

CONCEPTUAL METAPHOR AND CONCEPTUAL METONYMY IN DICKENS' SHORT FICTION

Efstratios Kyriakakis
Paisii Hilendarski University of Plovdiv

The paper explores the role of cognitive conceptualization in literary language. This research draws on the work of George Lakoff and Mark Turner on the significance of cognitive conceptualization in understanding literature, specifically their book *More than Cool Reason*. The focus of the paper is to attempt to establish an approach to identifying conceptual metaphors and metonymies in literature. The text presents the essential theoretical background necessary for the topic, which is followed by specific examples from a literary excerpt from a short story by Charles Dickens.

Key words: metaphor, metonymy, conceptualization, literature

Introduction

Cognitive conceptualization¹ and how it is reflected in language is a major focus of Cognitive Linguistics (CL). Literary language is also anchored in the same process of conceptualization and holds a literary text together. Nevertheless, interest in the coherence of a text because of conceptualization has been mostly sidelined or kept in the background of the plethora of academic work based on CL. One of the first major publications on this topic is Lakoff and Turner's *More than Cool Reason*, which is a study of the role of conceptual metaphor in our understanding of poetry and the world. The authors focus their investigation on poetry alone because of the fact that language in poems is almost always exclusively metaphorical in nature, making it simple to find examples to analyze. They contend that our thought process relies to such an extent on metaphor that we practice it continuously, without even realizing it. Moreover, because of metaphor accessibility to practically everyone, it becomes an integral component of our understanding of thought, and, by extension, literature

¹ From now on cognitive conceptualization will be referred to as conceptualization.

(Lakoff and Turner 1989). An increasing number of scholars have published research connected to CL and literature since then (Freeman 2007, Tucan 2021). They argue that CL can change the way we study literature, while acknowledging that there is still some resistance to this new wave (Tucan 2021: 5-7). Harder also welcomes the overlapping of the two fields of study, while still maintaining a hint of hesitation to its importance until more evidence is provided (Harder 2007: 1256-58). In this paper, I will attempt to identify both conceptual metaphors and metonymies in a literary text, identify the drawbacks of the earlier methods, and observe how this would influence the understanding of conceptualization as formulated in CL.

Theoretical Background

To begin with, in this section of the paper I will present the following:

1. A definition of conceptual metaphor
2. A definition of conceptual metonymy
3. A method of identifying metaphors in close reading
4. A method of identifying metonymies in close reading
5. The parameters of a joint approach to identifying both in a short literary excerpt

The definitions I propose for both metaphor and metonymy are the ones formulated by Antonio Barcelona and Zoltán Kövecses:

Metaphor is the cognitive mechanism whereby one experiential domain is partially ‘mapped’, i.e. projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one (Barcelona 2003: 3).

Metonymy is a cognitive process in which one conceptual element or entity (thing, event, property), the vehicle, provides mental access to another conceptual entity (thing, event, property), the target, within the same frame, domain or idealized cognitive model (ICM). (Kövecses 2006: 99).

Conceptual metaphors and conceptual metonymies² share many similarities as far as the mechanism of conceptualization is concerned, but there are some significant differences. They both work through *source domains* and *target domains*, meaning that one concept is used to understand and express another concept. Moreover, in both cases this can occur only in one direction, meaning that a source domain is used to understand the target domain, but the opposite is practically impossible. Nevertheless, there are dissimilarities. While metaphors connect two domains, metonymies connect two concepts in the same domain. Also, in metaphors concrete concepts are used to structure abstract concepts, but metonymies are used only for reference. The above-mentioned information is visible in the following illustrations:

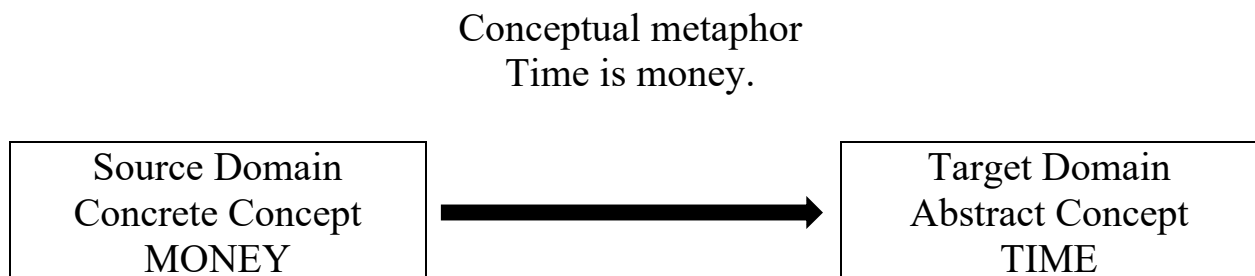


Figure 1

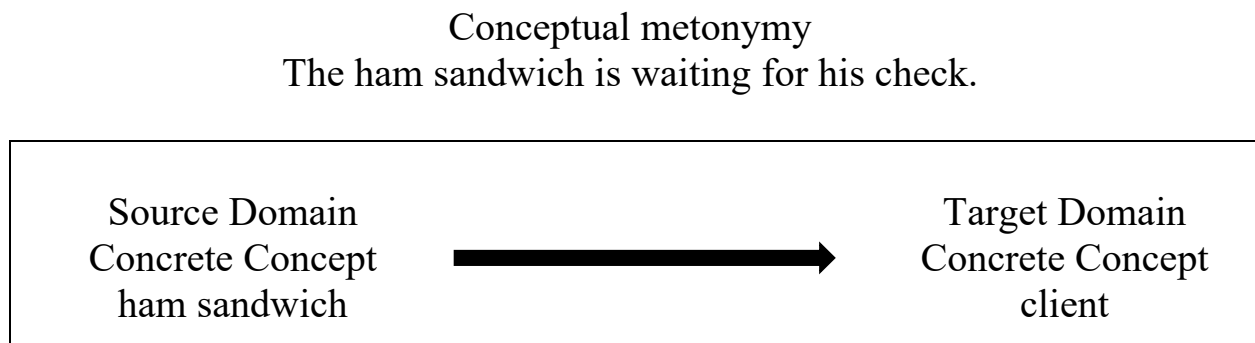


Figure 2

In Figure 1 we can see that the source domain is a concrete concept expressed by the word *money* and that the target domain is an abstract concept expressed by the word *time*. In other words, we use our knowledge of the concept of MONEY in order to understand TIME, but the opposite would be awkward. This trait of metaphors is also described by Ungerer and Schmid, who emphasize that it showcases how metaphors are not just

² From now on conceptual metaphors and conceptual metonymies will be referred to as metaphors and metonymies.

linguistic tools of language, but that they are an integral part of conceptualization because they allow us to understand the target domain (TIME) through the source domain (MONEY) (Ungerer and Schmid 2006: 4). In Figure 2 we can see that not only the source domain is a concrete concept but the target domain as well, highlighting the difference between metaphors and metonymies. In this example, the source domain (*ham sandwich*) is used to identify the target domain (*client*). Evans and Green attribute this difference to the dissimilar conceptual processes behind metaphors and metonymies. While metaphors depend on conceptual similarity, metonymies rely on conceptual proximity (Evans and Green 2006: 311-12).

Lakoff and Johnson identify three categories of metaphors: structural, orientational and ontological. For this paper I will concentrate on ontological metaphors. Lakoff and Johnson discuss ontological metaphors as the product of our experience with our own bodies and our interaction with the physical objects in the world. This experience then serves as the foundation for our ability to perceive “events, activities, emotions, ideas, etc., as entities and substances” (Lakoff and Johnson 1980: 25-26). In other words, ontological metaphors depict the basis of the conceptual system behind our understanding of language. Not only do we use our experience with the physical aspects of the world to structure language but we also need it in order to comprehend it. Without ontological metaphors, a plethora of examples of language would not make sense. One metaphor that will come up in the discussion section of this paper will be WORDS ARE OBJECTS. This is an ontological metaphor since we perceive a very abstract concept along the lines of our experience with a physical object. Words are treated as entities or substances and can thus be used in language metaphorically. If ontological metaphors were not a vital part of our conceptual system, expressions like “throwing insults at someone” would be incomprehensible. Lakoff and Johnson also point out that ontological metaphors are so entrenched in our conceptual system that they are almost undetectable. However, they are present and are used incessantly to refer to, categorize, group, and quantify our experience of events, actions, activities, and states as entities or substances (Lakoff and Johnson 1980: 25-27). This undetectable nature of ontological metaphors proves to be the most interesting aspect of it since it makes identifying them more challenging.

Having provided definitions for both metaphor and metonymy, I now turn to the methods of identifying these phenomena in a short excerpt from Charles Dickens’ short story “Doctor Marigold”. For this, I have singled

out two previously proposed approaches that provide a good starting point for breaking down a short text. The first one, referred to as “metaphor identification procedure” (MIP), has been developed by the Pragglejaz Group. It involves the following steps:

1. Read the entire text–discourse to establish a general understanding of the meaning.

2. Determine the lexical units in the text–discourse

3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:

- More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.
- Related to bodily action.
- More precise (as opposed to vague)
- Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (Pragglejaz Group 2007: 3)

The second one is a method that steps on the MIP approach and other alternatives and tries to use this foundation to create a reliable option for the identification of metonymy (Biernacka 2013: 117). This procedure involves the following:

1. Read the entire text to get a general understanding of the overall meaning.

2. Determine lexical units.

3. Decide on the metonymicity of each lexical unit:

a. For each lexical unit establish its contextual meaning – taking into account how it applies to an entity in the situation evoked by the text, as

well as co-text (i.e. the surrounding text; what is said before and after the examined expression). Take co-text into account.

b. For each lexical unit determine if it has a more basic contemporary meaning in other contexts than the meaning in the given context.

c. If the lexical unit has a more basic contemporary meaning in other contexts than the given context, and the contextual and basic meanings are different, determine if they are connected by contiguity, defined as a relation of adjacency and closeness comprising not only spatial contact but also temporal proximity, causal relations and part whole relations.

4. If a connection is found in step 3c that is one of contiguity: check backwards and forwards to determine if any other lexical unit(s) belong(s) together semantically, thus determining the extent of the metonymy vehicle; and mark the lexical unit (or lexical units which belong together) as metonymy vehicle. (Biernacka 2013: 117)

As one can observe in the two methods outlined above, the processes of identifying metaphor and metonymy are quite similar and immediately create challenges to the issue of separation of the two phenomena. However, this will become more obvious once the results are presented. In addition to the two sets of procedures provided, it is of importance to mention that both require that there must be consistency in the search for the meaning of the lexical units. This means that only specific dictionaries should be used to determine the meaning of the words. This consistency of dictionaries ensures that whenever multiple people are involved in this process regarding the same text, there is no overlapping of definitions and results of analysis. For this reason, I have chosen to use the Oxford Learner's Dictionary (OD) and the Merriam-Webster Dictionary (MWD). I will rely mostly on OD since the text is of British origin, but in case of doubt MWD will be used as well. Moreover, while the proponents of the two methods do point out the importance of context in order to identify metaphor and metonymy, I believe that context in the approaches above is used in its general meaning. For reasons of clarity, I would like to offer a definition for context as well: “. . . a context is what is defined to be relevant in the social situation by the participants themselves” (Van Dijk 2009: 5). This definition, which is also included in research by Kövecses and Littlemore (2015 & 2015), aids in the process of identifying metaphor and metonymy in literature since it highlights the importance of context for both participants – in this case, the author and the reader who might be from different ages and cultures. In other words, the two methods treat context as simply the local environment of the words in the sentence –

what is before and/or what is after the potential metaphors or metonymies. The methods, however, do not take into consideration many other facets of context. Context includes much more than just the text itself. Context includes almost everything that is connected to the two participants and more. The background of the producer, in this case the writer, and the receiver, in this case the reader, regarding family, society, politics, etc., as well as language change are immediately highlighted as of higher importance than before. Additionally, there is one criticism that has been expressed by a number of scholars regarding the limitation to lexical units. Both the MIP and Biernacka's method treat a lexical unit as a single word. Biernacka's method includes the idea of combining the word with a previous or following one. Since metaphors and metonymies regularly occur in fixed phrases, it becomes rather counterproductive to analyze the lexical unit on its own (Littlemore 2015: 124). For this reason, whenever necessary, lexical units will be examined as a phrase in order to verify if there is metaphorical or metonymic meaning present. By phrase, I mean virtually any combination of words together, as long as this combination of words represents a meaning that would not be otherwise recognized as metaphorical or metonymic.

As discussed in the introduction of the paper, this attempt to identify metaphors and metonymies in a literary extract is performed in order to gain a better comprehension of the process of conceptualization and the understanding of a text; more specifically, what conceptualization is and what some of its foundations are. The idea of including literature in this process is not new and has been supported by scholars like Mark Turner, who brings up the point of the comprehensive ability of the reader of literature because of the consistency in the process of conceptualization: "The language of great writers does not differ in kind from the language of ordinary speakers. Shakespeare's contemporaries can appreciate his mastery exactly because he is using conceptual resources they use, and speaking a language they know" (Turner 1991: 13). I would like to add to this that not only Shakespeare's contemporaries were able to appreciate this mastery because of the same conceptual resources, but also the generations that followed. In other words, metaphors and metonymies are relatively stable in time, at least as far as we can track them down linguistically.

Discussion and Results

In order to discuss specific metaphors and metonymies, I shall present the whole excerpt first:

Maybe those were harder words than I meant 'em; but from that time forth my wife took to brooding, and would sit in the cart or walk beside it, hours at a stretch, with her arms crossed, and her eyes looking on the ground. When her furies took her (which was rather seldomer than before) they took her in a new way, and she banged herself about to that extent that I was forced to hold her. She got none the better for a little drink now and then, and through some years I used to wonder, as I plodded along at the old horse's head, whether there was many carts upon the road that held so much dreariness as mine, for all my being looked up to as the King of the Cheap Jacks. So sad our lives went on till one summer evening, when, as we were coming into Exeter, out of the farther West of England, we saw a woman beating a child in a cruel manner, who screamed, "Don't beat me! O mother, mother, mother!" Then my wife stopped her ears, and ran away like a wild thing, and next day she was found in the river. (Dickens 2005)

The first instance of metaphorical usage that becomes apparent in the excerpt is “harder”. In OD, the meaning that is used in the excerpt is the seventh meaning provided for this adjective: “showing no kind feelings or sympathy” (OD). This metaphorical instance of the word “hard” could lead us to the metaphor WORDS ARE OBJECTS. Words are not concrete items, yet they are used in this way all the time. Other examples based on the same metaphor are the verbs “swallow” and “throw”. Both verbs can be used in connection to words and they are based once again on the metaphor WORDS ARE OBJECTS. For example, “I found their explanation *hard to swallow*”. In this case the fifth meaning of the verb “swallow” is used: “to accept that something is true; to believe something” (OD). In the same manner, “The mayor was surprised by the *insults thrown at them* by the citizens” has the same basis to Dickens’ example. Furthermore, there is another example that proves to be interesting in connection to this metaphor – “soft language”. Neither of the dictionaries has an entry that could justify the usage of “soft” and “language” together. Various sources on the Internet claim that it was the comedian George Carlin who coined the phrase. However, even though there is no definition per se in our dictionaries, I believe that no one would have any trouble understanding this term, and that is because of the ontological metaphor WORDS ARE OBJECTS. As discussed above, ontological metaphors

belong to the entrenched metaphors, which makes them harder to identify. All of these examples, together with the one present in the excerpt, support the notion that many aspects of language are readily understood because of the conceptualization process behind it. In this case, WORDS ARE OBJECTS makes it possible to comprehend “harder words” without a problem. This is also the main argument of Lakoff and Turner, who reason that any linguistic expression with metaphorical meaning in a literary text, be it simplistic or unique, has an underlying metaphor that allows it to be readily understood by essentially anyone (Lakoff and Turner 1989: 49-50). And this is the reason why the newly coined phrase by George Carlin is immediately understood.

The next illustration of metaphorical usage is visible not in a lexical unit by itself, but in a phrase. The phrase “took to brooding” presents a case of interest in the sense that it is an example of a verb that obtains a metaphorical meaning when combined with a preposition and that there is a combination of two metaphors. The first meaning provided by OD is “to go away to a place, especially to escape from danger”, but in the excerpt the second meaning “to begin to do something as a habit” is valid. The first meaning is based on the physical motion of X taking Y to Z. However, it then turns to X and Y becoming the same entity and gaining metaphorical meaning. To put it differently, one is “taking” themselves somewhere. Here one can observe the combined occurrence of metaphor and metonymy. “Take to” is used in the metaphorical way, since the wife does not go anywhere, but rather “goes” to an emotional state. In other words, the metaphor MENTAL AND EMOTIONAL STATES ARE LOCATIONS is present here. Moreover, “brooding” proves to be an interesting sample, since the second meaning in OD is “brood (something) if a bird broods, or broods its eggs, it sits on the eggs in order to hatch them (= make the young come out of them)”. Of course, in the text the first meaning “brood (over/on/about something) to think a lot about something that makes you annoyed, anxious or upset” is used, but this resembles the metonymy PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION. Nevertheless, the actual emotion felt by the wife character is melancholy and it becomes clear by the lack of activity from her side. As mentioned by the narrator, she spent most of her time brooding and nothing else. One very common result of deep sadness is the inability to continue with one’s usual routine. So, the combination of this phrase promotes the idea that the physiological effect, brooding, combined with the time spent on it stands for melancholy. In the steps mentioned above, whenever definitions are compared, the idea of conceptual

contiguity has to be considered, which appears to be true in this case. Even if not consciously noticed, one does understand the subtle connection between the two definitions because they are conceptually close. This subtle but effective process of conceptualization is pointed out by Littlemore: “Metonymy thus has the potential to be a more manipulative trope than metaphor, because it is more subtle and less likely to be noticed” (Littlemore 2015: 103-104).

The next example of metaphorical meaning can be spotted again in a phrase. If the word “stretch” is examined by itself, it would probably not be marked as metaphorical. However, “hours at a stretch” does provide another example of lexical units needing to be analyzed together. OD defines stretch as a “stretch (of something) an area of land or water, especially a long one”, but in this case the second meaning “a continuous period of time” is more appropriate. The recurring pattern of having to group lexical units together in order to pragmatically establish the nature of their meaning in context does validate the criticism towards the MIP approach mentioned above. Only if one considers the phrase together can the metaphor TIME IS A LINE be identified.

However, the most significant finding in the first sentence is located in the final words – “her arms crossed” and “her eyes looking on the ground” immediately stand out as perfect examples of metonymy. The second example is a clear instance of the metonymy with a metaphor basis in DOWN IS BAD. In this scene, Dickens needs no more than to mention the direction of her gaze for the reader to understand the emotional state of the character. This is only possible through the concept of the shared conceptualization process that every reader, and writer, has access to. Dickens could explain the miserable state of the wife with many words or a short explanation, but a metonymy proves enough. The same is true for the first example – “her arms crossed” is probably the most interesting example up to now, because it showcases something that has not really been targeted by CL in its literature yet; at least not directly in connection to literary research. The metonymic nature of gestures and their importance in literature becomes immediately apparent if one analyzes this example. This example can be identified as the PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION metonymy that has been discussed as the physiological manifestation of human emotions by Lakoff (Lakoff 1987: 382). Other instances of similar metonymies are *sagging shoulders* and *head held high*. Just like the previous example, instead of describing the wife’s emotional state of mind, Dickens simply mentions her body posture. This, as Littlemore has stated, proves more effective than

any lengthy or short explanation could ever be. By simply mentioning gestures, Dickens allows the reader to almost subconsciously comprehend the emotions of the wife – “her arms crossed” stands in for the emotion of sadness and the reader is able to accept this only because of common conceptualization.

The last comment brings back the argument of the importance of ontological metaphors. As seen in the WORDS ARE OBJECTS example in the excerpt, conceptualization, in the form of metaphors and metonymies, prove to be significant because of their accessibility by practically anyone. The same is true for the metonymic basis of gestures. Even if there are cultural differences between the languages and the people using them, the same process stands behind it. People understand gestures because they stand for something, just like metonymies. In this case, the “crossed arms” and the “eyes looking down” stand for the melancholy the wife is experiencing. Even if the “crossed arms” may have a variety of meanings regarding emotions, they are anchored in similar conceptualization processes.

The importance of gestures in literature has not been extensively investigated yet. Ungerer has pointed out the powerful influence gestures and physical movements can have in his research of metaphors and metonymies in advertising (Ungerer 2003: 322-23). He uses a lot of pictures to discuss this phenomenon. However, lack of pictures does not limit literature in this case, since the descriptive language and the constant clarity of the movement of the characters compensates for this rather effectively. Moreover, Francisco José Ruiz de Mendoza Ibáñez uses body movement and gestures to discuss the metonymic basis of metaphors once again supporting the importance of gestures in conceptualization (Ruiz de Mendoza Ibáñez 2003: 121-123).

The second sentence, having a lot of repetition, provides us with less material to discuss, but there is one interesting case here nonetheless. By writing “the furies took her”, Dickens provides us with an example of the metaphor ANGER IS AN OPPONENT. The definition for “furies” is “extreme anger that often includes violent behaviour”. However, in combination with the verb “took”, this phrase immediately turns into an excellent paradigm for the metaphor in question. This metaphor has been discussed by George Lakoff and he has pointed out that one of the correspondences between the source (STRUGGLE) and the target (ANGER) is *losing is having anger control you* (Lakoff 1987: 392). In other words, anger, as your opponent, triumphs over you by gaining control. We can see this effect very clearly in this sentence, since the wife loses so much

control that her husband has to physically hold her so that she does not harm herself. Other examples of the metaphor ANGER IS AN OPPONENT are *their rage took control of them* and *she surrendered to her wrath*. Of course, there is also the hint of a reference to the ancient Greek goddesses that punished people for their crimes, but this wordplay does not really influence the metaphor behind the phrase that we are discussing. Though one could argue that there is a connection between this and the personification of emotions aspect in connection to conceptualization.

By this point it has become evident that the methods mentioned above do not really apply when it comes to metaphors and metonymies. The methods might help identify figurative language, but regarding the focus of this paper, looking at every single word is unnecessary. For the third sentence, only the words and phrases that are deemed to be metaphors or metonymies will be discussed. The phrase “held so much dreariness” is an example of EMOTIONS ARE SUBSTANCES/OBJECTS. In this case, to physically hold an emotion like dreariness is impossible, but we do understand without difficulty what is meant here. Other examples of the same metaphor would be *we had mixed feelings when we saw the announcement* and *I go dancing when I have the blues*. In all of these examples emotions are treated as items to be had or not, which would be impossible to comprehend if the metaphor EMOTIONS ARE SUBSTANCES/OBJECTS was not the basis of them.

In the third sentence one can also find an example of a metonymy in the word “cars”. This is an instance of the POSSESSED FOR POSSESSOR metonymy. In this context, the word “cars” is used to refer to the people who own them. Once again, we have a conceptualization sample that is so entrenched that we would probably not think of it as such, but after some thought it becomes obvious. The “cars” cannot “hold dreariness” but the people that they belong to can. Other instances of this metonymy are *I want to marry money* and *the BMW gave the lowest tip*.

In the fifth sentence, after having looked at every word separately once again, only one instance of non-literal language becomes a point of interest. In the sentence there is a metonymy within metaphor. In this case, “stopped her ears” is an ATTENTION IS A MOVING PHYSICAL ENTITY metaphor and the ears act as the metonymy EAR FOR ATTENTION in it. The wife attempts to turn her attention to something else, but finds herself unable to do so. This is why she tries to “stop her ears”. The reader is able to immediately recognize the meaning behind these words because of the conceptualization process behind it. This example is an excellent illustration of how entrenched both metaphors and

metonymies are, since we see both of them in action. Goossens offers another example of a metonymy within metaphor that we use to better understand it: *She caught the Prime Minister's ear and persuaded him to accept her plan* (Cited in Evans and Green 2006: 320). Other instances with the same metonymy are *lend me your ear* and *keep one's ears open*. In all of these examples one can observe how attention is indeed treated as a physical entity that has to be “stopped”, “caught”, “lent”, etc. This is another illustration of the importance of ontological metaphors, since once more we see how our experience of the world guides us to conceive abstract concepts as physical concepts. Moreover, the role a metonymy can play also becomes apparent in our last sentence. Only because of this conceptualization of the world can we access the meaning of the phrase in the last sentence of the excerpt and all the other examples.

Conclusion

The role of ontological metaphors and how they function have been presented in the theoretical part, but more so in the discussion later in the text. Two established methods of identification of metaphors and metonymies have been presented, but their shortcomings and drawbacks when it comes to identifying samples of metaphors and metonymies have been highlighted in the theory and in the analysis of the excerpt by Dickens. Examples of metaphors and metonymies such as WORDS ARE OBJECTS and POSSESSED FOR POSSESSOR have been singled out. It has become clear that more focus on combinations of words and phrases and the context of the literary work as a whole is needed. Furthermore, the significance of gestures in texts and their metonymic value have been pointed out. The merits of understanding conceptualization and the emerging metaphors and metonymies, and how literary texts are grounded in them, become apparent. While George Lakoff and Mark Turner turned their focus only to poetry, one can argue that any piece of literature can benefit from understanding the cognitive capabilities used by people when they experience language. Understanding the conceptualization process present in the writer's mind, in this case Dickens, and the reader's mind is of vital importance, since it only adds to the reading experience of any literary work and the meaning lurking beyond it.

REFERENCES

- Barcelona 2003:** Barcelona, A. Introduction: The Cognitive Theory of Metaphor and Metonymy. // *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*. Ed. Antonio Barcelona. New York: Mouton de Gruyter, 2003, 1 – 28.
- Biernacka 2013:** Biernacka, E. *The role of metonymy in political discourse*. Unpublished PhD thesis, Milton Keynes: The Open University, 2013.
- Dickens 2005:** Dickens, C. *Doctor Marigold*. Project Gutenberg, 2015. <<https://www.gutenberg.org/files/1415/1415-h/1415-h.htm>> (25.10.2023).
- Evans and Green 2006:** Evans, V., Green, M. *Cognitive Linguistics: An Introduction*. Edinburgh: Edinburgh University Press, 2006.
- Freeman 2007:** Freeman, M. Cognitive Linguistic Approaches to Literary Studies: State of the Art in Cognitive Poetics. // *The Oxford Handbook of Cognitive Linguistics*. Eds. Dirk Geeraerts and Hubert Cuyckens. Oxford: Oxford University Press, 2007, 1175 – 1202.
- Kövecses 2006:** Kövecses, Z. *Language, Mind and Culture: A Practical Introduction*. Oxford University Press, 2006.
- Kövecses 2015:** Kövecses, Z. *Where Metaphors Come From: Reconsidering Context in Metaphor*. Oxford University Press, 2015.
- Lakoff 1987:** Lakoff, G. *Women, Fire and Dangerous Things: What Categories Reveal about the Mind*. Chicago: University of Chicago Press, 1987.
- Lakoff and Johnson 1980:** Lakoff, G., Johnson, M. *Metaphors We Live By*. Chicago: The University of Chicago Press, 1980.
- Lakoff and Turner 1989:** Lakoff, G., Turner, M. *More Than Cool Reason*. Chicago: The University of Chicago Press, 1989.
- Littlemore 2015:** Littlemore, J. *Metonymy: Hidden Shortcuts in Language, Thought and Communication*. Cambridge: Cambridge University Press, 2015.
- Merriam-Webster Dictionary:** *Merriam-Webster Dictionary*, Encyclopædia Britannica, Inc. Accessed 20 Dec. 2023. <<https://www.merriam-webster.com/>>
- Oxford Learner's Dictionaries:** *Oxford Learner's Dictionaries*, Oxford University Press. Accessed 20 Dec. 2023. <<https://www.oxfordlearnersdictionaries.com/>>
- Ruiz de Mendoza Ibáñez 2003:** Ruiz de Mendoza Ibáñez, F. The Role of Mappings and Domains in Understanding Metonymy. // *Metaphor*

- and Metonymy at the Crossroads: A Cognitive Perspective*. Ed. Antonio Barcelona. New York: Mouton de Gruyter, 2003, 109 – 132.
- Tucan 2021:** Tucan, G. *A Cognitive Approach to Ernest Hemingway's Short Fiction*. Newcastle: Cambridge Scholars Publishing, 2021.
- Turner 1991:** Turner, M. *Reading Minds: The Study of English in the Age of Cognitive Science*. Princeton, New Jersey: Princeton University Press, 1991.
- Pragglejaz Group 2007:** Pragglejaz Group. 2007. MIP: A method for identifying metaphorically used words in discourse. // *Metaphor and Symbol*, Vol. 22(1). Milton Park: Routledge, 2007, 1 – 39.
- Harder 2007:** Harder, P. Cognitive Linguistics and Philosophy. // *The Oxford Handbook of Cognitive Linguistics*. Eds. Dirk Geeraerts and Hubert Cuyckens. Oxford: Oxford University Press, 2007, 1241 – 1265.
- Ungerer 2003:** Ungerer, F. Muted Metaphors and the Activation of Metonymies in Advertising. // *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*. Ed. Antonio Barcelona. New York: Mouton de Gruyter, 2003, 321 – 340.
- Ungerer and Schmid 2006:** Ungerer, F., Schmid, H. *An Introduction to Cognitive Linguistics*. Harlow: Pearson Longman, 2006.
- Van Dijk 2009:** Van Dijk, T. *Society and Discourse: How Social Contexts Influence Text and Talk*. Cambridge: Cambridge University Press, 2009.