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Анотація: Методичні рекомендації до проведення практичних (семінарських) занять з курсу «Когнітивна лінгвістика» призначені для студентів 3-го року навчання спеціальності «Мова і література (англійська)». Сформульовано питання до практичних занять з курсу «Когнітивна лінгвістика», подано питання для самоперевірки засвоєння студентами теоретичних знань до кожного семінарського заняття, практичні завдання, питання для підсумкового контролю, глосарій базових термінів з когнітивної лінгвістики, список рекомендованої літератури. Підбір практичних завдань і питань для самоперевірки сприяє засвоєнню та систематизації поданого матеріалу.

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PREFACE

Cognitive Linguistics has developed into one of the most dynamic and attractive frameworks within theoretical and descriptive linguistics. The manual intends to provide a comprehensive overview of the domain of Cognitive Linguistics, from basic concepts to practical applications. It provides the methodological guidelines for the practical classes (seminars) on the course “Cognitive Linguistics” and are designed for students of the 3rd year of study of the specialty “Language and Literature (English)” of the Faculty of Foreign Philology.

This methodological guidelines provides the lecture notes with an overview of the basic principles, methods and notions of cognitive linguistics, in particular as they are applied to semantic and syntactic issues. The proposed teaching materials formulate questions for practical classes on the course "Cognitive Linguistics", provide practical tasks, questions for self-control, questions for the final test, a glossary of basic terms in cognitive linguistics, a list of recommended reading. The seminars questions and practical tasks contribute to better mastering of topics “Introducing Cognitive Linguistics”, “Conceptualization”, “Categorization”, “Conceptual Metaphor”, “Conceptual Metonymy”, “Frame Theory”, “Iconicity”, “Figure/ground Alignment”, “Deixis”.

The Glossary of Cognitive Linguistics terms gives an up-to-date introduction to the key terms in cognitive linguistics, covering the major theories, approaches, ideas and many of the relevant theoretical constructs.

The accompanying list of bibliography will serve as a guide to those who wish to attain a more complete view of the topics discussed.

The guidelines is intended to be used for a course on cognitive linguistics for undergraduates, as well as anyone interested in the cognitive field of linguistics.

PART 1. COGNITIVE LINGUISTICS: BASIC TENETS

Linguistics is a scientific discipline with the goal of describing language and speech in all relevant theoretical and practical aspects and their relation to adjoining disciplines.

Cognition relates to all aspects of conscious and unconscious mental function. In particular, cognition constitutes the mental events (mechanisms and processes) and knowledge involved in a whole host of tasks ranging from ‘low-level’ object **perception** to ‘high level’ decision-making tasks.

The term *cognitive* covers:

Firstly, perception, feeling, emotion, memory, attention, problem-solving, language, thinking, and imagery.

Secondly, the study of human *mind*, viewed as a complex system involved in the acquisition, storage, transformation and transmission of information.

Cognitive linguistics is a linguistic study of the relationship between language and cognitive processing in the human brain that emerged in the 1970s and has been increasingly active since the 1980s.

The most general definition treats cognitive linguistics as an approach to language that is based on our experience of the world and the way we perceive and conceptualize it .

CL is a study of language in connection with different human faculties which include perception, categorization, conceptualization, memory, thinking, reasoning (аргументація), figure-ground-organization, construal (суб. інтерпретація), experiential basis of concepts, background cognition (metaphor, blending, analogy), entrenchment. All these cognitive abilities interact with language and are influenced by language.

History of cognitive linguistics

The formative period (1980-2000)

1990s - The spread of the seminal ideas throughout the world.

In 1989 the first conference on Cognitive Linguistics was organized in Duisburg, Germany, by Rene Dirven.

The *International Cognitive Linguistic Association* was founded.

The first issue of the journal *Cognitive Linguistics* appeared in 1990 under the imprint of Mouton de Gruyter with Dirk Geeraerts as editor.

The most influential cognitive linguists are

- Charles Fillmore “Frame Semantics” theory of Case Grammar, (Fillmore is now widely recognized as one of the founders of cognitive linguistics.)
- George Lakoff (“*Women, Fire and Dangerous Things* (1987)),
- Mark Johnson & George Lakoff well-known for their work on metaphor and metonymy (“*Metaphors we Live by*” 1980),
- Ronald Langacker (Cognitive Grammar),
- Gilles Fauconnier, Mark Turner (the theory of conceptual blending),
- Eleanor Rosch (theory of prototypes),
- Leonard Talmy “Cognitive Semantics”
- Vyvyan Evans,
- Melanie Green.

The Ukrainian cognitive linguists: O. Vorobyova (Kyiv Linguistic University, *The Ukrainian Association of Cognitive Linguistics and Poetics* in 2012), Zhabotynska (Cherkasy State University), Pryhodko Anatolii Mykolaiovych (Dnipropetrovsk, 2008).

Modern period 2000s

Two main features:

1. Establishing strong connections between Cognitive Linguistics and other research areas of functional linguistics, linguistic description, psycholinguistics, pragmatics, and discourse studies

2. Emergence of regional and language-topical Cognitive Linguistics Associations

Geography of Cognitive Linguistics

The Spanish Cognitive Linguistics association (1997)

German Cognitive Linguistics Association (2004)

French Cognitive Linguistics Association (2005)

The UK Cognitive Linguistics Association (2005)

The Scandinavian Association for Language and Cognition (2009)

The Ukrainian Association of Cognitive Linguistics and Poetics in 2012

Three major hypotheses as guiding the cognitive linguistic approach to language:

I. language is not an autonomous cognitive faculty, i.e. human linguistic ability is not separate from the rest of cognition;

The processes of speaking and understanding language are not different from other cognitive tasks such as visual perception, reasoning, motor activity.

- *Memory* is involved in the organization of linguistic knowledge into categories.

- *Attention* is involved in activation of conceptual structures

- *Judgment /comparison* is involved in the process of categorization

II. grammar is conceptualization

CL argue that knowledge of linguistic phenomena — i.e., phonemes, morphemes, and syntax — is essentially conceptual in nature.

A major aspect of human cognitive ability is the conceptualization of the experience to be communicated (and also the conceptualization of the linguistic knowledge we possess). All aspects of conceptual structure are subject to construal, including the structure of categories and the organization of knowledge.

III. knowledge of language emerges from language use

Categories and structures in semantics, syntax, morphology and phonology are built up from our cognition of specific utterances on specific occasions of use.

1. The frequency of the occurrence of particular grammatical forms and structures;
2. The meaning of the words and constructions in use.

Conclusion

1. What the words of a given language mean and how they can be used in combinations depends on the **perception** and **categorization** of the real world around us.
2. **Conceptualization** can be found on all the levels of a language.

The rate of learning and generalization is influenced by the **frequency** of the constructions in the input.

Theoretical and practical tasks to the seminar 1

1. Defining cognitive linguistics.
2. History and geography of cognitive linguistics.
3. Three major hypotheses as guiding the cognitive linguistic approach to language.
4. Conceptualization as a cognitive faculty.
5. The notion of concept. The structure of concept.
6. Types of concepts.
7. Models of the conceptual and linguistic world. The notion of construal.

Questions for self-control

1. What is the early definition of cognitive linguistics?
2. What is the current understanding of cognitive linguistics?
3. What are the stages of the cognitive linguistics development worldwide?

4. Who are the cognitive linguistics “fathers”?
5. What are the stages of the cognitive linguistics development in Ukraine?
6. How does the development of cognitive linguistics interact with its global dissemination?
7. What is the problem with the definition of a concept?
8. What are the approaches to the study of concept? Which of them seems more promising?
9. What types of worldviews are distinguished? Which of them is applicable to linguistic study?

Practical tasks

1. Compare the stages of the cognitive linguistics development in Ukraine and worldwide and explain the differences and similarities.
2. Compare the state of cognitive linguistics development in the USA and Ukraine and speak on the differences.
3. Visit the website of The Ukrainian Association of Cognitive Linguistics and Poetics and prepare a report on the organization’s latest activities.

PART 2. CATEGORIZATION

Linguistic signs are part of the conceptual world of the human mind. We have many more concepts and thoughts than linguistic expressions. But those concepts that we have “fixed” in language constitute the meaning of language.

Concepts which structure our world of thought are conceptual categories, i.e., concepts of a set as a whole. Conceptual categories may also be expressed as linguistic categories. Most linguistic signs denote specific conceptual content and show how we construe this content. These appear as lexical categories, while the smaller number of grammatical categories provides the more general structural

framework of language. The members of a category tend to have a different status: Some are prototypical members, others are more peripheral members. The further one gets away from the centre of a category to its periphery, the more the category tends to become fuzzy.

Amongst the various words that we can use to name the same thing, we always find a prototypical name in the form of a basic level term such as tree, trousers, car, apple, fish, etc. Instead of a basic level term such as trousers or skirt we can also use superordinate terms such as garment or subordinate terms such as jeans or miniskirt, but such non-basic terms differ in that they are less “entrenched” in the speaker’s mind. Entrenchment means that a form is deeply rooted in the language. If no word is available for a basic level category, we have a lexical gap. Words are linked together in lexical fields, which describe the important distinctions made in a given conceptual domain in a speech community.

When a whole domain is mapped on to another domain, we have a conceptual metaphor; when part of a domain is taken for the whole domain or vice versa, we have a conceptual metonymy. Finally, it must be admitted that the hierarchical taxonomies in lexical items do not neatly add up to one great taxonomy of branching distinctions, but that fuzziness is never absent.

Theoretical and practical tasks to the seminar 2

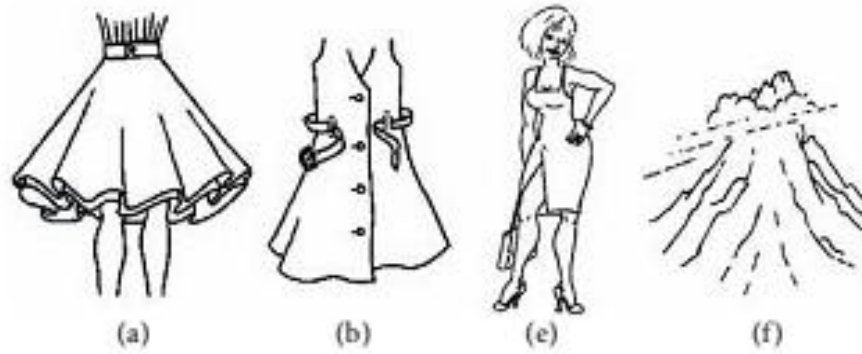
1. Concepts vs categories.
2. Categorization as the human ability. Types of categories (conceptual and linguistic).
3. Lexical categories. The members of a category.
4. The theory of prototypes.
5. Grammatical categories.
6. Levels of categorization.

Questions for self-control

1. What is categorization?
2. What are the two approaches to the study of categorization?
3. What are the levels of categorizations?
4. What is the difference between a concept and a category?

Practical tasks

1. The following are some of the different senses of *skirt(s)* as adapted from the DCE dictionary item quoted below in (a–d) and extended by further contexts (e–i):
 - a. A piece of outer clothing worn by women and girls which hangs down from the waist
 - b. The part of a dress or coat that hangs down from the waist
 - c. The flaps on a saddle that protect a rider's legs
 - d. A circular flap as around the base of a hovercraft
 - e. A bit of skirt: an offensive expression meaning 'an attractive woman'
 - f. Skirts of a forest, hill or village etc.: the outside edge of a forest etc.
 - g. A new road skirting the suburb
 - h. They skirted round the bus.
 - i. He was skirting the issue (= avoid).



What is likely to be the prototypical meaning and point out which process of meaning extension (generalization, metaphor, metonymy, specialization) you find in each of the other cases. Give reasons for your answers.

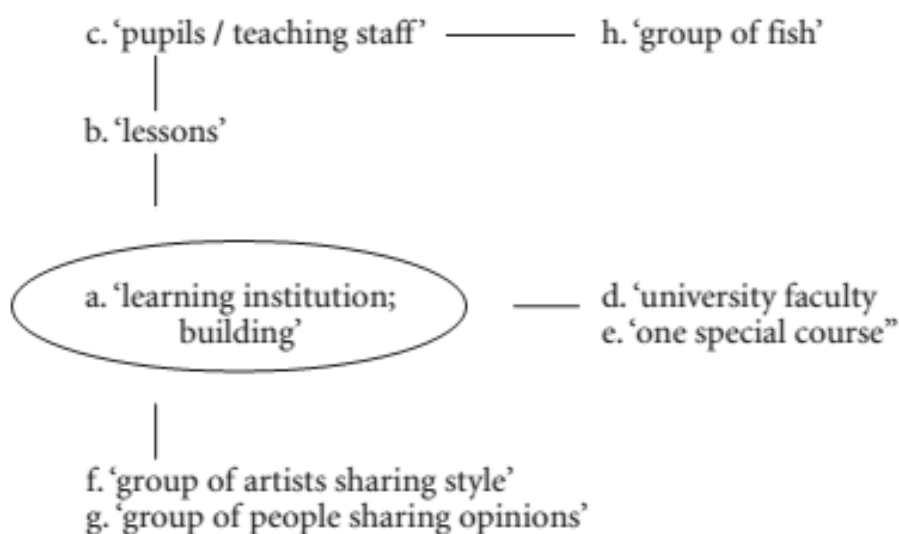
How are the meanings in (f, g, h, i) related to the prototypical meaning?

What is the difference between (f) versus (g, h, i)?

Which of these meanings would lend themselves for a classical definition? Which of them would not? Give reasons for your answers.

Draw up a radial network for the senses of *skirt*. Use the radial network of the senses of *school* as an example.

Radial network of the senses of *school*



2. Draw up a radial network for the different senses of *paper*.

a. The letter was written on good quality paper.

b. I need this quotation on paper.

c. The police officer asked to see my car papers.

d. The examination consisted of two 3 hour papers.

e. The professor is due to give his paper at 4 o'clock.

f. Seat sales are down, so we'll have to paper the house this afternoon. (Theatrical slang: 'to give away free tickets to fill the auditorium')

3. When young children first acquire language, they are known to call any male "dadda", any round object "apple", or any bigger animal "woof, woof" (BrE) or "bow bow" (AmE). Try to give an account for this phenomenon.

4. The expressions in italics are peripheral members of their particular grammatical category such as noun, adjective, adverb, etc. Why?

a. The approach has to be simple and *low cost*.

b. This is the *very* man.

c. the *then* president

5. In English, the same form may sometimes be a member of up to five different word classes. Specify the word class of *round* in each of the following examples.

a. My friend is coming *round* the corner.

b. That was the first *round* table I saw.

- c. She came *round* when she got something to drink.
- d. Let's *round* off with an exercise.
- e. After school we can play a *round* of golf.

PART 3. CONCEPTUAL METAPHOR. CONCEPTUAL METONYMY.

In metonymy the link between two senses of a word is based on contiguity, in metaphor the link is based on similarity between two elements or situations belonging to different domains, i.e. a source domain, e.g. the human body, and the target domain, e.g. the lay-out of a mountain. The borders between senses within a radial network and especially between the peripheral senses of two networks such as fruit and vegetable are extremely fuzzy or unclear so that classical definitions of word meanings are bound to fail, except in highly specialized or “technical” definitions, in dictionaries.

The metaphor is understood as a mapping (projection) from a source domain, e.g. journey, to a target domain, e.g. love in LIFE IS JOURNEY metaphor. Johnson and Lakoff adopted a strategy for naming such mapping, using mnemonics which has the form TARGET-DOMAIN IS SOURCE-DOMAIN.

There are two key terms that are essential in Lakoff and Johnson's analysis of metaphor: the target domain and the source domain. The first one represents the concept, which is, more often, an abstract one, and is a carrier of the literal meaning in the metaphoric expression. The second term – the source domain – is used to describe the target domain metaphorically through the means of another concept and is a carrier of a figurative meaning. The formula of the conceptual metaphor employed by Lakoff is: X is Y or TARGET DOMAIN IS SOURCE DOMAIN.

Accordingly, the LOVE IS A JOURNEY metaphor can be represented in the

following way (Z.Kövecses 2005):

Source: journey Target: love

Travelers → lovers

Vehicle → love relationship

Destination → purpose of relationship

Distance covered → progress made in the relationship

Obstacles along the way → difficulties encountered in the relationship

Lakoff treats the LOVE-AS-JOURNEY mapping as a set of ontological correspondences that characterize epistemic relations by projecting knowledge about journeys onto knowledge about love. Such correspondences permit us to reason about love using the knowledge we use to reason about journeys. Since it is the mappings that are primary Lakoff reserves the term metaphor for the mappings, rather than for linguistic expressions. Consequently, when referring to the LOVE IS A JOURNEY metaphor, we mean the set of correspondences. For example, in the statement We're driving in the fast lane on the freeway of love the traveling knowledge called upon is this: when you drive in the fast lane, you go a long way in a short time and it can be exciting and dangerous. The general metaphorical mapping projects this knowledge about driving into knowledge about love relationship. The danger may be to the vehicle (the relationship may not last) or the passengers (the lovers may be hurt emotionally). The excitement of the love journey is sexual.

Classification of metaphors.

According to Lakoff and Johnson metaphors can be grouped into several kinds of metaphors: image, orientational, ontological, or physical, and structural (Lakoff, Johnson).

The image metaphor consists in image mapping, i.e. when an image of one object maps on the image of another object, e.g. image of a plant on the image of a person,

e.g. That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold
(Shakespeare. Sonnet 73). In this stanza boughs of a tree are like arms of a person. It is image mapping here, and the image is of an old man being cold and shaking against the cold. So given that people are plants, you have an image of a tree mapped onto an image of a person with the arms of boughs and the shaking of a man's arms.

Oriental metaphors primarily relate to spatial orientation and directly arising from the experiences of our bodies functioning in three dimensional space (up/down, in/out, front/back, on/off, near/far, deep/shallow and central/peripheral). Oriental metaphors endow a concept with a spatial orientation. For example, HAPPY IS UP/ SAD IS DOWN; MORE IS UP; LESS IS DOWN; Examples include I'm feeling up. My spirits rose. He's really low these days.

Ontological metaphors enable us to view immaterial phenomena as physical objects. They associate activities, emotions and ideas with entities and substances. Most obvious are metaphors involving personification, where physical object or abstract concept is specified as being a person.

E.g. Life has cheated me. The underlying conceptual metaphor is LIFE IS A PERSON

INFLATION IS AN ENTITY is expressed in the expressions such as inflation makes me sick, if there's much more inflation, we'll never survive.

STATES ARE CONTAINERS, e.g. He's in love, we're out of trouble now.

The conceptual metaphor FACTS ARE PERSONS instantiated in the expression such as This fact argues against the standard theories.

Structural metaphors represent a more complex type of mapping. They allow us to structure one concept in terms of another, e.g. TIME IS MONEY and ARGUMENT IS WAR.

Conceptual metonymy

Just as a conceptual metaphor restructures a conceptual domain like mountains in terms of another conceptual domain such as the human body, a conceptual metonymy names one aspect or element in a conceptual domain while referring to some other element which is in a contiguity relation with it.

Traditionally metonymy is defined as a shift in word meaning from the entity it stands to a “contiguous” entity, i.e. associated in experience.

The single-domain approach treats metonymy as a process providing mental access to an entity through another entity within a single domain, or frame, i.e. it rests on the stand-for relationship between elements (Z. Kövecses).

In more technical terms, metonymy is defined as a cognitive process in which one conceptual entity – the source – provides mental access to another conceptual entity – the target – within the same domain.

Conceptual metonymy differs from conceptual metaphors in the fact that conceptual metaphor involves a mapping across different conceptual/cognitive domains while conceptual metonymy is a mapping within one conceptual domain.

Within a frame we usually relate those elements which have a well established, entrenched conceptual relationship to each other. Accordingly, in the example *The ham sandwich spilled beer all over himself*

the ham sandwich is a vehicle while the person eating it is a target.

Similarly, in the sentence *Washington denied the charges*

Washington is a vehicle while American government is the target.

In the sentence *Nixon bombed Hanoi,*

Nixon is a vehicle while the US Air Force is the target.

Reading these utterances we know that the speaker talking about the ham sandwich really means the person eating it; speaking about the city of Washington a person means American government while the speaker referring to the former president Nixon is really talking about the U.S Air Force (Kövecses 2005).

In the given examples, we are enabled to use a particular element for another due to particular frames:

the restaurant frame in case of the metonymy of food for person;
government frame in the substitution of place for institution;
control frame in the case of substitution of controller for the controlled.

In other words, an element of the frame can stand for its other elements. For instance, the restaurant frame consists of a variety of elements, including the person who goes to the restaurant, the restaurant itself, the food eaten, the waiter and so on. Given this, the food eaten can be used for the person eating it.

Most commonly used conceptual metonymies:

1)The producer for the product

She loves Picasso

2)The place for the event

America doesn't want another Pearl Harbor.

3)The place for the institution

Hollywood is putting out terrible movies.

4)The controller for the controlled

Nixon bombed Hanoi

5)An object used for the user

The sax has the flu today.

Theoretical and practical tasks to the seminar 3

1. Conceptual metaphor theory.
2. Metaphorical mapping. The notion of domain. The target domain and the source domain.
3. Classification of metaphors.
4. Conceptual metonymy.

Questions for self-control

1. What is the mechanism of conceptual metaphor?

2. What are the types of conceptual metaphors?
3. What is the difference between metaphor and metonymy?

Practical tasks

1. From the large number of senses and contexts for the word “head” DCE mentions over sixty. We offer a small selection here:

- a. the top part of the body which has your eyes, mouth, brain, etc.
- b. the mind: My head was full of strange thoughts.
- c. understanding: This book goes over my head.
- d. the leader or person in charge of a group: We asked the head for permission.
- e. the top or front of something: Write your name at the head of each page.
- f. calm: Keep one’s head cool.
- g. (for) each person: We paid ten pounds a head for the meal.

Explain what the processes of meaning extensions are for “head” and point out which of these meanings are metaphors and which are metonymies.

2. In the thesaurus entry for *fruit* we find the items *harvest* and *yield* both under the literal meanings of (a) and under the figurative ones of (b). Which of these can be related to *fruit* by the process of metonymy, and which by the process of metaphor? Give reasons for your answer.

fruit, n.

- a. berry, vegetable, grain, nut, root, tuber, crop, harvest, produce, product, yield
- b. result, outcome, consequences, aftermath, effect, profits, pay, benefit, return, yield, harvest

3. Below is a list of expressions with the word “red”. In each case, try to find a plausible motivation for the use of the word and argue whether we have more to do with a “linguistic” metaphor or metonymy as with “school” or more with a conceptual metaphor or metonymy as with “foot of the mountain”.

- a. redhead (= someone with red hair)
- b. red herring (= something that is not important, but distracts one from things that are important)
- c. He was caught red-handed (= in the act of doing something wrong).
- d. He was beginning to see red (= he was getting very angry).
- e. This was a red-hot (= very exciting) project.
- f. red politics (= extremely left-wing, communist ideas)

4. Define the conceptual metaphors:

Decide whether the example represents metonymy or metaphor. If you decide an example is metonymy, specify which type of associated concept is the vehicle of the metonymy. For example, is the metonymy based on a part-for-whole relationship, a location- for-institution relationship, or on some other connection between the associated concepts?

If you decide an example is metaphor, specify the source domain and the target domain for the metaphor. State the type of the metaphor.

1. Downing Street is thought to be furious over the International Development Secretary’s radio interview.
2. I have other irons in the fire but I am keeping them close to my chest.
(British football manager discussing his plans for the forthcoming season)

3. My love is like a red, red rose

That's newly sprung in June:

My love is like the melody

That's sweetly played in tune.

(R. Burns)

4. When the evening is spread out against the sky
Like a patient etherised upon
a table (from 'The Long Song of J. Alfred Prufrock' by T. S. Eliot)

5. Of course, with the Soviets' launch of Sputnik, the Americans had been
Pearl Harbored in space.

(Arthur C. Clarke, interviewed in 2001)

6. Whether 'tis nobler in the mind to suffer
The slings and arrows of
outrageous fortune, Or to take arms against a sea of troubles,
And by opposing end
them?

(from *Hamlet* by William Shakespeare)

7. Misery is a vacuum. A space without air, a suffocated dead place, the abode
of the miserable. Misery is a tenement block, rooms like battery cages, sit over
your own droppings, lie in your own filth. Misery is a no U-turns, no stopping
road. Travel down it pushed by those behind, tripped by those in front. Travel
down it at furious speed though the days are mummified in lead. It happens so fast
that once you get started, there's no anchor from the real world to slow you down,
nothing to hold on to. Misery pulls away the brackets of life leaving you free to
fall. Whatever your private hell, you'll find millions like it in Misery. This is the
town where everyone's nightmares come true.

Winterson's novel *Written on the Body* (1993).

8. "Exhaustion is a thin blanket tattered with bullet holes."

(If Then, Matthew De Abaitua)

9. "But it is just two lovers, holding hands and in a hurry to reach their car,
their locked hands a starfish leaping through the dark."

(Rabbit, Run, John Updike)

10. “The sun in the west was a drop of burning gold that slid near and nearer the sill of the world.”

(Lord of the Flies, William Golding)

11. “Bobby Holloway says my imagination is a three-hundred-ring circus. Currently I was in ring two hundred and ninety-nine, with elephants dancing and clowns cart wheeling and tigers leaping through rings of fire. The time had come to step back, leave the main tent, go buy some popcorn and a Coke, bliss out, cool down.”

(Seize the Night, Dean Koontz)

12. “But soft, what light through yonder window breaks? It is the east, and Juliet is the sun!”

(Romeo & Juliet, William Shakespeare)

13. “Who had they been, all these mothers and sisters and wives? What were they now? Moons, blank and faceless, gleaming with borrowed light, each spinning loyally around a bigger sphere. ‘Invisible,’ said Faith under her breath. Women and girls were so often unseen, forgotten, afterthoughts. Faith herself had used it to good effect, hiding in plain sight and living a double life. But she had been blinded by exactly the same invisibility-of-the-mind, and was only just realizing it.”

(The Lie Tree, Frances Hardinge)

14. “‘I am a shark, Cassie,’ he says slowly, drawing the words out, as if he might be speaking to me for the last time. Looking into my eyes with tears in his, as if he's seeing me for the last time. “A shark who dreamed he was a man.””

(The Last Star, Rick Yancey)

15. “Her mouth was a fountain of delight.” (The Storm, Kate Chopin)

16. “The parents looked upon Matilda in particular as nothing more than a scab. A scab is something you have to put up with until the time comes when you can pick it off and flick it away.”

(Matilda, Roald Dahl)

17. “Mr. Neck storms into class, a bull chasing thirty-three red flags.”

(Speak, Laurie Anderson)

18. “Well, you keep away from her, cause she’s a rattrap if I ever seen one.”

(Of Mice and Men, John Steinbeck)

19 “But now, O Lord, You are our Father, We are the clay, and You our potter;
And all of us are the work of Your hand.”

(Isaiah 64:8)

20. “If you can look into the seeds of time, and say which grain will grow and
which will not, speak then to me.”

(Macbeth, William Shakespeare)

21. “Memories are bullets. Some whiz by and only spook you. Others tear you
open and leave you in pieces.”

(Kill the Dead, Richard Kadrey)

22. “Wishes are thorns, he told himself sharply. They do us no good, just stick into
our skin and hurt us.”

(A Face Like Glass, Frances Hardinge)

23. “Life’ wrote a friend of mine, ‘is a public performance on the violin, in which
you must learn the instrument as you go along.’”

(A Room with a View, E.M. Forster)

24. “All the world’s a stage, and all the men and women merely players.”

(As You Like It, William Shakespeare)

25. Marriage is not

a house or even a tent

it is before that, and colder:

the edge of the forest, the edge

of the desert

the edge of the receding glacier

where painfully and with wonder

at having survived even

this far

we are learning to make fire

(“Habitation,” Margaret Atwood)

26. Hope is the thing with feathers

That perches in the soul,

And sings the tune without the words,

And never stops at all.

—“Hope Is The Thing With Feathers,” Emily Dickinson

27. Love is a battlefield.

You’ve given me something to chew on.

He’s just blowing off steam.

That is music to my ears.

Love is a fine wine.

She’s a thorn in my side.

Am I talking to a brick wall?

Beauty is a fading flower.

She has a heart of stone.

Fear is a beast that feeds on attention.

He’s a late bloomer.

28. Remember those walls I built

Well, baby, they're tumbling down

And they didn't even put up a fight

They didn't even make a sound

(“Halo,” by Beyonce)

29. If God is a DJ, life is a dance floor

Love is the rhythm, you are the music

If God is a DJ, life is a dance floor

You get what you're given it's all how you use it

(“God Is A DJ,” Pink)

30. If this town
Is just an apple
Then let me take a bite
(“Human Nature,” Michael Jackson)
31. I just wanna be part of your symphony
Will you hold me tight and not let go?
(“Symphony,” Clean Bandit)
32. “Life’s a climb. But the view is great.”
(Hannah Montana: the Movie)
33. “All religions, arts and sciences are branches of the same tree.”
(Albert Einstein)
34. “I don’t approve of political jokes; I have seen too many of them get elected.”
(Jon Stewart)
35. “Conscience is a man’s compass.”
(Vincent Van Gogh)
36. “Even if you’re on the right track, you’ll get run over if you just sit there.”
(Will Rogers)
37. “My life has a superb cast, but I can’t figure out the plot.”
(Ashleigh Brilliant)
38. “I travel the world, and I’m happy to say that America is still the great melting pot — maybe a chunky stew rather than a melting pot at this point, but you know what I mean.”
(Philip Glass)
39. “Life is a long road on a short journey.”
(James Lendall Basford)
40. “Dying is a wild night and a new road.”
(Emily Dickinson_
41. “And your very flesh shall be a great poem.”

(Walt Whitman)

42. Top rod for the day was visiting angler Mr. Simpson who had eight trout.

5. Decide whether the example represents metonymy or metaphor.

1. His hands were vine shoots.
2. He took to the bottle after his wife's death.
3. There was not a soul in the street.
4. She is a siren, that is, no man can resist her charms.
5. The dinner cost us twenty pounds per head.
6. Would you like a Scotch?
7. He is afraid of the Evil One.
8. The music of her laugh.
9. He is a wet blanket.
10. He was a man of cloth.

6. Identify the metaphors that underlie these examples. Identify possible source and target domains, and state the metaphor in the form 'A is B'.

- (a) That marriage is on the rocks.
- (b) This once great country has become weaker over the years.
- (c) In defending her point of view she took no prisoners.
- (d) Those two are still quite close.
- (e) We've got a big day ahead of us tomorrow.
- (f) A different species is going extinct everyday.

7. Identify the conceptual metonymies that underlie each of the following examples.

For each example, identify the vehicle and the target, and explain how you reached your conclusions.

(a) George Bush arrested Saddam Hussein.

(b) The White House is refusing to talk to the Elysée Palace these days while the Kremlin is talking to everyone.

(c) Watergate continues to have a lasting impact on American politics.

(d) She loves Picasso.

(e) The restaurant refused to serve the couple as they weren't properly dressed.

(f) She xeroxed the page.

(g) Jane has a long face.

(h) She's not just a pretty face.

(i) All hands on deck!

8. Metaphors and colour categories.

Collect as many metaphors with basic colour categories as sources as you can (e.g. FEEL BLUE or GREEN WITH ENVY).

9. Can you name some parts of the human body that are particularly productive as source concepts? Give examples.

PART 3. FRAME THEORY

Frame is defined as a static mental representation of a stereotyped situation like being in a certain kind of a room or going to a birthday party.

The frame theory is generally associated with Marvin Minsky's work in artificial intelligence. It is assumed that in his research Minsky takes up a notion introduced by the psychologist Frederick Bartlett in 1932 who stated that past operates as an organized mass rather than a group of elements each of which retains its specific character. According to Bartlett when one encounters a new situation one selects from memory a structure called frame which is a remembered framework to be adapted to fit reality by changing details as necessary.

The structure of a frame. It has several levels. The fixed top levels represent those components which are always true. The lower levels have many terminals, or slots, which must be filled by specific instances or data. Those specific instances can themselves be smaller sub-frames, and usually have to fulfill certain conditions given by the terminals through what Minsky calls markers. A frame's terminals are normally already filled with 'default' assignments. The default assignments are attached to their terminals, so that they can be easily displaced by new items that fit better the current situation. They can serve as variables or as special cases for "reasoning by example", or as "textbook cases" and often make the use of logical quantifiers unnecessary.

There is no simple way to observe frame structure in detail. According to Ungerer and Schmid FLYING ON A PLANE frame consists of a number of primary sub-frames PILOT, FLIGHT ATTENDANT, LIFE VEST and several peripheral sub-frames which include EATING, WATCHING THE MOVIE, GOING TO THE TOILET etc.

A typical room-frame is supposed to have three or four visible walls, each perhaps of a different kind. One knows many kinds of walls: walls with windows, shelves, pictures, and fireplaces. Each kind of room has its own kinds of walls. We are expected to possess something like a BEDROOM frame, a HOSPITAL frame,

a SCHOOL frame. Each of them is composed of certain typical components such as BED, LAMP, BED-SIDE etc. It is believed that when we encounter a new situation a selecting and matching process begins: first, a frame is selected on the basis of partial evidence or expectation; secondly, we compare the new experience, e.g. a classroom, to the selected frame of CLASSROOM. Thirdly, we assign features of this new experience, a particular board, desks etc.

In Minsky's view, before you enter a room, you usually know enough to "expect" a room rather than, say, a landscape. You can often select a certain particular room. Then many assignments are already filled. One has to assign to the frame's terminals the things that are seen. If the room is familiar, some are already assigned. If no expectations are recorded already, the first priority might be locating the principal geometric landmarks.

Relying on the frames one can say a lot even about an unfamiliar room.

Most rooms are like boxes, and they can be categorized into types: kitchen, hall, living room, theatre, and so on. One knows dozens of kinds of rooms and hundreds of particular rooms; one no doubt has them structured into some sort of similarity network for effective access.

Frames are classified in different ways taking into account their complexity, and phenomena they represent. According to the last criterion there are frames for objects, e.g. PEAR TREE, ROAD, or those referring to events: PERSONAL ENCOUNTERS, CONFRONTATION, ACCIDENT, THEFT.

The idea of a frame system was implemented in the schematic network of basic frames by the Ukrainian linguist S.A.Zhabotynska. In this framework, linguistic meanings are grounded in the schematic network formed by several frames which are understood broadly, i.e. as the structures of knowledge akin to "idealized cognitive models":

Thing Frame

Action Frame

Possession Frame

Taxonomy Frame

Comparison Frame

The frames are called basic because they demonstrate the most general principles of categorizing and organizing information manifested with language.

The Thing concept is treated as central in this network. In the Thing Frame, one and the same entity (SOMETHING – SMTH) is characterized along its quantitative, qualitative, existential, locative and temporal parameters. They are represented in the set of propositions where a property is linked to the thing by the inner-space vital relations is/exist:

SMTH is THAT MANY/MUCH (quantity);

SMTH is SUCH (quality);

SMTH exists SO (mode of existence);

SMTH is/exist THERE (place of existence);

SMTH is/exists THEN (time of existence).

The other frames are supposed to demonstrate outer-space vital relations between several things, each of which can unfold into the Thing Frame.

In the Action Frame, several things, or participants of an action, assume the argument roles of Agent, Patient, Instrument / Attendant, Recipient, Goal / Cause, and Result / Beneficiary (in Fillmore's terms). The vital relations between them are established via an action performed by Agent, and manifested with the verb acts accompanied by prepositions: acts with (Instrument / Attendant), acts upon (Patient / Object), acts towards (Recipient), acts for / because (Goal / Cause) and acts for (Result / Beneficiary).

The Possession Frame demonstrates the vital relation SMTH-Possessor has SMTH-Possessed. This relation is specified in three sub-frames: Whole has Part (s), Container has Content, and Owner has Owned.

The Taxonomy Frame exposes the vital relations of categorization: SMTHKind is SMTH-Type / Role. "Type" is a permanent taxon of a thing, e.g. a

dog is an animal; while ‘Role’ is a temporary taxon of a thing, e.g. a dog is an animal; while ‘Role’ is a temporary taxon of a thing, e.g. a dog is a hunter.

The Comparison Frame manifests the vital relations of identity – SMTHReferent is (as) SMTH-Correlate; similarity – SMTH-Referent is as SMTHcorrelate; and likeness – SMTH-Referent is as if SMTH-Correlate. Likeness is the foundation of metaphor.

Integration of the basic frames produces a highly schematic lattice that is further elaborated in the meanings of linguistic expressions. In Zhabotynska’s view this network represents the possible directions in which we reason about things that surround us in the experiential world.

Theoretical and practical tasks to the seminar 4

1. The notion of frame.
2. Marvin Minsky’s “Frame”.
3. Frame semantics by Charles J. Fillmore. Semantic role classes.
4. The structure of a frame.
5. Frames classification.
6. The schematic network of basic frames by the Ukrainian linguist S. A. Zhabotynska.

Questions for self-control

1. What is a frame?
2. What is the structure of a frame?
3. What types of frames can be distinguished?
5. How can frames be applied to the study of linguistic phenomena?

Practical tasks

1. For the notion of footwear think of or find as many words as you can, including such terms as boots, slippers, trainers, pumps, flipflops, mountain boots, shoes, wellingtons and add terms such as indoor footwear, sportswear, etc.

Which of these words are primary sub-frames, and which ones peripheral sub-frames of the frame FOOTWEAR?

Give reasons for your answer.

For this set of words, draw up a hierarchical taxonomy as in Table.

LEVELS

Superordinate

article of dress

Basic

skirt

trousers

?

Subordinate

wrap-over
skirt

mini-
skirt

leggings

shorts

jeans

shirt

T-shirt

sweater

2. Develop the COMMERCIAL EVENT frame.

Which aspects of the [COMMERCIAL EVENT] frame are highlighted by using

buy

sell

charge s.o. [amount of money] for

pay [amount of money] to s.o. for ?

3. Develop a semantic frame for the concept VERBAL COMMUNICATION.

4. Find the right frame.

The haystack was important because the cloth ripped.

The journey was not delayed because the bottle shattered.

Does each of the sentences become more meaningful to you if you place it within one of the following frames?

Washing clothes

Launching a ship

Typing a letter

Making a parachute jump

Playing a football game

PART 5. ICONICITY. FIGURE AND GROUND. DEIXIS.

Any communication, whether it is between animals or humans, takes place by means of signs and is studied in semiotics. Signs always stand for something else, which we call their meaning. The relation between a sign and its meaning can be of three different kinds. Indexical signs or indices “point” to what they stand for; iconic signs or icons provide images of what they stand for; and symbolic signs or symbols involve a purely conventional relationship between the form of the sign and its meaning. This set of signs results from cognitive principles which help humans to organize their worlds and experiences in it.

Within the symbolicsystem called language, we may recognize principles that are similar to the different types of signs: The principle of indexicality occurs when we use “pointing” words, which often reflect our egocentric and anthropocentric view of the world. The ego is the centre for deictic expressions and for the deictic orientation of objects. But some objects like chairs or cars have inherent orientation. The principle of iconicity shows up in similarities between the order of events and the word order in the sentences we use to describe them; it is reflected in various sub-principles: The principle of sequential order, the principle

of distance, and the principle of quantity. The principle of symbolicity accounts for the purely conventional relation between the form and the meaning of signs. This is known as the arbitrary nature of symbolic signs or the arbitrariness of language. The large number of arbitrary lexical signs should not underestimate the value in language of non-symbolic signs, i.e. indexical or iconic. In particular, most of the complex forms of a language, such as complex words or sentences are—as we shall see later—not arbitrary, but transparent or motivated.

Figure / ground alignment comes about by dividing the perceptual field into a more prominent part, the figure, and a less salient part called the ground.

This opposition is crucial for perception and for linguistic structure. In the phrase the book on the table the book is the figure, the table is the ground while in the table under the book the book is the figure, the table is the ground.

FIGURE	GROUND
1. Location less known	1. Location more known
2. Is smaller	2. Is larger
3. More mobile	3. More static
4. Structurally simple	4. Structurally complex
5. More prominent	5. More backgrounded
6. Is more recent in memory	6. Is older in memory

Figure and ground in grammar

Talmy claims that the main clause has the function of the figure and the subordinate clause that of the ground.

e.g. If Sydney is brash and bold, and Melbourne is cool and classy, then Canberra, at least in the Australian public imagination, is dull and devoid of soul.

Another well-known example of figure / ground opposition is the active/passive constructions.

cf. Avalanche kills climbers in Nepal (headline) and At least nine people are killed and several are missing in Nepal after an avalanche hits climbers (lead).

Deixis - the use of a word or phrase whose meaning depends on who is talking, who they are talking to, where they are, etc., for example ‘me’ , ‘here’ , or ‘yesterday’.

Words such as here, there, now, then, today, tomorrow, this, that, come and go as well as the personal pronouns I, you and we are described as deictic expressions. Deictic expressions relate to the speaking ego, who imposes his perspective on the world. Deictic expressions depend for their interpretation on the situation in which they are used.

Without knowing the situational context, the request for joining a demonstration printed on a leaflet found on a train: “Massive demonstration tomorrow at ten; meet here!” is rather meaningless.

The ego also serves as the “deictic centre” for locating things in space as in The house is in front of me. Far bigger things than oneself may be located with respect to the speaking ego. In saying The Empire State Building is right in front of me, we pretend that the person speaking, rather than the skyscraper, is the stable reference point of this world. It is also possible to take the hearer’s perspective while looking at things. This is what guides on sight-seeing buses do all the time when they say for example As we approach St. Paul’s now, the Tower is to your left.

Theoretical and practical tasks to the seminar 5

1. Deictic expressions. Anthropocentric and egocentric views of the world.
2. The principle of iconicity in language.
 - 2.1.The principle of sequential order.
 - 2.2.The principle of distance.
 - 2.3.The iconic principle of quantity.
 - 2.4.The break of iconicity.
3. Figure / ground alignment.

Questions for self-control

1. Explain the difference between the anthropocentric and egocentric views of the world.
2. What types of iconicity do you know?
3. What is the break of iconicity
4. How is the figure/ground opposition employed in Cognitive Grammar?

Practical tasks

1. In what way are the following expressions iconic? (sequential order, distance, quantity)
 - a. The Krio word for 'earthquake' isshaky-shaky.
 - b. Department store ad: We have rails and rails and rails of famous fashion.
 - c. Police warning: Don't drink and drive!
 - d. Japanese ie 'house', ie ie 'houses'
 - e. See Naples and die.
 - f. I swear by Almighty God that what I am about to say is the truth, the whole truth, and nothing but the truth.
2. In what way do the egocentricity and anthropocentricity, play a role in the ordering of the following irreversible pairs of words?
 - a. come and go, this and that, here and there
 - b. women and wine, king and country, people and places
 - c. man and beast, man and dog
 - d. friend or foe, win or lose, live or die

Final test questions

1. Defining cognitive linguistics.
2. History and geography of cognitive linguistics.
3. Three major hypotheses as guiding the cognitive linguistic approach to language.
4. Cognitive linguistic ways of approaching language.
5. Deictic expressions.
6. Anthropocentric and egocentric views of the world.
7. The principle of iconicity in language.
8. The principle of sequential order.
9. The principle of distance.
10. The iconic principle of quantity.
11. The break of iconicity.
12. Figure / ground alignment.
13. Point of view.
14. Perspective.
15. Categorization as the human ability.
16. Types of categories (conceptual and linguistic).
17. The notion of concept.
18. The structure of concept.
19. Types of concepts.
20. Concepts vs categories.
21. Model of the conceptual world.

22. The notion of construal.
23. Theory of mental spaces.
24. Lexical categories.
25. The members of a category.
26. The theory of prototypes.
27. Grammatical categories.
28. Conceptual metaphor theory.
29. Metaphorical mapping as the basic cognitive process.
30. The notion of domain.
31. The target domain and the source domain.
32. Conceptual metonymy.
33. The notion of frame.
34. Marvin Minsky's "Frame".
35. Frame semantics by Charles J. Fillmore.
36. Semantic role classes.
37. The structure of a frame.
38. Frames classification.
39. The schematic network of basic frames by the Ukrainian linguist S. A. Zhabotynska.

GLOSSARY

category A number of objects that are considered equivalent. Conceptual categories are concepts of a set as a whole.

categorization The human ability to divide reality into discrete units and sets of units through seeing similarity in difference.

cognition Relates to all aspects of conscious and unconscious mental function. In particular, cognition constitutes the mental events (mechanisms and processes) and knowledge involved in a whole host of tasks ranging from ‘low-level’ object perception to ‘highlevel’ decision-making tasks.

cognitive linguistics A linguistic study of the relationship between language and cognitive processing in the human brain that emerged in the 1970s and has been increasingly active since the 1980s.

concept An object from the “ideal” world which has the name and reflects the people’s cultural understanding of real world. The notion of concept may be understood as “a person’s idea of what something in the world is like”.

The fundamental unit of knowledge central to categorisation and conceptualisation. Concepts inhere in the conceptual system, and from early in infancy are redescribed from perceptual experience through a process termed perceptual meaning analysis. This process gives rise to the most rudimentary of concepts known as an image schema. Concepts can be encoded in a language-specific format known as the lexical concept. While concepts are relatively stable cognitive entities they are modified by ongoing episodic and recurrent experiences.

conceptualisation The process of meaning construction to which language contributes. It does so by providing access to rich encyclopaedic knowledge and by prompting for complex processes of conceptual integration. Conceptualisation relates to the nature of dynamic thought to which language can contribute. From the perspective of cognitive linguistics, linguistic units such as words do not ‘carry’ meaning(s), but contribute to the process of meaning construction which takes place at the conceptual level.

deixis The use of a word or phrase whose meaning depends on who is talking, who they are talking to, where they are, etc., for example ‘me’ , ‘here’ , or ‘yesterday’.

domain A conceptual entity employed in Conceptual Metaphor Theory and related approaches to conceptual projection such as approaches to conceptual metonymy and primary metaphor theory. Conceptual domains are relatively complex knowledge structures which relate to coherent aspects of experience. For instance, the conceptual domain journey is hypothesised to include representations for things such as traveller, mode of transport, route, destination, obstacles encountered on the route and so forth. A conceptual metaphor serves to establish correspondences known as cross-domain mappings between a source domain and a target domain by projecting representations from one conceptual domain onto corresponding representations in another conceptual domain.

figure The most salient element in figure-ground organisation. An idea developed in Gestalt psychology and applied in cognitive linguistics in particular by Leonard Talmy in his conceptual structuring system approach.

figure-ground organisation Human perception appears to automatically segregate any given spatial scene into a figure and a ground. A figure is an entity that, among other things, possesses a dominant shape, due to a definite contour or prominent colouring. The figure stands out against the ground, the part of a scene that is relegated to ‘background’. In contrast, the ground appears to be substance-like, is relatively formless, appears further away and extends behind the figure, is less dominant, and is less well remembered. Figure-ground organisation has been influential in cognitive linguistics, and has been generalised to language by Talmy with his notions of figure and ground, also known as reference object, and by Langacker with the theoretical constructs trajector and landmark. Figure / ground

alignment comes about by dividing the perceptual field into a more prominent part, the figure, and a less salient part called the ground.

frame A schematisation of experience (a knowledge structure), which is represented at the conceptual level and held in long-term memory and which relates elements and entities associated with a particular culturally embedded scene, situation or event from human experience. Frames include different sorts of knowledge including attributes, and relations between attributes. Frame is a structure for representing a stereotyped situation, like being in a certain kind of living room, or going to a child's birthday party.

frame semantics An approach to cognitive lexical semantics developed by Charles Fillmore. Attempts to uncover the properties of the structured inventory of knowledge associated with words, and to consider what consequences the properties of this knowledge system might have for a model of semantics. The central construct in Frame Semantics is that of the semantic frame.

fuzzy category Relates to findings deriving from Prototype Theory. A fuzzy category, which can be contrasted with a classical category, is a category whose members exhibit degrees of family resemblance, with the category borders not being clearly defined. For instance, furniture is a fuzzy category in that while 'table' and 'chair' are clearly members, some people judge artefacts such as 'picture' and 'carpet' as belonging to this category while for others such objects are better thought of as belonging to a related category such as furnishings. Moreover, context may influence which category we judge entities as belonging to.

iconicity The similarity or analogy between the form of a sign (linguistic or otherwise) and its meaning as opposed to arbitrariness.

image metaphor A kind of resemblance-based metaphor. An image metaphor is based on perceived physical resemblance. Metaphors of this kind have been studied

in detail by George Lakoff and Mark Turner and are extremely common in literary language. For instance, in the following utterance: The supermodel is just a twig, a perceived resemblance is being established between the supermodel and the twig. The professional success of a supermodel dictates that she be tall and thin and thus may appear quite bony. The image metaphor draws our attention to the perceived physical resemblance between a twig and the supermodel.

linguistics A scientific discipline with the goal of describing language and speech in all relevant theoretical and practical aspects and their relation to adjoining disciplines.

mappings Correspondences between entities inhering in regions of the conceptual system. Some mappings are relatively stable and persist in long-term memory while

others are temporary associations set up due to dynamic processes of meaning-construction. Mappings which hold in long-term memory are most commonly associated with Conceptual Metaphor Theory and are known as cross-domain mappings. Mappings which are more temporary in nature and serve to associate two regions of conceptual space for the purposes of situated understanding are most commonly associated with processes of conceptual projection dealt with in Mental Spaces Theory.

metaphor (also ***conceptual metaphor***) A form of conceptual projection involving mappings or correspondences holding between distinct conceptual domains. Conceptual metaphors often consist of a series of conventional mappings which relate aspects of two distinct conceptual domains. The purpose of such a set of

mappings is to provide structure from one conceptual domain, the source domain, by projecting the structure onto the target domain. This allows inferences which hold in the source to be applied to the target. For this reason, conceptual metaphors are claimed to be a basic and indispensable instrument of thought. For instance, the conceptual metaphor love is a journey serves to structure the target domain love in terms of the source domain journey which allows us to think and talk about love in terms of journeys. A metaphor of this kind is made up of a number of conventional mappings stored in long-term memory. Hence, the travellers from the domain of journey are conventionally mapped onto that of lovers in the domain of love, the notion of vehicle is mapped onto that of the love relationship and so on, as illustrated below:

source: journey → target: love

the travellers → the lovers

the vehicle → the love relationship

the journey → events in the relationship

the distance covered → the progress made the obstacles

encountered → the difficulties experienced decisions about which

way to go → choices about what to do destination of the

journey → goals of the relationship

This conceptual metaphor motivates a wide range of linguistic utterances of which the following are illustrative: *Look how far we've come*; *Our relationship is at a crossroads*; *We'll just have to go our separate ways*; *Their marriage has been a long bumpy road*; and so forth. Sentences of this kind, while ostensibly referring to the language of travel, for instance a bumpy road, represent a conventional means of describing aspects of a love relationship, for example the difficulties experienced.

Although there are a number of different motivations for, and kinds of, metaphors, Conceptual Metaphor Theory emphasises the experiential basis of many of the metaphors described. In other words, conceptual metaphors are often grounded in

the nature of human interaction with the socio-physical world of embodied experience. (See also compound metaphor, correlationbased metaphor, discourse metaphor, generic-level metaphor, image metaphor, metaphor system, metaphoric entailment, primary metaphor, resemblance-based metaphor, specific-level metaphor).

metaphor from metonymy One way in which metaphor and metonymy can interact and thus one kind of the more general phenomenon known as metaphonymy. In this form of interaction, a metaphor is grounded in a metonymic relationship. For example, the expression close-lipped can mean ‘silent’, which follows from metonymy: when one has one’s lips closed, one is (usually) silent, therefore to describe someone as close-lipped can stand metonymically for silence. However, close-lipped can also mean ‘speaking but giving little away’. This interpretation is metaphoric, because we understand the absence of meaningful information in terms of silence. The metaphoric interpretation has a metonymic basis, in that it is only because being closed-lipped can stand for silence that the metaphoric reading is possible: thus metaphor from metonymy.

metonymy (also ***conceptual metonymy***) A conceptual operation in which one entity, the vehicle, can be employed in order to identify another entity, the target (1), with which it is associated. As with conceptual metaphor, conceptual metonymy licenses linguistic expressions. Consider the following utterance, in which one waitress is addressing another in a restaurant and describes a customer in the following way: Be careful, the ham sandwich has wandering hands. This use of the expression ham sandwich represents an instance of metonymy: two entities are associated so that one entity (the item the customer ordered) stands for the other (the customer). As this example demonstrates, linguistic metonymy is referential in nature: it relates to the use of expressions to ‘pinpoint’ entities in order to talk about them. This shows that metonymy functions differently from

metaphor. For this utterance to be metaphorical we would need to understand ham sandwich not as an expression referring to the customer who ordered it but in terms of a food item with human qualities. On this interpretation, we would be attributing human qualities to a ham sandwich, motivated by the metaphor an inanimate entity is an agent. As these two quite distinct interpretations show, while metonymy is the conceptual relation ‘X stands for Y’, metaphor is the conceptual relation ‘X understood in terms of Y’. A further key distinction between metonymy and metaphor is that while metaphor involves cross-domain mappings, metonymy involves a mapping within a single domain (2) or domain matrix. This idea has been developed in particular in the work of Zoltán Kövecses and Günter Radden. Recent work in cognitive semantics, particularly that associated with Antonio Barcelona, has argued that metonymy may be more basic than metaphor and may motivate metaphor. Some conventional conceptual metonymies, with examples, are provided below.

producer for product

I've just bought a new Citroën Pass me the Shakespeare on the top shelf

She likes eating Burger King

place for event

Iraq nearly cost Tony Blair the premiership

American public opinion fears another Vietnam

Let's hope that Beijing will be as successful an Olympics as Athens

place for institution

Downing Street refused comment

Paris and Washington are having a spat

Europe has upped the stakes in the trade war with the United States

part for whole

My wheels are parked out the back

Lend me a hand

She's not just a pretty face

whole for part

England beat Australia in the 2003 Rugby World Cup final

The European Union has just passed new human rights legislation

My car has developed a mechanical fault

effect for cause

He has a long face

He has a spring in his step today

Her face is beaming

metonymy within metaphor One way in which metaphor and metonymy can interact, and thus one kind of the more general phenomenon known as metaphonymy. To illustrate, consider the following example: *She caught the Prime Minister's ear and persuaded him to accept her plan.* This example is licensed by the metaphor attention is a moving physical entity, according to which attention is understood as a moving entity that has to be 'caught' (the minister's ear). However, within this metaphor there is also the metonymy ear for attention, in which ear is the

body part that functions as the vehicle for the concept of attention in the metaphor.

In this example, the instance of metonymy is 'inside' the metaphor.

model of the conceptual world The knowledge about the world, a set of concepts that are typical for one linguocultural community or for one person.

perspective One of the three parameters of focal adjustment. Relates to the way in which a scene is viewed, including the relative prominence of its participants. The case of an active and passive pair of sentences illustrates this point:

1. *Max ate all the tomato soup* [active]
2. *All the tomato soup was eaten by Max* [passive]

In example (1) the focal participant, the trajector, is Max who is the agent of the action, and the secondary participant, the landmark, is the soup which is the patient. In (2) the situation is reversed, and the patient is now the focal participant, the trajector. In a passive sentence, the agent is the secondary participant, the landmark. The distinction between these two sentences relates to a shift in perspective which is effected by changing the relative prominence attached to the participants in the profiled relationship.

prototype A relatively abstract mental representation that assembles the key attributes or features that best represent instances of a given category. Accordingly, the prototype is viewed as a schematic representation of the most salient or central characteristics associated with members of the category in question. According to Prototype Theory, the prototype provides structure to and serves to organise a given category, a phenomenon known as prototype structure. An important consequence of this is that categories exhibit typicality effects.

Prototype Theory A theory of human categorisation that was posited by Eleanor Rosch in order to account for experimental findings that she and her colleagues uncovered during the 1970s. Prototype Theory holds that there are two basic principles that guide the formation of categories in the human mind: (1) the principle of cognitive economy; and (2) the principle of perceived world structure. These principles together give rise to the human categorisation system. The first principle, the principle of cognitive economy, states that an organism like a human being attempts to gain as much information as possible about its environment while minimising cognitive effort and resources. This cost-benefit balance drives category formation. In other words, rather than storing separate information about every individual stimulus experienced, humans can group similar stimuli into categories, which maintains economy in cognitive representation. The consequence

of this is that humans privilege categories formed at a certain level of informational inclusiveness or complexity. This level of categorisation is known as the basic level

of categorisation. The second principle, the principle of perceived world structure, posits that the world around us has correlational structure. For instance, it is a fact about the world that wings most frequently co-occur with feathers and the ability to fly (as in birds) rather than with fur or the ability to breathe underwater. This principle states that humans rely upon correlational structure of this kind in order to form and organize categories. This correlational structure gives rise to a prototype. Since the 1970s Rosch's findings and claims have been called into question. Today, Prototype Theory is no longer seen as an accurate view of categorisation. Nevertheless, it was historically important for the development of cognitive semantics.

semantic frame A knowledge structure required in order to understand a particular word or related set of words. The semantic frame is central to the theory of Frame Semantics. To illustrate, consider the related group of words buy, sell, pay, spend, cost, charge, tender, change, and so on. According to Frame Semantics, in order to understand these words, we need access to a commercial event frame, which provides the background knowledge, based on experience, to which these words relate. For instance, the commercial event frame includes a number of attributes which must include, at the very least, buyer, seller, goods and money. Thus a given word foregrounds a particular part of the semantic frame to which it is relativised, and yet cannot be understood without the other elements which make up the frame. One consequence of this is that a word provides a 'route' through a particular frame. That is, as words relate to 'slots' in the frame, they directly relate certain elements within a frame. This manifests itself in linguistic terms as valence or argument structure. Valence concerns the ways in which lexical items like verbs can be combined with other words to make grammatical sentences. For example,

while buy and pay relate to the actions of the buyer, buy relates to the interaction between the buyer and the goods, while pay relates to the interaction between the buyer and the seller. This knowledge, which is a consequence of the commercial event frame, has consequences for grammatical organisation:

1. (a) *John bought the car (from the salesperson)*

(b) **John bought the salesperson*

2. (a) *John paid the salesperson (for the car)*

(b) **John paid the car*

The valence of verbs in these utterances (how they combine and with what) is a consequence of how they are related in the commercial event semantic frame.

semantic network In cognitive lexical semantics, a linguistic unit such as a word is treated as being comprised of related senses or lexical concepts. The range of lexical concepts associated with a given word is assumed to form a network of senses which are related by degrees, with some lexical concepts being more central and others more peripheral. Accordingly, word senses are modelled in terms of creating a lattice structure, a semantic network, with a central sense, also known as a prototype.

source domain In Conceptual Metaphor Theory the source domain is the domain which provides structure by virtue of metaphor. This is achieved by cross-domain mappings projecting structure from the source domain onto the target domain thus establishing a conventional link at the conceptual level. For instance, in the metaphor love is a journey, as evidenced by examples such as: This relationship is going nowhere, Our relationship is stuck in the mud, journey is the source domain.

target domain In Conceptual Metaphor Theory the target domain is the domain being structured by virtue of metaphor. This is achieved due to cross-domain mappings projecting structure from the source domain onto the target domain thus

establishing a conventional link at the conceptual level. For instance, in the metaphor love is a journey, as evidenced by examples such as: *This relationship is going nowhere*, *Our relationship is stuck in the mud*, love is the target domain.

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