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BOOK OF ABSTRACTS AND CONFERENCE PROGRAM

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Conférenciers invités :

- Laura Hidalgo DOWNING (Universidad Autónoma Madrid, Espagne)
- Jeannette LITTLEMORE (Université de Birmingham, GB)
- Elena SEMINO (Lancaster Université, GB)
- Andreas LANGLOTZ (Université de Basel, Suisse)
- Hans-Joerg SCHMID (LMU Munich, Allemagne)
- Mark TURNER (Case Western Reserve Université, États-Unis)

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KEYNOTE SPEAKERS' ABSTRACTS

Professor Laura HIDALGO DOWNING

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Multimodal metaphor and creativity in advertising discourse

Advertising discourse has been the focus of attention of much research on the relation between creativity and multimodal metaphor. Research in this field has shown the benefits of combining insights from Conceptual Metaphor Theory and the methods of Discourse Analysis, in particular by showing the importance of contextual factors in the analysis of creative multimodal metaphors. The present talk discusses the role of multimodal metaphor as a key instrument in the shaping and expression of creative meanings in advertising discourse by exploring some of the main strategies used for this purpose in commercial advertising.

For this purpose, I report on research carried out during the past decade in three lines of study: creativity and multimodal metaphor in print advertisements and their variation across time, creativity and the interaction between multimodal metaphor and narrativity in youtube and TV ads and creativity and multimodal metaphor in advertising discourse from critical and ethical perspectives. The research carried out in these three lines has allowed us to identify some of the main techniques used in advertising discourse for the expression of creative meanings, namely recontextualization, interaction between metaphor and other textual features such as narrative, humour and contrast, interaction between verbal, visual and aural modes and the evocation of contextual meanings which may elicit critical and ethical standpoints.

Professor Elena SEMINO

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Metaphor, creativity and illness

Illness is one of the sensitive and subjective experiences that are often talked about, and, potentially understood and experienced, in terms of metaphors. As in other domains of experience, however, metaphors can be both helpful and harmful, depending on how they are used. In this talk I show how people with different health conditions use metaphor creatively for a range of purposes, including empowerment, reconceptualization and community-building. I finish by drawing some conclusions on the practical applications of research on metaphor in healthcare.

Professor Jeannette LITTLEMORE

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Variation in the Experience of Metaphor: Theoretical and Real-world Consequences

Our bodily interactions with the world provide a motivation for many of the metaphorical ways in which we talk about abstract concepts and emotions. For example, we often talk about moving through time as if it were moving through space, allowing us to ‘look back in anger’ or to ‘move a meeting forward’. We talk about feeling ‘down’ when we are depressed, and we talk about emotional closeness as if it were physical closeness. Studies have shown that metaphors such as these have the ability to evoke physical (i.e. sensorimotor) responses in readers and listeners and for this reason, they are sometimes described as ‘embodied’.

Much of the work on embodied metaphor has tended to assume a single set of universal, shared bodily experiences that motivate our understanding of abstract concepts, and there has been relatively little investigation of the ways in which people’s experiences of such metaphors might vary. Factors such as the shape and size of one’s body, age, gender, physical or linguistic impairment, personality, ideology, political stance, religious beliefs, cultural and linguistic background all have the potential to impact on the way in which we use and interact with embodied metaphor. Furthermore, the nature of the metaphors themselves, their degree of novelty, the perspective from which they are presented and the contexts in which they are used have also been found to influence the extent to which they are experienced as ‘embodied’.

In this talk, I explore the different meanings of ‘embodied metaphor’ and discuss how they relate to one another. I then present findings from studies that we have conducted showing how individual differences and item-based differences shape people’s experiences of embodied metaphor. I end with a discussion of how we have made use of theoretical and empirical work on embodied metaphor to address a range of ‘real-world’ needs, including the development of marketing campaigns, the improvement of care following pregnancy loss and child protection from faith-based abuse. By analysing the ways embodied metaphor varies across different individuals and contexts of use, in both academic and practical settings I aim to provide a deeper understanding of the nature of embodied metaphor itself by drawing some conclusions on the practical applications of research on metaphor in healthcare.

Professor Mark TURNER

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The Central Problem of Language: A Construction Grammar Theory of Creativity

Language is possible only if there are cognitive operations that are capable of

- (1) establishing new form-meaning pairs;
- (2) combining form-meaning pairs to create expressions;
- (3) allowing a limited number of combinable language forms to cover a very large number of meaningful situations.

This talk will explore the ways in which the cognitive operation of conceptual blending provides these three crucial cognitive abilities.

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Creating the uncanny – a cognitive-linguistic perspective on emotion in the Kafkaesque

It is a truism that Cognitive Linguistics is a goldmine for researchers interested in understanding language-based creativity based on ubiquitous cognitive processes such as metaphor, metonymy, or blending (see e.g. Langlotz 2016: 50-54). But what about the human achievement of diegetically creating emotions through fiction (Tan 1994: 13)? How can cognitive linguistics contribute to a better understanding of the long-standing paradox in emotion research that fiction can create novel and strong states of emotional arousal "out of nothing" (Allen 1986)?

By adopting a cognitive-linguistic perspective, the present paper engages with the particular emotional universe evoked by the Kafkaesque. Indeed, Kafka's name has become the iconic root for this new emotion concept denoting an uneasy feeling of disorientation and alienation within a world of non-transparent control, power, and (dis)order.

In this talk, I scrutinize one short story by Kafka "An Old/Ancient Manuscript" (1919/2012) on three levels of analysis (see Langlotz 2017: 523):

1. the repertoire of emotional words and constructions (see Bednarek 2008);
2. the unconventional narrative staging of emotional experience within the story (see Macrae 2016); and
3. the potential appraisals (see Planalp 1999: 54-67) that are managed through Kafka's creative use of language and narrative structures.

I show that Kafka ingeniously plays with conventional emotional associations embedded in conceptual metaphors, the narrative structure of the fairy tale, and narrative perspective to create the cognitive effect of a categorization crisis which pulls the reader into an "uncanny valley" (Mori 1970).

In traditional emotion research, emotions are often modelled as dynamic appraisal processes that automatically execute biologically embodied reactions to stimuli. This paper favors a social-constructionist approach to emotions, which claims that language and culture-specific frames of reference play a decisive role in managing emotions discursively (Harré 1986). The Kafkaesque is thus taken as a case in point that emotions are not merely triggered, but that language and the underlying categorization processes that it manages have the power to malleably shape emotional experiences and create novel emotional concepts that are not explicable through an innate emotional bioprogram. This view is in line with recent neuropsychological research, which awards language a central role in shaping and creating emotional categories (Feldmann Barrett 2017: Ch. 7).

PS: It is strongly recommended to read Kafka's short story in advance. It can be found here:
<https://livelongday.files.wordpress.com/2011/01/an-old-manuscript.pdf>

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Towards a better understanding of how usage, mind and society interact in language change

Can the usage activities and routines of individual speakers affect language change on the collective macro-level? And can cognitive processes taking place in the minds of individual speakers influence language change on the collective macro-level? These two questions play a key role when it comes to solving the notorious actuation problem in the study of language change, i.e. the question why some innovations embark successfully on the path towards conventionalization and become visible as forms of language change, while others do not. Many types and mechanisms of language change are traditionally understood with the help of terms denoting usage phenomena and/or cognitive processes, e.g. *frequency*, *salience*, *analogy*, *chunking*, *entrenchment*, *automatization*, *proceduralization* or *routinization*. While it seems obvious that these notions are not sufficient to explain collective change on the macro-level, it is far from clear how exactly usage, mind and society interact in language change.

In my talk, I will propose a systematic way of coming to grips with how this interaction drives and modulates language change. My proposal is based on the Entrenchment-and-Conventionalization Model, a sociocognitive dynamic complex-adaptive model of linguistic structure, variation and change (cf., e.g. Schmid 2014, 2015, 2016, 2018, in print, and Schmid and Mantlik 2015). Rather than relying on large-scale pathways of change labelled by terms such as *grammaticalization*, *lexicalization*, *pragmaticalization*, *change by invited inference*, *vernacularization* or *colloquialization*, I will define small modules of change differentiated by the kind of triggers (salient innovation, non-salient innovation or repetition) and by what cognitive or social processes take the lead in the actuation of a given case of language change. I will argue that this helps to understand the unpredictability of language change, suggest criteria for distinguishing between the modules based on available data and illustrate various modules of change.

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ABSTRACTS FOR PRESENTATIONS

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Creativity in challenging politicians in public fora: Recontextualisation of a quote

This paper reviews humorous verbal and multimodal narratives which counter Putin's insincere explanation of events in Crimea in March 2014, when he denied the involvement of the Russian military in the peninsula. The aim of this paper is to show resources which participants in online debates can use in order to covertly challenge a mighty politician. The resources can be explained through application of 1) the allusional pretense theory of discourse irony and insincere speech acts (Kumon-Nakamura, Gluksberg et al 1994, Sperber and Wilson 1995); 2) verbal and pictorial humour (Raskin 1986, Attardo 1994, Buonegru and Forceville 2011). The verbal and multimodal narratives were constructed through placing an original quote into a novel and improbable setting which highlights and exaggerates the absurdity of the statement.

The case studies include three verbal narratives and 5 memes (multimodal narratives). All these examples contain a common feature—the incorporation of a quote uttered by Putin at a press conference on the 5th of March 2014 in Moscow: “You can go to a store and buy any uniform.... They [soldiers] are local self-defence forces”. The stories generated by social media have a multilayered structure. On the surface they contain an overt intention to entertain the audience by unfolding an amusing sequence of events. The non-overt meaning, however, is a charge against the author of the quotation, who cannot be challenged without posing a threat to social order.

Three types of thematic realisation surfaced in these fictional narratives: (1) inspecting Crimean stores for the availability of “goods” (i.e. arms) thus implied at the press conference; (2) use of Putin's words to veil aggressive actions of rivals to Russia in geopolitics (e.g. NATO and China); and (3) transferring Putin's claim to the domain of sports in order to explain some shameful defeats of Russian national teams in international competitions.

In the verbal and multimodal narratives, the quotation embodies an improbable state of affairs which cannot be reconciled with the outlined development of events in the quote, but has to be accepted since it was provided by a high authority. The clash of scripts in fictional stories with the script outlined by Putin's explanation highlights the absurdity of the original claim, i.e. when the appearance of heavily armed people in Crimea was explained as a spontaneous formation of “local self-defence forces” who also managed to buy grenade launchers and tanks in “a store”.

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French small clauses and sentential complements: A CG analysis

In the syntactic literature, "[t]he term small clause (SC) refers to a string of XP YP constituents that enter into a predication relation, but where the predicate, YP, rather than containing a fully inflected verb, contains an adjective phrase, noun phrase, prepositional phrase, or uninflected verb phrase" (Basilico 2003: 1). This presentation presents a Cognitive Grammar analysis of the French contexts where a sentential complement illustrated in (1) alternates with a small clause construction illustrated in (2):

(1) Je croyais que Jean était parti

(2) Je croyais Jean parti

In the sentential complement construction in (1), the complement clause is coded as landmark of the main relation. In the small clause in (2), the main participant in the event that the complement clause describes is coded as trajector of the main relation. It is therefore viewed as a reference point relative to which the event in which he participates is accessed. The sentential complement and the small clause are thus connected by a metonymic relation.

The analysis of the distribution of the two constructions in (1) and (2) in the FRANTEXT corpus of 20th century French texts yields two interesting observations. First, the strict constraints that exist on the raised construction with different verbs highlight their individual autonomy and semantic specificity. Secondly, the participant in the complement event occurs in a small clause due to its focal prominence. Out of 98 examples with croire 'believe', it is expressed as a pronoun in 63 cases illustrated in (3), including 38 reflexives illustrated in (4). In 18 cases illustrated in (5), the small clause is part of a relative clause. Conversely, it is only expressed as a lexical noun in only 7 cases.

(3) je me suis promené avec un jeune homme d'origine scandinave. Il est très religieux et je **le** crois un peu tourmenté, mais il est doux, raisonnable. (Green, J. *Journal*. T. 5. 1946-1950 : 62)

(4) oh! Toi tu **te** crois très forte parce que tu joues les cyniques (Beauvoir S. de. *Les Mandarins* : 346)

(5) A mes pieds, tout à coup, un gros paquet de lettres **que** je croyais **détruites**... (Green, J. *Journal*. T. 5. 1946-1950 : 5)

This analysis of the distribution between sentential complements and small clauses interestingly parallels Langacker's (1995) account of the relationship between the impersonal construction in (6) and the raising construction in (7), where the distinction between the two constructions also primarily depends on the prominence of the main participant in the complement relation.

(6) Il semble que Jean est prêt à partir

(7) Jean semble être prêt à partir

This presentation argues that this resemblance is not random. To the contrary, raising constructions and the type of small clauses considered here illustrate a conceptual ability (a construal operation) that allows some participant in the complement scene to be coded as a main clause participant to highlight its prominence. It may combine with transparency (a semantic property of some verbs) to produce the alternation in (6) and (7) traditionally referred to as raising, but it also occurs independently, as in (2)-(5), with many predicates. Treating raising as a general conceptual ability rather than a lexical property of main predicates has profound ramifications for how we understand complementation in general and the relation between raising and control in particular.

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When I'm not just myself: On the construction of intersubjectivity through grammatical person choice in Spanish media discourse

Grammatical persons can be viewed as creative resources whereby speakers are able to guide the interpretation of their utterances. This way, whenever facts and stances primarily concerning the individual speaking or writing are not encoded using singular first-person forms, a less subjective interpretation will necessarily be favored, often with the aim of involving the audience in the stance or line of reasoning under development. The present study will focus on certain strategies for the intersubjective alignment of speaker and audience viewpoints through person choice in Spanish media discourse, combining quantitative and qualitative data. These will be obtained from a corpus (available online at Author 2006) comprising both written-press and radio texts from a central Peninsulartown.

If the analysis is restricted to first and second persons, two main possibilities emerge for the intersubjective construction of utterances: audience-inclusive plural first persons and speaker-inclusive singular second persons (see De Cock 2014, Posio 2016). While choices like these have been previously described as objectivizing (e.g. Author *et al.* 2014), since they entail for the content to be detached from the subjective viewpoint of the speaker, they are actually intersubjective insofar as they are intended to involve others in what is said. It will be argued that intersubjectivity can be conceptualized as an intermediate stage in the discursive-cognitive continuum from subjectivity to objectivity, and that it most often correlates with strategies of desubjectivization (Serrano 2018).

However, the observation of the corpus suggests that either grammatical choice under study is related to different sociopragmatic facets of intersubjectivity. The plural first person helps emphasize values like groupness and cooperation, as suggested by its frequent occurrence in argumentative sequences across the corpus—such as those in written opinion pieces and radio debates—as well as in metadiscursive comments and markers whereby all participants are formally indexed, such as *digamos* ‘let’s say’ or *vamos a ver* ‘we’ll see’. In turn, the singular second person is associated with facts that are experienced individually by the speaker, and that any member of the audience is expected to experience in an analogous way. This makes the choice more usual in expository and narrative sequences such as those in news items and stories, or in interviews where the primary goal is to provide information of public interest. The analysis will show that the quantitative patterning of each grammatical choice across communicative modes and textual sequences is tightly connected to their occurrence in specific instances of interaction, and thus that patterns of formal variation are revealing of different ways to co-construct meaning with the audience.

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Le rôle de la cognition spatiale dans le discours oral en L2 : les apprenants de l'italien

Cette étude s'inscrit dans le courant des travaux portant sur le débat langage-cognition lors de l'acquisition d'une langue seconde (AL2). Plus spécifiquement, nous nous focalisons sur l'expression des *Motion events* chez des apprenants universitaires anglophones et francophones de l'italien L2 (10 intermédiaires et 10 avancés pour chaque groupe ; cf. Bartning 1997 ; Bartning & Schlyter 2004) en situation hétéroglotte (Véronique 2009). Les productions orales des apprenants ont été comparées à celles réalisées par des locuteurs natifs anglophones, francophones et italo-phones (10 sujets pour chaque groupe), ayant accompli la même tâche (*Frog, where are you*, Mayer, 1969).

L'objectif principal de notre étude est de relever dans quelle mesure les apprenants observés arrivent à coder l'information du déplacement de manière appropriée à la langue cible (LC) et l'éventuel impact des propriétés typologiques pendant le processus d'AL2 (*Thinking for Speaking*, Slobin 1996). En effet, selon Talmy (1985, 2000), l'anglais, L1 de certains de nos apprenants, est une langue à cadrage satellitaire (*satellite-framed language* : manière et/ou cause dans la racine verbale, trajectoire exprimée par le biais d'un satellite, i.e. *sneak out*), alors que l'italien et le français, L1 et L2 du reste des apprenants, sont considérés comme des langues à cadrage verbal (*verb-framed languages*, trajectoire dans le verbe, manière et/ou cause en dehors du verbe, i.e. fr. *sortir en courant*).

Les résultats issus de notre recherche fournissent des apports très intéressants aussi bien à la typologie des langues qu'à la sphère acquisitionnel et psycholinguistique. En termes typologiques, l'étude des données natives confirme la variation *intertypologique* (Talmy 1985) entre les langues à cadrage satellitaire et celles à cadrage verbal mais relève également une *variation intra-typologique* entre le français et l'italien, en raison de l'exploitation significative de constructions satellitaires en italien (*verbes syntagmatiques*; cf. Schwarze 1985 ; Simone 1997 ; Cini 2008). Ceci nous permet de considérer l'italien plutôt comme une langue à cadrage mixte au sujet de la non-systématicité de l'expression de la trajectoire dans cette langue, ce qui pourrait rendre plus difficile la tâche acquisitionnelle en L2 (Hendriks & Hickmann 2011).

Concernant les productions en L2, les apprenants, surtout les intermédiaires, tendent à traiter la tâche de façon minimale (*traitement prototypique*, Watorek 1996), en exprimant majoritairement l'information basique du déplacement, à savoir la trajectoire, en raison des moyens linguistiques limités à leur disposition. A ce niveau de compétence, il n'y a pas de traces évidentes d'influence translinguistique en L2. C'est uniquement chez les apprenants anglophones avancés (von Stutterheim 2003) qu'on a relevé des cas de *transfert conceptuel*, ce qui représente notre apport principal au débat langage-cognition. L'existence de structures similaires entre l'anglais et l'italien et l'évidence positive dans *l'input* semblent pousser ces apprenants-là à transférer de manière bénéfique (*positive transfer*) les constructions satellitaires (*andare fuori, correre via*) dans la variété cible. Ceci expliquerait l'absence de telles constructions chez les apprenants français de l'italien et chez les apprenants anglais du français (Anastasio 2018).

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Developing a FrameNet-Based Semantic Annotation Methodology for Audiovisual Corpora in FrameNet Brasil - a Pilot Study

Multimodal analyses have been growing in importance for several approaches to both Cognitive Linguistics and Natural Language Understanding. Multimodal corpora have been annotated for correlations involving mainly gesture communication and text data and computational infrastructure for dealing with large multimodal corpora have been under development (STEEN ET AL., 2018). In this context, this work proposes the development of a methodology for FrameNet-Based annotation of multimodal corpora. Fillmore (1982) defined frame semantics as a research program in empirical semantics organized as a system of apprehension of the constituent elements of a text and other linguistic forms centred on its description in relation with semantic frames. The frames categorized by Fillmore are schematic representations of conceptual structures and patterns of beliefs that provide a foundation for meaningful interaction in a given speech community (FILLMORE, JOHNSON, PETRUCK, 2003). Turner (2018) highlights that multimodality is traditionally expressed in three different forms of communication and meaning construction: auditory, visual and text. So far, as pointed by Snoek and Worring (2005), few multimodal analysis combine all these forms in a way to enable video indexing, and greater results are expected by the integration of them. Our effort, then, is to build a common semantic representation for both textual and visual information, supported by FrameNet. FrameNet is a lexicographic database that describes the words in a language against a computational representation of linguistic cognition based on frames, their frame elements (FEs) and the relations between them.

The analysis is attested through the annotation of sentences representing how lexical units (LUs) instantiate the frames they evoke. For our multimodal pilot study, we have defined as our corpus a Brazilian television travel show called "Pedro pelo Mundo", in which the presenter, Pedro Andrade, explores a city, region or country, highlighting its cultural and socioeconomic aspects. For the analysis, we annotate the audio and the video superimposed in the episodes for the frames instantiated by both. After the annotation is carried out, the resulting data for both semioses is compared for the (a)synchronization of the audiovisual combination. The preliminary results suggest that adding a multimodal domain to the linguistic layer of annotation and analysis contributes to enrich the kind of information that can be offered in a FrameNet database, although close attention must be paid to distinct patterns in which semantic models are instantiated by each semiosis.

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Implicit attitudes in media discourse: Applying the profile-based approach in critical discourse analysis

Within the cognitive paradigm, early research by Lakoff (1993, 1996) employed analytical frameworks such as cognitive models and conceptual metaphors to reveal implicit structures in society and culture. This line of research mirrored work in Critical Discourse Analysis in its aim to inform and improve society. However, the research remained largely theoretical in that its descriptions were neither readily falsifiable nor sensitive to social variation.

Other early research within the cognitive paradigm (Driven et al. 1982, Rudzka-Ostyn 1989, Schmid 1993) developed quantitative empirical methods to the study of semantics. Can these different lines of research inform each to produce an empirical critical approach? This study presents an attempt to apply multifactorial feature analysis (Behavioural approach) to an inherently social question – the representation of asylum seekers in media discourse.

The data consist in French and English news editorials. The fundamental challenge is to identify and quantify the subtleties of the covert expression of attitude. The tokens consist in manually identified reference to asylum seekers. In order to ascertain the reliability of the tokenisation, secondary analysis is performed and inter-coder reliability ascertained using a Kappa statistic. In total, the sample constitutes 800 occurrences that are analysed for a range of usage-features designed to reveal implicit attitudes and ideologies in the language.

The feature analysis follows the behavioural profile methodology (Geeraerts et al.1994; Gries 2003; Glynn & Fischer 2010; Glynn & Robinson 2014). The choice of features is based on Bednarek's (2007) work on evaluation and Martin & White's (2005) works on attitude in Appraisal theory. The results of the usage-feature analysis are subsequently analysed using multivariate statistics employed to quantitatively identify patterns.

Correspondence analysis reveals complex interactions between the intended public of the newspaper and types of Judgement in attitude, i.e. ESTEEM and SANCTION; The former concerns cultural and ethical views and the latter judgement in terms of codified norms. Regardless of cultural difference (French and English), and political stance (right and left wing), the working-class construe asylum as threat to morality. While the middle-class construe asylum seekers as violators of law. Logistic regression will be used to test the hypothesis more specifically.

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Valency coercion in Italian: a case of creative meaning processing

In the linguistic framework of Construction Grammar the basic units of language are called constructions (henceforth: CXN): form-meaning pairs which carry an independent semantic content (Goldberg 1995, 2006). A compelling argument for the idea that CXNs are symbolic units with independent meanings comes from the phenomenon of *coercion* (Michaelis 2004; Lauwers&Willems 2011). This concept refers to a semantic incompatibility or mismatch between a lexical element and the construction in which it occurs. The interpretation of such novel combination is resolved with the CXN “coercing” the mismatching element into a new creative meaning, in line with the general semantic content of the general CXN. The result is a new creative meaning which results from the “compromise” between constructional and lexical meaning.

In this study, we investigate *valency coercion* phenomena, i.e. the ability of an argument structure CXN to combine freely with non-prototypical verbs (*John sneezed the napkin off the table*). Despite the pivotal role of coercion in Construction Grammar, coercion phenomena and construction creativity and productivity has not been investigated thoroughly outside of English (e.g. Gonzalez-Garcia 2007; Audring&Booji 2016). In particular, no attempt has been made – to our knowledge – to address valency coercion in Italian. Starting from the assumption that verb and construction interact in a dynamic way in creating and processing creative coerced meaning, we present a priming experiment on Italian valency coercion.

Following Johnson and Goldberg (2013), we present target verbs preceded by prime coercion sentences. The prime sentences belong to 4 CXNs: Caused Motion (CM), Dative (DT), Intransitive Motion (IM) and *Verba Dicendi* (VD). Stimuli were constructed using creative verbs for the target CXNs. E.g., for the VD CXN the stimuli include Sound Emission verbs rather than prototypical verbs of Saying, as in (2). Three types of target verbs were matched to the primes: lexical associate (LA), construction associate (CA), and unrelated (U). LAs are semantically similar to the main verb of the prime sentence, whereas CAs are prototypical verbs occurring in the prime CXN. U verbs serves as comparison for the two categories of interest. E.g., the target verbs for *Giovanni fischiotta che verrà domani* (Giovanni whistles that he will arrive tomorrow) are *canticchiare* (to hum, LA), *dire* (to say, CA) and *invecchiare* (to age, U). Verbs too were normalized for character length ($p > 0.5$). To justify the task, a set of 15 filler sentences paired with 15 non-words were included.

The findings confirmed our hypotheses; namely, reaction times (RTs) of congruent associations of prime-target (LA or CA) resulted significantly faster than RTs of U verbs. Additionally, CA RTs are even faster than LA, signalling a primary role of CXN in the interpretation process. Furthermore, also acceptability of creative formulations correlated with RTs: LA targets are inversely correlated with sentence grammaticality, whereas CA targets are not affected by it. We interpret these findings as compelling evidence of the importance of both verb and CXN semantics in the creation and interpretation of coercion creative meaning, but of the primary role of CXN.

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Force-dynamic creativity and the obfuscation of illocutionary force in political discourse.

While many studies persuasively show that conceptual metaphors play a vital role in shaping political discourse, less attention has been paid to gestalt, especially force dynamics. Yet, as Leonard Talmy argues, force dynamics are present in discursive structures and help to shape the construction of arguments. These arguments can be analysed in conjunction with different speech acts, namely descriptives, directives, commissives, expressives and declarations. The different illocutionary forces in these speech acts should make it possible to ascertain more precisely the motives of speakers' utterances. However, it is our contention that the illocutionary force of an utterance may be the subject of obfuscation in certain socio-political contexts. By analysing the force-dynamic schematisation of such utterances, where force dynamics are present, it is possible to identify the interaction between different sentient entities at both the force-dynamic and socio-political levels. This paper concentrates on the Liberal Democrats in the United Kingdom and uses a selection of audio-visual corpus material available online and transcribed by the author.

Our analysis focuses on the extent to which the apparent use of one speech act hides the underlying presence of another, and how force dynamics can highlight the presence of a hidden speech act. This study looks at two phenomena in particular: expressives, where apologising corresponds to a more neutralised descriptive illocutionary act, and assertives, where, in reality, expressives implying the act of criticising and scapegoating are present. The force-dynamic analysis of these illocutionary acts is centred upon the context of the Coalition with the Conservative Party from 2010 onwards and a series of topical issues which arose at that time, including the aftermath of the global economic crisis of 2008, the politics of austerity and the rise in the cost of university tuition fees. By adopting a multimodal approach, our study draws on gesture analysis in order to enhance our understanding of context from a cognitive perspective. We thus include both the quantitative dimension of all the relevant force-dynamic occurrences and a qualitative approach to the analysis of contextual factors. These different elements of our analysis form part of the socio-cognitive triangle put forward by Teun van Dijk, in which the cognitive, pragmatic and social dimensions of Critical Discourse Analysis form an integrative model that can be applied to the study of political discourse.

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Frequency of 73 discourse markers used by Chinese L1 speakers of French in France: the impact of the extralinguistic factors

In recent years, the research on discourse markers is very popular. Different researchers analyzed the functions of various discourse markers from divergent points of view. Because discourse markers are often no longer belonged to the attributed grammatical category when used as discourse markers, it renders the study of discourse markers interesting and challenging at the same time. The use of discourse markers by native speakers is very well documented both diachronically and synchronically by linguists from different fields.

However, not so many researches have been done on the same use by non-native speakers. For non-native speakers, most of the work done are to see the effect of study abroad on some social variants such as the omission of the French negation particle NE, etc. but not on discourse markers. First, discourse markers are difficult to study even in native speakers' speech due to its various discursive functions and non-standard status. Second, the non-native speakers' data suitable for discourse markers studies would be difficult to collect sometimes, considering the students from the classroom settings may not be representative and that L2 users living in the target country would be more ideal. Third, many factors such as L1 transfer, L2 impact on L3, etc. could be contributing making the analysis even harder.

Despite these difficulties, the study of the use of discourse markers by non-native speakers is meaningful in that it could not only shed light on pedagogical practice but also help researchers to understand the actual language use in practice by different people from various language backgrounds. The objective of the current article is therefore to establish a list of frequency of the discourse markers most used by French L2 speakers (not learners but actual users) in France.

Meanwhile, as extralinguistic factors such as age, sex, social class, etc. are proved to be significant to the use of many discourse markers by various sociolinguists, this article also aims to investigate how some extralinguistic factors that are relevant to non-native speakers influence the use of different discourse markers in their speech. However, since it would be impossible to discuss all discourse markers on our list, we would choose nine discourse markers that are most discussed in native speakers' speech to examine as a reference.

Hence, in this presentation, first, the definition and the discursive functions of the nine chosen discourse markers in native speakers' speech done by previous researchers will be reviewed. Second, the information on the corpus and data that we used, the participants, the chosen discourse markers as well as the extralinguistic factors to be examined will be presented. Third, the list of the frequency of 73 most used discourse markers in non-native speakers' speech will be laid out, followed by the statistical results of the influence of the extralinguistic factors on their use. In conclusion, some reflections on the current work as well as the future research directions will be given.

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Improving the granularity of framenet-based lexical semantics - ternary qualia roles for the Sports domain in FrameNet Brasil

Entity nouns used to refer to people, places and objects do not have valence patterns as informative as the ones of verbs and eventive nouns. Because of that, Natural Language Understanding (NLU) tasks such as parsing and post editing for machine translation relying on the syntactic and semantic valence descriptions are compromised when dealing with entity nouns. Given this context, this paper aims to describe a frame-based modeling of the sports domain in FrameNet Brasil using the qualia roles proposed by Pustejovsky (1995) associated with frames (Fillmore, 1982) in ternary relations. Qualia relations are established between words and they enrich the semantic descriptions of lexical items. The constitutive role concerns the entity and its parts or material. The formal role deals with characteristics of the entity that distinguishes it in a larger domain, such as shape, dimensions, color, position, size. The telic role connects an entity with its inherent purpose or function. The agentive role covers the characteristics of the entity that makes it come into existence. FrameNet Brasil is a lexicographic database that describes the words, i.e. lexical units (LUs), in a language and the frames they evoke through their cognitive-computational representation.

These frames are organized in terms of participants, that is, frame elements (FEs) and the relations between them. Considering the sports domain, we have modelled the LU runner.n as belonging to and evoking the frame Athletes_by_sport. Its prototypical move is the verb run.v. This LU run.v evokes the frame Individual_moves. As an example, using the qualia roles, we establish that run.v is telic_of (is_the_activity_of) runner.n, using as the background frame the Intentionally_act. From that, run.v is the_activity_of runner.n, being run.v representing the Core FE Action and runner.n representing the Core FE Agent, both from the Intentionally_act frame, respectively. With this modelling done, a new semantic link or relation between runner.n and run.v is posited, being the latter its particular move in a sport. Since qualia relations are still generic in terms of the descriptions between the lexical items, we propose the usage of a frame as a background for each type of qualia role. From that, it would improve the granularity of the semantic descriptions. It would also help NLU tasks such as Machine Translation in the recognition of particular meanings within a specific domain (Sports) and the searching for more adequate translation equivalents.

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Higher or further? The creative use of metaphors in singing classes

This contribution focuses on the creative use of metaphors in the instructional language teachers use in singing classes. The starting point for this endeavour is the problematic iconic body movement observed in the behaviour of non-trained singers: attempts to sing high notes are mirrored by vertical stretching out one or more body parts (neck, head, shoulders, eye brows) (see, among others, Zbikowski 2002; Casasanto et al. 2004; Dolscheid et al. 2011). This iconic behaviour is grounded in the culturally wide-spread, yet non-universal metaphor of representing pitch in terms of verticality. It poses a problem to achieving a good singing practice as the stretched body posture hinders the optimal air flow thus interfering with the production of a high-quality vocal sound. Accordingly, one of the major challenges of singing teachers is to alter their students' physical behaviour and experience through neutralizing the deeply entrenched iconicity relation between the vertical representation of pitch and body posture. In order to achieve that goal teachers resort to different verbal and gestural strategies.

In this presentation, we present a multimodal and interdisciplinary perspective on this issue. Within the multimodal perspective, first, we report on empirical results of three KU Leuven master studies, the first of which (Van Ingelgem 2002) documents teachers' creative use of verbal metaphors, either by introducing novel metaphors to avoid verticality or by creatively elaborating the conventional verticality metaphor. The second, experimental study (Baptist 2014) revolves around treatments for avoiding any verbal or conceptual reference to verticality and thus expecting to diminish people's vertical behaviour. The third MA thesis (Prové 2019) documents the systematic use of metaphorical gestures and/or expressions by singing teachers as observed in a video corpus of 4 hours of singing class. Our second, interdisciplinary perspective on the matter envisages a real-life singing experience as closing part of this talk. To that end, co-author and professional (co-)singing teacher Sien De Smet (LUCA School of Arts) will demonstrate – with anyone willing to participate – the qualitative effect of using different, creative metaphorical imagery on the acoustic experience of both singers and hearers.

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L'écrit du point de vue du brouillon

Mon domaine de recherche couvre le processus rédactionnel en langue seconde (L2) d'un public chinois apprenant le français à l'université. La production écrite, demandée le plus souvent dans le cadre d'une évaluation ou un devoir, et malgré la consigne ou le nombre de mots imposés, est investie de la créativité et l'imaginaire du scripteur. Un brouillon, étant une séquence pré-linéaire, pourrait s'apparenter à la phase de la planification du texte et pourrait nous donner des indices sur cette créativité. Le scripteur, libéré des contraintes de linéarité et grammaticalité textuelles, cherche des idées, du lexique en L2 nécessaire à présenter les idées, et ébauche le plan de ce qui deviendra son texte.

Dans cette communication, je voudrais tout d'abord faire un bref retour sur les modèles du processus rédactionnel, afin de proposer un schéma de ce dernier. Depuis Hayes et Flower (1980), plusieurs modélisations ont tenté de comprendre les stratégies rédactionnelles des apprenants afin de cerner les difficultés de ceux-ci et de proposer des méthodes plus efficaces à l'enseignement. Concernant la production écrite en langue seconde, l'accent a été mis sur le transfert qui s'opère entre la langue première et la langue seconde, par rapport à l'objectif de l'écriture, l'environnement et l'expertise des scripteurs. Il est admis aujourd'hui qu'au niveau débutant la langue première est sollicitée de façon plus intense qu'au niveau avancé. (Cohen 2000, Wang 2002).

Je m'intéresserais ensuite plus concrètement à la planification du texte en L2, tant au choix des contenus et du lexique qu'à l'organisation textuelle. Le choix des contenus du texte est un va et vient entre la langue dans laquelle le scripteur pense avant d'exprimer ses idées, et qui, aux niveaux avancés est un mélange entre la L1 et L2, et la langue dans laquelle le texte doit être rédigée, le français. Quant à l'organisation textuelle, on s'attend à l'ébauche d'un plan ou d'une carte heuristique.

En dernier, j'essaierais d'observer ces particularités dans trois brouillons de productions écrites, obtenus après un examen de fin de semestre des étudiants en troisième année à l'université. Comprendre les stratégies de rédactions à partir des brouillons en L2 permettrait une meilleure remédiation aux difficultés des apprenants lors de la planification de la production écrite.

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Conventionality and creativity of metaphors related to “happiness injunction” in feminine press

As Illouz and Cabanas (2018: 9) point out, *happiness* has deeply permeated our cultural imagination, to occupy a central place in our lives. Self-fulfilment has become the essential aim of the individual, workplace wellness is a key objective for companies, and the well-being of societies is now the unit of measure used to assess the success of political projects (see Helliwell, Layard & Sachs 2017).

If happiness has become such an important value it is because the influence of ‘positive psychology’. Positive psychology has triggered a paradigm shift. Happiness is no longer considered as a natural consequence of circumstance but rather as the consequence of the way in which the individual faces it. Besides, it is a fundamental tenet of positive psychology that happiness is the engine of personal success, and not the other way round. Therefore, both happiness and success are reachable for everyone.

Beneath this laudable ideal of ‘widespread individual happiness’ lies a discourse that, despite its altruistic, apolitical and ideology-free appearance, pursues very clear objectives that benefit certain sectors of society compatible with neoliberal values. In fact, this theory allows the states to offload its responsibilities such as income redistribution, gender equality, access to health and food, etc. (Illouz and Cabana 2018: 66), by making citizens responsible for both their well-being and their potential failure (obesity, unemployment, etc.). It is also an effective ideological tool to justify some of the most damaging aspects of the market economy (Ehrenreich, 2009). In sum, this ideology has made it possible to present the structural deficits of society in terms of individual responsibility.

This presentation analyzes the current impact of ‘positive psychology’ in the feminine press, by considering the case of the iconic magazine *Cosmopolitan* (French edition). More precisely, our (ongoing) study is interested in how happiness is metaphorically expressed in the ‘psychological’ section of the magazine, called ‘*de la personnalité*’, in order to analyze how this construct is presented to readers. In this study we will try to answer the following questions:

1. In the ‘psychological’ section of *Cosmopolitan*, is happiness considered in the light of ‘positive psychology’?
2. How is this concept represented metaphorically? What conceptualization of happiness is conveyed through metaphor?

For this we have created a corpus of ‘psychology’ sections from 12 issues of *Cosmopolitan* (2017-2018), in which metaphors have been manually identified. Our preliminary results show a great permeability of ‘positive psychology’ in the psychological discourse of the magazine. Happiness is portrayed with a high metaphorical density and through metaphors of wildly different degrees of conventionality and creativity:

- 1) *J’ai un tel besoin de **déconnecter** que je m’offre un stage de méditation de douze jours, une véritable retraite dans les Pyrénées, **coupée** de tout. (...) C’est surtout parfait pour **lâcher** complètement les contraintes du quotidien: les courses, la supervision des devoirs, la cuisine, la vaisselle... Pendant douze jours, je ne vais penser qu’à moi.*
- 2) *Entre les notifications qui clignotent et les infos, le cerveau est **agressé**: et si pendant cinq minutes je choisisais de **ne pas entrer dans l’essoreuse**?*

The essential images that serve to spread the ‘positive psychology’ message reveal an extremely pronounced notion of “self”, which appears separated from happiness (and other entities) by different boundaries. The individual must act to seek and approach happiness, the

location of which, however, is never metaphorically designated. Finally, our corpus demonstrates not only adherence to positive psychology, but also a critical stance, which can be understood as an awareness of the negative side of this ideology and the expression of a certain suffering:

- 3) **Lâchez-moi avec le bien-être!**
- 4) **Je ne suis pas inconsciente au point de m'injecter du Big Mac par intraveineuse, mais cette pression du bien-être à tout prix... C'est too much.**

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Modèles cognitifs et mécanismes créatifs : le cas des périphrases politiquement incorrectes pour évoquer le défaut de jugement

Ce travail propose une étude des périphrases, souvent politiquement incorrectes, caractérisant indirectement la personne ou le *target group* (Davies 1998, 2011) qui, selon le sujet parlant, semblent faire preuve d'un défaut de jugement. Présentes autant dans le discours spontanée que sur des listes à dessein humoristique (par exemple la *Not too bright list* de Dan Hersam), ces expressions, au niveau de figement variable, affichent une forte variation interactionnelle et déclenchent les inférences de l'allocutaire sur la base de modèles cognitifs partagées, notamment certains stéréotypes sociaux (Lakoff 1987). Or, ce florilège imagé suppose un puissant travail imaginatif.

Notre recherche vise à (i) mettre en lumière les modèles cognitifs sous-tendant ces inférences et (ii) caractériser les mécanismes à l'œuvre pour la production-compréhension de ces formulations, terrain de recherche productif sur la cognition (cf. Feyaerts 1999, Piirainen 2012, étudiant ces expressions en allemand). Nous traitons ces différents types d'expressions créatives, à l'architecture complexe, comme des cas d'*intégration conceptuelle* (Fauconnier & Turner 1998, 2002, Coulson 2001) où un dispositif inconscient de correspondances sélectives entre plusieurs inputs ainsi qu'un processus de composition et de complémentation à partir de *frames* partagées (Fillmore 1982) suscitent l'émergence d'une structure originale (*blend*).

L'analyse qualitative de 250 occurrences en anglais, permet de distinguer, dans cette première approche, différents cas de figure (liste non exhaustive) : Des projections métaphoriques du type *single scope blend* parmi lesquelles l'image du contenant vide (*no grain in the silo*) et des superlatifs antiphrastiques (*not the brightest bulb in the box*). Des structures complexes : compressions évoquant métonymiquement (i) la cause pour l'effet (*was hiding behind the door when they passed out brains*) y compris le résultat de processus incomplets (*half-baked*) et des rapports partie-tout où quelques éléments manquants induisent l'insuffisance générale des moyens intellectuels (*a few cards short of a deck*) et (ii) l'effet pour la cause, le dysfonctionnement d'un dispositif évoquant la défaillance cognitive (*the elevator doesn't go all the way to the top floor*) ; scénarios contrefactuels (Dancygier & Sweetser 2005), souvent hyperboliques (par exemple, *if brains were dynamite, they couldn't blow their hat off*).

Deux corpus complémentaires en espagnol et en français (Google 14-11-2018) confirment, avec certaines particularités, l'existence de mécanismes cognitifs similaires sous-tendant des formulations telles que, en espagnol, *le falta un jugador, le falta un golpe de horno, no le sube agua al tanque*, et, en français, *avoir une case en moins, être démoulée à chaud, ne pas avoir la lumière à tous les étages*. Du point de vue sémantico-syntaxique, la récurrence de certaines formulations est traitée en termes constructionnels (Goldberg 1995, 2006) notamment pour les structures [*not the + superlatif in the + Nom*] et [*a few + Nom + short of a + Nom*]. Concernant le comportement pragmatique de ces expressions, notre étude prend en compte l'emploi de l'ironie (Gibbs Jr. & Colston 2007) et l'humour (Attardo 1994, Brône, Feyaerts, & Veale 2015). Finalement, au niveau discursif, sera considérée la tension entre atténuation et moquerie ainsi que l'emploi fréquent de la non-personne (Benveniste 1966).

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*Online and offline comprehension of generic reference in French and English:
how implicit and explicit knowledge affect L2 processing*

While research on simultaneous bilingualism has provided some insights into how bilinguals interpret markers of genericity (Serratrice et al, 2009; Kupisch, 2012); little is known about how L2 learners acquire generic reference (Ionin & Montrul, 2010).

French is the most restrictive Romance language as it requires the projection of a determiner in argument position when English allows bare mass nouns and bare plural nouns in non-specific and generic contexts. These cross-linguistic differences allow us to (i) examine whether the co-activation of distinct morphosyntactic forms (article system) depending on the semantic context (specific vs. generic) leads to language interference in French-English bilinguals' comprehension of sentence structure; (ii) assess how the nature of their linguistic knowledge (implicit vs. explicit) will affect sentence processing; (iii) consider the role of language exposure and of the relative language dominance on the direction and magnitude of cross-linguistic transfers.

The two studies include 30 L1 French intermediate to near-native speakers of English (mean age 24.47), 20 L1 English intermediate to near-native speakers of French (mean age 24.47), 27 French monolinguals (mean age = 19.95) in France and 30 English monolinguals (mean age = 20.30). LEAP-Q questionnaires (Marian, Blumenfeld, & Kaushanskaya, 2007) were used to measure the participants' level of proficiency. L2 grammatical knowledge was measured with an Oxford Placement test. All the bilingual participants took part in a self-paced reading task and an untimed acceptability judgement task in their L1 and in their L2. The experimental design manipulated grammaticality in two conditions (generic; specific) within subjects, as well as group, and proficiency measures between-subjects. Language exposure was treated as a continuous predictor. The materials included 16 paired-sentences with a subject NP in generic context, 16 in specific context controlled for noun type (mass vs. count noun) in English and gender in French.

As predicted, we do not observe any group differences in the French off-line and on-line tasks which suggest that L1 and L2 speakers have acquired sufficient metalinguistic awareness to process differently grammatical and ungrammatical markers of genericity regardless of language proficiency. In the English AJT, we observe a significant effect of grammaticality on sentence rating. We also observe an effect of condition and a marginal effect of group. Despite the absence of grammaticality effect in the online task, there are performance differences between the L1 French and L1 English which can be viewed as L1 transfer. To-date, these preliminary results do not show any effect of the measures of language proficiency. These results will be discussed in terms of explicit vs. implicit knowledge (R. Ellis, 2005).

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Constructionist Approaches to Creativity

Creativity is an important evolutionary adaptation that allows humans to think original thoughts, to find solutions to problems that have never been encountered before and to fundamentally change the way we live (e.g., Goldberg 2018; Kaufman 2016; Sternberg 1999; Turner 2014). One particular domain of human cognition that has received considerable attention is linguistic creativity (Hoffmann 2018a,b; Turner & Fauconnier 1999; Turner 2018). Now, A. Goldberg, e.g., claimed that

[c]onstructional approaches share with mainstream generative grammar the goal of accounting for the creative potential of language (Chomsky 1957: 1965). That is, it is clear that language is not a set of sentences that can be fixed in advance. Allowing constructions to combine freely as long as there are no conflicts, allows for the infinitely creative potential of language (Goldberg 2006: 22).

Yet, most linguists, including Chomsky and Goldberg, only have a very narrow definition of verbal creativity that, essentially, boils down to productivity (Bardal 2008). In these cases, speakers make "original use of the established possibilities of the language (Leech 1969: 24; Sampson 2016 calls this "F(ixed)-creativity"). In contrast to this, too little attention has been paid to "E(nlarging/extending)-creativity" (Sampson 2016), i.e. when a speaker "creates new communicative possibilities which are not already in the language" (Leech 1969: 24; see also Bergs 2018).

In this talk, I will outline a constructionist analysis of linguistic F- and E-creativity that combines insights from psychology as well as cognitive sciences. I will argue that instead of unification or constrain satisfaction, it is the domain-general process of Conceptual Blending (Fauconnier & Turner 1996, 2002; Turner 2014, 2018) that underlies all constructional combination. As I will show, this allows for a straightforward analysis of *apo koinu* structures (Auer and Pfänder 2011: 6-7) such as *the more opaque that atmosphere is, the less conductive it is, the bigger the temperature difference you need to cross it* (a tripartite Comparative Correlative construct; Hoffmann 2017). Similarly, it can also explain seemingly contradictory utterances such as *Today is tomorrow*. (from the movie *Groundhog Day*) or literary poetic E-creative constructs such as *Eins within a space and wearywide space it wast ere wohned a Mookse*. (James Joyce, *Finnegans Wake*; cit. in: Leech 1969: 24).

In addition to this, however, I will emphasize that the study of creativity also requires a greater focus on inter-individual differences. As a considerable body of psychological research has revealed, personality traits such as openness and extroversion are significantly correlated with creativity (Kaufman 2016; Kandler et al.2016). Individuals high in openness, e.g., are characterized by a "tolerance of ambiguity and willingness to grow, as well as cognitive flexibility, fantasy, open-mindedness, and having broad interests in several issues" (Kandler et al.2016: 232). For a constructionist analysis of verbal creativity, this means that individuals high in openness will be much more likely to go beyond their entrenched constructions and be much E-creative than other members of the same speech community. In addition to this, a higher level of extroversion, i.e. a "general tendency to seek stimulation, orient attention to external stimuli, and enjoy social attention and interaction" (Kandler et al.2016: 232), is also generally positively correlated with an individual's creativity. The linguistic input that extroverted speakers are thus exposed to is much more varied and should consequently lead to the entrenchment of more elaborate constructional networks.

Drawing on experimental results (from a Magnitude Estimation study of English Comparative Correlatives) as well as multimodal corpus data (from the RedHen corpus), I will show how constructionist approaches can further our understanding of linguistic creativity. Moreover, I will argue that the in-depth study of creativity also helps to make Construction Grammar a psychologically as well as cognitively more plausible theory of language.

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Cognitive organization and analogical relations in Construction Grammar

Construction Grammar sees the language system to consist solely of conventional pairings of form and meaning, i.e. constructions. Constructions may be of any size and complexity, and they may be abstract (or schematic) to any degree. They may be templates for sentences, lexical items, inflectional morphemes, discourse patterns (Östman 2005) that organize whole texts or even genres, etc.

However, the notion of construction seems incapable of capturing patterns found within the grammar: systematic similarities between constructions and, notably, paradigms of different sorts. For instance, inflection paradigms consists of sets of constructions, but nothing in common varieties of Construction Grammar explains how those constructions join together to form a paradigm.

This presentation argues that in addition to constructions, the language system must also include specifiable relations which hold between the constructions of a language and which organize them into a functional system. Crucially such relations are necessary for the organization of paradigms, be they of morphological, syntactic or other nature. Relations between constructions within the grammar can be—and have previously been—described in terms of inheritance (e.g. Goldberg 1995), taxonomic and meronomic links (Croft 2001), and the like.

However, such very abstract links can only capture simple relations between constructions. Yet, more complex relations, notably of an analogical nature, exist widely within the grammar of apparently all human languages. To capture such analogical relations, the paper uses the notion of metaconstruction, proposed by Leino & Östman (2005). Metaconstructions may be thought of as generalizations of constructions, partly in the same sense as constructions may be seen as generalizations of actual expressions. It will be argued that such analogical relations, formalizable as metaconstructions, hold paradigms together and also facilitate both producing and interpreting complex expressions.

It will also be shown that analogical relations between constructions are a notable source of linguistic creativity and (morpho)syntactic innovations. Systematic analogical structures often both show existing gaps in the language system and provide means of coining novel but instantly comprehensible ways of filling such gaps.

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The sound of taboo: exploring phonopragmatic associations of swear words in English and French

Inspired by the folk knowledge that English taboo words, also known as *profanities* or *swear words*, are often "four-letter words" – e.g., *fuck*, *dick*, *cunt* –, Bergen (2016) compiled a list of 84 English taboo words and compared them to English non-taboo words drawn from the MRC Psycholinguistic Database (University of Western Australia, 1997). He found that taboo words significantly tend to be more often monosyllabic and to end with consonants, and with plosives in particular. After having experimentally confirmed the cognitive reality of this pattern, Bergen proposes a series of explanations; one of these is that this is an example of, or at least is similar to, unconscious phonosemantic associations localized in the lexicon, known as phonaesthemes, such as, e.g., the onset *gl-* associated with the meaning of light or vision in *glisten*, *glitter* or *glow*, or *sn-* with the meaning of nose or mouth in *snore*, *snack*, *sniff* or *sneeze* (Bergen, 2004).

This presentation looks at French taboo words, known as *gros mots* (litt. "big words"), to test the cross-linguistic validity of Bergen's claim. A list of 78 French taboo words was compiled via an online questionnaire filled out by 56 French speakers; these words were subsequently compared to French non-taboo words drawn from the online database Lexique (New, Pallier and Ferrand, n.d.). Using the same statistical test as Bergen (Fisher's exact) did not prove conclusive, indicating that Bergen's pattern for taboo words (monosyllabics ending in consonant/plosive) may be specific to English. However, testing a less strictly formulated property proved conclusive both for English and for French: taboo words tend to contain at least one plosive somewhere in the word (not necessarily at the end), significantly more so than non-taboo words ($p < 0.01$ for both languages).

Assuming that this association is cognitively real and not a mere statistical correlate, what exactly is this formal characteristic ("containing plosives") associated with? Given that cross-culturally taboo words usually stem from the same domains (religion, sexuality, body waste, and marginalized groups), it is tempting to find a meaning that all taboo words share. This endeavour is, however, further complicated by the fact that some taboo words lose their taboo semantics, e.g., the French still-taboo word *con* which originally referred to female genitals but now means "jerk", "idiot", or "stupid". The argument of a shared meaning then no longer applies; paradoxically, the (pragmatically) taboo character has been preserved because it is (pragmatically) taboo (Bergen, 2016).

This suggests an alternative explanation, *viz.* that the association is not semantic (as with phonaesthemes) but pragmatic: tautologically, what all taboo words share is that they are taboo, which is a pragmatic characteristic. The formal characteristic would then be associated with a pragmatic concept of taboo-breaking, or a kind of verbal aggression or (extreme) familiarity conveyed in the conversation. Being more interaction-based, this 'phonopragmatic' association is comparable to, but still different from, phonosemantic associations observed in phonaesthemes (Gutiérrez, Levy and Bergen, 2016). This presentation will report on (still ongoing) comparative analyses (both corpus-based and experimental) to confirm the validity of such phonopragmatic associations.

Keywords: taboo words, phonaesthemes (phonesthemes), phonosemantic, phonopragmatics

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Tracking the cognitive impact of cross-linguistic differences: The case of static locative events in French, English and Dutch

The last few decades have witnessed a renewed attention to the linguistic encoding of space, especially with an eye to cross-linguistic differences, and their possible repercussions on conceptualisation. Research by, among others, Slobin (2004), Talmy (1985, 2000), Ameka & Levinson (2007) shows that languages differ drastically in their lexicalization patterns, i.e. what aspects of a spatial event (location or motion) are expressed overtly and where they are expressed in the linguistic code. Lemmens (2002, 2005a, 2005b) shows how Dutch, as most other Germanic languages, preferentially overtly expresses the Manner in which the object is located via the use of the three Cardinal Posture Verbs (CPVs) 'SIT', 'STAND' and 'LIE'. Thus, in Dutch, a bottle in its canonical position is said to be 'standing on the table' (*De fles staat op de tafel* litt. 'the bottle stands on the table'). In French, such specification is not compulsory and would even be highly unnatural (*La bouteille est (?debout) sur la table* litt. 'the bottle is upright on the table'); as with motion events, the expression of manner is typically omitted in verb-framed languages like French (Talmy, 2007).

Strikingly, unlike the case for motion events, English does not pattern as the other Germanic languages, since it tends not to express the manner of location but prefers the neutral verb *be* in static locative expressions (*The bottle is on the table*). Such striking cross-linguistic differences raise the crucial question of linguistic relativity (Whorf, 1956): does habitual attending to different aspects of a same locative event change the speakers' mental representations of this event (also in the non-verbal domain)?

This presentation reports on two experiments to evaluate if, and if so to what extent, non-linguistic behaviour is influenced by habitual representations of static location in the three languages. The first experiment is an interactive describing/matching game, which probes into linguistic strategies used when details of location matter, both in production and comprehension. The second experiment goes beyond language-mediated concepts and addresses non-linguistic behaviour in line with what Pederson et al. (1998) have suggested. The experiment is a memory game for which, in the recall task, we have manipulated (in a controlled way) the orientation of the objects to be recalled.

Given the habitual encoding of this dimension in their language, Dutch speakers are expected to be more sensitive to these manipulations than English or French speakers. This difference will be reflected both in the response types and the response time. In addition, following the methods used by, e.g., Papafragou et al. (2008) or Soroli et al. (2015), for both experiments, we use eye-tracking as a window on the mind to measure eye-attention allocation to orientational features whose degree of conventional linguistic encoding differs across the three languages. Dutch speakers are expected to allocate more eye-attention to aspects related to the Manner of location than English or French speakers.

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Echoic elaboration in ironic complexity

Conceptual complexity has been studied in Cognitive Linguistics with reference to metaphor and metonymy. This includes work on *metaphtonymy* (Goossens 1990), metaphorical *amalgams* (Ruiz de Mendoza and Galera 2014), and conceptual integration within *Blending Theory* (Fauconnier and Turner 2002). These figures of thought have also been discussed in their interaction with other figures (Veale 2012, Ruiz de Mendoza 2017). In this presentation we deal with complexity in the domain of irony. Our starting point is the adaptation carried out by Ruiz de Mendoza (2017) of Wilson and Sperber's (2012) notion of *echoic mention* to Cognitive Linguistics. In this account, ironic meaning is argued to arise from a clash between an *echoic scenario*, containing what someone has previously said or thought, and an *observed scenario*, constructed on the basis of evidence disregarded by the hearer or a third party. For example, a child may complain about his father's failure to fulfill a promise to take him to Disneyland by making echoic mention of the promise that contradicts the observed situation: *Sure, son, we will spend a weekend together in Disneyland*. This example illustrates a case of simple irony.

A more complex case could have been based on the son exploiting the common myth that Walt Disney was subjected to a cryogenic procedure after he died in the hope that he could be revived when medical science had a solution for his terminal disease: *Yeah, right, a weekend in Disneyland, but when Walt is brought back to life; it will be more fun then*. This remark contains a *hedged echo*, i.e. one that is qualified by the explication of (a relevant part of) the observed scenario and/or by any (also relevant) meaning implications arising from it. Since it is not possible that Walt Disney will ever be revived, it follows that the ironist is not expecting to ever go with his father to Disneyland. This makes the subsequent remark (*it will be more fun then*) impossible too, even if it is internally consistent with the initial explication of meaning implications stemming from the observable scenario.

This is one possible echo-elaboration strategy. There are others. These include: *echoic compounding*, based on the combination of two echoes, as in *Yeah, right, Mary is an angel, in sheep's clothing*, where the second echo (based on the Biblical description of false prophets hiding their true nature; Matthew 7:15) reveals some crucial aspect of the observed scenario; *cumulative echoes*, consisting in the use of multiple echoes that refer to one or more salient aspects of the ironic target (e.g. *Yeah, right, she is an angel, a saint, a gem, a real treasure!*), and *multi-operational echoes*, which involve other figures of thought such as metaphor, metonymy, or hyperbole (e.g. *Yeah, right, she's the picture of beauty*). The examples provided for our discussion have been obtained from an array of sources, including ordinary language use (mainly sitcoms), and political and literary discourse. This presentation further discusses these echo-elaboration strategies thus providing evidence of the complexity of ironic thought.

Key words: irony; conceptual complexes; echo-elaboration strategies; echoic compounding; cumulative echoes; multi-operational echoes

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Dialectal constructional productivity – what constrains creative usage?

In Swiss German varieties, denominal verb formation of the type [N-*le*] — e.g., *aperöle* derived from the base *apéro* ‘have a leisurely drink with friends’, *gitarrele* ‘play around on a guitar in a leisurely way’ or *sünnele* ‘enjoy a relaxing sun bath’ — seems to be highly productive, as indicated by a substantial number of neologisms in, e.g., spontaneous speech, columns, blogs. These creative ad hoc coinages are as diverse as *proseccöle* ‘enjoy a glass of sparkling wine with friends, after work’, *kungfule* ‘do some kung fu to relax from work’, and *ipödle* ‘play around on your ipod’.

However, creative uses of this pattern still seem to be restricted by different factors, which we set out to investigate from a construction-based perspective: How can we measure degrees of constructional productivity/creativity? Which factors precisely determine language users' productivity/creativity and the degree of acceptability of creative ad hoc coinages?

The pilot survey with 80 first semester students was based on acceptability judgements (for receptive and productive language use, 5-point Likert scale) for 36 *-le*-verbs presented as isolated stimuli or for the same 36 *-le*-verbs presented in (maximally natural) utterance contexts. For the isolated stimuli, meaning paraphrases and sentences were additionally elicited. The stimuli varied according to (1) corpus frequency (frequent, rare, neologism); (2) semantic class; and, for utterance stimuli, (3) constructional context (typical infinite vs. rare finite verb constructions).

Results show that the pattern is actually used productively. Although our participants rate creative coinages as less acceptable than frequent lexicalised types (Kruskal-Wallis rank sum test chi-squared = 405.84, $p < 0.001$) and also worse than rare types (KW=123.21, $p < 0.001$ for isolated stimuli; KW=173.81, $p < 0.001$ for utterance stimuli), they do not categorically reject all of the neologisms (nine of twelve utterance stimuli were rated "perfectly well" from a total of 11 participants, e.g., *ipödle*, *teele*). Participants are also able to produce meaningful sentences and produce meaning paraphrases containing typical semantic components (i.e. "with friends", "in a leisurely way").

Furthermore, our data show that creative usage is restricted both by semantic class and constructional context: Acceptability of ad hoc coinages increases if they belong to a semantic class containing many (possibly frequent) lexicalised *-le*-verbs (e.g., eating/drinking; isolated/receptive: KW=16.39, $p < 0.001$; isolated/productive: KW=12.63, $p < 0.001$; utterance/receptive: KW=25.15, $p < 0.001$; utterance/productive: KW=6.23, $p = 0.013$). As far as the constructional context is concerned, participants call upon typical sentence frames (e.g., *go*+infinitive as in **Gömer go kungfule?** ‘Shall we go to kung fu around a bit?’) when producing sentences containing creative coinages, even if they reject the neologism in isolated and utterance stimuli.

The latter finding might be due to the use of a written survey whereas Swiss German dialect use is typically spoken, and due to the nature of the stimuli which were meant to be maximally natural and thus not strictly controlled for sentence length etc. Currently we are preparing an online follow-up study based on more tightly controlled audio stimuli (data collection to take place in January 2019). We will thus be able to present comparative findings at AFLiCo 2019.

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"I like my jokes to be accurate and my targets to be fair": Gestural triggers and sarcasm in stand-up comedy

This presentation explores how sarcasm is performed and how it is used in stand-up comedy in order to deliver humorous intentions by using gestural triggers. Sarcasm has been defined as a critical message which targets "someone or something specifically, be they present or not" (Tabacaru 2017: 188). Our project consists of comparing the occurrences of sarcastic cues with the facial expressions and the prosodic features of the speaker since these non-verbal cues serve as 'helpers' (Tabacaru 2014) that guide the hearers to the interpretation of the humorous message. The data is mainly drawn from Ricky Gervais' stand-up comedy show "Humanity" (live and informal speech) in order to prove the use of certain gestural triggers to mark (from the part of the speaker) and detect (from the part of the hearer) the occurrences of sarcasm such as raised eyebrows and other facial expressions.

In this type of performance, the speaker uses various multimodal strategies (Brône 2015) that imply facial gestures which enable them to build "a space structured by background assumptions" (Coulson 2006). These gestures guide the hearer to take into account the overlapping of "the contextual" and "the background knowledge", which allows them to consider the clash between what is actually said and what is implied and therefore invokes background knowledge to determine "which assumptions are relevant at a given time, and which should be ignored" (Coulson 2006).

According to Bell (2015), there are cases when the speaker fails to deliver their humorous intentions. The hearer fails to understand and interpret the sarcastic cue because of the lack of materials in their mental space (the necessary social background to understand the utterance) that allows them to decode and frame the figurative meaning of the discourse, and therefore fails to understand its "layered meaning" (Clark 1996). Furthermore, failure to understand the context of the humor can occur because of the speaker's lack of "linguistic knowledge" and the "familiarity with a certain structure". Misunderstanding is linked to the hearers' framing or keying the utterance to help them construct a "mental imagery" (Bell 2015) that allows them to understand humor. Stand-up comedy offers a new path of research in gestural triggers because there might be cases of delivering humorous intentions with a straight face. There is a small pause after the utterance of the sarcastic cue which is most of the time accompanied by a straight face (in our case, this occurred 19 times out of 49 instances). We argue that the straight face is a gestural trigger in itself that enables the audience to process the humor and allows them to understand the speaker's sarcastic intentions. A later stage of this project includes comparisons with French stand-up comedy shows in order to show the similarities and differences in the facial expressions of the comedians both in English and French.

Keywords: sarcasm, facial expressions, gestural triggers, frame-shifting, humor

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Creativity, Metaphor, and Alterity in Public Science Discourse

Research on the use of metaphor in science has suggested that metaphors are inextricably linked to the development and experimental testing of particular theories (Boyd 1993). In science, it is common to distinguish explanatory metaphors used to teach scientific concepts from what Boyd has called theory constitutive metaphors (Boyd 1993). Explanatory metaphors vary in their conventionality; some metaphors are used commonly in instruction within a discipline, whereas others are more dynamically constructed deliberate metaphors (Cameron 2003). Boyd and Kuhn (1979:1993) have argued that change in scientific theory is brought about by concomitant shifts in the dominant scientific metaphor. However, because scientific knowledge is constructed through social processes that require speakers and hearers to negotiate conceptual alterity or gaps between expert and general knowledge (Cameron 2003, Semino 2003), communicating new discoveries to the general public may complicate the process of metaphor shift (Moder 2012).

Drawing on Fauconnier's concept of spacebuilders (Fauconnier 1994) and Fauconnier & Turner's (2002) Blending Theory, in this paper we examine the spacebuilders and the mapping of metaphorical expressions that scientists use to introduce new scientific findings to the public. The metaphorical expressions for the study were drawn from a researcher-collected corpus of American National Public Radio news magazine programs (1,000,000 words), in particular a segment called, *Science Friday*. From this corpus, we selected segments in which a scientist discussed a recent finding, examining all instances of the metaphorical expressions used in their discourse context. The analysis focused on instances in which the new finding motivated a shift in a theory constitutive metaphor. We compare the use of the metaphorical expression in the public science context with presentations of the finding in more expert discourse contexts.

The analysis suggests that with theory constitutive metaphors, the conventionality of metaphors for scientists may pose a barrier to listener understanding in public science contexts. When a theory constitutive metaphorical expression is used, key aspects of the target domain have already been made accessible in the preceding discourse and the metaphorical expressions are typically preceded by space builders that alert the listener to the upcoming metaphor. However, little or no information about the source domain has been activated when the metaphor is introduced and very often the mappings are not made explicit. The use of theory constitutive metaphors that are shifting to accommodate new findings are more problematic. The examination of expert contexts suggests that when new findings call an entrenched metaphor into question, scientists most often do not use metaphorical expressions in the presentation of findings. On the other hand, in public science contexts, some scientists do use the entrenched theory constitutive metaphor, despite its lack of aptness for the new research, mapping it in vague and general ways. The persistence of these entrenched theory constitutive metaphors very likely inhibits the public's understanding of the novelty of the scientist's work.

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« Pour n'en garder que les quintessences » Systématicité des métaphores conceptuelles de la réflexion dans les lettres dites « du voyant » du poète Arthur Rimbaud (1854-1891) : « Psycho-morphisme » rimbaldien et modèles cognitifs idéalisés.

Le poète Arthur Rimbaud évoque dans ses Lettres dites « du voyant » (1871) le processus de la dynamique créative en utilisant un ensemble de métaphores conceptuelles caractéristiques d'opérations cognitives telles que la réflexion et la prise de conscience. La systématicité des propriétés des métaphores conceptuelles typiques de la réflexion peut-elle contribuer à préciser certains modèles cognitifs abstraits utilisés en linguistique cognitive ?

Rimbaud décrit une étude introspective et phénoménologique qu'il nomme « voyance » et qui semble vouloir « fixer les vertiges » du retentissement sensible des dynamiques de la cognition incarnée des tensions (le « coup d'archet ») de la réflexion. Nous interpréterons d'abord les caractéristiques des métaphores conceptuelles de cette recherche méthodique telles qu'elles apparaissent dans les Lettres du Voyant pour étudier l'iconicité diagrammatique entre la configuration de leur systématicité et celle de la symbolique alchimique comme modèle cognitif figuré à la lumière, notamment, de la théorie de l'intégration conceptuelle (Fauconnier, G. & Turner, M. 1998).

Les « quintessences » de Rimbaud s'apparentent aux schèmes imagés (ou « image schemas ») de Mark Turner (1996). Le poète décrit dans ses Lettres une exploration méthodique. Pour saisir la dynamique de l'imagination, le poète « phénoménologue » semble faire des expériences sur les retours aperceptifs des émergences de son propre système cognitif en cultivant les « quintessences » décantées du retentissement incarné (embodiment) des dynamiques psychiques. Les dynamiques inhabituelles servant de révélateur permettant de mieux saisir les dynamiques habituelles : « *Le Poète se fait voyant par un long, immense et raisonné dérèglement de tous les sens.* »

Il expérimente, cultive puis maîtrise son expérience « de l'âme pour l'âme » afin de pouvoir la traduire en langage figuré. Les métaphores du « comment » de la cognition ayant un comparé et un comparant, Rimbaud explore le comparé a priori ineffable (le « là-bas ») du « comment » (noèse) de la cognition en lui donnant une forme sensible/figurée.

La structure prototypique de la configuration de la systématicité des expressions figurées caractéristiques de la réflexion dans les Lettres du Voyant de Rimbaud s'apparente à celle de la symbolique alchimique, modèle cognitif symbolique. Dans le mapping qu'il est possible de faire entre les métaphores « psycho-morphiques » rimbaldiennes et la symbolique alchimique, on retrouve des iconicités opérantes entre métaphores conceptuelles telles que LA PENSÉE EST DE LA LUMIÈRE et LA CONSCIENCE EST DE L'OR (= concentration de pensée/lumière ?).

La méthode « psycho-morphique » rimbaldienne peut être comprise comme un travail approfondi de culture de schémas évoquant efficacement les propriétés des dynamiques de la cognition. C'est pourquoi l'étude de la systématicité de certaines métaphores conceptuelles de la réflexion et plus largement de la cognition chez Rimbaud peuvent servir à préciser et à intégrer la configuration théorique de divers modèles cognitifs idéalisés.

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Unusualness based on usualness – creativity and compounding

The role of creativity in grammar has been defined in various ways (see BAUER 1983; DRESSLER 1993; LIEBER & ŠTEKAUER 2005). While creativity does not differ from productivity in a generative framework, other formal approaches set creativity against productivity and identify creativity with breaking the rules. Interestingly, the latter notion also ascribes explanatory value to analogy in a narrow sense as a rare and isolated phenomenon of linguistic system that motivates irregular forms. The presentation investigates creativity in a usage- and schema-based constructional model (BYBEE 2010; LANGACKER 2008) in which language is understood as a symbolic, hierarchic, and productive network organised by domain-general cognitive processes.

Directing attention to a referent scene by choosing symbolic units (SINHA 2005), applying elements in a constructional schema analogically, elaborating correspondences in the composite structure (whether it be a head-complement or a head-modifier structure), formatting a new word on the basis of a unique expression or pattern, all of these are manifestations of creativity. The presentation hypothesizes that creativity constitutes the most general process of language, thus there is no qualitative difference between conventional and unusual constructions.

The qualitative analyses will focus on the features of compounding motivated by certain cognitive processes (cross-modal association, analogy, chunking, categorisation, salience) that explain conventional as well as so-called creative compounds (BENCZES 2006). Compounds take a special place in themselves on the lexico-grammatical continuum, since they can be lexically categorised and they include syntax-like semantic integrations at the same time, what is more, there is no sharp boundary between syntagms and them.

Compounding implies certain characteristics without which creative compounds (e.g. *helicopter parent*, *street spam*) cannot be understood: the constituents' conceptual closeness, profiling, and, in case of nouns, the need of linguistic embedment of a conceptual category. Bipolarisation of phonological units that often represents conceptual closeness in creative compounds partly accounts for their creative effect. In addition, since semantic correspondences of head and modifier are elaborated via meaning extension, conceptual frames activated in the background by the components and also their not profiled semantic substructures get more attention than they usually do (see TALMY 2007). In other words, creative compounds' semantic structure can be characterised to a lesser degree by foreground-background separation, because their conceptual background is also salient.

Concerning this unusual salience, it resides in the conceptual distance of the components. Moreover, while conventional compounds have relative frequency (*wife-house* \approx *housewife*; *wash-car* \approx *carwash*), creative compounds have not (*?parent*– *?helicopter* \approx *helicopter parent*), that's why their formation is unexpected. The analysis is concluded that unusual and conventional compounds are highly correlated, they are both creative, even if so-called creative compounds are more salient and less expectable.

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Describing constructional meaning from patterns and frames

This paper describes research conducted in the context of building a large-scale inventory of English constructions following the principles of construction grammar: the English Construction. More specifically, it is concerned with the concept of constructional meaning, and how it can be more systematically described.

In a radical departure from traditional approaches to grammatical description, construction grammar takes the view that even syntactic patterns are paired with meaning. Early examples of constructions, such as the ditransitive construction, the caused-motion construction, or the *way*-construction (Goldberg 1995), have been used as compelling illustrations of this central tenet. However, the range of constructions documented by construction grammar studies is still relatively limited, which has not yet allowed a wider reflection on how to uncover and characterize the meaning of any construction, beyond using introspection and expert intuitions. Against this backdrop, the research we are conducting on the English Construction presents us with the perfect opportunity to examine this question, as it requires us to describe the semantic contribution of dozens if not hundreds of constructions involving English verbs, nouns, and adjectives. In the first phase of the project, we focus on verbs.

To build the English Construction, we combine FrameNet and the COBUILD Grammar Patterns (Francis et al. 1996), which provides an exhaustive list of English complementation patterns and the lexical items occurring in them. We first match the verbs of the patterns to FrameNet frames and use this information to turn the patterns into constructions. A common view is that constructional meaning is abstracted from lexical material, such as the meaning of verbs (Goldberg et al. 2004, Perek 2015). In our approach, a construction is defined as a pairing of a pattern and a generalisation over the frames of verbs occurring in it, which is largely motivated by frame-to-frame relations (in particular inheritance links), and occasionally by ad-hoc similarities between frames.

In our preliminary work on the English Construction, we find that constructional meaning can be related to the frame semantic meaning of verbs in different ways. In some cases, such as the ‘V that’ pattern, the constructional meaning(s) straightforwardly corresponds to high-level frames generalising over the meaning of many verbs occurring in the construction, such as Communication, Mental_activity, etc. In other cases, however, relevant semantic differences between constructions only emerge when we look at more subtle aspects of the network of frames, such as how densely different areas of the network are populated by verbs in the distribution of constructions. For instance, the “future-oriented” nature of the ‘V to-inf’ construction, as opposed to the more “processual” slant of the ‘V -ing’ construction, is found in the fact that many more ‘V to-inf’ verbs evoke Activity_start than any other subframe of the Activity frame, while the ‘V -ing’ verbs are distributed over a wider range of subframes, prominently including Activity_ongoing.

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The evolution of metaphors over time: a longitudinal analysis of metaphor usage by Belgian politicians over the period 1980-2017

Building on an interdisciplinary approach bringing together political science and linguistics, this paper investigates how and why metaphors are used by Belgian politicians. In particular, the article focuses on the usage of metaphors to describe the evolution of federalism in the country over time. As argued by Ritchie (2013), ‘examining metaphors that appear in political discourse provides insights into the way speakers understand their situation, and how they seek to accomplish their ends’. This research undertakes a systematic analysis of the use of metaphors by Belgian politicians during television debates from the 1980’s until now. We rely on an original longitudinal corpus of 127 (part of) television debates covering 40 years from both public broadcasters in Belgium: the Dutch-speaking VRT and the French-speaking RTBF. The selected television debates relate to the progressive – albeit not without political tensions – transformation of Belgium’s political system. Our corpus is thus a solid indicator of this political transformation and therefore provides a fertile ground for the analysis of metaphors.

To do so, we will conduct a corpus analysis by applying the MIPVU procedure (Steen et al., 2010) in order to identify potential *metaphorical contexts*. In line with Steen’s three-dimensional model (2008), we will subsequently analyse the identified metaphors by making a distinction between three different layers of metaphor, respectively at the linguistic, conceptual and communicative levels. Building on previous studies (Authors 2015), this analysis makes it possible to *determine which (deliberate) metaphors have been used by the political elite* to describe the establishment and evolution of the federal system, and more specifically, to assess to what extent this metaphor usage evolved over time and across the linguistic border.

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German IAW structures, a wealth of creativity

Stefanowitsch (2011) introduced the term “WhIAW-construction” to refer to a particular kind of intensification in wh-questions, viz. intensification by means of an element such as *in aller Welt* ‘in all world’, as illustrated in (1). As Stefanowitsch already indicated, *in aller Welt* is not the only element that can occur in this position; other examples include *zur Hölle* ‘the hell’, *zum Teufel* ‘the devil’ (2), *um Himmels willen* ‘for heaven’s sake’, and *in drei Teufels Namen* ‘in three devils’s name’. Mirroring the terminology used by Stefanowitsch, I will refer to these elements as IAW structures.

However, the diversity is much bigger than the traditional examples given by Stefanowitsch suggest. A search in the COSMAS-II Archive *W* (release DeReKo-2015-II) contains no less than 36 different structures, and an internet search in the summer of 2018 rendered more than 500 different structures. This diversity is mainly due to creative modifications of two patterns, *zum Teufel* ‘the devil’ and *beim Barte des Propheten* ‘by the prophet’s beard’. In the latter case, the genitive slot can meanwhile be taken by nearly any living creature, including fictive persons, women, and animals (e.g. *beim Barte meiner Schwester* ‘by my sister’s beard’ or *beim Barte des Schneeleoparden* ‘by the snow leopard’s beard’), while the noun slot in *zum/zur X* is open to nearly any noun. Examples include *zum Osterhase* ‘by the Easter Bunny’, *zur Makrele* ‘by the mackerel’, *zum fliegenden Fischstäbchen* ‘by the flying fish stick’, and *zu Merlins langen Unterhosen* ‘by Merlin’s long underpants’.

In this presentation, I will give a more systematic overview of this diversity and reflect upon the mechanisms that explain it, starting out from the data just described (COSMAS-II and the aforementioned internet search). I will show that the entire field of IAW structures in present-day German still revolves around two prototypical cores: cursing and swearing forms, typically referring to religious entities (e.g. *zum Teufel*), and a more restricted group centered around *in aller Welt*. The assumption is that the extension of the former group has gone in three steps, as will be illustrated taking the *zum/zur X* pattern as an example: first replacing the devil by other entities (mainly animals) representing him (vulture, cuckoo etc.), then opening up to other animals, to finally arrive at a situation of true creativity where ‘anything goes’. While the first two steps may not be just a matter of creativity (the first is rather a way to avoid addressing the devil directly and the second may be due to a loss of knowledge about religious symbols in a laicized world), the final stage is truly creative and the structures found are often ad hoc constructions meant to be witty within the context or to show connectedness to a particular community. This last point will be illustrated by means of two examples, *Harry Potter* fanfictions and ‘Spongepedia’, an internet community dedicated to the animation series *SpongeBob SquarePants*.

Examples:

- (1) *Was in aller Welt will Frau Merkel erreichen?* (Stefanowitsch 2011:190) ‘What *in aller Welt* does Merkel want to achieve?’
- (2) *Was zum Teufel machst du da oben?* (COSMAS-II) ‘What *zum Teufel* are you doing up there?’

Reference:

Stefanowitsch, Anatol. 2011. “Keine Grammatik ohne Konstruktionen.” In: Engelberg, Stefan et al. (eds.), *Sprachliches Wissen zwischen Lexikon und Grammatik*. Berlin: de Gruyter, 181-210.

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CALLIG (Computer-Assisted Language Learning using Improvisational Games)

In this presentation, we present the on-going development of CALLIG (Computer-Assisted Language Learning using Improvisational Games) - a system that integrates improvisational comedy games, language technology into computer assisted language learning (CALL).

Improvisational comedy games (ICGs) are structured activities with built-in constraints where improvisers are asked to generate ideas and weave them into meaningful narratives spontaneously. They often require divergent thinking (Gilhooly et al. 2007), remote conceptual retrieval, and formation of new connections among existing ideas (Mednick 1962), all of which are hallmarks of creativity. It has been shown that well-designed improvisational games can enhance creativity (Sowden 2015). ICGs have also been adapted to language and linguistic learning (Sio and Wee 2012). But so far, ICGs are only done with physical participation. CALLIG aims to provide an online platform for improvisational games. It is a web-based system built with Flask, a lightweight Python web framework. ICGs are spontaneous and require input from audience. In CALLIG, spontaneity is achieved by an in-built timer and input is generated 'randomly' by the system. Time limit is manipulated to prevent excessive thinking and to cater for levels of difficulty.

There are a lot of resources for ICGs, but not all existing games can be easily implemented in an online platform. Firstly, a lot of improvisational games contain both a verbal and a physical component. For CALLIG, only verbal improvisation is relevant. Secondly, most improvisational comedy games involve collaboration. At this stage, we are only building single-user games, though collaborative playing is a planned feature for future versions of CALLIG. Our games come from three sources, we (i) take existing games if suitable, (ii) modify existing games, (iii) design new games. All our games involve the cognitive process of divergent thinking and/or remote association.

ICGs provide opportunities for spontaneous, open-ended, varied situations for witty language use, which often give rise to humour. They are entertaining and thus provide intrinsic motivation for participation. Our games aim at creative language use. Here are some examples:

Haiku on demand: A random poem title will be generated using the Princeton English WordNet's (Fellbaum 1998). The generation of title follows one of multiple predefined patterns using a mix of parts-of-speech and frequency information. Some examples of titles generated include "my oversized urinal" and "the hysterical assumption". A syllable checker checks if the poem follows the 5-7-5 syllables requirement. Time limit for each line entry is set 90 seconds.

Wicked proverbs: This game invites the user to create a proverb-styled piece wisdom using randomly generated "must-use" words (e.g., "chocolate" and "chopsticks": "A good marriage is like chocolate chopsticks: always a sweet pair"). The game is timed at 60 seconds. Whenever possible we apply grammar checking using the English Resource Grammar (Copestake and Flickinger 2000), a rule-based grammar with a very large lexicon and wide coverage of syntactic phenomena. Specific linguistic requirements can be incorporated in game design, e.g., an improvisational language game that focuses on question formation, etc.

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“Raised eyebrows all around”: How gestural triggers help disambiguate figurative language

In this corpus analysis, we explore the role and meaning of *raised eyebrows* in oral and written contexts. Ekman (1979) discussed the role of raised eyebrows as expressions of human emotions, such as surprise, as well as their role in underlining important parts of speakers’ speech in interaction. Tabacaru & Lemmens (2014) argued that raised eyebrows are used as “gestural triggers” in television shows in order to facilitate the interpretation of humor in what was explicitly said. Gestural triggers in humorous interactions would thus come as helpers, marking and allowing the listeners to switch from a serious to a non-serious mental space (Fauconnier 1984, Brône 2008), emphasizing the creativity in adding these new ‘layers’ to the discourse (Clark 1996). However, would the phrase “raised eyebrows” in text, devoid of gestural triggers, also function in a similar way?

We analyzed examples in American media taken from the Corpus of Contemporary American English (COCA), which indexes magazines and newspapers, along with closed captioned-cable news programs from 1990 to 2017. A large number of examples contained “raised” (n=379) compared to “raising” (n=56), which suggests a preference in the media’s use of the simple past tense compared to the progressive form. Two raters independently coded the sentences in the “raised eyebrows” sub-corpus using Ekman’s (1979) scheme. First, we describe the number of semantic categories that we found in the corpus. Second, we show that while surprise tokens are most frequent, a significant amount of disagreement tokens are also found. We also tested Ekman’s view that raised eyebrows would stand for surprise; inter-reliability was very low ($k = -0,05$). In particular, 29% of the time when one rater would categorize the meaning as disagreement/questioning, the other rater would mark it as an expression of surprise.

Our data show that the most frequent meaning of the expression is surprise or disagreement, while in multimodal communication, it is mostly frowning that would stand for disagreement (or ‘cognitive effort’; see Arndt and Janney 1987), rather than raised eyebrows. This shows that, when used in written texts, the phrase has a rather ambiguous meaning, as opposed to oral interactions. In this talk we will discuss the implications of these results for theories of language comprehension and emotion.

Keywords: raised eyebrows, gestural triggers, multimodality, emotion, surprise.

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Weaving Patterns - The Function of Poetic Form in Creative German-English Poetry Translation

In the poem "Der Werwolf" by the German poet Christian Morgenstern, a werewolf comes to a teacher's grave and asks the ghost to inflect him. The teacher obligingly provides nominative case (*der Werwolf*), genitive case (*des Weswolfs*), dative case (*dem Wemwolf*) and accusative case (*den Wenwolf*) (Morgenstern 2010: 84; 9-12). He therefore reinterprets *Wer-* in *Werwolf* (which etymologically goes back to the noun *Wer* meaning 'man') as the interrogative pronoun *wer* ('who') and consequently declines it as pronoun, thereby introducing the linguistic confusion the humour of the poem is founded on.

Poetry with particularly foregrounded patterning such as in this example is very challenging to translators and often even regarded to be untranslatable because the unity of form and content is after Robert Frost's famous saying considered to be "lost in translation." This paper (which is based on my dissertation project) investigates the role of linguistic patterning in German-English poetry translation. The focus is on the dynamic meaning construal of the translator and how the translator's creative reading is again creatively transformed and embodied in the translated text. Rather than participating in discourses of translation loss, I follow the notion of cognitive linguistics that all reading is construal – therefore "All Reading Is Reading In" (Lakoff and Turner 1989: 106-110) – and investigate the role of poetic form in the translator's construal and how the constraint of poetic form fosters the finding of creative solutions. I analyse my own and other poetry translations together with their source texts on the basis of cognitive linguistic models for the functions of form in the creative meaning construction of the translator and the transformations resulting in a translation that is not necessarily inferior to the source text. My approach is therefore at the crossroads of English and German linguistics and literary studies with influences from other fields such as translation studies and creativity research.

To summarise, this paper investigates the role of poetic form in the translation of poetry from German to English and vice versa. By comparing poetry translations – viewed as embodied reading transformed into a new shape – with the source text and other translations, the paper aims to shed light on the role of linguistic patterns in the creative reading and transformation in translation and – following studies such as Carter (2016) – also tentatively investigates the question what something as specific as poetry translation can reveal about something as general as the effect of patterns in everyday language and thought.

References:

- Carter, Ronald. 2016. *Language and Creativity. The Art of Common Talk*. 2nd edition. First published in 2004. London: Routledge.
- Lakoff, George, and Mark Turner. 1989. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
- Morgenstern, Christian. 2010. "Der Werwolf." *Galgenlieder und andere Gedichte; Gallows Songs and other Poems*. Translated by Max Knight. First published 1905 by Bruno Cassirer publishers. Basel: Schwabe. 84.

CONFERENCE PROGRAM

AFLICO 8 Program: 5-7 June 2019 (as of 28 May 2019)

Wednesday 5 June 2019	
9h00-10h30	
Registration desk opens with coffee at UHA outside Amphitheatre Schutzenberger	
10h30-10h45	
Welcome remarks in Amphitheatre Schutzenberger (Professor Craig Hamilton)	
10h45-11h45	
Keynote lecture in Amphitheatre Schutzenberger by Professor Jeannette Littlemore (University of Birmingham): "Variation in the Experience of Metaphor: Theoretical and Real-world Consequences"	
12h00-13h15	
Lunch on campus at CROUS restaurant	
Panel on Frame Semantics and Language Instruction, 13h30-15h00	Panel on Humor, 13h30-15h00
FLSH room 306 (Chair: Sonia ARAB)	FLSH room 310 (Chair: Anne-Sophie FOLTZER)
Frederico BELCAVELLO & Tiago TORRENT: "Developing a FrameNet-Based Semantic Annotation Methodology for Audiovisual Corpora in FrameNet Brasil - a Pilot Study"	Amina MAGHRAOUI & Sabina TABACARU: "I like my jokes to be accurate and my targets to be fair": Gestural triggers and sarcasm in stand-up comedy"
Alexandre DINIZ DA COSTA, Ely MATOS, Vânia ALMEIDA & Tiago TORRENT: "Improving the granularity of frameNet-based lexical semantics - ternary qualia roles for the Sports domain in FrameNet Brasil"	Ludmilla A'BECKETT: "Creativity in challenging politicians in online discussions: Recontextualisation of a quote"
Joanna Ut Seong SIO & Luis DA COSTA MORGADO: "CALLIG (Computer-Assisted Language Learning using Improvisational Games)"	
15h00-15h30	
Coffee break in FLSH, ground floor, outside room 001	

AFLICO 8 Program: 5-7 June 2019 (as of 22 May 2019)

Wednesday 5 June 2019		
Panel on Pragmatics, 15h30-17h00	Panel 2 on Language Acquisition and Processing, 15h30-17h00	Panel on Construction Grammar and Creativity, 15h30-17h00
FLSH room 306 (Chair: Anne-Sophie FOLTZER) Maarten LEMMENS & Robin VALLERY: "The sound of taboo: exploring phonopragmatic associations of swear words in English and French"	FLSH room 309 (Chair: Yann Kerdiles) Lucia BUSSO, Alessandro LENCI & Florent PEREK: "Valency coercion in Italian: a case of creative meaning processing"	FLSH room 310 (Chair: Samuel LUDWIG) Jaakko LEINO: "Cognitive organization and analogical relations in Construction Grammar"
Lucia GOMEZ: "Conventionality and creativity of metaphors related to 'happiness injunction' in feminine press"	Simona ANASTASIO: "Le rôle de la cognition spatiale dans le discours oral en L2: les apprenants de l'italien"	Thomas HOFFMANN: "Constructionist Approaches to Creativity"
Patricia HERNANDEZ: "Modèles cognitifs et mécanismes créatifs : le cas des périphrases politiquement incorrectes pour évoquer le défaut de jugement"		Michel ACHARD: "French small clauses and sentential complements: A CG analysis"
17h30-18h30		
Keynote lecture in Amphitheatre Schutzenberger by Professor Andy LANGLOTZ (University of Basel): "Creating the uncanny – a cognitive-linguistic perspective on emotion in the Kafkaesque"		
18h30-20h30		
Wine tasting reception and buffet dinner outside Amphitheatre Schutzenberger (Mr Vincent SIPP, Domaine Agapé, Riquewihr, Alsace, France)		

AFLICO 8 Program: 5-7 June 2019 (as of 22 May 2019)

Thursday 6 June 2019	
8h30-09h00	
Registration desk opens with coffee, ground floor of FLSH, outside room 001	
Panel on Irony and Constructions, 09h00-10h30	Panel on the Artistic Creativity, 09h00-10h30
FLSH room 306 (Chair: Anne-Sophie FOLTZER)	FLSH room 310 (Chair: David SAAB)
	Sabina TABACARU & Ray BECKER:
	"Raised eyebrows all around': How gestural triggers help disambiguate figurative language"
Inés LOZANO PALACIO:	Kurt FEYAERTS & Sien DE SMET:
"Echoic elaboration in ironic complexity"	"Higher or further? The creative use of metaphors in singing classes"
	Joel MORTENSEN:
Florent PEREK:	" « Pour n'en garder que les quintessences » Systématicité des métaphores conceptuelles de la réflexion dans les lettres dites « du voyant » du poète Arthur Rimbaud (1854-1891) : « Psycho-morphisme » rimbaldien et modèles cognitifs idéalisés"
"Describing constructional meaning from patterns and frames"	
	10h30-11h00
	Coffee break in FLSH, ground floor, outside room 001
	11h00-12h00
	Keynote lecture in Amphitheatre Schutzenberger by Professor Elena SEMINO (Lancaster University): "Metaphor, creativity, and illness"
	12h00-13h00
	AFLICO 2019 AGM (with elections for board positions) in Amphitheatre Schutzenberger with AFLICO President Guillaume DESAGULIER (University of Paris 8)
	13h00-14h00
	Lunch on campus at CROUS restaurant
	Optional: 14h30-17h00 Doctor Honoris Causa Ceremony with Professor Mark TURNER at UHA Fonderie Campus in the city centre Conference attendees are welcome to attend the formal ceremony in the amphitheatre of the Fonderie building if they wish to

AFLICO 8 Program: 5-7 June 2019 (as of 22 May 2019)

Thursday 6 June 2019		
Panel on Political Discourse, 14h15-15h45	Panel on Creativity , 14h15-15h45	Panel on Creativity, Dialects, and Contrastive Linguistics, 14h15-15h45
<p>FLSH room 306 (Chair: Sonia ARAB)</p> <p>Robert BUTLER:</p> <p>"Force-dynamic creativity and the obfuscation of illocutionary force in political discourse"</p> <p>Julien PERREZ, Min REUCHAMPS & François RANDOUR:</p> <p>"The evolution of metaphors over time: a longitudinal analysis of metaphor usage by Belgian politicians over the period 1980-2017"</p>	<p>FLSH room 309 (Chair: Anne-Sophie FOLTZER)</p> <p>László PALAGYI:</p> <p>"Unusualness based on usualness – creativity and compounding"</p> <p>Ursula ZIAJA:</p> <p>"Weaving Patterns - The Function of Poetic Form in Creative German-English Poetry Translation"</p>	<p>FLSH room 310 (Chair: Thomas JAURIBERRY)</p> <p>Karin MADLENER, Mirjam WEDER & Sophie DETTWILLER:</p> <p>"Dialectal constructional productivity – what constrains creative usage?"</p> <p>Steven SCHOONJANS:</p> <p>"German IAW structures, a wealth of creativity"</p> <p>Mégane LESUISE:</p> <p>"Tracking the cognitive impact of cross-linguistic differences: The case of static locative events in French, English and Dutch"</p>
15h45-16h15		
<p>Coffee break in FLSH, ground floor, outside room 001</p> <p>Free evening in town</p>		

AFLICO 8 Program: 5-7 June 2019 (as of 22 May 2019)

Friday 7 June 2019	
9h00-10h00	Keynote lecture in Amphitheatre Schutzenberger by Professor Hans-Joerg SCHMID (LMU Munich): "Towards a better understanding of how usage, mind and society interact in language change"
10h00-10h20	Coffee break outside Amphitheatre Schutzenberger
10h20-11h20	Keynote lecture in Amphitheatre Schutzenberger by Professor Laura HIDALGO DOWNING (Universidad Autónoma, Madrid): "Multimodal metaphor and creativity in advertising discourse"
11h20-11h40	Coffee break outside Amphitheatre Schutzenberger
11h40-12h40	Keynote lecture in Amphitheatre Schutzenberger by Professor Mark TURNER "The Central Problem of Language: A Construction Grammar Theory of Creativity"
12h40-12h50	Closing remarks (Professor Craig Hamilton and Professor Greta Komur Thillooy, Dean of the Faculty, FLSH)
13h00-14h00	Lunch on campus at CROUS restaurant
14h00-17h00	Break – free afternoon
17h00-18h00	Guided visit of the Kunsthalle Museum, UHA Fonderie Campus in the city centre
18h00-21h00	Aperitif at the UHA Fonderie Campus in the city centre (ground floor of the atrium) and Final dinner at the UHA Fonderie Campus in the city centre (vegetarian options available) (Dinner wines from Mr Vincent SIPP, Domaine Agapé, Riquewihr, Alsace, France)

