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Report from the 13th International Conference on Researching and Applying Metaphor: *Metaphorical Creativity in a Multilingual World* (Hamar, Norway, 18–21 June 2020)[1]

The 13th International Conference on Researching and Applying Metaphor (RaAM 13) was held online on 18–21 June 2020. The event had originally been scheduled to take place at the Inland Norway University of Applied Science (INN) in Hamar, Norway. However, due to the Covid-19 pandemic it was moved to a virtual format, which enabled scholars around the world to continue sharing their research on metaphor and figurative language.

The Association for Researching and Applying Metaphor (RaAM) is committed to the study of metaphor, metonymy, and other forms of figurative expression in all domains of life and with a particular focus on the application of metaphor research to real-life issues. Since its inception in 2006, the RaAM association[2] has actively

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[1] https://eng.inn.no/conferences/previously-held-conferences/raam-2020
[2] https://www.raam.org.uk/

pursued its mission to advance the research and application of metaphor to re-al-world contexts.

The theme of the RaAM 2020 conference was *Metaphorical Creativity in a Multilingual World*, exploring the links between figurative communication and creativity among people with different language backgrounds. The online event was very successful and brought together 145 scholars from 33 countries. The book of abstracts as well as the conference program are available at the conference website.[3] Four keynote speakers addressed the audience, who gathered in front of their screens at home, but still could actively participate by asking questions online or through chat options. Thus, vivid discussions followed each of the presentations on every day of the conference.

Fig. 1. Screenshot taken by Susan Nacey (top-right corner), the main organizer of RaAM2020.
https://eng.inn.no/conferences/previously-held-conferences/raam-2020

Considering keynote addresses, Jannette Littlemore, Professor of Applied Linguistics at the University of Birmingham, UK, explored variation in the production and interpretation of creative metaphor and metonymy ("Variations in the Creative

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[3] https://eng.inn.no/conferences/previously-held-conferences/raam-2020/conference-program

Use of Metaphor and Metonymy"). Professor Tony Veale from University College Dublin, Ireland, whose principal research interest is computational creativity, focused on the use of embodied metaphors to tell stories, using walking/talking robots with physical bodies of their own in his animated presentation "The Show Must Go On: Combining Metaphors, Similes, Blends and Image Schemas for Embodied Story-Telling with Robots". Professor Marianna Bolognesi from the University of Bologna, Italy, highlighted creativity as a driving force of the human mind in her presentation "Creative, Cutting Edge, and Bleeding Edge Metaphors". Last but not least, Professor Daniel Casasanto from Cornell University, US, took a closer look at mental metaphors from a psychological perspective.

Among the 110 full papers presented in three parallel sessions as well as 20 posters and 16 work-in-progress reports, there were six contributions of special interest to those following metaphor research pursued in the Baltic States. The contributions in point focused on metaphor research in Lithuanian and Latvian universities, and the scholars drew on the findings of a range of studies they had conducted using local linguistic data: Lithuanian online media websites, opinion articles and commentaries collected from Lithuanian media, the poster collection of the National Library of Latvia, a corpus of 50 multimodal social outdoor advertisements, the Lithuanian dubbed version of the animated movie *Inside Out* (2015).

Jurga Cibulskienė from Vilnius University talked on the topic of "Scepticism Voiced Through Extended Metaphors: Public's Assessment of Social Policies". The author of the paper, which is part of a larger study investigating how the media shapes prevailing public attitudes through metaphors when discussing the reform of higher education in Lithuania, hypothesized that extended metaphors were adopted to voice skepticism towards the reform of higher education more often than they were used to convey positive implications. Thus, the goal of the paper was to analyze how critical attitude is reinforced through extended metaphors when discussing the reform of higher education. For this study, a corpus of texts comprising 101,505 words had been constructed. The texts discussing educational reform were selected randomly from the mainstream Lithuanian online media websites. The time span covered the peak of heated discussions and social unrest (the period from 2016 to 2018). The study was carried out within the framework of Critical Metaphor Analysis (CMA) (Charteris-Black, 2004, 2014) and followed a three-step analytical procedure: (1) metaphors were identified by bringing together the corpus approach (establishing metaphoricity of the concepts "reform" and "quality") and the manual approach (identifying extended metaphors related to those concepts); (2) metaphors were categorized according to the scenarios they perform (Musolff, 2016); (3) the metaphorical scenarios were analyzed in terms of their rhetorical impact, i.e. how negative attitude was conveyed. The paper presented the results concerning several extended metaphor scenarios, including FAIRY TALE and TRAVELING. The

presentation sparked a vivid online discussion that brought the study on metaphors in Lithuanian discourse to the next level.

Another paper was presented by two scholars from Vilnius University: Inesa Šeškauskienė and Jurga Cibulskienė – "The Ukrainian Crisis Through Personification in Lithuanian Media: Four Players in the Game". The authors focused on personification as one of the major types of metaphors which perform a number of rhetorical functions in the text. It is often viewed as an argumentative tool which helps to persuade the audience and disclose attitudinal perspective (Charteris-Black, 2014; Chilton, 2004; Hart, 2014; Musolff, 2016, etc.). In media texts on politically contested events the actors taking part are often perceived as animate entities. Such is the case with the Ukrainian crisis, where Ukraine, Russia, the European Union, and Lithuania are the actors in the analyzed discourse. The investigation aimed at disclosing the argumentative role of personifying the four actors in a corpus of opinion articles and commentaries collected from Lithuanian media; the corpus amounts to 102,046 words. The study relied on the three-step metaphor analysis procedure identified by the Critical Metaphor Analysis (CMA; Charteris-Black, 2004), involving three levels of analysis: linguistic, cognitive, and rhetorical. More specifically, they could be described as three steps: (1) using topic-specific keywords and an adapted metaphor identification procedure (MIPVU; Steen et al., 2010); (2) identifying cognitive metaphorical scenarios (Musolff, 2016); (3) identifying a rhetorical perspective communicating attitudes and emotions towards the events. The paper focused on the cognitive metaphorical scenario of mental activities (perceptive, cognitive, desiderative, and emotive) in which the four participants are involved. Two of them, as suggested by the results, are given more attention, and gradually emerge as more important players in the political game. Apparently, the media construct and promote different attitudes towards the Ukrainian conflict through conceptual metaphor as the main transformative device.

The next paper in focus, "Creative Metaphor Construction Strategies and Their Persuasive Power: A Case Study of Lithuanian Social Advertisements", was presented by Dovile Vengaliene from Kaunas Faculty, Vilnius University. She talked about advertisements and their potential for both metaphor construction and analysis. Creative employment of visual as well as verbal tools enables unexpected, creative, and shocking mappings between the source and target domains. Conscious and deliberate metaphor use has been extensively discussed in several studies (Steen, 2017) focusing on the intentional use of metaphors as metaphors. The aim of the study was (1) to describe the strategies employed in constructing deliberate metaphors in social advertisements and (2) to check their appeal to the "cognition savvy" audience (i.e. students). For the analysis, a data corpus of 50 multimodal social outdoor advertisements had been compiled and analyzed following Forceville's approach (Forceville, 2016; Forceville & Urios-Aparisi, 2009). The metaphoric advertisements appeared to have a set of features employed deliberately and contributing to the synergic effect

of multimodality to make the message memorable. The second part of the paper discussed the appeal of the metaphoric message to the audience. 50 students participated in a short online experiment to assess the advertisements. Although in the studies of commercial advertisements it has been found that the degree of conceptual complexity may have a negative effect on the perceived appeal of the product, in the current study of social advertisements it appeared that complex creative multimodal metaphors were perceived positively if they contributed to creating a feeling of cognitive satisfaction. Otherwise, complexity was related to the complexity of consumer's understanding and assessed as less positive. However, it was also noticed that non-creative, trite metaphoric mappings were assessed negatively and described as primitive or boring. This can be related to the overall high score of the participants on the Need for Cognition Scale (Cacioppo & Petty, 1982).

The next contribution was that by Elīna Veinberga from the Latvian Academy of Culture: "Creative Use of Multimodal Metaphors and Metonymies: A Cognitive Study of Political Posters in Latvia (1940–1991)". She analyzed figurative language as a reflection of figurative thought. Cognitively, a figurative way of expression testifies to figurative thinking, which depends on inherent figurative concepts, enabling thoughts. The main research question aimed at examining the properties of figurative thought by studying posters where the interaction of the verbal and visual representations gives rise to multimodal meaning. The study relied on the principles of cognitive linguistics and cognitive stylistics (Barcelona, 2003; Forceville & Urios-Aparisi, 2009; Gibbs, 1994; Lakoff & Johnson, 1980/2003; Naciscione, 2010, etc.), and applied the method of Critical Metaphor Analysis (Charteris-Black, 2014). The empirical material had been excerpted from the poster collection of the National Library of Latvia from 1940 to 1991. In order to select the most significant and stylistically salient examples, manual qualitative data analysis was used as the empirical research method. For Instance, Soviet power forcefully remonstrated against religion. A pro-work and anti-religion poster vividly illustrates this attitude. Stylistically, it is a creative instantiation of both the visual and the verbal modes. The foreground of the poster presents a well-lighted hyperbolic figure of a young man, holding a sheaf of wheat and a book in one hand, while a plane is taking off in the other hand. The background features a dark figure of an elderly woman kneeling in front of the Bible. In the verbal representation, a white text proclaims in block capitals: "HUMAN REASON BE DONE ON EARTH AND IN HEAVEN", which is an allusion to the Lord's Prayer. On the Bible, a dark gray text reads: "God's Mind Be Done", thus hinting at, what the Soviets called, the old beliefs. The results demonstrated creative use of stylistic patterns: metaphors, metonymies, puns, allusions, and hyperboles, and their interaction in multimodal discourse.

Another very refreshing presentation explored the creative use of metaphor in the animated movie. Justina Urbonaitė from Vilnius University delivered the

paper "Acting Emotions: Metaphor and Metonymy in the Animated Movie *Inside Out* (2015) and Its Lithuanian Dubbed Version". The main aim of the study was to examine the rich set of visual metaphors used to depict basic emotions, memories, and the overall complexity of the human mind. The theoretical framework of the paper was based on the findings of the conceptual metaphor theory (Lakoff & Johnson, 1980/2003), pictorial metaphor theory (Forceville, 1996; Forceville & Urios-Aparisi, 2009), and prior research on emotion metaphors (Eerden, 1996; Forceville & Jeulink, 2011; Kövecses, 2004, 2008). The secondary goal was to investigate how linguistic metaphors had been translated from English into Lithuanian in the dubbed version of the movie by determining the most common metaphor translation strategies (Schäffner, 2004; Van den Broeck, 1981). The results showed that depicted emotions are a combination of metaphorical and metonymic representations. For example, while emotions are metaphorically portrayed in anthropomorphic terms (Joy, Anger, Sadness, Fear, and Disgust are the main characters who are depicted as residing in the mind of Riley Andersen, an 11-year-old girl), the fact that each of them has a different skin color allows their simultaneous metonymic representation through color associations (RED FOR ANGER, BLUE FOR SADNESS, YELLOW FOR JOY, etc.). Riley's memories are metaphorically depicted as objects (translucent marble-like balls); they are "tinted" with specific emotions which are metonymically represented via the above-mentioned color associations. As for metaphor translation, the most common strategies are metaphor retention, substitution, omission, and neutralization. Among other factors, the strategies might be determined by certain constraints of dubbing such as isochrony, lip and kinetic synchrony. In addition, the translation of character names into gender-marked languages such as Lithuanian may also prove challenging due to the inconsistency between the grammatical gender of the nouns that denote emotions and the gendered visual portrayal of the characters. This inspiring presentation led to a vivid discussion among the participants of the talk, who wanted to share their insights and observations.

Last but not least, there was one more contribution from the Baltic States: "Metaphor Across Brexit Discourses: Sustainability of Figurative Thought", presented by Anita Naciscione from the Latvian Academy of Culture. The aim of the study was to have a closer look at the benefits of a cognitive stylistic approach to the functioning of metaphor across discourse boundaries, and explore creative instantiations and their extensions, providing sustainability of figurative thought in verbal and multimodal discourse. Theoretical conclusions were drawn, applying the tenets of cognitive linguistics about the significance of metaphor in thought and language (Gibbs, 1994; Kövecses, 2005; Lakoff & Turner, 1989). The method of Critical Metaphor Analysis (Charteris-Black, 2014) was applied to the corpus of Brexit speeches, texts, and visual representation. Interpretative empirical study enabled the author to draw generalizations about sustained use of figurative thought in Brexit discourses over the recent

four years. Metaphor has been recognized as a technique of reasoning and argumentation in perceptual and conceptual understanding of experience; it is a powerful tool in political media discourse. Extended metaphor is a stylistic pattern, conveying sustained human experience. Some repeatedly sustained Brexit metaphors include: marriage and divorce, a leap in the dark, to eat one's cake and have it, cherry picking, the clock is ticking, to kick the can down the road. The author conveyed the idea that extension of figurative meaning discloses the workings of the human mind and provides for the development and sustainability of metaphorical thought and language. The presentation made a meaningful contribution to the conference and was well received.

Apart from online presentations in real time, the conference also included posters accompanied by recorded short speeches addressing various aspects of metaphor research, namely: multimodal metaphor, metaphor in spoken discourse, metaphor in gesture, metaphor in cross-cultural communication, applied metaphor studies, metaphor and translation, metaphor in language learning, metaphor and film, metaphor in education, metaphor and language contact. They were available throughout the conference.

Three plenary panel sessions were held: (1) on methods in metaphor research, (2) "meet the editor" event, (3) "corona" session. Before the actual start of the conference, there were also three pre-conference workshops, held on 18 June: (1) "Crafting Your Career with MIPVU!" by Allison Creed; (2) "Identifying Metaphorical Elements in Films with FILMIP: The Filmic Metaphor Identification Procedure" by Lorena Bort-Mir; (3) "Reading Between the Lines: Levels of Figurative Language in Texts and Their Impact" by Kimberly Pager-McClymont.

The regular RaAM annual general meeting was held on the third day of the conference. The organizers even managed to come up with social events: a folk music concert, broadcast live from a Norwegian farm, a digital escape room, designed for RaAM 2020 Virtual by the main organizer Professor Susan Nacey, and "meet the expert" coffee breaks, where participants could mingle with the keynote speakers and chat.

The whole conference ran very smoothly, managed practically by one person, and was a great success, despite being the very first RaAM's virtual event.

The feedback from conference participants had been extremely positive and warm, which made everyone look forward to the next meeting – in the beautiful historic city of Vilnius.

The 14th RaAM conference is to be held on 23–26 June 2021 both online and at Vilnius University. Its theme is *Metaphor and Space*.[4]

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[4] More information is available at the conference website: https://www.raam14.flf.vu.lt

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Report from the 13th International Conference on Researching and Applying Metaphor: *Metaphorical Creativity in a Multilingual World* (Hamar, Norway, 18–21 June 2020)[5]

Abstract

The RaAM 2020 conference on metaphor research was held online on 18–21 June 2020, hosted by the Inland Norway University of Applied Sciences (INN) in Hamar, Norway. The aim was to exchange ideas and research findings of historians, culture studies specialists, and cognitive linguists from all around the world. The theme of the event was *Metaphorical Creativity in a Multilingual World*, including the following areas: multimodal metaphor, metaphor in spoken discourse, metaphor in gesture, metaphor in cross-cultural communication, metaphor and translation, metaphor and film, metaphor in education. Among the large group of researchers, specialists from Lithuania and Latvia presented their findings in metaphor research based on local data (Lithuanian media, posters, advertisements and billboards, film translation into Lithuanian).

Keywords: study of metaphor; metaphorical creativity; multimodal metaphors; online conference; Lithuanian media

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[5] https://eng.inn.no/conferences/previously-held-conferences/raam-2020

Sprawozdanie z trzynastej międzynarodowej konferencji dotyczącej badania i zastosowania metafory pt. *Metaphorical Creativity in a Multilingual World* (Hamar, Norwegia, 18–21 czerwca 2020)

Streszczenie

Wirtualna konferencja naukowa RaAM 2020 poświęcona badaniom nad metaforą odbyła się w dniach 18–21 czerwca 2020 roku w Inland Norway University of Applied Sciences (INN) w Hamarze w Norwegii. Celem spotkania była wymiana myśli i wyników badań naukowych historyków, kulturoznawców i językoznawców kognitywnych z całego świata. Tematem konferencji była kreatywność metaforyczna w wielojęzycznym świecie i obejmował on następujące obszary: metafora multimodalna, metafora w dyskursie mówionym, metafora w gestach, metafora w komunikacji międzykulturowej, metafora i przekład, metafora i film, metafora w edukacji. Wśród licznych badaczy byli również specjaliści z Litwy i Łotwy, którzy zaprezentowali wyniki badań nad metaforą na podstawie danych ze źródeł krajowych (media litewskie, plakaty, reklamy i bilbordy, tłumaczenie filmów na język litewski).

Słowa kluczowe: badanie metafory; kreatywność metaforyczna; metafora multimodalna; konferencja zdalna; litewskie media

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