



# Book of Abstracts

Culture and Cognition in Language 4

Current Approaches to Discourse Analysis

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Uniwersytet Rzeszowski



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WYMIANY AKADEMICKIEJ

30 years of English Studies at the University of Rzeszów

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## PREFACE

The idea of the conference, known as Culture and Cognition in Language (CCL), was born almost ten years ago. Back then, we could not have imagined that this enterprise would evolve into a biennial event, attracting so many eminent linguists from across the globe.

The first edition of CCL took place in 2017, the second in 2019, and the third – delayed due to the global pandemic – in 2023. Now, in 2025, CCL4 is taking place for the first time outside of Rzeszów, in the picturesque town of Polańczyk, with 54 participants from 26 universities and 10 countries. This meeting, set in such beautiful surroundings, would not have been possible without the generous support of NAWA (Polish National Agency for Academic Exchange), for which we extend our heartfelt thanks. We would also like to express our deepest gratitude to prof. Elżbieta Rokosz, the head of the Institute of English Studies, for her guidance and commitment throughout this endeavour.

The fourth edition of Culture and Cognition in Language also marks the 30th anniversary of English Studies at the University of Rzeszów – a programme that had humble beginnings, with just a handful of staff members in its first year.

Thirty years later, the Institute of English Studies employs 35 researchers, including 13 professors and 21 PhD holders. Its research scope encompasses cognitive linguistics, semantics, discourse and multimodal studies, morphology, translation studies, applied linguistics, as well as literature and cultural studies. Some of the Institute's research findings have been published by renowned academic publishers, such as Routledge, de Gruyter, Edinburgh University Press, among others.

We hope that this edition of Culture and Cognition in Language will become a vibrant platform for meaningful exchange and fruitful discussions on the interplay between culture, cognition, and discourse.

We are truly delighted and thankful that you have chosen to be part of CCL4. We are wishing you a successful and enjoyable stay in Polańczyk – and already looking forward to welcoming you to CCL5 in April 2027.

## KEYNOTE SPEAKERS

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Raymond W. Gibbs, Jr.

*Independent Cognitive Scientist*

### METAPHOR AND THE NATURAL WORLD

Keywords: cognition, culture, embodiment, metaphor, nature

People often enjoy being out in the natural world. Spending time in nature actually has many psychological and physical benefits. This talk describes how people understand many aspects of the natural world via metaphor and sometimes metaphorically apply their knowledge of the natural world to make more meaningful sense of various human behaviors. The natural world may be our greatest resource for metaphorical thinking. I emphasize the ubiquity of natural world metaphors, but also outline the conditions when metaphor is most likely to arise in human experience within nature. Metaphor is especially salient whenever people interpret natural world events as interruptions in their pursuit of different life goals. Metaphor provides guides on what we should do next when facing these challenging circumstances. Not surprisingly, people in different cultures sometimes think about nature in varying metaphorical ways. Many of the myths created across cultures may be infused with metaphorical meanings. And people habitually, but not always consciously, seek out metaphorical meanings from their diverse interactions with the natural world. My general claim is that metaphor is not just a matter of isolated embodiment, as metaphorical thought and language is always encultured and embodied within complex natural world environments. Studying metaphor in the natural world affords new questions about how we determine what is metaphor and better understand the relations between cognition and culture.

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## **CO-SPEECH GESTURES IN THE DISCURSIVE PERFORMANCE OF RIGHT-WING POPULISM**

**Keywords:** critical discourse analysis, multimodality, cognitive linguistics, gesture, populism

Research in cognitive linguistics has shown that gesture is an integral part of communication which co-ordinates with speech in the multimodal expression of meaning (Cienki 2022). This research provides an analytic framework for investigating the forms and functions of co-speech gestures in political contexts of communication (Lempert 2011). However, while an extensive multimodality programme in critical discourse analysis has attended to embodied modes like gaze and posture in static images (Machin 2013), little attention has been given to the role of co-speech gestures as a semiotic resource mobilised alongside language in the service of power and ideology. In this talk, I present two case studies analysing the role of co-speech gestures in the performance of right-wing populism (RWP). As a political phenomenon, RWP is defined as both an ideology and a (transgressive) performative style (de Vreese et al. 2018; Moffit & Tormey 2014). This transgressive style is realised in the bodily as much as the verbal performances of politicians (Hall, Goldstein & Ingram 2016) including greater use of hand gestures (Cienki & Giansante 2014).

The first study to be presented focusses exclusively on deictic gestures in the form of pointing as they feature in the live performances of Donald Trump. Pointing is defined as “‘bodily movement’ toward a target – someone, something, somewhere – with the intention of reorienting attention to it” (Cooperrider & Mesh 2022 p. 22). Pointing behaviour appears to figure prominently in the way Trump performs his particular brand of RWP. A single campaign rally held in Buffalo, New York in 2016 is analysed which contains 94 instances of pointing. These 94 pointing gestures are coded according to formational features with a focus on direction (outward, inward, upward, downward). To arrive at an interpretation of the semantic and pragmatic functions of different point forms, the speech contexts in which the gestures occurred are also coded (Kendon 2004). Results show that (i) inward points are associated with first-person references; (ii) outward points are associated with second person and third person/object references; (iii) downward points are associated with locative expressions; (iv) looping marks plurality and inclusiveness and (v) internal complexity is associated with expressions of number, time, sequence and comparison. Critical analysis of these gesture-speech combinations shows how Trump uses pointing in the kinesic performance of RWP to entertain his audience, to engage with them more directly, to steer their attention and to align himself with them as a man of the people.

The second study focusses on co-speech gestures as part of multimodal rhetorical moves in the anti-immigration discourse of Nigel Farage. A small corpus of video data is analysed that includes speeches and programmes produced for Farage’s YouTube channel. A range of (de)legitimising moves characteristic of anti-immigration discourse are identified including denial, quantification, metaphor, proximisation and aspectising, all of which are shown to

include a gestural component. The analysis shows how gesture features in the multimodal enactment of these moves to contribute to the discursive construction of immigration as a threat to 'the British people' and thus to the legitimization of restrictive immigration policies. For example, in an instance of metaphorical quantification, when referring to 'an explosion' in the birth-rate of newly arrived migrants, Farage performs a gesture in which his hands move quickly upward and outward in a way that is iconic of an actual explosion. While the verbal metaphor could be considered an example of a frozen metaphor, the concomitant gesture actively conveys the figurativity of the expression with the conceptualisation evoked being one in which immigration numbers are seen as having harmful effects.

Between the two studies, a broader case is made for a programme of research in critical discourse analysis which, drawing on insights and methods provided by language-related cognitive science, investigates the role of co-speech gestures in the multimodal articulation of power, ideology and prejudice.

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## **AMBIGUOUS METAPHORICITY AND EMOTIONAL EXPERIENCES: ALLOWING ROOM FOR FLEXIBILITY**

Keywords: Metaphorical thinking, emotion, trauma, metonymy, ambiguity

Recent work in cognitive linguistics has shown that literal and metaphorical ways of thinking are often closely intertwined; everyday physical experiences can acquire metaphorical meanings and metaphorical language can provoke behavioural and physical responses which correspond to the literal meanings of the metaphors. In previous work (Turner & Littlemore, 2023), we have seen that people's experiences of metaphoricity can operate at different levels. When they employ metaphor, they may, in some cases, simply be talking about something as if it were something else. In other cases, they may actually be experiencing it as if it were something else, and in other cases they may actually believe that it is something else. These three levels of experience feed into each other and are often difficult to disentangle. Crucially, it is possible, under some circumstances for people to experience a phenomenon as both literal and metaphorical at the same time, especially in the aftermath of traumatic experiences. This becomes particularly salient in the context of traumatic experiences. The merging of literal and metaphorical meanings and experiences can arise as a direct consequence of such experiences and it can also serve as a coping mechanism to help people come to terms with their trauma.

In this paper I outline work I have conducted alone and with others, exploring different areas of human experience where this phenomenon arises: bereavement following pregnancy loss or the death of a child (Littlemore & Turner, 2019; Fuller et al., 2024); the experience of childhood abuse relating to faith and belief (Clark et al., 2022); and the development of schizophrenic delusions in response to childhood trauma (Ritunnano & Littlemore, 2024).

Drawing on data from interviews with people who have experienced these situations, I show how individuals conflate literal and metaphorical meanings in an attempt to reconcile the contradictory realities that they are experiencing. In some cases, metonymic relationships can be observed between the traumas and the alternative realities that they trigger, which partly explains why they are neither purely literal nor purely metaphorical. I suggest that extreme cases of embodied metaphorical and metonymic thinking may constitute a response to intense, negative emotional experiences as they provide a way of narrativizing and reducing the complexity of these experiences.

I argue that it is important for those who support people in these situations to acknowledge that concurrent realities can coexist and to accept that an experience can be both literal and metaphorical at the same time. Attempting to categorise an experience as either literal or metaphorical can be misleading, and at times detrimental for those involved. However, inevitably, the two conflicting simultaneous realities, which are a genuine and important part of people's lived experience, come up against practical constraints and an apparent need to draw hard boundaries. I discuss cases where this situation has arisen and

suggest possible ways of handling it in a sensitive manner. I suggest that acknowledging the role played by metaphorical thinking in understanding and sharing experiences can play an important role in addressing epistemic injustices.

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## COGNITIVE ANALYSIS OF CONSPIRACY THEORIES

Keywords: argumentation, cognitive analysis, conspiracy theory, COVID-19, Germany, narrative, persuasion

Together with “fake news” and “post-truthism”, conspiracy theories (CTs) have experienced a boom during the past decade, which has been characterized by a succession of multi-crises in the fields of economics, the environment, public health (COVID-19), migration movements and International Relations (including wars in Europe, Africa, and the Middle East). CTs pretend to explain these crises by pointing to secret conspiracies as their ‘true’ origin. In response, historical, political and social sciences as well as psychology and philosophy and other humanities have taken a close interest in CTs and have produced a wide range of studies. Linguistic analyses have been fewer and have remained largely within the paradigm of critical “mis-/disinformation” studies, i.e. they have concentrated on the manipulative function of CTs in misleading recipients. This approach begs, however, the question of why recipients find CTs attractive to believe, even if they have been warned against them and if “correct” information is accessible.

In my talk I outline a different approach that treats CTs without the pejorative bias and instead aims to determine first their conceptual structure of CT and to derive their persuasive function(s) from its cognitive structure. I identify three core CT elements that resemble a narrative with argumentative import (like an exemplary story), plus a further,

frequently manifested though not conceptually essential, practical application element:

(1) the premise: an assertion of a presently occurring or looming catastrophe or crisis (e.g. a pandemic, a lost war, or a spectacular crime) or a scandalizing suspicion of its 'invention' (which the CT negates);

(2) the backstory: a narrative, revelatory account of a supposed causation of the crisis by a conspiracy with hitherto hidden motives and plans;

(3) the circular, i.e. logically fallacious, conclusion that the existence or imminent threat of the crisis/catastrophe self-evidently proves the backstory and that therefore any critic or non-believer is acting irrationally and is most probably part of the conspiracy;

(4) the resistance scenario: a perspective of solving of the crisis/catastrophe by 'fighting back' against those supposedly responsible for it .

Using CTs relating to the COVID-19 pandemic 2020-2022 as material, I illustrate the three core CT elements with prominent narratives about the 'pandemic as a hoax', the 'pandemic as a biological warfare attack on the US and the West' and about the 'vaccination campaign as a means to subdue and control populations'. In all these cases, the current crisis, i.e. the pandemic and the measures to contain it, are supposedly 'explained' by a conspiracy 'behind' them, but at the same time the existence of the conspiracy is supposed to be 'proven' by the official pandemic policies. This circular 'perfect' fit of its two main narrative elements makes the narrative non-falsifiable and immunizes it against criticism.

In addition to these core aspects, CTs can include a further element that suggests a 'practical solution' of the crisis as the outcome of a scenario of active resistance against the conspiracy. On several occasions during the pandemic, such resistance scenarios have been enacted, leading to violent attacks on police, state officials, health workers and members of the public. Here, I focus on the spectacular attempt of far-right extremist activists to storm the German parliament in Berlin, the Reichstag, during a COVID-19 protest on 29 August 2020. In this case, a mix of COVID-19-related CTs was combined with the nationalist-revanchist narrative of 'Germany as a colony of a Western-based international 'elite', in which the government measures against the pandemic were denounced as a "COVID-dictatorship" designed to extend and intensify Germany's humiliation even further. In the following two years it became evident that the would-be Reichstag stormers had further plans to abduct the health minister and topple the government. The combination of the two sets of CTs, i.e. the pandemic-related and the national resentment narratives, seems to have fulfilled the condition of activating a resistance scenario in which CT believers attempt the solution of the pandemic crisis through violent, even terrorist action. Delusional as this interpretation was, it has been defended by CT believers as being a self-evident truth.

In conclusion, I argue that the usual CT-treatment as a case of "mis-/disinformation", which calls for an 'enlightening' supply of "facts and figures", continuous "fact-checking" and "fake news-debunking" or "media-literacy" training is not sufficient for effectively combating the socially detrimental and dangerous consequences of radicalized or "weaponized" (Bergmann 2025) CTs. Instead, better analysis and understanding of their pseudo-argumentative, cognitive structure of CTs and obstruction of their further dissemination seem to me to be more promising.

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### AMERICAN CULTURE WARS: METAPHORICAL CONSTRUALS OF SELF AND OTHER IN THE “WAR” AGAINST TEACHING EVOLUTION, CLIMATE CHANGE

Keywords: Conceptual Metaphors, ARGUMENT IS WAR, American culture wars, evolution education, climate change education, corpus linguistics

The notion of a “war” between science and religion has been a discursive construct since at least the end of the nineteenth century (White, [1896] 1993). Moreover, the use of the ARGUMENT IS WAR metaphor in press reporting on evolution education has been duly reported (cf. Barczewska 2017a, 2017b; McCune, 2003). This paper shifts the focus by analyzing the rhetorical uses of the source domain of WAR using corpora comprising texts from websites of two prominent opposing organizations: The National Center for Science Education (NCSE), who boast they “block threats to science education” and the Evolution News (EN) website of the Discovery Institute (a key voice for intelligent design), who “covers [...] conflicts over free speech and academic freedom in science.” The corpus was collected in March 2023 using *LancsBox* (Brezina, Weill-Tessier, & McEnery, 2020) and resulted in 490 articles of 490 articles of 3,358,267 words from the NCSE website and 500 articles of 831,322 words from EN.

The identification of WAR metaphors was accomplished in *Wordsmith8* (Scott, 2012) by concordancing a list of words suggested in Barczewska (2017b) as belonging to the domain of WAR. The Metaphor Identification Procedure VU University Amsterdam (MIPVU) (Steen et al., 2010) was used to determine whether or not the meanings of the lexemes were literal or metaphorical in each particular instance. Metaphorical uses were further separated according to their fitness on the ARGUMENT IS WAR conceptual mapping. In classifying the data, several concerns and difficulties with the MIPVU and the WAR metaphor were observed; specifically, many of the words in the concordance are so frequently used to describe verbal conflict that distinguishing between typical word use and metaphorical expression was not always straightforward.

Analysis of the results revealed that, although lexicalizations of WAR as a metaphorical source domain are present in both corpora, their frequencies and mappings differ significantly. Even within their mission statements, NCSE describes its actions as blocking, i.e., as an active protector of evolution education, whereas EN appears to use the metaphor less frequently and more passively. Moreover, axiological values of source concepts differ depending on the agent involved: e.g., *strategy* is positive if it aligns with the website’s values, sinister if it is an activity of the opposition.

This study also follows the work of Hart (2011a, 2011b, 2013) in “moving beyond metaphor” and looking at the activities in the metaphorical war in terms of motion schemas, asymmetrical and reciprocal action schemas, and force dynamics. This was achieved by categorizing the above-mentioned search terms according to their schema. For example, *battle*, *fight*, and *class* represent action schemas; *defend*, *squelch*, and *resist* evoke force schemas; and *campaign*, *crusade*, and *deploy* are based on motion schemas. In this way, the role of these schemata in event construal and legitimization is evaluated and discussed. Participants in the debate and the theories under debate are at times *enemies* or *allies*, *forces* or *armies*.

As conflicts over evolution and climate change education represent a subset of current science debates, which are themselves just one example of the many culture wars America is embroiled in, it is believed that this study could serve as a model or steppingstone for a larger research project.

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## **FROM CRIMINAL TO COMPANION: METAPHORICAL CONCEPTUALIZATIONS OF BREAST CANCER AMONG HUNGARIAN PATIENTS**

Keywords: metaphor, breast cancer, Hungary, personification

Breast cancer accounts for 29.4% of all new cancer cases diagnosed for women in the European Union, and as such, it is the most frequently occurring cancer type among women. While incidence rates are constantly rising, mortality rates are decreasing (especially in Northern and Western Europe), thanks to advances in earlier detection protocols and improved treatment options (ECIS, 2023). Yet the cancer burden is substantial both on a) the socioeconomic level, as treatments are expensive and time-consuming (Global Burden of Disease 2019 Cancer Collaboration, 2022); and b) also on the personal level, as therapy is very taxing both physically and emotionally for the patients (Oh & Cho, 2020).

Health and illness are not just physical states that we experience through our bodies, but are also social and cultural constructs that can be investigated through the metaphorical language that we use to talk about them (Benczes & Burrridge, 2018, p. 71). Cancer is no exception, and over the years, a number of studies have shed light on how cancer is metaphorically conceptualized (for an overview, see Demjén and Semino, 2016). Accordingly, research has focused on the metaphorical conceptualizations of how patients themselves experience and talk about it (Gibbs & Franks, 2002; Appleton & Flynn, 2014; Semino et al., 2017, 2018; Demmen et al., 2015); how it is conceptualized in news reports and the media (Camus, 2009); or how medical professionals use metaphor in their communication with patients (Demmen et al., 2015). Research indicates a prevalence for the so-called military metaphor in each of the studied groups. Yet attitudes toward the use of the military metaphor can vary among both health professionals (Miller, 2010) and patients (Byrne et al., 2002; Reisfield & Wilson, 2004): while it might resonate among some patients, others might rather avoid it, because it simplifies the illness to “only a matter of fighting hard enough . [...] Thus, within the context of the martial metaphor, patients fail treatment instead of treatment failing patients” (Reisfield & Wilson, 2004, p. 4023). Yet, and despite the limitations of the military metaphor, the healthcare profession is mostly at a loss to find a better, more suitable or more widely accepted metaphoric frame to talk about the disease itself (Miller, 2010), which might be a consequence of the general entrenchment and long history of the military metaphor in medicine (Benczes & Burrridge, 2018, p. 67).

Although cancer incidence and mortality rates are well above the EU-average in Hungary, with breast cancer being the most common cancer type among women (OECD, 2023), little is known about the metaphorical conceptualization(s) that Hungarian patients use when making sense of their illness, in particular the entrenchment of the military metaphor. It is further unclear what factors might influence metaphor selection. The aim

of the present study is to fill these research gaps by investigating the metaphorical language use of female patients diagnosed with breast cancer in Hungary. Data originate from a nonrepresentative online survey distributed among patients with breast cancer on social media; the metaphor analysis was carried out via the Metaphor Identification Procedure (MIP for short; Pragglejaz Group, 2007). Results indicate that a) the use of the military metaphor is extremely limited in the data; b) the major metaphorical conceptualizations – personification, a task to be done, signal, physical blow and beast –, mostly unaccounted for in the literature on cancer metaphors, are stable across age and type of therapy; c) metaphorical conceptualizations are more prominent among those who have been recently diagnosed with the illness. In sum, the results point towards the need for a more heterogenous and patient-specific (onco)communication for more effective therapeutical outcomes.

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## **TALKING ABOUT INFERTILITY: METAPHORS IN HUNGARIAN WOMEN'S NARRATIVES**

**Keywords:** patient narratives, infertility discourse, taboo, conceptual metaphor

“A woman is willing to do anything for two things: to have a child, and to not have a child.” This well-known saying serves as an example of the strong emotional and social significance attached to decisions and experiences related to reproduction. Infertility often comes unexpectedly, with its diagnosis impacting mental health so profoundly that it can resemble chronic illness or grief (Leiblum & Greenfield, 1997). Infertility can lead to harmful social and psychological consequences, ranging from mild social stigmatization to exclusion or even divorce (Cousineau & Domar, 2007). The taboo surrounding infertility and the dominant cultural view that sexual and reproductive health is a private matter often make it difficult for people to discuss infertility in socially acceptable ways (MacGeorge & Wilkum, 2012). Taboos set limits on what can be said, thought, or done (Kraft, 2004, as cited in Rajkó, 2016), and avoiding linguistic taboos often triggers language change through euphemism (Allan, 2018). Euphemisms and taboos are deeply interconnected. New expressions often arise either through formal reshaping or through figurative language—especially conceptual metaphors—which enable a kind of distancing or displacement from the taboo topic (McGlone et al., 2006, as cited in Benczes & Burridge, 2018). These also suggest that the concepts of health and illness are primarily shaped by social and cultural factors, and their meanings can be captured and understood through the analysis of metaphorical language (Benczes & Burridge, 2018). Infertility exemplifies such a condition. Despite growing attention to infertility, we still know little about how women articulate their experiences in everyday language, particularly in the Hungarian context. It remains unclear what kinds of metaphors they use to describe their condition and how these may shape or reflect their emotional and social realities. The presence and role of stigma in their narratives also warrant closer examination: how does stigma influence the way they talk about infertility, and in turn, how might their language reflect internalized or perceived stigma?

This study aims to explore these questions by analysing the metaphorical language Hungarian women use when speaking about infertility, with particular attention to how

stigma is embedded in or resisted through their expressions. To explore these questions, I am examining Hungarian peer-to-peer online forums where women anonymously share their experiences related to infertility. Anonymous platforms are especially valuable, as they allow users to express themselves more freely, often revealing deeply personal thoughts and emotions that might remain unspoken in other contexts. For the analysis, I am applying the Metaphor Identification Procedure developed by the Pragglejaz Group, which enables a systematic identification of metaphorical language in discourse, and Conceptual Metaphor Theory provides the framework for interpreting these metaphors. The findings of this study can contribute to the field of health communication by offering insight into the metaphorical frameworks through which patients make sense of infertility. Recognizing these metaphors can help healthcare professionals better understand patients' emotional and cognitive perspectives, and tailor communication in a way that feels more supportive and accessible.

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## AUTHORITY IN MULTIMODAL DISCOURSE: INSIGHTS FROM DOCUMENTARY FILMS

Keywords: authority, multimodality, documentary films, critical multimodal literacy

At a time when the quantity of information we are exposed to has greatly multiplied and when it has become harder and harder to assess its quality, it is more necessary than ever to be able to engage with media content in a critical fashion. During such critical engagement with media content, one aspect that needs careful consideration is how the authority of those delivering information to us is constructed by the text producers.

Van Leeuwen (2018, pp. 221ff.) identifies three kinds of authority legitimation in discourse, *authority* proper, *commendation* legitimation and legitimation by *custom*, all of which, he argues, are often created multimodally. The first type refers to the authority bestowed on someone (personal) or something (impersonal) by virtue of their status or role; the second type refers to legitimation being imparted by the recommendation of an acknowledged expert or role model of some kind; the third type of legitimation is granted by conformity (everyone does it) or tradition (that is the way it has always happened). All three types may be found in documentary films too and the paper will look at how authority is constructed in this super genre through a multimodal critical discourse analysis lens (e.g. Kress and van Leeuwen 2001, 2020; Machin and Mayr, 2023) applied to documentary films (Castaldi, 2025).

First, the paper introduces a theoretical framework based on a critical realist epistemology (Bhaskar, 1998, 2008) which differentiates three levels of representation and interpretation of 'reality': the *real*, the *basic social reality* and the *constructed discursive reality*. The *real* refers to the material aspects of reality, i.e. objects, bodies, and natural phenomena. The differentiation between a basic social reality and a constructed discursive reality follows van Dijk's definition of ideology and his reference to knowledge as the set of "factual beliefs" and opinions as the set of "evaluative beliefs" that, together, form social ideologies (1998, p. 48).

The *basic social reality* is defined as "the constructed reality that has the status of knowledge in the societal ideological constellations of the participants in the communicative event" (Castaldi, 2025, p. 48). Far from being value-judgement free, or 'objective' in any way, this reality has the characteristic of having reached a very high level of *epistemic certainty*, that is, factual value (Chilton, 2014, p. 119). The *constructed discursive reality* is defined as "the reality that has the status of opinions in the individual and societal ideological constellations of the participants in the communicative event" (Castaldi, 2025, p. 48). This reality has the characteristic of having a lower level of epistemic certainty and a higher degree of value judgements attached.

Second, the semiotic modes and semiotic resources (Castaldi, 2024) afforded by the audiovisual medium and the documentary film genre will be discussed with reference to the three kinds of authority and the three levels of representation of 'reality'. This will be done by looking at two case studies that put the theoretical and methodological frameworks to the test and allows us to work towards an initial taxonomy of multimodal strategies for the construction of authority in documentary films. Here the focus will be on mapping different strategies onto the three levels of representation of reality.

A final discussion will consider implications for matters of manipulation and persuasion as well as for the advancement of critical multimodal literacy, which are all topical issues at a time of information overload, fake news and misinformation.

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## ***MILLIONS AND MILLIONS OF PEOPLE POURING IN: A MULTIMODAL ANALYSIS OF MIGRANTS' REPRESENTATION AND THE ANTI-MIGRANT POSTURE IN TRUMP'S SPEECH***

Keywords: Trump, political speech, corpus, anti-immigration stance, discursive strategies

In this presidential election year, Donald Trump's anti-immigration stance is a central theme in his speeches. This study aims, from a critical and multimodal discourse analysis perspective, to examine the discursive strategies and methods used by the Republican candidate. It specifically focuses on the different linguistic and discursive tools that reinforce the classic themes and images of invasion, contagion and poisoning, common tropes in Trump's speeches, and examines how they contribute to constructing his anti-migrant posture.

The speeches analyzed in this study are those delivered by the candidate himself, exclusively addressing the theme of immigration, including speeches at conventions and rallies that are publicly available online or on social media. The analysis covers the period from October 1, 2024, to the day of the presidential election, corresponding to the final weeks of the campaign. The dataset consists of approximately 150 video clips, with an average of five videos per day, each lasting between 30 seconds and two minutes. These clips are primarily sourced from the social media platform X, and the speeches are manually annotated.

The study is situated at the intersection of several theoretical frameworks. It primarily draws on Critical Discourse Analysis, particularly on Fairclough's work (2015) on the relationship between language, power dynamics, and ideology, to demonstrate how Trump's discourse legitimizes an anti-immigration ideology. It also relies on the analysis of visual and

non-verbal elements through Multimodal Discourse Analysis and encompasses postures, gestures, and variations in prosody and intonation.

This study examines the representation of migrants in Donald Trump's political discourse and the construction of a specific persona. The first part analyzes linguistic and rhetorical strategies used to depict migrants. It focuses on naming practices, as discussed by Hall (1997), metaphorical frameworks (Musolff, 2022; Forceville & Urios-Aparisi, 2009), and their lexical association with negative imagery – many of which are recurrent in Trump's speeches, such as crime, drug trafficking, war, invasion, contagion, flooding, and terrorism. Particular attention is given to the association between migrants and mental health concerns. The analysis also examines the use of generalization from isolated examples and the manipulation of numerical data to persuade the audience and/or evoke fear. Furthermore, the analysis explores syntactic structures, including repetition, superlatives, amplification and exaggeration as well as specific noun phrase patterns (e.g., Noun (and Noun) of Noun).

The second part investigates the discursive construction of an anti-immigration stance, achieved through various discursive and rhetorical strategies. It examines appeals to globalization and universality, emotional persuasion – primarily fear and hate (Ahmed, 2014) – modality, targeted audience engagement and direct address, and the mobilization of insiders against an external enemy depicted as the primary threat. Additionally, the study explores key discursive mechanisms such as salience, reported speech, repetition effects, and the intertextual circulation of discourse fragments. Finally, it considers the role of syntactic discontinuity and rhetorical disruptions in shaping Trump's political messaging, as well as his use of gestures and posture (McNeill, 1992) to reinforce it.

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## **“THE BASIS OF ALL LANGUAGE IS BODY LANGUAGE” – THE USE OF CONCEPTUAL METAPHORS IN ALEXANDER LOWEN’S BIOENERGETICS**

Keywords: psychotherapy, bioenergetics, conceptual metaphor, language of the body.  
Alexander Lowen

The goal of the present paper is to study the language of bioenergetics, one of the approaches in modern psychology and psychotherapy, as proposed and developed by Alexander Lowen. There is an extensive body of research on how metaphors are used in relation to both physical and mental health. While most discourse on the use of metaphors in psychology focuses on the usability and effectiveness of using metaphors during psychotherapy between a therapist and a client (Barker 1992, Stott et al. 2010), Lowen and his supporters underline the necessity to combine psychotherapy with physical exercise, as, according to Lowen, we “are not fully in or with our bodies. We treat the body as an instrument or machine. (...) Bioenergetics is a therapeutic technique to help a person get back together with his body” (Lowen 1975, p. 43).

We draw on metaphor-led discourse analysis, which facilitates a systematic approach to the identification and analysis of metaphors in the empirical material, that is the books by Alexander Lowen, namely *The Language of the Body* (1964) and *Bioenergetics* (1975). We will discuss the most basic concepts proposed by Lowen, that is the notions of flow, energy and mind-body dichotomy, which altogether create a unified and coherent mental model of bioenergetics. We will pay special attention to Lowen’s focus on the importance of information coded in the language we use on an everyday basis, which is an interesting contribution to the concept of embodiment (Claxton 2005; Johnson 1990).

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## PRAGMALINGUISTIC ANALYSIS OF INTERNET MEMES EXPRESSING DIRECTIVE SPEECH ACTS

Keywords: pragmatics, Internet memes, directive speech acts, pragmatic functions

Internet memes are rapidly developing units that play vague role in transmitting elements of culture (Dawkins 2016). They create a collection and at the same time are the elements of cultural ideas that can be shared by language users (Kamińska 2011). They are carriers of collective memory (Wójcicka 2019), and are characterized by different levels of popularity, which directly translates into repetition in a given culture.

Internet memes present a form of communication, thus they can be interpreted as utterances that convey certain meaning and serve particular conversational goals. We can observe one sender (the creator of a meme) and multiple recipients of the message. Once the utterance is perceived, it is analysed and evaluated. Afterwards the addressee may turn into an active participant of the communication by liking the meme, sharing it with other Internet users, downloading, commenting on the original website or even creating her/his own meme as a response to the original one. Internet memes usually consist of verbal (textual) and nonverbal (graphic) elements that complement one another in forming a compact utterance. By using means of passing hidden message, Internet memes require some background knowledge for proper decoding, thus they present excellent notion for in-group communication.

In this work, the analysis of the collected material was made in the light of the theory of speech acts (Searle 1975). Each example was treated as an utterance, created with intention for achieving a certain conversational goal. The textual element was interpreted as locution of a given example, the graphic part – as the nonverbal context of the utterance, the intention of the creator was perceived as illocution. Perlocution could be reconstructed from the comments below the meme. Only memes interpreted as examples of directive speech acts were collected and investigated in the present survey. Further analysis was aimed at revealing each meme's set of pragmatic functions, which are understood as the arrangement of additional sense that an utterance can have in a given communication (Awdiejew 1983).

Finally, the theory of conversational strategies – coherent sequences of speech acts, consciously directed by the sender and interpreted by the recipient, by means of which they strive to achieve a mutually accepted communicative goal (Awdiejew 2005) – was adopted to reveal the tools used by the creators to achieve a given goal.

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## THE ROLE OF VISUAL METONYMY OF HUMAN HANDS IN THE FRAMING OF KRZYSZTOF KIEŚLOWSKI'S "THREE COLOURS: WHITE" (1994)

Keywords: PART-FOR-WHOLE metonymy, inner states, visual analysis, close-up, auteur

The study is a central part of a broader PhD project that examines the complex role of the conceptual metonymy PART-FOR-WHOLE in the visual landscape of Krzysztof Kieślowski's feature films, focusing on human hands. The investigation aims to clarify how the director strategically uses this metonymic device alongside the stylistic film technique of framing to emphasise his protagonists' mental states, emotions, intentions, and actions.

Based on the thesis of embodied meaning as manifested in language, advertising, and other forms of human expression such as art, music, and film (Lakoff & Johnson, 1980; Littlemore, 2015; Coëgnarts & Kravanja, 2016), this study examines the role that the PART-FOR-WHOLE metonymy of human hands in close-ups plays in conveying the inner states and emotions of the characters (Radden & Kövecses, 2007; Forceville, 2009). Particular attention is paid to how these metonymic representations contribute to portraying vulnerability, power dynamics, and psychological struggles within the narrative. In particular, the investigation focuses on the feelings of humiliation and subversion (Nelissen & Van Beest, 2016) in one of Krzysztof Kieślowski's most iconic films, "Three Colours: White" (1994), part of the famous "Three Colours Trilogy".

The study examines the stylistic techniques used to evoke the image schemas inherent in framings, such as NEAR-FAR, LEFT-RIGHT, UP-DOWN, CENTER-PERIPHERY and SOURCE-PATH-GOAL, which are crucial in explaining the metonymic concepts under investigation, particularly in the way they structure perception within the confines of the camera frame. The frame itself is treated as a CONTAINER that encloses the metonymic potential of the visual elements it represents (Coëgnarts, 2019, 2020). This container metaphor emphasises how the choice of framing, such as isolating the hands in close-ups, reinforces the meaning of the metonymies and makes them more perceptible to the viewer. By limiting attention to specific bodily expressions, the framing technique enables a nuanced depiction of emotional states and psychological distress that would otherwise be obscured in a wider shot.

The study applies Forceville's (2009/2023) method for identifying visual conceptual metonymies. Furthermore, the precision of the ELAN 6.7 software, which captures screenshots at 0.001-second intervals, ensures a careful and systematic analysis of the film's visual language. This method provides a structured approach to recognising how metonymic relationships function in cinematic discourse, especially in films that rely heavily on visual narration and minimal dialogue. By applying this method to Kiesłowski's "Three Colours: White" (1994), the study explores how close-ups of hands function as metonymic representations of the character's psychological and emotional turmoil, revealing layers of meaning that contribute to the film's overarching themes of loss, redemption, and identity.

Drawing on cognitive linguistics, cognitive film studies, and visual communication, this study provides a better understanding of how Kieślowski uses PART-FOR-WHOLE metonymy and framing in "Three Colours: White" (1994) to evoke profound emotional responses. This case study demonstrates the wider application of these techniques in cinematic art and furthers research on embodied meaning in visual media.

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## FORGOTTEN MOVEMENTS. ON THE DISCURSIVE POTENTIAL OF DANCE AND THE ART OF COMMUNICATION

Keywords: discourse, dance, communication, metaphor, multi-sensory

The Latin word *communicatio* emphasizes the aspect of ‘connection, conversation and exchange’. These key elements of the communication process are the essence of communication in dance, although they seem to be rather forgotten in the contemporary dancing movements. Dance, as a non-verbal, multimodal and multi-sensory communication, can be treated as a discourse and a model of relationality based on mutual connectivity, exchange of feelings, thoughts and information.

The aim of this presentation is twofold: first, to emphasize the metaphorical and multimodal dimension of dance understood as discourse; second, to show that in dance, meanings are read in the process of emerging communication.

First, the metaphorical and multimodal dimension of dance as discourse suggests treating dance more than just movement, but rather as a form of communication that conveys meaning through metaphor and multiple modes of expression, including kinetic (body movement, gestures, posture), spatial (use of space, proximity, levels), musical (rhythm, tempo, melody) and visual (costumes, lighting, stage design). We base this perspective on the Conceptual Metaphor Theory (Lakoff & Johnson, 1980/2003), in which metaphor is viewed as “understanding and experiencing one kind of thing in terms of another” (p. 5). Hence, metaphor occurs between what we can experience through our senses and the concepts onto which this knowledge is mapped. In other words, understanding concepts is embodied – structured by a continuous relationship and interaction with the world through the body, including the brain (Gallese & Lakoff, 2005, p. 456; Ciesielski, 2014). This view aligns with the works of Barros (2010) and Amorim (2020), who explore how dance functions as a discursive practice, embodying ideas, emotions, and cultural narratives. In this sense dance may become a rich, embodied form of communication that transcends verbal language.

Second, in dance, meanings are not fixed but are read and interpreted dynamically as communication unfolds. This aligns with semiotic and phenomenological perspectives, where movement itself is a sign system that carries meaning in real time (Zarębska, 2023). The process of emerging communication in dance involves: body language, space and proximity, temporal aspects, cultural and contextual frames as well as improvisation and interaction. Since meaning in dance is co-constructed by both performers and audience, it remains fluid and subject to reinterpretation, rather than being a fixed message (Hanna, 1983, 1999).

The research material on the basis of which the analysis is carried out consists of a dance performance of 16 dancers who dance to “Touch by Touch,” an upbeat Italo-disco song by Austrian Euro disco band Joy, released in 1985. Based on the results of the analysis of the dance, it can be concluded that the 1980s pop dance music was more than just infectious beats and flashy aesthetics. Through metaphor, it conveyed freedom, romance, rebellion,

technology, and transformation, making it both a sonic and symbolic reflection of the decade's energy. Moreover, the exchange at the emotional-volitional-cognitive level that occurs between dancers depends on the participants of the dance act themselves, the relations between them and affects the quality and transparency of discursive communication that takes place between them (Jonas, 1992; VanOort, 2009). Indeed, the analysed song's fluidity, emotional expression, and dynamic partnering bring the song's themes to life, teaching us the forgotten movements and art of communication.

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## BAROQUE<sup>1</sup> 'CHOPP'D' SYNTAX AND LINGUISTIC MANIPULATION IN SHAKESPEARE'S *MACBETH*

Keywords: Baroque, Shakespeare, manipulation, *Macbeth*

In *Romeo and Juliet* Capulet's daughter cleverly and cheekily argues against her father who insists on her marrying Paris. Her argument relies on paradox (a Baroque figure par excellence), which Capulet finds spurious calling it 'chopp'd logic' (3.5.149)<sup>2</sup>. East European

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<sup>1</sup> Shakespeare's works (dramas, poems) are considered by some non-Anglophone scholars as Baroque in nature – cf. Marco Mincoff (1967; 1998) and Henryk Zbierski (2002).

<sup>2</sup> Shakespeare, W. (1980) *Romeo and Juliet*. Edited by B. Gibbons, The Arden Shakespeare. Thomas Nelson and Sons Ltd.

scholars have long since recognised the Baroque nature of Shakespeare's plays and language, especially those composed after 1600. No wonder one can find complex argumentation in other plays, including *Macbeth*.

The (in)famous exchange between Macbeth and Lady Macbeth in Act One Scene Seven (1.7), which follows the "If it were done" soliloquy and which directly leads to Macbeth's murder of Duncan (a moment of hamartia) relies heavily on verbal manipulation. First, Macbeth considers the pros and cons of killing the king in the soliloquy which opens Scene 7. The argumentation is sound and valid, yet clearly off-balance: Macbeth produces four reasons against the murder and only one for; the latter is furthermore weakened by the imperfect (unfinished) syntactic frame in which it is put. The syntax of the four reasons against is extremely elaborate and complex: "this Duncan/Hath borne his faculties so meek, hath been/So clear in his great office, that his virtues/Will plead like angels, trumpet-tongued, against/The deep damnation of his taking off" (1.7.16-20), which, irrespective of the line division, gives one the sense of the density both on the syntactic and rhetorical levels. The imagery Shakespeare uses here is catastrophic on a cosmic scale, frighteningly exaggerated. It is further made paradoxical when Macbeth speaks of "pity, line a naked new-born babe,/Striding the blast" (1.7.21-22) referencing a feeble, helpless infant unable to take such a violent action. Macbeth, about to violate the hosting principles, makes in this way an attempt to manipulate himself. What happens next is Macbeth's argument not just with himself, but with his wife, so a double opponent, as it were. Here, however, sentences are co-phrased by both speakers, who not only keep on interrupting each other but also complementing each other's clauses. Yet, in this rhetorical 'dance' both spouses use the same words, or 'keywords' (Archer and Gillings, 2020) (and syntactical structures) with different meanings, to top the other's argument, a strategy Macbeth will resort to in his exchange with the murderers of Banquo. They commit acts of what Sorlin (2016, p. 108) labelled "pragma-linguistic trickery", or "blurring the linguistic cards" (Sorlin, 2016, p. 108). In order to achieve these effects, Macbeth and his wife deploy what Sorlin (2016, p. 109) calls "the Manipulative Principle", which in fact reverses and 'adapts' the Gricean Cooperative Principle. The paper will test the analytical potential of "the Manipulative Principle" on another fictional text (Sorlin studies *House of Cards*).

The paper aims at, on the one hand, analysing the rhetorical and syntactical structures of the exchange to trace the linguistic manipulation of the spouses in the context of Baroque stylistics and 'chopp'd logic' and, on the other, visual modes of rendering the scenes in Joel Coen's film version of *Macbeth* (2021). I will apply selected pragmatic tools in my analysis of the manipulation founded on Baroque-like excess (both rhetorical and syntactic).

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## **CULTURAL DIFFERENCES IN VISUAL ATTENTION: A PILOT EYE-TRACKING STUDY OF POLISH AND CHINESE MUSEUM VISITORS**

Keywords: cross-cultural differences, visual attention, eye-tracking, 3D objects

### **Introduction**

Studies in psychology have shown that cultural background may impact our perception. This includes not only the way individuals from various cultures think, evaluate, and represent their environment (e.g., Masuda et al., 2008; Norenzayan et al., 2002), but also how subjects from various cultures visually engage with their surroundings (e.g., Šašinková et al., 2023). Research employing eye-tracking methodology has shown that cultural knowledge, cultural dimensions such as collectivism and individualism, as well as the range of social contact with representatives of various cultures, may impact visual processing. For example, Liu et al. (2013) found that East Asian viewers familiar with ink-wash paintings tend to spend more time focusing on the white spaces, which are culturally significant and encourage imaginative interpretation, compared to Western viewers, who are less attuned to the cultural importance of these voids. In other studies, Chua et al. (2005) found that Americans (individualistic culture) were quicker to direct their gaze to foreground objects presented in photographs and focused more on them than collectivistically oriented Chinese participants, who performed more saccades to the background. Similarly, Trawiński et al. (2024) found that East Asian participants exhibited greater attention to East Asian faces in paintings, while Western participants focused more on Western faces, revealing the “Other Race Effect”. Together these studies suggest that viewers with various cultural background may engage differently with visual representations. However, most of previous research has focused on paintings, drawings, photographs and other two-dimensional representations, with limited attention given to how cultural background influences the perception of three-dimensional artefacts in historical museum settings.

The present pilot study seeks to address this gap by exploring gaze patterns in an eye-tracking experiment conducted with two participant groups—Polish and Chinese visitors to a Polish historical museum: Museum of the History of Poznań. The choice of location for this out-of-the-laboratory pilot study is not random. A contemporary museum is “a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage” (<https://icom.nl/en/about-icom/museum-definition>). Thus museum displays often take the form of collections of 3D objects with their descriptions. In 2021 Chinese museums were frequented by 780 mln visitors (Zhang 2022), while Polish museums were visited by 25.3 mln people (GUS), that is relative to the population size 50.7% in China and 70.3% in Poland. The numbers quoted here include foreign visitors, so it does not mean that 70% of Poles visited museums in 2021, but it can be considered a measure of normalizing the discrepancy in population size.

The study is exploratory and addresses two primary research questions:

(1) Are there observable differences in visual processing of museum objects and their descriptions between the two groups (similarly to those referred to in the context of two-dimensional objects)?

(2) If so, what specific differences are evident?

#### Participants

6 Polish and 6 Chinese students: age range 19-35; gender 4 men, 7 women, 1 other

#### Procedure

The participants gave their informed consent. They were given a task to answer 9 questions, some very specific (e.g. What did the biggest reliquary in the glass cabinet contain?) and others more general (List 3 objects that attracted your attention). Wearing Tobii Glasses 3 mobile eye-tracker (calibrated using the one-point calibration method), they could walk around the exhibition as long as they needed to answer the questions. The tour lasted between 13.5-53.5 minutes.

#### Results

We made comparisons with respect to nationality (Polish, Chinese) and object type (diploma, statue of Virgin Mary, reliquary). Additionally we focused on visual processing of descriptions of such objects, as their were crucial for our research task. Three measures were calculated: total fixation duration, average fixation duration and normalized number of fixations. Due to the small number of participants we used non parametric U Mann–Whitney test to compare visual processing of objects and their descriptions across researched groups. The analysis tentatively shows differences ( $p \leq .05$ ) in average fixation duration between Polish and Chinese participants, when looking at objects ( $U = 5$ ,  $p = .041$ ), and in normalized number of fixation ( $U = 5$ ,  $p = .041$ ) (see table 1). When it comes to the objects Polish participants had longer average fixations durations than Chinese participants, at the same time Chinese participants performed more fixations per second then Polish participants. Surprisingly, we did not observe any significant differences in total fixation durations, either for objects or text. When it comes to the texts, the only difference close to the statistical significance level ( $U = 6$ ,  $p = .063$ ) was the higher normalized number of fixations on texts in the case of Chinese participants. Both groups spend more time reading texts then looking at objects, which is likely related to the nature of the task.

Group	Objects: total fixation duration [ms]	Objects: average fixation duration* [ms]	Objects: normalized number of fixations* [fix per sec]
Polish	M = 4191 Mdn = 4443	M = 307 Mdn = 314	M = 3.31 Mdn = 3,19
Chinese	M = 6054 Mdn = 4604	M = 204 Mdn = 216	M = 5.98 Mdn = 4.76

Table 1. Objects: selected results obtained within the study (means and medians)

Group	Texts: total fixation duration [ms]	Texts: average fixation duration [ms]	Texts: normalized number of fixations [fix per sec]
Polish	M = 19105 Mdn = 19641	M = 490 Mdn = 511	M = 2.25 Mdn = 1.96
Chinese	M = 35000 Mdn = 28942	M = 324 Mdn = 296	M = 2.68 Mdn = 3.38

Table 2. Texts: selected result obtained within the study (means and medians)

## Discussion

Our pilot study suggests that eye-tracking may be a promising tool for understanding the visual engagement of culturally diverse visitors with 3D objects in museums. Future research should explore the nature of the observed differences between Polish and Chinese participants in their processing of museum objects. However, some of our preliminary results (a greater number of fixations among Chinese visitors) align with previous findings on 2D objects (Chua et al., 2005). The differences in the reading of texts accompanying the artefacts are heavily influenced by the fact that the Polish participants were reading the texts in their native language, while the Chinese participants were reading them in global English. Similar study in Chinese museums is needed to control for this variable. The higher number of fixations by Chinese participants is an interesting result and may be culture specific.

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## METAPHORS IN THERAPY DISCOURSE: THEIR FUNCTION IN THE THERAPEUTIC PROCESS AND THEIR ROLE IN TRANSLATION

Keywords: therapy discourse, metaphor, cognitive linguistics, linguistic worldview, translation

Taking the cognitive-linguistic perspective, the paper aims to pursue two goals. Firstly, it explores the special function that metaphors can play in therapy discourse and, what follows, in texts presenting those areas of therapy that assume the significance of the patient's body on a par with their mind. The second aim is to look into the aspect of translation of metaphors in such texts, namely, to discuss the status of metaphors in the process of translation. Following the assumptions of such holistic approaches in therapy, this study argues that metaphor can play a key role in designing and executing the process of healing. In the course of their therapy, the patient – supervised by the therapist – gradually heals by consciously working with specific metaphors, which can be expressed both verbally and non-verbally (i.e. not only by talking to the therapist but also using art, e.g. drawing and making things with clay, as well as employing their own body movement to embody the metaphors). Such concepts of the healing process lie at the heart of the recently developed therapeutic approaches: *bioenergetics* and *dance-movement therapy* (DMT). Having originated in the United States, both trends have been spreading to other countries, including Poland (the Polish terms: *bioenergetyka* and *terapia tańcem i ruchem*).

The study approaches the phenomenon of metaphor in samples of therapy discourse by exploring the occurrence and role of metaphors in excerpts from books and YouTube materials describing the theoretical foundations of these therapies as well as case studies. The research material comes from:

(1) *The Spirituality of the Body. Bioenergetics for Grace and Harmony* (2013 [1988]) – one of the books by Alexander Lowen, an eminent American psychiatrist and founder of bioenergetics. The book has been translated to Polish under the title *Duchowość ciała* (2006),

(2) *Psychoterapia tańcem i ruchem* [Psychotherapy through dance and movement] (2018), the leading publication written in Polish that introduced the theory and practice of dance movement therapy in Poland. The book is co-authored and edited by Zuzanna Pędzich, one of the pioneers of DMT in this country. In the book, DMT theory is accompanied by several case studies based on the authors' work with their own patients,

(3) the book *Psychoterapia przez ciało* [Psychotherapy through the body] and the YouTube channel authored by Marzena Barszcz – a Polish psychotherapist and trainer who works along the lines of bioenergetic analysis.

The theoretical foundation applied is constituted by elements of cognitive metaphor theory and blending theory (e.g. Lakoff and Johnson 1980; Lakoff and Turner 1989; Fauconnier

and Turner 2002; Kövecses 2010, 2015) as the theories that allow for identification and classification of individual metaphors as well as description of their role(s) and development in the analysed discourse. From the perspective of cognitive linguistics, which links language with the mind and the body (and as such is particularly well suited to study the type of discourse that has analogous assumptions), the present paper studies examples of such 'body-and-mind' metaphors in selected passages from the books by the above-mentioned therapists. The presence of these metaphors is viewed as a key challenge in translation which requires careful planning of an apt translation strategy (or strategies) so as not to misrepresent what these mechanisms are aimed to do in the actual therapeutic process.

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## THE BEAR RISES AND THE EAGLE SOARS: COMPETING METAPHOR SCENARIOS OF RUSSIA-US RELATIONS ON TWITTER/X

Keywords: metaphor, international relations, Russia, United States, Twitter

In recent decades, shifting geopolitical dynamics between the United States and Russia have reignited concerns about a potential new Cold War (Achcar, 2023). Geopolitical tensions between these two nations have remained a focal point of global politics, with social media playing an increasingly influential role in shaping public discourse. Unlike traditional media, Twitter (now X) fosters participatory discourse, allowing users to challenge and potentially

reshape news outlets' narratives in real time (Orellana-Rodriguez & Keane, 2018). This study adopts a cognitive linguistics approach to investigate metaphorical scenarios within Twitter discourse on US–Russia relations, aiming to shed light on how metaphors shape and reflect public perceptions in an evolving geopolitical context. Metaphor is understood as a fundamental cognitive mechanism that allows individuals to conceptualize one domain of experience in terms of another, thereby influencing perception and interpretation (Lakoff & Johnson, 1980).

The study focuses on two main objectives: (1) identifying metaphors employed in news tweets to conceptualize US–Russia relations from 2014 to 2021, and (2) examining users' responses to these metaphors in direct replies. To investigate these research questions, all news tweets containing the keyword 'Russia'—and their direct replies— from 2014 to 2021 were automatically collected from the Twitter/X accounts of the New York Times and the Wall Street Journal, yielding 4,468 news tweets and 238,967 users' direct replies. A qualitative analysis was conducted on all news tweets, while selected threads – initiated by metaphorical news tweets – were examined in the context of three events: the Russian annexation of Crimea, the interference in US elections, and the implementation of the Sputnik COVID-19 vaccine. Within the framework of Critical Metaphor Analysis (Charteris-Black, 2004), an adapted version of the Metaphor Identification Procedure Vrije Universiteit (Steen et al., 2010) was employed to identify metaphorical expressions, and conceptual metaphors were classified using Musolf's (2006) approach of metaphor scenarios. The analysis of direct replies drew on frameworks addressing metaphor reuse and reframing (Burgers et al., 2019; van Poppel & Pilgram, 2023, 2024).

The analysis reveals that metaphorical representations of US-Russia relations in news tweets predominantly evoke COMPETITION and FORCE frames, reflecting the historically conflictual relationship between the two nations. Nevertheless, Twitter/X users challenge news tweets' framings through diverse discursive strategies. Rather than transforming the original news metaphors' target or source domains, twitterers reuse and extend these metaphors, adding alternative perspectives. User-generated metaphors offer a window into broader public sentiment, and several new metaphor scenarios emerge in replies. In particular, Users adopt intertextual metaphors (Zinken 2003), framing social actors as animals, fictional characters, or through pop culture references. Such metaphorical expressions are typically humorous, satirical, or dismissive. Notably, the users' metaphorical language often serves to ridicule geopolitical affairs and social actors, and reduces complex international relations to oversimplified, even sensationalist depictions. Sarcasm and hostility are prominent, with metaphors frequently deployed to mock media framings or attack social actors. Such interactions reveal the dynamic nature of public discourse on social media, where metaphors become a tool not primarily for shaping perceptions, but rather for fueling political polarization and enhancing engagement.

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## **A COGNITIVE INTEGRATION ACCOUNT OF SOME CREATIVE BLENDS AND THEIR DETRIMENTAL USE BY MANOSPHERE MEMBERS ON FACEBOOK**

**Keywords:** creative blends, cognitive integration theory, hybrids, manosphere, misogyny, antifeminism

Social networking sites are of vital importance these days as they provide the grounds for social commentary and the spread of ideas about the surrounding reality. We all have access to Facebook, Instagram or Tick Tok, for instance, and we rely on the digital platforms in order to receive the latest news. However, not all the messages found on the networking sites are entertaining or positive. This presentation aims to analyse destructive, female-related blends which have been derived from one Facebook manosphere group entitled MGTOW Polska. Specifically, I will examine the following blends: *women are e-courtesans*, *women are cars with high mileage*, and *women are Femi NAZIS*. I have selected and translated these expressions from the discussion forums and chats on MGTOW Polska. The reason for the choice of the above was the frequency of their use and the popularity among the members of manosphere.

With the help of cognitive integration, aka blending (Fauconnier and Turner 2002, Turner 2015), I would like to show how the chosen expressions add to the manosphere's hateful discourse of anti-feminism and misogyny, thus encouraging the negative perception of women. Firstly, I present how conceptual integration enables the language users to interpret the blended mappings from diverse mental spaces and arrive at the meanings rendered. The cognitive integration appears to originate either from intermixing the incongruous correspondences of dual type or from customizing the entrenched contents of the blends that already exist. In case of the latter, people tend to form hybrids out of the blended mental spaces they are already familiar with (Turner 2015), only to later amalgamate their contents again. The operation secures a highly interesting blended contents of multiple

origin. Incidentally, blending seems to boost the creativity of the language analysed, as well as the supposed comic effects that online users relate to via their sense of humour. To put it simply, the more original the hateful phrase is, the better and the funnier the manosphere members find it. Secondly, I discuss the online manipulation of the Internet users, the virality of the chosen blends and the apparent humour associated with these. I attempt to demonstrate that all the mentioned data sanction women's devaluation and produce destructive verbal cues to attach to womenkind. These, on the other hand, spark the manosphere's interest and acceptance of the hostile expressions without too much regard for their covert negative implications. Interestingly, the novel, often hybrid, interpretations of creative blends found on MGTOW Polska may lead to the distorted perception of women, verbal violence, misogyny, identity crisis, and cultural stereotypes in future societies, to mention just a few (Thorburn 2023, Vallerga & Zurbiggen 2022, or Travers 2024).

There is more, however, that can be done to research the destructive blends regarding womenkind. Future studies could focus on the intensity of the offensive language depicting women, trying to point to the manner in which the high negativity factor is achieved. Also, the studies ought to investigate the difference between humorous female-related blends and the ones that are merely offensive without the possibility of being rendered as comic. The systematic comparison of both would be of use, especially if inspected in a wider perspective than one manosphere forum. It would also increase the accountability of the hypotheses proposed here.

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## **FALLING, SLIPPING, AND STUMBLING BACKWARDS: METAPHOR AND FRAMING IN UK-BASED ALCOHOL SUPPORT MATERIALS**

**Keywords:** Alcohol use disorder, metaphor analysis, health communication, framing analysis, help-seeking behaviours

Individuals affected by alcohol use disorder (AUD) face significant barriers including self-stigma, shame, and a perceived lack of agency, factors which have been shown to inhibit help-seeking behaviours (May et al., 2019). Framings of alcohol use may challenge or reinforce stigmatising perceptions in ways which may empower or disempower those affected (Morris et al., 2023). Metaphor, as a powerful tool for shaping thought and behaviour, likely plays a critical role in framing experiences of dependence and recovery. Yet currently, there has been little research examining how metaphor is used to communicate perceptions surrounding AUD, either in AUD discourse more broadly or more specifically in the language of support materials. In response, this talk will explore two questions. First, how is metaphor used to communicate perceptions of AUD within the UK support sector? Second, how do metaphors frame individuals and their relationship with AUD, particularly regarding agency?

This talk draws on findings from a qualitative metaphor analysis of online texts gathered from the websites of 12 UK-based alcohol support organisations. This specialised dataset was collected in January 2023 and consists of 8 charities stating a commitment to offering support for alcohol harm, 3 rehabilitation services offering residential treatment for alcohol use, and one public health organisation. This dataset was designed to isolate the language individuals seeking support for alcohol use online may be likely to encounter. For the purposes of the present study, a representative sample of 30,000 words was selected for manual analysis.

The analysis takes a discourse analytic approach to identifying metaphor (cf. Demjén et al., 2022; Semino et al., 2018), applying the Metaphor Identification Procedure (Pragglejaz Group, 2007) to identify how metaphor use frames four key aspects of AUD: lived experience, coping strategies, the disorder, and treatment options. Metaphorically used lexical units were assigned semantic labels signifying their literal or basic meaning and were then organised into vehicle groupings where possible (cf. Cameron et al., 2009). The analysis took a maximal approach to potential metaphoricity, revealing highly conventional metaphorical patterns alongside more novel or creative uses (Demjén et al., 2022). This approach was effective in capturing the conventionalised framings present throughout the data, for example, through the use of Resource metaphors and Possession metaphors. The analysis considers the framing effect of the identified metaphors, utilising a definition of framing from the field of communications research (Entman, 1993).

In this talk I will discuss findings which indicate minimal support for a biomedical model of dependence, which is consistent with the UK's current policy approaches and contrasts with biomedically focused narratives commonly found in other contexts. I will discuss how metaphors portrayed individuals with varying degrees of agency at different stages of dependence, and how those acknowledging mitigated agency tended to anthropomorphise AUD itself in violent and highly agentive terms. These findings raise questions about how metaphor in support materials may influence individuals' interpretations and help-seeking behaviours, highlighting the need for further research exploring how those individuals may respond to and evaluate figurative representations.

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## BEFRIENDING CANCER: METAPHORS OF CANCER IN MALAY WOMEN CANCER PATIENTS' NARRATIVES

Keywords: cancer metaphors, metaphor analysis, Malay women, patient narratives, Malaysia

Metaphors have been widely used in communication about cancer experience. Cancer metaphors research centred on patients' authentic discourse have shown that metaphors serve various important functions, enabling patients to express themselves and make sense of their illness experience. Metaphors used by cancer patients have been studied in various languages including English (Semino et al., 2018), Spanish (Magaña, 2019; Magaña & Matlock, 2018), Swedish (Gustafsson et al., 2020; Hommerberg et al., 2020), Arabic (Abaalalaa & Ibrahim, 2022; Almegewly & Alsoraihi, 2022), Norwegian (Kvaale et al.,

2024) and Chinese (Zhang & Wu, 2023). Despite the growing body of research on cancer metaphors, little is known about how Malay cancer patients conceptualise their experience with the illness.

This study aims to provide insights into how Malay-speaking cancer patients use metaphors in communicating their personal experiences with the disease. Eleven Malay-speaking women cancer patients aged 20-60 were interviewed, producing a total of 28,052 words of narratives. These narratives were then analysed to explore the metaphors used in describing the illness. Metaphor-related words were identified and selected based on the Pragglejaz Group's (2007) Metaphor Identification Procedure, and Lakoff and Johnson's (1980, 2003) Conceptual Metaphor Theory was employed for data analysis.

The findings reveal that the women frequently draw on metaphors from the source domains of Journey (e.g. go through, journey, pass through, walk, winding), Violence (e.g. fight, battle, attack, enemy, hit), Object and Object Manipulation (e.g. carry, throw, gift) and Living Entity (e.g. stubborn, living with, friend) in their narratives of the illness. Specifically, the Journey metaphors capture the lengthy and difficult process of their experience with the illness in relation to treatment and recovery. The Violence metaphors portray their determination and challenges faced to regain their health from the cancer's sudden attack. The Object and Object Manipulation metaphors enable the women to describe their illness in concrete terms, conceptualizing it as a tangible, physical item that can be possessed, thrown away, carried, or received as a gift. Lastly, the Living Entity metaphors depict cancer as a friend, a living companion and a stubborn entity that moves around in the women's bodies. Other less frequent metaphors found in the narratives include Education, (e.g. test, teach, learn), Wild Animal (e.g. maul, grip) Natural Force (e.g. rise and recede), Wake-up Call (e.g. awaken, eye-opening) and Dirt (e.g. dirt, scrap) metaphors. The findings also suggest that religion influences their use of metaphors, as it is often referenced as a source of support in their determination to get better (e.g. My religion played an important role in my fight with this cancer). Additionally, this religious frame is particularly evident when they used metaphors describing their illness as a 'gift', a 'test of faith' and a 'wake-up call', indicating a spiritual acceptance that has a transformative effect. This study contributes to the existing literature on cancer communication by examining metaphor use in a non-English language context. The findings offer an important insight into how the metaphors used by Malay women facilitate their meaning-making in managing the challenges of their illness.

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## FRAMING THE 'DEMON': A COGNITIVE GRAMMAR ANALYSIS OF THE NEW YORK TIMES' PORTRAYAL OF PALESTINIANS POST-OCTOBER 7, 2023

Keywords: attention, media framing, structural violence, demonization

This study examines how *The New York Times* (NYT) linguistically mediates readers' conceptualizations of Palestinians as existential threats through attention distribution (Hart, 2025), a process that selectively amplifies or suppresses facets of events to naturalize systemic violence. Analyzing 312 NYT news reports published between October 7, 2023, and April 7, 2024, the study uncovers a 'demon' schema – a cognitive-discursive framework that dehumanizes Palestinians by accentuating their agency as irrational aggressors while systematically erasing Israel's structural oppression, including occupation and apartheid. This schema operates through grammatical and lexical strategies that prime audiences to cognitively align with narratives framing Palestinian resistance as irrational and malevolent and Israeli state violence as self-defense.

Within Cognitive Critical Discourse Analysis (CCDA), attention distribution realizes identification strategies that determine which aspects of the October 7, 2023, events and the broader Israel-Palestine context are selected for conceptual representation and with what degree of salience. These strategies involve inclusion, exclusion, foregrounding, and backgrounding, shaping readers' cognitive dispositions (Hart, 2025) to construct mental models of social reality. Central to this analysis is attention distribution, operationalized

through profiling as foregrounding elements and windowing as backgrounding or omitting elements (Langacker, 2008; Talmy, 2000).

This framework is applied to a dataset of NYT articles retrieved through keyword searches including ‘Palestine’, ‘Gaza’, ‘ Hamas’ and ‘Israel’, systematically coded for three cognitive discursive strategies. The first strategy, agent-based mystification, involves grammatical omissions that obscure the role of perpetrators, exemplified by nominalizations such as *escalating tensions*, which depoliticize Israel’s military escalation and conceal its enforcement of apartheid. The second strategy, patient-based mystification, employs lexical attenuation to anonymize harm, utilizing euphemisms like *clashes* and vague quantifiers such as *casualties* to sanitize violence, as demonstrated in *targeted strikes*, which dissociates bombing from its human consequences. The third strategy, representational framing, leverages trajector-landmark alignment (Langacker, 2008) to amplify perceptions of Palestinian threats, as in *Protesters hurled rocks at soldiers*, where Palestinians are framed as primary actors (trajectors), priming readers to interpret resistance as unprovoked aggression.

Findings reveal three interconnected mechanisms of dehumanization. First, structural violence is erased through grammatical strategies that obscure Israel’s role as a settler-colonial power. For instance, the clause *Violence erupted in Gaza* windows out Israel’s 17-year siege (a continuation of its 56-year occupation and 75-year project of displacement since the 1948 Nakba) while syntactically profiling Palestinians as instigators. This framing mirrors colonial discourses that portray occupied populations as inherently irrational, deflecting attention from systemic oppression. Second, humanity is erased through lexical choices that anonymize suffering. Phrases like *casualties were reported* reduce mass death to bureaucratic abstraction, while *Israel responded to provocations* reframes bombardment as justified retaliation. Such lexical attenuation dissociates violence from its victims, rendering Palestinian lives as statistical footnotes rather than human narratives. Third, the demon is constructed through lexical predication (e.g. *terror tunnels*) and syntactic profiling, which amplify Palestinian agency as irrational and predatory.

This study advances discourse analysis by theorizing the “demon” schema – a cognitive framework that media deploy to dehumanize occupied populations. Through Cognitive Grammar, it demonstrates how attention distribution in NYT foregrounds Palestinian agency as “irrational aggression” while backgrounding Israel’s settler-colonial violence, naturalizing asymmetrical power relations. By dissecting grammatical and lexical strategies that anonymize perpetrators and abstract systemic harm, the study exposes institutional media’s epistemic complicity in legitimizing oppression and violence.

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## EIGHT PRINCIPLES FOR UNDERSTANDING PROFANITY

Keywords: translation, interpreting, inter-cultural communication, cursing, legal and social restrictions on language

Curses, epithets, swear words and slurs are fascinating subjects of scientific inquiry. Not just because they elicit the strongest physiological reactions—the fastest pulse, the sweatiest palms, the shallowest breathing (Buchanan et al. 2006), but because linguistic studies on the topic tend to begin rather unusually: with an apology for breaching the subject (Grochowski 2018, Widawski 1994, Bergen 2016). At the same time, swearing fulfills many functions; it can express emotion (Bergen 2016), relieve pain (Stephens et al. 2009), build group cohesion (Jay 2000) or infuse humor into a situation. It can be used to manipulate, abuse and wield power – just as well as to reclaim agency and build community (Lewandowska-Tomaszczyk 2023). In the increasingly fractured global community, understanding the nature of profanity within and across cultures can uncover important truths about both building and destroying social cohesion.

It is with this in mind that we have compiled RudeLex: Resource for Understanding Discourse Expletives (Jelec et al. 2025), a bilingual corpus and glossary of profanity, containing over 600 Polish and English swear words as well as their definitions and context of use. The lexical items have been sourced from literature, monolingual glossaries and bilingual dictionaries, as well as film, tv and streaming media in Polish and English. As part of the work, we proposed a usage-driven definition of profanity as well as a number of principles for understanding profanity as a phenomenon in language and behaviour.

The *kurka wodna* exception states that the profane effect of curse words can be attributed to pronunciation and context rather than just semantics. In other words, it is possible to use an inoffensive word or phrase to achieve an effect that resembles profanity. This usually requires some degree of phonetic similarity between the implied curse word (here, the Polish *kurwa* ‘prostitute’) and its less offensive replacement (*kurka* ‘small chicken’).

The *kutasy* principle suggests that curses with inoffensive etymologies lose some of their offensive nature if used in a historical context. The Polish word *kutas*, which is currently used to mean ‘penis’, originally meant a decorative tassel. The offensiveness of the term can be offset by the historical context in which it appears, for example if the term is used in the TV series *1670* taking place deep in the Polish feudal past.

The residual offensiveness of *kupa* principle proposes that perception of neutral words can be coloured by their relationship to a curse. The Polish word *kupa* means a pile or an amount, e.g. *kupa kamieni* (‘a pile of stones’) or even *kupa śmiechu* (‘plenty of laughter’). However, *kupa* can also be used as a milder curse word that means ‘shit’. Consequently, *kupa* cannot be viewed as a neutral term as its meaning is coloured by profanity.

The *Sukin Sin* conundrum states that words in a language foreign to the audience may be perceived as swear words by virtue of phonetic similarity to profanity in the audiences’

native tongue. The Korean name Sukin Sin bears phonetic similarity to the Polish curse *sukinsyn* ('son of a bitch'), changing the reception of that particular name in Polish. A reversal of this principle has been observed during the American occupation of the Philippines, a Filipino father named his son Ababis – “after the patron saint of the United States” because he overheard American soldiers in crisis calling upon their saint by exclaiming “San Ababis – or something like it” (Trask 1999, pp. 103-104).

The *jebatka* rule suggests that the offensiveness of a word will depend on the speaker and the audience. A child's mispronunciation of the word for tea (*herbatka*) will be viewed with good humour, an adult using the same term would likely meet with criticism.

The *za przeproszeniem* disclaimer proposes that speakers attempt to mitigate offensiveness through discourse markers. In both Polish and English, certain words and phrases indicate that the speaker is apologetic for going beyond polite terminology: whether *za przeproszeniem* or *pardon my French*.

The “PIPa effect” observes that offensiveness is related to conventionality, in that familiar words are perceived as less offensive. The more we are used to hearing a term or abbreviation that sounds profane in an inoffensive context, the less likely are we to associate it as a curse word. Although PIPa sounds like the Polish swear word for vagina, this abbreviation for the Polish National Labour Inspectorate is frequent enough to be viewed as free of profane undertones.

Finally, the *nieogar* exception proposes that one grammatical form of a word can be significantly more offensive than another. While *ogarnąć się* is in Polish an informal but inoffensive term for getting one's shit together, calling someone a *nieogar* (someone who did not, in fact, manage to get their shit together) is much harsher an insult than the original term would imply.

Although profanity is often seen as a frivolous matter of linguistic inquiry, understanding how people swear and to what effect is a step toward understanding intra- and intercultural conflict. What mitigates the offensiveness of profanity – and what intensifies it? Who is allowed to swear and in what conditions? And finally, how to handle this surprisingly important aspect of language in communication across cultures? More research would be welcome in this field.

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## **QURANIC ALTERNATION OF DAY AND NIGHT: A METAPHOR SYMBOLIZING THE ABANDONMENT OF THE EARLIER BOOKS AND THE LAW**

**Keywords:** metaphor; the Quran; the alternation of the day and the night; replacement of the earlier Books and the Law

The paper explores the motif of the alternation of day and night in the Quran, suggesting that it serves as a metaphor for the replacement of earlier scriptures and laws, specifically the Torah and the Gospel. The author argues that the Quran's depiction of this natural phenomenon is not merely a reference to the daily cycle, but a symbolic representation of Allah's shift from the strict laws found in the earlier religious texts to a more lenient and flexible law in the Quran. This change, according to the paper, signifies a deliberate departure from the Decalogue (the Ten Commandments) and the New Commandment of Love, replacing them with a new system of guidance and rules that offer greater flexibility. Three key aspects of this transformation are discussed: Allah's explicit permission for certain actions, such as killing in certain contexts (e.g., Quranic verses 47:4, 9:5, 9:29), Muhammad's permission to marry his adopted son's wife (33:36-40), and the allowance for perjury in specific circumstances (5:89, 2:225). These changes represent a departure from some commandments in the Decalogue and the New Commandment of Love, marking a significant shift in the moral and legal framework from the Old and New Testaments to the Quranic teachings.

The paper also touches on the broader implications of this shift, with references to Quranic verses that emphasize the ease and beauty of the Islamic faith (22:79, 49:8, 5:4). These verses highlight how Islam, as embodied in the Quran, is presented as a more accessible and refined faith compared to the earlier religions of Judaism and Christianity. This shift is seen as a return to a time before the imposition of strict laws, harking back to the time of the prophet Abraham, when no law had yet been given.

Additionally, the paper explores the Quranic concept of abrogation (*naskh*), where one revelation may replace or nullify a previous one. This concept is tied to the metaphor of the alternation of day and night, where the night symbolizes the earlier scriptures, and the day represents the Quran, which supersedes and offers a more lenient law. This theological perspective is rooted in the belief that Allah has the power to change signs and

laws according to His will, as expressed in various Quranic verses (e.g., 13:40, 22:18).

The paper concludes by drawing a connection between the metaphor of the alternation of day and night and the broader narrative of the replacement of earlier religious laws, with the Quran and its teachings allegedly positioned as the final and most refined revelation for humanity. The concept of the alternation of day and night thus functions both as a natural phenomenon and a theological symbol of transformation in divine law.

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## **THE CONCEPTUAL METAPHOR POLISH NATIONAL IDENTITY DILEMMA IS HAMLET'S EXISTENTIAL DILEMMA PORTRAYED IN JACEK MALCZEWSKI'S HAMLET POLSKI ('POLISH HAMLET')**

Keywords: conceptual metaphor, painting interpretation, six-space model of conceptual integration

Jacek Malczewski's (1903) painting *Hamlet polski* ('Polish Hamlet') is an example of how visual art can express complex ideas about national identity. This paper explores how the conceptual metaphor POLISH NATIONAL IDENTITY DILEMMA IS HAMLET'S EXISTENTIAL DILEMMA is represented in the painting. To analyze this, it applies Brandt and Brandt's (2005) six-space model of conceptual integration, a framework that helps uncover the deeper meanings in, among others, film, music, sculptures and paintings. This model provides a way to examine how Malczewski's painting conveys ideas about Poland's national struggle and identity. By using this approach, the study shows how visual art can communicate complex cultural and historical messages.

Malczewski painted *Hamlet polski* in 1903, during a time when Poland was divided between three empires and did not exist as an independent country. The painting reflects the uncertainty and struggles of the Polish people, who were searching for a sense of national identity. Malczewski was influenced by Romanticism and Symbolism, artistic movements that often explored themes of national pride and historical destiny (see Juszczak & Liczbińska 1977). By using Shakespeare's character Hamlet, Malczewski created an image that mirrors

Poland's situation at the time. Hamlet, a character famous for his hesitation and inner conflict, becomes a symbol of Poland's own struggle – whether to fight for independence or remain passive (see Błaszczyk-Biały 2022, Kudelska 2012). This study places *Hamlet polski* in its historical and artistic context, showing how the painting invites viewers to think about Poland's fate and identity.

The six-space model helps demonstrate how the painting communicates its message. The semiotic space looks at the connection between Malczewski and his audience, showing how his artistic choices guide viewers towards a metaphorical interpretation. The reference space focuses on the painting's composition, where a Hamlet-like figure stands between two women. These women seem to represent opposing forces, perhaps Poland's past and future, or different attitudes toward national struggle. Their presence highlights the difficult choices Hamlet, and by extension Poland, must make. The presentation space translates these visual elements into a broader metaphor for Poland's national struggle. Hamlet's uncertainty reflects Poland's historical dilemma of whether to take action or remain passive in the face of political oppression. In the virtual space, the metaphor **POLISH NATIONAL IDENTITY DILEMMA IS HAMLET'S EXISTENTIAL DILEMMA** becomes clear, strengthening the connection between Hamlet's personal struggle and Poland's search for unity. The relevance space brings in ideas of sacrifice, resilience, and historical memory, linking the painting to the collective experience of the Polish people. Finally, the meaning space delivers the painting's central message: a reflection on identity, action, and the ongoing fight for independence. By referencing Hamlet, Malczewski presents a narrative that encourages viewers to reflect on Poland's national identity and its historical choices.

This paper shows how cognitive semiotics and discourse analysis can help us understand the role of conceptual metaphors in shaping cultural narratives. The analysis demonstrates how the six-space model can be used to interpret visual art and reveals how paintings like *Hamlet polski* function as tools for cultural expression and transformation. Ultimately, *Hamlet polski* is both a reflection on Poland's history and a timeless exploration of the dilemmas surrounding national identity.

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## IRONY IN MULTIMODAL CONSPIRACY-THEMED T-SHIRT DESIGNS

Keywords: irony, multimodality, conspiracy theories, echoing

In classical rhetoric, irony was considered one of the tropes, or figures of speech, by means of which the speaker was able to communicate the opposite of what was literally stated, typically for either humorous or ideological purposes (cf. van Dijk 1986). Importantly, as indicated in Gibbs & Colston (2023, p. 3), “irony [...] is not only a rhetorical device, but represents a fundamental mode of thought, similar to the way in which metaphor is both a linguistic figure and a significant feature of human cognition”. Consequently, it is only natural to assume that irony arises not only in verbal language but also in other means of communication (Forceville 2023, Katz 2023).

With this in mind, the aim of our presentation is to show irony in a multimodal setting. The multimodal artefacts used in the presentation are T-shirts with verbo-pictorial, conspiracy-themed designs. We assume that conspiracy-themed designs are those alluding to conspiracy theories, which, in turn, are defined in terms of narrative constructions, whose plots involve powerful, malevolent actors, who aim to achieve a goal through deceitful action(s) performed in secrecy, which have consequences that purposefully harm the victims (Introne 2020, p. 186). Naturally, a T-shirt design will not involve all the elements of the narrative; however, it can be inspired by such a narrative. The T-shirts for this presentation were collected by entering the phrase “conspiracy theory t-shirts” into the search engine of the website Etsy. Subsequently, only those items were selected and saved for analysis in which ironical meaning was identified.

Adopting the assumption that irony is a cognitive phenomenon, in our analysis we understand the ironical meaning shift as involving a clash between two scenarios: the echoed scenario and the one observable in the mind of the speaker. Notably, ironic echoing is considered as a construal operation rather than merely a pragmatic phenomenon. (Peña-Cervel and Mendoza Ibáñez 2022, p. 234-240, Mendoza Ibáñez 2023, p. 44-53). What is more, due to the specific nature of the analysed material, i.e., T-shirt designs, a broad view of the notion of echo is adopted which, in addition to the total or partial reproduction of previous utterances or thoughts, incorporates also cultural norms, common-sense assumptions or general expectations (Mendoza Ibáñez and Lozano-Palacio 2019, Yus 2024). In our analysis, the echo will take either the form of written language or image, or a combination of both modes, while the observed scenario needs to be understood as the scenario that the ironist, i.e. author/presenter of a given T-shirt design, considers real. Here it needs to be noted that in contrast to situational irony, in the case of ironical T-shirt designs, both the ironist and the audience remain unspecified. Importantly, since the essence of irony is the attitudinal element, the message needs to be understood in terms of dissociation from what is echoed.

With T-shirt designs in our corpus being verbo-pictorial, irony in our presentation will arise either monomodally, with a supportive role of the other mode, or multimodally. In any case, in the presentation we will try to show how the two modes, i.e. language and image, interact to cue the ironical message. What is more, with T-shirts being widely available and worn publicly, and thus messages displayed on them easily disseminated, we will also focus on conspiracy-related arguments communicated ironically by means of T-shirt designs.

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## ON THE NATURAL ENVIRONMENT IN TOK PISIN CONCEPTS

Keywords: body part term, cognitive schema, metaphor, metonymy, motivation, natural environment

60 years before Einar Haugen (1972, p. 325) defined the ecology of language as the study of its social and psychological environment, Edward Sapir (2001 [1912]) argued that also the natural / physical environment (e.g. topography, climate) is “directly reflected in the vocabulary of a language”, but “only when it has been made socially relevant” (as cited in Penz & Fill, 2022, p. 233). Today one of the paths of the development of ecolinguistics

is the description of how non-European tongues express the relation between language and the natural environment (Penz & Fill, 2022, pp. 247-248). It remains in line with the anthropological approach that advocates the study of non-Western semantic systems, which are being reduced as a result of modernization and spread of Western culture across the world (Keesing, 1985, p. 214; Mühlhäusler, 1995, p. 282; Mallett, 2003, p. 131). Contemporary cognitive linguistics, which sees language as a conceptual phenomenon and emphasizes its figurative character (Dancygier & Sweetser, 2015), is based on a set of theoretical and methodological principles well-suited to this kind of research.

Subscribing to this perspective, the present paper discusses the use of nature-related concepts, such as topography, climate, fauna, flora, etc. in the vocabulary of Tok Pisin, an English lexifier-creole used in Papua New Guinea. The data were gathered from dictionaries of the creole (e.g. Baing, Deutrom, Jackson, & Volker, 2020; Michalic, 1983) and studies of its vocabulary (e.g. Franklin & Thomas, 2006) by means of the lexical method. The analysis begins with a discussion of an Oceanic cognitive schema which regards “the self as part of nature” and which thus presupposes the equality of human beings with the rest of nature (Singh, 2022, pp. 4-5). The schema motivates the use of some nature-related terms in descriptions of humans, at the same time eliminating the figurative character of such concepts. For example, the expression *gras bilong het* grass belong-part head ‘hair’ is metaphorical to a speaker of English, but not to a speaker of Tok Pisin (Mühlhäusler, 1985, p. 73). Close interdependence between human beings and nature further motivates extensive figurative use of human body part and family terms to structure various nature-related concepts, such as animals, plants, or topographical landmarks, as well as the use animal body part terms to represents plants. Apart from that, nature-related elements are used to access diverse other concepts. They include the geographical parts of the country, for example *Raikos* south-east trade wind course ‘the coast from Madang to Finschafen, the Huon Peninsula’; time, for example *taim bilong taleo* time belong-attrib north-west monsoon ‘the north-west season which lasts from November to April’; personal identity, for example *wankunai* one.swordgrass ‘a person from the same grassy valley of the Highlands’; personal appearance, for example *karamap saksak* cover.up sago ‘a pregnant woman’; physical condition, for example *sik dok* sick dog ‘a weak person’; social relations, for example *longpela kokonas i pundaun pinis* long.fellow coconut pred fall.down perf ‘the chief of the village has died’; and others, for example *kina* clam, mussel ‘a unit of Papua New Guinean currency’. Such concepts are based on two major cognitive strategies of conceptualization, that is, metaphorical cross-domain mappings and metonymic within-domain mappings. Some expressions also involve various patterns of metaphor-metonymy interaction.

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## **CONCEPTUAL METAPHORS IN DEVICES OF INSTRUCTION DURING PILATES CLASSES**

**Keywords:** conceptual metaphor, Pilates, mental imagery

Pilates, eponymously named after its creator, is a system of mind-body exercise focused on “gaining the mastery of your mind over the complete control of your body” (Pilates 2011 [1945], p. 9). The exercises do not focus on the physical exertion of muscles, but on developing more conscious control over the body – an aspect emphasized by the original name proposed by the creator: *contrology*. Pilates trainers may help their clients to achieve this goal by using a wide range of visualization techniques based on conceptual metaphors (cf. Franklin 1996). In a sense, the metaphors used during classes reverse the logic from Lakoff and Johnson’s seminal *Metaphors We Live By* (1980). In the book, the authors claim that we resort to conceptual metaphors when we try to form an understanding of a vague, abstract, or unfamiliar notion by recruiting knowledge about a more concrete, “palpable,” or familiar one. This knowledge is oftentimes rooted in direct embodied experience with physical objects in the world. Even though many metaphorical mappings do follow this logic, it is not longer taken to apply across the board. Metaphors used during Pilates classes are cases in point, since the trainer seeks to develop a better intuitive “feel” of the body by means of imagery that is not directly related to bodily experiences, but which is nonetheless assumed to be familiar to the trainees. This imagery, in turn, is intended to form a new, unfamiliar bodily experience consisting in enhanced awareness of and control over particular groups of muscles. Metaphors perform

two essential functions during Pilates classes. On the one hand, didactic metaphors seek to convey the knowledge about anatomy and biomechanics. For example, THE PELVIS IS A FRUIT BOWL is designed to teach the trainee that the pelvis contains a number of vital organs and A BONE IS A CENTRAL POLE OF A TENT illustrates the interaction between bones, muscles, and fascia (Franklin 1996). On the other hand, instructional metaphors are used to help the trainees to enhance the control over the body during exercises. For instance, THE PELVIC FLOOR IS A TRAMPOLINE and THE PELVIC FLOOR IS A FLYING CARPET (Franklin 1996) draw trainees attention to their pelvic floor and help to suggest the kind of movement required during workout. Metaphors are also used to create names of exercises (e.g. elephant, swan dive, seal, spread eagle, mermaid). These mappings highlight body postures or movements salient for a given activities. Since the names are meant to help the trainees to grasp the biomechanical rationale behind the activity in question, these metaphors also fall under the broadly understood instructional type.

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## ANIMAL DEATH METAPHORS IN ENGLISH AND POLISH ONLINE PET MEMORIALS: A CONTRASTIVE ANALYSIS FROM A COGNITIVE-SEMANTIC PERSPECTIVE

Keywords: pet loss, death metaphors, online memorials, grief, cross-linguistic analysis

The aim of this presentation is to compare metaphors of animal death found in English and Polish online pet memorials. Losing a pet can be a distressing and emotional experience for owners, who often form strong bonds with their animals and treat them similarly to human relatives or close friends (Lyons et al., 2022). As studies in psychology and sociolinguistics suggest, the grief following a pet's death often mirrors the emotional intensity experienced after the loss of a human loved one (e.g., Wrobel & Dye, 2003). To cope with the loss of loved ones, people frequently use conceptual metaphors, which, on the one hand, help them confront this taboo topic and make sense of a difficult experience, and, on the other hand, shape their conceptualization of the abstract notion of dying (Allan & Burridge, 1991). While metaphors related to human death have been extensively analyzed in cognitive linguistics, the metaphorical conceptualization of pet death remains underexplored. Notably, people tend to use similar or even identical metaphors when discussing the death of their

pets. However, as cognitive scholars have observed, metaphors can vary across cultures and languages (Kövecses, 2005) as well as across different contexts in which they are used (Kövecses, 2020). Consequently, the way English speakers metaphorically conceptualize pet loss may differ from that of Polish speakers. Thus, we pose the following research questions: What types of source domains are present in metaphors of pet death in English and Polish? What are the most and least common metaphorical mappings shaping the conceptualization of pet death in these two languages? Are there any mappings unique to either of these languages? Our study is based on online pet memorials published on websites dedicated to commemorating deceased pets: for English, the American website *Pet Heaven* ([www.petheaven.org](http://www.petheaven.org)), and for Polish, the website *Animal Park* ([www.animalpark.pl](http://www.animalpark.pl)).

The presentation begins with an overview of research on the conceptualization of death in cognitive semantics. Special attention is given to metaphors of death and dying in English and Polish, which can be categorized into six main types: DEATH IS A LOSS, DEATH IS THE BEGINNING OF A JOURNEY, DEATH IS A REST / SLEEP, DEATH IS THE END, DEATH IS (THE BEGINNING OF) A JOYFUL NEW LIFE, and DEATH IS A SURRENDER (e.g., Engelking, 1984; Dąbrowska, 1994; Bultinck, 1998; Kuczok, 2016). Following this, we discuss pet death in contemporary culture and language, including its psychological dimension, which in many respects resembles the experience of losing a human relative or friend (e.g., Wrobel & Dye, 2003). Our methodological framework combines qualitative and quantitative approaches. First, we identify and categorize the source domains used in English and Polish pet death metaphors. Then, we analyze the frequency of their lexical correlates in the examined online memorials. This allows us to determine the most and least common metaphors in each language and identify any unique patterns. Finally, we return to our research questions and discuss possible explanations for the observed similarities and differences. These differences may stem from cultural attitudes toward death, religious beliefs, or broader linguistic patterns that shape metaphor use. Our findings contribute to a deeper understanding of how people conceptualize loss, emphasizing the role of metaphor in shaping emotional and cognitive responses to death, not only in human-related contexts but also in the domain of human-animal relationships.

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## A MULTIMODAL ANALYSIS OF WWI SATIRICAL MAPS

Keywords: map, metaphor, metonymy, multimodality, politics, satire, First World War

On 28 June 1914 the Bosnian Serb Gavrilo Princip fired one of the most momentous shots in world history, killing the heir presumptive to the Austro-Hungarian throne, Franz Ferdinand, and thus setting the world on a course towards the Great War. Yet while few would have predicted that the conflict would take such a heavy toll and leave such deep scars on many nations, the outbreak of the war did not come as a complete surprise. Tensions had been building up for a few decades, with the world's superpowers engaged in a tug-of-war while simultaneously struggling with centrifugal forces at home. In that sense Princip can be viewed as the one who held a flaming matchstick to the Balkan powder keg (Leon 1957).

The strained atmosphere of the early stages of the war was captured by a series of satirical maps of Europe, which ingeniously projected the policies and attitudes of the warring parties onto cartographic representations of the continent. The effect was achieved by filling the contours of the countries with figures – mostly humans and animals – intended to represent the countries and by making extensive use of caricature (which often revealed the sympathies of the authors). Admittedly, the concept of an “animated” map, be it anthropomorphic or zoomorphic, was not new. Predecessors can be found in a fourteenth-century map by Opicinus de Canistris and in the sixteenth-century maps of Europe depicted as a queen or those of the Low Countries in the form of *Leo Belgicus* (see Barron 2008, Van der Heijden 1990). However, it was the period spanning the second half of the nineteenth century and the beginning of the twentieth that saw the greatest wave of satirical maps, reaching its zenith at the outbreak of the First World War.

In this presentation I am going to analyse a selection of satirical maps that illustrate a variety of points of view and degrees of involvement in the armed conflict. In particular, the data consists of two British and two German maps created in 1914, as well as one Dutch and one Italian map published in 1915. In the analysis I combine a number of methodologies developed within the cognitive linguistic tradition. Specifically, I assume that the organising principle for the maps in question is conceptual integration (Fauconnier & Turner 2002). Within each blend there are – mostly visual – metonymies and metaphors (Forceville 2008, 2009), many of which involve force dynamics (Talmy 2000). Interestingly, some examples include clear references to other satirical maps, bringing intertextuality into play.

The analysis involves an examination of the data according to a number of dimensions. These include: 1) the interaction between image and language; 2) the figure/ground organisation of space, including specific strategies employed for foregrounding and backgrounding, such as the choice of the entity for each country and its semantic role; 3) the degree of generalization in the depiction of particular countries, which can range from national stereotype to current policy and specific events; 4) the use of realistic vs caricatural representations.

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## **“FINE FEATHERS MAKE FINE BIRDS”: IDENTITY IN-BETWEEN WORDS AND IMAGES**

Keywords: identity, multimodality, verbal vs. visual representation, expression vs. impression, categorization, meaning negotiation

Regardless of whether we give identity a personal/individual or social/collective dimensions, it is worth noting that who/what we are/want to be is the result of multimodal representations. There seems still to be a long way to come to establish a final list of modes (see Kress (2010) *vis-a-vis* Forceville (2021)), but among them there is certainly a place for verbal representations (words) and visual representations (images). Therefore, we ask the question which of these two modalities – that which is said or that which is seen – participates more actively in the process of identity creation and identity perception. Evoking Jacobson's (1971 [1968]) typology of language functions, we could say that these two sides of identity building (creation and perception) may be seen as a derivative of emotive function and conative function. If so, the “quest of modalities” boils down here to the tension between what the Addresser wants to communicate either linguistically or visually (expression) and how the Addressee reads and responds to these linguistic and visual hints (impression). Still, we prefer to see this process in terms of negotiating judgments and interpretations (in the sense of Bartmiński's linguistic image of the world (1990)), stereotypes and prototypes included, which brings us to the question of categorization as understood in cognitive linguistics.

Illustrations of these multimodal category “tensions”, “clashes”, “struggles”, or, most generally, “misunderstandings” are found in selected crime (comedy) drama mystery

television series (known also as television detective dramas or, simply, tv detective series) and are limited to polite female titles/addresses such as *Mrs* /'mɪs.ɪz/, *Miss* /mɪs/, *Ms* /məz, mɪz/. In order to make our material homogenous and, thus, specific cases/instances comparable, we detect and examine one and the same scenario:

- Speaker A is a male police officer investigating a murder case, while Speaker B is a woman whom the inspector meets either as a witness and/or suspect in relation to the case;
- Speaker A and Speaker B do not know each other and they have never met before;
- when they meet, Speaker A addresses Speaker B with one of the three titles *Mrs/Miss/Ms*, building on his judgements of the marital/civil status of Speaker B;
- Speaker B responds to Speaker's A address with her rectification and, optionally, justification or explanation.

There seem to be four major patterns of how verbal and visual hints correlate with each other and what they produce in any specific case:

- Speaker B responds with *Mrs* (*Misses*) to Speaker A's addressing her with *Miss*;
- Speaker B responds with *Miss* to Speaker A's addressing her with *Mrs* (*Misses*);
- Speaker B responds with *Ms* to Speaker A's addressing her with either *Mrs* (*Misses*) or *Miss*;
- Speaker B responds with her personal name to Speaker's addressing her with either *Mrs*, *Miss*, or *Ms*.

In all these patterns, Speaker A makes a judgement that Speaker B finds necessary to rectify.

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## **INCLUSION THROUGH IMAGERY: EXPLORING VISUAL BLENDING IN DISCOURSE. THE “KNOW OR GET TO KNOW” SOCIAL CAMPAIGN**

Keywords: visual blending, construal, social campaign, immigration

The paper aims to explore cultural variations in their symbolic representations portrayed in three posters fostering the “Know or Get to Know” social campaign with reference to the present situation of minor refugees in Lithuania. The posters follow the same convention: each displays a character well known in Lithuania with the presence of visual elements (colors, unusual depiction of a character, an exotic animal, etc.) that can be associated with foreign cultures. In the given scenario the use of visual blending implies the incorporation of various cultural symbols, images, and representations within the campaign’s posters. These examples demonstrate how visual conceptual blending can create new and nuanced meanings by merging disparate elements in a visually cohesive manner. Hence, the blending strategy dominates the presented analysis. The supporting role is taken by the theory of conceptual metaphor (Lakoff Johnson 1980, Kövecses 2002) that helps to establish the connection and capture the analogy between elements from input cultures and their reference to reality. Since the depiction of the subject matter is meant to represent how a child could visualize Lithuanian folk tales, referencing to Langacker’s dimensions of imagery (2008) also becomes helpful. The general aesthetics will be discussed in the context of the approach to visual communication by Kress and Van Leeuwen (2001). Both approaches are integrated into a multimodal analysis where figure-ground organization helps explain salience in both language and image, viewpoint provides insights into narrative perspective, and new meaning is constructed by conceptual visual blending.

Conceptual visual blending is analyzed as a strategy, according to the blending theory (Fauconnier and Turner 2002), for constructing a message that goes beyond linguistic barriers and reaches broad and diverse audiences. Visual blending follows the same cognitive principles as the blending theory (Fauconnier and Turner 2002) and applies the same cognitive mechanisms, but operates through images, design, and visual representations, referring to meaning-making through images. The use of visual blending as a language of inclusion has the potential to generate a fresh approach to constructing new and nuanced meaning by merging disparate elements in a visually cohesive manner. The amalgamation of diverse and culturally rich visual elements is employed to create a sense of unity, connection, and understanding among people from divergent backgrounds. By doing so, the campaign promotes inclusivity by recognizing and celebrating cultural diversity.

The professional social campaign “Know or Get to Know?” was published in Lithuania in April 2023. It was created for the “Artscape” brand by Marios advertising agency. The campaign comprises three posters created by a Lithuanian artist Akvile Magicdust. “Artscape” arts agency is a non-profit organization engaged in facilitating access to culture, uniting communities in starting artistic projects, and proclaiming diversity, unity, integration (see: <https://artscape.lt>). The group also puts stress on immigrants’ inclusion into Lithuanian society, which is the case in the “Know or Get to Know?” campaign.

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## **“AS IF THE WOMB WERE HIRED BY MEN, AS MERCHANTS SHIPS ARE TO BE FRAITED BY THEM”: THE DISCURSIVE CONSTRUCTION OF PREGNANCY ACROSS THE HISTORY OF ENGLISH**

Keywords: pregnancy, gender, discourse, historical semantics, history of English, *Historical Thesaurus of the Oxford English Dictionary*

The discursive construction of pregnancy varies significantly over time in English. From references to women as *bearn-eacan* (‘big with child’) in Old English, where *eacan* is also used to describe Beowulf as ‘mighty’ (Nuttall, 2023, p. 113), to use of *beget* (*with child*), a verb enacted upon a woman by a man, in use from Middle to Late Modern English, changing terminology reflects different conceptualizations of pregnancy and other antenatal processes. From the Middle English period, active characterizations of pregnancy seem to be sidelined. Whilst verbs such as *grete* (‘to great’), *childe* (‘to child’), and *brede* (‘to breed’) are all attested for pregnancy in medieval usage, during the Modern period, pregnancy undergoes a shift to characterization predominantly as a passive process. Women are *bagged* and *impregnated*; they *expect*, are *with child*, and are *delivered*. As Nuttall (2023) notes, this elucidates the contemporary tendency for verb phrases of pregnancy to be “more states than actions”, like “*being pregnant, having or expecting a baby*”, which “present maternity as a passive time of waiting, being or receiving” (100).

Whilst this inherited representation of pregnancy is anathematic to contemporary understandings of pregnancy and the active role of the pregnant body, it poses particular problems in contexts associated acutely with (self-) blame and stigma, such as termination and pregnancy loss. As such, recent times have seen shifts in British clinical usage away from medical terminology considered problematic, for example from *spontaneous abortion* to *miscarriage* in the 1980s (Malory, 2022) and *abortion* to *termination of pregnancy* in the 2010s (Malory, 2023). Whilst the difficulties posed by *abortion* are partly rooted in the polarized ideological debates of the twentieth and twenty-first century, they are also linked to the ambitransitivity of the verb *abort*, and the consequent vagueness of the nominal form *abortion*.

Instances of linguistic reform to align clinical language with perceived patient preferences, such as the elimination of *abortion*, highlight the difficulties posed by terms which fossilize historical constructions of pregnancy, as well as the challenge of finding acceptable alternatives. The replacement of *spontaneous abortion* with *miscarriage* in the 1980s provides an example of a bottom-up change which transferred a non-medical term into clinical usage (Malory, 2022). However, the professionalization of medicine and the medicalization of pregnancy in the eighteenth and nineteenth centuries (Withycombe, 2018) has led to a greater distinction between clinical and non-clinical terminology; Nuttall notes that “[t]he everyday language” of women “weathered away as medicine became increasingly professionalised” (2023, p. 67). Attempts to ‘reclaim’ such “everyday” language can also be problematic; *miscarriage*, championed by clinicians in the 1980s as a preferable alternative to *spontaneous abortion*, now faces a backlash because of perceived associations with self-blame and implied guilt (Oré, 2020). Considering how the lexis of pregnancy changes over time is thus vital as this lexis continues to present considerable challenges in the present day, as the medical profession grapples with the most sensitive ways to communicate with patients while negotiating already-established terms (Johnson et al., 2020; Kolte et al., 2015; Malory, 2022).

Using data from the *Historical Thesaurus of English* (Kay et al., 2025) and material from the *Oxford English Dictionary*, this paper explores diachronic variation in the discursive construction of pregnancy and examines the relationship between medical and general vocabulary across the history of English. We argue that tensions between medical and non-medical discourse in Present-Day English relate directly to historical sociolectal variation, reflecting ideological tussles over women’s roles in society and the role of the woman’s body in procreation.

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## PLEASE (DON'T?) STEP INTO MY CHAMBERS: ECHO CHAMBERS AND FIGURATIVE FRAMING IN CROATIAN PRESIDENTIAL CAMPAIGN ONLINE DISCOURSE

**Keywords:** echo chamber, framing, conceptual metaphor, political metaphor, affective polarization, metaphor scenario

The paper aims to answer pleas for further insights into the variation inherent to *political metaphor* (Perez et al., 2019) by considering the potential role and effects on it of the oft-quoted, yet still debated (Guess et al., 2018), concept of *echo chambers*, “an environment in which the opinion, political leaning, or belief of an individual about a certain topic are reinforced due to repeated interactions with peers who share similar points of view” (Cinelli et. al, 2020, p. 2). Along with the associated concept of *filter bubbles* (“personal ecosystems of information” (Pariser, 2011) that can allegedly result from personalized searches and are argued to aid their creation), echo chambers are deemed “likely to breed intolerance, political cynicism and reduced opportunities for collaboration and compromise” (Hobolt et al., 2023, p. 1465).

As social media were argued to be conducive to echo chamber emergence (Sunstein, 2017, Cinelli et al. 2020), the plausibility of positing the concept of echo chambers as an important motivating factor in political metaphor use was tested through a qualitative analysis of user comments on Facebook posts of the eight 2024 Croatian presidential candidates during a 4-month pre-candidacy, campaign- and post-election period. Special

emphasis was placed on posts published on the official Facebook profiles of the two candidates considered favourites to win (Milanović and Primorac), taking into consideration the(ir) general political affiliation, and the specifics of the Croatian political climate, with the rest of the candidates positioned (and self-positioning) along the continuum of the political spectre. The combination of factors was hypothesized to provide the potential for the development of user-created echo chambers and development of *affective/ political polarization*, the display of an emotional attachment to the in-group party and hostility toward the out-group party (Iyengar et al., 2019, Hobolt et al., 2023) through social media engagement. The polarization was hypothesized to be particularly reflected in and geared by (conceptual) metaphors of (NATIONAL) UNIFICATION and DISPERSION. These surfaced as both the underlying and prevalent *framing device/ strategy* (Hart, 2023) in the candidates' campaign messages on the one hand, and, we argue, may also have an ultimate effect on the political process (regarding both the dispersion of votes between candidates, and the above *affective/ political polarization*).

Finally, a further qualitative analysis of figurative framing devices in a corpus of political commentaries/ columns chosen to be featured on Facebook pages of two major Croatian newspapers (*Jutarnji list* and *Večernji list*) during the (post-) campaign phase served to isolate the major *metaphor scenarios* ("discourse-based, culturally and historically mediated version[s] of a source domain" (Musolff, 2016, p. 30) useful for argumentative exploitation), as well as context-specific combinations of figurative devices, as suggested, but not limited to, those in Musolff's (2016) approach to variation in political metaphor (including metaphor, irony, hyperbole and their intricate, context-dependent interaction). The hypothesized effect of these in aiding the formation and potential effects of echo chambers is illustrated and tested through a further look into the figurative devices featured in accompanying Facebook users' comments.

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## **PARTNER, BROTHER, OR A FRIEND: CONCEPTUAL METAPHORS IN RUSSIA-KAZAKH RELATIONS**

**Keywords:** conceptual metaphor, media discourse, Russia-Kazakh relations, international relations

Political communication employs metaphors to highlight certain realities behind metaphorical frames and to legitimize foreign policy discourses among the public (Chilton & Lakoff, 1995). The way nations and their relationship are represented in the media can explain preconceptions and reasons behind certain policies. Since gaining independence after the collapse of the Soviet Union, Central Asian nations have maintained relatively stable yet complex relations with their northern neighbor, Russia. For years, these countries have been considered to be one of the most “secured” (relatively stable and reliable) regions of Russian influence (Laruelle, 2022, p. 194). However, Russia’s changing global role, China’s growing presence in the region, and the increasing decolonial attitudes among local populations challenge Russia-Central Asia relations. Nevertheless, maintaining close ties with Central Asia, including Kazakhstan, remains important for Russia to retain its regional hegemony in Eurasia (Laruelle, 2022).

Kazakhstan and Russia are major economic partners in the region but with contested foreign relations. In the last years, scholars stated (Arynov, 2022; Kassenova, 2019) that Russia uses “information war” techniques and so-called “soft power” to influence the Kazakhstani audience. Prominent Russian politicians and journalists have been known to regularly criticize the Kazakhstani government for its ‘neutral’ position, while questioning its statehood and national borders (Arynov, 2022, p. 196). Even though this multifaceted relationship has been extensively researched from political and economic perspectives (Laruelle et al., 2019; Bolgova & Istomin, 2021), less attention has been paid to how these relations are constructed linguistically in Kazakhstani media. Specifically, this study examines the role of conceptual metaphors of the Russian-Kazakh relations through the NATION IS A PERSON frame. Thus, it explores how the intricate relations between these nations are discursively constructed in various news outlets.

The discourse dynamics approach to metaphor (Cameron et al., 2009) is utilized to examine how Kazakhstan and Russia are metaphorically framed by three major news media outlets in Kazakhstan, *Sputnik*, *Kazinform* and *Azattyq* (Radio Liberty’s Kazakh branch) in Kazakh and Russian languages. The corpus consists of two pivotal events in the last couple of years: “Bloody January,” which refers to the massive riots in various cities of Kazakhstan in January 2022 and the first two months of the Russian invasion of Ukraine in February 2022. Both cases present exemplary instances to track various and potentially shifting discourses on the Kazakh-Russian relations. Given the differing agenda-setting of these news outlets, as of being government-affiliated and independent news sources, it is expected that the significant differences between them will be manifested in their texts. Additionally,

differences in metaphorical framing between the Kazakh and Russian language versions of these outlets will be examined. Finally, the shifting geopolitical situation in the region might be reflected in the metaphorical conceptualization of these relations as well.

The study contributes to the wider field of Central Asian studies, international relations and media discourse analysis with implications for the relationship between Russia and Kazakhstan. However, its scope is limited to three news outlets and a specific timeline which restricts the generalizability of its findings across the entire Kazakhstani media landscape.

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## WHERE DO OLDER WOMEN GO? VISUAL REPRESENTATION OF OLDER WOMEN IN HUNGARIAN ONLINE MEDIA DISCOURSE

Keywords: old age, older women, media discourse, visual representation, Hungary

The last decades have been marked by an “ageing revolution”, which has brought about a significant shift in attitudes towards ageing and the corresponding language use (Benczes et al., 2017, 2018; Allan et al., 2021). However, in Hungary – home to one of Europe’s highest proportions of individuals over 60 – the reconceptualization of old age has emerged only

partially, with research indicating that old age and ageing are still mostly characterized via negative stereotypes, such as decrepitude, loneliness and dependence (Szabó & Benczes, 2021; Benczes & Béni, 2023). The media plays a significant role in shaping public perceptions, and this necessary includes old age and ageing (Gerbner, 1998; Mares & Cantor, 1992). Through repeated exposure, the media helps shape social norms and expectations, often reinforcing prevailing narratives through framing and selective representation. Research on the visual depiction of older adults indicates that while there is a shift toward more favourable representations (Ylänne, 2015), not much has changed with regard to what roles older adults are assigned by the media (Loos & Ivan, 2018) – these being typically incidental, peripheral and minor. Further, older women face a double discrimination in that they are less visible in mainstream media than older men (Erdström, 2018). The problem with the visual under- and misrepresentation of older women in the media is, however, that it contributes to the persistence of negative stereotypes (Loos & Ivan, 2018).

In light of Hungary's ageing population, it is especially pertinent to investigate how older women are visually represented in Hungarian online media discourse. To our knowledge, the only research on the topic has been by Kovács et al. (Kovács, Aczél & Bokor, 2021), who have found that Hungarian television news programmes have more favourable depictions of older men than older women. We hypothesize that Hungarian older women are hit especially hard by gendered ageism in the Hungarian media discourse, receiving only limited visibility and being portrayed in highly gendered roles, such as the “golden grandmother” or the “disparate widow”, thus casting older women into stereotyped roles with little power and on the margins of society. To explore this question, we analyse a sample of articles from leading Hungarian news platforms (24.hu, index.hu, telex.hu) on old age and ageing, focusing specifically on their featured images. The sample was gathered in a semi-automated way, along the relevant and available tags (“pensioners” for the Hungarian *nyugdíjasok* and “elderly” for the Hungarian *idősek*) found on news portals. Within the tags “pensioners” and “elderly,” 250–250 items were randomly sampled to be included in the final sample, restricting the selection to articles that contained featured images, as these were essential for the purposes of visual analysis. No restrictions were applied to the time frame, with items covering approximately 10 years of news coverage. Employing a combination of visual discourse analysis and conceptual metonymy-based image analysis (Nagy-Béni, 2024; Benczes, 2019), this study uncovers patterns of gendered ageism that shape societal perceptions of ageing. By shedding light on these representational disparities, our research aims to contribute to broader discussions about media responsibility and the implications of perpetuating gendered stereotypes in ageing societies.

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## **“AN EASY WORD TO SAY”: CONCEPTUALISATIONS OF SUSTAINABILITY IN MEDIA DISCOURSE**

**Keywords:** sustainability, sustainable development, metaphor, figurative language, corpus linguistics

The prevailing conception of sustainability or sustainable development entails the notion of “meeting the needs of the present without compromising the ability of future generations to meet their own needs” (WCED, 1987), achieving a balance between environmental interests, social justice and economic progress. It has been noted numerous times that the overarching definition remains quite vague, leading to the term *sustainability* often being used in public discourse as a “floating signifier” (Catenaccio, 2019), open to various context-specific understandings. The inherent complexity of the notion of sustainability is due to the remarkable range of environmental and socioeconomic challenges, and

thus multiple corresponding discourses, that it comprises (Barkemeyer et al., 2017). Its multifaceted nature is reflected in the 17 Sustainable Development Goals, established in the UN Agenda 2030 for Sustainable Development of 2015. Sustainability is therefore not merely a scientific issue, but also a social and political one that is defined and constructed socially and has consequences and ramifications affecting numerous fields (Bonfadelli 2010). Consequently, the manner in which it is discussed and communicated in the public sphere, where the media occupies a significant position, evidently holds great importance. The “representations of events” (Baker et al., 2013) that the media offers can have enduring effects, significantly influencing widespread understanding of issues. Thus, this study aims to investigate how metaphorical representations proposed in the press contribute to shaping the mental models conveyed to their readerships, framing sustainability through the choice of the source domain structuring the figurative mapping (Semino et al., 2018).

For this purpose, a comparable corpus of articles from British and Italian newspapers was compiled, chosen with the aim of representing reasonably broad spectrum of political opinions within both countries’ mainstream media. Starting from the introduction of the 8th Environment Action Programme on the 2<sup>nd</sup> of May 2022 (European Commission, 2022), all articles mentioning *sustainability* or *sustainable development*, and *sostenibilità* or *sviluppo sostenibile*, were collected over the following three months, resulting in a total of 2,259 articles. Metaphor identification involved a close reading of concordances for *sustainab-/sostenib-*, with figurative meanings determined applying an adapted version of MIPVU (Steen et al., 2010). The domains utilised in the discussion around sustainability and sustainable measures were established, and Musolf’s (2006) scenarios were subsequently applied to garner a deeper understanding of the framings proposed.

Findings suggest that a variety of domains, and scenarios within them, is employed in sustainability discourse, depending on what is meant to be emphasised, and with varying degrees of conventionality or creativity in the mappings. The JOURNEY domain, which is notably very frequent in discourse in general, also features prominently in sustainability discourse, and, together with the BUILDING domain, can be said to portray the target as a continuous and arduous process, which will nevertheless prove to be worthwhile in the long term (Charteris-Black, 2004). However, through the more detailed layer of analysis offered by the perspective of scenarios, different nuances and connotations were observed, ranging from the portrayal of sustainability as a destination that is unquestionably going to be reached, to more critical expressions foregrounding the need for a change in the modality of motion or in its direction. Additionally, in general terms it can be said that the implementation of sustainability is typically - though not unanimously - represented in positive terms, while negative evaluations can be conveyed when discussing elements that are felt to be obstacles to reaching it.

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## THE ROLE OF CODE-SWITCHING AND BORROWING IN THE POLISH MANOSPHERE: A CRITICAL DISCOURSE ANALYSIS OF INCELS IN THE POLISH ONLINE SPACE

Keywords: masculinity, manosphere, discourse analysis, borrowing

Wykop.pl is one of the few known online sites in which the Polish incel community thrives, creating a space for discussion for men who would like to have sex with women, but feel excluded from sexual life. It is also a space in which the use of a sociolect denoting the manosphere becomes evident (Stawecki 2024). The present analysis looks at the discursive construction of community-justified extreme misogyny (i.e., an information bubble community) which takes male loneliness as the center of negative experiences with women and society that members perceivably share. The #przegryw community in the Polish online space demonstrates that incel ideologies and the incel community are not isolated to an anglophone context (Heritage 2023). By looking at incels on Wykop.pl as a community of practice, it becomes clear that, similarly to the Anglo-culture incel groups, language plays a role in community-building, however it is manifested differently than on websites like incels.is (West 2024). The Polish incel community uses its own variety, a sociolect comparable to that of the English community of *incels.is*, however, demonstrates different linguistic strategies, such as code-switching and borrowing to index an incel identity, as well as to engage in community-building. Users of the hashtag #przegryw reshape Polish Internet slang and borrow from the English incel lexicon (Heritage 2023; McGlashan & Krendel 2024; Stawecki 2024) not only to manifest identity, but also to set themselves apart from other Internet users.

Aside from lexical and semantic borrowings, the community uses dehumanized metaphors and lexical phrases with negative connotations for the gendered representations of women. These tend to be sexually denigrating of women in general, however, mostly

targeted at mothers (referred to pejoratively as ‘madki’), attractive women (Julki) and so-called boring women (‘szara mysz’, Eng. ‘grey mouse’), among others.

The presented study is a mixed methods analysis of posts published from between the years 2023 and 2025 on Wykop.pl under the hashtag (#przegryw), in which a small corpus (ca. 10,000 tokens) of anonymized comments from the site, under the appropriate hashtag is imported into the data analysis program MaxQDA and subsequently analyzed for the gendered representations of social actors via a coding system (Charmaz 2006). The coding system will include categories of social actors, as well as the noun phrases used to denote internal (the male przegryw (i.e., Polish incels)) and external actors (men and women who are seen as more advantaged, sexually and socially). It can be argued that, because Wykop.pl does not allow for the closed-gatedness in a community that, for instance, incels. is does, users resort to a code language based on English incel discourse, as well as shared experience, to manifest a heterosexual identity.

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## CULTURE AND COGNITION IN CLIMATE CHANGE CARTOONS

Keywords: climate denier, conceptual metaphor, conceptual metonymy, gaslighting, global warming, semantic compression

Editorial cartoons are a rhetorical genre of text and image in political discourse within an argumentative perspective functioning to shape attitudes. As such, they contribute to political discourse in that they “represent an important visual addition to the cultural repertoire that shapes how climate change is and can be represented” (Nielsen & Ravn, 2020, p. 146). Yet effective argumentation is difficult in a polarized world in which (i)

people feel entitled to their own “facts” and see “climate change” from a purely ideological perspective, (ii) entrenched interests wield financial and political power, and (iii) people naturally resist thinking about hard problems with technical solutions, to name just a few reasons. Those who resist confronting the scientific evidence of a global warming threat rely on various strategies, among them, contradiction, downplaying the danger, declaring unforeseen benefits, blaming/discrediting the messenger, making false equivalences, and so on, all of which can be represented pictorially and appear in climate change cartoons. To overcome this resistance, cartoonists, in their own words, attest to using humor, irony, satire, absurdity, and pictures as tools, select metaphors attuned to their readerships, and seek to engage the opposition to expose the folly of arguments against the scientific facts, and existential threat of global warming (Tom Toles and Kevin Kallaugh in *Politics and Prose*, 2016).

The present investigation, extending previous work analyzing linguistic texts alongside illustrations (Panther, 2005; Panther & Thornburg, 2012), undertakes to apply the methods of cognitive linguistics to identify the pictorial and verbal representations of the attitudes and ways of thinking of so-called “climate deniers” in order to better understand not only why and how people engage in irrational thinking, but also how cartoonists represent and counter argumentative positions in the climate debate. To shed light on this human behavior as illustrated in climate change cartoons selected from the internet, we analyze the figurative imagery and texts in terms of (i) source and target domains constituting conceptual metaphorical mappings and metonymic associations, (ii) implicit and explicit visual and verbal semantic compression, (iii) various cultural models, scripts, and scenarios, including folk models of animals, action, and direct and indirect speech acts, and (iv) pragmatic inferencing. Visual and verbal representations of “gaslighting” (a colloquialism used to denote the manipulation of others into questioning their own perception of reality) -- i.e. a form of psychological manipulation and control -- also come under our analysis. We conclude with these findings:

- The static (verbo-) pictorial climate change editorial cartoon achieves an implied tartet meaning by means of the interplay between conventional metonymies and metaphors
- that function economically to access cultural folk models, narratives, and scripts, all of which provide context, and are
- used in creative ways to construct dissonance / incongruity / absurdity, the unexpectedness of which provokes a response to an often threatening issue,
- a response the viewer experiences as not only humorous (e.g. as irony / satire) but also as surprising and possibly, as the cartoonist intends, as thought provoking.

In questioning why people accept anti-science thinking, Kenrick et al., (2022) cite group-think and trust of known sources, confirmation bias, and social goals such as the desire to win status and conform to the views of a social network; nevertheless, they believe within-group conformity may be broken down with a single counter-view such that scientific knowledge is spread to the public, made available for debate, and perhaps provoke positive action. The genre of the often humorous pictorial and verbally brief editorial cartoon repeatedly expressing satirical “good-natured ridicule” (Tom Toles in *Politics and Prose*, 2016) makes it a potent tool for political persuasion, the inner workings of which cognitive linguists can illuminate.

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## **‘GIVE A GIRL THE RIGHT SHOES AND SHE CAN CONQUER THE WORLD’: WOMEN AS WARRIORS IN FASHION DISCOURSE**

Keywords: Conceptual Metaphor Theory, Feminist Critical Discourse Analysis, postfeminism, gender, fashion magazines

Metaphors play an important role in both shaping our understanding of the world and constructing a particular worldview. Analyzing their use across discourses can help unveil power imbalances and embedded ideologies (Kövecses, 2010). Research demonstrates that even ostensibly conventional or well-established metaphors from one type of discourse (e.g., political) can acquire unique meanings in a new discourse (e.g., medical) and systematically reinforce particular narratives (Semino, 2008, p. 10). While Lakoff and Johnson's (1980) seminal work on Conceptual Metaphor Theory laid essential foundations for the field of metaphor analysis, it has been criticized for largely overlooking gender and reflecting a predominantly male-centered perspective. Drawing on their foundational ideas, more recent scholarship has begun to foreground the intersection of gender and metaphor through a critical discursive lens (e.g., Koller, 2004, 2022; Koller & Semino, 2009; Lazar, 2009).

Seeking to expand this line of inquiry, I analyze how the warfare/militarization domain – typically associated with (traditionally masculine) spaces such as business, sport, and politics (Koller, 2004) – becomes appropriated in the (traditionally feminine) space of fashion discourse. Although militarized language becomes more and more pervasive in everyday and public discourse (Lazar, 2009), its implications in fashion remain underexplored. I therefore aim to address this gap by examining how the source domain of warfare/militarization is

mapped onto the target domain of fashion in the language of fashion magazines. Drawing on the frameworks of Conceptual Metaphor Theory (Lakoff & Johnson, 1980; cf. Goatly, 2008; Kövecses, 2010) and Feminist Critical Discourse Analysis (Lazar, 2005; 2009), I engage with a manually compiled corpus of one year's worth of digital content from *Vogue U.S.*, one of the world's most influential glossies. Relying on the qualitative research software MAXQDA, I identified and coded metaphors in the editorial texts (n = 2000) to subsequently investigate how they contribute to framing contemporary femininity.

The analysis reveals that the warfare/militarization domain is used to portray women as fighters and warriors who adopt a 'girl power' ideal to achieve their goals through self-fashioning practices and neoliberal entrepreneurship. This framing aligns with postfeminist notions of success, empowerment, choice, and individualism (McRobbie, 2009). The findings demonstrate that within the frame fashion is war, clothes and trends are presented as strategic weapons or allies, required in the battle for empowerment. Thus, women become equipped with 'killer heels,' 'winning looks,' 'clothes as body armor', and 'an arsenal of dresses'. This pattern aligns fashion consumption with combat readiness and promotes the problematic idea of commodified femininity. Such metaphorization further creates a paradoxical portrayal of womanhood. On one hand, women are depicted as agentive, empowered, courageous warriors who take charge — armed with their sartorial weaponry in an ongoing struggle for gender equality (cf. Lazar, 2009). On the other hand, this framing situates women's agency within the confines of hegemonic masculinity, i.e., they draw on male-coded approaches to power and violence in order to embody strength, assertiveness, and determination.

This research contributes to ongoing discussions of gendered metaphors across discourses and seeks to ignite interest in fashion discourse as a prolific site for metaphor analysis.

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## LINGUISTIC STRATEGIES AND STEREOTYPE DECONSTRUCTION IN DAVID IVES'S *POLISH JOKE*

Keywords: stereotypes, linguistics, strategies, translation, culture

This paper examines *Polish Joke*, a dark comedy by David Ives, through the lens of discourse analysis in order to investigate how language constructs, perpetuates, and challenges stereotypes while shaping both cultural and personal identity. The play's narrative focuses on Jaś, a Polish-American protagonist who grapples with the impact of ethnic stereotyping on his self-perception. Through its blend of humour and absurdist narrative, *Polish Joke* critiques societal attitudes toward ethnicity and assimilation, offering a meta-commentary on the power of discourse to both constrain and liberate identity.

A unique aspect of this research is the analysis of an unpublished Polish translation of the play, used exclusively for stage purposes and provided by the Polish Drama and Theatre Agency. This rare access enables an in-depth comparative study of how ethnic stereotypes embedded in the original text are rendered in translation as well as offers a fresh perspective on how linguistic choices mediate the portrayal of stereotypes across cultural contexts.

Employing Norman Fairclough's critical discourse analysis (1995) and Teun Adrianus van Dijk's theory of social cognition (2008), the study explores the linguistic strategies used in Ives's play, including repetition, metaphor, irony, and intertextuality to encode stereotypes, ideological hierarchies, and identity conflicts. Particular attention is paid to the play's metalinguistic commentary, where characters explicitly reflect on how language shapes perception and cognition, revealing the mechanisms by which stereotypes are activated and contested. These elements not only reflect societal attitudes towards ethnic minorities but also highlight the cognitive processes that underlie prejudice and identity formation (van Dijk, 2009).

The analysis goes on to explore the function of humour and absurdity as linguistic tools for the reinterpretation of ethnic stereotypes (Attardo, 1994). Ives's play employs comedic exaggeration and self-referential dialogue to expose and subvert essentialist narratives about Polish identity, making it an ideal text for examining how linguistic humour interacts with stereotype formation and deconstruction. By analysing these elements in both the original and translated versions, this study illuminates the extent to which humour is culture-specific and whether certain comedic devices lose or gain effectiveness in translation. This destabilisation is particularly evident in the case of stage translation, where the impact of a text on the audience is immediate, and during absurdist exchanges, the fragility of stereotypical discourse is exposed, reflecting the hybrid, multifaceted identities prevalent in multicultural societies (Bhabha, 1994).

This research contributes to ongoing discussions on the interrelation of language, culture, and cognition. It illustrates how discourse studies can deepen our understanding of societal challenges such as prejudice, identity construction, and the reproduction of ideology

in multicultural environments. By comparing the original text with its Polish version, the study demonstrates how translation can amplify, mitigate, or reinterpret the ideological weight of stereotypes, offering insights into the adaptability of dramatic discourse across linguistic boundaries (Bassnett, 2014). The fact that both texts are intended for the stage adds an interesting aspect to the research, since theatrical translation is subject to different requirements than literary translation (Zatlin, 2005). This dual-text approach not only enriches the analysis of Polish Joke but also highlights the critical role of translation in mediating cultural narratives, making it a valuable case study for linguists, theatre scholars, and cultural theorists alike.

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## **“A HORRID COMMUNITY”: THE DISCURSIVE CONSTRUCTION OF LEPROSY AND LEPERS IN HISTORICAL AMERICAN ENGLISH**

Keywords: leprosy, lepers, linguistic representation, Discourse Historical Approach, Critical Metaphor Analysis, multivariate feature-analysis, Multiple Correspondence Analysis

The issue of the representation of leprosy and lepers in American English is not an entirely new research topic. As early as 1989 Gussow called into question the allegedly universal aversion to leprosy in the United States. At the beginning of the century, Tomso (2002) discussed the use of leprosy as a metaphor for homosexuality in Stoddard's (1885) *The lepers of Molokai*, a non-fiction book about a settlement for leprosy patients on the Kalaupapa peninsula. White (2010) analysed the role of American media in creating in audiences an association between leprosy and undocumented immigration to the U.S. Block (2017) examined how the views on the disease, prevalent in the Early Modern period, led to its being linked to moral corruption and African slave trade. More recently, Indiriyanto

(2022) explored the representation of Hansen's disease in Hawaiian American literature reflecting the leprosy-related stigma rooted in colonial discourse. Yet, no systematic, corpus-based diachronic study of the concept has been offered so far.

The present paper explores the conceptualisation and discursive construction of *leprosy* and *lepers* in American English between 1822 and 2016, using the Corpus of Historical American English (Davies 2010) as its primary data source. The analysis spans four genres (fiction, popular magazines, newspapers, and non-fiction/academic books), combining insights from Cognitive Linguistics and Critical Discourse Analysis. By identifying the conceptual metaphors of *LEPROSY* in the data set and examining their development and distribution over time, the study aims to determine how the understanding of *LEPROSY* evolved and what abstract concepts it itself came to structure as a source domain. Simultaneously, the paper analyses predicational strategies (Reisigl & Wodak 2001) employed to discursively construct *lepers* across different genres and time periods.

The research therefore addresses five key questions: How has the conceptualisation of *leprosy* changed over time? Are certain metaphors more prevalent in specific historical periods or genres? To what extent has the discursive construction of *lepers* shifted between the 19<sup>th</sup> and the 21<sup>st</sup> century? (Has the social stigma faced by the patients faded?) What topics of discourse typically background discussions of leprosy? Lastly, do any of the discursive patterns identified in the data seem genre-specific? Methodologically, the study combines a contextual, qualitative analysis of 405 instances of the noun *leprosy* and 267 instances of the plural form *lepers* with quantitative analysis in the form of Multiple Correspondence Analysis (Glynn 2009; Glynn – Robinson 2014; Levshina 2015). Close reading of the data in context translates into the annotation of all concordance lines for formal and socio-contextual features relevant to the research questions (timeframe, genre, topic of discourse, predicational strategy, metaphoricality, presence/absence of stigma). MCA helps identify genre- and time-specific tendencies, revealing systematic relationships between variables (or categories) in multivariate data. The correlations it finds are showcased in the form of a biplot, where the distance between data points testifies to the strength of their mutual association, while their size mirrors their role in affecting feature distribution visualised in the plot.

Preliminary findings suggest that the conceptualisation of *LEPROSY* is deeply embedded in cultural and historical contexts, reflecting broader societal anxieties and values. While metaphors in earlier texts often construe *LEPROSY* as a *CURSE*, *POISON*, *CORROSION* or a *DESTRUCTIVE FORCE*, in later sources the *OPPONENT* metaphor comes to the fore, perhaps reflecting efforts to combat leprosy-related discrimination.

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## **VERBO-VISUAL IRONY AS A DISSOCIATIVE STRATEGY TOWARDS LEADERS INACTION IN CLIMATE CRISIS CARTOONS**

**Keywords:** climate crisis, communicative irony COP26, multimodal communication, political cartoons, pragmatics, Revised Echoic Theory

Political cartoons, as an inherently critical genre of verbo-visual multimodal discourse, function as a powerful means of engaging with and scrutinizing public affairs (Schilperoord & Maes, 2009, p. 216), frequently targeting politicians and public figures (Forceville, 2020, p. 168) to highlight inconsistencies, failures, and abuses of power. Given their fundamental critical purpose, cartoonists often employ irony as a rhetorical strategy, capitalizing on its inherently derogatory nature (Grice, 1978; El Refaie, 2005) to expose contradictions and shortcomings within political discourse, challenging dominant narratives and offering alternative perspectives on pressing societal issues. From this premise, the present study investigates how cartoonists employ multimodal irony to criticize political inaction on climate change, with particular reference to the COP26 Climate Conference. Despite the urgency for decisive action, COP26 generated widespread public skepticism due to its unfulfilled commitments and inadequate measures to address the climate crisis, and communicative irony has emerged as a prominent rhetorical strategy for articulating this skepticism and underscoring the perceived discrepancies between political rhetoric and actual policy implementation.

To examine this phenomenon, a total of 114 political cartoons were selected from compilation platforms such as *CagleCartoons.com* and *CartoonStock.com*, as well as from leading newspapers in Spain, England and the United States. The selection process prioritized thematic relevance to COP26 and climate inaction, ensuring that the chosen cartoons directly addressed these issues. A qualitative analysis was then conducted to

determine the presence of irony, following established theoretical frameworks in verbal irony research. Specifically, the selection was guided by the identification criteria of the Revised Echoic Theory, which builds upon Sperber and Wilson's echoic theory (Sperber & Wilson, 1981; Wilson & Sperber, 2012). According to this Relevance-theoretic proposal, verbal irony is an echoic use of language in which the speaker metarepresents someone else's utterance or thought to express an implicit critical attitude towards both the utterance itself and the individual or collective to whom it is attributed. The Revised Echoic Theory further argues that, in communicative irony, the speaker intends to highlight a discrepancy between an expectation generated from the echoed thought – implicitly attributed to a person/collective – and a situation that ostentatiously reveals the unfulfillment of such expectation. Ironists can thus convey their critical stance in two ways: either by implicitly dissociating themselves from the source for generating an expectation deemed false or inappropriate, or by implicitly criticizing individuals or collectives who fail to live up to the expectation echoed, which is presented as a generally accepted social norm.

Within this framework, the study argues that multimodal irony serves as a pivotal rhetorical strategy for exposing and criticizing deficiencies in political response to climate change. By echoing politicians' commitments and juxtaposing them against unfulfilled social expectations, cartoonists effectively highlight the incongruity between climate rhetoric and actual policy action. The findings suggest that irony in political cartoons plays a dual role: it enhances the salience of political criticism by ostensibly challenging the credibility of seemingly well-intentioned political discourse on climate change, while also exposing hypocrisy and reinforcing public awareness of governmental inaction. In doing so, cartoonists amplify the societal criticism of politicians who fail to uphold the expectations established by their commissive utterances which are echoed within the cartoons.

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## **A CROSS-LINGUISTIC ANALYSIS OF NEWSWORTHINESS IN REPORTING ON TRUMP'S PRESIDENTIAL VICTORY IN RUSSIAN AND UKRAINIAN PRESS**

**Keywords:** newsworthiness, discursive news values analysis, presidential election, event representation, news, media

The impact of the 2024 U.S. presidential election is unquestionably worldwide. According to the Center for Strategic and International Studies, 'The audience for the U.S. presidential election is global. As Americans go to the polls, their choices have ramifications for the world' (<https://features.csis.org/2024-us-election-global-impact>). Not surprisingly, the results of the election made headlines across many regions, including current war zones, where the outcomes could carry significant implications. In particular, Trump's victory received extensive coverage in the press of Russia and Ukraine, two countries directly involved in an ongoing conflict that was a key focus of the president-elect's campaign agenda.

This study is a cross-cultural investigation into the discursive construction of newsworthiness in reporting on Trump's victory in the most widely read media outlets in Russia and Ukraine. Accordingly, the research adopts Bednarek and Caple's theoretical and methodological framework of Discursive News Values Analysis (DNVA) (Bednarek & Caple, 2017). The approach defines newsworthiness as "the worth of an event to be reported as news" (Caple et al., 2020, p. 1). It is discursively constructed through a set of news values – "newsworthy aspects of actors, happenings and issues as exist in and constructed through discourse" (Bednarek & Caple, 2014, p. 137). In other words, news values are principles for structuring and presenting a particular event as a news item (e.g., a news report about the event). Building on this framework, our primary research interest is to examine and compare the news values ascribed to a specific event (Trump's victory in the 2024 election) and analyse how they were discursively structured in the media reporting of both countries.

Given that the construal of news values, even when addressing the same event, can vary significantly across cultural contexts, the way a particular event is presented as news may reflect specific ideological positions. As Fowler (1991, p. 4) argues, "News is not a value-free reflection of 'facts'. ... Each particular form of linguistic expression in a text ... has its reason. There are always different ways of saying the same thing, and they are not random, accidental alternatives. Differences in expression carry ideological distinctions (and thus differences in representation)". Analysing how and which news values are established in the selected articles can reveal how linguistic resources are "manipulated" (Bednarek, 2017) to represent sharply contrasting "systems of beliefs" (van Dijk, 2012, p. 5) or ideologies of the two conflicting groups and their members.

Additionally, the study incorporates qualitative discourse analysis tools for corpus-building in news media, as outlined by Mautner (2008). The data consist of selected articles

from the online news outlets published on November 6, 2024, the day the first election results were reported in Russian and Ukrainian, projecting Trump as the winner.

The results of the cross-cultural comparison revealed that news reports on Trump's victory emphasize similar news values, and their distribution is also comparable in the two countries. However, distinct linguistic repertoires are employed to construct the same values, such as Eliteness, Superlativity or Impact. These differences may be rooted in the value systems of the societies, which are currently being profoundly shaped by the ongoing war, as well as by their hopes, expectations, and fears regarding the outcomes of the 2024 U.S. election. In this context, the study at hand will focus on the four most prominently construed news values in the representation of the main event.

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## **“ENGLISH IS THE MOST UNSUITABLE LANGUAGE FOR INTERNATIONAL COMMUNICATION” – HOW ESPERANTO SPEAKERS BUILD THEIR IDENTITY ON PREJUDICE AND POWER STRUGGLES**

Keywords: discourse analysis, English, Esperanto, lingua franca, linguistic identity, prejudice

This study explores how speakers of Esperanto, a constructed international auxiliary language, implicitly shape their identity through opposition to English. Esperanto is framed as a language of justice, equality, and linguistic democracy, while English is depicted as a hegemonic force that reinforces global inequalities. I combine corpus analysis of modern

Esperanto journals and discourse analysis of biographic narratives (interviews) to examine the dichotomy between English as a tool of oppression and Esperanto as its non-discriminatory alternative (Norton & De Costa, 2018; cf. Stria, 2021).

The analysis presents findings from a subcorpus of the *tekstaro.com* corpus, specifically widely read contemporary periodicals, totalling approximately 2.2 million words. The subcorpus includes issues of *Monato* (1997–2003, 2012–2018) and *La Ondo de Esperanto* (2001–2004). Additionally, examples are drawn from a mixed Esperanto corpus compiled in 2012, accessible on *corpora.uni-leipzig.de*, comprising over 41 million words from various time periods. As a parallel source of data, in-depth interviews were conducted entirely in Esperanto during the 2018 World Esperanto Congress in Lisbon, involving 16 participants. The collected anonymous linguistic biographies focus on participants' experiences with learning and using Esperanto, as well as their language ideologies. Notably, 11 out of 16 participants draw comparisons between Esperanto and English.

The identity of Esperanto speakers is built around a conflict between Esperanto – “the good language” designed for mutual understanding, and English – perceived as a language perpetuating injustices of global language dynamics. The critique is, however, not directed at English speakers themselves but rather at the ideological and political power structures that sustain the language's privileged status. English is considered as insufficient for meaningful international communication, despite its widespread use. Esperanto speakers view its dominance as a threat to linguistic diversity. They also challenge the widely accepted belief that English is a universally spoken and easy-to-learn language, arguing that this perception is the result of propaganda, which overlooks the real challenges faced by non-native English speakers. In contrast, Esperanto is presented as an egalitarian, “sincere”, and “open” language, free from constraints and inequalities (Fians, 2021; Stria, 2022). It is designed with regularity and simplicity, making it a more equitable tool for international communication. Despite these claims, English remains the dominant global lingua franca, leading Esperanto speakers to confront the ideological barriers driven by deep-rooted linguistic prejudice preventing wider adoption of their language (cf. Fiedler & Brosch, 2022, ch. 14).

However, by framing English as a symbol of oppression and elitism, some Esperanto speakers may unconsciously harbour negative views towards their rival and thus reinforce the existing power dynamics. The struggle for Esperanto's legitimacy thus highlights broader tensions in global language politics, including the challenges faced by minoritized languages.

Through a multi-faceted discourse analysis, this study illustrates how Esperanto speakers mould their identity as a response to linguistic hegemony, promoting a more inclusive model of international communication. The findings suggest that Esperantists operate within a wider global context. The language is more than just a tool; it is a social and ideological project that embodies aspirations for intercultural understanding. At the same time, speakers recognize it as contested, which only deepens their commitment to its preservation and promotion (Stria, 2022).

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## **BOUNCING BOUNDARIES: THE METONYMIC USE OF EAST AND WEST IN HUNGARIAN PRIME MINISTER VIKTOR ORBÁN'S POLITICAL SPEECHES**

**Keywords:** East and West, metonymic indeterminacy, symbolic boundaries, political rhetoric

Ambiguity is a fundamental characteristic of contemporary politics, wherein political actors often utilize vague expressions to convey their ideas, allowing for multiple interpretations (Page, 1976). In media discourse, the employment of cardinal points has been identified as a method of referring to various regions using the same metonymic vehicle, such as the *East* and *West* (Szabó, in press). Politicians also strategically employ metonymic conceptualizations of geographical regions through cardinal points (Rac, 2014). Such (re)negotiations of symbolic boundaries can obscure and expand the divide between populations, resulting in the inclusion and exclusion of diverse social groups (Kollai, 2024; Rac, 2014; Wimmer, 2013). The referents of cardinal points as metonymies are normative and imbued with values, designating historical-cultural and political-economic areas (Brdar & Brdar-Szabó, 2022; Brdar-Szabó & Brdar, 2021).

In Hungarian public discourse, the terms “East” and “West” frequently serve as metonymies for geographical regions. Following the Cold War and Hungary’s transition to capitalism, the concepts of “democracy” and “freedom” were often linked with the West, whereas “backwardness” and “oppression” were associated with the East (Melegh, 2005). However, the foreign policy strategy implemented by the Hungarian government in 2012, known as the “Eastern Opening,” adopted an alternative perspective. This strategy reoriented Hungarian public communication by highlighting the prosperity of the East and fostering negative perceptions of the West (Balogh, 2022). Thus, the question arises as to which region(s) do the two cardinal points, namely, *East* and *West*, refer to in contemporary Hungarian political discourse and whether the government’s “Eastern Opening” strategy has altered the conceptualization of East and West.

To examine whether the transformation of the Hungarian government’s politics can be detected in the East and West metonymies in political communication, we analyze Hungarian

Prime Minister Viktor Orbán's rhetoric over the past 15 years of his incumbency, namely, between 2010 and 2025. Upon identifying the keywords *East* and *West* in the speeches, a discourse-based metonymy approach was applied to explore "metonymic indeterminacy," namely, shifts in metonymic references (Brdar and Brdar-Szabó, 2021; Brdar-Szabó and Brdar, 2022) in Prime Minister Orbán's rhetoric. This analysis took into account the co-text and context surrounding the terms "East" and "West" (Brdar and Brdar-Szabó, 2021; Brdar-Szabó and Brdar, 2022; Szabó, in press).

The findings indicate that, contingent upon the political context, various (fuzzy) symbolic boundaries are evident in the analyzed public speeches. Although remnants of the "Cold War rhetoric" (Melegh, 2005) persist within the texts, metonymic references to the "East" are employed to denote a "Eurasian Supercontinent," encompassing Russia, Japan, China, and the Eurasian Economic Union, as well as a "Larger West," which includes the EU and NATO (Bernek, 2020; Szabó, in press). Hungary's position within these speeches is also characterized by flexibility: in certain instances, Hungary is portrayed as part of the West. In contrast, there are instances where the Hungarian Prime Minister underscores the declining appeal of the West to the nation, thereby drawing attention to the strategic ambiguity inherent in the use of cardinal directions.

This study elucidates the dynamic nature of metonymic conceptualizations within various political contexts, highlighting the implications of vague expressions as a strategic tool in contemporary Hungarian rhetoric.

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## LIQUID RACISM IN GREEK PARLIAMENT: ANALYZING CRITICALLY NARRATIVES ABOUT IMMIGRANT/REFUGEE ISSUES

Keywords: racist discourse, antiracist discourse, liquid racism, narrative, parliament, critical discourse analysis

Although racist and anti-racist discourse seem ideologically opposed, as they constitute two different ways of representing the same aspects of the world (Fairclough 2003, 124), textually they often coexist, forming a new ambiguous kind of racism, *liquid racism* (Weaver 2016). In Greek public sphere, liquid racism is (re)produced in a wide range of texts which seemingly promote immigrant/refugee issues, such as texts from humanitarian organizations, texts from news media and political texts (Archakis and Tsakona 2024).

In this presentation, our aim is to highlight that liquid racism lurks in the Hellenic parliament. For this purpose, we analyze 21 parliamentary narratives about the immigration/refugee movement of Greeks to the USA in the past (late 19th-early 20th century), which are used by the politicians as an argument for the immigration/refugee policy Greece should implement nowadays. These narratives are part of a wider data set consisting of narratives in excerpts from plenary talks at the Hellenic Parliament. We draw our data upon the official website of the Hellenic Parliament ([www.hellenicparliament.gr](http://www.hellenicparliament.gr)) and we detected in the proceedings of plenary meetings talks about immigrant/refugee issues between July 2015 and January 2020. 132 out of the 264 talks in total contain narratives, and 21 out of those contain narratives referring to the immigration of the Greeks in the past.

In this study, we analyze the parliamentary narratives about the Greek immigrants/refugees to the USA in the past utilizing the three-dimensional narrative positioning model proposed by Bamberg (1997). Following the principles of Critical Discourse Analysis, we also highlight how the politicians discuss about the immigration/refugee policy that Greece should adopt nowadays scrutinizing their *argumentation strategies*, as suggested by Reisigl & Wodak (2001). More specifically, we distinguish three levels of *positioning* according to three questions: at the 1<sup>st</sup> level, we pose the question: “How are the characters positioned in relation to one another within the narrative world?” and we examine how the politicians construct the immigrants/refugees’ identification, selection and admission into the USA; at the 2<sup>nd</sup> level, we answer the question: “How does the speaker position him/herself to the audience?” and we are interested in how each politician, using specific argumentation strategies, is positioned in relevance to his/her audience; and at the 3<sup>rd</sup> level, we focus on the question: “Who am I?” and we examine the politicians’ positions on dominant ideological values, such as the racist and antiracist discourse, reproduced in the wider socio-ideological context.

According to our findings, the politicians develop their arguments drawing simultaneously both from antiracist and racist discourse, utilizing liquid racism. Even within

the framework of parliamentary policies that seemingly aim to facilitate the processes of receiving immigrants/refugees, and despite the apparent acceptance and respect towards these groups, indirect and covert processes fuel the national/racist discourse and its homogenizing objectives, while also being fueled by it (cf. Serafis 2024). Such processes include the exclusion of the non-useful Others, or the assimilation of the total number of newcomers immigrants/refugees for the economic and employment benefit of Greek nation-state. In other words, the narrators argue that a country welcomes the immigrants/refugees who are useful, capable of being integrated into the productive system, contributing to the economic growth of a country, willing to be assimilated. In any case, the perception of immigrants/refugees is utilitarian and benefits the dominant nation-state. This perception indicates that the national homogenizing discourse is deeply rooted in the people's conscience and is often reproduced even when it is seemingly undermined.

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## LIFE IS WAR? – CULTURAL METAPHORS AS PERSUASIVE DEVICES IN PÉTER MAGYAR'S POLITICAL COMMUNICATION

Keywords: conceptual metaphors, cultural metaphors, conceptual blending theory, politics is war, political communication, Péter Magyar

The theory of political realism asserts that conflict is an inherent aspect of world politics (Morgenthau, 1948/1973, cited in Benczes & Szabó, 2020), particularly evident in populist narratives, which argues that society is divided into the antagonistic groups of 'the pure people' and 'the corrupt elite' (Mudde, 2004, cited in Benczes & Szabó, 2020). The struggle/war metaphorical source domain is employed as a primary conceptual tool in the Western world to comprehend various human difficulties and challenges (Lakoff, 2013). A substantial body of studies (Köves, 2002, cited in Kövecses, 2005; Kövecses, 2005; Benczes & Ságvári, 2018; Benczes et al., 2024) indicates that Hungarians have a tendency

to conceptualize life as a struggle/war, due to Hungary's historical involvement in wars over many centuries (Kövecses, 2005, p. 241). The life is a struggle/war conceptual metaphor can be identified as a cultural metaphor of the Hungarian mindset (Kövecses, 2005). Cultural metaphors are culturally encoded, salient and "richly instantiated" conceptualizations which are characteristic of the cultural cognition of a particular cultural group (Yu, 2017, p. 65).

It can be hypothesized that political marketing communication applies metaphors that are culturally embedded and salient and, accordingly, are based on cultural metaphors (Sharifian, 2015) to reach as broad a voting base as possible. Péter Magyar, leader of the major Hungarian opposition party, Tisza, rapidly garnered substantial voter support, securing the second-highest number of votes in the European Parliamentary election 2024 after the governing party Fidesz-KDNP, constituting 29.60% of all votes cast (European Parliament). In light of this electoral success, this paper explores to what extent Magyar relied on conceptual metaphors and, more specifically, the life is a struggle/war cultural metaphor in his campaign. The corpus is comprised of 21 YouTube video ads as well as slogans and mottos that ran during his campaign period from 20 April until 9 June 2024. Metaphor identification was carried out via the Metaphor Identification Procedure (Pragglejaz, 2007).

The findings suggest that the politics is war conceptual metaphor was the most frequently used conceptualization. This metaphor has demonstrated its efficacy as a persuasive tool, as it shares the same struggle/war source domain as the life is a struggle/war metaphor. It is likely that Hungarian citizens can more easily relate to this metaphorical conceptualization than, for example, the politics is business metaphor, which is more characteristic of American politics (Kövecses, 2010, p. 68). Additionally, Hungary is a building metaphor emerged as the second most prevalent metaphorical conceptualization in our data, suggesting that a primary responsibility of the future government is to rebuild the country, which is perceived to have been damaged by the current Hungarian government.

In addition, the mottos and slogans of the Tisza Party, such as "Talpra magyarok!" (On your feet now, Hungarians!), not only reference significant armed conflicts in Hungarian history but also, due to their frequent repetition across various channels, consistently appear in conjunction with the examined YouTube advertisements. This necessitates their analysis through the lens of conceptual blending theory (Fauconnier & Turner, 2002). The findings suggest that, as a result of conceptual integration (Fauconnier & Turner, 2002), the slogans and mottos have created a new blended space in Magyar's communication, where Magyar's prospective political success is depicted as a future revolution against the oppressive Hungarian government – which can be considered as a core element of Magyar's campaign.

The initiation of the forthcoming revolution, emerging in the blended space (Fauconnier & Turner, 2002), also utilizes the struggle/war conceptualisation. This framework elucidates why a significant number of Hungarian citizens readily identify with Magyar's campaign (Kövecses, 2005).

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## LINGUISTIC VIEW OF TIME IN OLGA TOKARCZUK'S NOVEL *PRAWIEK I INNE CZASY* AND ITS ENGLISH TRANSLATION *PRIMEVAL AND OTHER TIMES* BY ANTONIA LLOYD-JONES

Keywords: linguistic worldview, world-perceiving, world-conceiving, cultural mindset, personal world, perspective, metaphor

Cross-linguistic research suggests that speakers of diverse languages view time dissimilarly (Khatin-Zadeh et al., 2023; cf. also Boroditsky et al., 2011). This study examines how time is viewed in Olga Tokarczuk's novel *Prawiek i inne czasy* (source text – ST) and its English translation *Primeval and Other Times* by Antonia Lloyd-Jones (target text – TT). In particular, it looks into the linguistic view of time encoded in the ST metaphors and compares it with the worldview encoded in the TT metaphors. Metaphor has been selected for the analysis for two reasons. First, time is elusive and unobservable directly and hence understood mostly via metaphor (Pajdzińska & Tokarski, 1996; cf. also Evans, 2005). Second, considered “one of the possible entries into worldviews” (Underhill, 2011, p. 13), metaphor presents an enticing prospect for a linguistic worldview researcher. Another area of interest closely related to the linguistic worldview research is translation studies. Arguing that translation reveals problems that lie at the heart of worldview studies, Gład (2022, p. 43) states that “[a]ny difficulty in translating means that languages represent different worlds”.

Hence, assuming that languages represent or encode different views of the world and so the ST and TT views of time are expected to display certain shifts, the following questions are posed: (1) What is the nature of these shifts and what do they reveal about the Polish and English speakers' views of time? (2) To what extent are the differences on the systemic level and to what on the personal level, i.e. does the translator leave traces of their personal view of time? To answer these questions metaphorical concepts for time are identified in ST and TT and analysed with respect to emergent views of time. In line with the cognitive approach, metaphor is understood as a cognitive process of conceptualising one idea in terms of another (Lakoff & Johnson, 1980). For the analysis of worldviews Underhill's (2009, 2011) model is used. In this model worldview is understood as a discourse-emergent interpretation of reality that involves five dimensions: world-perceiving, world-conceiving, cultural mindset, personal world and perspective. World-perceiving and world-conceiving are dimensions of *Weltansicht* (Głaz, 2022, p. 100), i.e. views encoded in and prompted by a language system, while cultural mindset, personal world and perspective are dimensions of *Weltanschauung*, i.e. shared ideologies, individual views and responses to reality respectively, all three ultimately grounded in language (Głaz, 2022, p. 100). Intuitively, the translator's task is to reconstruct the ST (author's) view in all its dimensions in TT. However, due to systemic differences between the source and target languages as well as expected differences between the author's and translator's cultural mindset and personal views, it is assumed that TT is a kind of hybrid with features of both the author's and target readers' views of time "filtered through" the translator's personal experience (cf. Lewandowska-Tomaszczyk, 2010). The analysis aims to verify this assumption.

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## AUTHORIAL IDENTITY CONSTRUCTION IN LINGUISTICS AND PSYCHOLOGY BOOK REVIEWS

Keywords: authorial identity, evaluation, academic book review, linguistics, psychology

In an academic setting, the genre of the book review is where evaluative meanings are abundant and diverse, providing ample opportunity for both manual and electronic investigations in the English language (e.g. Hyland, 2000; Shaw, 2009; Römer, 2010; Zasowska, 2019) and through comparative analyses with other languages (e.g. Suárez & Moreno, 2008; D'Angelo, 2012; Itakura, 2013; Junqueira & Cortes, 2014). While existing research has focused mainly on implicit and explicit instances of praise and criticism variously formulated by reviewers in their texts in reference to a book (or a book chapter) under review, the presence of the reviewers *themselves* has received relatively scant attention. Authorial identity has been extensively investigated in terms of the representation of the self by authors of academic research articles (see e.g., Hyland, 2002). In the genre of the academic book review, which contributes to the dissemination of new knowledge and is critical to establishing reputations, the authorial reference does not typically come to the fore of attention. However, it can serve as a strategic tool for negotiating evaluative meaning.

The present paper offers an exploration of how reviewers in linguistics and psychology construct their authorial identities through their writing and, in so doing, how they present themselves through language in the disciplines often regarded as related but by no means identical. This study, which is part of the more extensive analysis, uses two databases, each containing 120 book reviews obtained from nine academic journals published in the *Science Direct Elsevier* database in the years 2008–2018. The primary tool for the text analysis is the UAMCT software (Universidad Autonoma de Madrid Corpus Tools), which enabled the formulation of a structured annotation scheme consisting of two overarching classifications: Evaluation-Type and Evaluation-Object. The former pertains to the identification of whether evaluation has a positive or negative polarity and how it is realized on the syntactic level, while the latter refers to the object of evaluation. The objects comprise diverse aspects of the book under review, such as the content, the style, the text, the readership, or the author. The syntactic structure of an act of evaluation is identified on three primary levels: positive-type and negative-type, which further subdivide into lower-rank layers, and positive-negative-or-negative-positive, which echoes the notion of concession.

A particularly useful measure of the UAMCT (O'Donnell, 2019) is the *Reference Density Index*, which has been instrumental in analyzing the percentage of words referencing first-person pronouns in both corpora. The research findings demonstrate a disproportion between linguistics and psychology corpora regarding first-person pronouns expressing evaluative assessments towards a piece of work. It has been shown that the frequency of self-mentions differs between the two fields, and this difference may be explained by the nature of each discipline. The evidence suggests that first-person pronouns are effective tools for

softening the impact of critical evaluations understood in terms of Brown and Levinson's (1987) theory of face and Face-Threatening Acts. They can also potentially influence the overall reception of the review. Therefore, the authorial identity of the reviewers, as seen through the language used to comment on the book's merits and flaws, is instructive in reminding us about the values and norms within a discourse community in each field.

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## **ETHICAL ASPECTS OF SELF-CENSORSHIP IN CONTROVERSIAL ISSUES OF OKO.PRESS ARTICLES AND THEIR ENGLISH TRANSLATIONS**

**Keywords:** Critical Discourse Analysis (CDA), self-censorship, comparative linguistics, political correctness, translation ethics

The paper aims to analyse English translations of selected articles originally published in Polish on oko.press website created in 2016, which claims to be “a civic tool for controlling power”<sup>1</sup>, in order to find cases of censorship (presumably self-censorship) and classify its possible reasons and effects on message conveyance in source texts (STs) and their translations. The articles (10 in total) refer to contemporary issues, such as the war in Ukraine, domestic and foreign politics, social life, etc.

The research methodology is based on contrastive linguistics and discourse analysis. Due to the fact that the content of the analysed research material is closely related to politics and social matters and the form of language used is largely conditioned by real-life situations and communicational needs, the methodology should rather be viewed through Teun van Dijk’s Critical Discourse Analysis (CDA) perspective. In this concept, controversial issues can be placed, as CDA is defined as “discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context.” (Van Dijk, 2015: 466). Content Analysis is applied to show how language is used to convey controversial messages, and a comparative study is incorporated to find out how the source messages are revealed in translations. The STs in Polish and their English translations are compared in detail to evaluate the target texts (TTs) according to their correspondence with the STs. Both quantitative aspects and qualitative interpretations of findings are considered, so the mixed methods approach is exercised to display a more comprehensive understanding of discourse, the importance of collected data, and ethical issues.

The research hypothesis is that the most sensitive content will either be avoided in STs and TTs or the language will be controlled. Research questions to consider will be whether controversial issues force the authors and translators to avoid content and language that could not be politically correct and whether it will lead them to adopt a specific style of language or not. Also, whether there are any manipulating techniques used in translations to distort the original content and whether, possibly, (self) censored renderings constitute the way to deal with controversial issues instead of free speech in translations.

All these questions seem consistent with the idea of political correctness, typical of contemporary public discourse, and defined by Glenn C. Loury (1994, p. 453) as “consensual restraint on public expression in a community”. This restraint should be wisely expected in both STs and their translations. The research aims to verify the hypothesis posed and find

any possible discrepancies between the topic ideas and content of original articles and their translations.

At the same time, the analysis will be the basis for evaluating ethics in the STs' delivery. Finding out what is considered ethical, rendering the controversial messages as expressed in the STs (self-censored or not), or moderating them to become more politically correct in the TTs, is the expected effect of the analysis. The issue of ethics will be discussed by reference to Andrew Chesterman (1997, 2001, 2018), Anthony Pym (2001, 2012), Jeremy Munday (2012), Juliane House (2015), and others.

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