Language, Culture and Cognition: An Introduction
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Module - 03
Part - 02
Lecture - 07
Metaphor

Welcome to the 2nd part, part 2 of module 3. Module 3 started with the description of frames as to how frames are different type of categorization process, how frames can build up on the feature based category system and give it a much broader and, in some sense, also a nuanced look at as to how we think of certain concepts in certain contexts. So, frames basically look at the contextual information within which any particular word or the concept, that it represents, resides.

So, we discussed about the frame semantics and its various aspects and so on. And then we have also looked at how frames are very useful in understanding language. Understanding language in everyday, day to day usage of simple words and sentences and so on and so forth, as well as words sometimes that are slightly controversial, slightly difficult to understand and so on.

So, frames can also help sort abstract and problematic cases of categorization, because we are still looking at how humans, by using language, give a voice to, give an output to the categorization process as in how we really organize knowledge about the world. We are still looking at that aspect of human mind and its relationship to language and culture.

So, how frames help us understand and place certain abstract and sometimes even problematic cases of categorization, how we can take care of it if we look at the context, within which it is placed, and how to systematically go about it. Similarly, we also looked at different viewpoints in debates; often debates and misunderstandings and controversies break out precisely in the way they are positioned, precisely in the way they are placed, within a particular broader context.

So, we looked at how using frames we can make sense of apparently incongruous statements made on the same topic. So, going back to our frame discussions, we looked at

how the same concept can be represented either by calling it 'unborn child' or by calling it a 'fetus'; while both of them refer to the same entity, same entity that is a biological entity.

However, a very careful choice of words to represent the same concept can take us to a very different frame of understanding the concept, and thereby, whether you support abortion or you do not support abortion and you can build up your argument based on that.

Similarly, many other such controversial and debatable topics can be actually understood if we look at the way they have been framed, sometimes consciously, sometimes it is also not so conscious. We it just simply happens very very quickly and it is a very fast process. Human beings are adept at choosing the words that suit their current goal, at that moment. It can very well be possible that the same person, which is very often visible with politicians.

So, whether they are in power or they are in the opposition, they will take a different stand on the same topic and then they will frame their that their side of the argument depending on the choice of words. So, this is one way of understanding why it is done and how it is done.

Now, let us move on to yet another very fascinating domain, where frames can be very very useful, frames are very useful and where frames actually make us understand how we create metaphors in language. How we understand metaphor, how we create metaphor and how we actually give a voice to a very complicated process in the human mind that is to understand abstract notions.

So, what is a metaphor, that is something that we will start with, with the basic fundamental aspects of metaphor and then how, what is the relationship between metaphor and frame and then, we will move on to the components of metaphor. Metaphor is very interesting area of research; it has over the last decade or more than a decade it has actually produced a lot of exciting research.

So, but however, before we go on to that we will look at the fundamental aspects, the components of metaphor. What consists a metaphor and then we will look at the linguistic manifestation, moving on to metaphor variation.

So, metaphors even though they are an integral part of any language in the world and culture and they help us understand the cognitive mechanisms of the human mind in various situations, but there are variations across culture and even sometimes within culture, within the same culture also, we can have different differences in creation and understanding of metaphor.

So, all those finer nuances we will be discussing in this point, and then we will move on to nonverbal metaphor. The moment we say metaphor, we tend to think of the metaphor that is used in language, but we will move on and after discussing linguistic metaphor, we will move on to metaphor in other domains like visual metaphor and multimodal metaphor and so on and so forth. So, this is the road map we will be following in this part.

So, let us start. The moment we say metaphor we tend to think of very flowery ornamental use of language; typically used by artists, typically used by authors, writers poets, dramatists and so on. So, creative artists often use the often use metaphors in a very important way to convey certain things that otherwise cannot probably be expressed in concrete terms.

So, metaphors these kind of metaphors are everybody is familiar with. So, "Hope is the thing with feathers, that perches on the soul" and then you have Shakespeare and then also in closer home in Hindi. Hindi films, Bollywood films are, you know are known for their song and dance and many of these songs are replete with metaphors; metaphors of beauty, metaphors of, you know, eternal beauty and so on and so forth.

So, the one very famous and rather old metaphor here, [chaudavi ka chand ho ya aftaab ho'] the hero is trying to decipher the beauty of the heroine here. So, 'are you the full moon or are you the sun?' and so on. This kind of metaphors are typically found in music in songs and poetry and so on. However, metaphors are actually also an integral part of everyday language day to day language, which we do not always really expect or even notice. We do not even recognize metaphors in the everyday language.

Take the examples of simple sentences like this; he is a lion. She is an angel. How often do we refer to small kids small girls as angel, 'she is an angel'. And in fact, there is a whole lot of work in the domain of photography that depicts exactly this idea. So, she is an angel. 'I am still in the dark'. 'It sure was a Himalayan task to get done' and so on. Everyday

language, these are everyday language use of everyday language where we see and use of heavy use of a metaphorical underpinning to make sense of a particular domain.

So, what is metaphor then? If it is not just a flowery language, if it is not just a poetic weapon, poetic tool to so to say; in case of literature and so on, but it also is possible to use in human, normal human language day to day language for lesson mortals, then what is it that we need to find out. So, the instances we have just seen are examples of what we call, what we will be calling in this course, the linguistic metaphor, linguistic metaphor as in the linguistic manifestation of the metaphor.

So, using language, using words, using linguistic output we are talking about a metaphor basically, juxtaposing two different ideas together. So, when we say that 'she is an angel', this is basically we are comparing the person who is referred to as she with angel which is a are kind of an entity who is not particularly human. So, this is so, the features of this person are matched with this particular person. This is an example of a metaphor.

However, let me just quickly tell you what, how is metaphor and simile different. We can use the same sentence by saying 'she is like an angel'. So, when we use the word 'like' it becomes a simile. Otherwise, if we just say 'she is an angel' then it is a metaphor. Now, what we are doing here is that we are comparing between different things and or different concepts by using different words.

So, the a person a human entity is compared to the another entity, which is an angel. Now, angel is not particularly human. So, basically angels do not have the human shortcomings, the vices and so on. So, basically a person who is without, you know a guileless person; a person without any vice or malice is an angel. So, this girl is compared to the set of virtues that an angel embodies.

So, that is what we mean by comparison between different things or concepts. So, basically what metaphor does then is that a metaphor brings together two different concepts and juxtaposes them; kind of compares them and then likens them as in one is like the other.

So, this basically what it ultimately does is it brings out implicit similarity between these concepts. Now, let us be clear on one aspect here, that this similarity may be real, sometimes it may be simply perceived. So, for example in case of a brave person, it is very common to call a brave person as like a lion, he is a lion [matlab] meaning he is very brave.

However, sometimes the similarity may not be so obvious it might be just perceived similarity. So, I might find a person angelic, another person might not. So, it is depending on my perception of the qualities of that person. So, basically similarity, either which is evident or it is implicit. So, implicit similarity will be brought to the forefront by between two different things and concept, and this is what we see with the use of linguistic output.

Now, when we talk about metaphors in this, in by positioning it within the larger understanding of language and cognition, we are not really talking about only the linguistic side of the metaphor; we are more interested in how we do, what we do through language. So, how do we put different ideas together and compare them and why do we do that.

So, linguistic metaphors basically are a starting point of some sort. So, starting point and we go to starting with the linguistic metaphor, we will go to the conceptual metaphor. Why? Because as we have just seen while talking about a metaphor, whether it is a poetic one or a very laymanish kind of a sentence, 'it was a Himalayan task'.

What is happening here is that I had a task at hand which was almost insurmountable, it had lot of difficulty with it, it was you know it was really massive and so on and so forth. So, this idea that the task was really difficult, almost difficult to cross is depicted by using the word Himalayan.

So, what we are doing here is comparing and contrasting the idea of a task at hand and the Himalayas, which everybody knows is the is a great mountain. So, putting together a great mountain and the task at hand is something that we are doing here at the level of concept.

So, as a result of which here we are interested more in seeing what are the different kinds of concepts that are brought together by using the linguistic metaphor, that is why we say that linguistic metaphor basically takes us to the conceptual metaphor, as in the underlying comparison between two different notions, two different concepts and that is what is a conceptual metaphor all about.

On the other hand, this is not a one way traffic; this is the two way traffic. Why? Because, on the one hand, when we look at the linguistic metaphor and you look at the regularity with which, the consistency and regularity with which, languages all over the world create metaphors to understand one object through another, it takes us automatically to the level

of concepts, where we are actually trying to understand one concept through another, language merely gives it a voice.

So, as a result of which, there must be at the level of concepts a kind of comparison constantly going on. So, conceptual because we have conceptual metaphors, because we have comparison, let us not call them metaphors at this stage, let us just call them conceptual comparison. So, human mind constantly compares different kinds of understanding, different kinds of notions, different ideas and compares them and tries to understand one through the other, as a result of which we have linguistic metaphor and then we express that through language.

So, basically this is a kind of a loop that exact that exists in the that exists in all human languages all over the world; however, the mapping changes. So, this is the basic idea, because this is the this is the primary notion, we try to understand one concept with the help of another. So, when we are trying to understand a person as to you know how good she is how nice and totally virtuous she is, we use the concept of angel.

So, angel is a capsule let us say, that encompasses all the notions that are attached to that particular idea. That is the frame we are invoking here. So, the frame of angel and comparing it with the frame of the person, person's qualities.

So, now, what we have seen till now is that; metaphors, thus, are not just flowery use of language, they are quite possible to be used, they are, in fact, used in everyday language. And why do we do that? This is a way this is the very simple, very effective and justifiable and highly productive way of the mind's productive way of the mind to compare two ideas. Abstract ideas more often than not are often expressed through concrete ideas.

Abstract ideas as we all know are difficult to really, you know put a finger on, sometimes it is more useful to understand abstract notions through a concrete term. So, this is where metaphors come very very become very very useful. So, understanding one with the help of another and this particular understanding is unidirectional mapping. Unidirectional mapping as in conceptual metaphors are typically used for mapping the concrete domain on the abstract domain. So, it is very common to talk about time for example, in terms of space.

So, you move, you know, you move the meeting ahead by few days, or I we have left the bad days behind us, there is a great future to look ahead, all these kinds of notions that we typically used, typically we use, here to talk about time is actually if we look at it carefully, we are actually using the you words that are more often used for space. So, when we can only talk about objects in space, when we say you know ahead, behind and so on and so forth.

So, this is how we talk about objects in space; however, the same notion is mapped on to meaning, this is basically take we take the ideas from the domain of space and put it on the domain of time, in order to make sense of how time really works, because this is an abstract domain. So, this is what we mean by, in case of a metaphor when we talk about metaphor, when we create metaphor, it is all the time mapping of one domain on another, of the domain of concreteness to the domain of abstract ideas.

Hence, it is always unidirectional mapping, because the reverse does not happen. Because, when it is almost, it is understood, because concrete domains are easier to talk about, to structure, to give an expression through language, but abstract domains are more difficult. That is why we have it is an unidirectional, one way traffic, it is always from the concrete to the abstract and this is the reason why it is called a conceptual metaphor.

So, let us just refresh, what is metaphor? Metaphors are visible in language; the most commonly visible aspect of metaphor is in language use. We often say x is y, 'she is an angel', 'he is a lion', 'she is a fish' and so on and so forth. What we are basically doing here is we are trying to capture an abstract notion by giving it a concrete feature let us say. So, a domain concrete domains understanding is imposed on the abstract domain and that is where we compare these two domains and created sentence like that.

So, underlying understanding is that this is a mapping of one concept on another. So, in cognitive linguistics, this is written as A is B. So, conceptual domain A is conceptual domain B, we will see the details in a while. So, basically when we say that a metaphor, whether it is linguistic output or the underlying conceptual mapping, basically this brings two concepts together and we have already seen, when we talked about frames, that concepts do not stand in a vacuum. Concepts are part of a larger context, larger frame.

So, when we map one idea onto another, what we are basically doing is that we are mapping one frame onto another and the this is as a result of which it is basically, a

correspondence between elements of different frames. Remember, we have talked about frames, frames having elements and events. So, every frame has many elements and we can pick and choose which of the elements will be used for creating a metaphor; we will see shortly how it is done.

As a result of all these, as you see it is no more a simple affair of calling somebody like an angel or you know like a flower or it is simply not the, moment one has described his lady love as moon, then you know you just open the Pandora's box as to what is happening here at the level of concept, what is happening.

So, linguistic aspect is simply the visible aspect of this mapping, only the visible aspect. However, a lot happens and under the surface where we see that understanding of certain concepts at the abstract level and as to how the mind, how the human mind makes sense and what is the tool what are the tools that the mind uses.

And then we will also see that culture also plays a very important role to create this kind of a mapping. Not every culture understands every abstract concept in the same way, cultures differ, languages differ. This is an example, this is a very textbook example of what a metaphor is. Take this sentence, this is a very very commonly occurring sentence as we will we see we often talk about you know younger people as he still has a long way to go, what do we mean by this?

Everybody understands, we nobody has to if I tell this to anybody any of you I do not have to really explain it, what I mean by this. What I mean is that he is still young. He has a lot of time ahead of him, where he can do a lot of you know good things even if there is also an implicit understanding that things might have gone wrong or maybe he has done something good, but he has still a lot of time left to do even better things and so on and so forth.

When any person who speaks in English, and understands English, will understand this sentence perfectly fine, I do not have to nobody has to explain. But, what is happening here is that we are actually talking about a very very complex thing, very very difficult concept called life. And we are basically talking about life in terms of a journey. So, this is how we this is how we write the metaphor, conceptual metaphor.

So, this is the linguistic metaphor, this is the linguistic manifestation of the metaphor, and this is the conceptual metaphor this is the underlying mapping that is what we have been we have just talked about. So, life is an abstract domain, this is an abstract domain and this is the concrete domain; right?

So, we are trying to understand a complex thing like life with all its nuances and with all its difficulties and beauties and so on and so forth, by using the more simple, more tangible domain of journey. Journey is something that all of us are familiar with, this is an embodied there is an embodied understanding of or of journey that everybody has. So, it is very easy to use this kind of a domain to talk about a difficult and more abstract domain of life. So, what is what do we mean by the mapping between the frames.

The frame of journey has these elements. The moment we talk about journey we all know that a journey includes travelers, it includes a destination, it includes a source point- a starting point, it also has the journey itself the act of the journey distance covered way of the journey and so on and so forth. There are many things there will be obstacles and so on and so forth.

When we say that the concept of journey has been mapped on to the concept of life, this is what we mean. So, the entire frame can be mapped. So, you see the journey itself can be considered as life, travelers are the persons leading the life, destination is the purpose of life, obstacles are difficulties, there is almost a one to one mapping on so many elements of the concrete domain on the abstract domain. This is what we mean by a metaphor, a linguistic metaphor takes us to the underlying conceptual metaphor, where we map one concept onto another, the concrete concept onto the abstract concept.

And because, each concept invokes the entire frame within which it is placed. So, this is how it goes, this is how it is a across-frame mapping. So, metaphors are often talked about as a mapping between two frames. Mapping within frame also occurs that we will see slightly later in the course; this is the cross frame mapping.

So far so good. Now, what are the components of metaphor? it is not just simply one concept to another, now we need to break it down to its components. So, how do you break it down? There are obviously, there are two important things that we have already- we have already seen that there is one concept that is mapped on to another. So, there is a

source domain and there is a target domain. Source domain is the domain which is the concrete domain, target domain is the abstract domain.

So, trying to understand life through journey; life is the target domain, journey is the source domain. Then there is a basis of metaphor as in on what basis do we create this mapping, how do we bring them together. So, that is what we will see and then there are many other such factors like the neural structure and then the relationship between these and we let us see them one by one.

Yeah. So, source and target: this is the fundamental thing, this is the basic component, primary component of a metaphor; there is a source domain and there is a target domain. Metaphor consists of these two particular primary domain: source domain is physical in nature and the target domain is purely abstract. So, this is something we have seen.

Now, there are other examples as well 'theories are buildings'. So, often we talk about abstract things like argument theories by using the source domain of building. It is very common to say that, you know without a strong foundation the argument will not last. What we are talking about here is the moment we use the word 'foundation', we are talking about a building.

A building that does not have a strong foundation is not strong enough. Similarly, an argument without a strong fundamental hypothesis will not be strong enough. So, that is where we are using this metaphor, 'theories are buildings'. One important thing to remember in this part of the course is that this is how we always notify, we always write about the conceptual metaphor. Conceptual metaphor is the fundamental mapping linguistic metaphor is the linguistic manifestation.

So, we might we do not often say that theories are buildings. This is the underlying mapping, this is the conceptual metaphor. The linguistic output could be that without a strong foundation your argument will not last and so on. Argument can also be understood as war and so on.

So, these are the understanding of source and target domain. Now, on what basis do we bring them together, on what basis do we put source domain and target domain together. So, there are what is the basis of we of this; the traditionally the understanding is that there is some kind of a similarity as we have said in the beginning.

Similarity, whether it is real or it is perceived. So, real similarity would be something that is beyond doubt that is you know objective objectively real. So, or sometimes it could be perceived that is where the differences actually lie. So, some culture might perceive a similarity of one object with another, which may not be found in the other culture.

But, any case the fundamental factor remains that there is a similarity. And this, between these two, then the similarity between these two concepts is what ultimately is responsible for creating a metaphor. For example, this is a very common one 'Achilles is a lion' is based on the shared property, because it is already understood that he is a extremely brave person, brave and powerful person.

So, comparing Achilles to a lion is based on let us say the shared property of the two entities which is the; which is the factor of being brave and strong. However, 'she is a regular fish', then there is this similarity that we are that is perceived that both of them are good swimmers, natural swimmers, normal they are they are almost born with the quality of being able to swim.

So, this is the basic understanding of how metaphors are created; the basis of metaphor. Similarly, not only the similar properties that are probably real or perceived, there is another domain that is very very fascinating to understand metaphor and how metaphors are created, which is the idea of embodiment.

Embodiment is the lived experiences in certain domains, that often finds its way into creation of metaphor; one of them is this, AFFECTION IS WARMTH. Now, again as I have just said that AFFECTION IS WARMTH is the underlying metaphor; this is not how we actually express in language, we might say she is 'did you meet her in the meeting the in the party? Let us say I am asking my friend about another person that both of us know.

'Well, she was very cold to me, she seemed very cold'. What do we mean by this sometimes it is it says a lot or sometimes we say ok she yes, I met this new you know I met this person for the first time and she is a she was so, she was really warm to me.. what does it mean? Somebody who is warm or cold basically is either approachable or not approachable, you know affectionate not affectionate and so on and so forth.

So, somebody who is cold basically is kind of shut off; does not want to open up, does not want to talk or does not want to give you any show of affection and so on and so forth. So,

that is where we back-form and we go back to the underlying conceptual metaphor of 'affection is warmth'.

Now, how is it created? One theory says that this kind of this kind of metaphors which are you know emotional in nature, emotion domain of emotion metaphors are often created through embodied understanding of life, how through embodiment. Because, feeling of warmth is basically refers to the, correlates with the bodily warmth, beginning from childhood.

So, when a child is picked up by its primary caregiver, be its mother father or any other primary caregiver, when somebody picks the child up it there is a kind of a warmth that the child feels, which of course, makes him or her feel secure and safe and comfortable. So, probably the probably this kind of pre-conceptual, pre-linguistic, embodied understanding of feeling safe, correlating it with the feeling of warmth is at the basis of certain metaphors like this.

There are lots of such metaphors, which have been proposed as being totally dependent on the embodied understanding of those emotions.

Not only we have the embodied underpinning of metaphor as in the metaphors generating out of physical experiences, metaphors are in the body so to say. There have also been findings that place metaphors even in the brain. So, whatever is in the body may also be in the brain is the theory and lo and behold we actually find that. So, embodied experience actually create certain neural connections between different areas in the brain; we will see we will discuss some papers later in the later.

So, what happens is that when a certain kind of embodied experience has been repeated over a period of time, the brain regions responsible for those two different domains, start firing together they get activated together and that is what we mean by metaphors having a neural connection, neural underpinning.

So, when we understand an abstract concept metaphorically, two groups of neurons fired together this is very important. So, when for example, many abstract concepts like, you know prices, the prices going up prices, always go up or down, they do not go right or left. Prices go up and down,' sometimes happiness also is understood in terms of up and down,

I you look down today' meaning you are not looking very happy today you are not really looking very cheerful today.

Similarly, prices have gone up and so on. So, certain under certain kinds of concepts, certain kinds of notions are understood in terms of the orientation, like vertical orientation. Now, what happens is that research shows that when we think of abstract concepts like prices, the neurons correspond that correspond to amount as well as the ones corresponding to verticality are activated together, co-activated.

So, basically when we are talking about or thinking about or at we are just you know looking at concept that is abstract in nature, something like price or happiness or something, it is quite possible that the brain will also have co activation of the domain, the source domain which is represented by verticality here and they will be co activated.

So, there is a neural underpinning of metaphor as well. So, metaphors have linguistic manifestation, they go back to our fundamental understanding of one concept through another. This understanding sometimes are probably dependent on the embodied, embodiment or embodied understanding of those concepts in real life, through physical, lived experiences, not only that it also goes to the neuronal level. We even have the neuronal networks that correspond to those two different domains and they simultaneously are activated.

That is what is called by co activation. So, that is how deep rooted a simple thing like [chaudavi ka chaand ho]. Then similarity between the source and relationship between the source and the target; now, this is the very this is the rather technical thing. So, a source domain, one source domain can apply to various targets and this is called the scope of the source so, one source domain. So, source domain of 'journey' can be utilized for understanding life understanding relationships understanding many other things. So, that is what we mean by one source domain applying to many target domains.

Similarly, the opposite is also possible; one target domain may attach to several sources right, and this is called the range of the target. So, range of the target for example, in English, the target domain of LOVE has twenty source domains. This is one of the most productive domains actually, if you see in literature or even in real life, you will see the domain of love and life and such things have are possible to be expressed through a lot of source domains. However, the domain of SURPRISE has very few.

So, certain target domains have more options, certain target domains have less options, it is something of that sort.

And then comes the linguistic expression. So, once we have done all those, you know background work, all the homework and then the linguistic expression. So, as you see the linguistic expression of metaphor is just one aspect of metaphor; that is what I have so far been talking about. So, these are certain examples of linguistic metaphor and then we can easily go back and back form the underlying conceptual metaphor that is lurking under that.

So, particular pairings of source and target domain give rise to metaphorical, linguistic expression. So, basically this is the derivative of the mapping that has already taken place in the mind. We have already decided that I would want to look at this concept through this particular lived experience, this particular concrete domain, that is easy to express and easy to understand and that is what I find the fittest and then after all that work has been done, we have a linguistic expression.

So, these are some linguistic expressions of conceptual metaphor. He is boiling with anger, I was struggling with my anger and so on and so forth.

Another interesting aspect of conceptual metaphor is the notion of entailment, an entailment potential. Entailment is nothing but the extra points, the peripheral points within the frame, that are also mapped. So, when we say that the metaphor is nothing but a cross frame mapping. So, the frame of journey is mapped onto the frame of life, we also mean that, not only the main components main elements within the frame of journey like traveler, the road, the vehicle and so on and so forth are mapped on to each other and hence are open to be used for a linguistic metaphor.

But also, the smaller aspects, the things that are not always highlighted, they are also mapped. So, basically the 'knowledge about the vehicle.' So, we know, when we talk about a life, sometimes we can even talk about you know the 'vehicle needs to be repaired'. So, sometimes if the we need to mend our ways, we need to mend the you know relationship.

So, what we mean by mending the relationship is basically sometimes there is a flat tyre, there is a problem with the AC or something or the other. So, this idea about the knowledge of the vehicle this is also part of that. So, it is called entailment. These are additional

mappings, not always utilized. But, they are always there. So, the potential always exists then aspects.

So, aspects and entailments are actually to an extent related, because certain aspects of the source and target domain are mapped, as I have just said. Primarily the most important elements of the source domain are possible to map on the most important elements of the target domain and thereby we have a metaphor and then we also have entailment. So, these are the aspects of source and target that typically get mapped.

So, we have a framework, that is the framework of the argument, where we can all easily see them at mapping. Similarly, with solid facts the whole thing will collapse basically argument is a building and the groundwork and so on and so forth. So, these are, but typically we will not use the, let us say, the floor of the building. This is not so commonly utilized as to create a metaphor.

So, foundation, groundwork, solid foundation and so on and so forth; even window is sometimes utilized to understand knowledge. So, window of mind, window to the mind is also understood in terms of the working of the human mind is like a building. So, as you let in fresh air through the window, you can similarly, you your mind also needs to let in many other thing. So, these are the things possible, but however, the floor or let us say, the ceiling are less often utilized as a mapping potential; this is like that.

And another aspect of another interesting aspect of metaphor is the idea of blending. In fact, there is a lot of interesting work happening in blending, one particular case being Jonathan, I think it is Jonathan Raban, his work has attracted lot of analysis, linguistic analysis in terms of blending, but we are not going there in this; let us just simply look at what blending is. Blending is bringing together of a source and target domain, in such a way that the distinction is, kind of, blurred.

What do we mean by this? This is a metaphor that is new to both the domain. So, this is a this is creating a metaphor creating a kind of bringing together of the two concepts that creates a new concept altogether. For example, 'he was so mad that smoke was coming out of his ears.'

Now, we automatically understand that this is mapping the concept of anger, the abstract domain of anger, on to something of like you know a kind of a SMOKE IN A

CONTAINER, like you have when there is a pressure cooker and there is pressure building up; so, when you when the pressure builds up sufficiently, the smoke comes out.

So, you are basically mapping on smoke in a pressurized container to angry person. Now, the mapping come brings together these two entities in such a way that the target has no smoke coming out; obviously, you a human being cannot have smoke coming out of its of his or her ears and the source also has no ears, but the way the curious blending of these two concepts has created a sentence like this, which is perfectly fine. We can automatically understand what is being referred to here; this is called blending.

Where there is a kind of coming together of various things which do not possibly that does not actually happen.

And then conceptual metaphors are also found in their non linguistic realization. So, again a quick recap: metaphors are coming together of two different concepts; one concrete and one abstract. Often created out of embodied understanding of those concrete concepts, which has neuronal underpinning, has linguistic manifestation and now, we see it can also have non linguistic realization.

So, metaphors do not just end with just expressing ourselves with you know flowery language or just trying to use a nice linguistic output, but it also is visible in other domains in real life, as in non linguistic realization. For example, the socio-cultural socio physical practice and reality etcetera often shows us the conceptual metaphor.

So, for example, 'important is central'. So, central is important is the fundamental understanding and we see this in real life, where if you have a meeting, you know important meeting going on and the person who is most important sits in the middle and then there is this is typically found in formal meetings, whether in the government or in the various kinds of organizations and so on; where there is a designated place where the person will sit.

So, let us say for example, it is a meeting convened by the chief minister; chief minister sits at a particular point and the person who surround, the chairs that surround him in the first row are the most the topmost officials and then the as per the grade of the hierarchy, the rankings of the officers the chairs will move farther to the back, to the periphery. So, centre is important periphery is less important. This is yet another metaphor that is

commonly utilized and here we are not talking about the linguistic manifestation, but we see this happening in real life.

So, non linguistic realization is, this is what we mean by non linguistic realization of a conceptual metaphor. We can say that this is where is the metaphor here; this is the metaphor, because we are understanding one concept with the help of another and we are arranging the real life things with the help of this mapping.

That is why we say that metaphor is not it is linguistic only derivatively; at the core it is a conceptual mapping. It also sometimes creates metaphors also create cultural models. What is a cultural model? That is a kind of frame that is typical to a particular cultural group and which is seen in the entire society.

So, they operate in the thought process of the entire group. So, these are structures that are simultaneously cultural and cognitive, in that they are culturally specific mental representation of the world. This is often seen in the domain of morality, values and virtues and vices and so on and so forth even in cases of things like time. The time is a moving entity, in some cases it is, the time moves or sometimes it is the human that moves.

So, you leave 'I have left it behind', 'I have left the bad times behind' you know, 'I am moving', 'I am slow', 'I am inching towards my target' and so on and so forth, where you the moving a person is moving, in other cases the time moves. So, the way a particular group of people the way a particular cultural group creates a frame within which they understand certain concepts are also are called cultural model, which is often dependent on this kind of a mapping on metaphor.

Now, so, there is a there is an aspect of metaphor that is dependent on the cultural side of the usage and that is where the variation comes in. Variation as in, metaphors are sometimes universal, sometimes they are not. The process of creating metaphors, that we are mapping one object onto another, one concept onto another one frame onto another, this mechanism, this is the mental mechanism this has nothing to do with language per se.

This is the mental mechanism and this is universal; however, what we do with that mechanism, how we express that, can have differences across cultures and across languages and that is what we will see now. So, this is what we mean by my metaphor

variation. Certain metaphors are universal. Universal metaphors as in those metaphors are visible across languages.

So, we will talk about the universal metaphor first, before we go on to the variations. So, many unrelated languages of the world may share several conceptual metaphors for emotions. So, emotions are something very fundamentally human. So, fundamental emotions like happiness, sadness and anger and so on and so forth often are found to have certain universality attached to them, often.

So, one of these emotions is, let us say, happiness and these are very very commonly utilized metaphor in while talking about happiness. These are the metaphors that typically are used in English language: HAPPINESS IS UP, HAPPINESS IS LIGHT. So, when we mean what we mean by happiness is up: I feel up. In Hindi again, going back to Hindi in Indian case the there is a famous song [aj mai upar asma niche] I am up sky is below me. So, again happiness is up.

So, verticality the orientational metaphor this is called orientational metaphor. So, verticality is utilized as a source domain for talking about happiness, happiness is up. 'Happiness is light' is yet again another very very common utilized metaphor across worlds languages.

So, 'she brightened' up is a very common metaphor in English language and if you just think about it, in your own language in any language of the world there the possibility is very high that you will have a metaphor about happiness that talks about light in some sense. Similarly, he is bursting with joy. So, these are some of the examples of universal metaphor.

Similarly, we have some CHINESE examples here. You see 'he is high he is very high spirit' meaning he is very happy. Similarly 'threw me up so', film made me happy. Similarly, again 'rise spirit has been rising'. So, basically very excited and then almost fly away. So, he is on cloud nine. So, this is what we mean by universal metaphors, in all other languages also it is possible to find.

Similarly, 'happiness is light' this is the Chinese example, you see that is how it works.

So, in English and in Chinese we have the examples here. Similarly, anger is yet another metaphor, is another domain, another abstract domain, that is heavily dependent on various kinds of source domains that are almost universal. So, ANGRY PERSON IS A PRESSURIZED CONTAINER; that is what is the fundamental thing. So, we say 'let him stew', 'he blow his top', 'he just exploded' and so on and so forth and if we think about it every language actually has a an expression on this.

And then time; and moving time moving observer that we have just seen. Event structure understanding of an emotion in terms of an event, so, 'they are in love'. This is the this is an event structure, he is in big trouble in big trouble. So, this is basically talking about locations or event structures like 'he went crazy' and so on and so forth. These are common.

Now, let us come to the variation aspect of metaphor. If you have noticed, there are many AMERICAN films that are you know what we call the road journey, road journey movies. There are lots of movies in English language, typically American movies, where the film starts with a journey the there is a group of people, who will start a journey and then lot of things will happen throughout the journey and then the film ends when the journey ends. This is a depiction of the fundamental conceptual metaphor of 'life is a journey'. It is a very very common one.

However, there are also other possible ways of looking at life. One is life is a precious possession, game, gamble, experiment play, these are the kinds of metaphors that are commonly found in American English language, to talk about life. However, on the other hand if we juxtaposes this with HUNGARIAN. They have more metaphors in case in to in this line. So, 'life is a struggle', 'life is a compromise', journey is of course, universal; however, they also talk about possibility labyrinth, game and challenge and so on and so forth.

So, the predominance of certain of these kind of source domains in case of Hungarian as opposed to American, where they will talk about gambling and play and so on juxtaposes these two cultures in terms of how they look at life.

Why does it happen, why do languages sometimes also choose apart from the similarities, why are there variations, what are the reasons behind it? So, there are particularly two

dimensions on which languages differ. The languages differ in terms of the choice of conceptual mapping and these are these can be put together under two.

Basically, two categories, one is we call them congruence; congruence meaning the congruence between the generic and the specific level. So, when metaphors are similar, metaphors are universal they match on both the generic level as well as the specific level.

Now, what do we mean by this. When we say that an ANGRY PERSON IS A PRESSURIZED CONTAINER, this is something at the generic level, this is the generic understanding of the angry person and which is universal.

In every almost every languages of the world will have a an expression of anger through this kind of an of an mapping. Now, the problem actually arises when the specificity is talked about. So, in some cases, in some languages, that the pressurized container can have a liquid, sometimes it in it can have a gas and so on and so forth. So, that is where the variation actually arises from. So, it does not specify the generic level does not specify the kind of container, the kind of fluid and so on, whether it is heated or not and so on and so forth.

So, at the generic level at the very basic level this is universal, but the at the level of specifics, the differences arise. How? In case of Japanese the same metaphor is built around the concept of HARA. All of us are familiar with the word Hara Kiri in case of Japanese. So, Japanese language has a lot of metaphor that comes out of the understanding of HARA, the belly, because the belly is considered to be the seat of emotion, many emotions, in Japanese.

In case of Chinese, the fluid refers to gas. In case of Zulu the container is heart, in case of Zulu language the heart holds the anger. Whereas, in case of English language, the heart holds affection and love and so on and in fact, in one of the Indian languages that is Hindi affection and love actually resides in the liver. So, it is a very common way of to talk about affection, the somebody who is very close to you your you know most affectionate person is [jigar ka tukda] refer basically refers to. So, the a piece of your [jigar] refers to the lever.

So, this is where the specificity with respect to the emotion metaphors can arise in different languages, depending on which part of the human body you are referring to. In fact, this is the very very interesting domain of research as well, emotion metaphors with respect to

the embodiment, as in the seat of emotion in the human body. Emotion of various types: happiness, sadness and prestige and so on.

It is very common to say that you know he has she has or he has blackened his face in Indian languages [muh kala kar diya] making the face has been blackened. So, the face is the seat of your prestige. So, you are not able to show your face to the society and so on and so forth. So, face and the nose more specifically, are the seat of prestige in many languages and so on and so forth.

Similarly, there is also another dimension where there is a simply a choice that is alternate. Languages simply choose an alternate source domain for their metaphor. So, this is what is called the alternative metaphors. So, this is this difference lies in the range of the source domain. Remember, we talked about range of source domain while we talked about the components.

So, in case of Chinese, Chinese also has a metaphor like HAPPINESS IS FLOWERS IN THE HEART. This is a very typical Chinese, you know sort of a metaphor which is not found in many other languages and this probably talks about, this probably reflects the introvert nature of the Chinese.

The Americans on the other hand, are considered to be comparatively extrovert, they wear their emotions on the sleeve, but the Chinese and many other easterners are known to be keeping the emotions under control and that is how the different kinds of source domain as a choice for the mapping are actually come out.

So, in contrast, English metaphor is being off the ground and so on. Another language that is Hmong spoken in Lao and Thailand, there, life is viewed as a string that can be cut and broken. So, this is the very different take again on the concept of 'life' which is like a string that can be cut and broken and rejoined and so on and so forth. So, the word for cut can also be meant to give birth to, to die or to kill. So, you see different languages, that is what we mean by the cultural variation of metaphor.

So, different cultures simply decide to go for a different source domain altogether and this is entirely dependent on their world view, how you look at life and this actually goes back to many other fundamental aspects of life, that we will see shortly.

Now, this is there these are some examples of embodiment with respect to emotion metaphors, we will quickly go over this. So, in Estonian: he is very angry the word by word translation is 'his heart drips bile'. So, anger is are understood in terms of the bile. Similarly 'blood rises to the face' and; that means, someone is very irritated and so on.

There are many such examples possible in German the head of the 'head of the gang' is the leader of the gang. So, this is the very common way of looking at head being the most important one in a given scenario. So, the understanding of the human head in the physical sense is mapped on to the organization and so on and so forth. The head of the department, head of the gang and head of the this and that and all.

Similarly, the head basically meaning the main station the EC Euro City trains depart from the central station. Central station is the main station and so on.

So, Indonesia and again.

Japanese is very interesting in this domain, because they have a lot of metaphors coming out of the understanding of HARA. So, somebody 'belly sit', when the belly sits down meaning means somebody is mentally stable and unshakable. And 'belly rise' is to get angry and then 'belly decide' is to make up ones mind and so on and so forth. Belly crack 'belly crack' is to speak openly so on.

And then there is Persian which uses a lot of metaphor with respect to the eyes and so on.

So, the causes of metaphor now; what is. So, the we have seen that there are two dimensions; one is that even though metaphors across cultures may be similar in terms of the universality, in terms of the genetic level; however, change differences lie at the specific level. In some cases the choice simply is different, but why does it happen.

The proposal is that, the differences arise from cultural context and history and communicative situation. So, cultural context plays a very important role in creating the metaphors that we do use, how the background of the society, the history of the society

has been. So, that is where exactly Hungarian and American difference in life, understanding of life through metaphor: Hungary has been war torn for a very long time.

So, lot of uncertainty; if we go back if we go to the Middle East, I am sure the many languages there would have at least created concepts, created metaphors of life in the similar line. Any area that has been strife torn, you know has been war torn, has been having some kind of a challenge all through their history would have these kind of metaphors that will come out of the embodied experiences.

Similarly, we see in euro-American concept of anger is derived from the classical mediaeval notion of the humors, four humors something like the five elements in Indian culture. So, there are four humors that control your emotions as well as the body. So, there are this flame, black bile and so on and so forth they regulate the vital processes. So, this is one aspect, this is one understanding of, from that particular cultural context that creates a lot of metaphors.

Similarly, communicative situation, depending on the domain of usage. This is another very important domain as to where is the metaphor used. If it is a poetic form, you will choose one kind of metaphors. If it is you know young adults you know use of understanding of games and so on, some slangs and so on. So, the choice of metaphor will be different and so on and so forth.

Very interesting metaphors here, this is basically this refers to the American football. So, the when the newspaper headlines talk about one club beating another, this is how they use the name of those clubs and create a metaphor out of that. So, this is the communicative situation.

Similarly, history not only refers to the history of the community, but sometimes also individual history. Individual history as in, it is this is more commonly visible in terms of famous authors, not so much in terms of individuals, lesser models like us, but famous authors. So, Hemingway is a very, Hemingway's work is heavily dependent on metaphors.

So, and those metaphors have come from his bullfighting in Spain, game-hunting in Africa and deep sea fishing. Most commonly, most readily available metaphor that we can think of Hemingway is 'the old man and the sea', where he talks about life basically that entire

book is a Metaphor for Life, how you go fishing. So, this is dependent on his deep sea fishing in Florida. And that is what he brings out in his writing.

And then of course, there is another reason which is the differential preference, this is something we have already seen.

So, in terms of the choosing different source domain for one particular you know target domain.

And then not only metaphors can differ across culture, but they can also differ within the same culture within the larger socio cultural background when that happens. So, let us say within English language itself, American English language let us say then there will be differences in terms of various groups. So, those groups are called social dimension.

So, social dimension can be in terms of gender. So, men and women typically would talk about objects and things in different way or sometimes, there could be differences in terms of the topic at hand. We have just seen how American football uses a lot of different metaphors dependent on that particular scenario, similarly many others. There can be class difference as well.

Then there is regional difference. So, one language may have many regional variations. One example that is very commonly cited in books, textbooks is the example of Africans. Africaans is basically a variety of Dutch, that is spoken in South Africa. Now, Dutch language has its own metaphors to talk about various aspects of life, but Africaans because it is spoken in South Africa the lived experiences the embodied understanding of life is very different, vastly different from the Dutch that is spoken in Netherlands.

As a result of which, this language uses a lot of natural phenomena to create metaphors and this natural phenomena refers to the animal world, because South Africa of course, is from the perspective of nature, from the perspective of human affairs and so on and so forth, very different from Netherlands.

So, those aspects of that lived life comes, plays a role, in their choice of metaphors in even though the language is a part of that Dutch language. It is a variation of Dutch language. Similarly, style; so, style is determined by factors such as audience, topic setting and medium. So, not every kind of every kind of metaphor can be suitable for every kind of

scenario. So, it depends on the participants, if it is a formal occasion, formal context, who are the audience and so on and so forth.

So, and then comes the sub cultural dimension. Subculture is, what is the subculture. Subcultures are smaller parts of smaller groups within a bigger cultural group. So, in the within the English, American English scenario, you can have the punk as a subgroup, you can have the underworld as the subgroup, you can have many other ah smaller groups that are considered subgroups.

Subgroups very often have a secret language, the kind of a code language and that coded language also is replete with metaphors which are very distinct from the mainstream language. And this is not only common with this kind of groups, but also in a smaller group, that is that was not really considered as a subgroup earlier, but now it is considered as a group in its own right and one of them is the group that is that case that is talked about in terms of mental health.

So, people suffering from mental health issues also form a smaller group of people a subgroup within the larger group of people. So, there is a very interesting paper written in 2002 that talks about how depression and various other mental conditions can also be utilized in terms of, you know, by understanding them also depends on metaphor. So, DEPRESSION IS A CAPTOR. So, this is something that catches you and you know engulfs you and so on and so forth. This is also yet another possibility of within culture variation.

Similarly, there are individual dimensions of course, that also exists. So, some for some people love might be all flowery, for some people it may not be. So, it is it can even be "pushing a wagon uphill." So, there are these kind of possibilities of differences within culture.

So, this is roughly what is the fundamental aspects of conceptual metaphor. There are this example that I have just talked about, from the domain of American football and how they very you know there are very creative uses of the club names. Now, we see that even in India with IPL, where you have different clubs name named champions and royal rangers and this and that and then you can create very clever metaphors, to talk about which group won and who lost.

And these are some examples of within culture variation in the in Japanese. So, in Japanese this is possible to use this kind of a mapping women as commodity. So, that thing it is possible for a men to say 'that women is mine' as in the women compared to a thing as an object as a commodity, but the reverse is not possible.

So, women cannot say. So, this marks ungrammatical. So, this is not acceptable, not ungrammatical this is unacceptable. So, a women cannot say. So, the within culture variation in terms of gender is this is an example. There are possibilities that such differences on gender might exist in other languages as well.

Now, we move on to the nonverbal aspect of metaphor. So, far we have talked about only verbal aspects of metaphor, verbal metaphors that we that has a linguistic output. So, we look at the linguistic sentence, a sentence that is linguistic literally I have given linguistically manifested and then we back-form and understand the conceptual underlying metaphor, but it is also possible that metaphors are sometimes not verbal in nature, they are not spoken out or written you know they can be of many there can have there can be many other manifestation of conceptual metaphor.

Because, metaphors are primarily a matter of thought not primarily a matter of language. So, that understanding can be reflected in, through, many other domains.

One of them is the pictorial metaphor; metaphors can be expressed metaphors can be manifested through pictures as well. In fact, this is a domain that is very heavily utilized by marketing agents, mark in the domain of advertising and marketing and so on and so forth. They will say it is said that a picture say can say a thousand words. So, this is exactly what is utilized in the domain in the advertising domain and you will see the what they basically use is metaphors.

So, pictorial metaphor or visual metaphors are mono-modal; mono-modal as in they use only one mode which is they are used only they only use pictures verbal metaphors are also monomodal because we use only language, because there are multimodal metaphors possible as well.

So, pictorial metaphors like language is also a Monomodal metaphor. Now, there are different kinds of pictorial metaphors that are available.

This is this metaphor has been worked. This is not very common commonly cited, but very interesting work by Forceville has looked at various kinds of pictorial metaphors in the Dutch, in the Dutch advertising and this is where we will take you, but these are some examples that are sourced from the internet, freely available.

So, this is an example where you see, this is the mobile phone that is hanging around the neck of this woman and the tagline is 'a girl's best friend', all of us know that when we talk about a girl's best friend we talk about diamonds. So, that is how diamonds have been actually elevated by certain companies as a girl's best friend. So, 'diamonds are a girl's best friend', 'diamonds forever', those are the taglines for those companies. So, this is exactly what that is utilized here in this matter in this particular advertisement.

So, what happens this is what we call a contextual metaphor using pictures what happens in a contextual metaphor is an object is metaphorized, because of the context within which it is placed if there is nothing untoward about, it is not entirely outlandish to hang your small mobile phone around your neck particularly if you are somebody who is prone to losing things.

So, this is basically a visual representation of how you contextual.. contextualize a particular item within that picture. So, by simply putting the mobile, they have not tinkered with the mobile it is still in its own shape and form as to how it should be, sometimes they actually think we will see shortly, but in this case nothing untoward is happening, nothing outlandish is there it is simply the mobile hanging around the neck of the person and by contextualizing, it they are conveying the meaning that this is as valuable as diamond is for a women.

So, mobile phones are extremely. So, this particular mobile phone is so, precious So, you know adorable and so on and so forth you can fill in all those adjectives that you want, but the idea is represented very very effectively by simply contextualizing the object in question.

So, these are again two example that I have quoted here from Forceville's paper. So, this is what the first one is the advertisement of dove hair silk, this is a product that is to be used on your hair and look the very careful usage of this spoon here, in this by using the spoon with the with the tub of the hair silk what they are doing here is that, they are metaphorizing the entire usage of that hair silk as a luxury food.

So, the tagline in this advertisement, all these kinds of advertisements will have a tagline, which takes you to the mapping. So, your hair too deserves a treat sometimes. What is the treat? Treat is an ice cream. how do you know it? that the spoon that is used here. So, the spoon is refer it contextualizing the entire thing as if that tub of the hair silk is an ice cream bowl and you are treating your hair with a luxury item.

So, this particular product is a luxury product, that your that you sometimes should be using. Similarly, the advertisement of the supermarket chain Albert Heijn, that is Dutch supermarket chain and what are they doing here is, there is again nothing its very simple very effective; they are using the clogs,, this is called these are called clogs the Dutch farmers used to wear they have been wearing this from for a very long time they wear those wooden boots to work in the fields.

So, here they are showing that the clogs are all muddy and the tagline is our spinach does not go quickly into the freezer'. What is happening here is what they are trying to say here: they are underlying the freshness of their product. How do they do that? By showing the clogs that are still muddy. So, it has just come from the field. So, Albert Heijn gives you know say they sell vegetable that is fresh from the field. So, this is an this is the an example of very clever advertising using pictorial metaphor.

There is another kind of pictorial metaphor which is which Forceville calls hybrid metaphor hybrid metaphors are where you have two objects that are usually distinct, they do not occur together; typically the then in a typical scenario they will not come together; however, in these metaphors in this pictorial metaphors they are put together they are merged together. So, cleverly so as to create a different kind of an understanding within the single frame, within the single gestalt.

So, you see here a car has tyres that look like life buoys. So, they have, this is advertisement of Dunlop tyres. So, contextual metaphor here is tyres are life buoys. So, they are they have such strong tyres, the tyres are so reliable that they can save your life. This understanding of the safety aspect of that Dunlop tyres is revealed, is expressed through this kind of a hybrid metaphor,, because you do not see these things with these things with they do not come along with the vehicle they do not come along with the car.

Similarly, this is an example. This is the metaphor, this is the an advertisement of a product called 'pocket pies'. They and the tagline is 'create breakfast, snacks quick and easy'.

What is happening here is that, the lioness is, you know, preparing food for her cubs, the cubs are here sitting behind her and she has a gun in her hand. What is happening here, the gun basically represents, running after a prey and hunting and catching it and bringing it back to the cubs is a longtime affair, it may take hours, but if you just use a gun, you get the food quickly. So, quick snacks.

So, this the use of this particular object, by creating a hybrid metaphor in this particular picture represents the idea of the, you know, the time that is saved. So, a quick snack. This is what is the hybrid metaphor where you bring together two different things in the same picture that is normally impossible.

Yet another kind of pictorial metaphor that Forceville talks about is what is called integrated. Integrated metaphor is a phenomenon where, you know, it is experienced as a unified object without any contextual cues. So, unlike you know the first example, where we saw giving by using the clogs or you know by using the phone around the neck and so on, nothing of that sort happens not a two different things brought together in the same picture, it is just only one single object, but slight variation within that object.

And you have your metaphor. You see the coffee machine here is bending slightly as if it is always at your service. So, this is how 'coffee machine as a butler' metaphor is created by integrating that idea of you know bending down and to serve you and thus joining two different conceptual domains.

Here are some more examples. All of these are, many such examples are available in the print media. So, this is the this is the advertisement of for pacifier, the tagline is 'for difficult little people'. I leave it to you to decipher what is the difficulty here. this is 'smoking kills, passive smoking also kills'. So, the cigarette is formed, or you know deformed in particular way, so as to represent a gun. And here again, the this is from WWF poster, where the greenery represents the lungs of the earth and then again 'smoking kills'. So, these are all examples of pictorial metaphor of various kinds where you see the idea is. So, very effectively represented by depicting pictures in slightly modified way and so on.

Similarly, there are multimodal metaphors available. Again you just watch certain t v commercials and you will see a lot of them, very effective some of them can be the tyre Ceat tyres example where they show people doing you know idiotic things on the street

and the. So, certain people doing certain things. So, 'streets are filled with idiots' that is why you need Ceat tyres and so on. And then there are life insurance corporate life insurance advertisements are very very creative very often and then chocolate fountain premium eclairs and so on and so forth.

So, multimodal metaphor.. we have monomodal metaphor, that is verbal as well as pictorial and then we have multimodal metaphor, where you are you have both the audio and the visual coming together. So, audio-visual metaphor. So, there will be creaking sound and there will be the screech of the vehicle stopping and so on and so forth So, these are some of the useful references.

So, we have come to the end of part 2 of this module with respect to metaphors. In part 3, we will take on from there and we will also discuss certain other aspects of metaphor as well as metonymy.

Thank you.