

METAPHORIZATION: WORLD VIEW OR WORLD CREATION?

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Taking up the perspective of language philosophy and cognitive semantics, the paper analyses various types of reconceptualization via metaphorization. The need to investigate metaphorical reconceptualization of reality arises after a close look at contemporary cognitive views on metaphor where a very manifold phenomenon is implied under the same term 'metaphor' – a tool of conceptualization as well as reconceptualization of human experience, a tool in the creation of fictionality of poetic texts, and the phenomenon that changes the states of affairs in the actual world. Schema theory is applied to show that metaphorization may act as schema connection, reinforcement, enrichment and refreshment, and that reconceptualization of the reality is a scalar category ranging from the most conventional world view to the creation of new insights and worlds.

Aim and scope of the study

The history of metaphor investigation is probably one of the longest among other philosophical, literary and linguistic issues. Since Aristotle's *Poetics*, offering the first definition of metaphor, until relatively recently, however, the significance of metaphor had often been reduced to viewing it as a mere enlivening of poetic language replaceable with a literal paraphrase or even to denouncing it as dangerous to reason and thought (see e.g. Locke quoted in Goatly 1997: 1). The attitude towards the significance and the complexity of metaphor as well as the focus of studies on metaphor has completely changed during the last two decades. Together with the currently developing science of cognitive linguistics, contemporary studies of metaphor no longer focus on metaphorical expressions at sentence level, but on cognitive functions involved in metaphor production and comprehension. The term 'metaphorization', which replaces the traditional 'metaphor' in the title of the article, is employed throughout the present work to denote the very cognitive process of viewing one entity in terms of another and to stress that metaphor is not a product but rather a process structuring human perception.

The question whether metaphorization is world view or world creation arises after a close look at contemporary views on metaphor which disclose discrepancies in the application of the same term 'metaphor' to a wide variety of phenomena as well as employ different terms to denote one and the same phenomenon. While contemporary cognitive approaches define metaphor as a tool in the perception of the actual world and in the conceptualization of human experience, the present study differentiates between conceptualization and reconceptualization

as two distinct phenomena of human cognition and as two distinct functions of metaphorization. While 'conceptualization' is employed here to define the process of mental representation of experience, 'reconceptualization' defines the restructuring of the experience in novel terms. Conceptualization, therefore, forms the conventional world view while reconceptualization introduces a novel world view.

The necessity to employ the two terms at the same time points to the complexity of the phenomenon of metaphorization and to the rationale of the present study which aims at analysing whether metaphorization only reconceptualizes our perception of the actual world or is also capable of the creation of novel worlds diverging from the actual. Reconceptualization of the reality brought by novel metaphors cannot be viewed as a unanimous phenomenon as it has often been so far. Though if metaphorization can cause different degrees of reconceptualization, can a creation of a new model of the world be claimed to actually differ from a reconceptualization of the conventional world view?

Metaphorization and reconceptualization of the world

The basic notions of reconceptualization

The analysis of the role metaphorization plays in world view and world creation first of all requires clear understanding of what constitutes the two notions. The notion of world view originated in the continuous debate between two philosophical paradigms in the history of philosophy – whether the mind is a tool for representing the actual world, or produces its own reality – and undoubtedly sprang out of the latter. The term of world view that will be used throughout this article favours the philosophy of Martin Heidegger where the term 'world view' ('Weltanschauung') acquired its contemporary meaning: a self-realised, productive, though at the same time unconscious way of apprehending and interpreting the actual world, formed by a human under the influence of his physical and cultural environment (Heidegger 1975: 5–11; Heidegger 1992: 147–152).

The concept of 'world creation' stems from the Possible worlds theory, originally developed in modal logic though applied to such distinct fields as quantum physics, philosophy, semiotics and literary theory. The existence of possible worlds has been claimed by many and the explanations of their nature have been extremely contradictory (see e.g. Ronen 1994: 17–46). The present study favours the views of 'moderate realism' that approaches possible worlds as components of the actual world and claim that if things had been different, those alternative states of affairs would have become actual (ibid: 21–23). The term 'fictional worlds' springs from the application of the Possible worlds theory to literary criticism, initiated by Lubomir Dolezel, who defines fictional worlds as autonomous possible worlds constructed by language and influenced by cultural convention (see e.g. Dolezel 1998).

All the subsequent arguments in this work will employ the term 'actual world' as meaning the states of affairs that occur now and here; 'possible worlds' – as denoting non-actual states of affairs that are nevertheless 'actualizable' given the things had been different in the actual world; and 'fictional worlds' – as worlds projected and 'actualized' by the means of language in the reader's mind (Ronen's terminology 1994: 51–2). The manifestation of a certain world view in a poetic text will be called 'mind style' since it is the term introduced by Roger Fowler (1977) to define the author's way of manipulating with the reader's world view through the means of language.

Metaphor as world view

Andrew Ortony, the editor of an anthology of classic works on metaphor *Metaphor and Thought*, generalises that apart from the differences in terminology, two ideas reoccur throughout almost all these works: that something new is created when a metaphor is understood and that metaphors afford different ways of viewing the world (1993: 5). What is noticeable while actually reading these works is that even though the term 'world view' is not applied in these works, it is always implied under the notion of metaphor, while even though the term 'world creation' often appears in their arguments, it is seldom accompanied by incontestable examples.

An insight into the literature on metaphor reveals that while not the first to claim or imply that, the Experientialists are undoubtedly the most explicit and thorough in the approach to metaphor as structuring our world view (Lakoff and Johnson 1980; Lakoff 1993, Lakoff and Johnson 1999). The present article will, therefore, focus mainly on the ideas of the Experientialists. Lakoff and Johnson claim that their theory of metaphor "gives an account of how understanding uses the primary resources of the imagination via metaphor and how it is possible to give experience new meaning and to create new realities" (1980: 228). The statement is challenging enough to assume that what resides beneath that 'giving a new meaning to experience' is world view and its formation. This view offers many affinities with Heidegger's notion of 'Weltanschauung'. The affinities between the two notions reside in the importance of human nature and physical experience in both the creation and the comprehension of metaphorical concepts; the system of conventional metaphors being culture-based and coherent with the most fundamental values in a culture; the claim that what concepts are structured metaphorically depends not only on cultural but also on personal values; the 'capability' of metaphor to influence the way we think, experience, act and perceive ourselves and our environment as well as the possibility of understanding novel uses of language in terms of conventional metaphors which, similarly to 'Weltanschauung', once formed are constantly active and offer insights into and perception of numerous novel phenomena. The affinities between the two notions are so numerous that they even encourage to dare to paraphrase the remarkable Lakoff and Johnson's phrase "Our conceptual system is fundamentally metaphorical in nature" (ibid: 3) into "Our world view is fundamentally metaphorical in nature".

Metaphor as world creation

The quotation from Lakoff and Johnson (1980) which in the previous section was used as a quotation encouraging to claim that the Experientialism acknowledges the idea of metaphor as world view, reveals that it also acknowledges the capability of metaphor to interfere in the creation of the reality: "it gives an account of ... how it is possible to give experience new meaning and to create new realities [emphasis added]" (ibid: 228). Lakoff and Johnson are convinced that some novel metaphor can penetrate into the system of the conventional metaphors and incite certain actions to change the reality itself. To illustrate this, they provide several examples of cultural changes that were the results of new metaphors appearing and replacing the old ones. The metaphor *TIME IS MONEY*, for example, which conceptualizes time as a limited resource and thus a valuable commodity, is claimed to have been the major influence on the 'Westernization' of other cultures throughout the world (ibid: 145). At the same time, they invite us to imagine some situations where the change of a metaphor 'we live by' would

create a new reality rather than simply reconceptualize it. One of such examples may be a shift in our conceptualization of problems from the metaphor PROBLEMS ARE PUZZLES, which is pervasive in our culture and makes us act according to the belief that there is always a correct solution to a problem and once the solution is found the problem is solved forever, to the metaphor PROBLEMS ARE PRECIPITATES IN A CHEMICAL SOLUTION, which would make us think that no problem can disappear forever and look not for ways to solve problems but for catalysts to temporary dissolve them (ibid.: 144–5).

Corollaries of viewing metaphor as reconceptualization of the world

There seems to be no doubt that the Experiential theory of metaphor claims the repository of metaphors 'we live by' to constitute the core of our world view. In the very first chapter of their book, Lakoff and Johnson invite us to imagine a culture where an argument would be viewed as a dance. Claiming that "in such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently" the authors in fact argue that such a culture would have a different world view (1980: 5).

Lakoff and Johnson's argument that "metaphors may create realities for us" (ibid: 156), however, does not seem as convincing as they intended it to be. What Lakoff and Johnson term world creation, illustrating it by such examples as TIME IS MONEY, is actually only a reconceptualization of the experience of the actual world. Of course, the reality of the Western society is different from that of some more primitive society that has no hourly or monthly wages, no telephone rates per minute, and does not value time as a limited resource or valuable commodity at all. Though would it not seem more plausible to claim that this difference is not created by different metaphors but rather reflects different world views shaped by different metaphors? A new metaphor first of all alters a world view and only then influences the change of actions and thus – the world. World creation may, therefore, be simply one of the extremes on the scale of change in world view and what Lakoff and Johnson name 'creation' may be only a step further from what they call 'new insight'.

The same is suggested by the analysis of PROBLEMS ARE PRECIPITATES IN A CHEMICAL SOLUTION metaphor, to which Lakoff and Johnson also ascribe the function of world creation though it in fact creates possible states of affairs that may well be realised in the actual world. Their discussion on how the metaphor would alter the conceptualization of problems and consequently our behaviour (ibid: 144–5) also suggests that world creation may be one of the extremes on the scale of different types of world views, what only strengthens the hypothesis that reconceptualization, or world view, cannot be approached as a unanimous and uncontroversial phenomenon. The following practical analysis of metaphorization in poetic texts thus sets out to investigate the extent to which world view and world creation may be structured via metaphorization as well as the borderline between metaphorization functioning as world view and metaphorization functioning as world creation.

Analysis of metaphorization in poetic texts

Metaphorization as schema connection

The method of analysis and some notions of schema theory are applied in the following study of metaphorization in poetic texts as efficient tools in establishing the criteria defining the boundary between world view and world creation structured via metaphorization. The notion of

'schema' often overlaps with what other theoreticians term 'frames', 'scripts', 'scenarios', 'mental models' or 'image schemas' (see e.g. Brown and Yule 1996: 236–46; Saeed 1997: 308–12). Despite the terminological difference, what all these terms are intended to explain is the way the background knowledge of the world and human experience is organised into separate though interrelated blocks in human memory.

The process of reading and interpreting discourse activates the schemata that are believed to be required in the interpretation of that particular text and therefore selected from others stored in memory. When some schema is activated, its 'default elements' are assumed by the reader as being present even though not mentioned and later contrasted with what is actually mentioned in the text. Poetic texts, however, usually flout the conventional schemata and interconnecting the pre-existing knowledge with the discourse generate new conceptions. George Cook (1994) introduces the notion of 'schema refreshment' to denote such changes in reader's schemata caused by poetic texts.

Metaphorization, conceptually uniting source and target schemata, may also be viewed as performing the function of schema connection. Moreover, metaphorization also serves as a connection between an actual schema that exists in the world and the schema activated in the text. Generating a novel perception of a target domain, it undoubtedly contributes to the change of the conventional schema of the reader. The following analysis of poetic texts aims at investigating the complexity of the connections between the pre-existing conventional schemata and changes in them caused by metaphorization.

Metaphorization as schema reinforcement

The first type of metaphorical schema connection distinguished in the investigation of poetic texts can hardly be claimed to bring any novelty, enrichment or refreshment to the conventional target schema. A lot of examples of metaphorization in poetic texts disclose that metaphor can activate two schemata but not merge them to produce an unconventional or unfamiliar phenomenon. This type of metaphorical schema connection usually does not explicate the default elements of the schemata and a sole property characteristic of both the source and the target schemata is noted, highlighted or rendered by the means of metaphorization. In [1] below, for example, the only property shared by the source schema of TELEVISION and the target schema of RAIN is the capability to sharpen the colours:

- [1] Rain is when the earth is television. / It has the property of making colours darker. (Raine "A Martian Sends a Postcard Home": ll. 11–2)

The 'connecting' property which this type of metaphorical schema connection highlights is usually pre-perceived between different domains of human experience in the actual world and is a part of both the source and the target domains: rain washes dust and thus sharpens colours in [1], 'grey hair' are literally grey, eyelids really look like shadows in [2], and earth actually covers dead bodies in [3]:

- [2] Your well-beloved's hair has threads of grey, / And little shadows come about her eyes (Yeats "The Folly of Being Comforted": ll.2–3)
- [3] I walked where in their talking graves / And shirts of earth five thousand lay (Cauley "At the British War Cemetery": ll. 1–2)

This type of metaphorical schema connection, however, branches into two subtypes, since the pre-existing similarities may be not only experientially perceived but also conceived at an

abstract level of generalisation. The poem “*The Outer from the Inner*” by Emily Dickinson, for example, projects a schema connection between the schemata of HUMAN LIFE and WHEEL which resides deeper than in a shared experiential similarity. Though the similarity between life and a wheel is not experienced directly, it is arrived at through abstract generalisation, mapping the relation between an axis and the trace of a wheel onto the relation between one’s inner and outer worlds. While a spinning axis is the cause of a dust trace, the inner force is the motive power of the outer works of a man.

The type of metaphorization that connects two schemata on the basis of pre-perceived and pre-existing similarities represents conceptualization rather than reconceptualization of the target schema in terms of the source schema. Even though the associations between some two schemata may not be made in everyday experience, both schemata do share the same properties prior to some author’s highlighting them in his or her work. The function of this kind of metaphorization is, therefore, to remind and to highlight the similarities between the two schemata rather than to create them. The source schema here causes no considerable alteration in the target schema and the world projected via this type of metaphorization in a poetic text can hardly be claimed to deviate much from the actual world.

Metaphorization as schema enrichment

The majority of the examples of metaphorization in poetic texts disclose that metaphor is more often employed as schema connection aimed to enrich a target schema rather than to merely reinforce it. While the previously analysed type of metaphorical schema connection projects conventional view of the reality, one more type of metaphorization results in reconceptualization of the conventional world view. Here a target schema is not only reinforced by its connection with a source schema, but is also enriched by being attributed some properties characteristic of the source schema though not shared by the target schema. Due to this enrichment, the world projected by this type of metaphorization is more deviant than that projected by metaphorization as schema reinforcement. The enrichment, however, does not reach the extent of the real schema refreshment that would produce a new model of the reality, since the purpose of this type of metaphorization is to connect two deviant schemata in order to project a novel world view of the reality but not to create a deviant reality.

Seamus Heaney’s “*The Forge*” constitutes an excellent example of such schema conflation with the purpose to enrich one of them in terms of another and in so doing to enable the perception of the affinities between them not usually noticeable in the reality. The schema of FORGE, activated by the title, is developed rather explicitly in the poem. All its default elements appear in the text: the leather-aproned smith, the forge with anvil, jamb and bellows inside and rustling old axes and hoops outside, with the view of sparks, and with the sounds of flicking, beating, hot iron cooling in water, etc. Such a ‘realistic’ view of a forge, however, is rendered through a particular mind style which Leech and Short (1991) call a mind style of a character since it is the smith, the only character in the poem, who perceives his work place as sacred. The schema of SANCTUARY is activated to explain the target schema of FORGE: its default element altar is mapped with the default element of the FORGE schema – the anvil, the smith’s leaning on the jamb corresponds to a priest’s leaning during the sacrifice, and his expenditure “in shape and music” reminds the sound of chorus in a church. The two schemata, however, are conflated only partly as there are no such default elements of the SANCTUARY schema as the

crowd of church-goers participating in a mass, taking the Eucharist, or others. Since the view of the forge as a sanctuary is far from being the conventional conceptualization of a forge, the connection of the two schemata enriches the target schema of FORGE from being a very mundane place, to being sacred.

While in the previous example the mapping of source schema properties onto the target schema is partial and unconventional, the analysis of poetic texts reveals that metaphorization can also accomplish the connection of two schemata to the full and map the whole structure of a source schema onto a target schema. Such consistent mapping between some two schemata results in a complete reconceptualization of the target schema. This type of metaphorization, however, is not uniform with regard to the authenticity (see Dolezel 1998) and verisimilitude (see Maitre 1983) between the world it projects and the actual states of affairs. Some of these complete mappings between two schemata employed by poets are more conventional than others and form a part of our conceptual system and cognition. Other mappings between the elements of two schemata, however, are more innovative and unconventional. The similarities between source and target domains are created rather than highlighted in both conventional and innovative mappings, but the degree of reconceptualization achieved is higher in the latter.

Usually, a whole poem illustrates a consistent conceptual mapping from one schema to another, completely reconceptualizing the target schema in terms of the source schema. This is the type of metaphorization analysed extensively by the Experientialists. A good example of such a mapping is Robert Frost's *"The Road Not Taken"*, interpreted by Lakoff and Turner (1989: 2-4) as an extension of the metaphor LIFE IS A JOURNEY. The mapping between the two schemata is complete and the target schema exhibits all the default elements and properties as equivalents of those in the source schema: the traveller in the poem corresponds to a living human being, the destination of a journey – to the purpose in life, reaching the destination – to achieving the purpose, the distance travelled – to the progress made in life, the routes – to the means of achieving purposes, the impediments to travel – to the difficulties in life, and the crossroads – to the choices to be made in life. The metaphorical connection of the two schemata of JOURNEY and LIFE thus entirely reconceptualizes the concept of life.

Though poets may structure their works via a novel and non-conventional connection between the two schemata that would nevertheless serve as schema enrichment reconceptualizing a target schema in terms of a source schema consistently and completely. This subtype of metaphorization incorporates the greatest degree of reconceptualization, or the most peculiar and unconventional mind style, since the mapping between some two domains of experience is not only complete but also innovative and unconventional.

An example of such novel but consistent schema connection may be Emily Dickinson's *"You Cannot Make Remembrance Grow"*, where abstract memories are completely reconceptualized in terms of plants. All the default elements and properties of the source schema of PLANT are attributed to the target schema of REMINISCENCE: the roots of a plant correspond to the reason for treasuring a memory, the continuous sprouting of buds – to the continuous recollection and renewal of some memory, the growth of a plant – to the strengthening of a memory in one's mind, the cutting down of a plant – to the attempts to forget a memory and the attempt to retrieve a plant by tightening the soil and setting it upright – to useless efforts to renew a memory after it is forgotten.

Metaphorization as schema refreshment

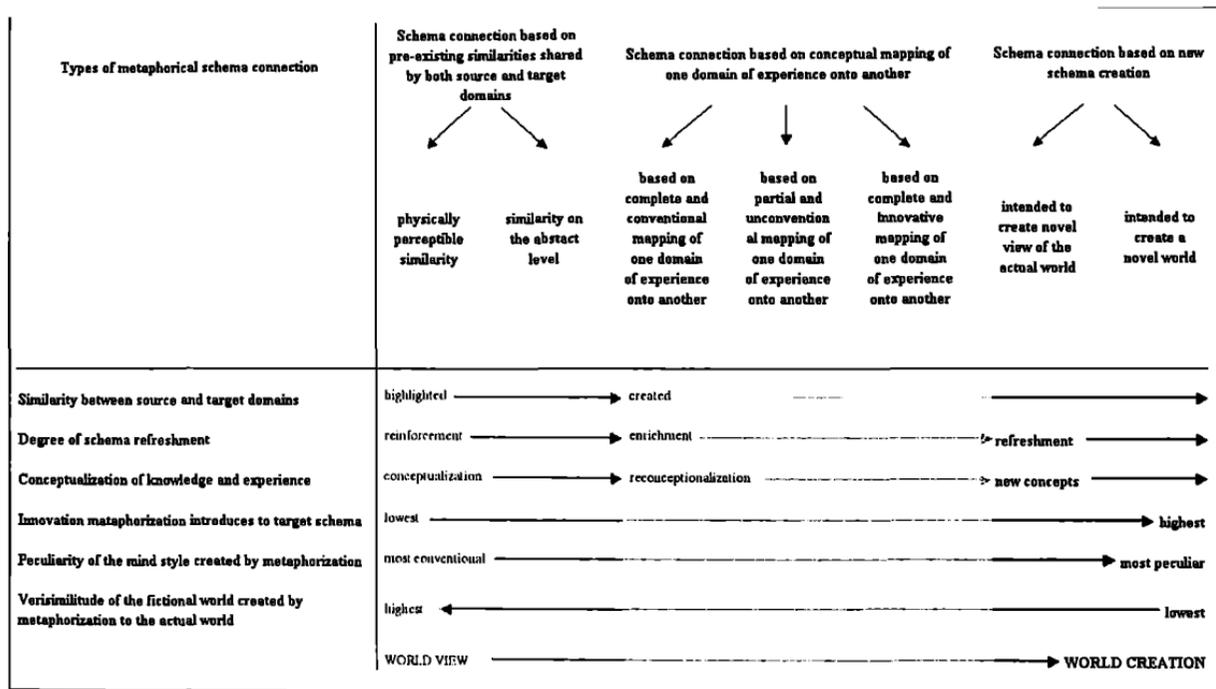
The power of metaphorization in poetic texts is not confined to mere schema reinforcement or enrichment, however. Sometimes two schemata connected by metaphor intertwine to such an extent, that their interaction and the attribution of the properties of a source schema to a target schema results in a complete refreshment of the latter. Such schema connection not only attributes deviant properties, but also creates fictional entities that do not exist in the actual world or at least do not share such properties in the actual world.

A non-elaborate example of such schema connection producing new ontological entities can be found in Dylan Thomas' "*Fern Hill*". The schema of APPLE TREE constitutes the focus of the poem, and to intensify its centrality, the author attributes its default property of 'greenness' to the elements of other schemata too. Since the property of greenness is not shared by those schemata in the actual world, this application results in the creation of new ontological entities, such as a green-coloured child ("And as I was green and carefree"), green fire ("and fire green as grass"), and green apple towns ("I was prince of the apple towns"). Even though such entities do not exist in the actual world, they are employed in the poem to describe the phenomenon which does exist in the real life – the garden of apple trees – and, therefore, they all constitute though very peculiar and unconventional but still a world view not a world creation. Despite the appearance of fictional entities, the schema connection is meant to define a phenomenon of the actual world only enriched and intensified by the introduction of such fictional elements into the discourse.

As the analysis of metaphorization in poetic texts reveals, poetry also provides examples of metaphorization that no longer represent peculiar world views but create alternative worlds. Sylvia Plath's "*The Applicant*" constitutes an example of schema connection where the default elements and properties of the target schema are flouted to such an extent that instead of being enriched by the properties of source schemata, a completely new target schema is created and the resulting fictional world deviates considerably from the actual.

The title of the poem activates the schema of JOB SEEKING and arouses reader's expectation to encounter in the following text such default elements as employer, employee, office, job interview, recruitment, signing of the employment contract, etc. The expectation, however, is flouted as the schema of JOB SEEKING projected in the text does not possess the majority of the default elements or properties of the conventional schema of JOB SEEKING. Instead of being interested in the educational and professional background of the applicant, the interviewer asks him questions that would hardly ever occur in a job interview in the actual world: "Do you wear / A glass eye, false teeth or a crutch, / A brace or a hook, / Rubber breasts or a rubber crotch, / Stitches to show something's missing? No, no? Then / How can we give you a thing?" Contrary to the actual world, instead of being one of the applicants for the employer to choose and instead of being recruited, the applicant in this world is the one who chooses another person (i.e. a 'woman') to recruit, and the one who is 'recruited' to a marriage instead of being recruited to a job.

The reoccurring question of the interviewer "Will you marry it?" activates the schema of MARRIAGE, which is also completely distorted in the fictional world of this poem. The question itself flouts the reader's knowledge of the actual MARRIAGE schema since the partner is referred there by the pronoun "it". This deviation reveals the metaphor which the author uses not only to render the message of the poem but also to create the poetic world of the poem – MARRIAGE



IS A CONTRACT. Deviating from the actual schema of marriage, the search for a partner is accomplished in an office, with a counsellor offering different products (i.e. women) according to the needs of a consumer (i.e. the man). The woman is the bargain of the contract, and as a good bargain it is given warranties and produced according to the requirements of the purchaser: "It is guaranteed / To thumb shut your eyes at the end / And dissolve of sorrow. / We make new stock from the salt."

As the activated MARRIAGE schema activates also the knowledge of the relationship between a man and a woman, readers automatically compare the properties of men and women they know to those projected in the text. These expectations are also flouted: neither personalities nor feelings of the partners are of importance for marriage in this fictional world. The man is presented in the poem only through the images of empty hand ("Open your hand. / Empty? Empty?"), empty head ("Now your head, excuse me, is empty"), and naked body ("I notice that you are stark naked"). The woman is a mixture of parts of the body each performing different duties, with no personality at all: "Here is a hand ... willing / To bring teacups and roll away headaches / And do whatever you tell it", "It can sew, it can cook, / It can talk, talk, talk". Tears in this world are substituted by salt, love – by benefit, and life-long respect – by life-long warranty: "It is waterproof, shatterproof, proof / Against fire and bombs through the roof". As neither people, nor their properties or concepts and values presented in the fictional world correspond to those of the actual world, this type of metaphORIZATION can undoubtedly be claimed to constitute the creation of a new fictional world.

Concluding remarks

Each metaphorical mapping between source and target schemata may result in individual and unique schema connection, as an outcome of differences in the nature of the two concepts being compared, their pre-existing properties, the pre-existing relation between them, the discourse this connection appears in, etc. The present study, however, suggests three broad categories of metaphorical schema connections found in poetic texts: reinforcing the pre-existing shared similarities of two schemata, enriching a target schema with the elements of a source schema, and completely refreshing a target schema. The following picture illustrates the complexity of reconceptualization structured by metaphORIZATION as well as the increasing degree of novelty different types and subtypes of schema connection bring to the conventional world view.

The scale summarising the results of the investigation shows that world view structured by metaphORIZATION is in fact a scalar category, ranging from the most conventional to the most innovative and peculiar, from a mere highlighting of previously unnoticed properties and similarities to the creation of new insights and new concepts.

As it can be noticed in the picture, world creation (i.e. schema refreshment intended to create a novel target schema) introduces the greatest innovations to the target domain, produces the most peculiar mind style of a poetic work, and displays the lowest verisimilitude to the actual world. And yet, the similarity between the source and target domains in this type of schema connection is created in the same way it is done in the first two types of metaphorical schema connection. The degree of the refreshment and the creation of new fictional concepts in this type of schema refreshment is also very much the same as that of schema refreshment aimed to create a novel world view. All this evidences that world creation, though exhibiting

considerable differences from what is traditionally called world view, can still be placed on the very extreme of the scale of reconceptualization. This in turn answers the question whether metaphorization is world view or world creation and how different world creation is from reconceptualization of world view. Metaphorization is both, since it not only contributes to various degrees of novel insights into pre-existing schemata (i.e. world view), but also creates new schemata (i.e. world creation).

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METAFORIZAVIMAS: PASAULĖŽIŪRA AR PASAULIO KŪRIMAS?

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Santrauka

Remiantis kalbos filosofijos bei kognityvinės semantikos tyrimo principais, darbe analizuojamas metaforizavimas, jo įtaka pasaulėžiūrai bei jos kitimui. Klausimas ar metaforizavimas yra pasaulėžiūra ar pasaulio kūrimas kyla apžvelgus šiuolaikinius kognityvistinius požiūrius į metaforą ir juose naudojamo termino "metafora" reikšmių įvairovę. Tiriama metaforizavimą poetiniuose tekstuose, pasitelkiami schemų teorija, kurios dėka metaforizavimo įtaka pasaulėžiūrai suskirstoma į tris pagrindinius tipus ir apsprendžiamas skirtumas tarp metaforizacijos įtakos pasaulėžiūros kitimui bei metaforizacijos įtakos naujo pasaulio kūrimui.

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