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THE PATTERN OF THE METAPHOR WITHIN METONYMY IN THE FIGURATIVE LANGUAGE OF ROMANTIC LOVE IN MODERN GREEK

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Περίληψη

Το άρθρο στοχεύει στη διερεύνηση του σχήματος της μεταφοράς μέσα στη μετωνυμία στη μη κυριολεκτική γλώσσα του έρωτα. Έχοντας ως θεωρητικό υπόβαθρο τις συζητήσεις της γνωσιακής γλωσσολογίας σχετικά με την παρουσία και το ρόλο της μεταφοράς και της μετωνυμίας στον συναισθηματικό λόγο, καταγράφει, σε ένα σώμα κειμένων που αφορά τον έρωτα, περιπτώσεις όπου οι δύο αυτοί μηχανισμοί εμφανίζονται ταυτόχρονα, αναλαμβάνοντας από έναν ρόλο. Η μετωνυμία φέρνει σε προοπτική το σώμα, φυσιολογικές-συμπεριφορικές-νοητικές αντιδράσεις, ένα αίσθημα ή μια επιθυμία και η μεταφορά αναδεικνύει βιωματικά στοιχεία του συναισθήματος όπως η ένταση ή η παθητικότητα.

Keywords: figurative language, metaphor, metonymy, romantic love

1. Introduction

In this paper I examine the pattern 'metaphor within metonymy' in the figurative language of romantic love (hereafter love) in Modern Greek. Specifically, I present and analyse 15 linguistic instantiations of this pattern that I found in a corpus of spontaneous written speech about romantic love. This pattern is important for the research of language of emotions in cognitive linguistics for four reasons: firstly, it appears frequently in the language of emotions –at least in Modern Greek (Theodoropoulou

2012b, 2012c). Secondly, it is a case of interaction of metaphor and metonymy, a general issue that is intensively debated in literature (e.g. Goossens 1990, Barcelona 2000, Radden 2000, Geeraerts 2002, Barnden 2010). Thirdly, further analysis of this pattern contributes to the debate concerning the role of metaphor in the language of emotions (Kövecses 2000, Foolen 2012, Theodoropoulou 2012b). Fourthly, this pattern reflects the interaction between emotion and cognition (Theodoropoulou 2012b, 2014).

2. Figurative language and emotion in cognitive linguistics

Figurative language is extensively used in the language of emotions (Kövecses 1990) as metaphor and metonymy serve as cognitive mechanisms of understanding/conceptualizing the abstract through the concrete. Following the Cognitive Models approach paradigm (Lakoff 1987), emotions are not just amorphous feelings but they have both conceptual content and structure as shown by Kövecses (1988,[1] 1990, 2000).

In metaphor, understanding becomes possible through mappings form the source domain (the known domain) to the target domain (the unknown domain). We talk about love in terms of a journey, which instantiates the metaphorical mapping LOVE IS A JOURNEY (Kövecses 2010: 6); through this metaphor we project the knowledge we have about journeys (source domain) to the domain of love (target domain): *we can't* ***turn back*** *now*. In metonymies, a mental entity is accessed through another one, but, in contrast to the case of metaphor, the mapping takes place within the same conceptual domain. The most known metonymic principle in the field of emotions is THE PHYSIOLOGICAL (OR BEHAVIORAL) REACTION STANDS FOR EMOTION (Kövecses 1990: 70): *my heart began to* ***race*** *when I saw the animal* (INCREASE IN HEART RATE STANDS FOR FEAR).

An alternative way to investigate the relationship between emotion and figurative language was proposed by Theodoropoulou (mainly: Theodoropoulou 2004). In this perspective, metonymy and metaphor serve different purposes. Metonymies mark the return of the body (Theodoropoulou 2012c: 450):

> Metonymies lie in-between the body and language offering a primary representation of the diffuse and dense experience of the emotion.

1 This book is focused on romantic love.

The use of a metonymic expression evokes the bodily basis of the experience: the body is foregrounded and the emotion is backgrounded. So metonymies maintain a close relationship with experience. This is why this representation of the body provides the grounding for some metaphors (the metaphor ANGER IS THE HEAT OF A FLUID IN A CONTAINER is grounded by a bodily feature: Lakoff 1987, Kövecses 1990). As a cognitive mechanism, metaphor structures the experience, but as language, it brings forth how the subject experiences emotions, and evokes pre-conceptual and pre-linguist elements of experience (Christidis 2007); in other words, metaphor by drawing from our experiences brings us back to a non-linguistic space, i.e. the space of sensation, of feelings (Theodoropoulou 2012c). So, metaphor seems to function as a *flexible* cognitive mechanism (Theodoropoulou 2012a): sometimes it structures and organizes the experience, as it happens in the metaphor TIME IS SPACE, while other times it evokes elements of experience, as it happens in the case of emotions. In the latter case, metaphor serves the need of expressivity, not of conceptualization. This view is in line with Foolen (2012) who talks about the expressive function of figurative speech and the need of expressivity, pointing out that (Foolen 2012: 360):

> [W]hen we talk about our own emotions […], we are emotionally involved, and this stimulates the use of expressive language.

Though metaphor and metonymy were seen as two separate cognitive mechanisms or "cognitive strategies of conceptualization" (Dirven, 2002) the interaction between each other has also been brought into the foreground: *metaphtonymy* (Goossens 1990)· *metonymy-based metaphors* (Radden 2000)· *interaction/combination between metaphor and metonymy* (Geeraerts 2002). The common idea is that there is a continuum at the ends of which metaphor and metonymy exist as prototypical categories, while there are cases in the middle where the two mechanisms interact.

As regards emotions, Theodoropoulou (2012a, 2012b) notes that there is a special case of interaction where metaphor occurs within metonymy (*metaphor within metonymy*). In attempt to explain why the recourse to a double "cognitivisation" is needed, she claimed that in this pattern a "division of labour" (Theodoropoulou 2012c, 455) takes place: metonymy perspectivises a body part, a physiological/behavioral reaction or the whole body, while metaphor highlights experiential elements of the emotion. Therefore, in this pattern the interaction between cognition and emotion as it is reflected in language becomes evident (Theodoropoulou 2012c). For example, in the case of fear (Theodo-

ropoulou 2012c: 458) in *πάγωσε το αίμα μου* (my blood froze) the metonymy is DROP IN BODY TEMPERATURE STANDS FOR FEAR**.** This metonymy perspectivises the (physiological reaction of) blood, as the important bodily liquid that contributes to the life of the organism. The metaphor is THE BLOOD IS ICE which highlights the sensation of cold; the feeling of a dysfunction of the whole body. In general, analyzing the idiomatic expressions of joy/happiness (Theodoropoulou 2012b) and fear (Theodoropoulou 2012c), Theodoropoulou (2012c: 457) points out that metaphor within metonymy

> is the space where the subject's unconscious meanings are brought forth through the emergence of prelinguistic experiences.

This emergency is being achieved through the word. It is the word, with its connotations, that has the power to evoke the experiential aspect of an emotion. In general, the use of a figurative expression instead of literality and the word chosen to instantiate metaphor, reveal the degree of the subject's emotional involvement.[2]

3. The data and the method

This research aims to investigate the figurative language in usage (Stefanowitsch 2006, Oster 2010), adopting the theoretical and methodological framework as expressed by Kövecses and Theodoropoulou (see in chapter 2), in a try to list and analyze the figurative language of love in a special genre. Specifically, the linguistic instantiations of the pattern 'metaphor within metonymy' that I am going to present are drawn from a corpus of spontaneous written speech, created for the needs of my MA thesis and consists of answers to the question «What is romantic love according to you?'»; these answers come from 76 subjects, 18-50 years old, from which 32 were males and 44 were females. The subjects were asked to answer to the question without any space or time limit. The extraction of linguistic expressions manifesting conceptual mappings was based on the manual searching strategy (Stefanowitsch 2006, 2), where the researcher carefully reads through the corpus extracting all metaphors they come across (see Semino and Masci 1996).

2 See also: Theodoropoulou (2008).

4. Results

The pattern of metaphor within metonymy was located in 15 linguistics instantiations. Though the pattern consists of both metaphor and metonymy I categorize the expressions based on the metonymy –the effect that stands for cause– and I will present the results based on this categorization. The effect in our data is a physiological reaction, a behavioral reaction, a mental reaction, a desire and a feeling. Such physiological reactions are expected to be found in language as neuroscientists define romantic love as a constellation of behaviors, cognitions and emotions associated with a desire (Diamond & Dickenson 2012).

A. Physiological reactions

(1) *η καρδιά μου κοντεύει να σπάσει*: 'my heart is going to break'[3]
Metonymy: INCREASE IN HEART RATE STANDS FOR LOVE
Metaphor: THE HEART IS A FRAGILE OBJECT
('my heart is beating fast')

(2) *οι παλμοί ανεβαίνουν σε δυσθεώρητα ύψη*: 'pulses are rising to levels that are difficult to observe'
Metonymy: INCREASE IN HEART RATE STANDS FOR LOVE
Metaphor: Personification of pulse
Metaphor: MORE IS UP
('something quickens the pulse')

(3) *κόμπος στο λαιμό*: 'I have a knot in my throat'
Metonymy: NERVOUSNESS IN THE THROAT STANDS FOR LOVE
Metaphor: THE THROAT IS A CORD
('to have a lump in my throat')

(4) *κόμπος στο στομάχι*: 'I have a knot in my stomach'
Metonymy: NERVOUSNESS IN THE STOMACH STANDS FOR LOVE

3 The translation is literal transfer from Greek language in order to highlight the mappings. After the mappings, there is the English equivalent of the expression.

Metaphor: THE STOMACH IS A CORD
('to have butterflies in my stomach')

In these utterances metonymy perspectivises a body part, as well as the change in its physiology: the heart in relation to an increase in its rate in (1) and (2), the throat and the sense of a physical swelling (3) and the stomach and the nervousness of it in (4). Metaphors within these metonymies are of a different kind: In (1) we have the metaphor of the heart as a fragile object. In sentence (2), we have a double metaphor: the personification of the heart and the metaphor MORE IS UP. The throat and the stomach are metaphorized as cords in (3) and (4).

These expressions reveal the intensity with which subjects experience the romantic love. For instance, in (1) we have the perspectivisation of the heart and its function. In this case The metaphor THE HEART IS A FRAGILE OBJECT highlights the intensity of the emotion: it's not the heart that is simply beating, but it is beating so hard that if it was an object it would break. In (2) the double metaphor also foregrounds the sensation of height as this of the increase in the heart rate: if the heart was a human entity, it would go/located at such heights so high that it would be difficult to be observed. Similarly, the throat (3) and the stomach (4), as cords, are more annoying and insufferable than a simple nervousness.

B. Behavioral reactions

(6) να είσαι με ένα χαμόγελο στα χείλη: 'to be with a smile on the lips'
Metonymy: SMILING STANDS FOR LOVE
Metaphor: THE SMILING IS ACQUISITION
('to be all smiles')

(7) χάνω συνέχεια τα λόγια μου: 'I constantly lose my words'
Metonymy: INABILITY TO SPEAK STANDS FOR LOVE
Metonymy: WORDS, STANDS FOR SPEAKING (INSTRUMENT STANDS FOR ACTION)
Metaphor: WORD IS OBJECT
('to stumble/trip over my words')

(8) να μην μπορείς να πάρεις τα μάτια σου από πάνω του: 'To not be able to take your eyes off him/her'

Metonymy: INABILITY TO SEE STANDS FOR LOVE
Metonymy: EYES STANDS FOR SEEING (INSTRUMENT STANDS FOR ACTION)
Metaphor: EYES ARE OBJECT
('to not be able to take your eyes off him/her')

(9) να περνάτε κολλημένοι ο ένας πάνω στον άλλο δύο εποχές του χρόνου: 'to be glued to each other for two seasons of the year'
Metonymy: BODY CONTACT STANDS FOR LOVE
Metaphor: BODY CONTACT IS UNITY
('to get stuck to each other')

In this category the metonymies perspectivise a behavioral reaction. This reaction can be: smiling (6), the inability to speak (7), the inability to see (8) or body contact (9). As in the case of physiological reactions, the metaphors here were used to express analogical aspects of the experience. In (6), it is not only the fact that someone smiles, but he/she smiles continuously as if he/she was the owner of a subject, highlighting the permanence of the reaction. In (7) and (8), there is a double metonymy: the first perspectivises the inability of a behavioral reaction, speaking (7) and seeing (8), and the second one, INSTRUMENT STANDS FOR ACTION, focuses on the instrument, words (7) and eyes (8), through which this reaction takes place. Then, metaphor comes to highlight the lack of control and also the passivity in which the subject experiences the emotion.[4] In (7) the word, as an object, can be lost and in (8) the eyes, as object too are something that cannot be moved, especially if the eyes are "on him" (*πάνω του*). Finally, in (9) we have the unity metaphor which is common in the domain of love in English (Kövecses 1986, 1988). This metaphor –especially the word that instantiates the metaphor (to be glued)– highlights the sensation that is experienced while someone is in bodily contact with the other: the two bodies are not just near to each other, but "glued" (*κολλημένοι*)· in other words, they cannot be separated.

C. Mental reactions

(10) να έχεις κάποιον συνεχώς στο μυαλό σου: 'to have someone constantly on your mind'
Metonymy: FOCUSED ATTENTION STANDS FOR LOVE

4 The lack of control and the passivity are mentioned by Kövecses (1988) as related concepts of love.

Metonymy: THE MIND STANDS FOR ATTENTION (INSTRUMENT STANDS FOR ACTION)
Metaphor: MIND IS A CONTAINER
('to have someone constantly on your mind')

(11) το μυαλό σου είναι συνέχεια σε εκείνον: 'your mind is constantly on him/her'
Metonymy: FOCUSED ATTENTION STANDS FOR LOVE
Metonymy: THE MIND STANDS FOR ATTENTION (INSTRUMENT STANDS FOR ACTION)
Metaphor: MIND IS A MOVING OBJECT
('to have someone constantly on your mind')

(12) το μυαλό σου να πετάει κάπου στην εξώσφαιρα: 'your mind is flying somewhere in the exosphere'
Metonymy: INABILITY TO THINK STANDS FOR LOVE
Metonymy: THE MIND STANDS FOR THINKING (INSTRUMENT STANDS FOR ACTION)
Metaphor: MIND IS A FLYING OBJECT
Metaphor: MORE IS UP
('to be lost in thought/absent-minded')

In the cases above the reaction is mental: the focused attention in (10) and (11) and the inability to think in (12). Simultaneously there is a second metonymy which perspectivises the instrument that stands for an action. This instrument is the mind that stands for focused attention and thinking. The mind is metaphorised as a container (10), a moving object (11) and a flying object (12). The use of the container metaphor implicates that THE OBJECT OF THOUGHT –namely the object of focused attention- IS THE CONTENT OF THE CONTAINER. So the mind can "hold" a person. Being a moving object, the mind can lie on the *other*, which in this case is the object of love. Finally, being a flying object, the mind has the ability to fly. Here we have a second metaphor that works in parallel (Geeraerts 2002): the metaphor MORE IS UP. The mind can fly and it flies in the exosphere which is the uppermost layer of earth's atmosphere.[5] The "more" here is the great intensity of romantic experience. We can contrast these ex-

5 https://en.wikipedia.org/wiki/Exosphere

pressions with the corresponding metonymic expressions. Someone has the possibility to use metonymies such as 'I constantly think of him/her' or 'I cannot think'. The question here is if the above metonymies carry the same meaning with the expressions they are found in (10-12). The use of the pattern metaphor within metonymy underlines the great intensity with which the subject experiences him/her mental reaction. In other words, this selection indicates the degree of the speaker's involvement in the *other*, which is higher in these expressions (Theodoropoulou 2008, Theodoropoulou 2012c).

D. A desire

(13) να αισθάνεσαι την ερωτική επιθυμία σου κολλημένη στο κόκκινο: 'your sexual desire is stuck in the red'
Metonymy: A SEXUAL DESIRE STANDS FOR LOVE
Metaphor: THE SEXUAL DESIRE IS A THERMOMETER
Metonymy: THE RED COLOR STANDS FOR THE MAXIMUM IN TEMPERATURE RANGE.
('to be full of lust')

In this case, the effect that stands for cause is a desire. The subject is in love and has a desire because of it. In the utterance above this desire is a sexual desire, namely (Diamond & Dickenson 2012: 39):

> a necessary ingredient for the intense feelings of passion which characterize the earliest stages of romantic love.

Within this metonymy, the sexual desire is metaphorised as thermometer and more specifically the intensity of sexual desire is metaphorised as the maximum in the temperature range, revealing the great intensity of the emotional experience. We can also claim that there is, in parallel, an additional metonymy, in which the red color stands for the maximum in the temperature range.

E. A feeling

(14) να νιώθεις γεμάτη: 'to feel full'
Metonymy: A FEELING STANDS FOR LOVE
Metaphor: ONE'S SELF IS A CONTAINER
('to feel complete from an experience')

(15) ένιωθα ότι πετάω στα σύννεφα: 'I felt like flying in the clouds'
Metonymy: A FEELING STANDS FOR LOVE
Metaphor: ONE'S SELF IS A FLYING OBJECT
Metaphor: MORE IS UP
('to fly over the moon')

In this category the metonymies bring forth a feeling which perspectivizes one's self. In the first utterance, (14), the self is metaphorised as a container. This metaphor expresses the fulfillment of the desire that the subject feels. We could assume that this feeling is related to the concept of unity. As the subject feels that it is in unity with the *other*, then the subject feels full when its desire is satisfied, i.e. when their feelings are mutual. In, (15), the self is metaphorised as a flying object. We also have an additional metaphor, i.e MORE IS UP. As in (12), where the mind had the ability to fly and to reach the exosphere, in (15) the self has the same ability and it can fly in the clouds. Similar expressions can also be found in the case of joy and happiness in the Greek (Theodoropoulou 2012b) and in the English language (Kövecses 1990, 2008).[6] Following the analysis of Theodoropoulou (2012a: 174), we can assume that this expression portrays a kind of release of tension, a tension someone experiences when he/she anticipates the fulfillment of a (sexual) desire.

5. Conclusion

In this paper I investigated the presence of the pattern 'metaphor within metonymy' in the figurative language of romantic love in Modern Greek. 'Metaphor within metonymy' is a special case of interaction between metaphor and metonymy, noted in the case of joy and happiness (Theodoropoulou 2012b) and fear (Theodoropoulou 2012c). By examining a corpus of spontaneous written speech about romantic love, I found 15 linguistics instantiations of this pattern and I presented how this pattern works: metonymy highlights the body and metaphor expresses the experience. The difference in relation to other emotions is that in the case of love the effect that stands for the cause in the metonymic aspect of the pattern can not only be a physiological or behavioral reac-

6 Kövecses (2008) claims that we have the metaphor HAPINESS IS FEELING LIGHT (not heavy), while Theodoropoulou (2012b) talks about a special occasion which is called 'metaphor-metonymy'.

tion, but also a mental reaction, a feeling or a desire. This was not unexpected because all these are main aspects of romantic love according to neuroscientists (Diamond & Dickenson 2012). So, if someone wants to talk about love, he/she will use metonymy to refer to the aspect of his/her own experience which is more significant for him/her. This seems to be in accordance with Theodoropoulou's (2012b: 176) statement that these reactions

> are not simple conductors of information, but testify to the active interaction of human being, as a bodily-psycho-cognitive entity, with reality and the others.

Regarding metaphor, we have seen how metaphor serves the need of expressivity (Dirven 2002, Foolen 2012): metaphor and the word that instantiates it bring forth experiential elements and feelings such as the great intensity of the emotional experience, the feeling of fulfillment or the passivity. In general, this reinforced the argument that metaphor is a flexible cognitive mechanism which manifests itself depending on the type of the need: structuring of an experience – expressing/evoking the experience (Theodoropoulou 2012a). If, due to emotional involvement (Foolen 2012), the need for expression is the primary one in the case of emotion language, then it could be argued that it is the emotion that motivates the metaphorical mapping and not cognition (Theodoropoulou 2014).

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