CONCEPTUAL METAPHOR IN MEDIA LANGUAGE

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Abstract: this article discusses three large issues relating to media language. (1) How does conceptual metaphor theory affect the way one see the conceptual system that characterizes the main participants of communication in the media? (2) How do conceptual metaphors structure the language (and thought) used by the media? (3) Is the metaphorical mind of the participants of media communication a "self-contained" mind immune to the influence of context or is it affected by it?

Key words: media discourse, conceptual metaphor, virtual reality, coherence of media discourse, contextual effects, priming.

The standard definition of conceptual metaphors can be given as follows: A conceptual metaphor is a systematic set of correspondences, or mappings, between two domains of experience. The definition is a more technical way of saying what the well-known definition states, according to which a conceptual metaphor «understands one domain in terms of another". In a conceptual metaphor, certain elements and the relations in a domain are mapped onto another domain. The domain, from which they are mapped is called the "source domain" and the domain onto which they are mapped is called the "target domain". We can illustrate how the correspondences, or mappings, work with the conceptual metaphor *ANGER IS FIRE*. But first, let us see some linguistic metaphors that realize this conceptual metaphor in English.

That kindled my ire.

Those were inflammatory remarks.

Smoke was coming out of his ears.

She was burning with anger.

He was spitting fire.

The incident set the people ablaze with anger.

Given such examples, the following set of correspondences, or mappings, can be proposed:

the cause of fire - the cause of anger

causing the fire - causing the anger

the thing on fire - the angry person

the fire - the anger

the intensity of fire - the intensity of anger

With the help of these mappings, we can explain why the metaphorical expressions listed above mean what they do: why, for instance, kindle and inflammatory mean causing anger. Further, the set of mappings is systematic in the sense that, together, they capture a coherent view of fire that is mapped onto anger. The mappings bring into correspondence the elements and the relations between the elements in the fire domain (source) with elements and the relations between the elements in the anger domain (target). In a sense, the mappings from the fire domain actually bring about or create a particular conception of anger relative to the view of fire.

A major consequence of the idea that metaphors are conceptual in nature, i.e., that we conceive of certain things in metaphorical ways, is that, since our conceptual system governs how we act in the world, we often act metaphorically. When we conceptualize an intangible or less tangible domain metaphorically as, and from the perspective of, a more tangible domain, we create a certain metaphorical reality. This is very clear in those cases where two or more source domains are used to conceptualize a target domain. For instance, we imagine life one way when we think of it as a journey, and in another way when we think of it as a theater play, as reflected in Shakespeare's famous lines "All the world is a stage / and all men and women are merely players". The two source domains result in very different views on life, and in this sense, they create very different realities

This kind of "reality construction" is very common in advertising, where, often, interesting or amusing cases of metaphorical reality get created. When advertisements for, say, deodorants promise "24-hour protection", they make us see a deodorant as our helper or ally in a fight or war against an enemy. The enemy is no other than our own body odour. So if we did not think of our body odour as our enemy before, i.e., as something we have to be protected against, the advertisements can easily make us view it as such. This novel and unconventional conceptual metaphor works with the following mappings:

enemy - body odor

attack - having the body odor

 ally / helper - deodorant

protection - taking away body odor

In this manner, the metaphors used in advertisements and elsewhere can often create new realities for us. Such realities are of course metaphorically defined. If we think of our body odor as something we need to be protected against and as a result, we go and buy a deodorant to overcome the enemy, we are clearly thinking and acting according to a metaphorically-defined reality. As a further consequence of conceptual metaphors, if metaphor is part of the conceptual system, it follows that conceptual metaphors will also occur in any mode of expression of that system. Research indicates that the conceptual metaphors identified in language also occur in gestures, visual representations (such as cartoons), visual arts (such as painting), and others (see, e.g., work by Forceville 2008; Cienki & Müller 2008). For example, in some advertisements we talk to our cars and we give them names. These activities reflect

affection. We also often treat cars as family members. In advertisements, cars are commonly represented visually as loved ones, people who can be hugged, caressed, and kissed. In such cases, the conceptual metaphor is ONE'S CAR IS A FAMILY MEMBER or A LOVED ONE. The frame of affection felt for the people we love is extended to inanimate objects like cars. This occurs frequently in product advertising. In such cases, a basic human emotion is extended to physical objects that do not normally trigger this response. In advertisements, then, a new, a virtual reality is created visually for a purpose: to say that the product will trigger the same positive emotion in us as family members and other loved ones do. This can enhance and is expected to enhance people's inclination and desire to buy the products.

Metaphors structuring media discourse How do metaphors structure media discourse? There are essentially two ways in which they do: intertextually and intratextually. When they do so intertextually, the metaphors lend coherence to texts through space and time. When they do so intratextually, the metaphors lend coherence to a single text. However, we shall see in this section that these statements oversimplify the actual situation.

There are additional types of metaphorical intertextuality. They include common intertextual metaphors, such as the ones below: • domino effect – one event causing a series of similar events • red tape – excessive complexity in official routine • tsunami of sg – overwhelming quantity or amount of sg These metaphors occur in a wide variety of texts and in a wide variety of contexts that can diverge increasingly from the original first occurrence of the expressions. At the same time, the expressions preserve the metaphorical meanings given above. Let us now take an example of metaphorical intratextuality, in which the same conceptual metaphor can lend coherence to a single text. This cognitive job can be performed by a conceptual metaphor, including metaphorical analogies of any kind. Consider the following three paragraphs, taken from the very beginning of a newspaper article: Performance targets Performance targets are identical to the puissance at the Horse of the Year Show. You know the one – the high-jump competition, where the poor, dumb horse is brought into the ring, asked to clear a massive red wall, and as a reward for its heroic effort is promptly brought back and asked to do it all over again, only higher. I've never felt anything but admiration for those puissance horses which, not so dumb at all, swiftly realize that the game is a bogey. Why on earth should they bother straining heart, sinew and bone to leap higher than their own heads, only to be required to jump even higher? And then possibly higher still. Hard work and willingness, ponders the clever horse as he chomps in the stable that night, clearly bring only punishment. And so next time he's asked to canter up to the big red wall, he plants his front feet in the ground and shakes his head. And says, what do you take me for – an idiot? Here puissance horses are compared to people, riders to managers, the red walls as obstacles to the targets people have to achieve, having to jump over the obstacles to being subject to assessment, clearing the obstacles to achieving the targets, raising the obstacles to giving more difficult targets, the Horse Show to life, and so on and so forth. This elaborate metaphorical analogy provides a great deal of structure for the text. In sum, in several cases, once introduced,

conceptual metaphors (or metaphorical analogies) appear to have the effect of taking over what one says or thinks about a particular subject matter. Conceptual metaphors (including metaphorical analogies) can dominate, or "govern", an entire discourse or just a stretch of it, creating intratextual coherence for the discourse.

Conceptual metaphors can structure media discourse both intertextually and intratextually, but they can also account for seemingly incoherent media discourse, which seems to be the general case. Conceptual metaphor theory can explain why we mix metaphors in a natural way

The list of used literature:

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