

Metaphor and Blending Process in Context

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Yoon, Soyeon. 2005. *Metaphor and Blending Process in Context*. *SNU Working Papers in English Language and Linguistics* 4, 94-114. The blending theory on metaphor assumes an already done interpretation, so it lacks the explanation about how the interpretation was produced in an ongoing discourse, and how the process is related with context. To describe the process, this study adopts the assumption of Relevance Theory that people tries to achieve the most relevant meaning of an utterance. In this respect, this study specifies the process relating the context. First, we construct context and it is described as a grounding box. Within the grounding box, we establish Focus and Prominent elements. These two factors are the most primal factors that control the earliest process of blending. Second, we unpack the blended expression into two input spaces. At this time, influenced by the Focus of the context, target space is determined. Then we map the elements in the input spaces. When mapping occurs, the prominent elements of the context affect the corresponding element of the source space through the generic space. Next, only the elements activated by the context are selectively projected, and with the elements in the blended space, we can infer the first assumption of the metaphor. This process is particularly examined through the examples *The lecturer is a Hollywood star*. (Seoul National University)

Keywords: blending, metaphor, context, relevance theory, focus, prominent elements

1. Introduction

The conceptual blending is developed from mental space theory proposed by Fauconnier (1994), and is useful to treat various linguistic phenomena including metaphors. In fact, the interpretation of a metaphor can be different according to the context and we can assume that the process which leads to a specific interpretation is different as well. Though blending theory shows how we construct and integrate different concepts of an expression, it does not explain how we process the blending and how it is influenced by the context where the expression occurs.

This study describes the process of contextualized metaphor while

studies so far have treated decontextualized metaphor. Following the assumption of Relevance Theory (Sperber and Wilson 1986) that we select the most relevant assumptions in a context, this study describes how the context controls the process of blending. For the projection, the context determines the target space among input spaces, and the elements of input spaces activated by the context are projected to the blended space. Emergent space is inferred from the consistent context based on the projected elements. After examining the basic concept and the problem of conceptual blending, I will show how the context is related with the determination of the projection and emergent structure.

2. Conceptual blending of metaphor

2.1 Principles of blending (Fauconnier and Turner 2002)

The ultimate purpose of blending is to achieve human scale. There is a tendency that human beings try to deal with reality at human scale (Fauconnier and Turner 2002). We perceive and understand complex entities or phenomena through direct action and perception in familiar frames. For example, we represent a person's long and intricate life by the ritual of going up stairs with a baby (Sweetser 2000). The abstract and far-off concept of education of children is connected with a human scale event in the picture of children ready to do the bypass (Fauconnier and Turner 2002). Likewise, we use metaphors to represent an entity through more intelligible and salient concept of the other. Therefore, conceptual blending would be a compatible framework that shows the way we use metaphors.

According to Fauconnier and Turner (2002), when we interpret a metaphor, basic blending networks consist of four mental spaces. We need two input spaces that correspond to source domain and target domain. A generic space represents conceptual structure that is shared by both inputs, and the blended space where selected elements from the input spaces combine and interact. The elements which share common features with generic space are mapped – cross space mapping –, and the mapped elements or elements which belong to only an input space are selectively projected to the blended space. The blended space not only involves the structures that are projected from the input spaces,

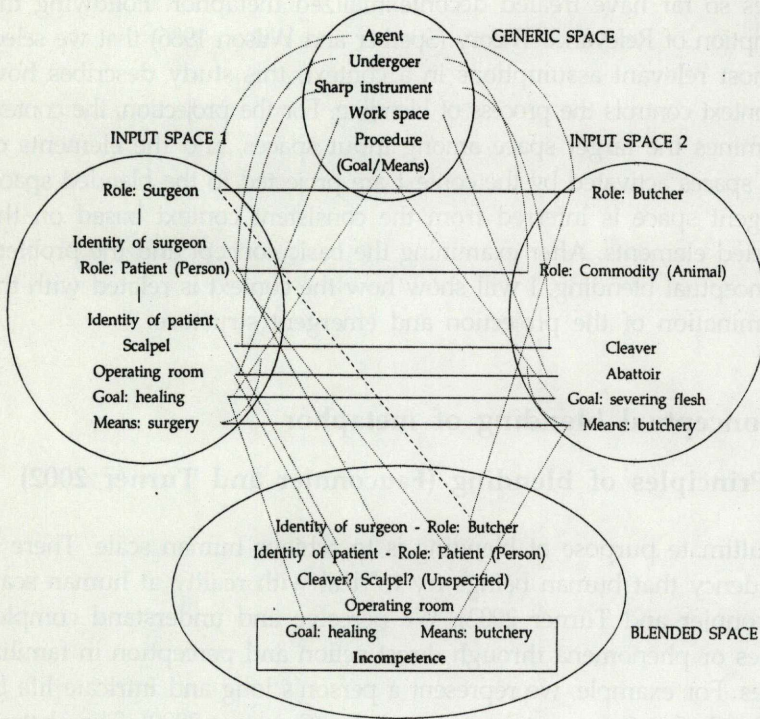


Figure 1: *Conceptual integration network: surgeon as butcher* (Grady, Oakely and Coulson 1999)

but has its own emergent structure which is not originated from the input spaces. Due to the emergent structure, we can understand various creative phenomena.

For example, sentence (1) is a metaphor whose blended space has an emergent structure, and leads to the interpretation that the surgeon is an incompetent practitioner (Veale 1996; Grady, Oakley and Coulson 1999).

(1) This surgeon is a butcher.

(1) is understood by conceptual blending as in Figure 1. Solid lines show the cross-space mapping between the input spaces. The elements

of the SURGEON scenario in input space 1 (target) are selectively projected to the blended space, and so are the elements of the BUTCHER scenario in input space 2 (source). Projections are presented by dotted lines. Some elements are projected to the blended space while some are not. However, two input spaces, cross-space mapping and selective projection in Figure 1 do not generate the meaning of 'incompetent surgeon.' Instead, we have emergent structure in the blended space. The goal of a surgeon (healing) is not compatible with the means of a butcher (killing animal), and this inconsistency generates the meaning of incompetence of the surgeon. Emergent structure helps the process of asymmetric metaphors, and it is the strong point of the blending theory.

2.2 Context and problems of blending process

The problem of blending theory when it comes to the process of blending is that it is not explicit what elements of input spaces are projected to the blended space (Grady 2000, Ruiz de Mendoza Ibañez 1998, Veale and O'Donoghue 2000). When we examine Figure 1, we can find irregularities of projection. "Identity of surgeon" and "Role: Butcher" are projected from different spaces to the blended space and associated with each other. On the other hand, "Identity of patient" and "Role: Patient (Person)" are projected from the same input space and associated in the blended space. "Operating room" is projected to the blended space while "abattoir" is not. Moreover, the elements to be projected may be different when the situation is different. "Cleaver" or "Goal: severing flesh" could have been projected. If "Means: butchery" had not been projected to the blended space, the emergent structure may have resulted in a different interpretation. We understand a metaphor through emergent structure, and the emergent structure is inferred from the elements that are projected from the input spaces. Therefore, we can say that the interpretation is different according to the elements that are projected from the input spaces. In short, the interpretation of a metaphor is influenced by the process of metaphor but blending theory does not give enough constraints on the process. However, not all people project such elements, understand the metaphor with the same process and interpret it as the same meaning.

Thus we can say that the blending theory presents one of the possible pictures of an already well-interpreted meaning that is produced through

blending. The literatures on blending so far have treated the decontextualized metaphor, in other words, the "already well interpreted" metaphor. For example, the blending of (1) is described in Figure 1 based on the assumption that sentence (1) has the interpretation of 'the surgeon is incompetent.' However, when we concern the real time process of blending, we construct spaces and blend them before we get the optimal interpretation, not after we already have the right interpretation. Unless a particular constraint were given, any element could be projected to the blended space and we could have numerous descriptions of blending of (1). Therefore, we need the constrained description of blending process within on-line discourse not based on the result that is produced through the process.

In addition, the interpretation can be different according to the context. Though (1) can be interpreted as 'the surgeon is incompetent' and described as Figure 1 by some people, there could be at least three possible readings in the metaphor (1) if three different contexts are given. First, if a speaker is describing the way the surgeon clumsily does his job, the hearer will understand the sentence as a metaphor and interpret it as 'the surgeon is incompetent.' On the other hand, if the speaker describes the appearance of the surgeon in the previous context, the reading of (1) will be 'the surgeon looks fat and wild.' If the speaker talks about the condition of the operating room, the hearer may interpret it as 'the surgeon does the surgery at a very filthy and unsanitary operating room.' When we consider the influence of context on different interpretation, we can notice that context is one of the important factors that control the process of the blending.

Some studies indicate the necessity of context. Examining the blending of adjective-noun constructions, Sweetser (1999) indicates that blending should be concerned with context. The readings of adjective-noun construction can differ from the contextual evocation. For example, *likely candidate* could mean various kinds of candidates according to the context, but only the context will tell us what scenario should be chosen. Therefore, it is suggested that blending theory should deal with a rich context.

Recently, Coulson and Oakley (in press) proposed that coded meaning or literal meaning contributes the construction of blended space along with contextual information in background cognition. When describing the role of context, they introduce *grounding box*. It contains the list of

analyst's important contextual assumptions that can specify roles, values, and experiences. Furthermore, it is necessary to manage here-and-now discourse, which is a salient conceptual structure evoked within on-going situation. Their study shows that the grounding box is required for complete meaning construction.

The studies above indicate either implicitly or explicitly that context plays an important role in blending. Though studies on blending theory premise the context where the blending occurs, however, they do not explicitly show how the context controls the blending process. Since context affects the process of blending and its result, I suggest that context be concerned. If we can show how context affects blending process, we can explain how the earliest blending is processed. In other words, we can explain which input space will be the target, which will be the source, which elements will be projected and how the emergent structure will arise from the blended space. Thus, we can overcome the limitation of blending whose approach is more or less an already interpreted interpretation dependent.

3. Theoretical frameworks

3.1 Relevance Theory

How do human beings communicate with one another? As a response to this question, Sperber and Wilson (1986) proposed *Relevance Theory* which is a cognitive approach to human communication. Rejecting that pragmatics is simply an extensions of grammatical rules, the authors locate the importance of contextualization in communication and the human deductive system in a prominent position in human processing ability (Yus Ramos 1998).

According to Sperber and Wilson (1986), human cognition is relevance-oriented as stated in the *Principle of relevance* : Every act of ostensive communication communicates the presumption of its own optimal relevance. *Relevance* in Sperber and Wilson's term means "obtaining more contextual effect with less processing effort." In search for relevance, an individual chooses a specific context of maximum contextual effect and minimum processing effort from a wide range of possible contexts available. Moreover, the contexts are psychologically

arranged in order of *accessibility*. Therefore, when searching for relevance, one has to consider accessibility to context with contextual effect and processing effort. It is the *first* assumption consistent with the principle of relevance that a hearer selects, and as soon as he finds this relevant assumption, he will stop searching for the intended interpretation. This is how we find the speaker's intention and understand the meaning of the speaker's utterance.

From the aspect of relevance theory, the most optimal relevant utterance does not always have to be the literal one. Since the speaker is presumed to aim at optimal relevance, a non-literal utterance is allowed in the situation where the most relevant utterance is a non-literal one.

The following sentence (2) is a metaphorical utterance.

(2) This room is a pigsty.

(2) gives access to an encyclopedic schema with one or two dominant and highly accessible assumptions: filthy and untidy. Of course the speaker could have said (3).

(3) This room is filthy and untidy.

However, there are more contextual implications in (2): an image of filthiness and untidiness beyond the norm, beyond what could have been satisfactorily conveyed by saying merely (3) (Sperber and Wilson 1986). The speaker does not have to take more processing effort for the more complex utterance, and the hearer does not have to sort through possible assumptions one by one to find the right assumption of the utterance. If the speaker has done her job correctly, all the hearer has to do is start computing, in order of accessibility, those implications which might be relevant to him, and continue to add them to the overall interpretation of the utterance until it is relevant enough to be consistent with the principle of relevance (Sperber and Wilson 1986). For the speaker, the most relevant utterance was (2) not (3), and for the hearer searching for relevance, he will find what the speaker intended to convey.

This process is possible due to the "presumption of relevance." According to relevance theory, a metaphorical utterance can create more contextual effects beyond the literal meaning with the least processing effort when it is considered with the context.

3.2 Metaphor theories

Metaphors have different characteristics from other linguistic expressions. When a sentence takes the form of 'A is B,' it can be either literal or metaphorical. When it is generally interpreted literally, A is identified with B. When the sentence is interpreted metaphorically, on the other hand, A is understood by B. In this sentence, A is a target or a topic while B is a source or a vehicle. Through particular features of the source, the metaphor highlights certain features of the target, but other features are relatively suppressed (Lakoff and Johnson 1980). In addition, not all but partial features of the source are exploited for comprehension of a metaphor.

Among the interaction views in psycholinguistics models, "the salience imbalance theory" assumes that the number of attributes shared between any two terms in a similarity statement depend only on their salience for the second term (Ortony 1979). For example, in the statement *Sermons are sleeping pills*, the attribute "inducing drowsiness" is shared by "sermons" and "sleeping pills," but it is more salient in "sleeping pills." If the attribute is salient in both words, the statement would be understood as a literal one. For instance, *Sermons are like lectures* are read literally because the attribute "oral addresses given to groups of people" show similar saliency in both words. Therefore, asymmetric salience is a necessary condition for metaphor. This theory suggests that the salient attributes of a vehicle make the shared attributes of the topic stand out.

Among the approaches to metaphors, conceptual metaphor theory (Lakoff and Johnson 1980, Lakoff and Turner 1989) suggests that we understand metaphor based on our conceptualization of experience. In other words, a metaphor is pervasive in everyday life not only in language but in the way we think and experience the world. In conceptual metaphor theory, there are two domains, that is, a source domain and a target domain. Each element of these two domains are lined up with each other by mapping. For example (Lakoff 1987), in sentence *You make my blood boil*, ANGER or the target domain is expressed by the HEAT OF A FLUID IN A CONTAINER or the source domain. We have existing conventional metaphors as a unit such as ANGER IS HEAT OF A FLUID IN A CONTAINER by experience, and through it we can understand that the sentence means 'You make me angry.' Various metaphorical

expressions, such as *I was fuming, I could barely contain my rage, and We won't tolerate any more of your outburst* might have been explained in discrete ways. Due to the conceptual metaphor, however, these expressions can be understood coherently by means of the conceptual metaphor, ANGER IS HEAT OF A FLUID IN A CONTAINER.

The studies above show different views in explaining metaphors. However, they are similar in that they suggest that we understand an individual metaphor in a consistent way, not in discrete ways. All the theories above present empirical and theoretical evidence that a metaphor exploits the most salient, dominant and accessible attributes of the source. In conclusion, we understand metaphors by applying dominant and salient concepts or images of the source to the corresponding target. This characteristic of metaphor is important when we blend a metaphor and reach its the meaning as it will be shown in chapter 4.

4. An approach to blending process of a contextualized metaphor

The blending of a metaphor basically has a number of possible descriptions. As is pointed out in section 2.2, the description of blending in Figure 1 is only one of the interpretations of a metaphor (1). Though it shows how we blend two spaces based on the particular interpretation of a metaphor, it does not explicitly show the procedure through which the interpretation is inferred. Therefore, with the principle of relevance and the characteristics of metaphors in consideration, this thesis attempts to show how these processes are controlled by context. Based on the assumption that context is one of the factors that affect the process of blending, this study will show the blending process stage by stage within the context which leads to a particular interpretation. The point of this study is that the context controls the process of blending. Each stage observes the principle of relevance of Relevance Theory.

First, a hearer starts calculating the present context. The hearer collects information about the context where the utterance occurs using linguistic information, long-term memory, and knowledge about the world. The context is composed of the accessible assumptions at the moment. The information is represented as a form of grounding box. The grounding box (Coulson and Oakley in press) contains the list of analyst's important

contextual assumptions that can specify roles, values, and experiences. Furthermore, it is necessary to manage here-and-now discourse, which is a salient conceptual structure evoked within on-going situation. Among the assumptions, a set of assumptions that are the most accessible at the moment is the *focus* in terms of this study. For example, when a speaker is talking about a surgeon's operating procedure, the hearer constructs a mental space of the context whose focus is SURGEON. In the context, the most prominent element of the surgeon is his operating procedure. The *prominent element* in terms of this study is the most accessible element in each space. In other words, they are the most conspicuous assumptions of the focus space within the context. After the following process, the context refers to the focus and the prominent elements that come out of the information of the grounding box.

After constructing the context, the hearer compares the utterance with the context which the hearer constructed. If the utterance such as a metaphor is inconsistent with the context, the hearer unpacks the blended utterance into input spaces. We recognize a space with incongruities and those incongruities prompt us to take the space as a blend and look for its inputs (Fauconnier and Turner 2002). Each input space contains the manifest elements to the hearer. The assumptions of the input spaces correspond to the element of the spaces, and comprise scenarios about the space¹⁾ (eg., a scenario of a surgeon and a scenario of a butcher). The hearer determines through the context which space among the input spaces is the target space. Following the relevance theory, when a focus is given by the context, the target space is the most relevant space, that is, the more accessible to the focus than the other input space. Thus the focus of the context decides the target space among the input spaces. The other space is considered as a source space.

Third, after the hearer establishes input spaces, cross-space mapping occurs. As Fauconnier and Turner (1998) point out, some elements are mapped with each other while some are not. When they are mapped, they are constrained by the common and abstract features of the input

1) By *assumptions*, Sperber and Wilson mean thought treated by the individual as representation of the actual world (Sperber and Wilson 1986). On the other hand, in blending theory, what we have in mind about a situation is technically marked as an individual word in a space. The basic concept of assumption in relevance theory seems to correspond to that of each word in the description of blending theory (cf. Figure 1. This study will use element instead of assumption following the term of mental space theory.

spaces. These common elements are marked in the generic space. Without the generic space, the mapping can not be controled. It prevents the mappings such as "operating room - means: butchery" which shows less common feature than "operating room - abattoir."

Furthermore, when cross-space mapping occurs, I propose that the generic space connects context and the input spaces by activating the prominent elements. The prominent elements of the context is the most salient elements and they are likely to activate the corresponding elements in the input spaces. Note that the corresponding elements of the target space are already activated because the space itself is activated by the focus of the context. However, the corresponding elements in the source space cannot be activated by the context directly. Instead, we activate the elements of the source space as the prominent elements with the help of the generic space. For example of (1), the prominent element "procedure" in the context is that of a surgeon, not of a butcher. For this reason, the element "procedure" in the source space can not be directly activated by the context. We come to recognize that we should pay attention to the "procedure" of a butcher only after the hearer gathers the information from the grounding box, and generalizes it as "procedure" of something. These generalized and common elements of the input spaces compose the generic space. It contains the prominent elements that are influenced by the context, and they activate the elements of the source space. In this way, the source space gets to have the prominent elements. In sum, the prominent elements of the source space are activated through the generic space. Other elements in the source are not activated since neither are they the prominent elements nor are they activated by the focus of the context.

Fourth, selective projection occurs. This study proposes that for the *minimum processing effort*, the projection is selective according to the accessibility and only the elements activated by the context are projected to the blended space while those which are not activated are not projected. Following relevance theory, we select the accessible assumptions in the spaces, and these assumptions are termed in this study as *activated elements*. The accessibility to the assumptions on the meaning of the sentence comes to be different according to the context determined by the hearer. Therefore, activated elements are different according to an individual and a situation. If an element is easy to be accessed and to be activated, it is easy to be used to infer the meaning

of an utterance. Since inference occurs in the blended space, we can say that the elements in the blended spaces are those that are activated by the context. All elements in the target space are activated and projected to the blended space because the target space itself is activated by the focus of the context. Unlike the elements of the target space, however, from the source space, only the prominent elements are projected to the blended space since the source space itself is not activated by the focus of the context. The prominent elements within the context are the elements of the highest accessibility within the focus. They are activated in generic space and shared by all spaces. Only the prominent elements in the source space are activated by the generic space, and they are projected to the blended space. In this way, all four spaces will share the same prominent generalized elements. Now, we can see that the spaces are influenced by the context.

Finally, in the blended space, the meaning of the expression is derived through inference. During the inference in the blended space, the hearer constructs emergent structure. The emergent space is produced through the elements projected from the input spaces. For the inference, we need both the prominent elements that are projected from the source space and its mapped elements from the target space. Since the former can add new information to the context and can produce *more contextual effect*, it overrides the latter. Then he will find that the overriding element of "means: butchery" from the BUTCHER is inconsistent with the elements from the SURGEON, "goal: healing", and infer that 'the surgeon is incompetent.' This assumption is the most relevant to the hearer, in other words, it is the result of the maximum contextual effect and the minimum processing effort.

Consequently, the overall process of the metaphorical expression connected with context will be summarized as follows:

- [1] Construct the context based on the grounding box where the utterance occurs. (Decide the focus and the prominent elements.)
- [2] Compare the utterance with the context, unpack the blending and establish the input if they are inconsistent, and decide the target space according to the focus.
- [3] Do cross-space mapping. (The prominent elements of the generic space activated by the context activate those of the input spaces.)
- [4] Project the activated elements from the input spaces to the blended

space. (Project the elements of the target space and the prominent elements of the source.)

- [5] Draw the meaning of the utterance from the projected elements and the emergent structure that is inferred from the elements.

5. Application: *The surgeon is a Hollywood star.*

When context is considered, the explanation of the blending should be presented differently, because the process of blending could be different according to the context. In this respect, I present the metaphor (4), which has at least two metaphorical readings according to different contexts²⁾, and show how the context influences the process of metaphor blending.

(4) The surgeon is a Hollywood star³⁾.

(5) and (6) are the situations where (4) can be uttered.

(5) A: Did you meet the new lecturer of the class, "Women's Right"?

B: Yeah, and you know what? His voice was so nice, and he was tall and handsome. *The lecturer is a Hollywood star.*

A: Hmm. I should have seen him.

(6) A: Mr. Johnson is a very famous lecturer of "Women's Right." He must be a great expert of the field.

B: Oh, that's nonsense. *The lecturer is a Hollywood star.*

A: What do you mean?

B: Actually, I heard some people say that he doesn't know much about women's right, and just lists current issues. He dazzles people with his clever speech, and that's all.

2) It is possible that sentence (4) can be literally read as 'the surgeon has another job as a Hollywood star,' However, I will deal with only the metaphorical readings in this study.

3) People usually think that a Hollywood star has good appearance, but his or her acting is not as natural as to be called an "actor." Therefore, Hollywood star may have negative connotation when it comes to his or her acting. This negative connotation influences the metaphor (4) in the context of (7).

The reading of (4) in the context of (5) will be 'the lecturer's appearance is gorgeous.' The previous description of B informs A of the appearance of the lecturer, but what B intends to convey through the metaphor is that the lecturer is more handsome than the description itself. On the other hand, the reading of (4) in the context of (6) will be 'the lecturer belies his ability and knowledge.' With more inference, B further means that 'the lecturer does not deserve the fame.'

A blending has a number of descriptions according to the way an individual constructs the context and the mental spaces. Therefore, the descriptions of the metaphor (4) which will be shown in Figure 2 and Figure 3 below are no more than possible examples among numerous descriptions of the blending. However, the descriptions will show how the context which an individual constructs controls the process of blending, and leads to a particular interpretation. The described figures are the products of the earliest process of the blending, and from this starting point, the individual will develop and modify the blending as the discourse flows.

An interpretation is possible if the situation is (5): 'the lecturer is gorgeous.' This interpretation is drawn through the following process. First, the hearer A will construct the grounding box based on the utterance of B. It contains the information that the participants are two friends, the forum is that they are talking about the appearance of an instructor, and so on. At the beginning of the discourse, the hearer A has no idea about the lecturer. As the speaker B's utterances unfold, however, A gradually constructs the space about the lecturer. The space is filled with the accessible assumptions that are provided from the speaker's information and the hearer realizes that the lecturer is handsome. By the time the metaphor is uttered, the detailed description of the lecturer's appearance is generalized and abstracted as "the lecturer's appearance." The hearer knows from the speaker's utterances that the focus is "the lecturer," and the prominent element is the lecturer's "appearance."

As soon as he hears the metaphorical expression, he will find that it is a blend because A knows that the space of a Hollywood star is not compatible with the focus. So the hearer unpacks the blended sentence into two input spaces, one as the LECTURER and the other as the HOLLYWOOD STAR. He determines the LECTURER as the target space because he knows from the context that B is talking about a lecturer, not a Hollywood star, so the LECTURER is more accessible than the

HOLLYWOOD STAR. Note that the LECTURER has the element of "handsome." In general situation, apart from the context of (5), most people do not consider a particular characteristic of a lecturer's appearance. However, in this context, the target space has the element "Appearance: handsome" because the hearer knows that the lecturer is handsome from the previous context constructed with the information from the speaker.

Third, the hearer maps the elements of the LECTURER to the corresponding elements of the HOLLYWOOD STAR. Constraining the mapping, the generic space connects the prominent elements "appearance" of the context and those of the two input spaces. The element "appearance" of the source space is indirectly activated through the generic space, because what the speaker talks about is the appearance of the lecturer, not of the Hollywood star.

Fourth, for less processing effort, the hearer projects only the activated elements. The LECTURER space itself is already activated because it is affected by the focus of the context. From this space, most of the elements are projected. From the source space, only the prominent element "appearance" is projected to the blended space. Therefore, the element "appearance" is prominent throughout all spaces □□ context, target space, source space, generic space, and the blended space.

Last, the hearer infers the right meaning of the metaphor from the elements in the blended space. "Hollywood star" gives new information which is more informative than the old information "lecturer." As is pointed out in 3.2, in metaphor, the salient and prototypical feature of the source describes less salient feature of the target. Though the lecturer's good appearance is previously described by the speaker, the appearance of a lecturer is not so salient as handsomeness of a Hollywood star. Moreover, the information from the source is comparatively new, so it is more useful in information process. Therefore, the element "appearance" from the HOLLYWOOD STAR will produce more contextual effect. Thus, the element "appearance: handsome" of the LECTURER is overridden by "appearance: very handsome" of the HOLLYWOOD STAR. According to relevance theory that is pointed out in 3.1, a contextual effect can (a) reinforce a previous assumption, (b) contradict a previous assumption or (c) combine to a previous assumption to yield contextual effects. In the context of (5), by the handsomeness of the Hollywood star, the metaphor reinforces the previous assumption of the context that

the lecturer is handsome. Figure 2 shows the process of the blending (4) in the situation of (5).

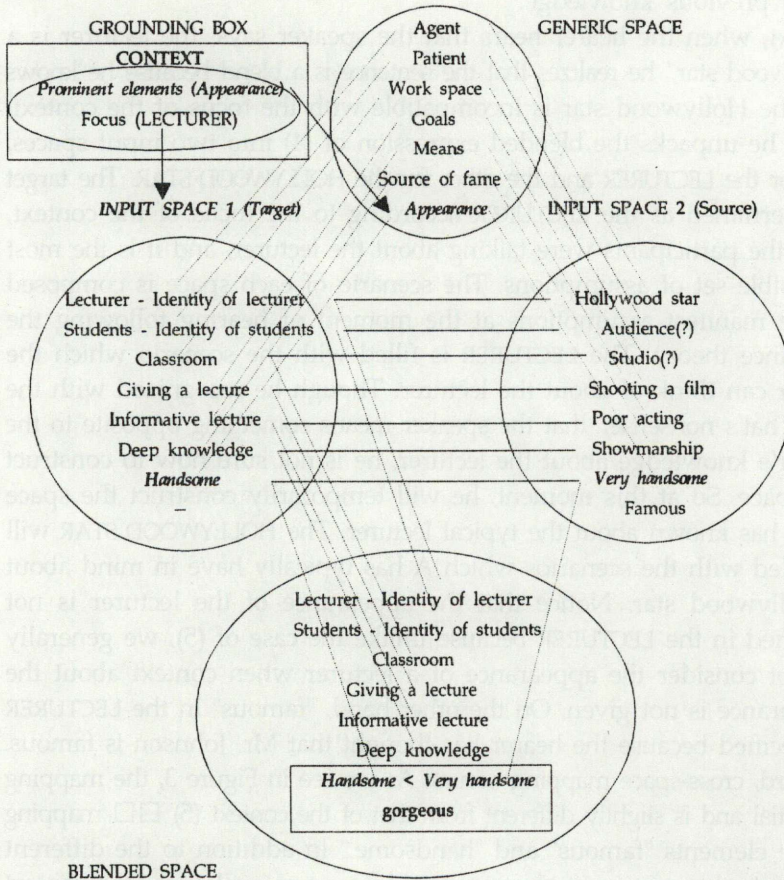


Figure 2: process of blending in the situation where the lecturer is gorgeous

Another interpretation is possible if the discourse (6) is given. This blending process is influenced by the later discourse while (5) is influenced by the previous discourse. At the beginning, the hearer A thinks that Mr. Johnson is famous because he has deep knowledge about women's study. At this moment, the hearer constructs the grounding box where the focus is the lecturer. When he hears 'That's nonsense,'

he realizes that his previous knowledge about the lecturer is wrong, and this utterance is the cue to construct another space that will be contrary to his previous knowledge.

Next, when the hearer hears that the speaker says 'the lecturer is a Hollywood star,' he realizes that the sentence is a blend because he knows that the Hollywood star is incompatible with the focus of the context. Thus, he unpacks the blended expression of (4) into two input spaces, one for the LECTURER and the other for the HOLLYWOOD STAR. The target is determined as the LECTURER according to the focus of the context, since the participants were talking about the lecturer, and it is the most accessible set of assumptions. The scenario of each space is composed of the manifest assumptions at the moment of hearing following the relevance theory. The LECTURER is filled with the scenario which the hearer can think of about the lecturer. Though he recognized with the cue 'That's nonsense,' that the speaker means something opposite to the hearer's knowledge about the lecturer, he is not sure how to construct the space. So at this moment, he will temporarily construct the space as he has known about the typical lecturer. The HOLLYWOOD STAR will be filled with the scenarios which A has typically have in mind about a Hollywood star. Notice that the appearance of the lecturer is not specified in the LECTURER because unlike the case of (5), we generally do not consider the appearance of a lecturer when context about the appearance is not given. On the other hand, "famous" in the LECTURER is specified because the hearer has thought that Mr. Johnson is famous.

Third, cross-space mapping occurs. As we see in Figure 3, the mapping is partial and is slightly different from that of the context (5) □□ mapping of the elements "famous" and "handsome." In addition to the different mapping, the prominent elements get different as well. Since the context has not yet firmly constructed, the hearer can activate anything that comes to his mind at this moment. The blending has many possibilities and it means that there are many possible interpretations of the metaphorical sentence. So he needs to determine what elements are the most prominently activated so that he can project the elements of the source space. Thus, the hearer asks, "What do you mean?" As the speaker B's explanation goes on, we can collect more useful information with the help of later discourse. Now, the hearer constructs the context based on the later discourse.

In the later context, the speaker is talking about the lecturer, so the

focus is still the LECTURER. On the other hand, the prominent element (the most accessible element) is the way the lecturer gives lectures and the reason why he is famous. Therefore, the prominent elements are "means" and "source of fame," and they are marked in the generic space. In the LECTURER, "means: informative lecture" and "source of fame: deep knowledge" are activated not only as the target space but as prominent elements. In the HOLLYWOOD STAR, the "means: poor acting" and "source of fame: showmanship" are activated through the prominent elements of the generic space.

Fourth, the elements activated by the context are projected. Most of the elements in the LECTURER are projected to the blended space since the LECTURER is the target space which is activated by the focus of both the previous and the later context. From the HOLLYWOOD STAR, only the prominent elements are activated and projected to the blended space for less processing effort. Notice that the prominent elements are shared by all spaces. The projected elements will be considered for inference in the blended space.

Finally, in the blended space, the hearer draws emergent space based on the projected elements. In the blended space, the activated elements from the HOLLYWOOD STAR override the corresponding elements from the LECTURER. The hearer notices that the overriding elements "means: poor acting" and "source of fame: showmanship" are inconsistent with the "means: informative lecture" and "source of fame: deep knowledge" when "goal: giving a lecture" is considered. Usually a lecturer is supposed to have deep knowledge about the subject he or she teaches. However, the projected elements from the HOLLYWOOD STAR are "means: poor acting" and "source of fame: showmanship" which mean that the person belies his or her poor acting with his or her showmanship. Likewise, though the lecturer successfully achieves the goal of giving a lecture, his means and the source of fame are conceived to belie his true qualities because of the influence of overriding elements "means: poor acting" and "source of fame: showmanship." Therefore, the inference from the emergent structure of the blended space will draw the additional meaning that 'the lecturer belies his ability and knowledge.' With this earliest blending as the starting point, the hearer can elaborate the blend and emergent structure. If the hearer infers more, it could be possibly interpreted as 'therefore, he does not deserve the fame.' Again, the result of the blending parallels the relevance theory. The interpretation of the

metaphor in (6) "contradicts a previous assumption" that the lecturer is famous because he has deep knowledge about the subject. If more inference is added, the interpretation combines to the previous assumption to yield contextual effects - the estimation about his fame. These processes of blend in the context of (6) are described in Figure 3.

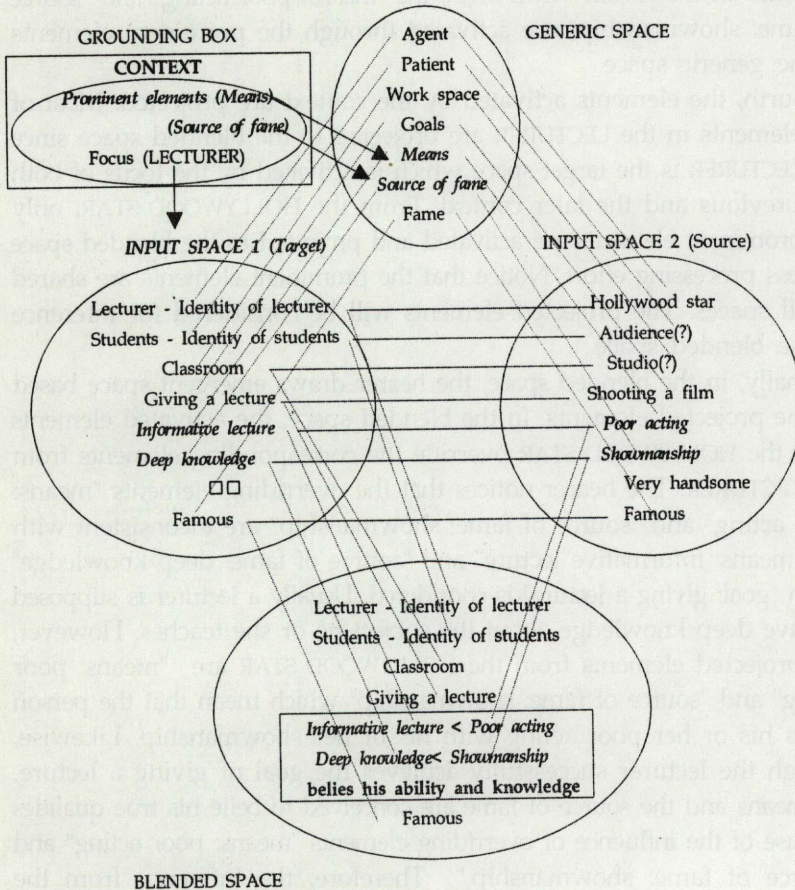


Figure 3: Process of blending in the situation where the lecturer belies his ability and knowledge

6. Conclusion

We know that the same metaphor can have different meanings according to context. Though blending theory assumes the connection with the context, it does not show how the context is related with the blending, and how it controls the process of the blending. For more elaborate process within the context, as Gibbs (2000) pointed, we need multiple approach to the process of blending. Relevance Theory (Sperber and Wilson 1986) can give blending theory the connection with the context.

When the blending process is concerned with the context, we can determine what elements are projected and how the emergent structure is inferred from the projected elements. People try to draw the most relevant meaning from the utterance, and it means that they want to achieve the most contextual effect with the least processing effort. Therefore, the most accessible elements in input spaces are selected and projected. Moreover, when blending process is concerned with context, the generic space whose role was limited in controlling mapping extends its role to helping selective projection by connecting context and the elements of the input spaces. The prominent elements activated through the generic space are projected from both space to the blended space, and all other elements are projected from the topic space which is activated by the topic of the context. Finally, the first assumption inferred from the projected elements is the meaning of the utterance.

Context varies from situation to situation, from person to person, and even from culture to culture, and it affects the process of blending. Thus when the blending process is contextualized, we can explain why the meaning of a metaphor is different according to an individual, a situation or a culture. Moreover, novel metaphors and poetic metaphors can be understood in various ways according to the context. When blending is contextualized, its description can be more complete.

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