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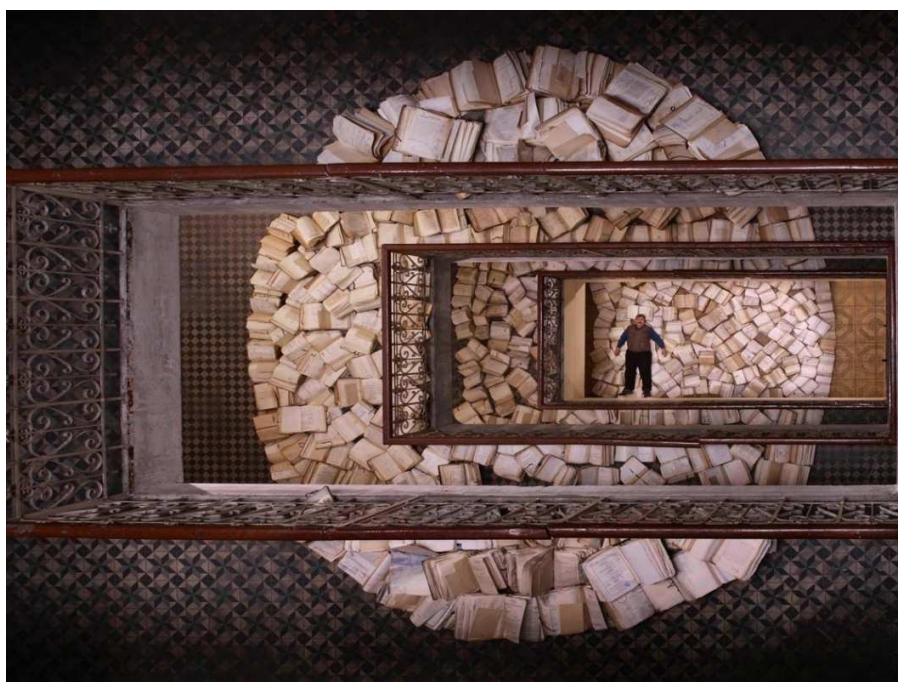


REGIONE AUTONOMA DE SARDIGNA
REGIONE AUTONOMA DELLA SARDEGNA



DIPARTIMENTO DI LETTERE,
LINGUE E BENI CULTURALI

Imago mundi *An Overview of Metaphor* *Creativity, Phraseology & Discourse*



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Keynote Speakers

Lorenzo DEVILLA

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La phraséologie dans le discours publicitaire

Par phraséologie on entend des « expressions toutes faites », qui sont cataloguées comme telles et dont la plupart font image. Ces syntagmes polylexicaux et autres phrasèmes sont propres à une langue. Au reste, on parle aussi d'« expressions idiomatiques » (Ladmiral 2015). Ces expressions « figées » (Gross 1996) offrent matière à jeu de mots, à travers diverses manipulations qui les « défigent ». Ce phénomène de déstructuration est très présent dans la langue des médias, dont la publicité, qui va nous occuper dans cette communication, où nous allons analyser un corpus de publicités françaises. Dans un premier temps, nous allons donc voir de quelle manière la publicité puise dans la phraséologie en mobilisant la dimension culturelle bien présente lors de l'emploi des séquences figées (Chen 2022). Dans un second temps, nous verrons comment elle se sert aussi du détournement de certaines expressions afin d'obtenir des effets particuliers chez le lecteur, consommateur potentiel. Le slogan publicitaire doit en effet le séduire et le convaincre d'une façon éclatante et impertinente. Il doit surtout capter vigoureusement son attention avant de s'imprimer au moins partiellement dans la mémoire de ce lecteur pressé (Grunig 2000). L'approche adoptée ici sera discursive (Maingueneau, Charaudeau 2002) : il s'agira en effet d'examiner la productivité discursive des expressions phraséologiques dans un discours spécialisé comme le discours publicitaire.

Mots-clés : phraséologie, figement, défigement, publicité, discours

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The epistemological nature of metaphors: scientific imago mundi

“Imago Mundi”, the expression used in the title of the conference, is the depiction of the known world at a certain point in history (Boyd 1993). It is an expression that encompasses a broad range of philosophical inquiries related to the nature of reality, human perception, and the representation of the world in various contexts (Hesse, Reynolds 2022). Metaphors play a “crucial experiment” role, to “test” how much the (natural) language shape our conceptual map, frame our understanding, and has an impact on our scientific hypothesis or theory.

In our talk we present some foundational ideas about the epistemological scope of metaphor (Steen, 2010; Lakoff & Johnson 1980), analyzing the relationship among metaphor, theories, and scientific language (Black 1954, 1962; Hesse, 1966; Giuliani 2017).

We delve into the origins of metaphor theory (Gola 2014) and its connection to scientific knowledge, tracing its evolution thereafter (Gola, 2016; Ervas, Gola, Rossi (eds.) 2017; Frezza&Gagliasso 2016). Furthermore, we discuss some cases of cognitive (Thibodeau&Boroditsky 2011) and communicative process (Semino, Demje, Demmen2016)to demonstrate the significance of metaphor mappings and metaphorical discourse in understanding scientific concepts (Kampourakis 2020; Keller 2020).

Finally, we show that metaphors of different types play different and important roles in the scientific language and that metaphors -in scientific descriptions and knowledge-arehappily inescapable.

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DES GENRES TEXTUELS AUX GENRES DISCURSIFS À TRAVERS LA MÉTAPHORE [: CORPUS LITTÉRAIRE ET PHRASÉOLOGIE DANS L'ÉLABORATION DE LA MÉTHODE *PHRASÉOTEXT-LE FRANÇAIS IDIOMATIQUE*]

Le *genre* est devenu une notion transversale à plusieurs domaines dans les Sciences Humaines et les Sciences Sociales. En effet, depuis son émergence dans la Rhétorique, sa consolidation s'est faite d'abord dans la littérature, avec la théorie des genres littéraires, et ensuite dans la linguistique, avec celle des genres non littéraires, pour passer après à la philosophie, à la psychosociologie et même à la sociologie. Cela dit, la première approche à la notion de genre depuis la didactique des langues se produit en 1991, avec la publication du n° 83 de la revue *Études de linguistique appliquée*, consacré au « Textes, discours, types et genres », sous la direction de Bronckart, Coste et Roulet, problématisant la question des types et des genres par rapport à l'enseignement du français et plaçant la notion de genre au cœur de la question didactique des langues. Or, bien que, depuis, différents didacticiens ont traité la notion de genre, comme l'indique Portillo Serrano (2010: 4), « les genres n'occupent pas encore de place centrale dans l'enseignement des langues bien qu'ils soient employés en tant que matériel didactique ». Et pourtant, l'on peut observer qu'un petit mouvement se produit dans les hautes instances de l'éducation en France, en ce qui concerne la langue maternelle. Depuis 2008 le genre est considéré comme un élément déterminant dans l'enseignement du français au secondaire en France (Prunet, 2016), et il fait son entrée dans le primaire à partir de 2015. Selon Roubaud et Romain (2018: 109), « un entraînement à la pratique des genres est bénéfique pour l'écriture », d'où l'importance de « faire du genre un objet d'enseignement-apprentissage ». Dans la présente étude, notre propos est de montrer comment cet objet a été mis au profit de l'enseignement de la phraséologie dans une double méthode que nous présentons sous le titre de *Nouveau Phraséotext – Le français idiomatique* (González-Rey et alii, 2023). Dans cette méthode, fondée sur un corpus littéraire bilingue français-espagnol composé de 18 textes classés par genres littéraires, nous observerons la relation qu'entretiennent la phraséologie et ses éléments avec les différents genres textuels et discursifs où ceux-ci sont employés. Or, comme le souligne Sitri et Tutin (2016, 5), « ces séquences [figées] sont généralement caractéristiques de certains « genres institués », comme définis par Maingueneau (2004), et occupent souvent des fonctions discursives et rhétoriques remarquables ». Parmi ces fonctions, nous retiendrons surtout celles que la métaphore peut remplir, en tant qu'élément qui transcende les genres textuels et discursifs, selon ses emplois, conventionnel ou créatif. Nous étudierons en particulier ses différentes manifestations selon les genres littéraires, mais aussi son rôle par rapport à la phraséologie courante et littéraire.

Mots-clés : genres textuels, métaphore, phraséologie, didactique du FLE.

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Les multiples avatars de la métaphore dans les discours experts : entre créativité et figement

Traditionnellement reléguée au rang de phénomène isolé, marque épisodique d'un écart stylistique ou bien simple dénomination figurée aux contours ambigus, la métaphore spécialisée a connu au cours des dernières décennies un succès surprenant comme sujet d'étude dans plusieurs disciplines des sciences du langage et des sciences sociales au sens large. La linguistique cognitive, par la théorie de la métaphore conceptuelle (CMT), a eu un rôle fondamental dans ce processus de redécouverte (à titre d'exemple, Shuttleworth 2017, Jamet & Terry 2019, Temmerman 2022 et Ureña Gómez-Moreno & Ruiz de Mendoza Ibáñez 2022), tout comme la sociologie des sciences, l'épistémologie et la philosophie du langage.

Cette approche théorique et méthodologique a eu le mérite de valoriser la métaphore comme phénomène cognitif, sa nature cohérente et partagée, ainsi que la primauté de l'interaction conceptuelle dans l'élaboration et par conséquent dans l'usage d'expressions métaphoriques : dans une approche cognitive, loin d'être des ornements stylistiques, des expressions telles que la crêpe stellaire, la soupe de quarks, les étoiles avalées ou englouties par un trou noir (si l'on est passionné d'astrophysique), peuvent toutes être rassemblées sous le chapeau de la métaphore conceptuelle *LA MATIÈRE STELLAIRE EST DE LA NOURRITURE*, et cette métaphore conceptuelle peut être considérée comme une voie d'accès privilégiée pour la conceptualisation du domaine de l'astrophysique.

Toutefois, les métaphores citées dans le paragraphe précédent ne sont pas complètement isomorphes quant à leur nature sémiotique et à leur fonctionnement linguistique et discursif (Rossi, 2015) ; il s'agit d'une limite importante de la théorie de la métaphore conceptuelle et la nécessité de mieux différencier les avatars de l'interaction métaphorique dans les discours de spécialité, avec une attention particulière pour les métaphores plus créatives et innovantes, représente justement l'un des points les plus intéressants des études récentes (Haack 2019, Ureña Gómez-Moreno & Ruiz de Mendoza Ibáñez 2022, Prandi et Rossi 2022).

Malgré les nombreuses révisions du modèle (entre autres, Kövecses 2020), nous constatons qu'à présent un certain nombre de questions restent en suspens :

- Le modèle de la métaphore conceptuelle peut-il s'avérer le plus efficace pour prendre en compte la complexité des métaphores dans les discours spécialisés ?
- Peut-on tracer des frontières étanches entre les métaphores créatives, les métaphores découlant de concepts cohérents partagés et les métaphores dénominatives isolées ?
- Peut-on concentrer les études uniquement sur les expressions métaphoriques qui découlent de métaphores conceptuelles partagées, et à quel niveau ?
- Doit-on se concentrer sur les processus psychiques qui sous-tendent ces métaphores ou doit-on intégrer dans le modèle d'analyse des facteurs sociaux et discursifs (Steen, 2023) ?

Afin de proposer des éléments de réponse à ces questions, notre communication essaiera de prendre en compte la complexité des avatars de la métaphore dans les discours experts par un modèle théorique interdisciplinaire et multidimensionnel. Nous nous concentrerons sur la description du continuum entre créativité et cohérence qui caractérise les métaphores spécialisées (Rossi 2022), nous passerons en revue les divers résultats de l'interaction conceptuelle, leur degré de figement ainsi que la productivité néologique et phraséologique qu'ils comportent, sur la base des facteurs discursifs présidant à la création et à l'emploi des diverses expressions métaphoriques dans différents contextes socio-professionnels.

Mots-clés : discours experts, métaphore, figement, créativité.

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A minimal method for multidimensional, multivalent metaphor analysis

Deliberate Metaphor Theory (DMT) is a theory of metaphor that presents a new model for metaphor comprehension (Steen, 2023a, b). The model is based in a theory that focuses on the relation between variation in metaphor structures and functions, on the one hand, and metaphor processes, on the other (cf. Bowdle & Gentner, 2005). The model is inspired by the multidimensional Construction-Integration (CI) model for all utterance processing in discourse launched by Kintsch and Van Dijk (1978; cf. Kintsch and Van Dijk, 1983).

The DMT model can account for the paradox of metaphor, which claims that most metaphor may not be comprehended by analogy or cross-domain mapping, but simply by lexical disambiguation alone (Steen, 2008). That metaphors may be processed in richer, more figurative ways beyond the click of comprehension is undoubtedly true and can keep more metaphorical theories of metaphor on board. In fact, this approach has led to the recent discovery of the ambiguity of most metaphor between deliberate and non-deliberate use (Steen, submitted), and can explain how resistance to metaphor is possible.

In order to achieve the objective of connecting metaphor structures and functions to metaphor processes, the various structural-functional properties of metaphor need to be described in reliable and valid terms that can also be employed for processing research. In this talk I will demonstrate how DMT has presented a method for this purpose that has also been inspired by the CI model (Steen, 2023a), and how this method can be made more concrete and precise in practice. I will show how the four dimensions of metaphor deriving from the CI model can be captured in analysis, and how the frequent multivalent use of metaphor can be explained as a natural consequence of some of the basic structural-functional properties of most metaphor revealed by this analysis. I will also suggest how this method provides potential connections with other approaches to metaphor analysis such as Conceptual Metaphor Theory (e.g., Gibbs, 2017) or discourse-related analysis (e.g., Semino et al., 2018). This explains why the method, in spite of its many details, can still be called ‘minimal’: its basic claim is that it addresses what is minimally needed in metaphor analysis.

Keywords: deliberate metaphor theory, conceptual metaphor, model.

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Construction Grammar and Creativity

Construction Grammar has a commitment to account for forms of creativity in communication, including forms that seem metaphoric. This commitment is wise, given that creativity is the engine that develops systems of communication. This talk will analyze kinds of grammatical constructions that prompt for creative conceptualization. It will explore the ways in which form-meaning pairs (constructions) are themselves created, and the ways in which constructions are blended creatively into performances (constructs).

Keywords: construction grammar, creativity, metaphor.

Maurizio TRIFONE
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La dissipazione creativa: i dopploni, i triploni e i quadruplioni dell'italiano

Nel campo dei suoni la lingua è stata parsimoniosa: con appena trenta fonemi riusciamo a formare centinaia di migliaia di parole. Nel settore del lessico, invece, la lingua è stata prodiga, munifica, se non addirittura scialacquatrice, dilapidatrice, dissipatrice. Non ci siamo accontentati di designare un oggetto o un concetto con un'unica parola, ma abbiamo accumulato nel tempo uno stuolo di parole equivalenti o concorrenti, una miriade di sinonimi o quasi-sinonimi. In questo caso sembra quasi che la lingua, anziché puntare al risparmio, abbia voluto mettere a disposizione dei parlanti un numero di parole molto più alto di quelle di cui teoricamente ci sarebbe bisogno. Questa straordinaria ricchezza lessicale ci dà la facoltà di scegliere una parola oppure un'altra con sottili distinzioni di significato, ma al tempo stesso può essere un motivo di incertezza e di difficoltà.

Parole chiave: italiano, sinonimia, creatività.

Speakers

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Relier métaphore et indexicalité. L'usage de « novlangue » dans les discours médiatiques français contemporains

À l'intersection de l'analyse du discours et de la sociolinguistique, cette communication propose d'explorer le rapport entre métaphore et indexicalité.

L'indexicalité, parfois aussi appelée sens social, désigne « la constellation de caractéristiques que les formes linguistiques véhiculent à propos de l'identité sociale des locuteurs » (Beltrama 2020). Autrement dit, une forme linguistique indexe conventionnellement une caractéristique sociale et transfère, sous certaines conditions, cette caractéristique à la personne qui emploie cette forme. Peut-on dès lors parler de métaphore indexicale ?

Je me concentrerai sur le cas de la « novlangue ». La novlangue est le nom donné dans le roman dystopique 1984, à une langue artificielle créée par le gouvernement afin « de rendre impossible tout autre mode de pensée » (Orwell 1949). Cette idée de l'imposition de la pensée au moyen du contrôle du langage va passer dans l'usage courant de « novlangue », au point qu'elle en devienne la métaphore, construite (selon Perelman et Olbrechts-Tyteca 2008) sur l'analogie : « Employer ce mot fait à la pensée ce que la novlangue fait à la société imaginée dans le roman 1984. »

Le cas de « novlangue » constitue un cas de tension entre créativité et figement : la novlangue désigne des nouveaux mots ou expressions (créativité) dont l'objectif est de bloquer la pensée (figement). On peut ainsi dire que la novlangue transfère au néologisme le trait du contrôle du langage. À l'instar des slogans de 1984, la nouveauté (linguistique) c'est le figement (de la pensée). Or, au niveau phraséologique, cette désignation se fige elle-même volontiers sous la forme : novlangue + adj. (novlangue technico-étatique, hollywoodienne, etc.).

Par ailleurs, « novlangue » est un mot qui positionne plus que ce qu'il ne désigne. On emploie « novlangue » à propos d'un néologisme dans le but de transférer la caractéristique « volonté de manipuler la pensée par le langage » à la personne qui a employé ce néologisme. En outre, on se signale soi-même comme occupant un positionnement spécifique dans l'espace idéologique, associant métonymiquement la caractéristique « critique du dogmatisme » associée à l'ouvrage d'Orwell à son propre positionnement. À ce titre, c'est un qualificatif d'altérité politique (Fassin 1994, Krieg-Planque 2012).

Dans l'utilisation métaphorique de la novlangue, le thème ne concerne donc pas le domaine référentiel du mot mais sa dimension énonciative – ou indexicale. Pour comprendre cette dimension, j'ai mené une analyse des usages de « novlangue » dans la presse française (base de données Europresse), depuis 1994, date de première occurrence. L'analyse révèle que son sens reste stable tandis que son indexicalité s'inverse complètement au début des années 2010 : aujourd'hui, employer le terme de novlangue dans l'espace médiatique français est caractéristique des discours de la droite.

À partir du cas de novlangue, on peut donc penser la métaphore indexicale comme la mobilisation d'un phore linguistique pour modifier un thème énonciatif, idéologique ou social. Cette proposition peut constituer un apport à la sociolinguistique comme à l'analyse du discours pour penser les phénomènes de transfert de sens social.

Mots-clés : métaphore, indexicalité, novlangue, discours.

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Gestos metafóricos en su dimensión interpersonal: fraseología del desacuerdo en español y alemán

Este estudio es un trabajo exploratorio enmarcado en una investigación multimodal más amplia sobre fraseología del desacuerdo en varias lenguas.

En esta ocasión abordamos aquellos gestos de desacuerdo —denominados *away gestures* (Bressem y Müller 2014a y 2014b)— cuyos movimientos se asocian con un contenido metafórico según el cual los objetos mentales o discursivos se conciben como objetos materiales que el hablante aparta de sí o rechaza.

En un estudio previo analizamos diversos gestos en su concurrencia con fraseologismos disentivos (FD) en español (Manero, Amigot y Olza 2023). Ahora, atendiendo al par de lenguas español-alemán, vamos más allá de la descripción del significado procedimental (rechazo, desacuerdo) de estas construcciones multimodales e incorporamos la variable contextual, de plena actualidad en el estudio de la metáfora (Steen et al. 2010; Soares da Silva 2021; Steen 2023), ahondando así en el componente pragmático y contextual de las metáforas en su dimensión gestual.

Se trata de un trabajo novedoso, ya que el estudio del componente y la posible variabilidad contextual se ha integrado en las teorías sobre la metáfora conceptual y verbal, pero no todavía en la manifestación de la metáfora en el nivel gestual. En esta línea, queda camino por recorrer en el análisis de los factores contextuales que explican o predicen la realización o no de un determinado gesto (metafórico o de otro tipo), o en el estudio de la flexibilidad con la que una determinada familia de gestos puede llegar a manifestarse según las distintas variables contextuales (Valenzuela et al. 2021).

En un trabajo reciente, aún inédito, sobre el componente multimodal en la fraseología disentiva español- alemán (Amigot y Manero 2023), se observó, en un corpus bilingüe de usos monológicos de FD, que la aparición o no de estos gestos metafóricos puede verse influida por el registro del discurso, y que estos parecen tener una orientación pragmático-interactiva, pues la presencia de un interlocutor en la escena enunciativa, incluso cuando este no es el blanco del desacuerdo, puede favorecer el empleo de tales gestos. Estas tendencias son ahora nuestra hipótesis de partida.

Para reforzarla, o bien desecharla, en el presente trabajo realizamos un análisis pragmático y multimodal de corpus a partir de la base de datos NewsScape (UCLA). El corpus se compone de la anterior muestra de casos monológicos de estos FD y sus gestos (con 180 ocurrencias), a la que incorporamos ahora una muestra similar en contextos dialógicos.

Nuestros objetivos son, por un lado, documentar y describir estas construcciones multimodales en su uso discursivo (semi)espontáneo en español y en alemán; por otro, dilucidar si estos gestos metafóricos ligados a los FD presentan, efectivamente, cierta dependencia de lo interpersonal y del registro del discurso, y, por tanto, si hay factores contextuales que influyen en su empleo en estas dos lenguas, en ninguna o solo en una de ellas, con las interesantes implicaciones que entrañaría cualquiera de estas opciones desde el punto de vista contrastivo.

Si los resultados refuerzan las tendencias observadas, el siguiente paso, en futuros estudios, será testarlas con base en big data y/o entornos experimentales.

*Este trabajo se enmarca en el proyecto de investigación MultiDeMe (“Del desacuerdo a la mediación: detección y análisis de patrones multimodales en la interacción espontánea y en prácticas institucionalizadas de mediación”, PID2022-143052NB-I00) y en la red temática CoCoMInt (“Comunicación Conflictiva y Mediación”, RED2022-

134123-T), financiados por el Ministerio de Ciencia e Innovación.

Palabras clave: fraseología del desacuerdo, multimodalidad, metáforas gestuales, pragmática

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Des phraséologismes en arabe marocain et incidence défigeante du seul contexte (extra)linguistique ou le degré zéro du détournement

Le sens des séquences figées est souvent un sens conventionnel, et ce malgré la superposition, pour certaines de ces formes, d'un signifié analytique et d'un autre formulaire ou global. Les manipulations qui s'opèrent sur ce type d'unités polylexicales visent de telle ou telle façon, disons au moins, ce dernier afin de créer des effets et de générer des sens particuliers en rapport avec le contexte. Les retouches et les modifications, morphologiquement plus ou moins marquées, susceptibles de les affecter sont généralement orientées à « partager ce jeu sur le langage et le monde » (CHARAUDEAU, 2011 :14) par l'instauration de discordances surprenantes qui servent entre autres des aspirations ludiques, comiques ou humoristiques. Cette question de détournement est, en effet, très sensible au contexte, dans son acception linguistique et extralinguistique. En examiner ainsi les paramètres permettrait d'observer les motivations du détournement et du coup expliquer les manœuvres qui, par définition, déjouent délibérément le conventionnel.

Cette communication se limite aux mésusages des phraséologismes en arabe marocain où le contexte est le seul révélateur et la seule clé du détournement. A travers l'étude d'un corpus de quelques formes réalisées dans le cadre des médias et des réseaux sociaux et envisagée sous un angle linguistico-pragmatique, cette réflexion se veut donc une contribution pour éclairer la question des aspects linguistiques et extralinguistiques de l'exploitation défigeante mais non marquée morphologiquement des formes figées. Indemnes de point de vue du signifiant polylexical et sujettes cependant à des effets de remotivation du sens littéral ou d'ambivalence, les unités analysées rendent compte effectivement de l'incidence de l'environnement à même d'agir sur la forme figée par le biais d'une reprise de l'ensemble de l'unité ou de l'une de ses composantes. Reprise à la lettre, reprise corrélée, reprise équivoque et reprise par imbrication se sont révélées comme les principaux mobiles qui

concourent à ce type de mésusage. Sinon, l'(en)jeu, affectant uniquement les conditions d'usage, porte sur les formes à forte charge pragmatique pour en accuser des réemplois déviants, atypiques et souvent inopinés.

Mots-clés : Contexte, détournement, Phraséologismes, pragmatique

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« Birdsaway on hostile 1238 »

Métaphores dans les échanges phonie entre marines de l'Alliance Atlantique

Il n'existe que peu d'études sur l'anglais de spécialité en contexte naval ni a fortiori sur la procédure phonie utilisée dans le cadre de l'OTAN. Le culte du secret et la complexité du discours déconcertent souvent le néophyte. De plus, seuls quelques rares documents déclassifiés autorisent des incursions in situ dans cet univers ésotérique et hautement spécialisé. Pour comprendre la pertinence des métaphores en contexte opérationnel et justifier l'angle d'approche privilégié dans cette étude, il importe de rappeler l'importance du contexte, large et étroit, paramètre essentiel dans la théorie de l'intégration conceptuelle de Fauconnier et Turner (2002) ou dans la sémantique interprétative de Rastier (1987). La procédure phonie s'inscrit dans un arrière-plan culturel large, celui des standards STANAG, qui définissent des procédures techniques, opérationnelles et langagières communes, visant à favoriser l'interopérabilité et faciliter les échanges au sein de l'OTAN. La phraséologie otanienne concentre le contenu informationnel sur quelques unités lexicales et privilégie la fonction strictement référentielle du langage. Si la métaphore s'impose comme une « figure-reine » (Charbonnel, Kleiber 1999 : 3), elle ne représente toutefois qu'un procédé parmi d'autres (mots valises, sigles, acronymes, etc.). Ces procédés convergent tous vers le même but : accélérer la transmission de l'information en saturant la charge notionnelle du signe linguistique et en cristallisant cette charge sur les éléments « stématiques » (Guillaume 1984 : 75). Dans un tel contexte, où prime la culture du résultat et de l'économie langagière, les actes indirects, la dimension perlocutoire de la langue, les inférences pragmatiques (Moeschler 2001) ou encore la captation de l'attention (Charaudeau 2009) n'ont pas leur place. L'analyse de la métaphore s'inscrira donc fondamentalement dans une perspective référentielle, structurale et différentielle. Du triple sens de métaphore mis en avant par Kleiber (2016), c'est la métaphore « standard » ou lexicale qui retiendra notre attention. L'analogie constituera la base de l'interprétation (Le Guern 1973, Molinié 1992, Kleiber 2016, inter alia), l'homologie, de nature relationnelle (Constantin de Chanay et RémiGiraud 2002) étant plus délicate à déceler en contexte opérationnel. Si l'analyse focalise sur la langue, nous verrons, en nous appuyant sur la psychomécanique guillaumienne (Guillaume 1984, Joly et O'Kelly 1990), qu'elle ne sépare pas pour autant la langue de la conceptualisation d'expérience (Lakoff et Johnson 1985). En procédure phonie, les métaphores sont toutes figées, artificiellement « congelées » (Kleiber 2016) dès la naissance et artificiellement assimilées via un apprentissage par cœur. Ce sont des métaphores in absentia, ce qui explique, du moins en partie, que bon nombre d'utilisateurs n'appréhendent le mot (métaphorique) que de manière monosémique et référentielle : pour un opérateur, bloodhound ne désignera qu'une torpille munie d'un autodirecteur, i.e. une torpille pourvue d'une propriété différentielle. Le terme ne revêt donc aucune valeur métaphorique et ne sera a fortiori jamais perçu comme un « simple fard ornemental du discours » (Oliveira 2009 : 13). Un observateur externe aura sans doute une autre approche. Tout est in fine affaire de perception.

Mots-clés : discours, métaphores, procédure phonie.

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Metaphern in touristischen Textsorten

Wie Dann (1996) in seinem bedeutenden Buch zur Sprache des Tourismus unterstreicht, werden Metaphern in touristischen Textsorten und Kommunikationsformen, die eine primär persuasive Funktion haben, häufig als verbal-konzeptuelle Strategie gebraucht, um das Fremde der touristischen Destination, das einerseits den Reiz der Reise ausmacht, andererseits aber nicht verstörend wirken soll, mit Vertrautem zu verbinden. Dabei scheint der Metapherngebrauch bei der Beschreibung exotischer, geografisch und kulturell weit entfernter Destinationen, zumindest in der anglophonen Textwelt, weit frequenter zu sein als bei näher liegenden bzw. Heimischen Destinationen (Jaworska 2017).

Ausgehend von diesen auf das Englische bezogenen Erkenntnisse, soll in diesem Beitrag untersucht werden, wie und welche Metaphern in deutschen touristischen Textsorten eingesetzt werden, die inländische Destinationen bewerben und beschreiben. Der Fokus richtet sich dabei auf offizielle touristische Websites, die im Auftrag einer nationalen, regionalen bzw. lokalen Behörde erstellt wurden mit dem Ziel, die jeweilige Destination touristisch zu verankern, wobei sowohl die persuasive als auch die informative Funktion eine Rolle spielen. Die Annahme ist nun, dass Metaphern eine wichtige Rolle beim

„Exotisieren“ der heimischen Destination spielen und zur Schaffung einer der Enge des Alltags entgegengesetzten „Dimension von Weite“ (Opaschowski 2002) beitragen, denn sie können eine bildliche Vorstellung imaginärer Welten und der Rolle des Touristen darin aktivieren (Mattiello 2012, Lakoff 1987, Dann 2002). Die Analyse ist induktivempiriegeleitet und versteht sich als qualitative Untersuchung. Ausgehend von einem holistischen Metaphernbegriff, der rhetorisch-stilistische und kognitive Ansätze integriert (Kohl 2007, Lakoff / Johnson 1980), werden veranschaulichende und kognitive Funktionen von Metaphern dargestellt, die im Spannungsfeld zwischen Werbung und Informationsvermittlung stehen.

Schlüsselwörter: touristischen Textsorten, Metaphern, Deutsch.

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L'usage de la métaphore cognitive dans le discours médical marocain : Le cas du Centre Hospitalier Universitaire Mohammed VI de Tanger [online]

Notre travail est une enquête du terrain. Il s'agit d'un corpus recueilli à partir de 25 professionnels du personnel médical (médecins, infirmiers et administrateurs) de la santé au sein de centre hospitalier universitaire Mohammed VI de Tanger et quelques quarantaines de patients de la ville de Tanger. Des enquêtés à qui on a demandé de donner l'équivalent en arabe dialectal marocain local du Nord de plusieurs termes et expressions relatifs à la médecine en français.

Notre cadre méthodologique s'inspire du cadre de l'approche globale et compréhensive de Max Weber (1963), la notion de la « rationalité » de Raymond Boudon (1973) et du concept de l'habitus de Pierre Bourdieu (1977) selon lesquels l'individu n'est ni conditionné, ni déterminé, mais libre, conscient et rationnel.

Les données recueillies sont le fruit d'une observation systématique et participante (observation participante qui consiste à s'immerger dans un groupe qu'on veut étudier). Les données sont naturelles et rationnelles (un comportement déterminé par rapport à des fins et des finalités. Le personnel médical a été enregistré en situation d'interaction verbale, des questionnaires, des entretiens directs, en ligne via groupe Facebook et WhatsApp.

Notre étude, qui s'appuie aussi sur une « approche cognitive », vise à analyser la matière et la fonction de la métaphore en tant que moyens et procédés cognitifs et communicatifs dans le domaine scientifique, plus précisément dans les expressions médicales utilisées par les patients et véhiculées entre le personnel de la santé (médecins, infirmiers et administrateurs) tels que : [Kura f l-bazzula] « Ballon dans le sein » ; [telfaza d l-kers] « Télévision de l'abdomen » ; [lwarqa safra] « la feuille jaune ».....

Il sera question de classer ce schéma selon ses types, son rôle dans la communication de tous les jours des usagers du centre hospitalier universitaire de Tanger et son usage soit individuel, soit collectif. Il s'agira également de déterminer les traits signifiants, ses causes telles que le glissement du sens, les analogies et l'ambiguïté des concepts de base et ses effets tels que l'atténuation, la compréhension et la communication qu'elle a sur l'interlocuteur du message (le personnel soignant ou les patients).

Cette étude s'inscrit en général dans une dynamique d'un réel langagier, dans une sphère particulière et un domaine spécifique, celui de la médecine.

Mots clés : Termes, domaine médical, métaphore, cognition, corpus oral.

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Le numérique au service de l'enseignement des langues étrangères et des Soft Skills à l'Université marocaine : quel apport à l'employabilité

Il est important de rappeler que le taux des diplômés marocains sans activités professionnelles est inquiétant. Ces lauréats que les spécialistes du marché de l'emploi étiquettent comme incompetents nuisent à l'image de marque de tout un système éducatif en quête de qualité. Confrontés aux problèmes de massification, échec, abandon à mi-parcours et à d'autres, les établissements supérieurs font face au défi relatif à l'employabilité des diplômés. Or, il est difficile dans un monde de transformation et de compétitivité de trouver un emploi. L'intégration professionnelle exige un savoir-faire spécifique. Les lauréats sont obligés de réussir des situations complexes et variées mettant en avant des compétences stars, notamment les compétences langagières, communicatives et numériques. Ces éléments mettent le Maroc devant un défi incontournable d'améliorer la qualification des ressources humaines pour renforcer la compétitivité.

Il s'agit, en fait, de se positionner à travers ses universités et ses établissements de formation comme un pôle de compétences dans divers domaines afin de satisfaire les besoins des investisseurs nationaux et internationaux (Ministère du Travail et de l'Insertion Professionnel, 2021). Selon Pelletier (2009), les universités sont mises sous pression par les entreprises qui exigent de plus en plus de contenus pédagogiques spécifiques. Les programmes de formation universitaire sont conçus dorénavant « sur mesure » pour satisfaire la demande des acteurs économiques. En effet, le développement des compétences transversales valorise mieux les profils des candidats. Des compétences comme la communication, le travail en équipe ou la pensée critique sont bien vendues sur le marché de l'emploi (Billett, 2009). Les universités doivent prendre en considération les besoins et les attentes à la fois des étudiants et des recruteurs.

Conscient de ces nouvelles données, le ministère de tutelle mise sur les compétences. De fait, depuis les recommandations de la Charte Nationale de l'Education et de la Formation, le Maroc multiplie les efforts pour diffuser un enseignement répondant aux normes internationales et à l'exigence du marché du travail. La promotion des langues étrangères, l'intégration des Technologies de l'Information et de la Communication (TIC) dans le processus enseignement-apprentissage et récemment l'ouverture sur les compétences douces « Soft Skills » semblent être « le tiercé » gagnant à l'heure actuelle représentant ce trio « la bouée » de sauvetage à des milliers d'étudiants marocains considérés comme un capital humain riche, mais inexploitable, vu son niveau modeste de qualification et des compétences. Ainsi, se pose la question de la performance des programmes, des méthodes et des acteurs pédagogiques. La compétence se veut « un savoir-agir complexe prenant appui sur la mobilisation et la combinaison efficaces d'une variété de ressources internes et externes à l'intérieur d'une famille de situations » (Tardif, 2006, p. 22).

Notre proposition discute de cette problématique et s'articule autour de trois parties. : l'appareillage conceptuel qui sous-tend notre réflexion et qui porte sur les concepts clés de la recherche ; numérique, langues étrangères et Soft Skills, la méthodologie de recherche choisie pour aborder les principales questions de recherche et les résultats de notre enquête menée auprès des strates : enseignants et étudiants.

Mots-clés : employabilité, discours didactique, numérique, langues étrangères.

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Les fonctions de la métaphore dans le lexique et la phraséologie de genre

S'appuyant sur l'approche cognitive de l'étude des métaphores (Lakoff/ Johnson, 1980), cet article vise à analyser le lexique et la phraséologie de genre dans un corpus de bandes dessinées et de romans graphiques français publiés de 2016 à 2023. En effet, depuis les années 2000, on assiste à une prolifération de créations linguistiques, concernant le genre, diffusées par le biais du neuvième art. En recourant à la néologie et à la métaphore, comprise comme une forme de pensée capable de structurer notre perception pour réaliser des opérations conceptuelles, ces créations révèlent dans la langue la pluralité des identités existantes et l'expérience féminine invisibilisée, comblant ainsi les lacunes sémantiques problématiques dans le contexte linguistico-social. Si, comme l'affirme Bocian (2009), «la fraseologia racchiude nella semantica di ogni lingua la mentalità degli utenti di questa lingua», le reflet de la pensée dans le langage verbal détermine sa tangibilité, dans le but de dénoncer le système patriarcal et hétéronormatif (incitation à l'action collective subversive) ainsi que les discriminations de genre (sensibilisation). Les images viennent corroborer la dénonciation par les métaphores sexistes (lexicalisées, délexicalisées, créatives) : la multimodalité persuasive de la bande dessinée permet en effet de souligner ou de subvertir les expressions idiomatiques et les locutions misogynes par la métaphore visuo-verbale. Si, dans un premier temps, nous identifierons et fournirons une classification sémantique des unités lexicales et phraséologiques présentes dans le corpus, en analysant leur processus de création-métaphorisation, la deuxième partie de l'article sera consacrée à la phraséotraduction. En particulier, sur la base d'une approche contrastive et en tenant compte de la classification d'équivalents phraséologiques élaborée par Sulkowska (2003), nous verrons comment les métaphores de genre sont rendues dans la traduction italienne de certaines bandes dessinées du corpus, selon des stratégies de renforcement ou de mitigation.

Mots-clés : phraséologie, métaphore, bande dessinée, études de genre, traduction.

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Comunicare la scienza attraverso il discorso verbale-visivo: il ruolo delle metafore multimodali nei nuovi media come mezzo per trasmettere messaggi complessi

Questo paper esplora come l'uso di metafore multimodali nei nuovi media digitali possa semplificare la comunicazione di messaggi complessi, rendendoli più inclusivi e accessibili a un pubblico non specializzato; ci si domanda quindi se la creatività, nello sviluppo di metafore multimodali, colmi il divario tra concetti scientifici complessi e la comprensione del pubblico non specializzato, dimostrando il ruolo fondamentale dell'unione di strategie linguistiche e strategie visuali nell'aumentare l'accessibilità del messaggio. I media digitali consentono a mittenti specializzati di comunicare efficacemente a un pubblico non specializzato o poco istruito attraverso l'uso di immaginari familiari (McQuail, 2010). Anche le Pubbliche Amministrazioni (PA) utilizzano largamente piattaforme e canali digitali per comunicare con e verso il pubblico; tuttavia, il loro uso di tali canali appare spesso rudimentale o mal gestito poiché messaggi altamente tecnici vengono trasmessi in un gergo altrettanto tecnico e difficilmente accessibile, e il contenuto raramente combina il linguaggio verbale con informazioni visive che agevolerebbero la decodifica di tali messaggi da un pubblico più ampio.

Attingendo da concetti aristotelici, il paper interpreta il concetto di creatività come la capacità di stabilire collegamenti mentali, sostenendo che l'efficacia della comunicazione digitale, specialmente mediante l'uso di metafore multimodali, dipende dalla capacità creativa di formare associazioni che risuonino con le esperienze quotidiane del pubblico. Le intuizioni di Aristotele sul processo creativo sottolineano l'importanza del pensiero metaforico nella costruzione di messaggi non solo informativi ma anche coinvolgenti e accessibili.

I video e le immagini in movimento sono oggi i modi di comunicazione più diffusi. La multimodalità permette una maggiore stratificazione dei messaggi fornendo maggiori dettagli e dati al loro interno (Forceville 2020), potenzialmente rafforzando i ponti comunicativi costruiti dalle metafore tra mittenti e destinatari.

Secondo Cavell (Cavell 1969; 1979) l'autenticità e l'efficacia della comunicazione risiedono nella sua capacità di connettersi con il linguaggio ordinario della vita quotidiana. Su queste basi lo studio esamina come le metafore multimodali nella comunicazione sanitaria coinvolgano il pubblico a un livello più personale e intuitivo. In questo paper analizzo una selezione di video informativi e di call-to-action pubblicati dalle PA sanitarie sui loro canali digitali, esaminando specificamente l'uso della multimodalità e valutando l'accessibilità e l'inclusività del

messaggio complessivo (Vidali, 2010). Il progetto si basa sulla Teoria Concettuale della Metafora (Lakoff e Johnson 1980), secondo cui le metafore sono processi cognitivi riflessi nelle strutture linguistiche in cui fenomeni astratti/complessi ("domini target") sono rappresentati metaforicamente in termini di fenomeni concreti/percettibili ("domini sorgente").

La domanda di ricerca fondamentale di questo lavoro è quindi se la multimodalità e le metafore multimodali, attingendo a domini sorgente familiari al pubblico target, possano in ultima analisi facilitare la comprensione di messaggi complessi rendendoli più accessibili al grande pubblico, e se quindi la comunicazione delle PA possa essere non solo più accessibile ma intrinsecamente più coinvolgente per tutti i segmenti della società.

Parole chiave: discorso verbale e visual, multimodalità, metafore multimodali.

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Le funzioni della metafora nell'ingiustizia ermeneutica nel disturbo narcisistico di personalità

Le persone con disordine mentale sperimentano frequentemente un'ambiguità tra sé e la malattia (Dings 2019), cioè la difficoltà a distinguere ciò che va attribuito al loro Sé e ciò che va attribuito alla malattia. Spesso, nel tentativo di comunicare tale esperienza, ricorrono al linguaggio delle immagini, specialmente metaforico (Ervas 2021). Il ruolo che la metafora può svolgere consiste nel superare l'inarticolabilità e l'ineffabilità (Kidd and Carel 2017) dell'esperienza della malattia mentale, difficile da esprimere e ancor di più articolare verbalmente.

L'uso della metafora è stato spesso criticato in ambito di comunicazione della salute poiché reifica e definisce la malattia in modi diversi dalla realtà con possibili conseguenze negative per il parlante (Semino et al. 2018). Alcuni studiosi suggeriscono l'uso del solo linguaggio letterale (Sontag 1978) per parlare dell'esperienza della malattia, ma altri mettono in evidenza l'impossibilità di sbarazzarsi delle metafore nel pensiero umano stesso, oltre che nel linguaggio (Lakoff and Johnson 1980). Tuttavia, il tentativo di esprimere, a sé stessi e agli altri, la propria esperienza vissuta della malattia attraverso il linguaggio metaforico potrebbe causare il fenomeno dell'ingiustizia ermeneutica (Fricker 2007), ovvero il tipo di ingiustizia epistemica che consiste in un fallimento nell'attribuzione di credibilità alla persona, a causa della difficoltà a interpretare la propria esperienza, soprattutto nel caso della malattia mentale (Crichton, Carel and Kidd 2017).

Le persone che sperimentano il disordine mentale risultano essere suscettibili di una doppia ingiustizia (double injury, Kidd and Carel 2017) poiché da un lato, non possono comunicare attraverso il linguaggio proposizionale il rapporto con la malattia, dall'altro, non possono essere comprese poiché agli altri manca la prospettiva in prima persona necessaria per comprendere la malattia mentale in relazione al Sé.

Finora la letteratura in merito all'uso della metafora nei casi di ingiustizia epistemica nell'ambito della malattia mentale risulta molto limitata e relativamente ai disturbi di personalità è circoscritta al Disturbo Borderline di Personalità (Kyratsous and Sanati 2016). Il contributo si propone di illustrare un particolare tipo di ingiustizia epistemica, l'ingiustizia ermeneutica (Fricker 2007), specifica per la difficoltà nell'attribuzione di intenzionalità interpretativa al parlante. Dopo una prima ricostruzione dello stato dell'arte, si cercherà in particolare di capire se e come le varie funzioni (naming, framing, perspective changing, Ortony 1975, Steen 2010, 2008) che la metafora

può svolgere nella narrazione delle persone con Disturbo Narcisistico di Personalità (DSM V 2013) possano modulare l'ingiustizia ermeneutica nell'attribuzione del significato del parlante con tale Disturbo.

Parole chiave: disturbo narcisistico di personalità, metafora, ingiustizia epistemica.

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Quando il mattino non ha solo l'oro in bocca...Proverbi metaforici e i loro snowclones

Partendo da proverbi metaforici italiani come *Il mattino ha l'oro in bocca*, *Meglio un uovo oggi che una gallina domani* e *Mal comune mezzo gaudio*, analizzeremo i loro equivalenti russi (*Kto rano vstaet, tomu Bog podaet*, *Lučše sinica v rukach čem žuravl' v nebe*, *Na miru i smert' krasna*) e tedeschi (*Morgenstund halt Gold im Mund*, *Lieber ein Spatz in der Hand als eine Taube auf dem Dach*, *Geteiltes Leid ist halbes Leid*) e gli snowclones ad essi connessi.

Negli studi di Construction Grammar sempre maggiore è l'interesse verso la creatività linguistica (cfr. Ungerer/Hartmann 2023: 43) di cui gli snowclones rappresentano un aspetto particolarmente rilevante. Vari sono i lavori che si occupano di questo fenomeno anche all'intersezione tra Construction Grammar e fraseologia (cfr. ad esempio Hartmann/Ungerer 2023; Ivorra Ordines in stampa; Ivorra Ordines / Mellado Blanco 2018; Mellado Blanco 2024; Steyer 2021; Weber 2019).

La nostra analisi, corpus based, è di tipo intra- e interlinguistico; da un punto di vista intralinguistico, essa mira a delineare la forma e la funzione dei proverbi metaforici e dei loro snowclones in italiano, russo e tedesco, in modo da poterne descrivere analogie e differenze. In questa prospettiva è interessante capire se le costruzioni parzialmente riempite si servono degli stessi domini di arrivo e di partenza dei proverbi che fungono da base e, se presenti, in cosa consistono le divergenze.

Dal punto di vista interlinguistico analizzeremo, invece, il diverso grado di produttività degli snowclones nelle tre

lingue e i diversi campi semantici a cui sono riconducibili i vari filler, in modo da poter comprendere se, nelle costruzioni parzialmente riempite connesse ai proverbi, le tre lingue, appartenenti a famiglie linguistiche differenti, ricorrono ad espedienti analoghi per esprimere creatività e stravaganza (cfr. Haspelmath 1999: 1057). Particolare rilievo verrà dato al ruolo della metafora in questi processi creativi. Si tratta di un primo studio esplorativo in un progetto di più ampio respiro.

Parole chiave: snowclones, Construction Grammar, fraseologia.

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Comment les gestes métaphoriques assurent-ils la communication didactique en classe de FLE ?

Cette communication vise à exploiter l'usage que les enseignants tirent des gestes métaphoriques (Kendon, 2004 ; McNeill, 1992, 2005) dans le cadre de la communication didactique en classe de FLE (Cicurel, 2011). Autrement dit, l'objectif principal consiste à éclaircir les diverses modalités à travers lesquelles les gestes métaphoriques (GM) véhiculent l'information linguistique, concourent à la gestion des activités/interactions et opèrent en vue d'évaluer (Tellier, 2006, 2008).

Dans le cadre verbal, la théorie de métaphore conceptuelle suggère que le champ concret de l'expérience humaine sert d'appui pour la conception des référents abstraits, comme dans l'exemple de la collocation « donner une idée », où l'on conçoit une idée comme un objet à transmettre à l'allocutaire (Lakoff & Johnson, 2003 ; Parrill, 2008). Bien entendu, il en va de même pour la métaphore au niveau des gestes manuels (mouvements des mains et des bras) : un GM présente le référent du discours verbal en empaquetant d'une manière ou d'une autre l'information, comme s'il s'agissait d'une réalité physique. En bref, le GM représente les concepts (référents du discours verbal) abstraits dépourvus de forme physique en les visualisant/matérialisant, mais parfois aussi même des concepts concrets en leur associant une forme globale, c'est-à-dire en les conceptualisant (Denizci, 2015). Par conséquent, le GM établit une analogie entre la forme gestuelle et le contenu sémantique du discours verbal (référent) par divers traits de sens.

Suivant la typologie gestuelle largement admise (McNeill, 1992, 2005), les GM se déclinent en deux morphologies essentielles : de prime abord, se trouvent les gestes-conteneurs (GC), où le locuteur fait comme s'il tenait un objet à la main (avec les doigts repliés et la paume regardant vers le ciel) qui prend la forme d'un conteneur/d'une tasse. Le GC s'effectue aussi avec les deux mains (où les deux mains se regardent), où la forme peut être assimilée à un paquet (d'où l'emballage de l'information). De surcroît, nous postulons que les différentes variantes comme le geste présentatif (Parrill, 2008) ou les paumes latéralement ouvertes (Kendon, 2004 ; McNeill, 2018) pourraient être incluses également dans la catégorie des GC. Au total, ce qui caractérise les GC, c'est leur forme grosse, globale et rudimentaire par rapport à celle plus affinée et détaillée des gestes iconiques censés illustrer les concepts concrets en imitant presque une propriété physique de l'objet ou l'action en question sur la chaîne parlée.

En tant que deuxième catégorie des GM, on retrouve les gestes non-conteneurs (GNC) dont la morphologie présente une finesse et une variété relativement aux GC. Par exemple, les gestes emblématiques (dont le sens est plus ou moins fixe dans différentes cultures) comme « en avoir ras-le-bol » (où le tranchant de la main qui coupe la partie supérieure de la tête évoque dans l'esprit un vase à ras bord, ce qui revient à sous-entendre l'épuisement de la tolérance vis-à-vis d'une situation) ou « ok » (sous forme de pouce dressé ou en forme d'anneau) sont en effet d'ordre métaphorique de notre point de vue (Calbris & Montredon, 1986). Au sein de cette communication, en partant d'un corpus filmique recueilli dans un collège en France et basé sur les classes naturelles de FLS (c'est-à-dire sur le dispositif UPE2A-unité pédagogique pour élèves allophones nouvellement arrivés) d'une même enseignante, nous nous proposons de présenter la diversité d'usage à laquelle se prêtent les GM à des fins didactiques. Nos premières analyses du corpus font ressortir les résultats suivants : les GM aident, chez l'enseignante, à la conceptualisation et catégorisation lexicales, à la localisation temporelle, à la distribution de la parole et à l'évaluation positive.

Mots-clés : didactique du FLE, gestes métaphoriques, communication.

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'No Smooth Sailing': Nautical Metaphors in the UK's Recent Political Narratives

Since the referendum of 2016, political waters in the United Kingdom have been turbulent and ripples—or rather, tidal waves—created by Brexit continue to batter the shores. Slick slogans such as 'Make Britain Great Again' and 'Let's Take Our Country Back, Vote Leave' that played on people's insecurities and nostalgic images of the British Empire, turned out to be something of a slippery slope for the country and its people. The full consequences of departure from the EU have yet to be completely acknowledged, with the economy and political landscape still in the process of stabilising. Politically, the country is experiencing a significant turnover of cabinet ministers, other key positions, and, notably, Prime Ministers. Political discourse is rife with slogans, blunders, neologisms, and memes that reflect the ongoing situation. Every Prime Minister since David Cameron has left a distinct mark on the discourse of his or her era. Theresa May's 'Hard Brexit, Soft Brexit,' and the infamous 'Brexit is Brexit.' Boris Johnson will be remembered for 'Getting Brexit Done' and his 'policy on cake', which was 'pro having it and pro eating it'. Elizabeth Truss's campaign slogan 'In Liz We Trust' became a mockery of her 49-day tenure as Prime Minister and while the current Prime Minister, Rishi Sunak, appears to 'have a plan' for every ailment of Britain's economy, his pledge to 'Stop the Boats' appears to have reached the top of his priorities. The narrative and commentary on the current situation abound with water metaphors, which are situational extensions of the 'Stop the Boats' Immigration Bill. Numerous questions arise: the Tories are trying to stay afloat, yet the press warns of a sinking ship. Is Sunak 'running a tight ship' or 'rocking the boat'? Will he remain at the helm for much longer, or are his policies 'sailing too close to the wind'? Conceptual Metaphor Theory provides a powerful tool for investigating these political commentaries. By analysing how water and boat metaphors are employed, we can seek deeper insights into the collective mindset and the conceptual strategies in use. These metaphors not only depict the precarious political climate but also resonate with the island nation's historical and cultural connection to the sea. Through this lens, we can see how

politicians and the media tap into the conceptual domain of navigation and maritime life to frame political narratives. This approach allows us to explore how the use of water metaphors in political discourse aligns with islander mentality while revealing a broader understanding of the UK's political landscape and its navigation through the choppy waters of contemporary governance.

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De la phrase au discours

L'énoncé est fait de contenus « historiques », certifiés par la langue elle-même, via exemples et syntagmes, et définitions.

Lexique et thématique, mot et sens, se structurent discursivement, par « unités du contenu » en succession. Et alors le discours signifie, argue, est substance, objective la langue, donne une forme à l'informulé.

L'acte de parole – le discours – voyage entre microstructure et macrostructure, phrase et mot, période et signe général de la langue.

Les fonctions lexicales et le discours sont inséparables. La phrase et la phraséologie assument leur rôle crucial.

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Les métaphores dans le discours politique marocain : vers une analyse sémiolinguistique

Notre objectif, dans ce travail, est de repérer les expressions métaphoriques utilisées dans le discours politique marocain. Ainsi, nous chercherons, à partir de notre corpus formé, essentiellement, des allocutions des leaders des grands partis politiques marocains à obédiences idéologiques divergentes, la manière dont ces derniers manipulent cette figure dans des situations de communication variées. Dans cette perspective, nous essaierons de repérer les occurrences métaphoriques afin d'examiner leurs structures linguistiques ainsi que les valeurs qu'elles véhiculent. Autrement dit, nous tenterons de vérifier si le recours aux métaphores en tant que phénomène langagier à portée argumentative et rhétorique sert, essentiellement, à créer « des effets de sens, au même titre que les connotations des discours et les représentations culturelles » (Lerat 1983 :103).

Notre hypothèse de travail cherchera à montrer que les métaphores dans le discours politique permettent de susciter l'intérêt et de toucher l'affect de leur destinataire et par conséquent d'être accepté par un grand nombre de citoyens possibles. Elles jouent, aussi, un rôle essentiel dans la compréhension des réalités politiques par l'électorat.

En ce qui concerne notre cadre théorique, nous nous appuyons, principalement, sur les travaux de P.Charaudeau (2005) à côté de ceux de D.Maingueneau (2021).

Les questions qui seront discutées, dans cette communication, seront présentées comme suit : Quelles sont les expressions métaphoriques les plus utilisées par les personnalités politiques marocaines ? Le choix de ces métaphores relèvent-ils des jugements qui englobent l'opinion publique et le destinataire ? Quels sont les domaines dont elles relèvent et quelles sont les valeurs véhiculées ?

Mots clés : Métaphores, Discours, Politique, Partis, Maroc

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Come si costruisce il socialismo. Metafora e interpretazione ideologica nelle interviste di Nicolae Ceaușescu per la stampa italiana

Utilizzando il modello tridimensionale della metafora nella comunicazione (Steen 2008) in una prospettiva multidisciplinare (Musloff 2012, Steen 2011) nella quale le nozioni cognitive si abbinano a quelle dell'analisi del discorso politico, il presente contributo propone un'analisi qualitativa delle metafore presenti nelle interviste rilasciate alla stampa italiana e francese nel decennio 1970-1981 da Nicolae Ceaușescu, quando il Presidente della Romania durante il comunismo godeva di un notevole prestigio internazionale. Verranno analizzati gli stenogrammi e i testi tradotti in italiano di quattro interviste pubblicate su l'Unità (Boffa 1971 e 1973), Il Popolo (Pellegrini 1981) e il Corriere della Sera (Petta 1981), con domande concordate, come testimonia il giornalista Antonio Ferrari (2017), intervistatore di Ceaușescu negli anni '80. Ci si trovano tuttavia anche alcuni brani, soprattutto sulla posizione della Romania sul palcoscenico politico e sui modelli esterni da seguire per lo sviluppo economico (con Ceaușescu grande ammiratore dell'economia giapponese), non riportati nella variante italiana, ma presenti negli stenogrammi reperibili presso gli Archivi Nazionali Centrali della Romania (ANIC).

Verranno individuate e interpretate nel contesto dell'ideologia politica le strutture inquadrabili nella categoria della metafora deliberata (Steen 2008: 213), la cui interpretazione figurata è tuttora percepibile, anche se spesso indebolita da distribuzioni frequentissime nella lingua della politica. Inoltre, nelle interviste studiate è individuabile una sottocategoria, a metà strada fra il figurato e il lessicalizzato, costituita dalle metafore deliberate, ma così usuali nella langue de bois del regime da essere interpretate come segnale discorsivo dell'ideologia comunista, e, pertanto, con intento persuasivo, ma a volte anche con inaspettati effetti di divertimento dei lettori non convinti dall'ideologia comunista.

Un esempio ne è la domanda inserita da attenuatori di verbi performativi (Fraser 2010), in cui Giuseppe Boffa presenta i rappresentanti del comunismo rumeno come dei costruttori di un sistema politico:

Aș vrea să vă întreb, tovarășe Ceaușescu, tovarășe Ceaușescu – și aceasta pentru a aborda o temă care este destul de vie în discuțiile între stânga italiană în legătură cu societățile socialiste în general

– și anume în ce măsură tovarășii români au construit deja socialismul în România. (Boffa 1971, ff.2- 3);

Desidero [cond. Ø] chiedere, compagno Ceausescu — e con ciò affrontare anche un interrogativo abbastanza frequente nei dibattiti della sinistra italiana in merito alle società socialiste in generale — in che misura i comunisti romeni ritengono di avere costruito il socialismo in Romania. (L'Unità, 7.05.1971, p.1)

Per quanto riguarda le funzioni comunicative della metafora come postulate da Steen (2008: 214) – ossia divertire, informare, persuadere e istruire il giornalista e soprattutto i lettori ai quali l'intervista si rivolge –, ci si aspetta a un intreccio complesso, con un accento sulla persuasione, scopo principale della comunicazione politica.

Siccome la tendenza era quella di riprodurre fedelmente i testi originali, le traduzioni presenti nella variante pubblicata seguono in genere gli schemi figurati dell'originale, però verranno analizzati anche alcuni esempi di riduzione – come vie 'vivo', nell'esempio qui citato, tradotto con frequente nella variante pubblicata – di modulazione o di espansione.

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GEBBIA, Chiara Astrid (University of Norway) – KLOCKMANN, Heidi (University of Norway)

Shape/movement collocations of water size nouns

Size nouns (Brems, 2011), or pseudopartitives of quantity, are binominal expressions ("N1 of N2") where the N1 appears to alter the denotation of the N2. These expressions specify whether the quantity or amount of what is expressed by the N2 is high or low, as in a lot / bunch of chocolate or a bit / smidgeon of chocolate. While frequent size N1s like lot, bit, and heap have been the target of in-depth synchronic and diachronic investigation (e.g. Keizer 2007, Traugott 2007, Brems 2011, among others), metaphorical pseudopartitives involving arguably new, emerging N1s are understudied. Some such N1s, like sea (a sea of faces) and flood (a flood of refugees), have found their way into dictionaries, acknowledging their relative acceptance as quantifiers in the speech community.

This exploratory study sets out to investigate the degree of delexicalization (Brems, 2011) of a specific type of size N1, namely those involving water semantic domains. We compare the collocational patterns of four N1s: sea, flood, puddle, and trickle, selected according to their source semantics (Biber et al., 199), concerning movement (flood of and trickle of) or shape (sea of and puddle of) to a high (flood of and sea of) or low (trickle of and puddle of) degree. Data was collected from a balanced, native-speaker corpus (COCA, Davies 2008-). The analysis of the collocation data revealed no evident link between the more concrete N2s, intended as "accessible to the senses" (Winter and Srinivasan 2022), and the more abstract ones, thereby rejecting a polysemous extension of the N1 as envisioned in Cognitive Linguistics paradigms (e.g. Deignan, 1999). Interesting findings emerged, however, when collective N2s used for people were taken into account. Movement N1s accepted both movement and shape N2s (aflood of migrants/students, a trickle of residents/tourists), while the shape N1 sea of mostly collocated with shape N2s (e.g. people/ students). Puddle of did not collocate with this type of N2, instead accepting mostly shape N2s, which were concrete, mass and (semi-)liquid (blood, vomit, guacamole).

Moreover, an analysis of the verbal agreement patterns in the corpus data revealed the N1s flood, sea, and trickle allowed variable agreement with either N1 or N2, differently the grammaticalized size noun lot which takes N2 agreement; given that puddle of mostly collocated with mass N2s, no variability in verbal agreement could be detected. These findings therefore suggest that while flood of and trickle of have undergone a process of semantic bleaching (Hopper and Traugott, 2003), puddle of has not; further, sea of may be at the beginning stages of such a process, given its collocational rigidity like puddle of, but grammatical fluidity like trickle of and flood of in verbal agreement.

Keywords: water size nouns, shape and movement collocations.

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GODZICH, Anna (Adam Mickiewicz Poznań University)

La creatività della metafora dell'acqua nelle espressioni complesse che veicolano i concetti di numerosità: tra funzionamento linguistico e concettuale. Uno studio corpus-based sull'italiano del giornalismo sportivo

Ogni lingua presenta differenze nel concettualizzare, codificare un dato evento: usandola, occorre prendere in considerazione aspetti culturali che si esprimono tramite la sua grammatica e suo il lessico (thinking for speaking, Slobin 1987; immagine linguistico-culturale del mondo, Glaz, Danaher, Łozowski 2013). Muovendo dalle ricerche di Kövecses (2002), Glaz et alii (2013), Peeters (2016), Sharifian (2017) e Musolff (2017), svolte nell'ambito della linguistica cognitiva e culturale, con la mia comunicazione presenterò l'analisi di cinque espressioni complesse a struttura un / una X di... e X a fiumi che veicolano i concetti di numerosità (un diluvio di..., una pioggia di..., una marea di..., un fiume di..., ... a fiumi), estratte da *La Gazzetta dello Sport* nella sua versione on-line (www.gazzetta.it), negli anni 2022-2024. Il corpus così costruito si compone di 45 articoli e le sue dimensioni sono di 60.876 parole. Nell'intervento, partendo dalle definizioni lessicografiche e ricorrendo alla nozione di immagine linguistico-culturale del mondo, spiegherò il funzionamento concettuale delle espressioni prese in esame (p.es. La ripresa riparte sotto il diluvio vs. gli emiliani sotto un diluvio di cross, Ha evitato la pioggia di critiche; Derby, pioggia di squalifiche; Dopo una pioggia di sorprese, ecco un risultato che non fa drizzare i capelli) in quanto proprio dell'area linguistico-culturale italiana (cfr. Wierzbicka 1997, Peeters 2016, Sharifian 2017, Musolff 2017) che dimostrano la rilevanza dell'elemento acqua sia nella cultura (p.es. le alluvioni

di Firenze e dell'Emilia Romagna) sia nella lingua italiana (cfr. la presenza dell'acqua – dei mari nella realtà italiana e perciò anche nell'immaginario comune) e, di seguito, esaminerò le loro co-occorrenze lessicali con lo scopo di delinearne il funzionamento linguistico nonché le proprietà semantiche (una marea di tifosi vs. una marea di magliette/ di maglie). La ricerca svolta è di tipo sincronico e verte non solo sugli aspetti lessicali e sintattici delle espressioni metaforiche di quantità in questione, ma anche su quelli cognitivi e culturali. Visto quanto sopra, nel mio intervento illustrerò come la lingua e i dati linguistici si rivelino anch'essi un'attendibile fonte di sapere su una data cultura e società. Dall'analisi risulta che l'acqua viene percepita come un fenomeno difficile da reggere, da arginare per l'uomo, come quell'archetipica forza distruttrice (il Diluvio universale)

- le co-occorrenze lessicali delle espressioni una pioggia di..., una marea di... spesso sono nomi connotati negativamente (critiche, squalifiche, errori, infortuni). Un diluvio di... si registra invece con i sostantivi come gol, cross, pertanto la sua percezione è diversa e l'attenzione si sposta sulla grande quantità che esso connota e una marea di ... presuppone anche una grande quantità di cose o persone in movimento – l'acqua in questo caso significa soprattutto la non staticità. Le co-occorrenze lessicali di ...a fiumi sono nomi che denotano un liquido (urina, birra).

Parole chiave: metafora, giornalismo sportivo, acqua, concetti di numerosità.

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The imaginative Effects of Multimodal Metaphorical Language and the Creative Challenges in the Process of Comprehension

Metaphor is a cognitive device, skillful in shifting and creating semantic relationships between words and phrases to expand knowledge (Aristotle, Rhetoric). Its imagery properties lead the interpreter to visualize concepts that are too abstract to be deciphered, thus stimulating creative interpretation. This is evident in the approach to metaphors by analogy (kat'analoghian), where the expressive mechanism of “bringing before the eyes” (poiein pro ommaton) is observed (Aristotle, Rhetoric). This highlights the metaphor's ability for synthesis and “improvisation”, determining its character of originality and deviation from the norm (Guastini, 2010). The multimodal mechanisms through which metaphor can take on new meanings while retaining the original ones are explained by its embodied dimension and are found in the sense-motor system of the human brain (Gallese, Lakoff 2005). This mode of thought formulation allows for the representation of experiences with marked intensity, fixing them in memory and the individual's emotional repertoire (Ortony, 1975). Moreover, the vividness of metaphorical language is such that the reader, as a secondary effect of linguistic and pragmatic processing, can automatically imagine a visual content in the mind (mental imagery). The formation of mental images is the result of the non-propositional effects of language (Carston, 2018), specifically those types of figurative statements that stand out for their variety of expressive nuances and the ability to activate perceptual, emotional, and sensorimotor mechanisms (Wilson, Carston, 2019). These imaginative outcomes take shape in the process of interpreting some original verbal metaphors (Carston, 2010) and those originating from the visual sphere (Ervas, 2019; Nanay, 2016; Cavazzana, Bolognesi, 2020). The inventive component, therefore, is crucial in the mechanisms of understanding metaphors from the artistic realm: they challenge the interpreter's process of viewing and decoding (Guerrieri et al., 2023) and can trigger motor reactions in their mind (Ervas, Ferretti 2023; Ferretti, 2023, 2016). In demonstration of this, the contribution aims to highlight the imaginative effects that a range of multimodal metaphors has in constructing meaning.

Keywords: process comprehension, multimodality, metaphor.

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Metafora e memoria in persone con schizofrenia

La metafora fa parte di quelle figure del discorso che vengono utilizzate quotidianamente, più o meno consapevolmente, per riuscire a esprimere pensieri o esperienze in mancanza di parole letterali. Tale strategia linguistica, tuttavia, presuppone che le persone coinvolte nella comunicazione riescano a comprenderne il significato. Nel caso di malattie mentali, tuttavia, si possono riscontrare delle difficoltà nella comprensione del linguaggio figurato come ironia, proverbi e, caso più frequente, la metafora. La comprensione di tali strategie comunicative implica non solo la comprensione delle parole letterali bensì, ancor più importante, la comprensione del significato non letterale dipendente dal contesto. In particolare, nel caso della schizofrenia, si riscontra una difficoltà nella comprensione della metafora poiché viene trascurato il significato figurato a favore di quello letterale comportando, dunque, un'interpretazione errata della metafora. Tale fenomeno, in letteratura, viene descritto come "concretismo" (Rossetti et al., 2018; Bambini et al., 2020). Molti studi sono stati condotti per comprendere quali deficit neurocognitivi stiano alla base di questa errata interpretazione della metafora, dallo studio dell'intelligenza e l'IQ, alla teoria della mente, e anche alla memoria in qualità di parte cognitiva che si occupa delle funzioni legate al linguaggio e all'elaborazione delle informazioni. In particolare, mi concentrerò sugli studi che sono stati proposti sul ruolo della memoria e dei deficit di memoria nella comprensione di metafore in pazienti schizofrenici. La scelta deriva dal fatto che la memoria è quella funzione psichica che ci consente l'elaborazione delle informazioni da cui deriva poi la nostra capacità di elaborare parole, significati, contesti ed esperienze, pertanto nel contesto della comprensione del linguaggio metaforico la memoria svolge un ruolo importante. La letteratura a riguardo si è concentrata da un lato sui deficit della memoria causati dalla schizofrenia e dall'altro sulla comprensione della metafora da parte di persone con schizofrenia. Tuttavia, poca è la letteratura che collega questi ambiti portando una comprensione globale di questo fenomeno (Faust e Kenett, 2014; Iakimova et al., 2005; Kircher et al., 2007; Rossetti et al., 2018; Spitzer, 1997).

Il mio scopo pertanto è quello di presentare lo stato dell'arte esistente che analizza l'intersezione tra queste tematiche. Inoltre, ponendomi in linea con quanto emerso dalle tecnologie utilizzate per studiare i processi neurologici e psicopatologici, mi focalizzerò anche sul modello computazionale di memoria proposto da Antonio Cerone e suoi colleghi (Cerone, 2019; Cerone e Murzagaliyeva, 2020; Cerone et al., 2021) al fine di vedere se e come questa tipologia di modello possa essere uno strumento utile alla comprensione dei meccanismi mnemonici che vengono coinvolti nella comprensione di metafore in persone con schizofrenia.

Parole chiave: metafora, memoria, schizofrenia.

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Mirrors and Masks: Exploring the Conceptual Metaphors of Narcissism in Social Media Discourse

This topic delves into how metaphors shape our understanding and expression of narcissism within the context of social media. It invites research and discussion on the various metaphorical constructs used to describe the concept of narcissism as it is manifested on social media platforms. The primary goal of this presentation is to systematically identify and analyze the metaphors related to narcissism as used in the discourse on social media, as found in YouTube recordings by several key commentators on the subject. By focusing on the MIROR and MASK, which emerge as predominant source domains, the research aims to elucidate the conceptual frameworks through which narcissism is understood and communicated in digital environments. To achieve its objectives, the study employs Conceptual Metaphor Theory (CMT) alongside the Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group. This approach allows for a thorough exploration of the metaphorical language, starting with the identification of metaphorical expressions in the selected YouTube content and proceeding to a detailed analysis of how these metaphors conceptualize narcissism on social media. The application of CMT helps in understanding the underlying cognitive mechanisms that inform the use of MIROR and MASK metaphors, while the MIP ensures a rigorous and systematic identification of these metaphorical expressions. The findings of this study reveal a complex metaphorical landscape in which the concepts of MIROR and MASK serve not only as tools for narcissistic self-enhancement and deception but also as means of exploring the nuances of identity construction and perception in a broad social media context. The MIROR metaphor highlights the reflective nature of social media, where users seek validation and admiration, echoing the self-focused aspects of narcissism. Conversely, the MASK metaphor underscores the curated, often inauthentic presentations of self that are prevalent on these platforms, pointing to the strategic manipulation of online personas. The analysis suggests that these metaphors play a crucial role in both facilitating and critiquing narcissistic behavior, social media including. Moreover, the study highlights the importance of metaphorical awareness in fostering a more critical and informed engagement with social media, potentially contributing to healthier online communities and interactions. By mapping the metaphorical representations of narcissism in digital discourse, this research not only advances our theoretical understanding of social media dynamics but also provides practical implications for addressing the challenges posed by narcissism in digital spaces. Employing the Metaphor Identification Procedure (MIP) as developed by the Pragglejaz Group, this study rigorously identifies metaphorical expressions within a curated collection of YouTube recordings. This method involves a detailed linguistic analysis to distinguish between metaphorical and literal uses of language, ensuring a systematic and objective approach to metaphor identification. The analysis extends to a thematic examination of the metaphors, aiming to uncover the underlying narratives and conceptual frameworks that inform our understanding of narcissism on social media. The research findings indicate a variety of metaphors that extend well beyond the initial MIROR and MASK dichotomy, uncovering a complex metaphorical landscape that reflects the multifaceted nature of narcissism. These metaphors reveal not only the self-reflective and deceptive aspects of narcissism but also highlight themes of visibility, performance, and vulnerability. The study underscores the critical role of metaphor in shaping our engagement with and comprehension of social media, providing valuable insights into the ways in which digital platforms facilitate and reflect narcissistic tendencies.

Keywords: narcissism, social media discourse, metaphor.

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KANLI, Esra (Ege University)

Human vs Machine Creativity: A Comparative Examination through Metaphors

Over the centuries, philosophers such as Plato, Aristotle, Bacon, Locke, Hume and Mill have posited that learning and thinking entail establishing novel connections between elements of existing knowledge. In the 20th century, psychologists commonly shared the perspective that creative thinking encompasses the formation of "remote" associations between concepts originating from different domains. Some theorists regarded analogical or metaphorical thinking as specific forms of these remote associations and linked them to creativity (Ochse, 2009). Analogical/metaphorical thinking is applied at multiple domains in real life context. Einstein, Faraday or Maxwell both implied different forms of analogies/metaphors in their discoveries, like rowing a boat, standing on the platform of a station while train passes or creating mental images for hypothetical situations. Metaphors play a crucial role in both artistic and literary creativity, serving to bridge the gap between familiar concepts and the unknown. However, for metaphors and analogies to be deemed creative, they must be both original and valid. These two criteria (new-original / valid-useful) remain widely accepted as fundamental criteria in defining creativity (Sternberg & Lubart, 1996).

Historically, creativity was often associated with divine inspiration, attributed to muses, while modern perspectives predominantly emphasize human agency. However, recent studies (see Girotra et al., 2023; Guzik et al., 2023; Haase & Hanel, 2023) have challenged this notion, suggesting that Generative AI systems can exhibit creativity and, in some cases, even surpass human performance. The debate is ongoing, with some researchers arguing that Generative AI systems can demonstrate fluent thinking abilities, while others think that they can never truly comprehend the underlying meaning behind the words they generate. Taking these perspectives into account, the present research aims to compare the creativity levels of human subjects and Generative AI, specifically ChatGPT. In this study, metaphors were selected for comparison instead of divergent thinking tasks, as generating creative metaphors is often linked with experiential understanding, a capacity that artificial language models lack.

The research data were obtained from university freshmen students (N=50) and a publicly available language model, ChatGPT 3.5. Both the students and the language model were provided with the same prompt to assess metaphor production, using a figurative statement production task (Pierce & Chiappe, 2009) in this study, and the participants were instructed to be creative. Following the presentation of the task, they were allotted 3 minutes to compose their metaphors, while the language model was instructed to generate 20 distinct metaphors based on the given prompt. All the generated metaphors were anonymously coded by the researcher and submitted to a team of experts for scoring. The Consensual Assessment Technique (Amabile, 1982) was employed to assess the creativity of the produced metaphors, involving a team of experts consisting of three creativity and two linguistic researchers. As the scoring procedure is still underway, the results of the study have not yet been disclosed. Following the completion of the scoring, the agreement rate between experts will be calculated, and comparisons between the scores of human subjects and the language model will be conducted. Implications for further research will be discussed and presented accordingly.

Keywords: creativity, metaphor, AI-Generated metaphors, assessment of creativity

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Can Metaphor Creativity be Automatically Assessed?

Metaphor, while being a common way of expressing creative language, is an advanced linguistic form of expression that conveys abstract ideas using metaphorical language (Faust, 2012). From another perspective, metaphor is a specific use of language and requires a unique type of thinking. Therefore, producing metaphors requires combining seemingly unrelated concepts from memory to create meaningful or understandable linguistic expressions - making distant associations (i.e., making a mental "leap") (Bowdle & Gentner, 2005; Mednick, 1962). In this context, it can be stated that the theoretical foundations of the research are based on Mednick's (1962) Associative Theory of Creativity. Based on this, the aim of the study is to assess the creativity potential of primary school students through metaphors. Towards this aim, primary school third and fourth-grade students were asked to write two different (one positive and one negative) metaphors.

The study group consists of 260 primary school third and fourth-grade students (gifted and typically developing students were involved), with 121 being boys and 139 girls. The study group was determined using the convenience sampling method (Gliner et al., 2015). In this sampling design, elements are selected for the study because they are convenient to reach from within the population. Due to the difficulty of selecting participants from the population in an unbiased manner and the cost-effectiveness of this method, purposive sampling was used. Efforts were made to guarantee that individuals willingly chose to take part in the research. Prior to implementation, parental consent forms were acquired. The study was conducted in the spring semester of the 2022-2023 academic year.

The research employed two primary data collection instruments: the "Demographic Information Form" and the "Metaphor Writing Task." The former, developed by the researcher, encompasses various demographic indicators such as gender and grade level. In contrast, the latter required participants to produce two distinct metaphors—one positive and one negative. In order to assess the creativity potential of the study group, the Creative Metaphor Production Task was employed, utilizing a computer-based automatic calculation method. Within this context, students were prompted to generate original metaphors based on their past experiences (Beaty & Silvia, 2013). This task is one element of the Linguistic/Verbal Creativity test, which includes four distinct tasks and was created as a component of the first author's doctoral dissertation. All four tasks can be automatically scored using a program. In the test, five minutes are allocated for each task. Therefore, a total of five minutes was given for the metaphor task. Since the students are young (third and fourth grade), the metaphorical stem of the sentences was written by the researcher. For example: Think of the most disgusting thing you have ever eaten or drunk. How was it to eat or drink it? Eating/drinking it was as/bad as (Silvia and Beaty, 2012). To emphasize the importance of originality, students were instructed to "be creative." Existing studies in the literature (Acar, Runco & Park, 2020; Li et al., 2021; Said-Metwaly et al., 2019) have shown that the instruction to "be creative" is effective in producing original responses in creativity tasks. The researchers gathered data in classroom settings, and the task was administered collectively.

The metaphors produced by the students for the first metaphor task were categorized into nine categories, while those for the second metaphor task were grouped into 17 different categories. As 41 students did not receive

fluency scores (the number of appropriate metaphors produced), the flexibility criterion (the number metaphors that can be categorized under different groups) was not evaluated. The creativity scores of the produced metaphors were calculated by determining the distances between words used in the metaphor. The students were divided into quarterly periods based on their dates of birth, and their creativity scores were examined according to developmental periods. Additionally, the metaphors were evaluated by three different experts. The level of correlation among the experts was high ($r = .93$) and statistically significant ($p < 0.01$) in a positive direction, indicating agreement among the experts. It was observed that the automatic assessment results were consistent with the expert evaluations. It can be stated that the findings regarding the automatic assessment of students' creativity potentials through metaphors hold promise for the future.

Keywords: creativity, metaphor, creative metaphor production, automatic assessment of creativity.

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The metaphorical nature of proverbs and the challenges in utilizing digital tools for identifying them in political discourse corpora

The present study means to illustrate the primary limitations that a researcher may face while attempting to identify proverbs in political discourse through the use of digital tools, such as Python scripts, which serve as both a teaching and a research tool. The main difficulty in locating proverbs within a corpus—in this case, in a political speech one—lies in the fact that most proverbs are metaphorical. Lakoff & Turner (1991), assert that proverbs typically have a metaphorical quality. They advise applying the Great Chain Metaphor Theory to the analysis and interpretation of proverbs. According to this theory, human traits and behavior can be used to understand lower-order forms of being, or lower-order forms of being can be used to understand human features and action. According to the Conceptual Metaphor Theory (Lakoff & Johnson, 1980), the fundamental component of a metaphorical relationship is the mapping across domains, and proverbs are often used to establish this type of connection as language metaphors. Because of this, a lot of proverbial assertions can resolve a large portion of their figurative meaning by employing metaphors (Faycel, 2012). Proverbs are a great language resource and teaching tool since they are full of metaphors (Milioni & Pichiassi, 2018). They may be used as a model for many language activities linked to metaphors, such interpreting or identifying them. For this

reason, the detection phase can be proved the most challenging one in a study, due to the free use of metaphors in political speeches and the fact that the python code (used for the identification) recognizes easily bunch of words (Koutroumpi, 2023). The main difficulty may arise in the initial stages, when proverbs (from proverb databases) are identified within the political speech corpus. More precisely, the challenge may arise in identifying minute differences in the lexical or structural composition of proverbs. In other words, while the Python script can recognize short, coherent sentences like “Now” or “Never”, it is unable to recognize longer sentences that contain context-specific function terms like “if you/one’s are not/isn’t first you/they might as well be last” (Davis, Danforth, Mieder, & Dodds, 2021). Metaphors and metaphorical speech are generally difficult to identify and lack regular, repeating phrasings. Unlike bag-of-words research approaches that are capable of quickly identifying terms that are present in the language’s lexicon (Davis, Danforth, Mieder, & Dodds, 2021). Özbal, Strapparava, & Tekiroğlu (2016) also observe that one difficulty of recognizing proverbs is their metaphorical nature. Another limitation relates to the code’s ability to identify a proverb in a speech even when it was employed literally, i.e., without metaphorical meaning. In that instance, a word that was detected may not be proverbial, but given how often politicians use it in their speeches, it is likely that the phrase is identified as a pattern. In conclusion, metaphoricity can represent a challenge in a researcher’s study or in a teaching tool, raising the question of whether digital tools are able of identifying solely the literal meaning of a phrase.

Keywords: proverbs, metaphor, political discourse, digital tools.

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Metafore e similitudini nelle descrizioni del paesaggio in *Cenere* di Grazia Deledda e nelle traduzioni polacche

La mia proposta si colloca nei seguenti tre ambiti fra quelli previsti nelle linee guida della presentazione del convegno: analisi del discorso letterario, metafora e traduzione, metafora e creatività.

Mi propongo di esaminare l’approccio di due traduttrici polacche verso le metafore presenti nelle descrizioni del paesaggio tratte da *Cenere* (1903) di Grazia Deledda, il secondo romanzo della Premio Nobel pubblicato in Polonia. Ambedue le traduzioni furono date alle stampe nel 1906, una in volume (a Varsavia, a cura di Wilhelmina Zyndram-Koścalkowska, traduttrice di ben tre romanzi deleddiani), l’altra su rivista (la traduzione di

Karolina Dzieduszycka è stata pubblicata a puntate sul “Dziennik Kijowski”, quotidiano fondato nel 1906 dalla minoranza polacca di Kiev). Questa breve “serie traduttiva” è un caso eccezionale nella fortuna polacca di Deledda, mentre non risulta affatto singolare la mediazione femminile.

Nello spoglio del testo originale mi sarà utile, inter alia, la tipologia di Prandi (2019) che distingue tra metafore convenzionali (coerenti) e vive (conflittuali). Lo stesso studio guiderà la prima tappa della mia analisi comparativa avente come obiettivo la definizione dell’oggetto esatto della traduzione e del destino traduttivo della metafora (caso per caso). Mettendo a confronto l’originale e le traduzioni, utilizzerò inoltre il metodo di analisi delle metafore antropomorfe presentato da Eleonora Fois (2022) che ha preso in considerazione un altro romanzo della scrittrice sarda e una traduzione inglese. Oltre a strumenti analitici questo saggio fornisce la premessa secondo cui “il paesaggio è un costrutto culturale”. Mi avvarrò anche della tipologia di strategie di traduzione delle metafore elaborata da Edyta Bocian (2009) che comprende la traduzione letterale, la demetaforizzazione, l’abolizione della metafora e la traduzione letteraria. Lo scopo sarà stabilire quali strategie di traduzione della metafora prevalgano in ciascuna delle traduzioni.

Siccome “le figure più frequenti nella produzione della Deledda sono [...] i paragoni, mentre le metafore sono piuttosto rare” (Gagliardi, 2010, p. 50), nella parte finale i risultati dell’analisi della resa delle metafore saranno confrontati con quelli di un esame parallelo della resa delle similitudini presenti nelle descrizioni del paesaggio in Cenere.

L’analisi di due versioni polacche della stessa opera italiana permetterà di discutere in modo più approfondito le soluzioni adottate.

Questa mia riflessione apporterà un contributo alla conoscenza dell’immagine letteraria della Sardegna, della fortuna deleddiana nella cultura polacca e delle pratiche traduttive dell’epoca.

Parole chiave: paesaggio, metafore, similitudine, letteratura.

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Building Legitimacy through Conceptual Metaphors in the Chinese Information Ecosystem: a Case Study

This contribution investigates the legitimating discursive role (Van Leeuwen 2008; Wang 2020) of conceptual metaphors in the Chinese information ecosystem by looking at the transformation of a crisis into a piece of positive publicity. The analysis explores the narrative regarding the country’s response to the COVID-19 pandemic in the first semester of 2020, by focusing on the discourse on individual, collective and institutional actors.

The pandemic in China evolved against the backdrop of a recurring pattern in the country’s management of crises: denial as the preferred communication strategy (Jin et al. 2012; Zhang et al. 2022). The responsibilities of

the Communist Party of China (CPC) at various levels in the mismanagement of the situation in its initial stages have been documented and exposed both within and outside of China. The popular feelings of grief and anger that exploded on China's social media at the news of Dr. Li Wenliang's death in early February 2020 are testimony to the widespread perception, among the country's population, of the CPC's faulty response to the outbreak (Li 2020). This perception posed a serious threat to the Party's legitimacy in the public eye (Rezková and Šimalčík 2020). At the end of January 2020, when the central authorities took control with heavy measures to contain the spread of the virus, they faced a number of pressing issues – above all, the need to re-legitimise the CPC's rule.

At the base of this case study lies the assumption that the issue of legitimacy is at the forefront of the CPC's agenda in the PRC. Due to the role of loudspeaker assigned to the official media by the leadership - the mission to both reflect and disseminate the views of the leadership to the rest of society (Young 2013) – it is assumed that re-establishing the Party's legitimacy was also at the core of the media's discursive preoccupations throughout the COVID-19 crisis.

Drawing on conceptual metaphor theory (Lakoff and Johnson 1980) and on Critical Metaphor Analysis (Charteris-Black 2004), this contribution maps the metaphors used in the narration of the COVID-19 crisis and explores their discursive implications, with the aim to discuss the ideological purpose(s) that such metaphors serve. The investigation is based on a corpus of articles belonging to a selection of sub-genres of news commentary (xinwen pinglun 新闻评论) published by 人民网 [Renmin wang], the online edition of the official outlet of the CPC.

The study shows that, by soliciting emotional adhesion and influencing conceptual interpretation, metaphors contributed to transforming the theme of the COVID-19 crisis into an opportunity to promote national identity and to celebrate the vital role of the CPC in the country, veiling its political responsibilities with respect to the uncontrolled spread of the virus. The contribution adds to existing literature on the subject by foregrounding the WEATHER, EXAMINATION and CHESS themes in the Party paper's discourse.

Keywords: conceptual metaphors, Chinese Information Ecosystem.

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(Re)Framing Migraine in Social Media Discourse

According to WHO (<https://www.who.int/news-room/fact-sheets/detail/headache-disorders>), headache is an underestimated, under-treated and under-recognized disease throughout the world, despite the fact that half of the adult world population experiences at least one headache a year. Headache is one of the painful features of primary headache disorders, which count migraine, tension headache and clusters. Amongst migraines, “migraine with aura” is the one which characterizes 2% of migraineurs. In order to illustrate a “migraine with aura”, the migraine textbook *Headache in Clinical Practice* gives a photo of the walled city of Palmanova, Italy (O’Shea 2020). Such a neurological disorder, literally represented as a fortress, metaphorically represents the patients’ description of the zigzag lightening they perceive (but not see) before the migraine attack. If clinical practitioners reframe (Entman 1993) “migraine with aura” as a fortress

- with the WAR metaphor implications it brings with itself -, how do patients describe migraine with aura when they freely speak about it on social media? By combining quantitative and qualitative approaches of investigation, this paper will assess in what way migraine is metaphorically depicted in digital texts. This will help to understand why migraine in general is regarded as an invisible disease (Bullo 2020, cf also Semino 2010, 2019), how it can be made linguistically visible so that people can notice it, and professionals can better evaluate it and choose to treat the disorder.

Keywords: frame, conceptual metaphor, Cognitive theory framework, medical discourse, popularization.

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MANSILLA PEREZ, Ana Belen (University of Murcia)

No me vengas con milongas! Fraseología y creatividad. Estudio contrastivo español-alemán de la construcción fraseológica [No me vengas con S] / [erzähl mir bloß keine S]

La presente comunicación tiene por objeto poner de manifiesto la utilidad de los corpus, tanto monolingües como paralelos, para la investigación de la fraseología contrastiva, en concreto en el ámbito de la Gramática de Construcciones. En particular, abordaremos las construcciones fraseológicas, [No me vengas con S] [Erzähl mir doch keine S] que se sitúan en un espacio intermedio en el continuum léxico-gramatical del sistema de la lengua. Este tipo de construcciones pueden considerarse especialmente productivas dado el amplio espectro de tipos de actualizaciones del slot S, lo que evidencia también su fijación cognitiva y su alto grado de esquematicidad. Asimismo, el elevado número de hápax revela la productividad y la creatividad que los hablantes muestran al hacer uso de esta construcción (esp. no me vengas con zarandajas / choladas / cuchufletas / alufarrias / mamadas/...; al. erzähl mir doch keine Märchen / keine Flausen / keine schei.../ keine Storys vom Pferd/..., etc.).

La metodología empleada de tipo inductivo está basada, por una parte, en el análisis de los corpus esTenTen18 y deTenTen20 disponibles a través de la herramienta Sketch Engine y, por otra, en el corpus paralelo alemán-español PaGeS, el cual nos permitirá detectar cuáles son las correspondencias prototípicas tanto en alemán como en español y determinar si entre ellas se detecta alguna construcción fraseológica.

Por tanto, en primer lugar, se realizará un análisis de las instancias que genere el esquema fraseológico [No me vengas con S] y su equivalente en alemán [erzähl mir doch keine S]. En segundo lugar, en base a los datos cuantitativos que arroja el corpus, se analizará la naturaleza de las actualizaciones léxicas de los slots sustantivos de las construcciones fraseológicas objeto de estudio. En tercer lugar, se prestará atención tanto al valor pragmático de las construcciones fraseológicas, enmarcadas dentro de las fórmulas de rechazo (Amigot 2014) o fórmulas expresivas actitudinales, con un claro valor intensificador (esp., no me vengas con milongas, no me cuentas chorradas, déjate de gilipollices; al., erzähle mir bloß keine Geschichten, Das kannst du einem erzählen, der sich die Hosen mit der Kneifzange anzieht, du kannst mir viel erzählen), así como a la fijación cognitiva (entrenchment).

El trabajo se enmarca dentro el proyecto de investigación Gramática de Construcciones y Fraseología. Las construcciones fraseológicas del alemán y el español en contraste a través de los corpus; PID2019- 108783RB-I00 liderado por la profesora Carmen Mellado Blanco.

Palabras claves: Gramática de Construcciones, alemán, español, lingüística de corpus, fraseología contrastiva, creatividad

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MARONGIU, Maria Antonietta (University of Cagliari)

Green is Sustainability: Cognitive Metaphors in Sustainability Discourse

Due to the acceleration of climate change, and increasingly stringent regulations, sustainability has acquired a key position in all economic sectors. Accordingly, sustainability reporting is expected to provide information on a company's performance and on the impact it has on sustainability matters, and how it complies with environmental policies (Molino 2019). Yet, from a textual point of view, Sustainability Reports are considered a hybrid genre (Yu 2023), in which promotional aspects and informative purposes are blurred (Breeze 2013). Indeed, to generate social consensus among stakeholders, they are strategically intended to build a credible and reliable corporate identity by emphasising commitment to sustainability and transparency.

This work explores how the use of Green as a head-term to build metaphoric expressions contributes to forging discourse and to shaping pledges to environmental sustainability in the Sustainability Reports of three

multinational energy production and distribution companies across the period from 2017 to 2022. As argued by Lakoff and Johnson (1980), metaphors are pervasive in our daily life and forge our conceptual system. According to their Conceptual Metaphor Theory, metaphors are conceptual mappings between different domains of experience. Besides being powerful explanatory tools, they are persuasive rhetorical devices that have proven to be fruitful in communicating environmental issues (Ungar 2007, Adam 2020); they are capable of acting as a bridge between expert and public understanding, in a process of popularisation (Garzone 2020) of scientific and technical discourse. Further, metaphors are effective framing devices (Lakoff 2004) in shaping perceptions and attitudes, promoting specific value-laden assumptions (Semino 2008).

Green is a particularly productive metaphor in both literature and every-day speech. In specialised discourse, green has been used as a versatile canvas on which to project political and economic ideas. Originating from the human experience of nature, the metaphorical concept of Green indicates environmental consciousness, sustainability, and eco-friendliness. In this study, a corpus-based quantitative and qualitative analysis following the CMT approach will explore the patterns of use of the conceptual metaphor under investigation, the discourse co-text and context where the target domain may be embedded.

An initial analysis of the data shows that Green is used with an adjectival function, as in “green energy”, “green recycling policy”, “green engineering”, and in verb structures as in “be greener” or “go green”. The occurrence of these expressions in the texts selected for the study qualifies the claim that the conceptual metaphor of GREEN IS ENVIRONMENTAL FRIENDLINESS or GREEN IS SUSTAINABILITY underlies the use of “green” in the Sustainability Reports which make up the corpus under scrutiny. Framing environmental issues as “green” engenders positive connotations, emphasizes the benefits and virtues of adopting environmentally friendly practices, and makes the corporate profile more attractive to the stakeholders. Contrariwise, if the use of “green” as a cognitive metaphor were intended for promotional purposes, without genuine commitment to environmental friendliness and sustainability, it would be classed as greenwashing. In that case, the use of “green” as a metaphorical framing device would be manipulative, rather than reflecting genuine environmental stewardship.

Key words: Cognitive metaphors; sustainability, corporate reports; corpus linguistics.

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MENG, PU (George Mason University)

A Cognitive Study of the Feminine Meanings Embedded in the Construction of Chinese words with the Radical “女” with Dichotomies [online]

The gender characteristics of language have attracted many researchers to analyze in different languages: binary gender study of English “they” (Bjorkman, 2017); Paradigm Uniformity and the Gender System in French (Bonami & Boye, 2019); gender determination problem in Korean names as a first step for solving a zero pronoun problem in Korean (Yoon et al., 2008), etc. About Chinese, I think of a side radical “女”. It means female, feminine. People have never stopped the in-depth exploration of words in Chinese, because it is worth exploring in terms of morphology, word formation, historical linguistics, and even language teaching. Most Chinese linguists believe that the Chinese words with the radical “女” have a female meaning, which is distributed in the source, object, use, attribute, and so on. Guosheng Ding (2000) studied that the single word “女” and the radical “女” have the same unit activation from the perspective of psychology. The radical can be used in word analogical reasoning; for example, if we divide “王子” (prince) into “王” (king) and “子” (son), we are more likely to predict “女王” (queen). Instead of the correct answer is “公主” (princess), because “女王” contains the word “女”. Because “女王” contains the word “女”, and “女” is usually the opposite of “子”. (Yin et al., 2016) Chia-Ying Lee and collaborators in their research on “Consistency, Regularity, and Frequency Effects in Naming Chinese Characters”. It holds that the radical “女” is a Chinese language unit in semantics. (Lee et al., 2005) In 2000, Marcus Taft, Xiaoping Zhu, and Guosheng Ding studied the relationship between words and radical representation in Chinese. The radical “女” is divided into the radical on the left and the radical on the right to separate the study. These studies have analyzed the radical “女” from different aspects and promoted the understanding of it for both native Chinese speakers and non-native Chinese speakers.

As a very characteristic and one of the few radicals with gender significance, “女” has certain research value. This study will focus on using dichotomies to analyze the Chinese radical “女”, those with female meaning or gender meaning, those without; And the reasons behind the words. The Academia Sinica Corpus will be used for the retrieval and analysis of Chinese written materials. Chinese word objects include simplified Chinese words and traditional Chinese words. For example, simplified Chinese words: “妈” (mā) - Mother, “姐” (jiě) - Older Sister, “妹” (mèi)

– Younger Sister; Traditional Chinese words: “媽” (mā) - Mother, “姊” (jiě) - Older Sister, “婦” (fù) - 婦女(Woman). Although some Chinese words have female words, their meaning has nothing to do with females themselves but is related to other concepts or meanings. The meaning of a Chinese word is usually related to its constituent parts and context, and sometimes may not be directly reflected in the glyphs. Therefore, when understanding Chinese words, it is necessary to consider their context and usage.

In this study, dichotomies are used to divide words with radical “女” into words with female meanings, such as:

“妈” (mā) - 母亲(Mother)

“姐” (jiě) - 姐姐(Elder Sister)

“妹” (mèi) - 妹妹(Younger Sister) “她” (tā) - 她(She/Her)

“婆” (pó) - 婆婆(Mother-in-law)

“嫂” (sǎo) - 嫂嫂(Sister-in-law, elder brother’s wife) “媳” (xí) - 媳妇(Daughter-in-law, son’s wife)

“妇” (fù) - 妇女(Woman)

“娘” (niáng) - 娘娘(Mother, informal term) “婶” (shěn) - 婶婶(Aunt, father’s sister)

And words that do not have feminine meanings, such as:

“姓” (xìng) - 姓氏(Surname)

“妙” (miào) - 妙计(Clever plan) “妥” (tuǒ) - 妥善(Proper)

“姻” (yīn) - 姻缘(Marriage fate) “妨” (fáng) - 妨碍(Obstruct)

“妒” (dù) - 妒忌(Jealousy)

“妊” (rèn) - 妊娠(Pregnancy)

“妄” (wàng) - 妄想(Delusion)

“姿” (zī) - 姿态(Posture)

Then, words that do not have female meanings, such as “姓” (xìng) - 姓氏(Surname), were analyzed. This Chinese word can be analyzed from two points why the word itself does not have a female meaning but still retains the side radical “女”. First, the primitive society was matriarchal; Second, it is women who conceive and give birth to life, so that the family bloodline continues. Another example is “姿” (zī) - 姿态 (Posture). The word originally described the slender body of a woman but has since been extended to describe the posture of a man and even the use of anthropomorphism to describe objects. Words that analyze causes are divided into corresponding categories and cross-categories. This study classifies and analyzes Chinese words with partial radical “女” by using the dichotomous method so that people can have certain categories when learning and using these Chinese words, which is convenient for memory and correct use according to context.

Keywords: Chinese words with the Radical “女” with Dichotomies, construction.

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Termes, métaphores et figures de style dans le discours de dégustation de bière: le cas des avis en ligne

L'importance de la métaphore dans les discours de spécialité et dans la création d'une partie des terminologies connexes a été soulignée dans de nombreuses études et par différentes approches (cf. Rossi 2014). La métaphore ainsi que d'autres tropes tels que la métonymie sont très utilisés dans les discours de dégustation, puisque l'individu disposant d'un vocabulaire assez restreint pour pouvoir exprimer toutes les impressions sensorielles doit recourir à des descriptions métaphoriques ou à des termes empruntés à d'autres domaines sémantiques (Coutier 1994 ; Moutat 2010).

Cette caractéristique est évidente dans le discours oenologique (Moutat 2012 ; Rossi 2015 ; Couégnas 2020), qui s'adresse non seulement aux professionnels mais aussi à un public de plus en plus large en combinant la terminologie spécialisée à la langue commune (Masseron, Liu 2022). Dans ce cadre, la métaphore n'a pas une « simple fonction ornementale », mais un « pouvoir communicationnel » qui permet aux amateurs moins experts d'accéder au vocabulaire de la dégustation (Moutat 2012) et aux connaissances que les termes véhiculent.

Dans cette contribution, nous nous focalisons sur le domaine brassicole, qui a beaucoup emprunté au monde du vin – y compris une partie de la terminologie (Konnolly 2020 ; cf. Mercurio 2023b) – et qui est en plein essor à l'échelle globale (BoE 2023). Le discours de dégustation de bière constitue désormais un genre linguistique à part entière, nommé brutoglossia (Konnolly 2020) : à l'heure de l'« horizontalité participative » (Bertin, Granier 2015) et de la « numérisation de la dégustation » (Bach 2018), cela inclut également les avis en ligne rédigés par des consommateurs ordinaires (Mercurio 2023a).

Ainsi, notre corpus d'étude se compose d'environ 1000 avis, en langue française, collectés à partir du site Web et de l'application mobile RateBeer. Cette plateforme a été choisie pour le grand nombre d'avis disponibles, dont plusieurs longs et argumentés, qui constituent la dimension expressive (variables lexicales et qualitatives) des notations numériques (Beauvisage et al 2013). Par une approche qualitative, nous analyserons d'abord la structure des avis retenus ; ensuite, nous identifierons les métaphores et les autres figures de style basée sur l'analogie et les classerons par fonction (Oliveira 2009) et par champ sémantique source (Coutier 1994 ; Moutat 2012).

En prenant compte le fait que la prose de ce type de discours demeure très imagée, il faudra nous interroger si les métaphores présentes dans les avis des consommateurs non professionnels assurent la « fonction informative des textes spécialisés » (Janodet 2021). En outre, dans quelle mesure peuvent-ils influencer la perception d'un autre contributeur ?

Mots-clés : discours de dégustation de la bière, métaphore, terminologie.

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MESLI AMEL (Higher School of Management of Tlemcen)

L'utopie écologique en littérature africaine [online]

À la fois pratique et esthétique, la littérature écologique pendant les dernières années, tente de préparer le terrain pour traiter des questions relatives à la nature, à l'écologie et à l'environnement. C'est une écriture littéraire qui est déterminée à vouloir réinscrire la nature dans le texte littéraire. Elle nous embarque souvent dans un univers rétro futuriste, pour éveiller une connexion émotionnelle, spirituelle et intellectuelle avec la nature ainsi pour nous pousser à la réflexion sur des sujets urgents.

Le corpus sur lequel nous allons nous appuyer concerne L'écrivaine franco-ivoirienne Véronique Tadjo, dans son roman *En compagnie des hommes*, nous plonge dans un monde imaginaire et assez poétique, afin de stimuler la réflexion sur les défis que posent actuellement les crises écologiques et la récurrence des épidémies, tout en mettant l'accent sur la disparition des valeurs morales et éthiques liée surtout à la conservation et à la protection des milieux naturels. Les particularités de cette représentation littéraire des crises nous poussent à nous interroger sur les fonctions que peut remplir l'imaginaire écologique dans cette écriture. Dans un premier temps, nous allons nous concentrer sur la structure du texte et les modalités de représentation adoptée par cette écrivaine et nous démontrons par la suite comment l'imaginaire écologique peut traduire les préoccupations environnementales actuelles, tout en faisant le tour des questions éthiques, sociales et culturelles soulevées dans ce texte. En outre, il semble particulièrement pertinent de démontrer à quel point cette représentation est susceptible d'exercer une fonction militante en faveur de la conservation de la nature et de la préservation du patrimoine naturel et culturel africain. Pour cette fin, nous adoptons une démarche analytique fondée sur la contextualisation et l'interprétation. Cela nous permettra de voir comment l'imaginaire écologique se propose comme un nouveau témoignage de l'engagement de la littérature africaine dans la gestion des crises. Nous démontrons également qu'une telle représentation imaginaire et fictionnelle des préoccupations écologiques revêt simultanément les caractéristiques d'une écriture didactique vulgarisatrice, d'une stratégie de résistance, ainsi que d'un outil d'accompagnement et de remédiation.

Il sera question dans la présente communication de mettre l'accent sur le regard porté par la littérature à l'égard de l'environnement naturel. Ce sera une occasion de voir le monde non-humain secoué par des crises à travers une plume de cette écrivaine africaine de la dernière génération. Cette romancière franco-ivoirienne a choisi de mettre en fiction des crises écologiques et sanitaires, tout en se concentrant sur l'aspect humain et le comportement à adopter en cas de pareilles situations.

Mots clés: Utopie, écologie, imaginaire, littérature, Afrique.

MILIONI, Georgia (University of Athens)

Paese che vai, usanze che trovi: i tratti culturali nella traduzione dei proverbi in italiano, greco e inglese

Questo studio si propone di condurre un'analisi approfondita degli aspetti contrastivi nei proverbi italiani, greci e inglesi, focalizzandosi principalmente sulla sfida della loro traduzione tra le diverse lingue. L'obiettivo di questa analisi è mettere in luce le principali problematiche legate alla traduzione dei proverbi e sottolineare l'importanza della conoscenza dei tratti culturali ed etimologici intrinseci a ciascuna lingua coinvolta per una comprensione completa dei proverbi. I proverbi, infatti, condensano la saggezza popolare in poche parole e riflettono la storia, i valori e la tradizione della comunità linguistica, agendo "come brevi riassunti di esperienze elementari".

L'analisi si concentrerà su esempi chiave, esplorando come le sfumature culturali possano influire sulla resa dei proverbi in ciascuna lingua. Sarà esaminata una vasta gamma di proverbi, evidenziando sia le similitudini che collegano queste lingue che le differenze e le peculiarità che le distinguono.

MILIZIA, Denise (University of Bari Aldo Moro)

The Art of Turning Medicine into Stories: Creativity in Jonathan Van-Tam

Although there has been a long intellectual history of treating metaphors as suspicious and dangerous, and although some philosophers like Hobbes and Locke pointed out that metaphors are untrue, as they are used to deceive and to mislead, suggesting that they should not be used, this research sets out, along with Aristotle, that we are metaphorical animals, and that, indeed, coining metaphors is an act of genius that "implies an eye for resemblance" (Aristotle 1997).

Metaphors are important rhetorical devices in communication, especially when the purpose is to explain or to persuade. Different studies have found metaphors to occur in language, on average, between 3 and 18 times per 100 words (Cameron 2003; Cameron and Stelma 2004). Therefore, it does not come as a surprise that a new virus, causing illness and death, requiring urgent and radical responses from governments and citizens, would be talked about through metaphors (Semino 2021). The pandemic has provided fertile ground for linguistic invention (Salamurovic 2020), and many frames surrounding the pandemic have been thought of (Olza 2021), as an alternative to the war rhetoric that, despite the 'blanket criticism' of being misleading and/or counterproductive (Musolff 2021), will always be the unavoidable and inescapable frame of the extraordinary global pandemic that has affected the whole world.

This study looks at the creative and ingenious narrative adopted by Jonathan Van-Tam when he was Deputy Chief Medical Officer for England. Specialized in influenza, including its epidemiology, transmission, vaccinology, antiviral drugs and pandemic preparedness, he admitted that he had been honing his skills for some time, and that for many years he had practiced the art of "turning medicine into stories". As a Boston United huge fan, Professor Van-Tam often turned to sport, football in particular, but also basket, and cricket, among others. In December 2020, on discussing the MHRA (Medicines and Healthcare products Regulatory Agency) approval of the Pfizer vaccine, he switched from football to train journeys, using the analogy of waiting for a train to describe the process of a vaccine being developed. He gave a realistic and trustworthy picture of such an unprecedented global threat such as the Covid-19 pandemic, managing to provide easily graspable analogies, from penalties to hosepipes, from train journeys to planes, from yoghurt to pants. His tropes perfectly mirror Aristotle's three cardinal virtues of metaphor, i.e. "being pleasing, lucid and strange", since it is important "to introduce an element of strangeness into our diction, because people marvel at what is far away, and marvel is pleasant" (Aristotle 2004).

JVT's metaphors were not meant to impress or to rouse, but just to better enable his audience to understand what's at stake. His style proved particularly clear, more colloquial than Chris Whitty, the Chief Medical Officer for England, and more relaxed than Patrick Vallance, the Chief Scientific Officer, regarded as more measured and cerebral, and more direct than Simon Stevens' language, head of NHS England. His fascinating and creative

approach allowed the average people to easily understand a complex phenomenon, engendering such a level of trust that his stories were very likely to be believed by a large number of people. His colourful similes and analogies and his relatable, authentic and trustworthy style won him praise for the way he ‘translated’ scientific concepts into laypeople’s language and won him the title of ‘master of metaphor’ (Charteris-Black 2021).

Keywords: Jonathan Van-Tam, Creativity, Medicine.

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MOHAMED, Sayf (University of Lille)

Energy Transition Discourse. Cognitive Analysis of the Representation of the Energy Crisis in France [online]

Since the start of the War in Ukraine in 2022, France’s energy crisis has worsened, which is revealed in the tweets posted by the French President Emmanuel Macron. This study looks at how the French President’s evaluation of the energy crisis is constructed by means of conceptual metaphors. To this aim, the analysis integrates the Conceptual Metaphor Theory by Lakoff and Johnson (1980) and the Appraisal theory of evaluation by Martin and White (2005) to analyse conceptual metaphors representing the energy crisis in France. Following a cognitive approach to metaphor, Macron’s tweets in 2022 were annotated for conceptual metaphors and for Attitudinal evaluation. The results reveal a network of metaphors which describe the crisis as a journey, a battle or a natural disaster. These representations contribute to legitimate France’s energy sobriety plan. This study contributes to the research on metaphorical evaluation by integrating conceptual metaphor analysis and evaluation in online discourse.

Keywords: Twitter, metaphors, energy, crisis, evaluation, appraisal

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PARRA, M. Carmen (University of Alicante)

Métaphore et figement sur les paquets de tabac en France et en Espagne

Depuis 2014, l'actuelle directive européenne qui abroge celle de 2001/37/CE sur les produits du tabac exige, dans son article 10, la présence d'avertissements relatifs à la santé sur le tabac et ses produits dérivés, qui « recouvrent 65% de la surface extérieure avant et arrière de l'unité de conditionnement et de tout emballage extérieur » (2014/40/EU : 29). Ainsi, les paquets de tabac sont devenus des supports de communication visuelle et textuelle stratégiques visant à convaincre et à persuader (Hounyovi, 2021) dans la lutte mondiale contre le tabagisme. Les images choquantes et les messages percutants qui y sont imprimés ne sont pas seulement des avertissements, mais des outils puissants, très souvent métaphoriques, pour sensibiliser sur les dangers du tabac et encourager l'arrêt de cette habitude.

Notre étude vise à étudier les métaphores et le degré de figement présents dans les images (messages non-verbaux) et dans les textes (messages verbaux) apparus sur les paquets de tabac que nous avons photographiés dans des bureaux de tabac en Espagne et en France, concrètement à Alicante et à Paris. Certains auteurs comme Jamet (2003) et Pacha-Abdesselan (2011) se sont intéressés aux méthodes de traduction de la métaphore. Albano (2020) et Hong (2022) analysent à partir de corpus bilingues des traductions de métaphores. Pourtant la traduction des métaphores apposées (sous forme d'image et/ ou de texte) sur les paquets de tabac constitue encore un terrain à explorer. Étant donné l'ancrage linguistique et socioculturel de cette figure de style, sa traduction vers d'autres langues ne constitue pas une tâche aisée. Les métaphores non-verbales apposées sur les paquets de tabac illustrent d'un point de vue créatif (Gladka, 2017) et convaincant le texte qui les accompagne. Celles-ci aident « le lecteur à se projeter dans la situation dont nous parlons sur un plan émotionnel, corporel, vécu. » (Lhuillier et Tsians, 2021 : 50). En parallèle, les textes directs, sans équivoque, renforcent d'une manière concise le contenu sémantique visuel. Le but principal de cette étude contrastive français-espagnol est double. D'un côté, étudier les métaphores visuelles apposées sur les paquets de tabac distribués en France et en Espagne et leurs rapports avec les textes qui les accompagnent d'un point de vue contrastif français-espagnol. D'un autre côté, analyser au niveau syntaxique et sémantique les équivalences français-espagnol de notre corpus textuel bilingue et leur degré de figement du point de vue phraséologique (González Rey, 1995 ; Gross, 1996 ; Mel'cuk, 2003 et Uzcanga Vivar, 2020).

Mots-clés : tabac, métaphore, figement.

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PANAJO, Francesca (University of Naples Parthenope)

La metáfora en la construcción de los dominios semánticos nahua: un estudio difrástico

Instrumento olvidado, tal vez voluntariamente, en el cuerpo del ser humano (Ortega 2005), la metáfora ha dejado de ser identificada, a partir del año 1980 (Lakoff and Johnson 1980), fecha inaugural de los estudios cognitivistas, como mero recurso estilístico, liberándose de su prisión lingüística y coincidiendo, finalmente, con el sistema conceptual humano.

En el marco de este estudio nos proponemos abordar la metáfora en tanto que trayectoria privilegiada para la construcción de sentido de los difrasismos, a saber, binomios léxicos con unidad semántica (Montes de Oca 2013), sumamente productivos en lengua náhuatl, y que exigen la combinación de dos métodos, el semasiológico y el onomasiológico. Los instrumentos privilegiados son la obra de Montes de Oca (2013) acerca del difrasismo, entre cuyos méritos destaca el reconocimiento de la productividad y del dinamismo de una estructura lingüística que representa una forma típica de conceptualizar y descifrar la realidad de los habitantes del México prehispánico, el Gran Diccionario Náhuatl y el manual de gramática náhuatl de Michel Launey.

Primeramente, el objetivo consistirá en la confección de un corpus conformado por difrasismos vía metáfora provenientes del Libro VI del Códice Florentino. La trayectoria metafórica se base en el mapeo de un modelo proposicional ubicado en un dominio – target domain –, a una estructura que le corresponde en otro dominio – source domain – (Lakoff 1987). A este respecto, el espacio textual privilegiado será el conformado por los huēhue'tla'tōlli, o discurso de los ancianos, cuya expresión lingüística, que se construye por medio de una parte verbal y una no verbal, puede convertirse en obstáculo y clave de interpretación a la vez (Edmonson 1978).

Finalmente, en la segunda fase, los presupuestos teórico-metodológicos son los de la lingüística cognitiva (Langacker 1986; Lakoff 1987; Fauconnier, Turner 1998, 2002) y la propuesta de categorización del conocimiento propiciada por la lingüista estadounidense Eleanor Rosch y denominada “teoría de los prototipos”. Es aquí donde se dará pie a una representación gráfica de la construcción de sentido de los pares difrásticos a través de la metáfora.

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PEPPONI, Elena (University of Cagliari)

“Conosco un cerebroleso che parla come lei”.

Uso metaforizzato di termini medici come insulti in un corpus di commenti Facebook

Tra tutti i social network, Facebook è quello in assoluto più usato, con circa 3 miliardi di utenti in tutto il mondo. Esso diventa pertanto un osservatorio privilegiato della lingua in diversi ambiti, non ultimo quello politico.

Lo scopo del contributo è quello di analizzare un vasto corpus (oltre 130 milioni di parole) di commenti insultanti lasciati da utenti Facebook sotto i post di tre leader politici, cioè Matteo Renzi, Luigi Di Maio e Matteo Salvini, nell'anno 2018. Il corpus aggrega le interazioni sotto i post dei tre uomini politici più rappresentativi di quel periodo storico, focalizzandosi in particolare su quelle che contengono insulti sia nei confronti dei leader politici stessi, sia espressi dagli utenti in interazioni dialogiche nei confronti di altri loro pari.

Prendendo le mosse dal lavoro di Orrù (2020), che ha collezionato il già menzionato corpus, l'idea dell'attuale proposta è quella di approfondire specificamente il filone dedicato al riuso metaforico della terminologia medica con scopi denigratori. Si partirà dunque dagli studi teorici sull'atto linguistico dell'insulto sia in contesto internazionale (cfr. Brown-Levinson 1987; Culpeper 2011) che italiano (cfr. Alfonzetti 2017), nonché da quelli sull'uso dell'italiano sul web e nei social media (cfr. Tavosanis 2011; Prada 2015), per poi proporre un'analisi dei dati raccolti.

A proposito di essi, prima di tutto si individueranno le categorie semantiche di insulti medicalizzanti che appaiono in questi commenti, che sono tendenzialmente tre: quella della deprivazione cognitiva (handicappato, ritardato, cerebroleso), quella della caratteristica fisica divergente (menomato, cicciona) e quella della caratteristica personale a cui viene attribuita carica semantica patologica negativa anche se, di per sé, il termine avrebbe un significato neutro (aborto, autistico). Vi è poi un'ulteriore categoria di insulti che vale la pena analizzare, ovvero quella che sfrutta termini un tempo appartenenti al dominio medico ma attualmente usciti da esso – perché ritenuti come troppo connotati, oppure perché la caratteristica umana individuata da quel termine ha smesso di essere considerata una malattia – quali cretino, mongoloide, invertito.

In secondo luogo, si analizzerà di ogni insulto la frequenza e la ripartizione in uno dei tre sottocorpus usando metodi quantitativi: ciò servirà a monitorare i livelli di uso di metafore medicalizzanti da parte degli utenti anche in rapporto al politico che si sta commentando e comprendere se vi è omogeneità o meno tra le varie platee; si analizzeranno anche le collocazioni di parole che tendono a co-occorrere assieme a tali aggettivi insultanti, al fine di scoprire se vi sono fraseologie consolidate.

Il fine ultimo del contributo è quello di restituire una fotografia abbastanza fedele della determinologizzazione (Gualdo-Telve 2011: 82) di una quota di lessico medico specialistico e del suo conseguente reimpiego nella lingua comune con scopi metaforici all'interno dell'atto linguistico dell'insulto operato in contesti multimediali.

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PIREDDA, Patrizia (Oxford University)

“Dynamische Sprache.” The Epistemological Role of Metaphor in the Creation of Quantum Mechanics Concepts

With the birth of quantum physics, German scientist Werner Heisenberg and the other members of the Copenhagen School soon realized that the traditional concepts used in Classical Mechanics such as space, time or trajectory could not represent the phenomena of the subatomic world. One of the issues that the founders of Quantum Mechanics had to deal with concerned the epistemic limits of language. Therefore, to find the most effective way of addressing the epistemological and linguistic problems raised by Quantum Mechanics, the Copenhagen physicists often employed metaphors. In my paper, I discuss the role of metaphors used by the Copenhagen School physicists to forge new concepts fit to represent the subatomic phenomena. I will investigate how the use of metaphors in the early stage of Quantum Mechanics served to bypass the problem of classical logic and epistemology of Classical Mechanics. By borrowing Wittgenstein's concept of perspicuous representation (*übersichtliche Darstellung*) and Heisenberg's idea of “dynamic language” (*dynamische Sprache*), I will claim that metaphor works as a dynamic means to show inner connections: in fact, Wittgenstein maintains that philosophical problems arise when “we do not command a clear view of the use of our words [and therefore] a perspicuous representation produces just that understanding which consists in ‘seeing connections’” (Wittgenstein 1958, § 122); and for Heisenberg, a concept is “a ‘static’ description of a part of reality” while the metaphor is a “dynamic” representation, which “is not meant to be as faithful” as a concept, but “to be the seed for further series of ideas since it searches for the infinitely complex associations among other domains of reality to which we can point” (Heisenberg 2019, p. 27). I will finally analyse the meaning of some metaphors in Bohr's works to show and explain why they are fit to represent, name, and explain the phenomena of Quantum Mechanics.

Keywords: Quantum Mechanics Concepts, Metaphor, epistemology.

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PISCI, Alessio (University of Cagliari)

Metaphors as Avatars of Western Domination: The Case of English Loanwords from Indic Languages

Throughout its extensive history, the English language has borrowed innumerable lexical items from a wide array of other languages and varieties, including the substrates spoken in the colonies of the British Empire (Mugglestone 2006; Durkin 2014; McIntyre 2020). The present paper will specifically explore those words taken from Indic languages such as Sanskrit, Hindi and Tamil during and after the colonial era. Loanwords very often maintain a meaning which is closely aligned with their original source, as is evident, for example, with *loot*, derived from Hindi लूट (*lūt*), meaning 'plundering', 'looting'. However, in many cases they may also acquire a metaphorical meaning within the receiving language, and their original literal meaning may even disappear completely. For instance, the Sanskrit अवतारः (*avatārah*), 'descent of a deity upon earth', 'incarnation', transformed into the English term *avatar*, now commonly used to denote a metaphorical 'incarnation' of «a person in cyberspace or virtual reality graphics» (SOED), while the original literal meaning is typically reserved for discussions related to Hinduism and Buddhism. In cases such as this, the sacred, religious or cultural vehicles of such hyperbolic metaphors, which originate from the colonized, are unavoidably degraded and vilified as the colonizer associates them with comparatively less dignified and more secular tenors. Based on the premise that «the metaphorical [...] meaning developments found in the histories of particular words are not accidental, one-off affairs, but instead reflect characteristic patterns of thought» (Durkin 2009: 240-241), this paper will focus on those loanwords from Indic languages which, like *avatar*, denote cultural and/or religious referents in the donor language (e.g. *mantra*, *pariah*, *guru*, *juggernaut*, *pundit*, etc.) so as to demonstrate how they have consistently evolved to convey a secular and less dignified metaphorical meaning in English. Conversely, it will also consider loanwords which denote more 'profane' referents in the source language (e.g. *jungle*, *curry*, *cot*, *thug*, etc.), and which, like *loot*, have retained their original meanings. Furthermore, as «[w]ords do not randomly acquire new senses, [...] [and] since new senses are acquired by cognitive structuring» (Sweetser 1991: 9), it will be argued that the systematic devaluation of the original religious or cultural concepts reflects and perpetuates, be it consciously or unconsciously, the supremacist stance not only of the British conquerors in colonial India, but also that of the Western world in general in more recent times, as is the case with the above-mentioned metaphoric sense of *avatar*, which emerged in the late 20th century (SOED).

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POMPEI, Anna (Roma Tre University) – NICOLETTI, David (Roma Tre University)

Estensioni semantiche e metafora: il caso di “prendere” nelle costruzioni a verbo supporto

Scopo di questa proposta è un approfondimento della polisemia dei significanti esprimenti il concetto di ‘prendere’, con particolare riferimento al loro utilizzo all’interno delle cosiddette costruzioni a verbo supporto, strutture formate da un verbo di significato generico e da un sintagma nominale o preposizionale con valore predicativo (ad es. SP. tomar una decisión, FR. prendre une douche IT. prendere in considerazione, PORT. apanhar frio). Contrariamente alla concezione tradizionale dei verbi supporto come elementi ‘leggeri’ e completamente desemantizzati (Jespersen 1942), aventi come unica funzione quella di fornire i tratti TAM e di accordo (Gross 2004) al sintagma con valore predicativo, all’interno della linguistica cognitiva tali verbi sono invece considerati come estensioni semantiche che si realizzano a partire dal significato del verbo lessicalmente pieno attraverso mutamenti di dominio (domain shifts) e un sostanziale impoverimento della matrice di domini. Gli studi in questa prospettiva si sono concentrati prevalentemente sui significanti esprimenti il concetto di ‘dare’ (cfr. Newman 1996, che individua una matrice di quattro domini – dominio spazio-temporale, di controllo, delle dinamiche di forza e dell’interesse umano – in prospettiva tipologica; Brugman 2001 per l’inglese; Palancar 2003 per lo spagnolo; Pompei 2023 sul latino). In questo approccio, ad esempio, in una frase come INGL. She gave him a punch l’azione intenzionale diretta ad altre persone può essere spiegata nei termini di una metafora del trasferimento di un’entità fisica (Goldberg 1995: 149).

I verbi esprimenti il concetto di ‘prendere’ sono meno indagati (Norvig & Lakoff 1987) ma non meno interessanti, a partire dallo stretto legame con i verbi di ‘dare’, rispetto ai quali si nota uno spostamento della focalizzazione dalla prospettiva dell’Agente a quella del Ricevente (ad es. IT. dare coraggio ~ prendere coraggio).

La semantica del 'prendere', tuttavia, è più complessa del mero converso rispetto ai verbi di 'dare', fino a valori che sembrano totalmente grammaticalizzati in senso diatetico, come forme medie (ad es. FR. prendre une douche, INGL. take a walk), o in senso azionale (ad es. IT. prendere fuoco). Come nel caso dei verbi di 'dare', tuttavia, anche per questi valori, in cui il verbo supporto sembra totalmente svuotato, è possibile riscontrare la persistenza di alcuni domini, come accade per i verbi di 'dare' (ad es. SP. dar un paseo, LT. cursum dare), in cui il dominio delle dinamiche di forza è sempre presente.

In particolare, il lavoro proposto intende partire dalla matrice di domini ascrivibile ai verbi di 'prendere' e analizzarne il graduale svuotamento in termini di percorsi metaforici e sulla base dell'interazione con la semantica del sintagma predicativo. Il lavoro riguarderà principalmente le lingue romanze, con riferimento al latino, laddove pertinente e, cursoriamente, anche all'inglese, dato l'amplissimo uso di to take nelle costruzioni a verbo supporto. La chiave contrastiva permetterà anche di porre in rilievo le diversità concettuali alla base di scelte interlinguisticamente diverse (cfr. ad es. FR. prendre une douche ~ IT. fare una doccia).

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POMPEO, Flavia (Sapienza University of Rome)

Metaphors and Chance: Considerations on the Italian Expression *toccare in sorte*

Over the past decades, perception verbs have been the subject of several studies, mainly because of the high degree of polysemy that characterizes some of them. This has often been explained on the basis of metaphorical or metonymic extensions (e.g., Viberg 1983 and 1984; Sweetser 1990; Ibarretxe-Antuñano 1999 and 2006). Verbs of tactile perception of this kind include Italian *toccare* 'to touch', which among other meanings, used intransitively with the auxiliary *essere* 'to be', has that of 'to happen, to befall'.

This paper aims to investigate the Italian construction *toccare in sorte* a, which roughly means 'befall someone'. The research will try to identify the metaphorical extensions underlying the specific meaning of the verb *toccare*, the prepositional phrase *in sorte* (*sorte* roughly means 'chance'), and the construction as a whole, following the conceptual metaphor theory (cf. Lakoff and Johnson 1980; Lakoff 1993). More specifically, this construction consists of (a) something that *tocca in sorte* (the subject of *toccare*), (b) a human being encoded with the dative of a pronoun or with the prepositional phrase "a 'to' + a noun", (c) the prepositional phrase *in sorte*. In addition to the oldest attestations of the expression *toccare in sorte* a, the analysis will examine: (a) the occurrences of the

Latin verbs *obtingō* and *contingō* (compounds of *tangō* 'to touch'), characterized by the same kind of polysemy as *toccare*; (b) the occurrences of the Latin ablative *sorte*; (c) the Italian construction "toccare + indirect object" meaning 'to happen to X'; (d) other uses of the prepositional phrase in *sorte*, attested since the 14th century and used with the verbs *avere*, *dare*, *toccare*, *venire* (GDLI, vol. XIX, p. 507). Some of these verbs, however, occur as much with *in sorte* as with *per sorte* (OVI, s.v. *sorte*). Moreover, for a better understanding of the semantic aspects of *toccare in sorte*, other linguistic expressions related to "chance" or "fate" will be considered. In Western culture, these are often conceptualized as something that occurs independently of the will of human beings. Clear examples are terms related to the concepts of 'fall' and 'falling': e.g., Latin *cāsus*; German *Fall*; English *chance*, from Old French *cheance*, which can be traced back to Vulgar Latin **cadentia* 'that which falls out', referring to the game of dice (OED - Etymology, s.v. *chance*; TLFi, s.v. *chance*). The conceptual connection of chance events with gambling or similar processes that are beyond the control of human beings is not surprising: consider, for example, Italian *sorte*, from Latin *sors*, *sortis* 'lot, lottery ticket, voting tablet'. Finally, we can observe that the "happening" of chance events often involves the use of motion verbs (e.g., Latin *ēveniō* and *obveniō*, ancient Greek *συμβαίνω*) that, consistently with what has just been observed, conceptualize the unexpected event as something that "arrives" involving a human being.

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GDLI = Grande Dizionario della Lingua Italiana, <https://www.gdli.it/>

OED = Oxford English Dictionary (Etymology),

https://www.oed.com/dictionary/chance_n?tab=etymology

OVI = Opera del Vocabolario Italiano - Istituto del Consiglio Nazionale delle Ricerche, <http://www.ovi.cnr.it/>

TLFi = Trésor de la Langue Française informatisé, <http://atilf.atilf.fr/tlf.htm>

QUINTAIROS-SOLIÑO, Alba (University of Vigo)

El metalenguaje de las narrativas gráficas a examen: el concepto de "metáfora visual" frente al de "fraseología gráfica" y sus implicaciones

En el ámbito de estudio de las narrativas gráficas, el término "metáfora (visual)" se aplica al intrincado sistema de símbolos que permite mostrar de forma gráfica todo un abanico de interacciones emocionales en cada una de las viñetas, según recogen autores como Forceville (2008), Hick (2012) o Cuñarro & Finol (2013). Así mismo, Cuñarro y Finol (2013: 274) también matizan que, mientras que cualquier artista puede crear las metáforas visuales que desee, solo aquellas más comunes y repetidas dentro del medio acabarán fijándose en el lenguaje del cómic como "convenciones lingüísticas". Así, podemos interpretar que esta fijación de las metáforas en el lenguaje de las narrativas gráficas se corresponde con la "institucionalización o fijación en la norma lingüística [en este caso, gráfica] social" que Zuluaga (1997) señala como rasgo definitorio de la función básica común a todas

las unidades fraseológicas, pues “las UF [unidades fraseológicas] como tales, deben ser del dominio colectivo entre la comunidad de hablantes” (632). Así mismo, la comprensión de significados complejos en una simbología relativamente sencilla, fija y asentada en el lenguaje de las narrativas gráficas podría interpretarse como la “consideración o brevedad de la expresión” a la que Zuluaga también hace referencia (1997: 633), mientras que la posibilidad de manipular creativamente estas metáforas (visuales) con fines artísticos o comunicativos podría entenderse como una forma de desautomatización fraseológica donde la norma “se utiliza como base para contrastar un uso no usual o creativo” (Llopart Saumell, 2020: 120). De esta manera, aunque queda patente que las narrativas gráficas hacen uso de toda una combinación de elementos gráficos fijos en el discurso gráfico-narrativo para representar distintos sentidos figurados, toda la potencialidad de esta simbología gramaticalmente articulada ha quedado reducida a un fenómeno metafórico que no recoge la complejidad de la misma en su totalidad únicamente a causa de una cuestión terminológica, en tanto que los principios que rigen el discurso simbólico gráfico-narrativo parecen más próximos a los del concepto “fraseología” que a los de metáfora (Quintairos-Soliño, 2023). A tenor de esta problemática de corte metalingüístico, en esta investigación nos hemos propuesto observar el concepto de “metáfora (visual)” en el campo de las narrativas gráficas a través de una revisión teórica de sus principales características a la luz de ejemplos extraídos de obras precedentes de Japón, Corea del Sur, España y Estados Unidos —y creadas tanto para soporte en papel como digital (es decir, webtoons)—con el fin de determinar la representividad de los estudios realizados hasta el momento. A continuación, los resultados se han comarado con los principios de las unidades fraseológicas propuestos por Bárdosi & González-Rey (2012) para, finalmente, establecer una nueva propuesta de denominación del fenómeno más precisa: “fraseología gráfica”.

Palabras clave: fraseología gráfica, metáfora visual, metalenguaje de las narrativas gráficas, manga, manhwa, cómic, webtoon.

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RABIH, Driss (Sultan Moulay Slimane University)

Structure sémantico-syntaxique et figement formel des unités phraséologiques

Il est inutile de rappeler le lien qui existe entre le sens et la forme des différentes formes langagières, et que ce lien soumet au principe général selon lequel :

La nature exacte de la relation entre la langue et la culture a fasciné et continue de fasciner des personnes d'horizons très divers. Qu'il devrait y avoir une sorte de relation entre les sons, les mots et la syntaxe d'une langue et la manière dont les locuteurs de cette langue vivent le monde et s'y comportent semble si évident qu'il s'agit d'un truisme. (Wardhaugh, 2002 : 221)

Ceci se manifeste en particulier au niveau des unités phraséologiques. Le rapport entre la forme et le contenu n'est pas passé inaperçu dans les études phraséologiques. Dans ce sens on trouve que Mejri insiste sur cet aspect, selon lui « des contenus dont la forme de l'expression est tellement prégnante qu'il est vraiment difficile de

dissocier les deux faces des signes linguistiques (forme du contenu et forme de l'expression) » (2010 : 32). Il existe une corrélation entre le degré de participation sémantique de chaque constituant et son degré de figement formel (Rabih, 2021, 2022). C'est également la thèse que certains chercheurs ont déjà émise, même si elle n'a pas bénéficié d'études profondes, comme l'indique Mejri : « nous défendons la thèse que les comportements syntaxiques des SF [séquences figées] ne sont que la conséquence de mécanismes sémantiques très profonds » (1998, 50).

Dans cette communication on abordera le lien entre le degré et la nature de participation sémantique de chaque constituant d'une unité phraséologique et son degré de figement. autrement dit, on essaiera d'expliquer pourquoi certains constituants dans les unités phraséologiques acceptent la variation (formelle : morphosyntaxique, lexicale, etc.) alors que des autres restent figées. On en déduira quelques règles générales liées au figement formel selon les modèles locutionnels.

Pour aborder ces points, cette étude repose sur un corpus important de 1751 unités que l'on a pu collecter dans la région des Ayt Ḥmad Ueisa (Maroc central : langue amazighe -berbère-). Notons que ce corpus était l'objet de notre thèse de doctorat soutenue en 2022 à l'INALCO, Paris.

Mots-clés : figement, unités phraséologiques, variation, modèles locutionnels.

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RAZKAOUI, Yassin (Abdelmalek Essaâdi University) **Les dispositifs rhétoriques dans le discours publicitaire**

La publicité est une communication commerciale. Et puisqu'elle s'adresse à un public hétérogène, elle doit être apte à être admise et comprise par tous les consommateurs et ipso facto à leur influencer tous. Sur sa nature protéiforme Pierre Brouland s'exprime : « (...) elle sera snob avec les snobs, « branchée » avec les jeunes, compassée avec les bourgeois, « canaille chic » avec les « bobos », et ainsi de suite »¹. De surcroît, elle est le résultat d'un travail de création méthodique compliquée. Elle l'est, car elle se base sur les théories mercatiques, celles de la psychologie, de la sociologie, de la linguistique et de l'ethnologie. D'ailleurs dans toutes ses formes, la publicité veille sur son aspect esthétique et le met à un très haut niveau de complexité graphique, iconique et symbolique. En fait, pour que la publicité puisse remplir ces fonctions, elle doit verser de la force dans ses messages. Ainsi, elle est sensée produire des messages publicitaires créatifs et inventifs. Dans cette optique, la

publicité trouve indispensable le recours aux dispositifs rhétoriques notamment les figures de style. Il s'agit d'un procédé d'écriture (on dit aussi « une figure de discours » ou bien « une figure de rhétorique ») par lequel l'auteur d'un texte, parlé ou écrit, cherche à mieux nous faire imaginer ce dont il parle. Il cherche à s'accaparer de l'attention du destinataire pour le séduire, le convaincre, l'impressionner et lui transmettre une vision choisie du monde. Cette stratégie découle d'une volonté de renforcer l'expressivité, en attribuant aux mots de nouvelles significations fabriquées exclusivement pour le contexte où ils se trouvent ancrés.

Mots clés : Publicité, consommateurs, persuasion, figures de style.

« Dieu lui-même croit à la publicité : il a mis des cloches dans les églises ». Aurélien Scholl

SÁNCHEZ MONTERO, Alec M. (National Autonomous University of Mexico) Elaboración de una guía de anotación para la identificación de metáforas en tuits de divulgación científica escritos en español mexicano [online]

La identificación automática de metáforas en textos ha recibido notable atención en últimos años por parte de los investigadores en lingüística computacional y procesamiento del lenguaje natural (Rai & Chakraverty, 2020; Choi et al., 2021; Tong, Shutova, & Lewis, 2021; Stowe et al., 2021; Zayed, 2021; Chakrabarty et al., 2022). Sin embargo, la mayoría de los desarrollos computacionales disponibles, relacionados con la metáfora, han sido creados para el inglés. En contraste, son pocas las investigaciones que han abordado el procesamiento automático de la metáfora en el idioma español (Sánchez-Bayona, 2021) y, en particular, la producción académica sobre identificación de metáforas en español de México es inexistente. En esta presentación, se muestran los resultados de una investigación que ha tenido como objetivo desarrollar y evaluar un corpus multietiquetado anotado manualmente con expresiones lingüísticas metafóricas en tuits de divulgación científica, escritos en español mexicano. Para ello, se ha elaborado una guía de anotación, basada en el Metaphor Identification Procedure Vrije Universiteit Amsterdam (MIPVU) (Steen et al., 2010; Nacey et al., 2019), que ha permitido identificar este tipo de expresiones en torno a tres categorías: metáfora directa, metáfora indirecta y personificación. El propósito de este trabajo es discutir el proceso metodológico utilizado para desarrollar esta guía, desde la revisión de la literatura sobre metáforas hasta la validación de la guía mediante pruebas piloto con seis anotadores y la fase de resultados preliminares. Asimismo, se muestran ejemplos de metáforas identificadas en el corpus, con la finalidad de enfatizar el papel de las expresiones metafóricas en el discurso de la divulgación científica, donde se observa su potencial como herramienta creativa para acercar el conocimiento científico al público en general, en el contexto de la comunicación digital. Por otra parte, se exponen algunos ejemplos de casos problemáticos, en los cuales ha sido necesario refinar los parámetros de la guía, y se presta especial atención a la intersección entre metáfora y terminología. Los resultados preliminares manifiestan el carácter desafiante de semejante tarea lingüística, a la vez que permiten destacar las múltiples oportunidades en esta novedosa área de investigación.

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SANTINI, Laura (University of Genoa)

Thinking and Talking with or against Nature? Contemporary “Bio-” Based Derivatives and Compounds and their Framing of Life-related Phenomena. An Analysis of Neologisms Based on Corpora, Dictionaries and ChatGPT

In an ever-evolving landscape, language is engaged in capturing emerging phenomena and in reflecting evolving perspectives. But in what direction(s) and within what framing are these evolutions taking us? Neology and metaphor are central to serving as catalysts for linguistic innovation and creative expression: neology often relies on metaphor in shaping lexicon out of contemporary ideas, devices, events in a dynamic process driven by cultural shifts, technological advancements, and the need to articulate novel experiences. Metaphors either facilitate comprehension or promote an insight or a framing by selecting features and/or highlighting similarities between seemingly unrelated domains. However, not all compounds are transparent, indeed many are opaque and yet conceptual metaphors shape perception, influencing how individuals conceptualise and navigate the world around them and are ultimate vehicles for cultural transmission, encapsulating shared beliefs and values we live by (Lakoff & Johnson 1980/2003).

Within the realm of English neology, compounding - also referred to as multi-morphemic sequences to acknowledge the phenomenon across different lingua-cultures (Peters 1983; see also Theakston & Lieven 2017) - is a prolific lexical process (Algeo 1991; Libben 2006) and often an intriguing if challenging one via metaphorical realization (Benczes 2005; 2006). As part of an ongoing investigation into the current digital age new wor(l)ds, started off by a multimodal study of the word “caremongering” (Santini 2023) and more recently carried out by tackling the anthropocentric framing of compounds featuring the word “cloud” (forthcoming), this essay deals with another class of compounds, derivative ones, especially those originating from the prefix “bio-,” as they offer a fascinating lens to further explore contemporary linguistic invention and the way «the attention of the community» (Sapir 1912/2001: 14) is captured and driven. In fact, whether this vocabular productivity has acknowledged the ecological crisis and the anthropocentric footprint is less clear. Encapsulating concepts related to biology, ecology, nature and the organic and inorganic world, the prefix “bio-” is a building block for derivatives by affixation in various domains, ranging from science and technology to popular culture and everyday discourse. However, the shared component “bio-“ which at first glance may be understood as short for “biological” does not convey, as it is often the case in multiword strings, the same meaning within every compound and, most importantly, interacts with the other component in each string, typically a noun, in a variety of manners resulting in some unexpected semantico-pragmatic implications.

Many bio-based neologisms - such as “bioinformatics”, “biotechnology”, “bioremediation”, “biodefense”, “biosurveillance” etc. - metaphorically or metonymically select and make salient a wide range of ideas related to “life” that are not necessarily a perfect match with a prototypical idea of the concept, e.g., “biological weapons”, “genetically modified plants”, “microorganism able to reduce pollutants”, “a biotechnology bug” etc. In addition, many bio-based neologisms reflect a series of advancements in scientific knowledge and policies, but their opacity hides the loop they generate: a symbiotic interplay between living organisms and technological innovation can indeed generate new resources and pharming products, but can also contribute to further exploitation of limited natural resources, increased cruelty on living creatures and/or new threats to humans either in terms of weapons or epidemic phenomena. The

question is: Where is novel lexis taking us, when it makes us, to rephrase Lévi-Strauss (1962), think (and talk) with animals and/or Nature?

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Salto atrás: il giudizio di valore nella traduzione dei cromonimi

Il campo lessicale dei colori è articolato e caratteristico di ogni cultura, per questo motivo alla ricca ed esaustiva bibliografia contribuiscono linguisti, antropologi, psicologi e sociologi. Tale pluralità di contributi e prospettive è facilmente spiegabile dal fatto che i colori – almeno quelli basilari – sono un elemento sostanzialmente presente in ogni cultura e lingua, e come tale rappresentano un fertile territorio in cui approfondire attributi e differenze. A tale dibattito – dalle definizioni fisiche e linguistiche al valore simbolico e connotativo, ai risvolti sociali e culturali – partecipano anche i traduttori. La proposta, oltre a ricomporre la mappa dei principali studi sul colore a partire dal dibattito nel XIX secolo attorno al “mare colore del vino” di Omero, intende offrire un contributo attorno alla traduzione e traducibilità dei cromonimi attraverso esempi tratti dalla letteratura cubana e messicana e con particolare riferimento ai colori epiteliali, al giudizio di valore e alle articolate connotazioni affettive.

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SELMANI, Orges (University of Tirana)

American Politics and the Albanian Language – An Ocean Apart (Aspects of translating political terminology)

While acknowledging the fact that non-literary translation has gained prominence in a world dominated by politics and language politics, this presentation will provide some insight on how technical translation, despite being distinguished from other forms of translation by terminology, its terminology usually only accounts for only 5-10% of a text. The American politics and its terminology are strongly linked to the culture of the system they represent. Therefore, translation is not a mere transposition of messages devoid of the long-standing cultural tradition of evoking images such as the elephant and the donkey, the White House and the Capitol, the smoke-filled rooms and whistle-stop tours. The paper will aim at shedding some light on how native cultural knowledge hampers the way source-culture-related concepts settle into a newly targeted environment. One of the challenges of teaching terminology is when students are left with no equivalent either due to the lack in phenomena or to neologisms which tend to be the new normal. As translators struggle to “build the bridge over the pond”, culture, “the belle infedele”, tends to play tricks and make the road much more slippery. Through Bassnet and Schäffner’s model setting out factors of political discourse analysis, several examples will be presented on how translation issues are solved.

Key words: Technical Translation, Political Discourse, Terminology, Culture.

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Exploring the rich imagery encoded in the lexical structure of some idioms in Albanian and their English counterparts

Idioms can manifest both universal features and a nation's individuality. As Taylor (1995) rightly says 'since ... certain experiences are presumably common to all normal, healthy human beings, ... it comes as no surprise that we find both considerable cross-language similarity in metaphorical expression, as well as cross-language diversity'. What is really interesting to explore is the way different cultures have made similar social observations and coined their own phrases based on their specific cultural experience and knowledge. There are many instances of idioms that achieve (functional) equivalence at the semantic level but differ in the lexical structure, which bears a national imprint. It is this category of idioms that this paper focuses on. Such idioms are investigated in Albanian and English, two languages which are not genetically related.

Through a comparative and contrastive analysis, this paper aims at:

- Addressing the imagery evoked by the lexical structure (Dobrovolskij: 2016) for the correct interpretation of motivating links between the literal reading and the actual meaning such idioms convey in both languages
- Exploring some cognitive mechanisms [Lakoff and Johnson, 1980] motivating the idioms and types of semantic motivation [Piirainen and Dobrovolskij, 2005] at play.

The idioms under consideration are collected from idiomatic dictionaries in both languages and analysed in terms of the actual meaning they convey, the different lexical constituents which contribute to those meanings, and the different mental images encoded in the different lexical items.

Keywords: idioms, culture, motivation, metaphor, images, symbol, conventional knowledge, lexical constituents, literal/actual meaning

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From Plato to Adele: How Metaphors Shape Beliefs

What is the origin of love and desire? One of the most captivating and culturally pervasive answers is offered in Plato's *Symposium*. In this fictional feast that explores the concept of *eros*, the figure of Aristophanes spins a tale relating how it all began. According to this tale, human beings were originally double: they had four arms, four legs, two faces and two sets of genitalia. Their shape was rounded and whole and they felt all powerful, so they climbed up to heaven to attack the gods. The gods couldn't let them go on behaving so outrageously and after much thought Zeus had an idea – he decided to cut each human being in two. This divine act of reprisal accounts for the innate desire of human beings for each other. Each one of us is only half of a human being and seeks to heal his wound by finding his matching half and becoming whole again.

Plato's account of the birth of desire is clearly metaphorical. When examining his metaphor through the lens of cognitive linguistics, we can see that it is grounded in a spatial image-schema and its associated evaluation. Image-schemata, as defined by Mark Johnson in his seminal *The Body in the Mind*, are relatively abstract

structures that organize our mental representations (Johnson 1990: 24). These structures derive from embodied experience: for instance, our vertical posture gives rise to the notions of UP and DOWN, to which we assign a positive and negative value, respectively (Evans 106, Lakoff and Johnson 2003: 14-17).

But as argued by Kövecses, among others, positive-negative evaluation is not limited to the spatial orientation UP-DOWN. Another universal example of evaluative polarity between image-schemas is that between WHOLE versus PART. The notion of WHOLE is generally regarded as positive whereas its opposite – not WHOLE, or PART - is mostly seen as negative (Kövecses 2010:40). This opposition lies at the heart of Plato's metaphorical tale about the awe-inspiring, self-sufficient creature that was cut in half and ever since aspires to re-unite with its missing part.

Plato was a philosopher, not a storyteller, so why did he choose to expound his ideas through metaphor? The answer to this may be inferred from Lakoff's and Johnson's seminal study *Philosophy in the Flesh*. Starting from the premise that the mind is inherently embodied, the two authors propose that thought is a mostly unconscious process and abstract concepts are largely metaphorical. Thus the concept of love cannot be independent of metaphors for love. And one of the central metaphors for love, to revert to Kövecses' argument, is that of a unity between two complementary parts (52). When a besotted lover proclaims "she is my better half" and his partner concurs "we are inseparable", they both implicitly convey the metaphor that LOVE IS UNITY.

In this paper I would like to suggest that the source of this metaphor for love is cultural rather than conceptual. We do not have to conceptualize love as the re-union of a flawed human being with its missing part. We do so under the influence of a prevailing myth created by a Greek philosopher. The historical impact of this myth and its reflection in contemporary pop culture is the concern of the present paper.

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Analysing Metaphors in Tourism Discourse across English and Italian Languages and Cultures. Implications for Translation

In his seminal study on the language of tourism, Dann (1996: 173) claims that the use of figurative language in the industry is a tactic to bridge the gap between geography and culture. According to him, descriptions of destinations tend to use more metaphors and similes the further one moves away from the place. While some recent research (Jaworska 2017) has attempted to support Dann's theory, there is not much empirical evidence to support his claim.

This ongoing collaborative research project, which follows on from previous research on metaphors in specific fields of tourism discourse (Manca 2012; 2013; Spinzi 2013), draws on a large amount of data to undertake a thorough mapping of metaphors in tourism discourse in general. Within the framework of Conceptual Metaphor Theory (Lakoff and Johnson 1980), this study considers metaphor as both a process and a product. The cognitive process is the mapping from a more concrete and physical source domain to a more abstract target domain; the product is the resulting conceptual pattern.

There are several reasons behind this research project: firstly, to see whether metaphoricity varies across the different subfields of tourism discourse; secondly, to outline the 'discourse systematics' (Semino 2008: 34) of certain metaphors; finally, to investigate the phenomenon of creativity in tourism discourse and to identify convergences, divergences or null mappings between English and Italian languages and cultures (Heaney 2016). These research questions were essentially addressed through a multi-step method as follows:

1. manual search for metaphors through an extensive reading of the data;
2. search for source domains in which the lexical items and patterns are embedded;
3. manually assigning a key domain name to each metaphor. At this stage, an abbreviated label was chosen to allow quantitative analysis of the data;
4. quantitative analysis with the aim of identifying the most frequent conventional metaphors in the corpora. In this step, the corpora are also considered from a contrastive perspective;
5. qualitative interpretation of the results from a cross-cultural perspective.

The data for the analysis were gathered from an ad hoc raw comparable corpus of British English and Italian websites of eco-tourism, walking holidays, religious tourism, sports tourism and wine and food tourism. The software used to interrogate the comparable data was Sketch Engine.

The analysis was quantitative when assessing the significance of some metaphors on the basis of frequency criteria and when identifying the most frequent semantic domains metaphors are related to in tourism discourse. It was qualitative in that collocation was the main analytical tool since it is considered a suitable vehicle for the "semantic analysis of a word" (Sinclair 1991: 115-116).

Findings show that embodiment performs a central role in tourism discourse where a significant part of our conceptualization of abstract concepts and experiences is based on the experience of our bodies. Examples from this source domains are quite pervasive in the corpus and show that metaphors perform a number of functions: first of all, they carry additional meanings which otherwise should be explained through long elaborate descriptions or difficult paraphrases; furthermore, metaphors in tourism have a persuasive power which is realized through the strategic association of concepts.

Moreover, this study confirms that despite the two cultures share some conventional metaphors however each culture adopts a different communicative style and that the description of places is carried out within a culture-specific ideological framework.

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La concettualizzazione metaforica della felicità in italiano

Nel campo della linguistica cognitiva, la metafora concettuale costituisce uno dei principali oggetti di studio. Essa va oltre il mero ornamento linguistico, diventando un modo di pensare e agire. I concetti astratti, tra cui rientrano anche le emozioni e quindi la felicità, sono strutturati in gran parte metaforicamente. Partendo dalle fondamenta teoriche di Lakoff e Johnson (1980), Gibbs (1994, 2016), Kövecses (2000, 2014, 2021) e prendendo in considerazione il lavoro di alcuni studiosi nel campo dell'analisi dei corpora (Stefanowitsch 2006 e Oster 2010), è stata studiata la concettualizzazione metaforica della FELICITÀ in lingua italiana. Attraverso un'analisi di più di 30000 concordanze del corpus ItWac, scelte a partire da parole chiave, sono emerse mappature sistematiche tra il dominio FELICITÀ ed alcuni domini di origine più concreti. Queste mappature sistematiche si riflettono principalmente in unità fraseologiche di vario tipo che ci fanno capire che la felicità è in molti punti concettualizzata come le altre emozioni. Il nostro studio si è però concentrato sulle particolarità nella concettualizzazione di quest'emozione. Molto importante la concettualizzazione della felicità come un'emozione le cui cause sono spesso viste come esterne. Inoltre, la felicità viene concettualizzata come qualcosa che possiamo costruire, preparare seguendo la ricetta giusta o come una meta che possiamo raggiungere. La felicità, quando intensa, si rispecchia anche nel comportamento dell'individuo e per questo viene concettualizzata spesso come follia o uno stato di ebbrezza.

Parole chiave: metafora concettuale, unità fraseologiche, felicità

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Representation of Anxiety through Metaphors: A Case Study of OCD Metaphors in *Turtles All the Way Down* by John Green

This paper deals with the problem of metaphorical modeling of anxiety, and more precisely, OCD, from the perspective of cognitive linguistics and conceptual metaphor theory. The study aimed to explore what images of OCD are depicted in the novel *Turtles All The Way Down* written by John Green (2017) and to investigate the associations between linguistic features (conceptual metaphors) and features of the examined phenomenon.

The current research also discusses what shapes the depiction of OCD, how and why it differs from reality, how then it is communicated to the audience. Although this paper examines only one particular case, nonetheless those findings can be used as a steppingstone for further research and for facilitating a fruitful discussion between professionals, people connected to the mental health issues and the audience.

In this section I first introduce the research material and describe criteria for the constitution of the corpus under study. This is followed by a detailed account on the analytical procedure used for detecting and interpreting conceptual metaphors.

The material for the study is a young adult novel titled *Turtles All The Way Down*, which was written by American author John Green and published in October 2017. The main themes of the novel include identity and mental illness, as well as friendship and values of life.

Before elaborating on the data and methods of the analysis, it is necessary to emphasize, that *Turtles All The Way Down*, hereafter referred to as TATWD, is an exemplary text in which a mental disorder (OCD) is not the focus of the plot but is a consistent part of the main character. As Green specifies in a statement, it is his “first attempt to write directly about the kind of mental illness that has affected my life since childhood, so while the story is fictional, it is also quite personal.”

The corpus consists of 202 excerpts (a total of 14432 words; some excerpts are a paragraph or more in size) from the novel *Turtles All the Way Down* that contain linguistic metaphors (metaphoric expressions) denoting OCD. We extracted sentences or passages where the target concept OCD or its constituents appeared.

Based on our prior analysis of the notion OCD and taking into account that one of the keys to consideration of OCD phenomenon is through language as a source of data on conceptual structures of human consciousness and intelligence, as well as the fact that language provides the best access to the description and definition of its nature, we define the concept OCD as an anxiety disorder characterized by obsessions (intrusive, unwanted and repeated thoughts, feelings, or images) which may be accompanied by compulsions (possible repetitive behaviors). The concept under consideration has segment structure and it is presented in a form of a set of conceptual features, equal in a degree of abstraction. The following entities are conceptualized as an anxiety disorder under discussion and serve as key lexemes representing its features: mental illness; disability; disorder; anxiety; obsession; compulsion; intrusive / repetitive thoughts; repetitive behavior; rituals; rumination; trigger; insane. The given definition is used in the present research as the basis for identification and interpretation of OCD-related metaphors.

Thus, the text of the novel was analyzed first. An OCD excerpt (e.g., trigger, unwanted thought(s), response), was labelled as relevant, if any constituent of an OCD was defined (e.g., trigger, obsession / intrusive thought(s), compulsion as a response / ritual, distress and/or anxiety, etc.). Once the individual component of recounted OCD episodes had been identified, the start and end points of whole OCD episode narratives could be ascertained.

Then, the content of the selected excerpt was examined, that allowed re-grouping the excerpts according to the constituent of OCD they described.

In order to define, explain and interpret conceptual metaphors in the examined corpus and to attain the objectives of the research we adopt Charteris-Black's (2004) methods of metaphor identification, interpretation and explanation based on linguistic, cognitive and pragmatic criteria, further elaborated in Ezeifeka (2013: 181).

The linguistic manifestations of metaphor in the corpus are identified and analyzed using the linguistic criteria that discover semantic tension or incongruity in a word or phrase as a result of a shift in its use from its original context or domain of use to another context where it is not expected to occur, i.e., reification (transfer of meaning from abstract to concrete), personification (inanimate to animate) and depersonification (animate to inanimate) (Charteris-Black 2004: 21).

The cognitive criteria allow decoding the image-schema structure of the metaphor and interpreting metaphor vehicles and targets and underlying conceptual metaphors. Finally, at the pragmatic level, the motivations of these metaphors and possible ways of certain interpretations or misinterpretations are described.

The current research contributes to a better understanding of how insanity, or more precisely, OCD, is depicted in contemporary English. Specifically, it discusses what shapes the depiction of OCD, how and why it differs from reality, how then it is communicated to the audience.

Key words: OCD, anxiety, conceptual metaphors

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Auf den Spuren möglicher Kriterien zur Identifikation und Klassifizierung metaphorischer Kollokationen

Der vorliegende Beitrag widmet sich den metaphorischen Kollokationen, einem speziellen Kollokationstyp, bei dem der Kohäsion der Bestandteile eine lexikalisierte Metapher zugrunde liegt (Reder 2006; Volungevičienė 2008; Konecny 2010). Die betreffenden Verbindungen können von ursprünglich frei bzw. kreativ gebildeten Lexemkombinationen zu rekurrenten, in mehreren Kollokationen auftretenden Mustern werden, wenn sie wiederholt in ähnlichen Kontexten vorkommen (Stojić/Košuta 2020, 2021). Beispiele hierfür sind die dt. Kollokation die Zeit verfliegt sowie ihre Äquivalente im Kroatischen und Italienischen, vrijeme leti ('die Zeit fliegt') und il tempo vola (via) ('die Zeit fliegt (weg/davon)'), die eine schnelle Bewegung bzw. das Gefühl des Vorbeirauschens vermitteln. Die diversen Muster spiegeln dabei häufig auch kulturelle Konzepte und Erfahrungen wider; so könnte z.B. ein Kollokationsmuster, das die Zeit als Ressource konzeptualisiert, in einer kulturellen Vorstellung verankert sein, die Zeit als etwas Wertvolles betrachtet. In metaphorischen Kollokationen kommen folglich oft übereinzelsprachliche konzeptuelle Metaphern zum Tragen (Scherfer 2001; Zampa 2013), wobei die konkreten, einzelsprachspezifischen Ausprägungen jedoch unterschiedlich sein können bzw. vielfach eine nur partielle Äquivalenz erkennen lassen, wie etwa auch bei obigen Beispielen.

Da – anders als im Falle der Idiome (Casadei 1996; Dobrovolskij/Piirainen 2009) – die in Kollokationen wirksamen semantisch-kognitiven Motivationstypen und im Besonderen dabei erfolgte metaphorische Bedeutungsmodifikationen ihrer Elemente bisher nur vereinzelt angedeutet (Corpas Pastor 1998; Ježek 2014) und somit insgesamt unzureichend erforscht wurden, ist es notwendig, einen detaillierteren Einblick in die zugrundeliegenden Prozesse zu erlangen, um Schlussfolgerungen hinsichtlich ihrer Relevanz für das Entstehen kollokationeller Verbindungen ziehen zu können. Dafür ist eine Analyse umfassenden authentischen Sprachmaterials erforderlich, anhand derer die Entwicklung eines Kriterienkatalogs ermöglicht wird, der die Identifikation und Klassifizierung dieser spezifischen sprachlichen Phänomene erleichtert. Im Mittelpunkt des

vorliegenden Beitrags steht die Darstellung solcher Prozesse anhand einer mithilfe von SketchEngine durchgeführten Untersuchung in Vergleichskorpora der deutschen, kroatischen und italienischen Sprache (deTenTen18, hrWac, itTenTen20), die darauf abzielt, einen klaren Rahmen für die Erkennung metaphorischer Kollokationen zu schaffen und den Versuch einer Klassifizierung in Subtypen zu unternehmen. Im Verlauf des Vortrags werden verschiedene Kriterien herausgearbeitet, die als Leitfaden für die Identifikation metaphorischer Kollokationen dienen können. Der vorgeschlagene Kriterienkatalog und die entwickelte Typologie verstehen sich als ein Beitrag zur systematischen Erforschung und Klassifizierung metaphorischer Kollokationen und sollen zudem Perspektiven für zukünftige Arbeiten auf diesem Gebiet eröffnen.

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THOMIÈRES SHAKHOVSKAYA, Irina (Sorbonne University)

La perception métaphorisée. Le cas des noms des « sons » en russe

Notre exposé porte sur les noms de « sons » (zvuk - son, ston - gémissement, šepot - murmure, pesnja – chanson, etc.) en russe contemporain. Il s'agira de démontrer le rôle crucial de la métaphore dans la représentation linguistique des « sons », travail qui n'a encore, selon nos observations, jamais été entrepris. Notre objet d'étude sont les phrases qui ont pour noyau sémantique, ou « prédicat », un nom de la classe sémantique des « sons » : *Izdaleka donosilsja šepot lesa*. (Le murmure de la forêt parvenait de loin).

- d'un côté, s'agissant du prédicat (Harris, 1976) lui-même, on relève une série d'unités composées qui illustrent la métaphore : *ston derev'ev* - le gémissement des arbres, *šepot list'ev* - le murmure des feuilles, etc. Il s'agira de voire les limites de la créativité linguistique. En effet, sans le nom au génitif (*derev'ev*, *list'ev*, etc.), qui correspond à la cause du phénomène sonore évoqué par le prédicat (Thomières, 2016), on ne pourrait décoder le sens de la phrase.

- de l'autre côté, nous allons nous pencher sur les propriétés combinatoires des noms de « sons », en premier lieu, sur les « verbes appropriés » (Gross, G., 1996). Ceux-ci sont nombreux et ils peuvent être ventilés en plusieurs ensembles : verbes d'existence (*stojat'* - être, litt. « se tenir debout », *razdat'sja* – se faire entendre, litt. « prendre de l'ampleur »), verbes de déplacement (*donosit'sja/donestis'* - parvenir, litt.

« courir à toute vitesse » ; doxodit' / dojti – parvenir, litt. « arriver à pied »), autres verbes (lit'sja – parvenir, litt. « se verser », zvenet' - sonner).

Nous verrons que le « son », en tant qu'objet linguistique, n'existe que grâce à la métaphore, qui permet de le situer dans l'espace et dans le temps tout en le conceptualisant. Telle une clé de voûte, la métaphore structure le domaine lexical des « sons ».

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Vortragsthema: Die Rolle der literarischen Metaphern im Fremdsprachenunterricht

Metaphern gehören zum festen Bestandteil der Sprache. Als solche dürfen sie im Erwerbsprozess einer Fremdsprache nicht außer Acht gelassen werden. Der moderne Fremdsprachenunterricht sollte daher (neben kommunikativer oder interkultureller) auch die Metaphernkompetenz bei den Lernenden entwickeln. In ihrer Beschaffenheit brechen die Metaphern ja nicht nur die tradierten sprachlichen Konstrukte, sondern eröffnen neue Zugänge auf lexikalischer Ebene und widerspiegeln die für den jeweiligen Sprachraum charakteristischen Denkkonzepte. Somit gewähren sie den Lernenden einen Einblick in einen anderen Kulturraum und vermitteln nicht nur (inter)kulturelles, sondern auch landeskundliches Wissen. Im Beitrag wird eine besondere Aufmerksamkeit nicht den Alltagssprachlichen, sondern den literarischen Metaphern geschenkt. Es wird der Frage nachgegangen, inwiefern der Einsatz von literarischen Texten im Fremdsprachenunterricht einen mutigen und kreativen Umgang der Lernenden mit der Sprache fördert. Der Fokus wird insbesondere auf solche literarischen Texte (aus dem Bereich der Prosa und Lyrik) gelegt, in denen Metapher ein wichtiges Ausdrucksmedium sind oder die bereits in ihrer Form einen metaphorischen Charakter aufweisen (wie z.B. konkrete und visuelle Poesie). Es wird auf methodische Ansätze und didaktische Lösungen rekurriert, die es darauf abgezielt haben, durch einen spielerischen Umgang mit der Fremdsprache die Lehrenden dazu zu ermutigen, selbst mit der Sprache zu experimentieren, ihre Strukturen und Begriffe zu erschließen und nach derer verschlüsselten, auf den ersten Blick nicht sichtbaren Bedeutungen zu suchen. Die auf diesem Weg stattfindende „sprachliche Sensibilisierung“ erhöht sowohl die produktiven als auch die rezeptiven Sprachkompetenzen. Die Metapher wird somit als Mittel zu einer effizienten und kreativen Auseinandersetzung mit der Fremd- aber auch mit der Muttersprache betrachtet. Im Beitrag werden darüber hinaus Beispiele für den Einsatz der literarischen Texte und einen kreativen Umgang mit Metaphern im DaF-Unterricht geliefert.

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Semantic Bleaching and the Rise of a Discursive Function – the Case of the German Formulae “Fakt ist” and “Tatsache ist”

The German collocations “Fakt ist” and “Tatsache ist” (in English: ‘The fact is’, ‘as a matter of fact’) are fully lexicalized and highly formulaic with an identical meaning. They tend to appear in media texts and related text types and feature some striking formal restrictions: the NP FAKT or TATSACHE cannot be preceded by a determiner (cf. example 1-3); they are either followed by a that-clause or colon and a full sentence, and there are instances in which the verb is omitted altogether (cf. 3).

(1) Fakt ist, dass Fahrzeuge sich die meiste Zeit nicht bewegen und dass die Produktion von erneuerbaren Energien Schwankungen aufweist, die ausgeglichen werden müssen. (DWDS)

Engl. translation: The fact is that vehicles don't move most of the time and that renewable energy production has fluctuations that need to be balanced.

(2) Fakt ist: Trump ist mit einer völlig faktenfreien Kampagne zum Präsidenten gewählt worden. (DWDS)

Engl. translation: The fact is, Trump was elected president on a completely fact-free campaign.

(3) Fakt: der Vatikan befindet sich auf der Intensivstation. (Corpus German SketchEngine)

Engl. translation: Fact: the Vatican is in intensive care.

The lexical meaning of the “Fakt/Tatsache ist” formulae seems to be quite transparent: it is a stance marker (Gray & Biber, 2015, p. 228), i.e. epistemic marker that frames the following proposition as true. However, as Wray points out, formulae tend to have “a second layer of pragmatic meaning” (Wray, 2002, p. 58), which can only be revealed through the careful analysis of the context and the communicative intention as expressed in the text (Wray, 2002, pp. 58–59; Coulmas, 1981, pp. 16–17).

In the case of the “Fakt/Tatsache ist”-formula, there seems to be cases where the lexical meaning has undergone a process of semantic bleaching, and a more complex pragmatic meaning has emerged. The examples above illustrate, for example, that the meaning varies as far as the degree of factivity and objectivity of the embedded clause is concerned.

Furthermore, it seems that the formulae are restricted to certain contexts and positions in the texts. It is often applied after contradictory facts and opinions are presented or after an unclear situation is established. The formula then serves to introduce a new rhetorical move (cf. Swales, 1990) which may indicate what can count as an established fact (or is at least perceived as such in the eyes of the writer), or expresses the stance of the writer in the contested situation, or introduces new aspects, or offers a conclusion and so on. The lowest common denominator of these various types of rhetorical moves seems to be discursive insofar as they contribute to text cohesion (Wray, 2002, p. 97).

The paper will present a corpus-linguistic study with instances mainly drawn from a database with German newspapers from Switzerland (Swissdox@LiRI). The paper will trace how these two formulae have evolved through processes of semantic bleaching into markers of rhetorical moves (cf. Swales, 1990) or cohesion devices. In particular, it will consider how they are embedded in larger discourse patterns and how context affects pragmatic meaning. (2774 characters)

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Die Metapher zwischen Kreativität und Lexikalisierung im deutschenmedizinischen Diskurs: ein historischer Rückblick

Kreativität und Lexikalisierung stellen trotz ihrer scheinbaren Gegenseitigkeit komplementäre Voraussetzungen des Gebrauchs von konzeptuellen Metaphern (zu einer deutschsprachigen theoretischen Einführung vgl. Drewer 2004; Schmitt et al. 2019) dar. Ein derartiger Widerspruch zeigt sich am Beispiel von den unterschiedlichen Gebrauchsformen metaphorischen Mustern, die Ausdruck tief verwurzelter Schemen im medizinischen Denken sind, wie im Fall der sogenannten Kriegsmetaphorik (vgl. Bauer 2006; Sontag 1990). Schon in der Medizin der Antike war die Gleichstellung medizinischer Begriffe mit kämpferischen (sogar kriegerischen) Tätigkeiten in der Theoriebildung produktiv (vgl. u.a. Bauer 2006; Sandig 2012). Trotz ihres konventionellen Wertes wurde die Metapher im 18. Jahrhundert von Virchow als Basis der Zellularpathologie verwendet. Die Macht einer solchen Metaphorik hat sich neulich im Laufe der Covid-Pandemie besonders deutlich gezeigt und kritische Debatten geregt (vgl. u.a. Semino 2021). Aus funktionaler Sicht füllen lexikalisierte Metapher tatsächlich eine lexikalische „Lücke“ aus (Fleischman 2008), ihre metaphorische Bedeutung kann jedoch wohl noch bewusst gemacht werden, und zwar, wenn sie „wieder-geöffnet“ (Camus 2016) werden und in neuen (noch) nicht konventionalisierten strukturellen Formen auftreten. Eine theoretisch fundierte Erklärung dafür zeigt sich aus der Trennung zwischen verschiedenen Analyse-Ebenen, die neben der kognitiven systematisch die kommunikative Dimension Rechnung trägt (Steen 2008). Daraus ergibt sich die Unterscheidung zwischen dem beabsichtigten und unbeabsichtigten Gebrauch von Metaphern (vgl. ebd.), die als Ausgangspunkt einer funktionalen Analyse der Metaphern in der Kommunikation dienen kann. Metaphern, die die Geschichte des medizinischen Denkens geprägt haben, stellen schließlich auch die Basis medizinischer Paradigmen, die die Dimension des Diskurses notwendigerweise zurückrufen. In Anlehnung an Foucault (1974) wird Diskurs in der Linguistik als „Formationssystem von Aussagen [bestimmt], das auf kollektives, handlungsleitendes und sozial stratifizierendes Wissen verweist“ (Spitzmüller/Warnke 2011: 9). Derartige Formationssysteme sind nur durch Texte zugänglich und tradierbar: Ein historischer Rückblick auf die Entwicklung mancher konventionellen Metaphern im medizinischen Diskurs erlaubt also die Etablierung solcher Muster zwischen Kreativität und Lexikalisierung zu befolgen. Ausgehend von solchen theoretischen Grundlagen sowie von einem Korpus von historischen sowie heutigen medizinischen Texten soll in dieser Studie die Spannung zwischen Kreativität und Lexikalisierung medizinischer Metaphern aufgedeckt. Als methodologischer Ansatz zur Feststellung linguistischer Metapher soll die MIPVU dienen (Steen et al. 2010; Nacey et al. 2019), während der potenzielle beabsichtigte Gebrauch wird anhand des Ansatzes Reijnierses et al. (2018) festgelegt. Ziel dieser Studie ist es auch, darauf basierend zu überprüfen, inwiefern solche Metaphern auch als Basis von phraseologischen Einheiten der medizinischen Kommunikation gedient haben.

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