices of metaphoric structuring of the concept SHAME in Japanese and French. Employing the Behavioral Profile Approach

(Geeraerts et al. 1994, Gries 2003) combined with theoretical principles established by Lakoff (1987) and Wierzbicka (1985), conceptual structure is operationalised through the systematic analysis of metaphorical language usage.

The sample is based on key words (Wierzbicka 1997). In French, the four terms are honteux 'ashamed', coupable 'guilty', honte 'shame', and culpabilité 'guilt' where in Japanese they are 恥ずかしい 'ashamed', 申し訳ない 'guilty', 恥 'shame', and 罪悪感 'guilt'. The choice of the terms was based upon their relative frequency, following the assumption that more frequent items are more representative of a given culture (Glynn 2007, Krawczak 2018). The data are taken from the Canalblog Corpus (Yang et al. 2019) and Ameba Blog Corpus (Kumamoto 2020). As the first step of Behavioral Profile Approach, the data are submitted to manual annotation by the author and a second annotator, with usage features, such as Trigger of emotion, Intensity and Duration, and Source Concept for the occurrences of metaphors.

The manual analysis of the uses produces a large set of metadata - the behavioral profile. At this stage, multivariate quantitative methods, such as multiple correspondence analysis, will be applied to the annotated data, in order to identify multidimensional association between explanatory variables. Binary and Multinominal regression analysis will then be used to confirm the descriptive accuracy of the results and compare them with the results of previous studies. We expect the quantitative results will confirm the underlying metaphorical structural dimensions of the emotion as well as reveal various characteristics unique to Japanese and French.

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LAMPROPOULOU, MARTHA AND IVANA MILOJEVIĆ - IDIOMS OF DEATH IN GREEK AND IN SERBIAN

The aim of this study is to examine the way death becomes 'manifested' by means of language, and more specifically, by means of idioms in two linguistic communities, the Greek and the Serbian, respectively. The wide range of idiomatic phrases in both languages reveals that death, even if it has negative connotation, it can be depicted in a creative and euphemistic manner, which most of times is culture specific. In order to discover the similarities and differences in

the idiomatic conceptualization of death a number of idiomatic phrases have been collected from Greek and Serbian dictionaries (Vlachopoulos 2007; Kriaras 1995; Babiniotis 2011; Matešić 1982; Marković 2001; Балаћ & Стојановић 2002), as well as online sources. These are analyzed and juxtaposed using the framework of Conceptual Metaphor Theory (Lakoff and Johnson 1980) and relevant works on idioms (Kövecses & Szabcó 1996; Nunberg et al. 1994). According to Gibbs (1992), idioms cannot be characterized as dead metaphors because they bear more complex meanings, motivated by conceptual metaphors. On the other head, Kövecses and Szabcó (1996), treat idioms as units whose overall meaning cannot be predicted by the subparts. Hence, certain definitions and approaches concerning idioms identification are studied and an attempt is made to determine the source domains since the various correspondences are not random (Lakoff 1987: 381). For instance, in Greek reference is made to religious objects in some idiomatic phrases, such as candles, showing that religious rituals are an indirect way of talking about death i.e. σώθηκε το λάδι του, σώθηκε το καντήλι του, meaning that his 'oil' ran out, his 'oil lamp' went out. The same is observed in Serbian: mirisati/zamirisati na tamjan 's/he smells like incense', njegova sveća dogoreva 'his/her candle went out'. Overall, the study focuses on idiomaticity and the cultural stimuli that led to the creation of a number of idioms in the Greek and the Serbian language.

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LAMPROPOULOU, MARTHA AND VOJKAN STOJIČIĆ - FIGURATIVE EXPRESSIONS AND EMBODIMENT: A CASE STUDY OF SERBIAN STUDENTS- L2 LEARNERS OF MODERN GREEK

This study examines the understanding of figurative expressions by a group of native speakers of Serbian who learn Modern Greek as a foreign language at the Department of Modern Greek Studies, at the University of Belgrade. In particular, the focus lies in the interpretation of a number of idiomatic expressions, in an attempt to define the knowledge and the experiences the participants recall when they confront them and whether they can come up with their equivalent expressions in the Serbian language. Idiomatic expressions do not carry a clearly defined literal meaning since they cannot be understood by the meanings of their subparts; however, they are understood in the same way that single words are processed (Gibbs 1985). According to the relevant Cognitive Linguistics literature, idioms are motivated by conceptual metaphors drawing on familiar domains which relate to practices and elements from our cultural knowledge (Lakoff 1987; Lakoff 1993; Kövesces 1995). They cannot be treated as equal phraseological units in the lexicon (Gibbs 1985) and their degree of idiomaticity varies. In order to explore their complexity, a questionnaire was constructed which involves two types of figurative expressions in Modern Greek: a) embodied idioms (Littlemore 2019) which have a direct equivalent in Serbian i.e. κάθομαι σε αναμμένα κάρβουνα/ gori mi pod nogama (= sit on hot coal) and b) embodied idioms with no direct equivalent in Serbian i.e. έγινα άνω κάτω (=I am a mess). The participants were asked to indicate initially the idioms in Modern Greek that they were familiar with, or not, and, next, to translate them in Serbian. The subjects have reached at least a B2 level in Modern Greek and participated in the task voluntarily. The results show the way the students perceive idioms in the Greek language and whether they distinguish a different degree in

their compositionality. Moreover, the findings provide empirical support concerning embodiment and conceptualization and offer perspectives on factors that affect metaphorical understanding.

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LEONTEVA, ANNA AND OLGA AGAFONOVA - MONO- AND MULTIFUNCTIONAL CO-SPEECH GESTURES IN STUDIO INTERVIEW DISCOURSE

The aim of the study is to explore the multifunctional potential of gestures in discourse. The main idea of the present research lies in the idea of polysemanticity of gestures, e.g. the ability of a gesture to perform not one, but several functions at the same time (Calbris 2011; Iriskhanova, Cienki 2018). For example, a classic case of the "palm-up-open-hand" gesture is usually regarded as a pragmatic gesture (Müller 2004; Cienki 2017), when someone is trying to prove their point and present some arguments, or as a representational gesture, when a speaker shows something by holding it on their hand. However, we argue that these two functions are not mutually exclusive and represent the multifunctionality of the gesture in discourse.

To verify our hypothesis, we analyze the studio interview discourse of 7 studio interviews with Russian actors which clearly employs two discourse subtypes: argumentation and description. Such choice was conditioned by the fact that during these interviews the actors described events and notions, as well as stated their position and attitudes to them. The analysis was conducted in ELAN program used here to annotate speech patterns of argumentation and description as well as gesture functions (pragmatic, representational, deictic with their subtypes) synchronized with these patterns. All the material was taken from YouTube and is in public access. The results demonstrate that some types of gesture have several discourse functions displaying different frequency distributions within different discourse subtypes. These frequency distributions are treated as function gesture profiles and are further employed to study the correlation with argumentative and descriptive subtypes of studio interview discourse.

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LINARES-BERNABÉU, ESTHER - HUMOROUS IRONY IN FEMININE STAND-UP COMEDY. ANALYSING INTERACTIONS WITH THE AUDIENCE

The purpose of this paper is to explore female comedians' kairos and the role of the audience in the gender performance process. As Ruiz Gurillo (2013a) states, the performance of live stand-up comedy implies a dialogic register, as the comedian engages with the audience during the different sequences. This dialogic register is an argumentative technique that helps the comedian connect with the audience and convince them with her discourse (Greenbaum, 1999; Rutter, 2001; Lockyer & Myers, 2011). Likewise, we have attempted to show that irony is used in this type of dialogues as a device available to be harnessed for challenging expectations about feminine behaviour and

labels in planned discourse (Holmes & Marra, 2002; Chiaro & Baccolini, 2014; Yus, 2016; Linares Bernabéu, 2020).

Accordingly, we have analysed the FEMMES-UP corpus that includes a total of 15 stand-up acts, collected during 2017 and 2018. In particular, these stand-up performances were represented by 15 female Spanish comedians. Each one of these stand-up performances has been divided into humorous sequences, which are understood as a series of jab lines and punchlines, which revolve around a specific topic and which are interrupted by laughter, applause and even, comments from the public (Ruiz Gurillo, 2019). In this respect, the corpus FEMMES-UP consists of 504 sequences. This comes to a total of 805 minutes of recording and 97.749 words.

The quantitative and qualitative analysis of the corpus show that humorous irony is a tool for the comedian to distance herself from the message and achieve a comic effect thanks to the feelings that are shown together with her dissociative attitude. Data shows that the use of humorous irony in this type of discourse implies a negative evaluation about something or someone and, at the same time, promotes solidarity with the in-group. In addition, we have observed shaping a gender identity on stage is conditioned by the audience and the shared knowledge between the comedian and the audience. In this respect, the former adapt their speeches depending on who they are in front of and, then, try to involve the latter using their Kairos (Greenbaum, 1999; Medjesky, 2016).

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LITTLEMORE, JEANNETTE AND SARAH TURNER - CREATIVE METAPHOR, EMOTION AND EVALUATION IN CONVERSATIONS ABOUT WORK

We report findings from a study in which we analysed the metaphors used in interviews with 32 senior current and former UK Civil Servants. We focused on how the participants made use of creative and conventional metaphor to provide positive and negative evaluations of their workplace experiences. We identified the metaphors that they used and coded them according to whether they were creative or conventional, and according to whether they performed an evaluative function. If they did perform such a function, we coded whether this function was positive or negative. Participants were significantly more likely to use creative metaphor to perform an evaluative function than conventional metaphor and creative metaphor was more likely to perform negative evaluation than conventional metaphor. This last finding differs from previous work on (for example) the use of metaphor in film reviews (Fuoli, Littlemore, & Turner, 2021). We argue that this can be accounted for by the fact that in the civil service data people are talking about their own personal experiences, and it may therefore be the personal nature of the experiences that drives this relationship between creativity and negativity. Our results speak to an increased role for emotion when evaluating personal experiences than when evaluating third party experiences.

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LOGINOVA, ELENA - ARE THE ARTS FRILLS? GESTURES IN THE DISCOURSE OF DRAMA

The study presents the results of cognitive-semiotic analysis of gestures in the discourse of drama. By the discourse of drama we understand a semiotic continuum that includes a basic discourse (a play) and its functional derivative (a theatrical performance), the latter being interpreted as an example of recurrent semiosis, in which different semiotic systems (verbal and non-verbal) and different semiotic modes (visual, auditory, tactile, kinetic, etc.) are involved.

In the discussion proposed here we assume that the interplay of speech and co- speech gestures which emerges in everyday communication (Brône et al. 2013; Cienki 2017; Iriskhanova, Cienki 2018; Sonesson 2019) displays specific features and functions when realized in the arts as communication, namely in a theatrical performance. Since the focus of a performance is on visualization, intensification and expressiveness it accounts for gestural patterns constructing joint meanings with the pragmatic meaning in the forefront (pragmatic representational gestures, pragmatic discourse-structuring gestures). Co-occurring conceptualizations through verbal and gestural components can trigger off the amplification of meaning (gestures that expand, narrow, clarify a verbal representation of an idea) or bring about the emergence of new semantic projections (e.g., when patterns of verbal and gestural behavior contradict one another).

In terms of "pragma-dialogue" (Kecskes 2016) between the original content and its modulations, expressiveness and intensification of a derivative are quite likely the effect of cross-activation between semiotic systems and sensory modes, also analyzed as multimodal creativity in the process of recurrent semiosis. It may prove that figurativity which involves intended additional meaning (Athanasiadou 2015) and manifests itself by verbal and non-verbal semiotic

systems is linked to symbolic cognition enfolded with mimetic cognition (Mancing 2011). It is a phenomenon that helps us enhance our understanding of embodied meaning construing through gestural modality (Johnson 1987; Kendon 2004; McNeil 2005; Zlatev 2007) in a heterogeneous discourse of drama.

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LOZANO, INÉS - IRONIC ATTITUDE AS INFERENCE

Pragmatic studies on irony reveal a manifest interest in accounting for its underlying meaning-making mechanisms (e.g. Attardo, 2000; Clark and Gerrig, 1984; Wilson and Sperber, 2012; Alba-Juez & Attardo, 2014). Work carried out on the evaluative nature of irony and its attitudinal component (e.g. Alba-Juez and Attardo, 2014; Burgers et al., 2012) has opened the door to its analysis from a cognitive perspective. Based on previous work by Ruiz de Mendoza and Lozano-Palacio (2019), this study addresses the cognitive status of the attitudinal component of verbal and situational irony which, we claim, arises through the application of two chained premise-conclusion reasoning schemas. In the case of verbal irony, the first schema contains a premise based on someone's erroneous belief and clashes with the observable scenario. In the second reasoning schema, the premise is the cultural convention that it is impolite to contradict other people, and the conclusion is that the ironist wants to express dissociation from the interpreter's belief.

In the case of situational irony, the first reasoning schema contains a premise based on the speaker's beliefs, which clashes with the observable reality. In the second reasoning

schema, the premise is the convention that when someone realizes they have made an erroneous assumption, they are expected to dissociate themselves from it and develop acceptance of the situation as is now manifest. The dissociation contained in the second implicated conclusion in either case is further subject to inferential narrowing in connection with the context thus taken the form of skepticism, mockery, (self-)criticism, etc. Based on the analysis of over 250 examples of irony, this presentation provides a cognitive account of the different kinds of attitudinal element found in irony, thus bringing verbal and situational irony under the umbrella of a single, inference-based model of reasoning schemas.

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LOZANO, INÉS AND FRANCISCO J. RUIZ DE MENDOZA - IRONY, ANTIPHRASIS, SARCASM, AND BANTER: BOUNDARIES AND DEPENDENCY RELATIONS

The boundaries and relations between irony, antiphrasis, sarcasm, and banter are unclear in the literature. Antiphrasis is defined as the use of an expression which is opposite to the speaker's true intention (e.g., This is exactly what I needed! 'not at all') (Dupriez, 1991: 49) and sarcasm as irony used for verbal aggression (cf. Haiman, 1998: 20) (e.g., You couldn't play tennis well even if Nadal was your personal trainer). Banter has been studied as a discourse practice producing humor (Jobert & Sorlin, 2018) and as a form of mock impoliteness (Leech, 1983), as in Yours is the coolest car I've seen... so far, where the initial compliment is toned down by the suggestion that there is likely a cooler car.

To solve the theoretical weakness identified above, we have examined multiple examples of these figures in a variety of contexts. We have observed that our previous treatment of irony (Ruiz de Mendoza & Lozano, 2021) contains the essential ingredients to examine convergences and divergences between these figures. We treat irony as the attitudinal meaning implications arising from a clash between an epistemic and an attested scenario. The former denotes a state of affairs that someone regards as highly likely or certain. It clashes with what the speaker considers attested reality, thus giving rise to attitudinal overtones. Antiphrasis

and sarcasm are cases of irony since they invariably involve an epistemic scenario, whereas in banter this scenario is optional. Thus, in the example above, the hearer may or may not have an expectation about his/her car. This observation highlights the ironic potential of banter and incorporates it into the general theoretical framework of a scenario-based approach to irony, where antiphrasis and sarcasm are seen as subtypes of irony while banter is a self-standing figure that can be used to convey irony.

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MAKOVEYEVA, ALINA - VARIABILITY OF "FAMILY" STEREOTYPE FROM ETHNOCULTURAL PERSPECTIVE

The present research focuses on the variability of the FAMILY stereotype in spoken discourse, produced by speakers of Russian (as L1 and L2), belonging to different ethnical groups.

In the past decades stereotypes have been widely analyzed not only in linguistics (Wodak 1989,van Dijk 2001, Lakoff 1987, Bartmiński, 2009) but in some other cross-disciplinary fields of research. However, the ways social stereotypes are reproduced in spoken discourse from the view of different parameters (age, ethnic group, etc.) have yet been overlooked. We believe that such study could help to outline the constant and variable features in representing stereotypes in spoken discourse with a view to different cultural backgrounds of the speakers.

The aim of the present research is to analyze linguistic and pictorial means of representing FAMILY stereotype in spoken discourse in Russian and its variability due to the ethnical and discoursive parameters.

To obtain the data an empirical study was carried out. Spoken discourse was elicited from speakers of the Russian language as L1 (Russian) and L2 (Tajik and Cuban), aged 18-35. The participants in all the three groups were given the same tasks: 1) to draw a picture an imaginary family and describe the drawing; 2) to give a detailed definition of "family". To determine the similarities and differences in the representation via linguistic and pictorial means of the stereotype, the filmed and transcribed answers were studied through statistic and qualitative analyses.

The results of the study proved that participants of all the three ethnic groups express the same basic components of family stereotype. However, the study revealed prominent differences in the structure of the represented stereotype. Russian and Tajik participants generally profile the event component of the FAMILY stereotype, describing an event or daily activities (family dinner, a walk in the park, etc.). Tajik participants, however, tend to foreground the role of male members of the family ("father", "brothers"). The structure of the stereotype, presented by the Cuban participants, was broader – it included not only family, but also neighbors and friends.

We came to the conclusion that the differences in the component which speakers profile in their speech proves that both ethnical and discoursive parameters influence the process of stereotype construal.

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MIDOR, KAMILA - HOW AMERICANS AND POLES CONCEPTUALIZE LOSS AND GRIEF BASED ON THE FIGURATIVE LANGUAGE THEY USE

This paper represents a doctoral research project in which we compared Americans and Poles. It was a qualitative study based on the data collected in two anonymous online surveys with open-ended questions. The participants were adults grieving over the death of a loved one.

By analyzing the responses, we identified various conceptual metaphors (Lakoff and Johnson 1980) and blends (Fauconnier and Turner 2002). Then, we grouped metaphors and blends according to the semantic patterns (schemas) identified in the data, thanks to which we developed models of the concepts of loss and grief. We are going to present

several basic patterns we found with some examples from the data. The aim of this paper is thus to discuss how Americans and Poles talk about and conceptualize loss and grief.

Figurative language is a way of expressing difficult emotions when experiencing a tragedy. By understanding the conceptualization of loss and grief of a person, we may acknowledge his or her feelings, avoid hurting the person, and approach him or her with more empathy. Therefore, we suggest that the findings of this research, briefly discussed in this paper, might be of interest to psychotherapists, counselors, and other professionals working with the bereaved.

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MILANOWICZ, ANNA - IRONY AND SELF-MOCKERY ACROSS GENDER

The present adventure with irony draws inspiration from studies on word play and imagination. The presentation starts with the importance of simple observation made of one's surroundings. Irony infuses various conversational settings, where different audiences are inclined to make different interpretations of what one 'says'. This implicit selectivity in irony is affected by multiple factors.

This presentation discusses methods and factors selected in three experiments on the sample of 240 adults, where the original tool of Irony Generation and Perception Test was introduced. First we look at making irony (Experiment 1). Then we look at using self-mockery (Experiment 2). Lastly, we look at experiencing irony (Experiment 3).

In Experiment 1, the effect of gender on reaction patterns was observed, showing that men both initiate and reciprocate ironic comments significantly more than women, and the results were correlated to the Rosenberg Self-Esteem Scale and Gender Assessment Inventory. In other words, men showed preference towards tuning in to ironic exchange, while women towards dropping out of it.

In Experiment 2, the effect of gender on use of implicit self-referential humor was observed, showing that men prefer positive self-mockery over an explicit self-criticism. The results were reversed for women. The significance of one's image in the use of self-mockery is discussed within the self-presentation strategies.

In Experiment 3, the effect of gender on affective valance associated with verbal irony was observed. Men experienced more positive emotions than women about exactly the same ironic comment. A new approach to researching irony through measuring its valence (positive/negative) effect, with application of Russell's (1980) circumplex model of emotions and Parrot's (2001) classification, is also discussed.

This fantastic range of interpretations illustrates that irony is not an 'island' and should not be studied as such; it's a living matter dependent on individual differences and contextual variables.

MILOSAVLJEVIC, ANA, THOMAS CASTELAIN, NAUSICAA POUSCOULOUS AND DIANA MAZZARELLA - SECOND-ORDER EPISTEMIC VIGILANCE AS A KEY TO UNRAVELLING THE DEVELOPMENTAL PUZZLE OF IRONY

Current literature in developmental pragmatics suggests that pre-linguistic infants are skillful communicators and can infer the speakers' intended meaning beyond their words (Matthews, 2014). However, the understanding of some figurative uses of language, such as irony, appears to emerge much later in development. Unlike metaphor, hyperbole and metonymy, which children are able to make sense of by the age of 4, the understanding of irony emerges around the age of 6 and remains challenging well into adolescence (Pouscoulous, 2013). This leaves us with the question of which cognitive mechanisms underlie this rather unique language capacity.

To solve this developmental puzzle, Mazzarella and Pouscoulous (2020) proposed that irony comprehension, specifically the recognition of the ironical – dissociative – attitude expressed by the speaker, may depend on the emergence of more sophisticated epistemic vigilance capacities. Irony understanding would involve "second-order epistemic vigilance", or the capacity to judge others' ability (e.g., the speaker's ability) to assess the reliability of a source

of information or the plausibility of a given content (e.g., the content echoed by the irony and attributed to an ironical source). Drawing on this proposal, we present an ongoing study on the development of irony understanding in which we experimentally manipulate the reliability of the ironical source (reliable vs. unreliable source). The prediction is that the emergence of irony understanding will be facilitated in the unreliable source condition compared to the reliable source condition, as the unreliability of the ironical source is expected to help children recognizing the dissociative attitude expressed by the speaker via her ironical statement.

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MINAYA GÓMEZ, FRANCISO JAVIER - METAPHORS AND METONYMIES IN THE EXPRESSION AND CONCEPTUALIZATION OF AESTHETIC EMOTIONS IN OLD ENGLISH

In recent years, the parallel developments in the study of emotions (particularly emotions of an aesthetic nature; Juslin,

2013; Menninghaus et al., 2019; Fingerhut and Prinz, 2020) and the research carried out on the part of cognitive linguists on how emotions are conceptualised and expressed employing different metonymies and metaphors (Lakoff and Johnson, 1980; Gevaert, 2007) have provided different methodological tools for the study of aesthetic emotions (i.e., the experience of beauty, wonder or awe) in ancient cultures, and in their languages and literatures. However, scant attention has been paid to the ways in which Old English speakers and writers conceptualised aesthetic emotions, whether there was a prevalence for literal expressions of 'beauty', 'ugliness' or 'wonder', or if metaphors and metonymies were common in these contexts. Furthermore, most analyses of these matters in the field of Old English language and literature studies do not acknowledge or take into consideration the fact that ideas like 'beauty' or 'ugliness' are not only aesthetic ideas, but also embodied emotions.

Consequently, the purpose of this paper is to first look into the conceptualisation and common expressions of the following aesthetic emotions in Old English: THE EXPERIENCE OF BEAUTY, AESTHETIC PLEASURE, WONDER, THE EXPERIENCE OF UGLINESS and AESTHETIC DISGUST. Having done this, I will move on to explain what metaphors and metonymies occur most frequently in these lexical domains, before analysing additional lexical domains that could serve as source domains for further metaphorical expressions. In other words, after analysing the domains of BEAUTY, PLEASURE, WONDER, UGLINESS and DISGUST, and looking into how these terms might be applied to other bodily senses than that contemplated in their prototypical sense, I will analyse the domains of CLEANNESS, NOBILITY, LIGHT, INTRICACY, DARKNESS, DIRT and REPULSION to demonstrate how the visual (and olfactory) semantic contents of the terms in these domains serve as source domains for the conceptualisation and the experience of more complex ideas, like those of beauty and ugliness. Ultimately, my

analysis will prove that figurativeness abounds in the Old English expressions for aesthetic emotions.

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NAZAR, LEONARDO - VERB CLASSES AND SOCIAL-CULTURAL SITUATEDNESS: THE SEMANTIC WIDENING OF THE ENGLISH CAUSED MOTION VERBS

As a phenomenologically prototypical realisation of a cause-and-effect event, Caused Motion is considered a key cognitive domain in the metaphorical understanding and

expression of general causal relations (Goldberg 1995; Lakoff & Johnson 1999). Within this metaphorical frame the cause, the undergoer, and the resulting state can be represented respectively as the agent, the theme, and the goal of a caused motion event as in "hunger and thirst drove the poor shipwrecked soul to insanity". Caused Motion verbs, however, encode information such as the direction and the intensity of the force that is applied to the theme and its influence on the choice or restrictions of the relata is still not clear in literature.

Following the principles of Frame Semantics (Fillmore 1976; Fillmore & Baker 2010), Collative Semantics (Fass 1986, 1991), and Collostructional Analysis (Gries & Stefanowitsch 2004; Hilpert 2011; Stefanowitsch 2013), corpus data has been analysed to verify whether 1) the cross-domain mapping allows all verbs in the class to be used metaphorically, 2) the near-synonymous verbs display any selectional preference in the metaphorical frame, and 3) there are other usages not predicted by Conceptual Metaphor Theory or Cognitive Construction Grammar.

The partial results suggest that 1) native Old English verbs were more quickly used metaphorically while Norman verbs either took considerably longer or entered the lexicon as metaphorical terms before the first occurrence of a literal meaning, 2) the speaker's attitude toward the manner of the literal caused motion affects the selection in the metaphorical frame, and 3) the extended metaphorical meaning is only the current end point of the semantic expansion process while the ambiguity between literal goals and mental states was the predominant usage in the medieval religious discourse.

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NOWAK, KRZYSZTOF - HOW DOES ONE CONTRACT THE VIRUS OF HERESY? EXPLAINING MEDIEVAL LATIN METAPHOR

A complex sociolinguistic status of Medieval Latin appears to be one of major obstacles towards wider adoption of the methods of cognitive linguistics in the study of this peculiar language. Used in the West from the 8th to the 16th century, Medieval Latin was an acquired language employed in mostly formal communication. The major shift in the use of Latin (from a native language to Traditionsprache) poses a major challenge to figurative language analysis and to any descriptive or modeling effort in general. The research inspired by cognitive linguistics has focused on earlier phases of the Latin history (Fedriani 2014; Short 2016). In the Medieval Latin philology, on the other hand, metaphors have been investigated rather as a central element of medieval aesthetics or philosophical discourse and as a hermeneutical device.

In the present corpus-based study we analyze the mapping from the source domains of ILLNESS and DEVIATION to the target domain of MORAL EVIL. We compare occurrences retrieved from 3 corpora representing successive stages in the development of Latin and which together cover ca. 1500 years of the language use. We, first, briefly show how the range and structure of the mapping has changed through ages. Second, we argue that a significant part of the diachronic variation of the Latin metaphor may be explained by resorting to stylistic and sub-cultural factors (Kövecses 2007). In this respect, the genre and domain distribution of the metaphors also tend to be particularly indicative of the ongoing process. Finally, we show how the model proposed by Sullivan (2013) can be adjusted to account for the diachronic change in semantic and constructional properties of the figurative expressions in more systematic and rigorous fashion.

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OVEJAS-RAMÍREZ, CARLA - EXPLAINING MULTIMODAL ADVERTISEMENTS IN TERMS OF CONCEPTUAL COMPLEXES

This proposal implements the developments of Ruiz de Mendoza on conceptual complexes (2017, 2021) within a multimodal context in order to study whether those analytical tools can be useful to account for multimodal examples.

According to Ruiz de Mendoza (2021: 100), a conceptual complex is "a combination of cognitive models whose existence can be detected from a careful examination of the meaning effects of some linguistic expressions." This scholar distinguishes between two types of conceptual complexes: (1) those that integrate operational cognitive models, and that are grounded on cognitive operations (metaphor and metonymy); and (2) those that integrate non-operational cognitive models (frames and image-schemas). We can distinguish several elements within a conceptual complex: the matrix frame (i.e., the frame that receives the structure coming from the imported frame); the donor or imported frame; and outgoing elements resulting from the replacement

of elements in the matrix frame by new ones of the donor frame. Both frames (i.e., matrix and donor frame) should share at least partial image-schematic structure to enable the integration.

Our corpus consists on 70 multimodal commercials taken from the internet. All the examples were analysed in order to test the explanatory power of the theory beyond verbal communication, and also, to contribute to the phenomenon of conceptual complexes.

The data analysed support six main findings: (i) conceptual prominence is crucial when creating multimodal advertisements; (ii) the nature of the frame determines its function (matrix frames situationalize, i.e., provide contextual elements to the observer, whereas donor frames focalize); (iii) sometimes there is no frame integration but rather internal development within a given frame; (iv) there are also cases in which there is frame composition instead of integration; (v) metonymy proves to be a licensing factor previous to the integration, and (vi) high-level non-metaphorical correlations can cue for the activation of metaphorical frames.

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PANTHER, KLAUS UWE AND LINDA THORNBURG - GRAMMAR AND FIGURATION: VIOLATING THE COORDINATE STRUCTURE CONSTRAINT

In this talk we show how factors like bodily action, dynamicity, schematicity, and figurative mappings (in particular metonymy and metaphor) explain acceptable violations of the well- known Coordinate Structure Constraint (CSC): "In a coordinate structure, no conjunct may be moved, nor may any element in a conjunct be moved out of that conjunct" (Ross 1967: 161). This constraint accounts for the ungrammaticality of (3) and (4).

(1) Mary ate a piece of cake and drank two cups of coffee.

(2) What$_{i/j}$ did Mary eat $\emptyset_i$ and drink $\emptyset_j$?

(3) *What$_i$ did Mary eat $\emptyset_i$ and drink two cups of coffee?

(4) *What$_j$ did Mary eat a piece of cake and drink $\emptyset_j$?

Nevertheless, putative "violations" of the CSC occur not only in colloquial English, but also in literature; moreover, they appear to be unremarkable, i.e. go unnoticed, as in the following from Iris Murdoch's novel The Sea, The Sea (1999: 12):

(5) This is a less attractive scene and not without a few rusty tins and broken bottles which I must one day climb down and remove.

In (5) the phrase rusty tins and broken bottles has been "extracted" from its direct object position following the second verbal conjunct remove.

Using the Corpus of Contemporary American English and other empirical sources, we amassed further such CSC

"violations" in which the first conjunct literally expresses a bodily action, in particular, motion expressions such as go (to LOC), sit down, stand up, and take a step back, e.g.:

(6) One of the questions that we sat down and we asked ourselves was, why Twitter?

The results of our analysis lead us to the claim that VP1 in these constructions instantiates the process of grammaticalization; i.e. VP1 is schematized as an aspectualizer. We further claim that this "bleaching" process is the result of metaphoric (e.g. GOALS ARE DISTINATIONS) and metonymic (e.g. PAUSING FOR (RE)ASSESSING) mappings of human actions/bodily movements that are conceptualized as preparatory to/enabling the action denoted by the second conjunct, VP2. We show that extraction out of second conjuncts is therefore motivated, but is not predictable. We hypothesize that the variation in acceptability of extractions from VP2 correlates with the degree of specificity/schematicity of the motion expression in VP1, further illustrating the impact of figuration at various levels of syntactic constructions.

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PANTHER, KLAUS UWE AND LINDA THORNBURG - HYPALLAGE IS A RARE BIRD. NOT.

We take a Cognitive Pragmatic approach to hypallage to show that this "marginal trope" can be elucidated in terms of conceptual metaphor, conceptual metonymy, and pragmatic inferencing. Hypallage is defined as 'a combination of seemingly incompatible features' and has been exploited artistically and creatively since antiquity in poetic and narrative discourse. A classic example of hypallage is the 2,000-year-old phrase "angry crowns of kings" (Odes of Horace). The hypallactic incompatibility in "angry crowns" arises from the position of angry as a prenominal modifier of crowns; but anger is an emotional attribute of humans, in this case kings. This incompatibility motivates an imaginative transposition of the adjective angry to kings, which resolves the semantic anomaly. Likewise, the hypallactic expression rare bird in the title of our talk denotes a literal or (more often) figurative bird or entity that is rarely encountered by people. The "bird" does not per se have the property of being rare. As the "Not." in the title of our talk indicates, we deny that hypallage itself is a rare phenomenon restricted to belles-lettres; rather hypallage is a highly entrenched figure in ordinary language, as illustrated by such examples as healthy diet, unhappy marriage, Merry Christmas, Happy Birthday, foreign correspondent, drunken brawl and many others.

Hypallactic expressions constitute a violation of the Iconic Proximity Principle (Givón 2001). In hypallage, iconic motivation competes with figurative motivation and, significantly, the latter prevails. Interestingly, structural parallelisms exist between hypallactic transpositions and, for example, the shift of not in 'neg-transportation', and the figurative transposition of 'Not.' in our talk title, a discourse construction we term 'focal negation'. In conclusion, we surmise that such anti-iconic constructions are not isolated lexicogrammatical phenomena and that the prioritizing of

132

figurative motivation at the expense of iconicity is a more general cognitive mechanism ripe for further research.

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PAGER, KIMBERLEY - EXPRESSING EMOTIONS THROUGH FIGURATIVE LANGUAGE: THE LANGUAGE OF PATHETIC FALLACY.

Pathetic fallacy (PF hereafter) is a Romantic literary technique used in art and literature to convey emotions through nature (Ruskin, 1856/2012; Lodge, 1992). This technique has been researched mostly from a literary viewpoint, but no linguistic model exists to define it. It is difficult to identify it precisely or consensually because definitions and uses vary, and it is often associated with other techniques (i.e. personification (Dick, 1968; Earnhardt, 2016)). Despite those inconsistencies, PF is required knowledge in the British National Curriculum (DfE, 2013).

In this paper I discuss the methods used to develop a model of PF: I created a model of PF based on a survey of English teachers, using a checklist of stylistic tools (Leech and Short, 2007), foregrounding theory (Mukařovský, 1932/1964; Leech, 2008), and conceptual metaphor theory (Lakoff and Johnson, 1980; Lakoff and Turner, 1989; Kövecses, 2008, 2010). The model defines PF as a projection of emotions from an animated entity onto the surroundings. Following a stylistic approach akin to Short (1996), I identify three 'linguistic indicators' of PF in my corpus: imagery, repetition, and negation. I draw on metaphor research to further analyse the

metaphorical nature of PF and its effects in texts from my corpus. Four effects of PF are identified: communicating implicit emotions, building ambience, building characters, and plot foreshadowing.

I argue that pathetic fallacy allows emotions to be part of the storyline and generates empathetical responses in readers towards characters. It is therefore worth researching how figurative language, such as pathetic fallacy, is used to express emotions, and the impact it has on text processing. To address these points and exemplify how my model can be applied to literature, a conduct a text analysis of Jane Eyre (Brontë, 1847/2007).

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PAGER, KIMBERLEY - TWISTED MIS-TRESS: A CLINE OF FIGURES OF SPEECH IN MAUPASSANT'S LA CHEVELURE.

Maupassant's La Chevelure (de Maupassant, pp. 251-258) is a popular short story featured in the French National Curriculum at college levels (Eduscol). The story involves three unnamed characters ('doctor', 'madman', 'narrator') and deals with taboo topics, such as fetishism. Research in the fields of literature and psychology has previously analysed the key themes emerging from the story (Apter, pp. 66-72;

Benhamou, pp. 38-39), but the language of the text has so far received little critical attention. I argue that the language, particularly the linguistic cline of figures of speech, influences readers' interpretation of the story's possible endings. This linguistic cline allows for an implicit development of the madman's obsession and shielded the story from censorship despite its taboo topics when it was first published in 1884.

This paper provides a stylistic analysis of La Chevelure following foregrounding theory (Mukařovský, pp. 44-49) with the aim of demonstrating how the prominent linguistic choices guide readers' interpretation of the story's ending. This paper explores how the madman's growing fetishism is represented linguistically, and how stylistic features are used to guide readers' interpretation in a specific way. Through the analysis, I demonstrate that the progression of the madman's fetishes is portrayed through a linguistic cline, specifically the use of three main figures of speech: animation, personification, and synecdoche. As his feelings develop, the shift from one imagery to the next, combined with other elements of language, conveys the madman's gradual descent into madness and influences readers' interpretation of the ending.

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PAVLOPOULOU, VIVIAN - THE JEALOUS CAT

This presentation aims at investigating literal and figurative language (metaphors-metonymies) found in the expression of jealousy in Modern Greek. It is part of a broader framework of studies that investigate the relation of language and emotion (Kövecses 1990, Athanasiadou & Tabakowska 1998, Theodoropoulou, 2004) on the basis of Conceptual Metaphor Theory (Lakoff & Johnson, 1980; Lakoff, 1987).

Emotions have become an area of interest for the area of Cognitive Linguistics with the work of Kövecses (1986,1990) which brought to the spotlight the factors that contribute to the production of meaning and, also, the relation of those factors with the physiology of the human body, the interaction with the environment (sensorimotor/cultural) and the general brain function. For Lakoff & Johnson, the experience of emotions is direct but their conceptual structure does not stem from the direct experience. Rather, it is metaphor which structures the emotional concept.

In this light, the aim of this presentation is to investigate the linguistic expressions in terms of the metaphors and metonymies needed for their realization without necessarily

excluding literalities. With regard to metonymies, in particular, the research conducted thus far in Modern Greek (see Theodoropoulou, 2012; Xioufis, 2017) investigates the rare (per Goossens, 1990) case of metaphor within metonymy in linguistic data collected for the study of emotions. For this collection of expressions, the body functions as a pointer of emotions on a metonymic basis (Theodoropoulou, 2012) and metonymy places the emotion on a bodily reaction (e.g. rise of body temperature for anger) while metaphor brings forward experiential elements such as the intensity of the emotion, in this particular case, jealousy. Among the data collected through corpora, some interesting cases for investigation include terms like 'ziliarogata' (jealous female cat, compound noun) with the issue of possible gender marking arising.

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PAWLAK, NINA - THE CONCEPTUAL TOOLS OF FIGURATIVE EXPRESSIONS IN HAUSA

Hausa is considered a highly figurative language mainly for its various linguistic means that function at the level of grammar, lexicon and phraseology or are stylistic device in various types of texts. The repertoire of the linguistic means includes various metaphors and metonymies, similes, proverbs and other strategies that are used as either systemic means or creative tools. The study employs the results of linguistic studies on body metaphors and various aspects of embodiment in Hausa (Will 2019; Almajir 2013), structural and semantic aspects of phraseological units (Jaggar & Buba 2009; Pawlak 2021), naming strategies (Frąckiewicz 2015) and the use of proverbs (Zając 2019). To a lesser extent the study refers to literary works (Garba 2018), which are still scarce.

The search for common linguistic grounds in the process of creating the figurative structures in Hausa leads to identifying the following sources of figurative mechanisms:

- Sound symbolisms (ideophones)

- Situational characteristics (static or dynamic)

- Object orientation

With reference to conceptual metaphor theory and its base term domain (Lakoff and Johnson 1980) and respecting its later developments, the presentation is an attempt to identify the structural units (and the corresponding conceptual units) that participate in the formation of various types of "figures of speech" in the Hausa language. The main question is to which extent the figurative expressions in Hausa relate to the distinguished mechanisms, as in Sususu da Shashasha '(two) fools', ka-ce-na-ce 'argument'(lit. you said, I said), ci duniya 'enjoy life' (lit. eat the world) which refer to the conceptualization patterns characteristic of the language but also give the preference to the strategies based on structural divisions.

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PEÑA, M. SANDRA - LINGUISTIC POINTERS TO UNDERSTATEMENT

Whether hyperbole is inferential or constructional is a matter of concern in Cognitive Linguistics (Brdar 2004, Claridge 2011, Peña and Ruiz de Mendoza 2017). While both inferential and constructionally-cued hyperbole are context-dependent, some linguistic pointers such as extreme case formulations (e.g., everyone, endless) (Pomerantz 1986) used in the constructional kind help identify possible hyperbolic expressions. Ruiz de Mendoza (2014) observes that hyperbole works much in the same way as metaphor in the sense that it is a cross-domain mapping. In hyperbole, an imaginary or fictitious scenario, the source domain, maps onto and helps us come to terms with a real-world situation, the target domain. The addresser scales up a scenario which the addressee has to scale down in order to properly construe the hyperbolic expression. These two scenarios

clash and produce a strong emotional impact on the addressee. In My car is as old as the hills, the fictitious scenario in which a car is as old as the hills is used to understand the real-world situation in which the speaker's car is extremely old and to maximize emotional impact on the addressee. The literature on hyperbole-prone expressions is abundant (Pomerantz 1986, Edwards 2000, Norrick 2004, Whitehead 2015). However, the constructional nature of other hyperbole-like figures such as the two main forms of understatement, meiosis and litotes, has been largely neglected. Understated expressions are those expressions of less strength than expected (Ruiz de Mendoza 2020: 30). While meiosis (an extreme form of understatement, as in The Recent Unpleasantness to refer to the American Civil War and its aftermath) can be both inferential and constructional, litotes (a kind of understatement which involves the negation of an axiologically negative characterization, as in I don't hate it to mean 'I like it') is always constructional. We explore the constructional nature of meiosis and litotes from the perspective of a scenario- based account of language use within the framework of Cognitive Linguistics.

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PETROV, ANDREY, ANNA LEONTEVA AND OLGA AGAFONOVA - THE SPECIFICS OF USING DEICTIC GESTURES IN SIMULTANEOUS INTERPRETING

The research is dedicated to the deictic gesture usage in simultaneous interpreting from English into Russian (L1) and Russian into English (L2). Simultaneous interpreting is taken as an example of professional activity conducted under cognitive load [Cienki, Iriskhanova 2020]. The study is based

on the assumption that deictic gestures are more frequently used when interpreting from L1 to L2 due to more extensive cognitive load. The aim of the study is to analyze different forms of deictic gestures (i.e., pointing and touching) and several types of the referent.

For the purpose of the study, clusters of words and corresponding gestures were examined and divided into 7 categories: time; quantity; place; action; object; event; word search.

The data was obtained from 18 videos of interpreters, whose task was to interpret a popular science lecture from Russian into English and vice versa. The material was annotated and transcribed in ELAN program, the quantitative analysis was conducted to check the hypotheses.

The study showed 120 cases of deictic gestures usage in total, 60 of which were touching and 60 pointing. Deictic gestures showed the tendency to occur during the description of entities, quantity, events and time [Graham 1999; Cappuccio et al. 2013]. It was also established that simultaneous interpreters use touching more often while keeping and retrieving information from working memory, which could indicate higher cognitive load.

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PEXMAN, PENNY - INVESTIGATING CHILDREN'S APPRECIATION OF IRONY AND HUMOUR

One of the challenges children face in learning to navigate the social world is created by the fact that people often speak indirectly, for example, with sarcasm or verbal irony. Research has shown that typically developing children don't usually begin to convey and appreciate ironic intent until the early school years. Findings suggest that children's use and appreciation of ironic language develop over a fairly long developmental window, and are related to their cognitive development and social experiences.

The humor function of this kind of language is particularly challenging for children to recognize. Most of these insights have come from research that is focused on the product of interpretation: the understanding that children convey through verbal descriptions, ratings, or yes/no decisions. In a series of studies, my colleagues and I have developed methodology that allows us to explore the process of children's irony interpretation.

Using a variant of the visual world paradigm, we have tracked children's eye gaze and reaching behavior as they judge speaker intent (criticism, humour) for ironic language that unfolds in real time in short puppet shows. We have used this paradigm to investigate how irony processing develops across middle childhood. We have also used this paradigm to

identify factors that make irony particularly challenging for children. Most recently, those studies have helped us to devise a training paradigm to teach children about the purposes of ironic speech and how to detect it. I'll discuss what our findings tell us about theories of pragmatic development, and about the social, cognitive, and affective processes that support figurative language use and appreciation.

PICCIRILLI, PRISCA AND SABINE SCHULTE IM WALDE - CONDITIONS FOR PERCEIVED METAPHORICITY IN DISCOURSES: TWO CROWDSOURCING STUDIES

In this study we present two crowdsourcing experiments to address human-perceived features on the metaphoricity of discourses that trigger the contextual choice between a synonymous pair of a metaphorical and a literal expression, such as grasp a term versus understand a term. We evaluate the context-induced hypothesis [2] to explore the extent to which the preceding contextual discourse primes for one or the other usage. The first experiment asked participants to rate the overall degree of literalness vs. metaphoricity of 1,000 corpus-extracted discourses including literal vs. metaphorical verb–object expressions on a scale 1–6 (1 for mostly literal and 6 for mostly metaphorical). Our findings did not support the theoretical context-salient hypothesis and led to the question: what exactly constitutes a metaphorical (vs. literal) discourse?

We address this question in a second crowdsourcing experiment, where we zoomed into discourse features that potentially influence the perception of a given discourse as

more or less metaphorical. As in Experiment 1, we showed the 1,000 discourses to participants, however now asking them to select specific words or sequence(s) of words that they judged metaphorical. By collecting judgements this way, we aim to (i) reproduce corpus-based findings that metaphors occur every third sentence in natural corpora [1, 3], and to (ii) look at (dis)agreements on lexical items that are considered metaphorical amongst many annotators. On a more general level, we hope to shed light on lexical conditions (such as word classes; abstractness; emotions; complexity; formality) for metaphorically-judged items and discourses, by comparing our findings with the results obtained in Experiment 1 on overall discourse metaphoricity, and by relating the discourse features to the metaphoricity vs. literalness of the discourse-included verb–object pairs.

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POPA-WYATT, MIHAELA - IRONIC METAPHOR COMPOUNDS: A MULTI-CHANNEL VIEW OF COMMUNICATION

This paper argues that what appears to be a special case of ironic utterances—ironic metaphorical compounds—sheds light on the requirements for psychological plausibility of a theory of communication and thus presents a different view of communication and language to that dominant in philosophy of language. In the view presented here, the hearer does not extract the speaker's communicative intention from the sequence of words in the utterance, but from other channels (gesture, intonation, facial expression), so as to constrain the inferential space for the sentence and speaker meaning. Specifically, I examine an example of ironic metaphor discussed by Stern (2000). He argues that ironic content is logically dependent on metaphorical content, but makes no claims about how psychologically plausible this is in terms of the processing order. I argue that a straightforward translation of logical order into temporal order makes little sense. The primary sticking point is that without a prior understanding of the speaker's communicative intentions, it is computationally more challenging to process the sub-component meanings. An alternative solution based on communicative channels leads us to a more psychologically plausible account of the structure of communicative acts and intentions. This provides support for the psychological realism of a richer theory of communicative intent.

PROKOFYEVA, OLGA - SPEECH AND GESTURE SYNCHRONIZATION PATTERNS IN DESCRIPTIONS

The current research focuses on synchronization patterns of speech and co-speech gestures in Russian descriptive discourse. The two modes are likely to demonstrate a tight link when they co-occur in context as both (1) refer to the same stimulus (here, images displayed for further description), in other words, rely on the same growth points (McNeill 1992), (2) serve to fulfill the intentions of the speaker to transfer the information received from the stimulus (here, to describe it) and therefore can be expressed in the notion of thinking for speaking (Slobin 1987) or in the broader notion encompassing multiple modes of communication, thinking for communicating (Iriskhanova 2017). I hypothesize that the named features also underlie the specificity of synchronization patterns of speech and co-speech gestures.

To reveal the synchronization patterns and to test their typicality in the discourse, I explore multimodal discourse samples (collected under experimental conditions) which refer exclusively to 2 different paintings described to the listener by the experiment participants. The samples, with the total of 322 speech units (of descriptive character) and 283 gestures, were further subjected to multimodal parametric analysis (Kiose et al. 2020). Within it, the discourse semantics of description (subject-object relationship, event type and event perspective) was explored, including a thorough analysis of gesture functions and semantics (Kendon 2004; Müller, Tag 2010; Müller 2014; Iriskhanova, Cienki 2018). The study allows to find 1) what semantic focus parameters they are most synchronized in within multimodal units, 2) what multimodal units are most typical and unique, 3) what parameters are predominantly conveyed by one mode than the other, and 4) what parameters tend to be more situationally motivated (in this case, by the stimulus) than induced by the discourse type.

149

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PSTRĄG, JAKUB - WERBALNE I NIEWERBALNE PRZEJAWY EMOCJI

Patrick Colm Hogan dowodzi, że „niezależnie od kręgu kulturowego […] paradygmatyczne historie są do siebie niezwykle podobne i że powszechnie występujący wzorzec narracyjny jest konstruowany w oparciu o międzykulturowe, uniwersalne ramy emocji" (za: Kövecses 2011: 137). Emocje pełnią istotną funkcję adaptacyjną, pozwalając uczestnikom komunikacji zarówno na regulowanie wewnętrznych stanów nadawcy, jak również, co jest przedmiotem mojej pracy, odgrywają szczególnie ważną rolę w procesie interakcji społecznych. Naturę i funkcję emocji definiować będę w oparciu o teorię Isabelli Poggi (2005). W jej ujęciu emocje to złożony stan wewnętrzny obserwowanego podmiotu/ nadawcy, który prezentowany jest zarówno w sposób werbalny, jak i niewerbalny. Emocje osadzone są w opowiadanych historiach i definiowane właśnie poprzez te mikronarracje. Historie prototypowe zaś odwołują się do uniwersalnej struktury narracyjnej: – agens – cel – przyczyna, która czerpie z podstawowych ram emocji.

W swoim wystąpieniu rozwinę koncepcję tożsamości narracyjnej, czyli zdolności jednostki do narracyjnego przedstawienia wątków autobiograficznych, z uwzględnieniem intencji i kontekstu sytuacyjno-interakcyjnego. Jak wynika z moich obserwacji. narracje te mają jednak charakter prototypowy, posiadają strukturę teliczną, która z kolei pozwala definiować poszczególne, prototypowe, emocje („wiążące", „wynikające", „podtrzymujące").

Materiałem, który poddam analizie są historie opowiadane przez gości brytyjskiego programu Graham Norton Show. W swoich narracjach goście stają się zatem autorem, narratorem i bohaterem przytaczanych historii. Podmiot mówiący może przyjąć dwie strategie opowiadania: egocentryczną, w której znajduje się w centrum układu oglądu sceny (staje się wtedy zarówno aktorem jak i tematem) oraz empatyczną, co pozwala mu na przemieszczenie się, przyjęcie zewnętrznego

punktu widzenia. Stan ten obejmować może zarówno aspekty poznawcze jednostki, objawy fizjologiczne, zachowania ekspresyjne oraz towarzyszące temu uczucia (pozytywne lub negatywne). Szczególne znaczenie w prezentowanej analizie przypisuję elementom komunikacji niewerbalnej. Bowiem zarówno warstwa werbalna, jak i niewerbalna, komunikatu opiera się na schematach konceptualizacyjnych, które u swych podstaw z jednej strony mają ludzkie doświadczenie ciała, z drugiej zaś wzorce kulturowe.

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ROMMEL, ANNA - UNDERSTANDING TIME THROUGH SPATIAL EXPERIENCE AMONG ALZHEIMER'S AND OTHER DEMENTIA PATIENTS

The question of how people are able to think and talk about abstract concepts, such as time and love, has been a subject of interest among linguists for decades. Some views maintain the stance that the abstract domain can be understood through the concrete, or physical, domain (Lakoff & Johnson, 1980). For instance, studies conducted by Boroditsky and Ramscar (2002) demonstrated that English participants understood the abstract concept of time through the experience-based domain of space. Moreover, they understood that these two domains are so tightly correlated, that whilst experiencing basic spatial activities, people subconsciously changed the way they thought about time. This experiment was later replicated with Russian speakers (Rommel, 2020). Results obtained by the research clearly demonstrated the dependency between thinking about abstract domains and experience-based concepts; in particular, that time is understood through the concrete domain of space in languages other than English.

Based on the aforementioned empirical evidence of the claim that understanding time is deeply rooted in spatial experiences, further research had been conducted that can help people living with Alzheimer's disease, as well as other types of dementia, to orient effectively in the time continuum. Considering that Alzheimer's and other dementia patients often struggle with orientation in time, it is important to explore which metaphor (ego-moving or time-moving) is more apt for the patients and to discover how time can be appropriately communicated in verbal and non-verbal forms to those individuals.

The talk will, therefore, elaborate on the results of the research conducted on Alzheimer's and other dementia

patients, shed light on whether any metaphorical preferences had been discovered and provide insights on possible implementations of the results that will help the patients to orient in time.

RUIZ DE MENDOZA, FRANCISCO JOSÉ AND M. SANDRA PEÑA - STRUCTURAL RESEMBLANCE IN FIGURATIVE LANGUAGE USE

Structural resemblance underlies metaphor and simile based on analogical reasoning of this kind: A is to B as C is to D, so A is C and B is D (Gentner and Markman, 1997). At the low level, it is based on the structural properties of entities (e.g., the heart is to blood circulation what a pump is to a hydraulic system), and, at the high level, on the structural properties of events (e.g., words are to emotional damage as a dagger is to physical injury in Your words were a dagger to my heart). High-level analogy underlies what Lakoff and Johnson (1980) termed structural metaphors, like ARGUMENT IS WAR, where debaters are to an argument as contenders in a battle are to war (e.g., She attacked my ideas).

When complemented with metonymy, structural resemblance underlies paragon and allegory. Paragon is a low-level analogy where an entity is treated as a paradigmatic example of a certain attribute for which it is metonymic: Sir Alex (A) is to football (B) as Lennon (C) is to pop music (D); so, Sir Alex (A) is the Lennon (C) of football (B). Allegory rests on high- level structural resemblance combined with the member-for-class metonymy in the metaphoric target. Thus, in "The Prodigal Son", the wayward son –who squanders his inheritance and later returns to his father asking for forgiveness– stands for any repentant sinner. In the analogy, the relationship between God and the sinner (A) is to a

sinner's repentance (B) what the relationship between a forgiving father and his wayward son (C) is to the latter's realization of his unwise decisions (D). Therefore, God is a forgiving father and a sinner is a wayward son. This analysis of structural resemblance provides an initial integrative framework to be refined as other resemblance-based linguistic phenomena accrue.

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RUSEVA, GERGANA - LOOKING FOR THE "SELF" INSIDE THE BODY: THE CAVE WITHIN THE HEART

In various cultures around the world the inner central parts of the human body, and especially the heart, are conceptualized as the locus of the mind, self and cognition. The present paper studies some Vedic and Upanishadic concepts of the HEART or of the CAVE WITHIN THE HEART as the space within which the living soul, the self and cognition are situated. Such container metaphors probably are joint products of human physiology and embodied experience, of cognitive schemas and cultural models. In Ancient Indo-Aryan context, thoughts, emotions and cognition spontaneously arise within the area of the heart – the heart is conceptualized primarily as LOCI at which the experience spontaneously arises rather than as ENTITY which generates it.

RZHESHEVSKAIA, ANASTASIA - MODIFICATIONS IN CO-SPEECH GESTURE PATTERNS: FROM WRITTEN PLAYS TO THEIR STAGED PERFORMANCE

The present study addresses the question of figurativity in gesture patterns used in different semiotic formats of the same discourse type, here the drama discourse. In the study, I explore the specifics of hand gestures in written (author's remarks and characters' speech) and staged formats of contemporary drama plays (A. Arbuzov, V. Slavkin, L. Petrushevskaya, M. Roschin, among others). Since the written discourse format serves to create a semiotically secondary staged performance (McConahie & Hart 2011), I expect to reveal the modification patterns in the use of gestures. In line with the previous gesture studies, especially with the works developing the co-speech gesture approach (McNeil 1992, Parril 2012, Cienki & Iriskhanova 2018), I show that whereas the drama text of written and staged formats is the same, there are still steady modification gestural patterns.

Adopting the semiotic model of gesture functions in discourse (Iriskhanova & Cienki 2018), I hypothesize that these modifications might comply with some of these functions (conventionality, semanticity, pragmatic transparency, autonomy, social and cultural import, metaphoricity, indexicality, etc.). Three basic types of co-speech gestures (deictic, pragmatic, representational) as well as their semiotic functions were analysed in the drama plays to reveal the gesture patterns modification as well as the gesture functions modifications in staged plays. Somewhat unexpectedly, it was not the simple amplification of gesture patterns and gesture functions present in staged performance. The modification patterns tend to be more intricate, for instance, displaying lower indexicality and higher conventionality.

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SAICOVÁ ŘÍMALOVÁ, LUCIE - METAPHORS, METONYMIES, AND TOWNS: THE CASE OF PRAGUE

Using the city of Prague as a case study, the contribution studies metaphors and metonymies related to a town as an important environment created and inhabited by people. It compares a) figuration in the extralinguistic human experience with life in a town and b) figuration in language related to communication about the given extralinguistic experience in speakers of Czech. The analysis focuses on metaphors and metonymies related to space and spatial features such as size, spatial orientation, spatial organization,

or straight and bent lines. The theoretical background of the study builds upon previous research in linguistic, as well as multimodal and extralinguistic figuration, such as Winter and Matlock (2017), Gibbs (2007: 99–261), Littlemore (2018, 2019), Cienki (1998).

The main research questions are: a) What metaphors and metonymies can the inhabitants of Prague observe during their everyday motion in the streets of the city?; b) How does language reflect the given extralinguistic experience?; c) What similarities and differences are there between the "extralinguistic" and "linguistic" figuration?

Several types of data are analysed and compared: visual stimuli, mainly photos, taken in the streets of Prague, texts about the given photographed phenomena retrieved from the Internet and Internet discussions, and data from national corpora of Czech language.

The results indicate that the city is populated by instances of such metaphors as MORE IMPORTANT IS BIGGER, WIDER, UP or SIMILARITY IN CONTENT IS CLOSENESS IN SPACE. It is also frequently organized in oppositions such as STRAIGHT VERSUS NOT- STRAIGHT. Some of the phenomena are schematized to various degrees (e.g. shapes of figures and objects in various signs). The language reflects the "visual figuration" only partly, but it allows for a more elaborated reflexion of the extralinguistic phenomena.

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SALZINGER, JULIA - SMELLING COLORS: METAPHORS, EMOTIONS AND OLFACTORY EXPERIENCES

The sense of smell does not immediately come to mind in connection to colors. Colors usually describe objects (Warren 1984), not smells. However, it is possible to find examples where a color adjective is used to describe a smell. Such combinations that combine two senses are traditionally seen as synesthetic metaphors where the perceptional quality described in the adjective (source domain) is mapped onto a sense perception (target domain) from a different sense (Ullmann 1963; Day 1995). The order of a visual adjective and an olfactory noun should, according to Ullmann (1963), not be possible as it creates a cognitive conflict. However, smells and colors are both strongly linked with emotions, which might explain the connection.

My study investigates if these bi-sensory constructions are understandable and carry emotional content. It will answer the question whether these constructions are indeed synesthetic and metaphorical or always non-metaphorical as

Winter (2019) claims and simply used to mirror physical sensory perceptions in language.

For the study at hand, examples with different color adjectives in attributive position + the noun smell were gathered from six English corpora (COCA, NOW, iWeb, GloWbe, COHA, BNC) and analyzed qualitatively. I argue that the color depicted in the adjective is not a metaphorical mapping and thus not synesthetic, but simply describes a visual impression that co-occurs simultaneously with the olfactory impression, semantic restrictions dictating the order.

In conclusion, it can be said that this project, by qualitatively examining a combination that is too rare to occur in quantitative research, sheds new light on bi-sensory constructions and individual variation within them.

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SCHLECHTWEG, DOMINIK, MAIKE PARK AND SABINE SCHULTE IM WALDE - DUREL ANNOTATION TOOL - MEASURING PATTERNS OF CONTEXTUAL WORD MEANING OVER TIME

We present an online annotation interface for sentence pairs of a word. Annotators are asked to judge the degree of semantic relatedness of pairs of word uses, such as the two uses of arm in (1) and (2) on a scale of 1 (unrelated) to 4 (identical).

(1) and taking a knife from her pocket, she opened a vein in her little arm, and dipping a feather in the blood, wrote something on a piece of white cloth, which was spread before her.

(2) It stood behind a high brick wall, its back windows overlooking an arm of the sea which, at low tide, was a black and stinking mud-flat

The annotated data of a word is then represented in a Word Usage Graph (WUG), where nodes represent word uses and weights on edges represent the (median) semantic relatedness judgment of a pair of uses as e.g. (1) and (2). The final WUGs are clustered with a variation of correlation clustering and split into subgraphs representing nodes and edges from different time periods. Clusters are then interpreted as word senses and changes in clusters over time as lexical semantic change.

The interface allows users to upload a project, i.e., use samples for several target words which will be combined into use pairs per word and presented to annotators in random order. Users can manage their projects assigning them to registered annotators. The annotation can be stopped at any point and the annotated data can be downloaded. The system also allows to directly cluster and visualize the data over time as interactive WUGs.

The DURel Tool may be interesting for researchers who are interested in measuring the semantic patterns underlying a set of words uses from some corpus as occurring e.g. in lexical and historical semantics, lexicography or digital humanities.

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SHEVCHENKO, IRYNA - SERVANT OF THE PEOPLE IN UKRAINIAN POLITICAL DISCOURSE: A COGNITIVE - PRAGMATIC VARIATION

This paper analyses how metaphorical frames (Kövecses 2017) in political discourse (Musolff 2004; Lenard, Ćosić 2017) influence people's attitudes and reasoning about political parties and shows how these attitudes vary. My material is archetype-based metaphorical frames of the leading political party Servant of the People in 2019-2021 Ukrainian political discourse. The party name was prompted by the same-name TV series, in which V. Zelenskyy created an attractive image of a fair and humble fictitious president. In 2019, he and his party won the presidential election.

In the conceptual worldview, the concept of the SERVANT-OF-THE-PEOPLE ascends to the Jungian personality archetype of the Caregiver, also known as: the Saint, Altruist, Parent, Helper, and Supporter. The Caregiver serves, helps, and protects others; his cardinal orientation is providing order and structure to the world. These patterns motivate the metaphors of the Caregiver as a set of correspondences between archetypes

Lexical patterns of the 2019 party program and slogans of the presidential electoral campaign are evidences for the psychologically entrenched conceptual metaphors using high moral standards as source domains: SERVANT-OF-THE-PEOPLE IS ALTRUIST; SERVANT-OF-THE-PEOPLE IS WORKAHOLIC; SERVANT-OF-THE-PEOPLE IS HELPER; SERVANT-OF-THE-PEOPLE IS PROTECTOR etc.

These cognitive metaphors were subsequently used in the pragmatic analysis of political discourse and revealed a shift in their assessment. Recent metaphors and metaphtonymies where SERVANT-OF-THE-PEOPLE is a target domain contain source concepts that fluctuate from or contradict to the original ones: SERVANT-OF-THE-PEOPLE IS MONEY-GRUBBER; SERVANT-OF-THE-PEOPLE IS CRIMINAL. The pragmatic effect of current negative evaluations of the concept of SERVANT-OF-THE- PEOPLE brings in a cognitive dissonance, which can be explained by the destruction of the positive archetype embedded in the conceptual worldview of the nation.

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SIMON, GÁBOR - DOGS KNOW IT, TREES WAIT FOR IT, THE WIND SNATCHES IT – VERBAL COLLEXEMES AND SEMANTIC DOMAINS OF NOUN + VERB PERSONIFICATIONS IN HUNGARIAN

Verbal constructions (i.e. "nonhuman subject + predicate verb (used for human beings only)", Long 2018: 23) can be considered a central form of linguistic realization of personification: although as grammatical metaphor they are rather invisible (Gibbons-Whiteley 2018: 209), selection restrictions of the verb have a crucial role in expressing conceptual personification (Dorst 2011: 117). In other words, the nominal form of personification as cross-domain mapping (e.g. WIND IS A THIEF) is often realized via verb + argument structures (e.g. the wind grabbed the papers out of my hand). In a previous study (Simon 2021), the domains of MOVEMENT, CONTROL and MENTAL ACT proved to be the most frequent conceptual categories of verbal personifications in a corpus of 20th-century Hungarian poems. However, despite these initial findings, we have relatively little knowledge about what are the typical verbal components of personifications in Hungarian on a more general level.

The aim of the present paper is to extend the scope of personification research, adopting corpus linguistic methodology to explore the semantic domains of verbal personification in Hungarian. In a collostructional analysis (Stefanowitsch 2020: 270-275, Levshina 2015: 223-238) I

investigate the significant verbal collexemes of the noun + verb personifications in the huTenTen12 corpus, using three categories of nominal keywords: animals (dog, horse, fish), plants (tree, fruit, flower) and inanimate natural phenomena (water, air, wind). The hypothesis of the study is that verbs of MENTAL ACT will dominate the first category, MOVEMENT and CONTROL will be prominent among the verbal collexemes of personifying natural phenomena, while the semantic domains of verbal personifications will be more heterogeneous in the realm of plants.

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SOARES DA SILVA, AUGUSTO - PROTOTYPES, SUBJECTIFICATION AND SEMANTIC CHANGE. EVIDENCE FROM PORTUGUESE

Semantic change relies on general principles and mechanisms of human cognition such as categorization, prototypes, conceptual metaphor and metonymy, subjectification and other construal operations. These cognitive principles and mechanisms have been well studied by Cognitive Linguistics and their role in semantic change has also been explored (e.g., Blank 1997, Geeraerts 1997, Blank & Koch 1999, Winters et al. 2010, Allan & Robinson 2012, Winters 2020), although the interplay between language and mind (as well as figurative language and thought) from a historical perspective is not a strong trend within Cognitive Linguistics.

Prototypicality and subjectification are fundamental motivations of semantic change, both lexical and constructional. Meaning flexibility and change derive from the way we categorize reality, i.e., not by means of necessary and sufficient conditions, but based on prototypes or mental representations of the properties and exemplars that we deem more representative in our cultural and social contexts. The motivations behind semantic change, both semasiological and onomasiological, as well as its typical features and mechanisms can be explained in terms of prototypicality effects, which respond to principles of cognitive efficiency (Geeraerts 1997). Metaphor and metonymy are prototype-based mechanisms of semasiological change (along with specialization and generalization) and play also an important role in onomasiological change (e.g., Sweetser 1990; Geeraerts 1997, 2010; Traugott & Dasher 2002). Subjectification or the development of meanings grounded in perspectives, beliefs and attitudes of the conceptualizer/speaker – which has been explored either as a functional process of pragmatic strengthening (Traugott 1989, 1995) or as a cognitive process

of attenuation of the objective conception (Langacker 1990, 1999) – is a very widespread tendency of semantic change. Contrary to what the literature suggests, we argue that it does not constitute an autonomous mechanism of semantic change. Rather, it is an effect of prototypicality and of basic mechanisms of semantic change, especially metonymy and metaphor.

After arguing that cognition, discourse and semantic change are closely connected and, consequently, claiming for an integrated model of cognitive, pragmatic and sociocultural factors of semantic change, we discuss the impact of prototypicality and subjectification on semantic change and the interplay between them, as well as processes of metaphorical and metonymic change based on examples of lexical and constructional change in Portuguese. Four case studies will be (re)examined, namely the development of the causative and permissive senses of the verb deixar 'to leave, to let' from the Latin etymon laxare 'to loosen', the development of the futurity meaning of the construction ir-INF ('to go'), the evaluative (affect and contempt) and interactional meanings of the diminutive and augmentative suffixes, and the discourse marker uses of the adjective pronto 'ready, quick' (Author 2006). The historical development of deixar is a prime example of prototypicality effects in metonymic and metaphorical semasiological and onomasiological change. The development of the senses of negative causation and futurity in deixar-INF and ir-INF, respectively, are prime examples of the preferred metonymic basis of subjectification. Finally, the evolution of diminutive and augmentative suffixes and of the discourse marker pronto illustrate the association between (inter)subjectification, metonymy and metaphor.

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SOARES DA SILVA, AUGUSTO - MULTIVARIATE CORPUS EVIDENCE FOR CULTURALLY-DRIVEN METAPHORIC STRUCTURING OF EMOTIONS ACROSS NATIONAL VARIETIES OF PORTUGUESE

Combining the three assumptions of the theme session on "Empirical evidence for the figurative structure of emotions", namely the integrated study of usage, cultural relativity and figurativity of emotion concepts, this paper discusses the results from previous multifactorial profile-based research on the cultural conceptualization of anger and pride in the two main national varieties of Portuguese, namely European Portuguese (EP) and Brazilian Portuguese (BP) (Author 2020, 2021). It highlights both the importance of culturally-based metaphoric structuring of emotions within the same language, in which the differences in cultural conceptualization are more subtle, and the methodological and descriptive advantages of the behavioral profile approach to metaphor and emotions, which employs relatively large random samples of corpus data, the annotation of usage features and the application of multivariate statistics to the results of that annotation.

Developing a meticulous, multifactorial profile-based qualitative analysis of 1,100 examples of anger and pride nouns from a corpus of personal-experiential blogs, followed by advanced techniques of multivariate statistical modeling, the study identifies the behavioral profiles of conceptual metaphors that are important in the conceptual structuring and the cultural variation of anger and pride in the EP and BP varieties. The profile-based qualitative and quantitative analysis reveals (i) the cultural variability of these two different emotions, one more basic and negative and the other more social and positive, in the same pluricentric language; (ii) the importance of conceptual metaphor in the intralinguistic cultural conceptualization and variation of these two emotions; (iii) and the influence of some cultural dimensions in the conceptualization and variation of these emotions, such

as collectivism vs. individualism, power distance, and honor. These results reinforce insights from cross-cultural psychological research (e.g., Fontaine, Scherer & Soriano 2013) and from cognitive linguistic research (e.g., Geeraerts & Grondelaers 1995, Fabiszak & Hebda 2010, Glynn 2014, Ogarkova & Soriano 2014, Wilson & Lewandowska-Tomaszczyk 2017), but also add to these psychological and linguistic studies on emotions the importance of cultural differences in the metaphorical figurativity of emotions within the same language.

The logistic regression analysis shows that BP is more connected with the metaphorically unattempted or failed regulation of anger as a fluid that comes out of the body or causes an explosion, as insanity or as an uncontrolled opponent, as well as to the metaphorically externally perceptible, unrestrained, and open manifestation of anger as an affirmation of the self. In addition, BP is closer to the metaphorically visible manifestation of pride. By contrast, EP seems more akin to the metaphorically profiled somatization and more internalized expression of anger as a heated and pressurized fluid within the body container. Also, EP is more associated with the personification of pride as an honored person. These statistically significant associations are consistent with the more individualistic, indulgent, and emotionally expressive culture of Brazil on one hand, and the more collectivistic and restrained culture of Portugal on the other. These results provide empirical evidence for important theoretical principles and methodological orientations in the research on the figurative structure of emotions. Theoretically, this study demonstrates the strong impact of conceptual metaphor on the linguistic and cultural variation of emotions and draws attention to understanding metaphor as a socio-culturally situated thought-structuring device, which calls for a variationist approach. Methodologically, the multivariate corpus-based and profile-based approach offers realistic and falsifiable hypotheses for identifying, classifying, and interpreting the figurative structure of emotions.

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SPERDUTI, GIULIA - DEATH AND WOUNDS: METAPHORS IN RITA DOVE'S MODERN RE-ELABORATION OF THE MYTH OF DEMETER AND PERSEPHONE

This paper presents a study of the metaphorical re-use of the Greek myth of Demeter and Persephone in Rita Dove's collection of sonnets Mother Love.

The aim is to investigate the creative process involved in the reception and interpretation of ancient myth and literature as well as in the production of literary texts. I discuss a specific literary work that relies upon explicit intertextuality and clear similarities with respect to individual characters, plot, specific dramaturgies and events.

The research work is based on recent cognition theories applied to literature and linguistic analysis, demonstrating how a cognitive linguistic approach, such as the conceptual metaphor model, can shed new light on the relation between experiences and characters of modern and urban world and features of ancient myth and literature.

Ancient myth in African-American literature becomes a metaphorical tool to explore and unveil modern and urban experiences embedded in race and gender issues (e.g. hegemony and female oppression). In Mother Love, Greek mythology is blended with modern drama, American women folklore and realm.

Different levels of adaptation are noticeable: sometimes the use of ancient material is limited to allusions and recollection; other times there is an exact one-to-one correlation, codified through ad hoc metaphors, between original and new text.

In particular, I will conduct a micro-linguistic analysis, focusing on single words or group of words; linguistic expressions of the Conceptual Metaphors of Death and Wounds.

The metaphor of death represents the demeaning and mortifying effect of men on young women.

The metaphor of wounds conceptualizes the body as an authentic space of significance and narrative, and the passage from childhood into womanhood as a fall into patriarchy which causes a continuous wounding and physical body laceration on women.

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STARODVORSKAIA, EKATERINA - "IT WAS YOUR MONEY HE LOVED AND NOT YOU," SHE SAID, SOOTHINGLY: THE IRONIC USE OF METALINGUISTIC EXPRESSIONS (BASED ON ENGLISH, POLISH, AND RUSSIAN LANGUAGES)

Over the past 50 years, verbal irony as a type of figurative language has been analyzed within different frameworks, such as linguistic semantics and pragmatics, psycholinguistics, rhetoric etc. (for review see, for instance, Garmendia, 2018).

It is noteworthy that among "the most influential and important contributions to the modern cognitive scientific study of irony" (Gibbs and Colston, 2007) are those that have provided insights into its reflexive nature, namely, the echoic mention theory by Sperber and Wilson (1981, 1992) and the pretence theory by Clark and Gerrig (1984). Although some real or imaginary communicative situation is of importance in both, in general little attention has been paid to the very subtle and critical link between verbal irony and metalinguistic features of language.

Thus, the key premise that I will sustain in this paper is that in the vast majority of situations irony involves a reaction to real or imagined speech. This follows from the fact that the human mind, which appears to be the main target of irony, expresses itself mainly verbally. I argue, therefore, that, although irony intends to attack a person or, rather, their intellectual abilities, ethic or aesthetic choices, views or beliefs, the direct pretext and main context for ironic utterance is speech perceived in various forms and at different levels (word, statement, text, style etc.).

The immediate objective of this paper is to describe the patterns of the ironic use of so-called metalinguistic (reflexive) expressions in English, Polish and Russian languages and to specify the types of contradiction (or, rather, incongruity) that

matter in this case. I will look into how the expressions such as say excitedly, add with great originality or sooth and their Polish and Russian equivalents are used in particular contexts and will try to find out if there are significant differences in the use of such expressions.

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SZABÓ, GABRIELLA AND LILLA PETRONELLA SZABÓ - "IT'S TIME TO SAY GOODBYE" – IDEALIZATION AND DEVALUATION IN THE CONTEXT OF THE DEPARTURE OF FIDESZ FROM THE EUROPEAN PEOPLE'S PARTY

Fidesz, the Hungarian governing party left the European People's Party – its bloc in the European Parliament – in March 2021. Among the reasons for Fidesz's departure, differences between fundamental values and ideas (e.g., the question of migration) were cited. Yet how did Fidesz communicate about the conflict between them and EPP? In

175

this research, we aim to explore the metaphorical manifestation of idealization and devaluation as emotional responses in the context of the debate between Fidesz and EPP.

Idealization and devaluation can be defined as defense mechanisms in psychology triggered by emotionally disturbing situations. Idealization means that overly positive qualities are presented about the self and the in-group, while devaluation exaggerates negative traits of the opponents by using the language of emotion, morality and conscience. The study focuses on the metaphorical representation of idealization and devaluation in a political conflict between the EPP and Fidesz.

Our corpus consists of the interviews and speeches on Viktor Orbán's (Fidesz's president) official website between March 2019 (the suspension of Fidesz from EPP) and March 2021. By means of cognitive metaphor theory, we identify metaphorical scenarios, i.e., less schematic subtypes of frames involving evaluative perspectives. We consider metaphors such as the POLITICAL PARTY IS HOME ("building a European democratic right wing, which gives home to […] European citizens") as an example of the idealization of right-wing values, for example. However, depicting EPP as a person facing suicide ("EPP is preparing for a suicide") can be considered as an instance of devaluation.

In sum, we explore idealization and devaluation through metaphorical scenarios in the communication of Viktor Orbán to reveal the dynamics of the linguistic manifestation of emotional responses to conflicts.

TABACARU, SABINA - WOMEN, SEX, AND DANGEROUS THINGS: METAPHOR AND METONYMY OF BODY PARTS IN RAP MUSIC (1995-2020)

Taboo words and offensive language offer new paths of research in linguistics since the link between language use and offense is a socially relevant one (O'Driscoll 2020). Such studies have generally been integrated into studies on impoliteness and said to have "emotional consequences" for the interlocutor (Culpeper 2011). As O'Driscoll (2020) put it, participants do not react to what was said, but to the fact that it was said, which leaves these interactions unexamined.

The present study is based on a corpus of Romanian rap music covering more than twenty years, with a focus on body parts (specifically, male and female sexual organs), showing how these are used both metaphorically and metonymically in such contexts and through time. The body is a very important element for multimodal and sociocultural factors (Urios- Aparisi 2010), as well as politically significant (Musolff 2004), and such a corpus allows a more fine-grained analysis of examples that show social and cultural attitudes towards men and women (see for instance the relation between conceptual metaphor and culture: Ibarretxe-Antuñano 2013, Yu 2008, among others).

The corpus shows a preference for the male sexual organ, which allows far richer implications and meanings. The different uses for female versus male body parts are similar to those described by Lakoff (1975), highlighting the fact that language embodies attitudes as well as referential meanings (p. 45). These findings will be compared to those of previous studies which have underlined the link between violence and rap music (Kubrin 2005), as well as its misogynistic portrayals of gender norms (Weitzer and Kubrin, 2009).

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THEODOROPOULOU, MARIA - PSYCHOTHERAPY, METONYMY AND METAPHOR AS THE MISSING LINK

In this study we present data from a 30-minute videotaped therapeutic session, held with a child, aged 4.7. Our aim is to explore the interaction between one of his verbal productions, which is a metonymy, and the intervention of the therapist, which is based on metaphor. The analysis makes use of the rich information provided by the context to decipher the meaning of the metonymy Has she got a mouth?, produced by the child and referring to the Observer, who is part of psychotherapeutic setting.

We analyze this metonymy regarding its characteristics (this is a chained PART TO PART metonymy: MOUTH FOR SPEAKING FOR INTERACTION), the reason why this particular body part is chosen as the metonymic vehicle, as well as the conditions that motivate its emergence. We also analyze the therapist's intervention, Has mommy got a mouth?, arguing that the therapist by introducing the metaphor THE MOTHER IS THE OBSERVER restitutes the missing link between the here-and-now verbal and nonverbal interactions during the session and the child's relationship with his mother. This metaphor, based on similarity, prompts also a PART FOR WHOLE metonymy, which reveals the hidden, unconscious content of the child's metonymy.

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TÖRMÄ, KAJSA - METONYMICAL FIGURES AND METAPHORICAL EXTENSIONS – A CORPUS-ASSISTED STUDY OF ASTROMOTION VERBS IN AMERICAN ENGLISH

Outer space is a domain which most people have considerable knowledge about despite it not being physically accessible to them. Instead, we rely on real and imaginary narratives and try to reconcile these with our own embodied experiences. This makes outer space an interesting domain for linguistic inquiry from an embodied perspective. How do we imagine motion in a domain we cannot physically interact with?

This study investigates motion events in outer space using motion verb data from the Corpus of Contemporary American English (COCA). The theoretical foundation is previous work on motion events (as described by Talmy, 2000, Divjak & Lemmens, 2007). What is the moving figure in these verb constructions?; What is the manner of motion in these verb constructions?; and (3) How does the lexical fieldof ASTROMOTION relate to the previously established fields of motion?

The results with regards to figurative language are twofold. Firstly, the figures in the motion events are often constructed metonymically. Spaceships refer metonymically to their crews, organizations refer metonymically to their members, and nations refer metonymically to their citizens. This highlights the nature of space travel as a collaborative process, where the work by many serves to send just a few people to space. Secondly, few new coinages were found in the astromotion data. Rather, extensions (possibly metaphorical) from other domains were found to make up large parts of the data set, especially extensions from the domains of AQUAMOTION and AEROMOTION. This indicates that we use our embodied experiences with these domains in order to conceptualize and imagine motion in outer space,

even though the domains might not be physically comparable.

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TRIM, RICHARD - MIRRORS BETWEEN HISTORICAL AND COGNITIVE LINGUISTICS IN FIGURATIVE ORIGINS

This paper suggests that both cognitive and historical linguistics are required for a fuller understanding of how figurative thought and language originates and evolves. In many ways, the two disciplines mirror each other. In order to comprehend specific features of origins, one discipline can supply additional information about the other, and vice versa. Traditionally, cognition applies more specifically to thought processes, whereas historical linguistics is more focused on language structure.

Global models of figurative origins have been put forward in which these two disciplines play a significant role in literary discourse. One concerns a six-tier model involving figurative features which are created according to a) linguistic structure, b) conceptual mapping, c) cultural history, d) reference, e) context and f) personal biography of the author (Trim, in press). On the basis of the traditional distinction suggested

above, historical linguistics would primarily concern the first parameter. Taken within a larger context, figurative thought processes are related to the other five. The diachronic dimension thus requires not only reference to linguistic structure but also a link to the cultural environment and mindset of the author at the point of time in which a literary work was written.

This study will examine the roles of lexical and morpho-syntactic structures on metaphor creation on the one hand and, on the other, conceptual mapping patterns determined by the parameters outlined above. Historically, the first aspect explains how metaphors may be created in a given language. From a cognitive point of view, the second aspect explains why the linguistic components analysed are put together in a narrative. In this way, a mutual mirror effect is established which reflects creative writing processes. Data will be taken from the history of English and will include examples ranging from Beowulf, via Chaucer, Shakespeare and D. H. Lawrence, to present-day pandemic poetry.

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WINTER-FROEMEL, ESME - TALKING ABOUT OLD AGE AND DEATH: CONCEPTUALIZATION, COMMUNICATIVE INTERACTION AND DISCOURSE TRADITIONALITY

Previous research has highlighted the fact that particular lexical evolutions are strongly shaped by their cultural

contexts (Geeraerts & Grondelaers 1995; Blank & Koch 1999; Allan 2021). The aim of this paper is to investigate the interplay of cognitive principles and historical traditions in the conceptual domains of OLD AGE and DEATH.

Being strongly marked by taboo (Allan & Burridge 1991; Reutner 2009), these two domains represent centres for lexical innovation and change. Their study can thus highlight basic principles of linguistic dynamics and shed light on the ways in which cultural contexts contribute to shaping linguistic structures.

The first part of the paper will consist in an onomasiological survey on lexical expressions for selected concepts from the two domains in French, Italian and Spanish. The importance of euphemism and dysphemism will be confirmed, and basic conceptual metaphors and metonymies will be identified. Special attention will be paid to phraseological expressions and further patterns of lexical innovation (e.g. diminutives and lexical borrowing). The differences between the lexicalisations and their pragmatic weight in the three languages highlight the importance of the communicative contexts in which the expressions are used.

The second part of the paper will therefore zoom in on selected figurative and formulaic expressions to study their introduction and evolution from a diachronic perspective. Analyses of lexicographic sources, medical, juridical and literary texts will show how the expression of these concepts is resolved and communicatively negotiated in different contexts and discourse traditions. Ludicity will be identified as a further aspect of key importance for these innovations (cf. Arndt-Lappe et al. 2018). Finally, I will argue that the paradigm of discourse traditions and discourse traditionality (Koch 1997; Winter-Froemel et al. 2015) provides an excellent framework to allot both conservative tendencies and creativity and to adequately consider the historical dimension of linguistic structures.

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YAKOVENKO, YEKATERINA - FRIEND OR FOE: PRESERVING AND DELETING METONYMY IN THE REVISIONS OF THE LUTHER BIBLE

Synecdoche as a transfer of name from the whole to one of its parts or vice versa is displayed at length in the Luther Bible, which preserves most of the figurativity of the source texts; however, its use varies in the revisions of the Luther Bible diverging more and more from the initial text. The paper investigates the use of synecdoche as a type of semantic change (also often regarded as a particular kind of metonymy) from the point of view of theories of semantic change (Paul 1880, Darmesteter 1887, Bullinger 1898, more recent views in Blank 2012, Spieß & Köpcke 2015, etc.) and the equivalence theory (Waard & Nida 1986). We focus on the contexts in which the self is denoted by a somatism or a semantically close unit, that is, the contexts formed according to the model "mein Körperteil tut etw." in the meaning of "ich tue etw.".

Within the framework of this structural and semantic model, the function of the I-subject is performed mainly by units that are perceived as cultural and linguistic symbols, that is, names for the soul, heart, hand, organs of sense perception, etc., displaying synecdochial relations with the subject. A contrastive analysis of the subsequent editions of the Luther's Bible allows us to observe in the editions of 1984 and 2017 substitution of direct nominations of the subject for metonymies, which can be interpreted differently from the standpoint of formal and semantic equivalence. While formal

equivalence, requiring reproduction of the lexical and grammatical structure of the source text in the translation, treats the deletion of metonymy as deviation from the original and the creation of a "less faithful" text, semantic, or dynamic (in Nida's terms) equivalence allows such substitution seeing in it mere renaming of the referent. Generally, the 1984 and 2017 versions of the Luther Bible seem to delete the former synecdochial nominations of the I-subject for reasons of redundancy, but the question of whether such change is justified is yet to be solved.

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ZAJĄCZKOWSKA, MARIA, OLGA ZIMNA, MALWINA KURZAWA AND NATALIA BANASIK-JEMIELNIAK - EXPLORING THE VALIDITY OF THE POLISH ADAPTATION OF THE SARCASM SELF-REPORT SCALE USING THE THINK-ALOUD PROTOCOL

Measures of sarcasm use vary considerably in the literature and range from production tasks (e.g., Milanowicz et al., 2017) to self-report questionnaires (e.g., Ivanko et al., 2004). Most are developed for the purpose of a particular study by its authors and lack validation.

One of the sarcasm use measures that is gaining popularity is the Sarcasm Self-Report Scale (SSS; Ivanko et al., 2004). The SSS is a self-report measure that assesses the participants' tendency to use sarcasm in daily life. The SSS consists of 16 items, eight of which assess general use of sarcasm, and 8 assess the tendency to use sarcasm in specific situations. For each item, participants are asked to rate on a Likert-type scale the likelihood of using sarcasm in various contexts.

The aim of the present study was to explore the validity of the Polish adaptation of the SSS using an alternative Think-Aloud (TA) method. In the TA method (Ericsson & Simon, 1993), participants are encouraged to verbalize their thoughts while completing a task or a questionnaire; their responses are recorded, transcribed and thematically coded. This method allows for a better understanding of the respondents' thought processes or decision-making when answering, for example, questions in a self-report measure (e.g., Van Someren et al., 1994).

In our study, we hoped to determine how participants interpret the SSS items and to identify any possible problems that respondents might experience when completing this questionnaire.

The study is in progress; we are aiming at collecting data from 30 participants. So far, twelve adults took part in the TA interviews. In general, for the majority of SSS items, no problems were identified. However, the initial thematic analysis revealed several issues, such as participants not being able to relate to the provided situational context (e.g. winning a basketball match) or avoiding the extreme values on the scale. Participants also expressed doubts when it comes to understanding what sarcasm means and many provided comments on the nature of using sarcasm in the positive context (e.g., complimenting someone). What is more, participants differed in the amount of verbalizations provided. There were also some incongruities found between the participants' verbal responses and their responses on the scale. This study provides insights into using verbal protocols, such as TA, to evaluate self-report questionnaires and to offer some validation of these measures.

ZHU, NING AND RUTH FILIK - CULTURAL BACKGROUND PREDICTS SARCASM INTERPRETATION AND USE: EVIDENCE FROM THE UK AND CHINA

While research suggests that there might be cultural differences in sarcasm interpretation and use (Oprea & Magdy, 2020; Rockwell & Theriot, 2001), currently little is known about how these differ across Western and Eastern cultures. In addition, research in children suggests that mentalising ability might be associated with sarcasm interpretation, since sarcasm involves perception of the speaker's intention (Happé, 1993). However, studies

examining neurotypical adults' theory of mind and sarcasm comprehension are relatively rare.

To address these gaps in the literature, the present study investigated individual differences in sarcasm interpretation and use in participants in the UK and China. In Experiment 1 (with UK participants), we manipulated the perspective from which the comment should be judged (speaker vs. recipient vs. reader), and examined effects of theory of mind ability, empathy, and the usual role that the participant might take in sarcastic conversation (i.e., whether they are more typically the speaker or recipient of a sarcastic comment) in sarcasm interpretation and use.

Key results showed that participants rated sarcasm as being more amusing and polite than literal criticism, supporting the Tinge hypothesis (Dews & Winner, 1995), which suggests that sarcasm mutes the negativity of criticism. Theory of mind ability positively predicted sarcasm use and interpretation (in ratings of sarcasm and amusement). Experiment 2 was a replication of Experiment 1, but with Chinese participants. In contrast to Experiment 1, key results showed that participants rated sarcasm as being more sarcastic and aggressive than literal language. Theory of mind ability positively predicted sarcasm use and interpretation (in ratings of sarcasm and aggression).

From this, we propose that cultural background may modulate sarcasm interpretation: whereas Western participants tend to consider sarcasm as amusing, participants from Eastern cultures tend to view sarcasm as aggressive, which in turn affects their interpretation and use of sarcastic comments.

ŽILINSKAITĖ-ŠINKŪNIENĖ, EGLĖ - LATVIAN PRET 'AGAINST': DYNAMICITY IN ABSTRACT DOMAINS

It is well known that spatial terms are employed to express abstract domains (temporal, social, emotional etc., Lakoff & Johnson 2003, Kövecses 2000, Majid et al. 2013) retaining different aspects of their geometric or functional meaning (Coventry & Garrod 2004, Jamrozik & Gentner 2011).

Latvian preposition PRET 'against' is one of such spatial terms. In spatial domain, PRET renders anterior, face-to-face orientation and direction towards smth; however, the most entrenched senses are explainable in terms of force-dynamics. In such cases, the Figure (F) and the Ground (G) possess opposing force-dynamic properties, the force entity being called Agonist, but the counterforce – Antagonist (Talmy 2000, 414; cf. also English against (Zwaarts 2010), French contre (Borillo 2007), Dutch tegen (Beliën 2002)). The relation between the F and the G is asymmetric: the source of the primary force (Agonist) may be the Figure (1), the Ground (2) or the force might be mutual (3):

(1) Viņš stāvēja, atspiedies pret divriteni. 'He stood leaning against the bicycle.'

(2) Kas gāja pret vēju, tam piepūta pilnas acis ar smiltīm. 'To those, who were going against the wind, the eyes were blown full with sand.'

(3) [...] uzspēlējam volejbolu viens pret otru [...] 'We play volleyball against each other.'

In abstract domains, PRET expresses time, attitude, emotion, comparison, exchange, and contrast. It seems that while some of these senses might be explained with mere geometric properties, the others are inevitably linked to force-dynamic relation between the F and the G. Thus this paper seeks to highlight which spatial properties of F– G relation are mapped onto abstract domains, how they modify the conceptualization of abstract Fs and Gs and thus motivate

extensive polysemy of PRET. The data for this research has been collected from The Balanced Corpus of Modern Latvian.

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ZYKOVA, IRINA AND MARIA KIOSE - LINGUISTIC CREATIVITY AND THE PATTERNS OF ITS MULTIMODAL AND MONOMODAL CONSTRUAL

In the study, we explore the specifics of linguistic creativity (Carter 2016) in multimodal and monomodal humorous discourse of comedy films and short stories. Following Turner (2018) and Hoffmann (2020), only occasional uses are considered creative, which implies that each discourse sample has its own distribution of linguistic creativity means. However, their distribution may also be discourse dependent. The research question is to find out the distribution specificity in multimodal and monomodal discourse and to see whether these differences are mostly quantitative or qualitative. The prevalence of quantitative or qualitative differences might allow to identify the role of visual and auditory modalities in stimulating multimodal discourse creativity.

To reveal the prevalence type, we conduct contrastive analysis of creative language use distribution in two semiotic forms of humorous discourse: comedy films as its multimodal form and short stories as its monomodal form. Since linguistic creativity manifests itself not only in lexical figurativity, its use is considered in all language levels, in phonology (e.g. in alliteration, accentuation, rhythm), morphology and word building (e.g. categorial shifts, occasional derivation), lexical (e.g. metaphors, metonymies, idioms, polysemy) and syntactic (e.g. syntactic figures) levels. With the discourse samples annotation using the developed multi-level system of 52 linguistic creativity parameters, we contrast their distributions in two modelled discourse profiles (multimodal and monomodal) which are further subjected to factorial and regression analysis. Applying the methods of distributional and vector semantics (Agres et al. 2015) to discourse studies, we reveal the discourse profiles contingency as well as the discourse dependent linguistic creativity construal patterns.

Somewhat unexpectedly, linguistic creativity specificity is not quantitative, it is not displayed in the collinearity of the discourse profiles, which would mean that the activity of most forms of linguistic creativity is lower in multimodal discourse. The study has shown that the specificity lies in the recombination of linguistic creativity parameter activity. The analysis of predicted probabilities has allowed to reveal several single patterns and parameter groups with the distribution specific of either multimodal or monomodal humorous discourse, e.g. creative uses of idioms are more peculiar in comedy films than in short stories due to varied patterns of modalities adaptation.

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PLENARY TALKS

DYNAMICITY, SCHEMATICITY AND VARIATION IN FIGURATIVE THOUGHT AND LANGUAGE

HERBERT L. COLSTON - THE ORIGINAL SOCIAL MEDIA: FIGURATIVE LANGUAGE AND HUMAN CONNECTION

Figurative language has long been considered a tool for social interaction, in ways both obvious (it takes place between people), and less so (a display of an attitude via a clever figurative construction, can persuade people to share that attitude, effectively acting like a social bonding mechanism, Colston, 2019).   But the degree of social work conducted by figurative language has also been claimed to be underestimated (Colston, 2021; 2019, Colston & Rasse, in press).

The present work will demonstrate how the very nature of figurative language itself, including both its generic structure(s) and the pragmatic effect(s) those structures perform, is inherently oriented to perform social work. These figurative forms appear to align closely with neurally instantiated social needs to gain and maintain social connection, to manage one's position in social networks and hierarchies, and to create a socially derived sense-of-self.

Two new tangents on this argument will also be presented.   The first involves how idioms as a form of figurative language (indeed, often usurping multiple other figurative processes within their constructions), are particularly involved in deep social connection issues—through their versatility and their ability to afford speakers connection with language-speaking groups and cultures. A multinational research project involving idiom learning in L2 languages, and the social motivations and advantages of achieving such learning, will be briefly described as it pertains to figurativity and social connection (https://www.aau.at/en/blog/englische-redewendungen-erlernen-wie-merkt-man-sie-sich-besser/).   Some preliminary data addressing this inherently social aspect of idiom usage/comprehension will also be presented as a proof-of-concept of this approach.

A comparison will also be made between the heretofore suite of figurative forms often studied in figurative language research, in terms of their social interaction contributions, and what might be termed, super-figures. The latter are figures and figurative blends that channel multimodal contributions, cascades, and interactions, as well as other epiphenomena arising from the figures' complexity, to further enhance the social functioning of the forms. Some ways in which such enhancement might take place are also discussed. Examples of super-figures include multimodal figures, picture poetry, multi-channel simultaneous video presentation, and others.

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IRENE MITTLEBERG - ENACTED SCHEMATICITY: HOW METONYMY MOTIVATES DYNAMIC FIGURATIONS IN GESTURE

(cancelled)

Gestural figurations and enactments are inherently metonymic: they tend to dynamically profile prototypical, or locally salient, features of actions, objects, events, or embodied schemata that are especially relevant to the speaker in a given utterance context. With their gestures and postures, speakers may convey essential aspects and qualities of their experience and mental representations, e.g., by minimally but effectively sketching an object's contour in the air or by imitating a physical action in a metonymically reduced fashion.

The aim of this talk is to show how metonymy seems to motivate not only instances of ad hoc abstraction in spontaneous gestural sign formation, but also increasing levels of schematization in the emergence of gestural patterns. Another key function of embodied metonymy is to guide processes of cross-modal inferencing during interpretation. Peircean, Jakobsonian, and more recent, embodied views serve as theoretical background, in particular, Jakobson's (1956) idea of a deeply rooted distinction between similarity (iconicity, metaphor) and contiguity (indexicality, metonymy). As is well known, Jakobson further distinguished between inner and outer contiguity, as well as resulting distinct metonymic operations, including synecdoche.

Highlighting how these notions operate in co-speech gestures, I first discuss different kinds of contiguity relations between the communicating human body, its material and social habitat, and the virtual entities gesturing hands pretend to touch, manipulate, point to, or otherwise create in the form of ephemeral semiotic figurations. Second, I lay out a continuum of metonymic principles engendering predominantly indexical or predominantly iconic gestural

signs and how they may lead into metaphor. Finally, implications for gestural viewpoint and a frame-based account of gestural action are addressed. Regarding methods, the focus will be on qualitative gesture analyses, but, employing motion-capture technology, I will also provide examples of how a gesture's schematic iconicity may be augmented through visualizing and freezing its motion trajectory.

JULIEN PERREZ - VARIATION IN POLITICAL METAPHOR: NEW PERSPECTIVES ON THE STUDY OF METAPHORS IN POLITICAL DISCOURSE

Since the seminal work of Lakoff & Johnson (1980) and the development of Cognitive Linguistics, it has become clear that metaphor is a central component of human cognition and communication. While metaphors can be studied for their own sake from a linguistic perspective as a process of meaning extension or as a rhetorical device used in argumentation, metaphor studies have broadened their scope and touched upon many other scientific disciplines among the cognitive and social sciences. Among these disciplines, politics remains one prominent area where to find metaphors, as has been highlighted by many scholars (see among others Carver & Pikalo, 2008; Charteris-Black, 2011, 2013; Lakoff, 2002; Musolff, 2004, 2016). This can be explained by two main factors.

On the one hand, most of our political concepts are metaphorical in nature (Lakoff, 2002, 2004). This means that our understanding of complex and abstract political concepts and processes relies on conceptual metaphors that 'provide ways of simplifying complexities and making abstractions accessible' (Semino, 2008:90).

On the other hand, metaphors are central to the domain of politics because they have the potential to frame the debate (Lakoff, 2004) and indirectly convey hidden ideologies (Goatly, 2007). Using a particular metaphor to depict a given reality will activate a particular frame and highlight some aspects of this reality while hiding others. Through framing, 'metaphor helps construct particular aspects of reality and reproduce (or subvert) dominant schemas' (Koller, 2009:121). This framing function of metaphors suggests that they influence or even determine the representations of a given reality in the receiver's mind.

In this talk I will discuss a series of studies that have been conducted as part of an interdisciplinary project on the evolution of discourses about Belgian federalism. These studies consist of semiotic analyses of metaphor use in various types of political corpora, including citizen discourse, institutional discourse and media discourse about Belgian federalism (see for instance Heyvaert, 2019; Perrez & Reuchamps, 2015a). I will more specifically question the concept of political discourse (see Randour et al., 2020) and discuss the notion of variation in political metaphor use. By looking at variation, we try to understand (i) why particular metaphors emerge in particular political contexts, (ii) which type of metaphors are produced by which of type political actors and (iii) how particular metaphors evolve in one discourse community. The results of these different studies will show how taking variation into account opens up new perspectives for the study of metaphors in political discourse.

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ELŻBIETA TABAKOWSKA - ICONICITY AND COGNITIVE LINGUISTICS: WILL THE TWAIN EVER MEET?

It is generally agreed that linguistic signs can be similar to the meanings that they are meant to express. The significance of such similarities for the creation and use of linguistic expressions was questioned by classical structuralism with its fundamental assumption of arbitrariness. Limited to onomatopoeia by followers of de Saussure's theory of signs, since 1980's iconicity has been getting back into good graces with the advance of proposals that undermine the principle of arbitrariness, notably the theory of language and grammar developed within frameworks referred to with the umbrella term Cognitive Linguistics (CL). At the other side of the scene, at about the same time an independent international Iconicity Research Project was launched (ILL), gaining momentum and expanding to cover an array of topics within the area of linguistic and literary studies.

Both CL and ILL admit that iconicity is present at all levels of language, ranging from phonology (viz. the long discredited sound symbolism) to different varieties of discourse (including the literary and the poetic). In their search for cognitive foundations of language and human communication, linguists of cognitive persuasion as well as researches whose work focuses on various aspects and manifestations of iconicity follow cognitive scientists in assuming that every cognitive process can be seen as consisting of three phases: perception, conceptualization and expression. The first two overlap, with new experiences gained via perception being conceptualized relative to general knowledge about the world (which explains Leonard Talmy's proposal to combine these two phases into a single phase of -ception). The last phase corresponds to people's ability to speak about what they had per/conceived.

Interrelations between the world (perception), thought (conception) and language (expression) are central to both

CL and ILL. Relevant issues involve the perennial moot point, i.e.   either embracing or rejecting the slogan forged by advocates of iconicity as motivation behind language creation and use: form miming meaning. From the perspective of CL, which claims that language makes part of cognition and, as such, interacts with perception, iconicity accounts for cognitive transparency of linguistic structures, a property desirable in view of the function of language as an instrument of effective communication. However, advocates of iconicity in language warn against overgeneralizations: not all signs are iconic, and iconicity is not the only kind of motivation. In 2001 Talmy Givon, one of the avid defenders of iconicity, stated that languages and grammars are "part iconic part symbolic".

The key terms that define the relation between form and meaning – relevant for CL in the same measure as for LLI – are similarity, subjectivity and experience. All the three collaborate and conspire with the two basic cognitive mechanisms, central to both CL and ILL: metonymy and metaphor.

In the second part of the presentation I will try to show how some of the causes célèbres that re-surface in works dealing with either grammatical description (CL) or iconic motivation (ILL) might gain if (when?) looked upon from the two complementary perspectives.

DYLAN GLYNN - OPERATIONALISING METAPHORS. USAGE AS A QUANTIFIABLE INDEX OF CONCEPTUAL STRUCTURE

If we accept the usage-based model of language (Langacker 1987), then "idealised" structures, such as those typically considered in cognitive semantics (Lakoff 1987), need to take the form of generalisations about language production. More specifically, these generalisations should consist of non-discrete patterns which are both dynamic (or emergent) and, importantly, can vary according to context. In light of these descriptive aims, this presentation examines the benefits and shortcomings of applying the Behavioural Profile Approach (Dirven et al 1982, Geeraerts et al 1994, Gries 2003) to the analysis of conceptual metaphors.

The behavioural method combines the manual usage-feature analysis of subsets of examples retrieved through keyword searches in corpora. It then employs multivariate statistics applied to the results of that manual analysis. Although the initial analytical step itself is subjective, the use of quantitative methods to identify patterns in those results is entirely objective. This final quantitative step permits the calculation of predictive accuracy, the testing hypotheses and model validation and comparison. The presentation will draw on various studies examining the metaphoric structuring of ANGER in Czech, English, Russian and Slovak.