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MASTERARBEIT

Titel der Masterarbeit

“Semantic and conceptual analysis of *pleasure*:
corpus-based research”

Verfasserin

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angestrebter akademischer Grad

Master of Arts (MA)

Wien, 2015

Studienkennzahl lt. Studienblatt: A 066 812

Studienrichtung lt. Studienblatt: Masterstudium English Language and Linguistics UG 2002

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ACKNOWLEDGEMENTS

First of all I would like to express my appreciation and thanks to my advisor Prof. Fabiszak for aspiring guidance, support and effective feedback.

I am using this opportunity to express my gratitude to all the teachers from the University of Vienna and my university friends.

I can't but mention how thankful I am to my family in my home country and families in Austria which helped to make my dream come true. I thank Oliver for a tremendous support.

It is a PLEASURE for me to have you all in my life!

ABSTRACT

For the last thirty years, there was a tremendous interest in the study of metaphors. Metaphors are no longer understood as an ornamental aspect of language. It has been shown, that they are fundamental scheme by which people conceptualize the world and their activities. Metaphor is a mechanism that helps us to understand the realities of our life, different abstract notions such as emotions, feelings, and thoughts. Cognitive linguistics considers that not just speech of an individual but the sphere of thinking and acting is metaphorical.

The aim of this thesis is to make a contribution to the study of metaphors, to investigate and to identify semantic and conceptual variations of one of the emotion word *pleasure* and to see how the concept of PLEASURE is structured. This paper examines the interrelationship between thought, language, cognitive linguistics, emotion and corpus-based approach to metaphor. The objectives of this paper are to describe structural-semantic characteristics of the word *pleasure* using corpus. Therefore, the collocational analysis and overlaps between different word forms of *pleasure* (such as *pleasurable*, *pleasurably*, *pleasured* and *pleased*) will be conducted. Additionally the conceptual metaphors and metonymies of the concept PLEASURE will be analysed. The combination of metaphor analysis and corpus linguistics is in focus for this research.

The thesis consists of two major parts - theoretical background and empirical analysis. Theoretical part provides general information about metaphor and cognitive semantics, developments in metaphor theory, metaphor and corpus linguistics as well as interconnection of metaphors and emotions. The practical part provides a semantic and collocational analysis of different parts of speech of the word *pleasure*, their semantic overlap and a detailed conceptual analysis of *pleasure*, which is subdivided according to the main types of metaphors, such as structural, orientational and ontological. Short analysis of the conceptual metonymies and related concepts of *pleasure* are also presented in the empirical part. This thesis is a corpus-based study, data for the research was elicited from COCA (Corpus of Contemporary American English). Metaphorical pattern analysis was used for identification and conceptual analysis of metaphors. Research has employed a combination of bottom-up and top-down approaches as well as qualitative and quantitative analysis. As a result, this thesis presents a detailed analysis of *pleasure*, which provides the better understanding of how people talk about and conceptualize this emotion. This study can be used for comparative analysis of other emotions in English or in other languages.

KEYWORDS: *metaphor, corpus, metaphorical pattern analysis, emotion, pleasure.*

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List of abbreviations

ICM – Idealized Cognitive Model

CMT – Conceptual Metaphor Theory or Cognitive Metaphor Theory

TD – Target Domain

SD – Source Domain

NSM – Natural Semantic Metalanguage

COCA – Corpus of Contemporary American English

MPA – Metaphorical Pattern Analysis

POS – Parts Of Speech

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1. Introduction

“Pleasure is the only thing one should live for, nothing ages like happiness.”

Oscar Wilde (1894)

Language consists of symbols. Combination of symbols makes words that convey meanings through which people can communicate ideas, emotions and desires. Meaning is a crucial aspect of mind, language, and culture. Some words have literal or concrete meanings, others – figurative or abstract. Metaphor belongs to figurative language. It is the central mechanism that helps to understand abstract concepts and make abstract reasoning. There are a lot of metaphors in our everyday language, and we are not always aware of them. Metaphors are mostly used in cases when it is difficult to describe a thing, experience or feeling. For this reason, similar word or phrase is borrowed that allows us to understand a relatively abstract notion in terms of a more concrete one (Gibbs 1994: 74).

Metaphor has become the subject of a vast number of researches in the last thirty years, across a range of academic disciplines. The scholars from such areas as literary studies, philosophy, sociology, anthropology, psychology, advertising, poetry, and linguistics are interested in metaphor research. Metaphor is used for different purposes in various spheres. For example, as a tool in teaching, as a powerful tool in literature and art, as a persuasive technique in communication and marketing, and as a foundation for theorizing about human behaviour (Blasko 1999: 1676). It helps people to conceptualize the world and their activities, so it proves that metaphor is not merely an ornamental tool of language. The research of metaphor is an important issue for theories of mind and meaning, showing the prominence of metaphorical thought in everyday life (Gibbs 2011: 3).

Metaphor is a powerful device that helps people to understand such abstract concept as emotions. Emotions involve a complex subjective experience, a combination of feeling and thought (Vespoor 1993: 3). Consequently, it is almost impossible to talk about emotions without conceptualizing them metaphorically. Metaphors conceptualizing emotions figure prominently as one of the best-researched domains within the framework of the Cognitive Theory of Metaphor (Lakoff & Johnson 1980; Kövecses 1986, 2000, 2002, 2006). Different studies used various approaches and methodologies for the identification and description of conceptual metaphor. In practice, it is not easy to collect real life emotions as they are not properly expressed. Some researchers were consulting their intuitions and making up linguistic examples. Others were using computer-based methodologies (Koolaguadi 2011: 1).

The emotion under examination in this study is *pleasure*. Lexical use of it will be written in italics or in inverted commas ('pleasure') through the whole paper. In order to describe the concept of pleasure, capitalized word PLEASURE will be used.

The second section of this thesis provides the theoretical background of the crucial issues for the study. Thus, the fundamental theory is taken from the aspects of cognitive linguistics and metaphor. It explains the development of the theory of metaphors beginning with Aristotle till the modern metaphor researchers, such as Deignan, Kövecses, and Stefanowitsch. It is followed by the subsection about the relation of metaphor and Corpus Linguistics. Corpus is frequently used as a tool of getting the data for analysis of metaphors. Previous researches about metaphor and emotions, and particularly analysis of pleasure are represented in the theoretical part.

The next section provides information about motivation and research questions of the study. This thesis attempts to investigate how the concept of pleasure is structured, and for these reasons following research questions are addressed: What are the semantic characteristics, collocations and differences of the various word forms of *pleasure*? How is the concept of PLEASURE structured metaphorically?

The fourth section presents the source of data and analytic procedure. The data for the analysis was derived from Corpus of Contemporary American English (COCA), so the results are reliable and quantifiable from authentic sentences representing target domain PLEASURE. Analytic procedure consists of methods for semantic and collocational analysis of pleasure and its derivatives and process of finding metaphors in COCA, followed by its analysis and interpretation. For the analysis of data, a metaphorical pattern analysis proposed by Stefanowitsch (2004) was used.

The fifth section includes a detailed empirical analysis of pleasure. The meaning of pleasure and its collocates are compared with different parts of speech of the word *pleasure*. Pleasure is conceptualized with the help of the various metaphors and metonymies. Specifically the concept of PLEASURE will be analyzed according to different groups of the source domains and metonymical variations.

Conclusion presents the summary of the results and the relevance of the study.

2. Theoretical background

2.1. Cognitive semantics and metaphor

Semantics, the study of meanings communicated through language, plays a central role in linguistics and helps to understand the nature of language and human language abilities. It is so important because languages are all about expressing meanings. All aspects of language such as words, grammatical structures, and intonation patterns are combined to realize this goal in the fullest way. Linguistic scientists agree that the main aspects of the communication are not just used words, grammatical structures or intonation. Other crucial factors are the speakers' choice of words and extralinguistic communication context (Goddard 1998: 15). Goddard (1998: 4-6) in his definition of meaning stated that meaning is not a reference (the meaning of the word is something other than what the word refers to); meaning is not scientific knowledge (we cannot describe the meaning with the help of scientific terms); meaning is not "use" (the meaning of a word is the primary determinant of its use).

There were different linguistic approaches and theories to the notion of meaning. Truth-conditional theories saw the meaning of a word as the contribution it made to the "truth conditions" of sentences in which it was used. Conceptual theories claimed that a meaning of a word was a structured idea, or "concept" in the mind of the person. Platonist theories view meanings as abstract relationships between expressions, existing independently of speakers, hearers, and actual speech acts. Structuralist theories represented by Ferdinand de Saussure, who claimed that the sense of any word was dependent on the relationships of it with other words in the language (Goddard 1998: 7-11).

Kövecses (2006: 9) claimed that meaning is a connection of symbols and things or events in the world. Metaphor belongs to non-literal, figurative language use. In the beginning, it was suggested that a metaphor ought to fall within the scope of semantics or a theory of meaning. However, philosophers, linguists, and cognitive scientists were against such treatments of metaphor. The reason for that was the distinction between what words literally mean and what they can be used to say. Semantic theories of metaphor appeared in the fifties and sixties as a reaction to rhetoricians who defined metaphor as a stylistic decoration (Gibbs 2011: 264). For many linguists, semantics is necessarily a part of the inquiry into cognition. Study of metaphor has got popularity in the field of semantics because it seems to offer a new perspective on the traditional discrete, analytical style of representation. Semantics and

Cognitive semantics has also provided new insights into the mechanism of metaphors (Goddard 1998: 77).

From the cognitive view, semantics is a correspondence between language and a cognitive structure. Cognitive science is a relatively new field in which all the information about the mind is represented by many academic disciplines such as linguistics, psychology, anthropology, philosophy, and computer science. It helps to find the answers to following questions: What is reason? How do people understand their experience? What is a conceptual system? How is this system organized? Is this conceptual system unique for all people? (Lakoff 1994 [1941]: xi). Cognitive Linguistics is relatively modern, it has become a vigorous discipline since its first steps in the 1970s as dissatisfaction developed with the dominant formal approaches to language. Nowadays cognitive semantics became an independent discipline with its aims, objectives, and methodologies. It studies the way people conceptualize the world. In general, it is the study of meaning in the embodied human mind (Brandt 2005: 1578).

Cognitive linguistics has grown under the influence of scholars such as George Lakoff, Mark Johnson, Leonard Talmy and Ronald Langacker (Haser 2005: 1). In the cognitive semantics, meaning is based on conventionalized conceptual structures. Cognitive linguists agree that the metaphor is an important element in our categorization of the world and our thinking processes. An important characteristic of cognitive semantics is that central role of thought and language assigned to metaphor (Saeed 1997: 304). Peter Gärdenfors (Allwood & Gärdenfors 1999: 21-25) described several fundamental tenets of cognitive semantics. First of all he told that meaning is a conceptualization of a cognitive model. And cognitive models are mainly perceptually determined. He explained that semantic elements are based on spatial or topological objects, and cognitive models are primarily image-schematic. The next Gärdenfors' tenet was that semantics is relevant to syntax and it partly determines it. He also claimed that concepts show prototype effects (Allwood & Gärdenfors 1999: 21-25).

The meaning in cognitive semantics is described as encyclopedic, that is everything that has to do with a concept is part of its meaning. For the cognitive semantics, the basic semantic unit is a *mental concept* that cannot be understood separately from the domain in which it is embedded. Conceptual structures represent a construal of experience (Clausner & Croft 1999: 1).

The fundamentals of cognitive semantics are “concept”, “domain”, “construal” and “category structure”. Different cognitive linguists use different names for these terms. Nevertheless,

they denote the same (Clausner & Croft 1999: 3). **Concept** is an essential unit of mental representation. It is a semantic structure symbolized by a word. From cognitive semantics view, concept cannot be isolated, as it is understood in the context or background information. It can be explained by the fact that the meaning of a linguistic phrase is the same as the concept it expresses. **Domain** is defined as background information for representing concepts (for example the domain of a circle includes the concepts of an arc, a diameter, a radius, chord etc.). Langacker (1987) and Lakoff (1987) used the term *domain* for the same theoretical notion. Domains are defined by Langacker (1987: 147) as “Contexts for the characterization of a semantic unit”. Brandt (2005: 1588) differentiated following basic semantic domains: a phenophysical domain, a domain of social interaction, a mental domain, and a speech act domain. Another similar term *idealized cognitive model* or ICM was developed by Lakoff in 1987. This term denotes the same as *domain*, the only difference is that it highlights “the not-so-simple relationship between a semantic domain and external experience it is used by the mind to grasp” (Clausner & Croft 1999: 2). **Construal** is the process by which a person’s experience in the world is conceived in a variety of ways. Speakers may conceptualize the same experience in different ways. **Category** is a structured notion from prototype and taxonomic relations (Clausner & Croft 1999: 3).

In the cognitive linguistic theory, metaphor is conceptual in nature. The primary method used in cognitive semantics is *conceptual analysis*. The purpose of this analysis is to see how the concept was formed, what the difference between one concept and another is, how it is structured and what systemic relations it has. The cognitive linguistic view of metaphor may show new insights into how particular linguistic phenomena work (e.g. development of meaning). In addition, it can also explain how metaphorical meaning emerges (Kövecses 2002: x).

To sum up, in cognitive semantics, metaphor is considered to be crucial to thought and language. The primary unit of mental representation in cognitive semantics is the concept. This thesis tries to investigate the concept of PLEASURE with the help of semantic and conceptual analysis.

2.2. Developments in metaphor theory

Metaphor has a long and controversial history. Many scholars from different research fields were fascinated by the phenomenon of metaphor. For one millennium, beginning with Aristotle, who was the first thinker to discuss a metaphor, metaphor was thought to be just a decorative tool in language. Through the history of metaphor, there were two main trend views. The first is the “traditional or classical view” of metaphor in which metaphor is described as a linguistic means for certain pre-existing similarities between two things in the world (e.g. Achilles was a lion). The second significant trend is called “interactional view” (Black 1962), which describes the metaphor more as a conceptual device for understanding reality, rather than just describing it (Kövecses 1986: 6).

The first thinker who developed the theory of metaphor was **Aristotle**. He described metaphorical language as a powerful means of persuasion and as a decorative linguistic tool for novel poetic language. Classical theorist believed that everyday language had no metaphors (Lakoff 1992: 1). Aristotle’s view was an example of “category mistake”, describing metaphor just as a feature of language. The current research in cognitive linguistics supports the idea that metaphor is an important issue for both language and thought and it is fundamentally conceptual, not linguistic, in nature (Mashak, Pazhakh, & Hayati 2012: 200). Aristotle appears to classify metaphors as lying outside ordinary language use. He believed that metaphors were implicit comparisons based on principles of analogy. This traditional theory of metaphor has become known as the *comparison view of metaphor* (Charteris-Black 2004: 25). He regarded metaphor as based on objective similarities between the objects related to metaphor. Aristotle believed that people learn and understand things better through metaphors (Cameron 1999 [1952]: 71). The majority of metaphor researchers have a good opinion about Aristotle’s thinking. But there were other researchers who disagreed with his claims. They explain that Aristotle undervalued metaphor because he thought that it was only an ornamental part in language, a mechanism for filling lexical gaps in the language, and it was assigned no role in thought. The idea that one had to be a genius in order to use a metaphor correctly was criticized (Mahon 1999: 69).

A shift was made in metaphorical theory by **Max Black** (1962), who introduced an “*interaction theory*” of the metaphor. For him, the source and target of a metaphor were more systems of beliefs rather than the isolated words. His approach was called the interaction view

because the two systems were seen to interact, and metaphor highlighted some aspects of each system (Vespoor 1993: 9).

Earl MacCormac (1985) had a *cognitive approach* to metaphor. He wanted to combine semantic, emotive, speech act, contextual and cultural aspects into a theory of metaphor. MacCormac was interested in the context of a metaphor, for him, metaphors could be significant only in the context. **Eva Kittay** (1987) presented a “*perspectival theory*”. She believed that there were perspectives on the target provided by metaphors. For her, the meaning of a word was connected to the meaning of other words, defining semantic fields. Kittay viewed metaphor cognitively (Vespoor 1993: 12-13).

The next section continues with the most influential linguists who proposed conceptual metaphor theory, namely Lakoff and Johnson (1980).

2.3. Conceptual metaphor and metonymy

George Lakoff and Mark Johnson (1980: 3) with their seminal study “Metaphors We Live By” have set a new way of looking at metaphors and challenged the deeply entrenched view of metaphor by claiming that metaphor is not the property of words but concepts. The metaphor function is not purely artistic. It rather helps to understand certain concepts. Metaphor is often not based on similarity. One does not need a special talent to use metaphors, they are frequently used by ordinary people in everyday speech and it is a normal process of human thought and reasoning (Kövecses 2002: viii). The central assumption of the *conceptual metaphor approach* is that metaphor is not primarily a phenomenon of language, but rather a phenomenon of thought (Tendahl 2009: 2-3).

Conceptual metaphor theory distinguishes between the words *metaphor* and *metaphorical expression*. The term **metaphor** is defined as a “cross-domain mapping in the conceptual system” (Lakoff & Johnson 1980: 203). **Metaphorical expression** is defined as “a linguistic expression that is the surface realization of such a cross-domain-mapping” which is virtually what the term metaphor used to refer to (Lakoff 1992: 2). *Oxford American Dictionary* defines the term of metaphors as “a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable”. Semino (2008: 228) defines metaphor as “a linguistic expression that, in the context, is used to mean something that contrasts with (one of) its more basic meaning(s)”.

The conceptual metaphor theory of Lakoff & Johnson (1980) has excited big interest among researchers. Metaphor-as-thought approach is known as Conceptual Metaphor Theory or Cognitive Metaphor Theory (CMT). In the cognitive metaphor view, metaphor is defined as an understanding of one conceptual domain in terms of another conceptual domain. For example, people talk about life in terms of journeys, arguments in terms of war or ideas in terms of food. Kövecses (2002:4) described the structure of conceptual metaphor as:

CONCEPTUAL DOMAIN (A) IS A CONCEPTUAL DOMAIN (B)

According to cognitive view, conceptual metaphor is defined as a mapping between two conceptual domains: **source domain** (or donor domain - literal and concrete) from which we get metaphorical expressions in order to understand another conceptual domain and **target domain** (or recipient domain - more abstract) – a conceptual domain that is understood this way. The function of metaphor is to clarify, illuminate or explain some concept through reference to a better known and more concrete concept (Vespoor 1993: 5). The purpose of mapping is to represent the structural identity between two domains. Conceptual metaphor is a linguistic, conceptual, social-cultural, neural and bodily phenomenon (Kövecses 2007: 8-9).

Additionally conceptual metaphor includes not only source, target domain and their mappings, it consists of other components that interact with each other (Kövecses 2008a: 60). The elements of conceptual metaphor are depicted in Figure 1 below:

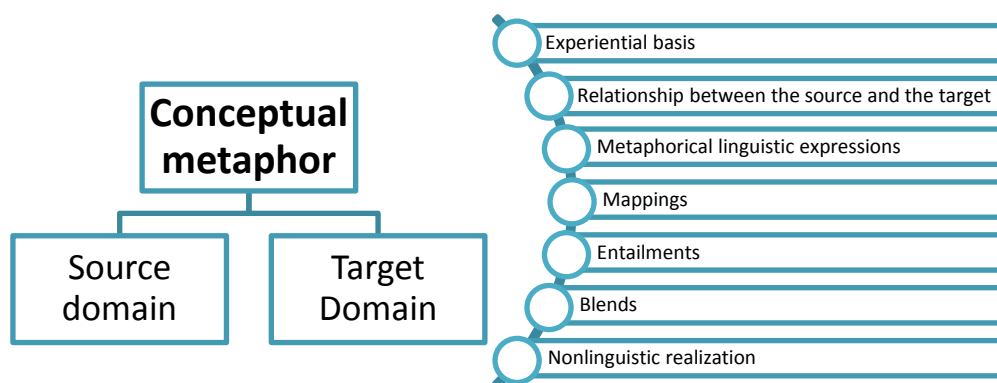


Figure 1: The components of the metaphor in the cognitive linguistic view based on Kövecses (2008a: 60-61)

Conceptual metaphor consists of two domains – source domain and target domain. Experiential basis influences the choice of some source domain to go with particular target domain. Regarding the relationship between the source and the target domains - one source domain can go with several targets, and one target can attach to several sources. Metaphorical linguistic expressions are created through particular pairing of source and target domains. There is a mapping of the conceptual structure from the source domain to the target domain.

The basic correspondences between domains are called entailments or inferences. Source and target domains contain some new materials that result in blends. Conceptual metaphors influence social reality and cultural models (Kövecses 2008a: 61). Conceptual domains are mental representations related to background knowledge from particular experiences or phenomena. They may include elements (e.g. travelers), relations (e.g. that between travelers and their destination), and patterns of inferences (Semino 2008: 5-6).

Kövecses (2002: 16-24) formulated the common source domains as well as the common target domains (see Table 1):

Common Source Domains	Common Target Domains
The human body (e.g. the <i>heart</i> of the problem; the <i>head</i> of the department)	Emotion (e.g. She was deeply <i>moved</i>)
Health and Illness (e.g. a <i>healthy</i> society; a <i>sick</i> mind)	Desire (e.g. She is <i>hungry</i> for knowledge)
Animals (e.g. a <i>tiger</i> ; a <i>cow</i>)	Morality (e.g. I'll pay you <i>back</i> for this)
Plants (e.g. he <i>cultivated</i> his friendship with her)	Thought (e.g. I <i>see</i> your point)
Buildings and Construction (e.g. he's <i>in ruins</i> financially)	Society /Nation (e.g. <i>neighboring</i> countries)
Machines and Tools (e.g. the <i>machine</i> of democracy)	Politics (e.g. The president <i>plays hardball</i>)
Games and Sport (e.g. <i>to toy</i> with the idea)	Economy (e.g. Germany <i>built a stable</i> economy)
Money and Economic Transactions (business) (e.g. <i>Spend</i> your time wisely)	Human Relationships (e.g. Their friendship is <i>in full flower</i>)
Cooking and food (e.g. What's your <i>recipe</i> for success?)	Communication (e.g. She <i>gave</i> me a lot of information)
Heat and Cold (e.g. a <i>warm</i> welcome)	Time (e.g. The time will <i>come</i> when...)
Light and Darkness (e.g. a <i>dark</i> mood)	Life and Death (e.g. The baby will <i>arrive</i> soon)
Forces (e.g. Don't <i>push</i> me)	Religion
Movement and Direction (e.g. He <i>went</i> crazy)	Events and Actions (e.g. He <i>went</i> crazy)

Table 1: Common Source and Target Domains based on Kövecses 2002: 16-24.

As visible in Table 1, emotion belongs to the common target domain, so the research of this thesis can provide a valuable analysis for one of the target domains. The study is aimed to present the conceptual analysis of one of the emotional word *pleasure*. So it is interesting to see whether the common source domains will be present for target domain PLEASURE, as defined by Kövecses (2002: 16-24).

According to cognitive linguistic view metaphor involves *mappings* of source domains (e.g. OBJECTS) with respect to particular target domains (e.g. IDEAS). The term mapping comes from nomenclature of mathematics. Mappings are grounded in the body, knowledge and everyday experience. Researchers proved that metaphors always map more concrete domains onto more abstract domains, never the other way around. In such a way, mapping is always unidirectional. For this reason, simultaneous bidirectional metaphorical projections do not exist in theory. As an example, people talk about time in terms of money (as in saving, spending or wasting time), but we do not speak of money in terms of time (Barcelona 2003: 214).

Lakoff differentiated two types of mappings: conceptual mappings and image mappings (Lakoff 1980: 245). Conceptual mappings are when one conceptual area (the source domain) is mapped onto another area (the target domain). From the linguistic point of view, in this case, some lexical items from the source domain have been extended metaphorically into the target domain (Deignan 1999: 33). The second type of mapping is image mappings, which are related to idioms and idiom-like collocations (e.g. deep breath). The whole meaning plays a crucial role for these linguistic expressions, which are relatively fixed syntactically and lexically and cannot be decomposed (Deignan 1999: 33). Kövecses (2002: 118) defined central mapping as “one from which other mappings derive and which maps the main meaning focus of the source onto the target”. If we have a look at the metaphor LOVE IS FIRE, then following mappings can be found:

Burning liquid = Person in love

Cause of fire = Cause of love

Intensity of fire = Intensity of love (Chang & Li 2006: 4).

Metaphors are based on embodied human experiences. Kövecses (1986: 101) explained it with the example of metaphorical affection as warmth. The reason for that is that we feel the embrace of our parents in our childhood and the accompanying warmth of it. So we correlate the hugs with the warmth, and it gives us conceptual metaphor AFFECTION IS WARMTH (Kövecses 2007: 3). Lakoff and Johnson (1980: 25) believe that it is a result of our embodied nature. They claimed that “our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances” (Lakoff & Johnson 1980: 25).

Lakoff and Johnson (1980) differentiated following types of conceptual metaphors: structural, orientational, and ontological. *Oriental metaphor* “organizes a whole system of concepts with respect to one another”. Usually, it contains orientational or spatial concepts, such as up/down or in/out (e.g. “I’m feeling up”). These kind of metaphors are grounded in our physical experience. *Structural metaphors* are “cases where one concept is metaphorically structured in terms of another” (1980: 14). Example of this kind of metaphor is ARGUMENT IS WAR. *Ontological metaphors* help us to conceptualize and talk about things, experiences, and processes (metaphorical conceptualizations of time, communication, and understanding). In the source domain, these metaphors have a physical world entity and in the target domain, there is an activity (e.g. “He put a lot of energy into his attack”), emotion (e.g. “He has fear”) or idea (e.g. “We have a problem”) (Knowles & Moon 2006: 40). These metaphors impose characteristics of physical objects and substances on our experiences and by that help us to grasp them. Personification (when human qualities are given to nonhuman entities) is considered to belong to one form of ontological metaphor. In 1989 Lakoff and Turner added one more kind of conceptual metaphor - *image metaphors*. This type of metaphor map images onto images (e.g. colour, shape – ‘lollipop trees’) and not concepts onto concepts (Ibanez 2011: 164).

Kövecses classified metaphors in a variety of ways: according to conventionality (degree of how deeply entrenched a metaphor is in everyday use), function (structural, ontological or orientational metaphors), nature (image-schema metaphors), and level of generality of metaphor (specific or generic level) (Kövecses 2002: 29).

Deignan (2005: 39) differentiated following degrees of metaphoricity (a corpus-based classification):

- *Innovative metaphors* – e.g. the lollipop trees
- *Conventionalized metaphors* – e.g. the wind was *whispering* through the trees.
- *Dead metaphors* – e.g. deep (speaking about colour)
- *Historical metaphors* – e.g. comprehend, pedigree (Deignan 2005: 39).

Roman Jakobson (1995) emphasized that metaphor cannot be understood apart from metonymy. **Metonymy** is defined as a part signifying the whole (e.g. waitress saying “The ham sandwich left without paying”) (Modell 2009: 9).

Metonymy was not as intensively researched as metaphor. Several researchers analysed the interrelationship of metaphor and metonymy: Taylor (1995) discusses the category

extension by metonymy and metaphor; Louis Goossens (2003) offers the term metaphonymy; Barcelona (1998) and Riemer (2003) investigated ambiguities, overlapping and uncertainties of metaphor and metonymy within Cognitive Linguistics; Radden (2000) was more concentrated on metonymy-based metaphors; Geeraerts (2003) explained the interaction of metaphor and metonymy in composite expressions, etc.

A new focus on the language of metaphors was made from the late 1990 and 2000, when discourse and corpus approaches were developed (Cameron & Deignan 2003, 2006; Semino 2008) (Cameron & Deignan 2006: 672). More detailed description of the metaphor and corpus linguistics will be given in the next section.

2.4. Metaphor and corpus linguistics

Metaphor is of practical importance to lexicographers because it is a central mechanism through which words develop multiple meanings. Kövecses distinguishes between cognitively-oriented studies, which are based on elicited data, and language-use-oriented researchers, who tend to use corpus data (Kövecses 2008c: 169).

During the last 35 years, metaphor research and Corpus Linguistics became very prominent subfields within Linguistics. However the synthesis of these two disciplines has emerged only with the publications of Charteris-Black (2004) and Deignan (2005), when the tools of Corpus Linguistics were used to metaphor research (Sanford 2008: 210). Corpus linguistics became over recent decades a well-established field of research, its methods are frequently applied in cognitive linguistics. It is turned to be a useful tool for empirical research of different aspects of language. Deignan (2005: 145) mentions “a corpus linguistic approach can contribute to our understanding of metaphor.”

A “**corpus**” is defined as a collection of texts that is stored in electronic form and is searchable by means of appropriate software (Semino 2008: 196). Different linguistic topics can be investigated with the help of corpus. There are two main types of corpus: “ready-made” corpora and corpora compiled by a researcher. “Ready-made” corpora are usually available to individual researchers (Deignan 2008: 282). Some corpora aim to provide a representative picture of a particular language as used in some countries at a given period of time. Other corpora capture different varieties of English (e.g. the Brown corpus of American English), different historical periods (e.g. Middle and Early Modern English) or different languages (Semino 2008: 197). The collection of texts in the corpus may include written and

spoken language, various genres, different speakers, and texts from various historical periods (Charteris-Black 2004: 31). “**Corpus linguistics**” means analysis that is conducted with the help of specialized corpus software (Deignan 2008: 282).

Earlier conceptual metaphor theorists used experimental techniques that were often supplemented with intuitively derived linguistic data. But an intuition is a poor guide to language in use (Baker 2009:19). The development of large corpora of computer-searchable non-literary texts enables researchers to make more accurate statements about the use of linguistic metaphors. In fact, corpora may be also used in metaphor analysis to show ways in which conceptual metaphor theory has ignored real language data (Deignan 1999: 19).

The main advantages of using corpora for metaphors research are the following: corpus enables us to deal with a broader range of data. It makes the process of finding specific patterns of usage more quickly. It helps us to account for systematic variation. We can avoid generalizations drawn on the basis of personal introspection. Corpus allows us to quantify the frequency of individual metaphors (Fedriani 2011: 309). Corpus may seem to be not an ideal method for investigating metaphor. The reason for this is that metaphorical mappings are not associated with specific lexical items and it is a major obstacle for corpus-based approaches. Stefanowitsch suggests a solution to this obstacle. He said that one should move lexical items into the focus of the investigation. Individual lexical items should be concordanced, and the results can be manually sorted into metaphorical and non-metaphorical uses. Afterward, metaphorical uses can be quantified, described and analyzed (Stefanowitsch 2006: 5-6).

Corpus research can be of two kinds: corpus-based and corpus-driven (definitions suggested by Tognini-Bonelli 2001). In the center of corpus-based research stands some existing paradigm that will be investigated with the help of corpus. Biber (2010) mentioned that the primary aim of the corpus-based research is “to analyse the systematic patterns of variation and use for those pre-defined linguistic features”. Contrary to that, corpus-driven study is more inductive. It places the corpus at the centre of the process, so it starts with a clean slate (Deignan 2005: 89). This thesis is an example of corpus-based research.

The right balance between quantitative and qualitative analysis is crucial to the corpus-based research. Quantitative approaches allow us to measure the frequency of metaphor in a corpus, and focus of this approach lies in word or phrase forms; it is not concerned with the context of the target forms. With the help of qualitative judgments, the researcher establishes what will be counted as metaphor. Qualitative approaches are more concentrated on meanings. They

help to distinguish literal and metaphorical meanings. That is why corpus-based analysis is most useful when quantitative and qualitative approaches interact (Charteris-Black 2004: 32).

Corpus-based analysis implies the use of electronic searches of a corpus using automatic and interactive techniques that employ quantitative and qualitative models of analysis. The most widely known way of computer-assisted corpus analysis is by using different software packages – *concordance programs*. A concordance program enables to study a word form (forms) in the large numbers of citations of that word form in its linguistic contexts. When concordances are examined in detail, distinctions between different kinds of mapping can be detected in language patterns. It is also possible to sort these citations in different ways. This helps the researcher to investigate various structures and collocations (Deignan 1999: 177). Present-day corpora contain vast quantities of data and several conceptual tools that help to make a linguistic research were developed, such as co-occurrence and collocation, semantic preference and semantic prosody (Oster 2010: 728).

The data in corpus is usually presented in Key Word in Context (KWIC) format, the studied word, or the *node*, is shown in the middle of the page or computer screen, with context on either side (Deignan 1999: 19). The most frequent uses of the word and its typical context can be identified through the concordances. After that the researcher has to decide what should be analysed, and how to explain the results from data. The researcher uses his intuition to determine whether a particular phrase is metaphorical or not (Deignan 1999: 180).

One of the most typical methods in corpus-linguistic approaches is the analysis of word's collocates. Deignan (1999: 79) mentions that "when two or more words regularly appear in each other's environment, they are known as *collocates*". The term *collocation* refers to a combination of words – usually, to a frequently found combination (Goddard 1998: 21). Firth gives the following definition "collocation is the company that a word keeps" (cited in Charteris-Black 2004: 33). Collocations can be found on the intuitive level, but computerized corpora gives more detailed information about collocational patterns in large stores of text (Deignan 1999: 23). It is another contribution of a corpus to see words grouping together, which create particular meanings, not their dictionary meanings, but the reasons why these words were chosen together. This kind of meaning is called a *semantic prosody* (Sinclair 1991: 178).

If we compare intuitive language analysis with corpus-based, then the following advantages of the corpus-based analysis can be mentioned. First advantage is, that computer is better equipped to store and search large amounts of text, human memory is limited. Secondly, it

was found that people are not good when it comes to describing their language production (Sinclair 1991). And the third advantage is that there is no speaker who knows all words and meanings from the language (Deignan 2005: 86-87).

Corpus is an effective tool for investigating metaphors. Still some challenges may occur. A central difficulty for metaphor researchers is to decide on a starting point for research. A single word or short expressions are in favour of machine techniques because metaphor researchers are often interested in patterns at a larger and deeper scale (Deignan 2008: 283). Other central problems for the investigation of metaphors are the identification of metaphors and finding metaphors in a corpus (Deignan 2009: 15). Another problem is that large corpora provide the researcher with only outline information about the context. The next challenge is that some patterns may be missed because the researcher usually begins by searching for particular linguistic forms. In such a way, an important metaphorical use may be lost, if the researcher has not identified some form of a word for study and it will not emerge from the data during the analysis (Cameron & Deignan 2003: 150-151). For this reason, the practical part of this thesis starts with the searching and analysis of all forms of words with morpheme *pleas**. Some findings from corpus studies are sometimes passed over because the result is familiar to the researcher; it is a part from the subconscious level, or the corpus observations seem to be trivial (Deignan 2005: 88).

With the help of a corpus, it is possible to find more examples gathered from the language in use as if we just elicit the data for research. Deignan (2008: 284) claims “when we try to access our knowledge of word use without using concordance data, metaphorical uses may not occur to us, or we may think of ones which are memorable because they are innovative, and disregard conventional but vastly more frequent uses” (Deignan 2008: 284).

One should differentiate conceptual metaphor and metonymy. These notions are similar, and it is not always easy to distinguish them. Another difficulty is connected with fixed phrases and idioms. Idioms consist of two or more words, and the general meaning of these words cannot be understood from the meanings of the constituent words. And the last problem can occur with not entirely innovative metaphors or original metaphors that are no longer used in current English (e.g. deep). These are so-called dead metaphors, and the researcher has to keep them in mind (Kövecses 2002: 199). To the limitations of a corpus-based approach belong also the limited usefulness of it in the study of innovative metaphor; the necessity of working bottom-up rather than top-down; the issue of representativeness and the wealth of data that could be examined (Deignan 2005: 196-197).

Kövecses (2008c: 131- 132) mentioned that it is recommended to supplement top-down approach with a bottom-up approach. The synthesis of these approaches will be useful because as Kövecses (2008c: 132) claims “top-down researchers do not see the trees for the forest and bottom-up researchers do not see the forest for trees”. The comparison of top-down and bottom-up approaches is represented in Table 2:

Top-down approach	Bottom-up approach
○ Find certain language data ○ Make particular generalisations of data ○ Suggest global cognitive structures (such as conceptual metaphors) that underlie and explain the data	○ Begin with an extensive (not selective) set of data ○ Make minimal generalisations about the data

Table 2: Top-Down vs. Bottom-up approaches (according to Kövecses 2008: 132)

From Table 2 we can see that both approaches can nicely complement each other.

Semino (2008: 199) distinguished three main types of corpus-based studies of metaphor. The first type relates to the investigation of the systemic patterns of metaphoricity in a language and the potential of conceptual metaphors, usually it is based on the general-purpose corpora. These studies try to confirm or challenge the claims within conceptual metaphor theory (CMT) (Deignan 1999a;). The second type involves the investigation of metaphor in different genres, for this reason, smaller corpora are used (Charteris-Black 2004). Charteris-Black (2004) analysed the metaphors of different types from a critical perspective. The third type involves investigation of similarities and differences in metaphor use across language and cultures. These studies are based on the comparable corpora in different languages (Semino 2008: 199). Corpus-based studies of metaphorical patterns in English have partly confirmed and somewhat challenged the claims made within conceptual metaphor theory (CMT).

To conclude this section, corpus is an important tool that provides reliable data for empirical research. This thesis is a corpus-based study, advantages and limitations of using corpus for metaphorical analysis will be mentioned in the conclusion.

2.5. Metaphor and emotions

Emotion belongs to one of the central, pervasive and fundamental aspects of the human experience. They have a powerful influence on our life affecting decision-making, supplying motivation for particular behaviours, reflecting physiological reactions and influencing situational factors. Emotions are in the centre of our daily lives and interests. People use emotions for expressing their intentions through speech. So language serves as the most readily available access for emotion research. Emotions are complex notions. They combine feeling and thought. Because of the fact that emotions lack objective grounding, they are often expressed metaphorically (Vespoor 1993: 3).

In contrast to other animals, people are not only able to *feel* emotions but also to *express* emotions, and to *speak of* emotions (Athanasiadou 1998 [1955]: xi). Similarly to thoughts, words and ideas, we think of emotions as if they have physical substance or presence: we *have* feelings or *are filled with* emotion, love, pride, we react to things *with* astonishment, anger, enthusiasm, we fall *in* love (Knowles & Moon 2006: 38). Povooshaev (2013:44) claims “metaphor is emotive change, a use of language that expresses emotion and evokes emotion, which can inform behaviour and persuade”. Metaphors conceptualising emotions figure prominently as one of the best-researched domains in the Cognitive Theory of Metaphor (Lakoff & Johnson, 1980; Lakoff, 1992).

Metaphor is a powerful device for communicating emotion. Vespoor (1993:5) says, “metaphor can be a powerful method of “explaining” a concept”. Kövecses (2008d: 380) mentions “it is virtually impossible to talk about emotions without conceptualising them metaphorically”. Emotions are mental states. For example, people may have fear, anger and pride (non-metaphorical, literal use – e.g. angry person). But if someone applies an emotion word to something that does not have these characteristics, then we probably have a metaphorical use of this emotion word (e.g. angry sky) (Zangwill 2007: 393).

Foolen (2012 [1950]: 349) differentiated three perspectives of the relevance of emotion for language and linguistics. The first perspective deals with the conceptualization of emotions, when the emotional lexicon is studied (content words – N, V, A, and propositions – e.g. *too long for*, *hate against*). The second perspective is connected with the expressions of emotions on all linguistic levels: phonological, morphological, lexical, syntactic, and on the level of figurative language use (metaphor and metonymy). And the third perspective refers to the grounding of language, emotion is part of the embodied grounding (Foolen 2012 [1950]: 349).

Emotions are mostly comprehended via metaphors. We can see that even etymological meaning of the word emotion is metaphorical, it derives from the Latin *e* meaning “out” and *movere* meaning “to move” (Kövecses 2002: 21).

Jamesian ‘physicalism’ or PHYSICALIST THEORY of emotion was made by William James. To his mind *fear* more or less consisted of the bodily symptoms of trembling, excitement and so on (Goddard 1998: 86). Alternative approach to emotions is COGNITIVE APPROACH (Ortony et al. 1988), according to which emotions depend on mental processes. SOCIAL CONSTRUCTIVISM (Harre 1986) stresses the cultural aspect of emotions so that social judgements, cultural values, and other cultural practices shape and create emotions (Goddard 1998: 87).

Scholars have offered several distinct views in order to characterise emotional meaning. One of them is *prototype view*. According to this view, some descriptive emotion words are more basic or prototypical than others. More basic emotion words are *anger, sadness, fear, joy, sadness, happiness* and *love* (Fangfang 2012: 2385).

Among the first studies on the metaphor and emotions were those of MacCormac (1986) who proposed that emotion provides the motivation for the production of creative metaphors. The interest in the interrelation between language and emotions is more recent. During last decades, a series of approaches that have dealt with the topic of emotions has been developed from different linguistic perspectives. One of the approaches was made within the framework of natural semantic metalanguage (NSM), which described emotions through a metalanguage that consists of *universal semantic primitives*. There was a view about some universal and innate human emotions (Wierzbicka 1999).

Inspired by Lakoff’s cognitive linguistic approach, Kövecses carried out several studies on metaphors of emotion (1986, 1990, 2000, 2005). He developed another more lexical approach, which begins with the idea that “...language, particularly its lexicon, is a reflection of our conceptual system” (Kövecses 1990: 41). Based on that, it is possible to understand complex structure of emotion concepts with the help of analysis of conventionalized linguistic expressions, such as metaphors, metonymies, idioms, clichés, proverbs and collocations (Kövecses 1990: 43). The conceptual structure of the emotion is described at four levels: conceptual metaphors, conceptual metonymies, “related concepts”, and prototypical cognitive model which consists of five stages: 1: Cause → 2: Existence of emotion → 3: Attempt at control → 4: Loss of control → 5: Action (Kövecses 2008: 380).

Kövecses (1990, 2000) presents the most typical conceptual metaphors that characterise emotions:

EMOTION IS A FLUID IN A CONTAINER

EMOTION IS HEAT / FIRE

EMOTION IS A NATURAL FORCE

EMOTION IS A PHYSICAL FORCE

EMOTION IS A SOCIAL SUPERIOR

EMOTION IS AN OPPONENT

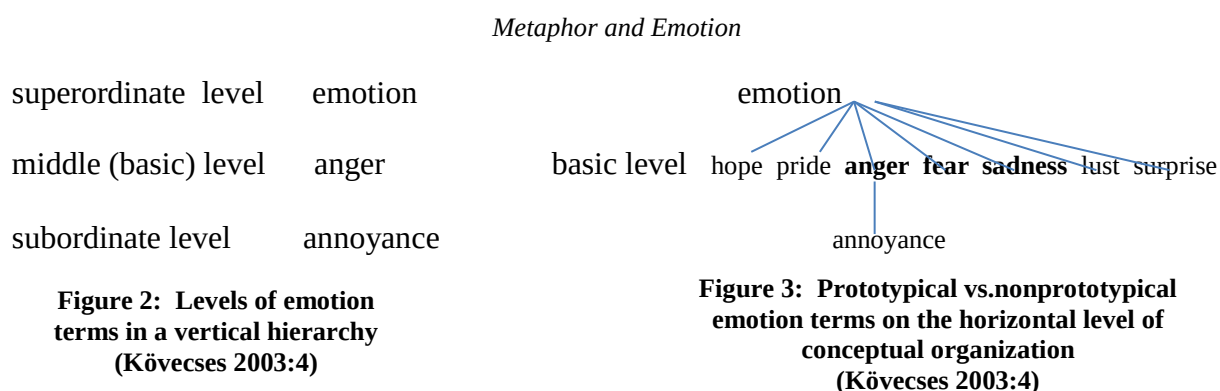
EMOTION IS A CAPTIVE ANIMAL

EMOTION IS A FORCE DISLOCATING THE SELF

EMOTION IS A BURDEN (Kövecses 2008c: 132-133)

Kövecses (2000; 65) illustrates the “THE EMOTIONS ARE FLUIDS IN A CONTAINER” metaphor with examples like “*She was filled with emotion,*” “*I feel empty,*” “*He poured out his feelings to her,*” and “*He bottled up his emotions.*” He presents a “master metaphor” “EMOTION IS FORCE”, according to him specific-level metaphor “EMOTION IS PRESSURE INSIDE A CONTAINER” is “perhaps the best known and most studied metaphor for emotion (Kövecses 2000; 65).

The emotion can be referred to more basic one in two cases. In the first case, this word takes a middle level in a vertical hierarchy of concepts (Rosch 1975, 1978). See Figure 2., where anger is more basic than annoyance or emotion. In the second case, the horizontal level of conceptual organisation is taken into consideration. See Figure 3., emotions written in bold indicate that, e.g. *anger*, *fear*, and *sadness* are better examples of emotion terms than *hope*, *pride*, *surprise* and *lust* (Kövecses 2003: 4).



Based on Figure 2 and Figure 3, the similar classification of *pleasure* will be made, which explains the concept of PLEASURE in terms of its basicness (see: Section 5.1. **Semantic analysis of the word *pleasure***).

There was a joint pioneer work on anger in American English held by Lakoff and Kövecses in 1986. After that, their methodology was used in a number of studies by other researchers who tried to analyse the semantic structure of other emotions in Indo-European and non-Indoeuropean languages. Kövecses (2000) analysed the concept of anger. He was interested whether it is more universal or culture-specific phenomenon. Soriano (2003) conducted a comparative study of anger metaphors in Spanish and English. Other emotion such as HAPPINESS was analysed by Stefanowitsch (2004) in English and German and by Kövecses (2008c). Chen (2010) compared happiness in English and Chinese idioms. Lantolf & Bobrova (2012) made a study about conceptualising happiness in terms of drinking beer metaphors in American and Ukrainian commercials. Fedriani (2011) analysed experiential metaphors in Latin. Emanation (1995, 1996) investigated cross-cultural perspective in expressions of emotions. Other comparative studies of emotions were conducted by Deignan (2004) in English and Italian, Shahrzad et al. (2012) in English and Persian and Liu & Zha (2013) in English and Chinese. Other linguists explored metaphors of emotions with a help of a Twitter Corpus (Bann 2012) or using chat metaphors in Turkish and English (Can & Can 2010).

Plutchik (1980) differentiated eight primary emotions, each with three levels of activation, and eight secondary emotions that are the fusion of their two adjacent primary emotions are defined and mapped (See Figure 4) (Bann 2012: 7):

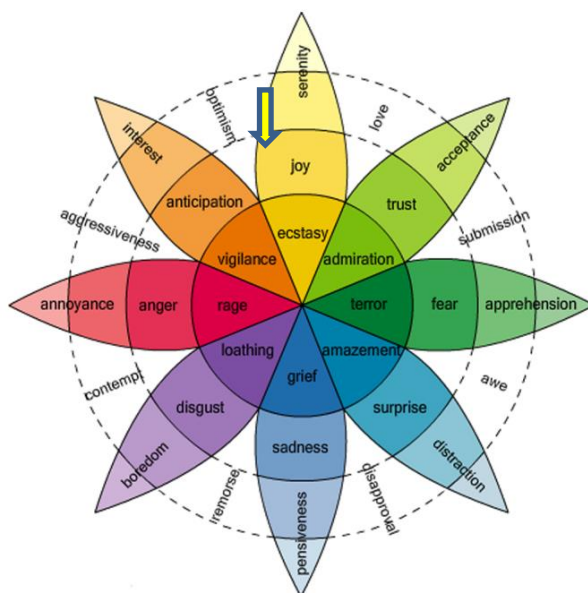


Figure 4: Plutchik's (1980) Wheel of Emotions

Analysing Figure 4, we can see that pleasure belongs to the upper part of the Wheel of Emotion (Plutchik 1980), which includes more positive emotions such as *admiration and*

ecstasy. *Pleasure* belongs to the aspect of joy (yellow colour on the wheel of emotions), in between *ecstasy* and *serenity*.

Damasio (1996: 150) was talking about three subtypes of feelings. To the first subtype, he referred feelings of basic universal emotion, which are innate (for example happiness, anger, sadness, fear, disgust). Second subtype included feelings of subtle universal, but not innate emotions, which are variations of the basic feelings: euphoria and ecstasy as variations of happiness; melancholy and wistfulness as variations of sadness, etc. And the last subtype was connected with the background feelings, related to mood (Niemeier 1997: 18).

Bodily experiences influence the emotional metaphors. That is why people experience emotions non-metaphorically as being embodied and our bodies metaphorically as being containers. In such a way, we tend to regard emotions metaphorically as being inside containers. For example, we talk about bursting with anger and so on (Snaevarr 2010: 342).

Foolen (2012 [1950]: 350) proposed that language has both a direct and an indirect link to emotion, i.e. language reflects conceptualization of emotion and expresses emotion. He accepts that “cognition serves as intermediate between language and emotion”. According to Foolen, emotions are also reflected in the lexicon of grammar, resulting in expressive (emotive or affective language), in interjections, in morphology (e.g. some diminutives) and in exclamative sentence types (Foolen 2012 [1950]: 19). We can talk about emotions using nouns like *love*, *anger*, *surprise*, etc. But there are other parts of speech that contain emotional words, in particular, verbs (*to love*, *hate*, *fear*) and adjectives (*happy*, *sad*, *angry*). In addition, prepositions are also necessary to a conceptualization of emotions (e.g. *love for something*) (Foolen 2012 [1950]: 350). For this reason, different parts of speech of the emotional word *pleasure* will be analysed in this study.

This section provided enough examples from the studies on emotions and metaphors. Most of them were devoted to the basic emotions. This thesis can fill the research gap for non-basic emotion. In addition, it presents a very detailed semantic and conceptual analysis of *pleasure*.

2.6. Concept of pleasure

Everybody seems to know what pleasure is, but still it is not easy to give a concrete definition of it. In psychology, pleasure is defined as a basic dimension underlying human emotion experiences (Russel 1991). In physiology, pleasure is defined as the pleasant sensation, which can be felt by a person when hunger, bodily comfort, etc. are satisfied (Cabanac 1992). Lääne (2011: 15) gives examples that pleasure occurs in different situations and because of different reasons, for instance, pleasure occurs by hot weather when you eat an ice-cream or when somebody tells you a good joke, if someone praises us, we feel pleased, music or pieces of arts can serve as stimuli for pleasure.

The concept of pleasure interested researchers since the time of Socrates, especially its philosophical value was seen in psychological and ethical hedonism (Perry 1967: 9). Greek philosophers such as Plato, Aristotle and Epicurus differentiated the pleasures of the body from the pleasure of the soul (Dube & Le Bel 2003: 265). Different thinkers suggested various typologies of pleasure. Duncker (1941) offered three types of pleasure: sensory pleasures (e.g. feel of silk), aesthetic pleasure (e.g. music) and accomplishment pleasures (e.g. sport performance).

Perry (1967) followed the analytical method and tried to find the answer to the question “What is pleasure?” To his mind pleasure has several uses, but the use of *pleasure* in order to mark enjoyment or to indicate that a person is pleased about something are taken to be of central interest. Perry (1967: 11) claimed that pleasure is not sensation, for him “pleasure is *feeling* or *emotion* only in the broad sense in which feeling and emotion are contrasted with unfeeling cognition”. He also analysed the important general uses of ‘pleasure’ and some of its cognates, near-synonyms and near-antonyms. As a result, he mentioned that ‘pleasure’ occurs in locutions that are synonymous with ‘choice’, ‘preference’, ‘desire’, ‘selection’, ‘will’, or ‘wish’. Perry also analysed and compared the cognates of pleasure such as ‘please’, ‘pleasing’, ‘pleasant’ and ‘pleasurable’ (Perry 1967: 41, 49).

Ramirez & Cabanac (2003: 294) wrote “pleasure/displeasure is the common currency for accessing behaviour ...Pleasure thus makes emotion a motivating experience”. Higgins claimed that people are motivated to approach pleasure and avoid pain (Higgins 1997: 1280).

Dube & Le Bel (2003) conducted several studies in order to map the content and structure of laypeople’s conceptions of pleasure. First, they collected the instances of pleasure concepts as sources of it, the results were grouped according to *type of pleasure* (e.g. physical, positive),

emotion words (e.g. love, fun, happiness) or *antecedents* (e.g. sports, food, family) (Dube & Le Bel 2003: 272). In the next study, the participant had to rate the antecedents of pleasure in terms of their degree of membership. The highest categories of typicality were success, good grades, travelling, romance and boyfriend/girlfriend (Dube & Le Bel 2003: 276).

Pleasure is a positive feeling, delight and enjoyment. There were some scholars who made a comparative study of emotional words. Russel (1980) created a Circumplex Model of Affect (CMA), in which 28 emotions were compared according to positive-negative valence and high-low arousal (see Figures 2.2.). So we can see that the word ‘pleased’ refers to the positive valence and middle arousal. It means that this emotion has a positive connotation and is more or less neutral in terms of excitement. From this point of view, the antonym for *pleased* will be *miserable* (Bann 2012: 8).

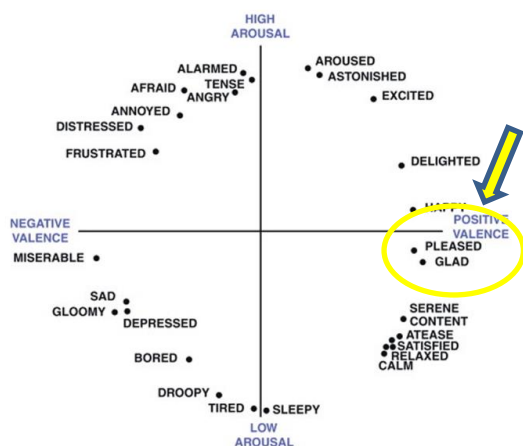


Figure 2.2: Russell's (1980) Circumplex Model of Affect.

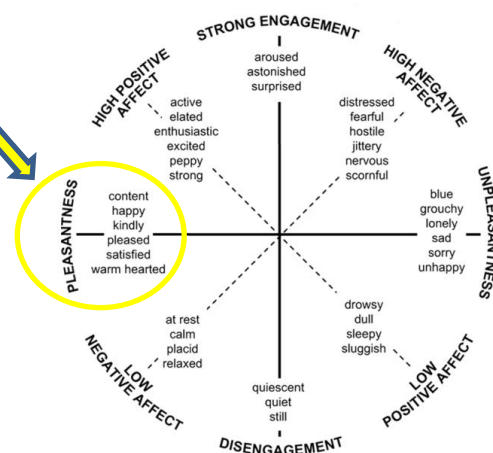


Figure 2.3: Watson and Tellegen's (1985) Circumplex Theory of Affect.

More emotions were investigated by Watson and Tellegen (1985), namely 38 emotions. According to them the notion of *pleasantness* includes such emotions as *content*, *happy*, *kindly*, ***pleased***, *satisfied* and *warm hearted* (see Figure 2.3).

This section provided the necessary information about the theoretical backgrounds, on the basis of which the empirical part will be conducted.

3. Motivation and research questions

The investigation of metaphor has fascinated different scholars for a long period. Various approaches and methodologies were used for metaphor analysis. Corpus linguistics is a relatively new branch of linguistics. A synthesis of metaphor research and corpus linguistics may help to understand how people conceptualise the world and how they express such abstract notion as emotion. The main motivation of this study is to make a contribution to the study of metaphors, to investigate general characteristics of metaphors used to describe such emotion as *pleasure*. Mainly to explore and make conceptual analysis of the emotion word *pleasure* in order to understand how this concept is conceptualised, structured and expressed by people.

The main motivation for this study is to combine the notions of the language, thought, cognitive linguistics, corpus linguistics, metaphors and emotions (see Figure 5) in order to answer the research questions.

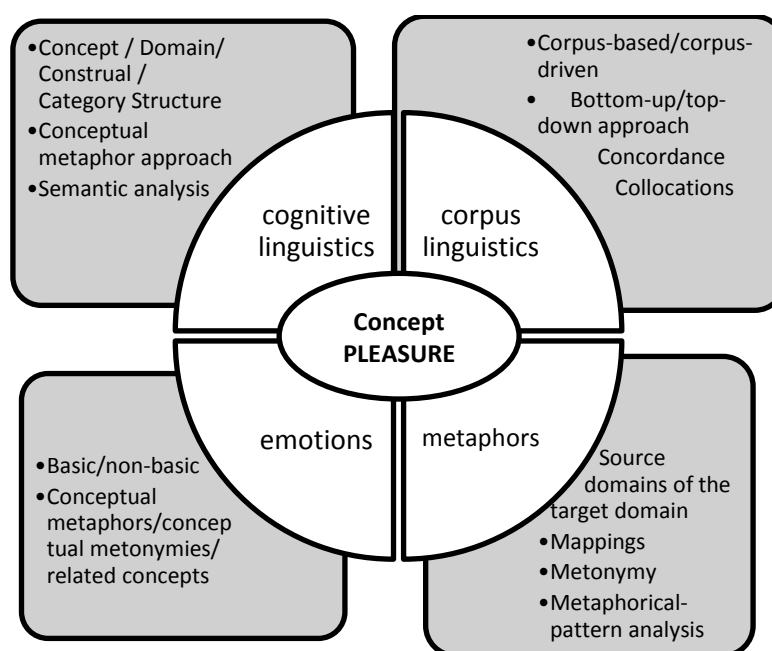


Figure 5: Components of the research of the concept PLEASURE

As clearly shown in Figure 5, concept PLEASURE stands in the focus of this study. The analysis of this concept is based on the cognitive linguistics, where concept plays a central role as an essential unit of mental representation. Cognitive linguists offered another orientation towards metaphor, namely they presented conceptual metaphor theory. The

practical part of the study begins with the semantic analysis of the different parts of speech with the morpheme *pleas*, their meanings and metaphorical preference will be compared. The second important part of this study is devoted to corpus linguistics. It provides some insight into the relation between cognitive linguistics and corpus-based approaches to metaphor. This study is an example of corpus-based study rather than corpus-driven. Corpus enables researchers to deal with a broader range of data. Additionally one can complement qualitative analysis with quantitative data from electronic text corpora. With the help of concordancing programme, it is possible to find metaphorical uses of a concrete, lexically searchable item analysing its collocations. The third part refers to metaphors, a detailed analysis of conceptual metaphors is provided in this study. Target domain of the conceptual metaphor is PLEASURE, different source domains will be distinguished from the corpus, as well as mappings between target and source domains. And the fourth constituent of the study is emotion. Pleasure is a non-basic emotion that will be analysed with regards to conceptual metaphors, conceptual metonymies and related concepts.

There were several studies on metaphors of emotions. Most of them were concentrated on the basic emotions such as *anger*, *fear*, *happiness*, *sadness*, *love* (Kövecses 2000, 2008c; Soriano 2003, etc.). Some linguists conducted contrastive studies of emotional words in different languages (Wierzbicka 1999, Shrzad et al. 2012). No example of conceptual metaphorical analysis of pleasure was found, there is a research gap in this issue. So another motivation for this study was to make a contribution to the investigation of non-basic emotions.

Several objectives of this thesis were defined, among them: to describe structural-semantic characteristics of the word *pleasure* using corpus; to identify semantic overlaps between different word forms of *pleasure* (such as *pleasurable*, *pleasurably*, *pleasured* and *pleased* etc.); to investigate the conceptual metaphors, conceptual metonymies, related concepts and mappings of the concept PLEASURE.

The main aim of this study is to make a detailed analysis of the concept of PLEASURE and in order to achieve this goal the following *research questions* will be addressed in this study:

- What are the semantic characteristics, collocations and differences of the various word forms of *pleasure*?
- How is the concept of PLEASURE structured metaphorically?

Practical implication of this thesis lies in the possibility to apply results of the investigation of the concept PLEASURE for contrastive studies (e.g. compare this concept in English and some other languages, or to compare the analysis of this emotion with other emotions).

4. Data and Methodology

4.1. Source of data

Partington (1998: 1) claims “...the corpus represents both a resource against which to test intuitions and a motor that help to generate them”. Electronic natural-language corpora have made it possible to make more accurately studies of figurative language. This section describes the main source of data for empirical analysis, as well as the procedure of finding metaphors in a corpus.

A reliable description of the typical context and use of linguistic metaphors can be generated through corpus methodology. Corpus is a rich source of data for the metaphor analysis. Some metaphor researchers created small corpora that could be searched by hand (e.g. Cameron 2003; Santa Ana 1999). The data for this thesis is taken from many millions of words corpus **COCA** (Corpus of Contemporary American English). This corpus can generate insights into language use that are supported by many thousands of citations from different sources, and can provide a reasonable quantity of evidence for metaphorical uses of words. COCA was created by Mark Davies of Brigham Young University. This corpus is used in the thesis for the analysis of frequency, collocations and finding metaphorical expressions. COCA is available for free; it contains 440 million words out of 190.000 texts. It is four times bigger as BNC (British National Corpus). It includes the examples of American English since 1990 till 2012. One can find data in this corpus in three formats: tables for relational databases, word/lemma/POS (vertical format), or text (linear format). COCA contains several genres: spoken, fiction, popular magazines, newspapers and academic journals. This corpus is publicly available at <http://corpus.byu.edu/coca/>.

Additional sources for the study were the dictionaries and thesauruses, which helped to define more basic meanings of the words during the investigation of metaphorical expressions. The New Oxford American Dictionary by Jewell & Abate (2001) and on-line collection of dictionaries www.thefreedictionary.com were used.

4.2. Analytic procedure

This section provides the description of the analytic procedure for this study. It consists of two parts. The first part is devoted to semantic analysis of different parts of speech of the word *pleasure*, and to the examination of the overlap and metaphorical uses among them. More important is the second part in which the conceptual metaphorical analysis of pleasure is represented. The methodological procedure combines Kövecses' lexical approach and Stefanowitsch's metaphorical pattern analysis.

4.2.1. Analytic procedure for the semantic analysis

Semantic analysis consists of several parts - definition and analysis of *pleasure* and analysis of its derivatives such as *pleasurable*, *pleasurably*, *pleasured*, *pleased*, etc. Noun *pleasure* stands in focus for the semantic analysis, so first of all its meaning will be analysed with the help of comparing different dictionaries. Secondly, analysis of collocation of the word *pleasure* will be done, in order to examine which are the most frequent words emotion word *pleasure* collocate with (first collocates of *pleasure* in COCA will be reviewed). Third, different word classes of collocates *pleasure* (nominal, verbal, adjectival, adverbial) will be examined and compared. Fourth, first collocations of various word forms of *pleasure* will be analysed for overlaps and metaphorical expressions. Finally, a general analysis of *pleasure* and its derivatives will be provided.

The traditional approach for word meaning analysis in a corpus is to examine concordances of words or multiword expressions. Deignan (2005) developed a procedure for dealing with concordance data, which includes a lot of citations of the same word form for future analysis. This procedure starts with a comparison of different variants of the word form and looks for evidence of polysemy (Deignan 2009: 15).

4.2.2. Analytic procedure for the conceptual analysis

Analytical process for the conceptual analysis is based on **metaphorical pattern analysis** (MPA) which was developed by Stefanowitsch (2004), who used this method for the investigation of HAPPINESS in English and German. Stefanowitsch (2006:2) differentiated four main steps for this kind of analysis which are represented in Figure 6:

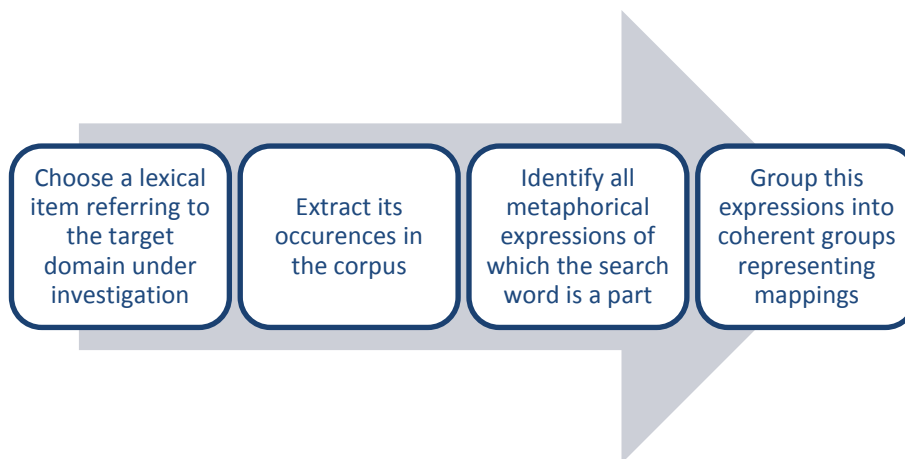


Figure 6: Metaphorical pattern analysis (based on Stefanowitsch 2006: 2)

Based on Figure 6, short analytical procedure can be given. Such lexical item as *pleasure* is a researched topic, and it was chosen as the target domain for the investigation. After that its occurrences were extracted from COCA. Then all metaphorical expressions of which *pleasure* was a part were identified (more detailed procedure of finding the metaphorical uses and identification of metaphors will be given in the subsection below). And lastly, the expressions were grouped into coherent groups representing mappings.

Stefanowitsch (2006: 9) defines the term *metaphorical pattern* as “a multi-word expression from a given source domain (SD) into which a specific lexical item from a given target domain (TD) has been inserted” (e.g. *He shot down all of my arguments* in ARGUMENT IS WAR). Metaphorical pattern analysis may capture a subset of metaphorical expressions. Stefanowitsch argued that this subset is very interesting because it shows how concepts expressed by individual lexical items interact with large-scale mappings between whole conceptual domains (Stefanowitsch 2006: 9). One of the advantages of the MPA is that it allows quantifying the importance of any given metaphorical pattern for particular lexical items. This kind of approach was also used by some researchers (e.g. Tissari 2003, Stefanowitsch 2004).

All the steps for the conceptual analysis are presented in Figure 7 on the next page:

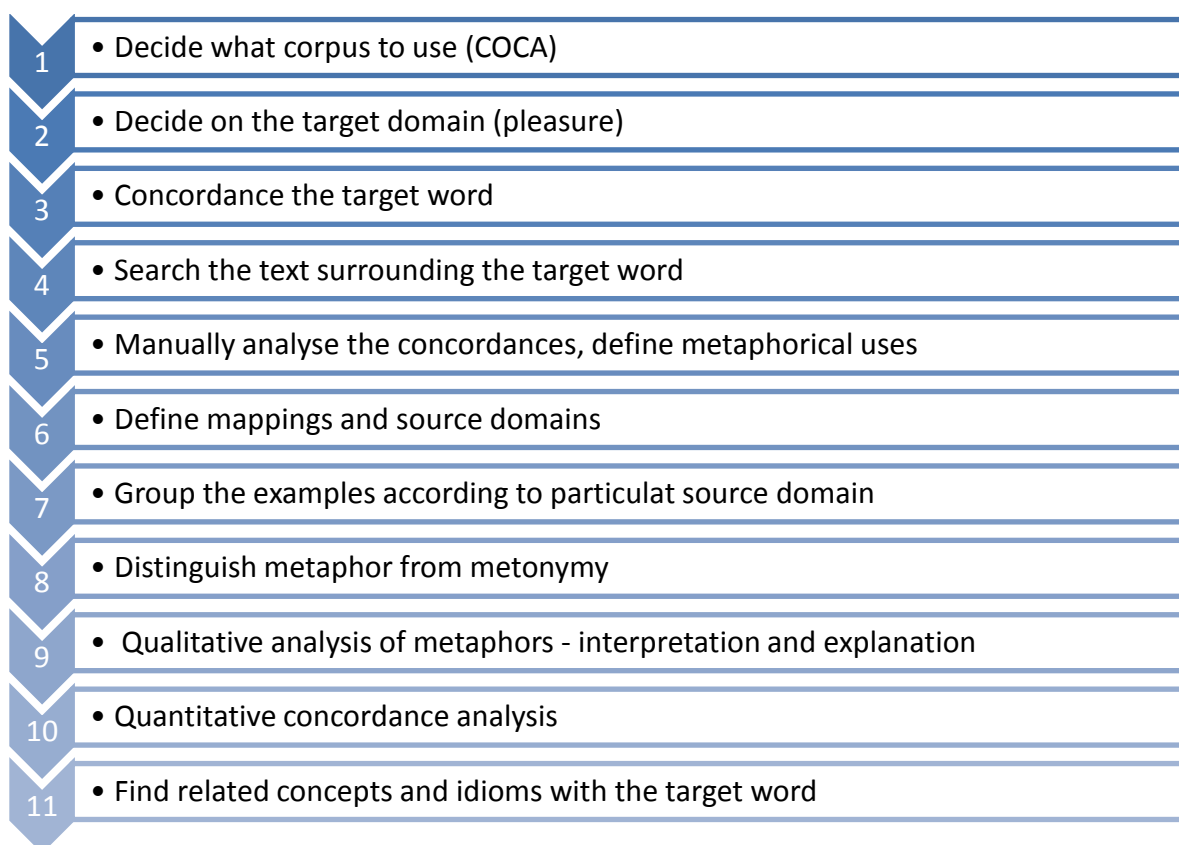


Figure 7: Procedures for the conceptual analysis

In methodological terms, corpus-based analysis of metaphor is not straightforward. One should know how to deal with a large amount of data obtained. Charteris-Black (2004) offered a two-steps procedure. The first step is a qualitative study of metaphors, which consists of identification, interpretation and explanation. And the second step is quantitative concordance analysis (Oster 2010: 730). Stefanowitsch (2006) used a similar approach, plus he added his method with a top-down approach for specific searches for previously described metaphor types (Stefanowitsch 2006: 79).

Procedure for finding metaphors in a corpus

The most commonly used way of using a corpus for linguistic purposes is through concordancing program. It helps to investigate a word form (forms) in a significant amount of citations including linguistic contexts. Figure 8 shows an example of the search for word *pleasure* in COCA. The data is usually presented in Key Word in Context (KWIC) format. The studied word is shown in the centre of the screen, with context on each side (see example Figure 9). Such kind of data is referred as a *concordance*. Concordance citations can be sorted in different ways. Such kind of data is a nice beginning for an investigation of word meaning and its use (Deignan 2005: 79).

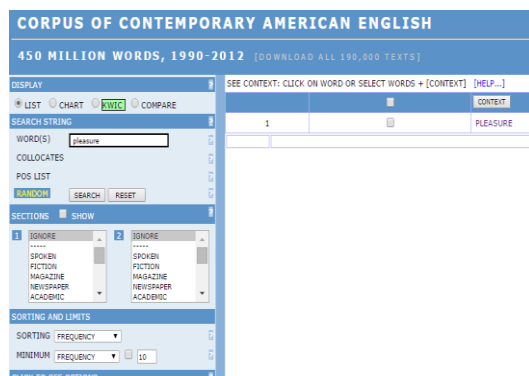


Figure 8: Screenshot from the search, COCA



Figure 9: Screenshot example of a collocation list from COCA

Corpus enables researcher to find a lot of collocations of the researched word. In order to find as many metaphors in the corpus as possible Deignan suggested a technique of using thesauri in order to make sure that all terms for a specific semantic field is searched for (Deignan 2008: 283).

The most helpful tools in the corpus are the automatic frequency counts and concordance programs. They enable researcher to study the metaphor with the aid of his/her linguistic knowledge (Deignan 2008: 284). Sardinha (2006: 249) reports that collocation lists can be a useful pre-processing instrument for detecting metaphors in the corpus. Collocation list consists of collocations for a searched word in the corpus together with concordances for that word (Sardinha 2006: 249). Sardinha (2006: 250) calls a list of collocations a ‘revolutionary tool’ because it combines collocation lists and concordances.

Identification of metaphors

One of the major problems the analysts of metaphors face is the reliable identification of metaphors. Charteris-Black has argued that any word can be a metaphor if its context makes it such and if the speaker intends it as such (Charteris-Black 2012: 35).

Pragglejaz group (Cameron et al. 2007) has developed a four-stage process for the identification of metaphorical words in the text. This procedure started with the identification of the contextual meaning of each word in the text. After that, the analyst has to decide “whether the word has a more ‘basic’ sense, and if so, whether there is metaphorical relationship between the basic sense and the contextual meaning” (Deignan 2009: 16). Some metaphor scholars criticised this approach and suggested an alternative methodology based on Steen (1997), who proposed a five-step procedure, moving from linguistic to conceptual

metaphors (Lantolf & Bobrova 2012: 45). In order not to miss some important patterns of metaphor use in the corpus, another approach based on sampling was discovered. Charteris-Black (2004) used it as well. In this case the analysts examine some samples of their corpora by hand, in order to find words and phrases which are used in metaphorical constructions, which will be used as the basis for further concordance searches over the whole corpus. Still this approach will never capture all the metaphorical uses in the entire corpus, and it is more reliable for homogeneous corpus (Deignan 2009: 16-17).

The identification of metaphors for this thesis is based on Stefanowitsch's (2006) approach. His strategy was to decide in advance which words to concordance (for this thesis it is the emotion word pleasure and its word forms). Then a particular conceptual metaphor is chosen for the investigation, the analyst concordances lexis from the target domain, for example 'pleasure' in case of PLEASURE IS A HOT FLUID IN A CONTAINER, and searches the text surrounding the node word (e.g. pleasure) for metaphors. The analyst can also explore both target and source domains (Deignan 2009: 17).

If the researcher wants to search for vocabulary associated with specific source domains (e.g. WAR metaphors), one may generate a list of expressions from the lexical field of the researched topic (using dictionaries and thesauri), and then concordance found expressions in the corpus (Koller 2004 used this kind of approach) (Semino 2008: 198). Following Goatly (1997), Stefanowitsch also suggested searching for 'markers', 'signals' of metaphor, the idea is that there are some expressions such as *kind of* and *so to speak* which signal the metaphorical uses of words. These markers may also indicate unexpected literal use of a word, and not always used for all metaphors (Deignan 2009: 17). One more strategy suggested by Stefanowitsch was using a pre-annotated corpus: one corpus annotated for a semantic fields or domains, and second corpus annotated for conceptual mappings. However, a system of automatic annotation will be helpful for this strategy (Deignan 2009: 17).

The commonest approach to identification of metaphors is when the researcher examines the text and decides what is metaphorical and what is not (Deignan calls it "informed intuition"). This approach is relatively easy, and the procedure can be carried out in a quick way. In addition, this approach allows the analyst to identify specific criteria for the research. However, such identification methods have some drawbacks: subjectivity and randomness in determining metaphoric expressions; recency effect – over-interpreting by the researchers, who are likely to have a heightened sensitivity to metaphors (Cameron 1999: 49-50).

Some researchers tried to produce software for automatic identification of metaphorical expressions (Mason 2004, Semino 2008). One approach is to tag words according to their semantic fields. An example of this approach is Mason's (2004) Software CorMet, which helps to identify typical words for a certain semantic domain and after that look for their occurrences in text types where they would not be expected. CorMet also helps to discover metaphorical mappings between concepts (Deignan 2009: 18). Similarly to Mason, semantic grouping was used by Berber-Sardinha (2008), who used collocation to find metaphor "candidates". He also used WordNet.

Semino and Rayson (2006) developed Wmatrix, based on the Longman Lexicon of Contemporary English (McArthur 1981), which classified the lexicon into semantic fields (Deignan 2009: 18). Still there is no well-established and reliable automatic method for metaphor identification in large datasets. Free University of Amsterdam tried to create a corpus that will be annotated for metaphor (Semino 2008: 197). The success of the tool and approach depends on the starting assumption.

In short, this theses combines various research methods, such as corpus-based study, top-down and bottom-up approach, as well as qualitative and quantitative analysis. This combination is believed to provide the most detailed and efficient analysis of the concept of PLEASURE.

5. Empirical part

5.1. Semantic analysis of the word *pleasure*

A word without meaning would be just an empty notion. People communicate with the help of meanings and words help us to convey those meanings. But not only words help us to understand what other people mean, other issues such as combination of words, context, situation and even face expression influence our understanding. All these factors belong to the meaning of a word. This section presents the semantic analysis of *pleasure* and its derivatives. In order to understand one of the emotion word more deeply, several aspects will be taken into consideration: definition of the word *pleasure* and its comparison from different sources; origin of the word *pleasure*; the basicness level; collocations of the word *pleasure*. After that the different parts of speech (POS) of the word ‘pleasure’ (e.g. *pleasurable*, *pleasurably*, *pleasured* and *pleased* etc.) will be analysed and compared.

5.1.1. Analysis of *Pleasure*

First of all, the general meaning of the word *pleasure* should be provided. Most of the dictionaries define *pleasure* as a positive emotion, a feeling of happy satisfaction and enjoyment e.g.: *she smiled with pleasure at being praised*. *Oxford American Dictionary* (Jewell; Abate 2001: 1310) defines *pleasure* as “enjoyment and entertainment, contrasted with things done out of necessity” e.g.: *she had not travelled for pleasure for a long time* or as “an event or activity from which one derives enjoyment” e.g.: *the car makes driving in the city a pleasure.*, and the last version is “sensual gratification”.

Among additional meanings of *pleasure*, one can find following explanations (<http://www.thefreedictionary.com/pleasure>) “an agreeable or enjoyable sensation or emotion” e.g. *the pleasure of hearing good music*. “The state or feeling of being pleased or gratifies”. “A source of enjoyment or delight” e.g. *The graceful skaters were a pleasure to watch*. “Amusement, diversion, or worldly enjoyment” e.g. *Pleasure...is safer guide than either right or duty* (Samuel Butler). “One’s preference or wish” e.g. *What is your pleasure?* (American Heritage Dictionary 2011; Collins English Dictionary 2003).

As far as the origin of the word *pleasure* is concerned, it originates from late Middle English, replacing Old French *plaisir* that meant ‘to please’ (used as a noun) and Latin *placer*.

In terms of basicness, *pleasure* refers to the less basic term of joy. Please see the Figure 10, which demonstrates the levels of emotion terms in a vertical hierarchy. This assumption is made on the basis of Kövecses' definitions (2000: 3), who told that *anger* belongs to the basic level, but the *annoyance* to the subordinate level:

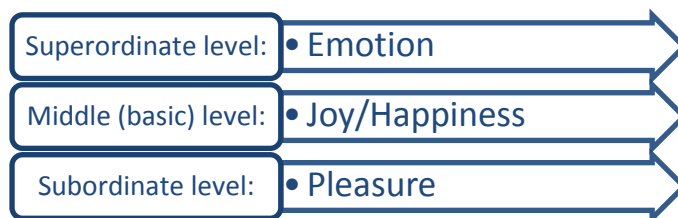


Figure 10: Levels of emotion terms in a vertical hierarchy (based on Kövecses 2000: 3).

As it is shown in Figure 10, the superordinate level, in this case, is *emotion*, it is followed by a more basic level that is represented by the words *joy or happiness*, because these words are basic emotions that include various subcategories of positive feeling. And the subordinate level is represented by the researched word in this thesis *pleasure*.

19 169 examples of sentences with the word ‘pleasure’ can be found in COCA. In order to understand the concept of PLEASURE more, its collocations will be investigated. Collocational analysis provides a good insight into the semantic preference of the word ‘pleasure’, for this reason various searches should be made in COCA. First of all, it is interesting to see what are the most frequent verbs preceding the word *pleasure*. In order to find it out, the following search is made *[v*] pleasure* in COCA. First 20 collocations were grouped according to the similarity, different tenses of the same word were calculated together, such as *[take+took+taking+taken]*, *[give+gives+giving]*, *[find+found+finds]*, *[is+was+’s]*. The results are presented in Figure 11:

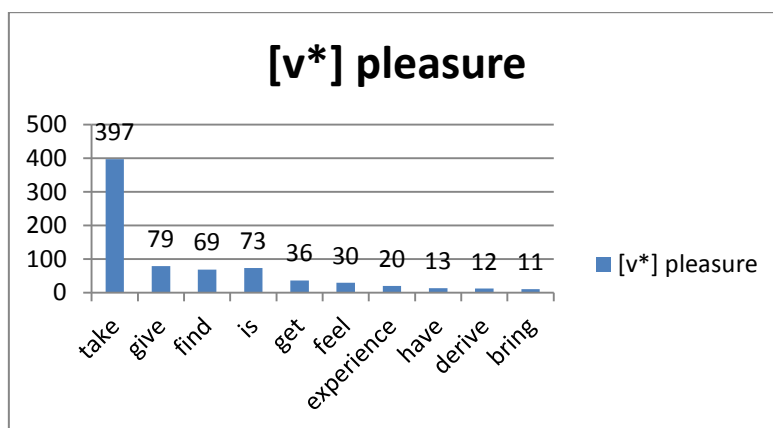


Figure 11: The frequencies of verbs preceding *pleasure*

As it is visible in Figure 11, the most frequent verbs that are used before *pleasure* are those related to the process of taking. First three positions among the results were different tense forms of the verb *take*. An interesting result is, that it was followed by its opposite verb *give*. It seems that people talk more about receiving pleasure, when they are talking about their emotions, and not so often about giving pleasure. Another verb was *to find*, there are a lot of sources in which people can find pleasure e.g. *find pleasure in social events*. The next verb is used for expressing the presence of pleasurable feeling, expressed by the verb *to be* – *is*, *was*, *'s*. Another verb is connected with the *getting* of pleasure. The following two verbs relate to the sensual category when one can *feel* or *experience* pleasure. Other verbs are connected with *having* pleasure, *deriving* or *bringing*.

People describe *pleasure* with the help of various adjectives. Therefore, the next step is to analyse the most frequent adjectives collocated with the word *pleasure*. The following search has been made in COCA *[j*] pleasure*. The results are presented in the Figure 12:

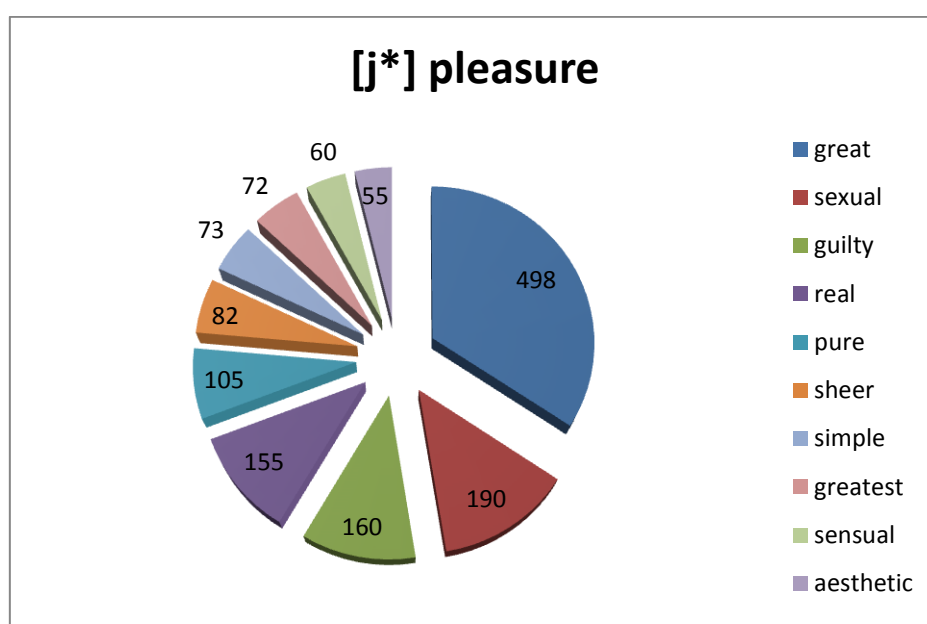


Figure 12: The list and frequencies of adjectives preceding *pleasure*

The examination of frequencies of adjectives before *pleasure* (based on Figure 12) shows that the most frequent is the collocation of *great pleasure* (498). This result could be expected, because *great* describes the high amount and intensity of pleasurable feeling. The second expression counts 190 instances and deals with sexuality – *sexual pleasure*. One of the sources of pleasure is a sexual relationship. So this collocation refers to the sources of pleasure. The third example presents an idiomatic expression *guilty pleasure*. It means that somebody enjoys something pleasurable and feels guilty for enjoying it e.g. *My guilty*

pleasure is a junk food. Other two adjectives that collocate with pleasure give descriptions to its characteristic – *real pleasure*, *pure pleasure* and *sheer pleasure*. They show that the feeling is true, actual and not mixed with other kinds of feelings. *Simple pleasure* means plain feeling, i.e. easy to understand. *Greatest pleasure* is the superlative form of the first example (*great*). Pleasure can be also described as *sensual* and *aesthetic*. It means that pleasure relates to senses and can be seen as something beautiful.

As the next step, the distribution of pleasure in different genres will be presented. The total amount of samples with pleasure in COCA is 19 162. The results are given in the Figure 13:

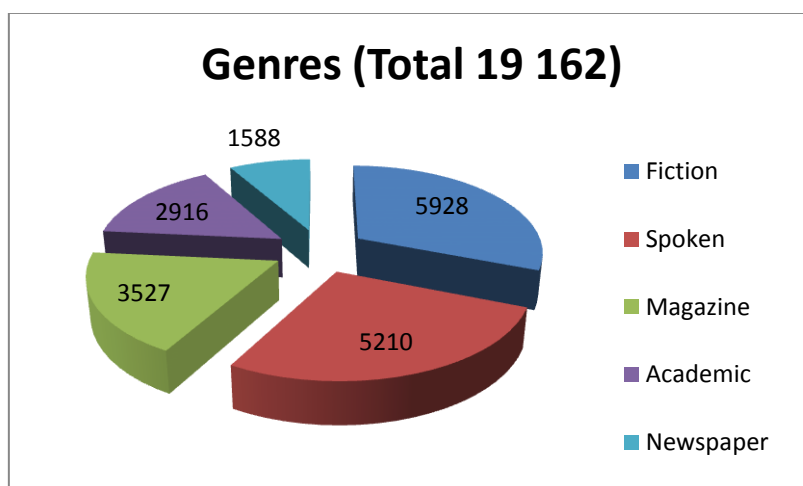


Figure 13: Distribution of *pleasure* in different genres, COCA

As it is visible in the Figure 13, *pleasure* is most frequently used in fiction (5928), followed by spoken genre (5210), then magazine (3527), academic (2916) and newspaper (1588). The result that the vast majority of sentences with *pleasure* occur in fiction is logical. From the fact that there are 5210 tokens in spoken genre serves as evidence that people are frequently talking about their emotions. On the contrary, the unexpected result is that the least usage of it can be traced in newspaper. It could be supposed that the least amount of sentences containing the word *pleasure* would be academic style.

The next stage of the analysis involves the comparison of *pleasure* and its derivatives (words with the same root *pleas**). In order to find the most interesting cases for the analysis, one should investigate different parts of speech of the word *pleasure*. Therefore, the following search was done in COCA - *pleas**. The most frequent word was the word *please*; it counted 43500 items. The following results (starting from the second and ending with the 20) are presented in Figure 14:

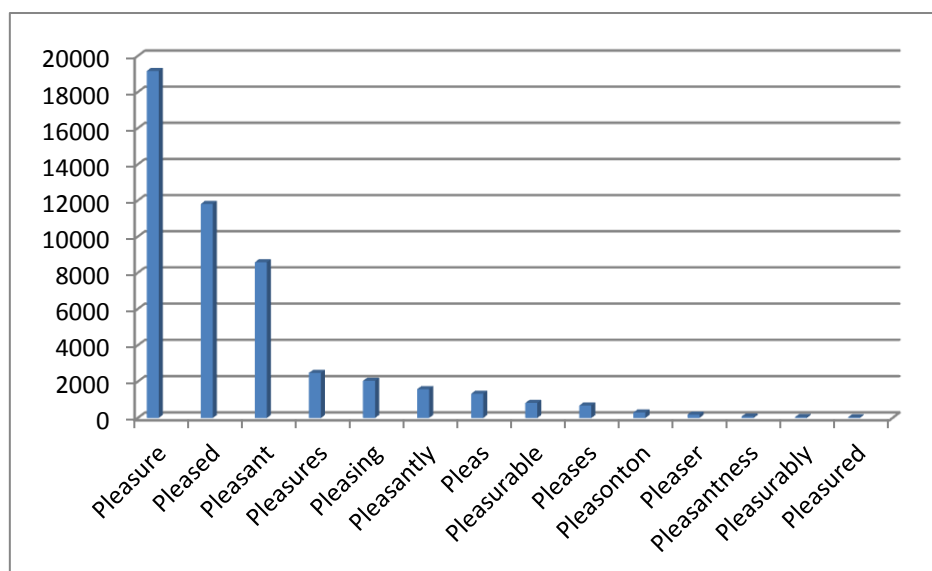


Figure 14: Words with the same root *pleas, COCA**

Figure 14 clearly shows that the most frequent word with root *pleas** (after polite word *please*) is a *pleasure* (19169). It is followed by *pleased* (11811), *pleasant* (8583), *pleasures* (2480), *pleasing* (2044), *pleasantly* (1583), *pleas* (1332), *pleasurable* (821), *pleases* (685), *pleasanton* (299), *pleaser* (183), *pleasantness* (77), *pleasurably* (47), *pleasured* (39).

For the next step of the analysis, various parts of speech were chosen in order to investigate their semantic characteristics and the overlaps of the collocates. The words for the analysis are adjective *pleasurable*, adverb *pleasurably* and comparison of the verbs *pleasured* and *pleased*.

Analysis of the adjective *pleasurable*

This subsection provides a short analysis of the adjective *pleasurable*. This analysis is similar to that in the previous subsection with the noun *pleasure*. So the collocational analysis will be compared, and some metaphorical uses will be explained.

Adjective *pleasurable* means “affording satisfaction or pleasure” (<http://www.thefreedictionary.com/pleasurable>). Perry (1967: 54) mentioned “pleasurable is the expression of this group typically applied to sensations, emotional states, feelings, and experiences that include pleasant sensations, emotional states, or feelings”.

As far as the collocations of *pleasurable* with verbs are concerned, the first six ranks take different parts of speech of the verb *to be* (*be* -18, *is* - 17, *was* – 9, *are* – 6, *'s* – 6, *were* – 4), the rest of the verbal collocates are *find* – 3, *experience* – 2, *become* – 2, *forgo* - 2, *made* – 2,

seems – 2, *repeat* -1, *regarded* – 1, *pursue* 1, *providing*, *provides*, *provide* – 1, *plan* -1, *offer* – 1. In comparison with *pleasure*, there is an overlap of the verbs *be*, *find* and *experience*.

Pleasurable can be preceded by other adjectives. The search [j*] *pleasurable* shows that the ten most frequent cases are: *total*, *sheerly*, *regular*, *real*, *plain*, *other*, *only*, *old*, *odd*, *nice*. These combinations are not so frequent; every sample occurs just once in COCA. The combination of two adjectives is used for specification of pleasurable feeling.

If we look at the notions that are usually described as *pleasurable* in COCA, we get the following results: *pleasurable experience* – 30, *activities* – 13, *sensation* – 12, *thing* – 9, *aspects* – 6, *way* – 6, *feeling* – 5.

In order to detect metaphorical uses with the adjective *pleasurable*, first 20 examples will be analysed. As a result, there are very few expressions that can be viewed as metaphorical. One of them is *find pleasurable*, which can belong to the metaphor SOMETHING PLEASURABLE IS AN OBJECT. The next example presents the metaphor SOMETHING PLEASURABLE IS A NATURAL FORCE – e.g. *cause a pleasurable flood*.

Analysis of the adverb *pleasurably*

Adverb *pleasurably* is defined as “something agreeable, gratifying”, “in a very pleasurable manner” (<http://www.thefreedictionary.com/pleasurably>). There are only 47 examples of the adverb *pleasurably* in COCA. Similar analysis as with adjective *pleasurable* is conducted.

The collocations show that the verbs preceding the researched word are: *are*, *accomplished*, *wander*, *track*, *tingled*, *struggled*, *sighed*, *shuddered*, *shared*, *murmured*, *mumbled*. The majority of these verbs are used in the past tense, and they are based on metonymies and show the responses and reactions of people. There are not so many overlaps between the words *pleasurably* and *pleasure*.

As far as the metaphorical patterns with the word *pleasurably* are concerned, they belong to the group EFFECT OF EMOTIONS, more specifically the majority of them deal with expressive responses (as suggested by Kövecses 2008c: 133). The majority metonymical expressions correspond to some delightful vocalising of sound, such as *sighed pleasurably*, *murmured pleasurably* or *mumbled pleasurably*. Another example shows the physiological response of the body as in *shuddered pleasurably*. Except metonymical expressions, there are also metaphorical patterns as well. Conceptual metaphor PLEASURABLY IS OPPONENT IN A STRUGGLE e.g. *struggled pleasurably*, or PLEASURABLY IS A SHARP OBJECT e.g. *tingled pleasurably* can be found.

Analysis of verbs *to pleasure* and *to please*

This subsection provides a short comparison of the past forms of the verbs such as *to pleasure* and *to please*. *Pleased* is defined as “the state or feeling of being pleased or gratified” (<http://www.thefreedictionary.com/pleased>). The definition of *to please* is “to give enjoyment, pleasure, or satisfaction to; make glad or contented” (<http://www.thefreedictionary.com/pleased>). Perry (1967: 51) claims “whatever is found pleasant logically must also please with respect to those traits or features which make it pleasant”. He added that something which pleases cannot always be said to be pleasant.

First of all it should be mentioned that the verb *pleased* (11 811) is much more frequent as the verb *pleasured* (39). The collocational analysis of the first 40 instances of the verbs *pleased* and *pleasured* is given in the Table 3:

verbs	to pleasure	to please
<i>Pronouns</i>	himself, myself, themselves, him, men, her	him, others
<i>Verbs of be</i>	be*	am*, are*, were*, be*
<i>Others</i>	*moans, *speech, *will, *look, *groans, *fright, *grunt, *squeak, *smile, *sounds, *interest	*sigh looking*, easily*, really*

Table 3: Collocations of *pleasured* and *pleased*, COCA

So we can see from Table 3 that both verbs are often collocated with pronouns. The difference is that the verb *pleasured* collocates more with reflexive pronoun, thus it is more connected with the sexual theme. Both verbs are frequently used in a passive voice (combinations with the verb *to be*). Additionally, both verbs are collocated with the words related to the sounds, such as *moans*, *sigh*, *groan*, *squeak*.

The next section provides a detailed conceptual analysis of pleasure.

5.2. Conceptual analysis of PLEASURE

The interest towards metaphor is growing from year to year. This claim can be proved by the observation made by Charteris-Black (2004: 2), who searched the term “metaphor” in Google in 2001 and received 600 000 hits. The same search in 2003 produced over 1 100 000 hits. When we google the term metaphor now (January, 2015), we get almost 30 times higher results as in 2003, namely 33 300 000. It shows that metaphor analysis stimulates the tremendous interest and is of a great importance now.

The concept of PLEASURE is characterised by a variety of conceptual metaphors. The following section provides a detailed conceptual metaphorical analysis of *pleasure*. The empirical analysis of conceptual metaphoric patterns is grouped according to the main types of metaphors - structural, orientational and ontological. Each subsection includes the conceptual metaphors containing the word *pleasure* that correspond to particular source domain. In COCA 19 169 examples with word *pleasure* can be found (search made in December 2014). Because of the reason that analysis of all sentences with the word *pleasure* is a time-consuming process, the empirical part of this thesis is focused on the first 2000 examples containing the word *pleasure* in COCA sorted by the frequency. Metaphorical expressions of *pleasure* have been grouped into general source domains (BUILDING, LIGHT etc.) according to the type of metaphors.

5.2.1 Structural metaphors of pleasure

As a starting point, structural metaphors will be analysed. Structural metaphors help to understand a structure of an abstract concept with assistance of another highly structured familiar or concrete domain (Liu, Zhao 2013: 157). Kövecses (2002: 37) mentions that in this type of metaphor “the source domain provides a relatively rich knowledge structure for the target concept”.

During the analysis of the first 2000 examples containing the word *pleasure* following structural metaphors of the target domain were investigated PLEASURE IS BUILDING (*basis of the pleasure*), PLEASURE IS A DESTINATION (*destination for pleasure*), PLEASURE IS LIGHT (*flash of pleasure*), PLEASURE IS MONEY (*price of pleasure*), PLEASURE IS FOOD (*delicious pleasure*), PLEASURE IS INSANITY (*crazy-intense*

pleasure), PLEASURE IS A DISEASE (*sick pleasure*), PLEASURE IS EXPLOSION (*burst of pleasure*), PLEASURE IS A DRUG (*narcotic pleasure*), PLEASURE IS AN OPPONENT (*fight pleasure*) (see Figure 15).

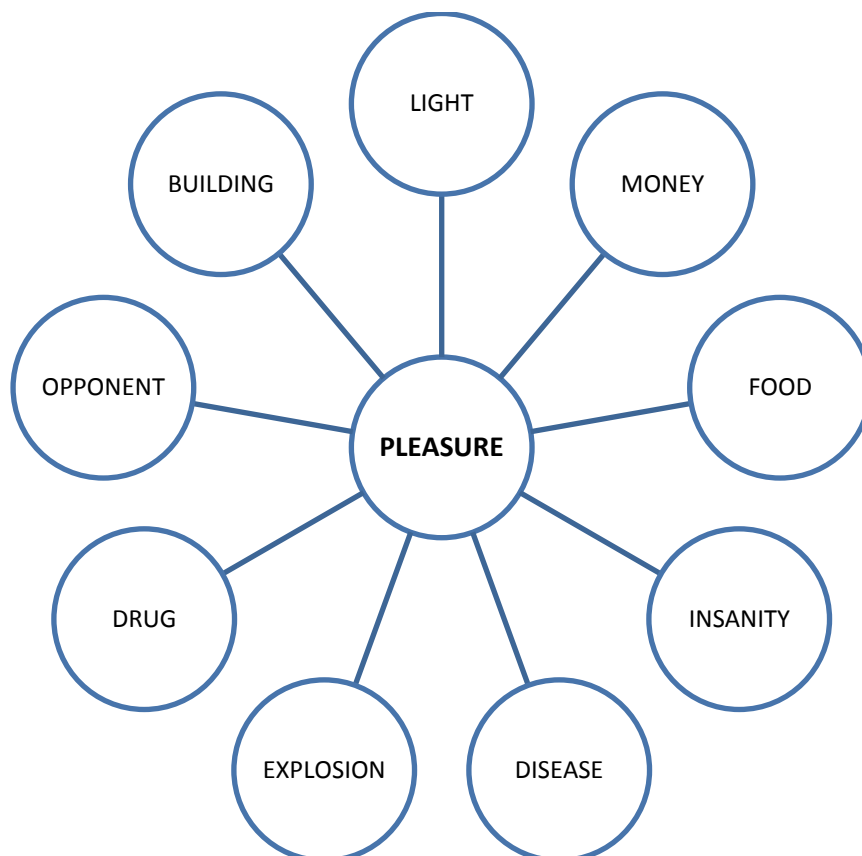


Figure 15: Structural metaphors of the target domain PLEASURE

Figure 15 shows the source domains used about the target domain *pleasure*. So, for example, the structures of BUILDING such as *platform or stone* are used together with the word *pleasure*. In comparison to ontological metaphors, most source domains in structural metaphor are not concrete objects, but more abstract items, such as LIGHT, DISEASE, etc. Analysis of each structural metaphor is given below.

PLEASURE IS A BUILDING

First type of structural metaphor is PLEASURE IS A BUILDING. This metaphor belongs to this type because the structure of pleasure can be viewed as a construction of building (See Figure 16). In other words, we use expressions from the domain BUILDING in the domain PLEASURE. The similarities between the two concepts are made due to metaphorical transfer (Haser 2005: 202). In BUILDING metaphors, the content is not inside the building but in its foundation and the outer shell (Figar 2013: 15).

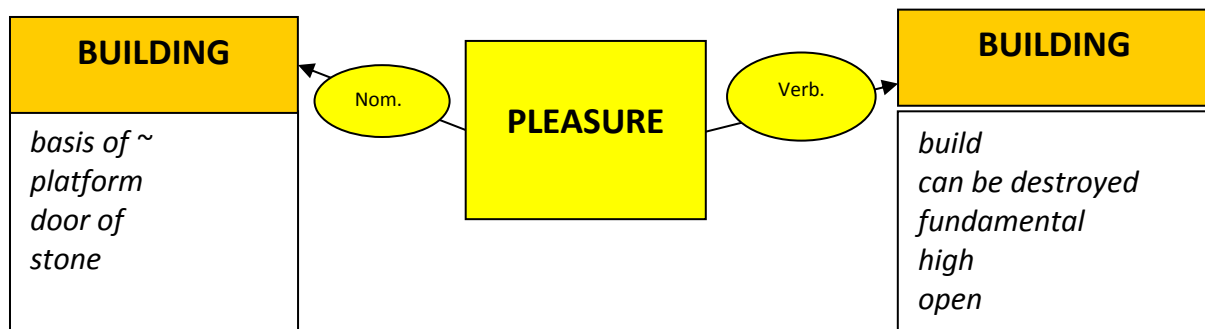


Figure 16: Conceptual metaphor PLEASURE IS A BUILDING

From Figure 16, we can see that the concept of PLEASURE transfers the elements from the domain BUILDING, such as a *basis* and *platform*. It can be sometimes described in terms of *stones*. In addition, target domain *pleasure* has extra mappings from the source domains, for example, *pleasure* can *build* or it *can be destroyed*. Other examples include descriptive words from the building domain, like *fundamental*, *high*, and *open*.

As it is known, one of the first steps in building a house is to make a foundation for it, a basis on which the whole building will stand in the future. Similarly to that we can find the example of describing a *pleasure* in terms of *basis* in case of (1) or as a *platform* in case of (2):

- (1) ... he has at least **basis of his pleasure** in the great power of choice.
- (2) To lasso in this **pleasure platform** so that it can receive more stimulation

Metaphoric pattern from the example (1) denotes a source of pleasure, something that is used as a stimulus for this emotion. Example (2) presents a nominal phrase for a place of pleasure.

Building can be of different kinds. Most of the buildings consist of floor, ceiling walls and they are divided into rooms, which are separated by walls. People can enter the building through the entrance, they have to open the door, and similar to that, example (3)

demonstrates metaphorical use *doors of pleasure*. This is like a secret door and when the people open it, they enter to the pleasurable feeling:

(3) "Door of **Pleasure**, Door of Pain, " Catherine had been singing...

As far as the building materials are concerned, some of the buildings are made out of stone. *Pleasure* can be described with the same adjective, but the meaning here is associated not with material, but more with the amount. So the meaning of the *stone pleasure* is a *big pleasure* (4):

(4) It's been a **stone pleasure** to talk to both of you

The most basic action verbs related to building are to *build* and to *destroy*. Both expressions (5), (6) can be found in the conceptualization of *pleasure*:

(5) ...but by letting our **pleasure build** gradually

(6) It doesn't **destroy the pleasure** I have with you.

Example (5) shows that pleasure can be *built*, like a building by establishing a basis for the feeling, and increasing with the time. In (6) *pleasure* is similar to an old building that can be broken apart. Pleasure can be *destroyed*, which means that something or somebody can spoil the pleasurable feeling of someone.

Additionally, among other entailments from the source domain BUILDING to the target domain PLEASURE, several adjectives that are used for description of buildings are used, such as *fundamental* (7), *high* (8) and *open* (9):

(7) ignoring the **fundamental pleasure** of wine

(8) Your last letter gave me a **high pleasure**, like always

(9) She asked him any question she so desired, and he answered with **open pleasure**, his laugh close and comfortable.

In the examples given above, pleasure is described as something that is related to base, meaning elementary feeling (7), or in terms of its height, which means a big amount of pleasure (8). A building can be open or closed. Pleasure can be also conceptualized as open.

So we can see that the main mappings for the conceptual metaphor PLEASURE IS A BUILDING are:

Degree of pleasure → Height of the building

Beginning of pleasure → Basis of the building

PLEASURE IS LIGHT

Light has a positive connotation compared to its antonym darkness. Such feeling as *pleasure* is also associated with light. These two aspects have something in common. Happy person has a good mood; sad people have a dark mood, which is opposite to light. The light metaphors highlight the positive evaluation of pleasure. Similarity between *pleasure* and light can be seen in the corpus evidence (see Figure 17)

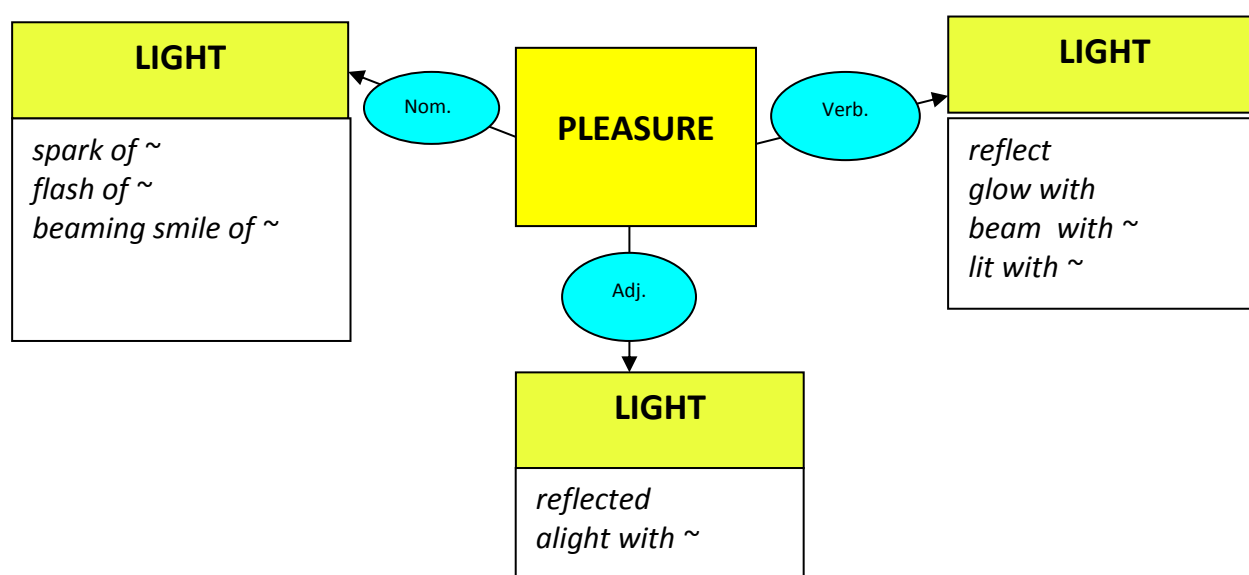


Figure 17: Conceptual metaphor PLEASURE IS LIGHT

From Figure 17 it is visible that people who are happy are described as if they are radiating some light. You can see it especially in the eyes, which are glowing with pleasure. Light is a well-known aspect for people. Consequently, it helps to conceptualize the domain of pleasure. Pleasure in terms of light indicates our positive emotion. There are various objects that can produce light, one of them is fire. A short emotion of pleasure can be expressed with the help of particle of fire – *spark* (10), or with the help of something that reflects light - *flash* (11):

(10) I do not try to suppress the **spark of pleasure** and the tail wag it inspires.

(11) my Sense now directed full-force his way, felt just the barest **flash of pleasure**.

The examples mentioned above are taken from the source domain of LIGHT. Both metaphorical patterns (*spark*, *flash*) are connected with light.

Conceptual metaphor PLEASURE IS LIGHT is based to some extent on metonymy. Some parts of our body reflect our mood, so for example people can smile in such a way reflecting their positive energy, in this case metaphorical pattern *beaming smile of pleasure* (12) is based on metonymy, because it relates to people. In this case we have RESULT FOR EMOTION type of metonymy:

(12) not the fleeting, accidental smile of a newborn, but a **beaming smile of pleasure**.

Example (12) shows the result of emotion which is also visible to others.

One of the typical characteristics of light is that it can be reflected off a glass or other shiny surface. Pleasure is also compared to light in the following example (13):

(13) As she came in shimmering waves, Quinn glowed with **reflected pleasure**.

There are two main sources of light. One is a natural source; in this case we have the light from the sun during the day. Another source is a special device, which provides us a light when it is dark outside (for example a lamp). Similarly to lamp, pleasure can also be *alight* (14):

(14) with his chiseled features facing the camera, his eyes **alight with pleasure**.

Light can be thrown back without absorbing it from some surfaces. We have a metaphorical example in this case when our eyes are like some surface, reflecting our feelings (15):

(15) She looked up and smiled at us, her expressive green eyes **reflecting her pleasure**.

Lakoff used such term as embodiment when we understand our bodies as containers (Lakoff 1987: 271) in order to understand some abstract notions. We have a similar aspect for this conceptual metaphor, people feel deep pleasure and convey it through one's expression and bearing. For example we use the verb *to glow* (16), which means give out a steady light without flame, to describe our feelings:

(16) He fairly **glowed with pleasure**, and her heart ached.

Other examples of embodiment are the use of the verbs *to beam* (shine brightly) (17)), and *to light* (past tense of light) (18) used not with light objects, but to denote pleasure:

(17) Eventually we found it, and we had our bowl of soup and she **beamed with pleasure**.

(18) He smiled and his eyes **lit with pleasure**.

Mappings of PLEASURE IS LIGHT

Pleasure → shiny object, source for light

Feeling of pleasure → radiation of light

PLEASURE IS MONEY

Metaphors help to conceptualize such abstract notion as emotion. In order to express the feeling of pleasure people use some phrases that are taken from the domain that is easier and more common to understand, such as money. That is why pleasure can be characterized in terms of *value*. The actions that we do with money can be applied to pleasure as well, such as *loose*, *owe* or *save*, etc. (see Figure 18).

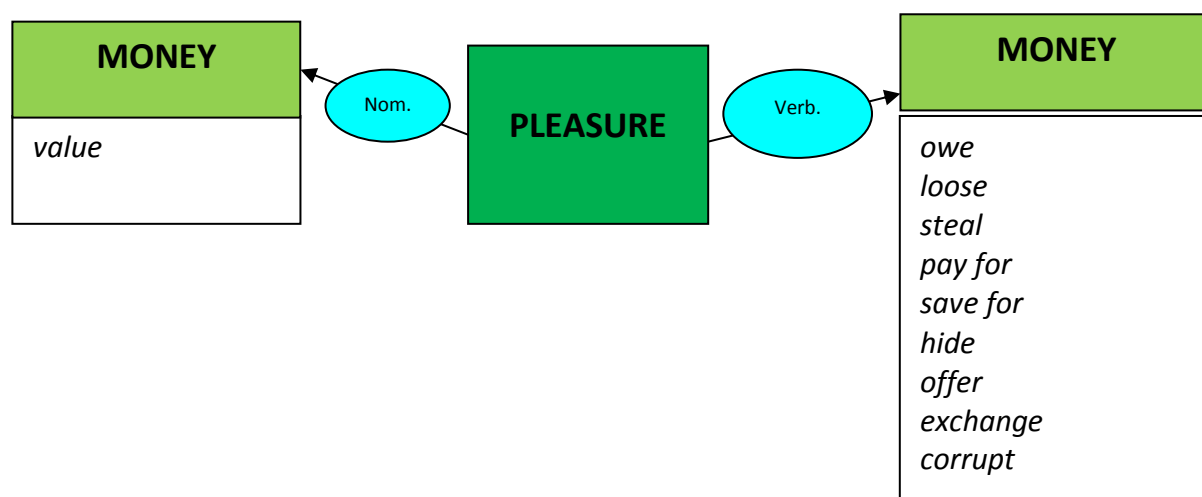


Figure 18: Conceptual metaphor PLEASURE IS MONEY

Figure 18 presents the main elements between target domain PLEASURE and source domain MONEY. Pleasure can be comprehended in terms of its value (19), which is similar to the amount of money considered to be fair and suitable equivalent for something else, like for a valuable thing:

(19) The second most common core **value was pleasure**

A number of verbs that are typical for the source domain MONEY are used to explain target domain PLEASURE. If somebody does not have enough money, he/she can *owe* some sum of money to a friend. One can also *owe pleasure* (20), which is frequently used in the phrase, meaning “*how do I deserve*”, “*what is the reason of*”:

(20) To what do we **owe the pleasure** of your company?

Pleasure as well as money can be *stolen* (21) or *lost* (22). If somebody takes the positive feeling away from somebody (like taking away some money from someone), interrupt or ruin it, then we may talk about metaphorical phrase of *stealing pleasure*:

(21) I was ashamed because I **was stealing pleasure** away from her, the pleasure she got from being alone

(22) So if your Milton and Johnson are a little rusty, some of **the pleasure may be lost** on you

Sometimes people should *pay for a pleasure* (23), i.e. give something in return, the same is when we give some money in exchange for goods or services:

(23) When I refused to **continue paying for my pleasure**.

One may also *save pleasure* (24) for something else. People usually save money, avoid spending it and accumulate them for future:

(24) I decided to **save that pleasure** for later

There are some cases when people try not to show their emotions, they hide their feelings because they are ashamed of experiencing it. As far as the money is concerned, people hide them in order to keep it safe (25):

(25) She is no longer **hiding her pleasure** at all

If there is a friend who needs some money, we can *offer* it to him. The same is with pleasure, it can be also offered (26) (provided):

(26) Regardless of the **pleasure they offer**, and the fact that they are relatively inexpensive

When you go to other countries, you need to exchange money in order to buy something there. Pleasure can be also exchanged for something else:

(27) all in **exchange for the " pleasure "** of his company

The example (27) contains metaphorical marker (""), which shows that word pleasure is used not in its literal, but in an ironic sense ("pleasure"), which means that his company is probably not pleasant.

Corruption is related to money, like offering bribes. When it is used with *pleasure*, it means to destroy or diminish the feeling (67):

(28) ...so poignant it **corrupted the pleasure** I derived from my boy ...

Mappings of PLEASURE IS MONEY

Lack of pleasure → lack of money

Feeling pleasure → receiving money

Loosing pleasure → loosing money

PLEASURE IS FOOD

As we already figured out, people use well-known, basic terms in order to conceptualize something that is harder to grasp. Food plays a vital role for people, so no wonder that they express their feelings through food. In this case, we can see metaphorical patterns of pleasure like *portion of pleasure*. Pleasure can also be *delicious*. People can *taste it* (see Figure 19):

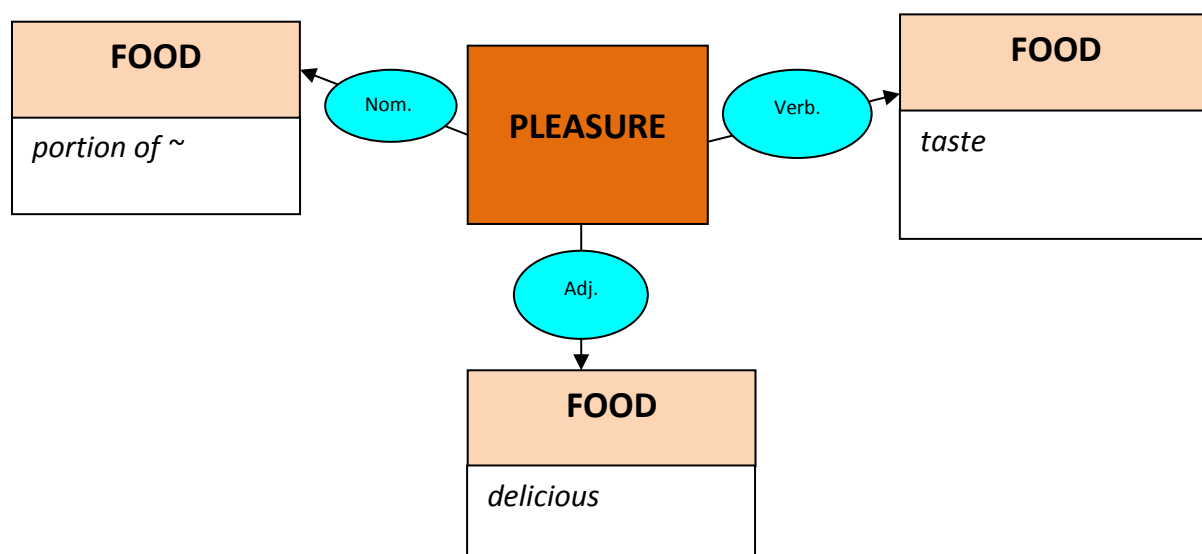


Figure 19: Conceptual metaphor PLEASURE IS FOOD

From the Figure 19, we can see that *delicious portion of pleasure* can be *tasted*.

Eating is a delightful process for many people. Delicious food is frequently literally associated with pleasure. Pleasure can be divided into parts and similar to food can be represented in *portions* (29) (like an amount of food which is served to one person). Here we have a kind of part of a whole relationship:

(29) who rejects his children for wanting some **portion of pleasure**

Pleasure is usually derived from the delicious food, but pleasure itself can also be described as *delicious* (30), that is kind of very pleasant feeling, delightful, extremely enjoyable:

(30) I got a **delicious pleasure** thinking about it

People can distinguish different flavors of food by taking it into the mouth, one may also *taste pleasure* (31), and here we have the metaphorical pattern from the source domain of FOOD that is mapped on the target domain PLEASURE:

(31) you could **taste her pleasure** in being lewd on screen

Mappings of PLEASURE IS FOOD

Amount of pleasure → portion of food

Pleasant feeling → delicious food

Experience pleasure → taste some food

OTHER STRUCTURAL METAPHORS OF PLEASURE

Other source domains were not represented by a big number of examples in COCA; still it is worth mentioning them as well (see Figure 20):

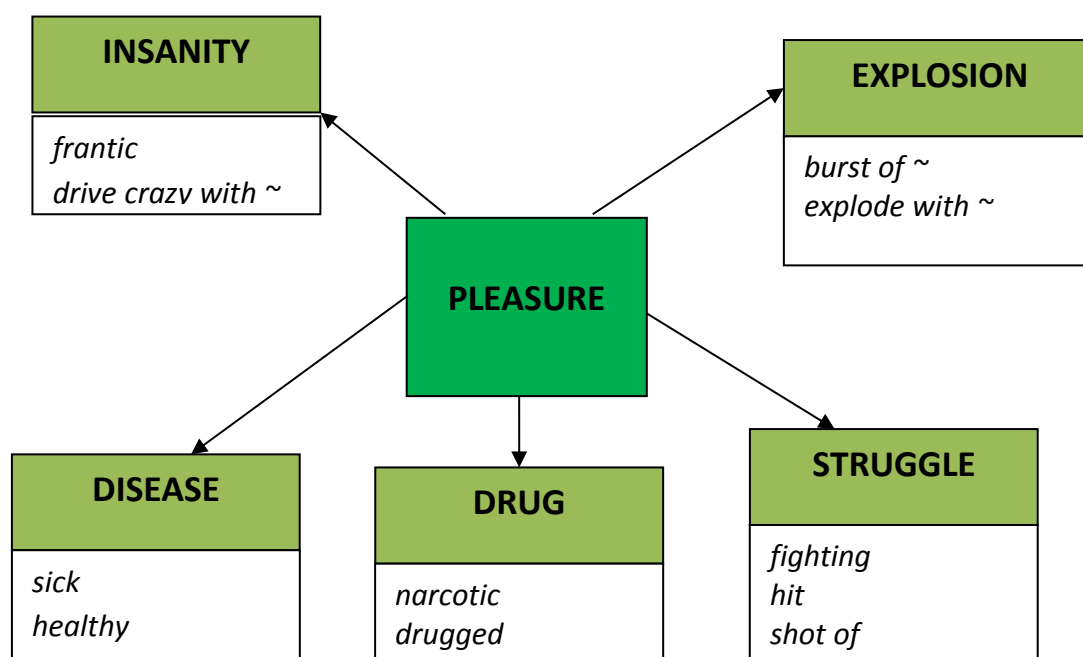


Figure 20: Additional structural metaphors of PLEASURE

From Figure 20 we can see the following conceptual metaphors PLEASURE IS INSANITY, PLEASURE IS AN EXPLOSION, PLEASURE IS A STRUGGLE, PLEASURE IS A DRUG, PLEASURE IS A DISEASE. Short description of these metaphors is given below.

PLEASURE IS INSANITY

Pleasure is such a feeling that can drive people crazy. Experiencing pleasure a person feels highly excited with a strong pleasant emotion. So *pleasure* is conceptualized as INSANITY, for example with the adjective *frantic* (32). It is a metaphorical use because the primary meaning of *frantic* is insane (archaic – mentally deranged):

(32) Christmases were busy, and festive with the **frantic pleasure** of people looking for presents, spending more money than usual

Another example of the conceptual metaphor PLEASURE IS INSANITY is the word *crazy* before the word *pleasure* (33). The feeling of pleasure can *drive people crazy*. It means more that a person is possessed by excitement, and that the degree of pleasure is very high:

(33) ...the combination that drives me crazy with pleasure.

Similarly to the previous example pleasure is described with the verbal phrase *to be crazed with* (34). In this case pleasure drives people insane:

(34) half-human holidaymakers, **crazed with pleasure**, blindly piloted expensive missiles

PLEASURE IS A DISEASE

Target domain PLEASURE can have the source domain A DISEASE. As a result we have the expressions that are typical for conceptualization of disease (like *sick* (35) and *healthy* (36)), relating to the domain PLEASURE:

(35) someone had received **sick pleasure** from torturing him

(36) the gesture of a woman who takes a **healthy pleasure** in the shape

Example 35 describes an abnormal feeling of pleasure, when somebody enjoys not typical source of pleasure. Contrary to that example 36 present a *healthy pleasure*, which means such type of pleasure that is considered to be appropriate.

PLEASURE IS AN EXPLOSION

Pleasure can be so intensive, that it is compared to an explosion. It comes spontaneously, and its intensity is very high. When the people are overwhelmed with the emotion of pleasure, they often feel *burst of pleasure* (37):

(37) Feel that little **burst of pleasure** when the answer falls into place?

The next example is related to the embodiment theory when our body is seen as a container, which is filled with a particular emotion. In case this emotion is too intensive, or the amount of it is too high, our body is compared to a container that explode as a result of internal pressure. In this people say that they *explode with pleasure* (38):

(38) It allows me to plunge extremely deeply as I **explode with pleasure**

As in the example (38) we have such aspect of emotion concept as control. Kövecses (1998: 141) claimed that control is a complex notion and can be divided into three parts: attempt at control, loss of control, and lack of control.

PLEASURE IS STRUGGLE

Another kind of conceptual metaphor is PLEASURE IS STRUGGLE. A person and a feeling of *pleasure* are seen as two opponents in a struggle. As in a struggle, people sometimes try to *fight* their pleasure (39), and pleasure as an opponent in a struggle can *hit* you back (40). In a case of military struggle, weapons are used. Example (41) shows the metaphorical pattern *shot of pleasure*, meaning very quick boost of feeling:

(39) but all the closer for it -- **fighting** a rush of undeniable **pleasure**

(40) When the first wave of **pleasure hit** her

(41) For an extra **shot of pleasure**

PLEASURE IS A DRUG

Pleasure can be understood in terms of obsession. One can be addicted to this feeling, in such a way he/she tries to do everything possible in order to experience this kind of feeling again. In this case, we have a conceptual metaphor PLEASURE IS A DRUG. This metaphor also shows loss of control, similarly to a person who takes heroin and cannot control himself adequately. Example (42) presents a metaphorical pattern *narcotic pleasure*; it means that this

feeling is similarly to the feelings one experiences while taking drugs. Another example is *drugged pleasure* (43). This pattern also belongs to the source domain DRUG:

(42) it's pure **narcotic pleasure**

(43) Her head swam with **drugged pleasure**

To sum it up, structural metaphors help us to understand the feeling of pleasure in structural terms of several source domains (BUILDING, LIGHT, MONEY, FOOD, INSANITY, DISEASE, EXPLOSION, STRUGGLE and DRUG). The mappings play a crucial role here. The conceptual analysis of PLEASURE in terms of structural metaphors showed that people *build* or *destroy the basis of pleasure*. Similarly to light pleasure can be *reflected*, one can *glow with it*, and it can be in the form of *sparks or flashes*. Like money *pleasure* can be *stolen* or *saved*, one can *pay for* it or *corrupt* it. Such aspects of food are used for understanding of pleasure: *portion*, *taste*, and *delicious*. People can be *crazed*, *sick*, or *healthy with pleasure*. Sometimes the feeling of pleasure is so difficult to control that it is understood as EXPLOSION, so there are *bursts of pleasure*, one can *explode with pleasure*. Another conceptual metaphor is PLEASURE IS STRUGGLE, in this case, a person and a pleasure are seen as two opponents in a struggle. So a person can try to *fight a pleasure*, in return *pleasure can hit* back. Pleasure is a positive feeling that can create addiction. Conceptual metaphor PLEASURE IS A DRUG represents examples when pleasure is described as *narcotic* or *drugged*.

5.2.2 ***Oriental metaphors of pleasure***

Oriental metaphors are such kind of metaphors in which the concepts are spatially related to each other, such as up-down, center-periphery (e.g. MORE IS UP; LESS IS DOWN, HAPPY IS UP; SAD IS DOWN) (Kövecses 2002:35-36). This kind of metaphor can also be called specialization because they are related to our perception of space. Everyday people deal with spatial orientations from the environment or experiences in the physical world (e.g. up and down, front and back, in and out, deep and shallow etc.). Therefore, basic orientation concepts help us to understand such abstract concept as emotions (Liu, Zhao 2013: 156-157).

The understanding of emotions is mapped to the posture of people. Humans have upright bodies, and the erect position usually stands for positive emotions (e.g. pleasure, happiness),

contrary to that, a drooping posture means negative emotions such as sadness (Liu, Zhao 2013: 159). Pleasure is a positive feeling, so it is associated more with upward orientation, rather than with negative one – downward orientation. The search in COCA can prove it. So if we look for collocations of pleasure with the word ‘up’, we get 154 samples. Not all of the sentences are used metaphorically, but still there is a tendency to associate pleasure more with upward orientation.

PLEASURE IS UP

Orientational metaphors are connected with our physical experience, so they are grounded in the human’s bodily experience. Native speakers are not always can recognize these expressions as metaphorical because they are very conventionalized. As Liu and Zhao (2013: 158) mention these expressions “arise from the fact that we have upright bodies and the effect posture typically goes with positive valuation of emotional states as well as physical states”. With the help of our basic orientations, we can associate pleasure with an upward orientation (direction to the head and higher). In this case somebody can *up the pleasure* (44), i.e. move from lower toward a higher position, make our mood better, and bring the feeling of excitement to us:

(44) What can my BF do **to up my pleasure**?

Upward orientation is connected with moving farther from a reference point on the vertical scale, so pleasure can be also described as *high* (45), meaning big amount of feeling (high means bigger amount, low is less amount, so that the feeling is not so intensive):

(45) Your last letter gave me a **high pleasure**, like always

Pleasure can be understood as a *rise* (46), i.e. moving from a lower to a higher position, ascending or the feeling of pleasure can reach the highest point like on the mountain, so to say *peak of pleasure* (47):

(46) **A rise of slow pleasure** dilutes the pain of chewing bitter wood

(47) younger heart could climb **the peak of pleasure** and make the climb again

The source domain UP is related to the *levels*, similarly to that there are different *levels of pleasure* (48):

(48) ...addicts need more and more of their drug to get the same **level of pleasure**

5.2.3 *Ontological metaphors of pleasure*

Ontological metaphors help us to conceptualize some abstract things (target domain such as emotion, pleasure), which are represented as something concrete, as if they have definite physical properties (source domains such as OBJECT, SUBSTANCE, PERSON, or CONTAINER) (Knowles & Moon 2006: 40).

Lakoff and Johnson (1980: 25) speculate that it is a result of our embodied nature: “our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances”.

Among source domain of the target domain PLEASURE following ontological metaphors were found (see Figure 21).

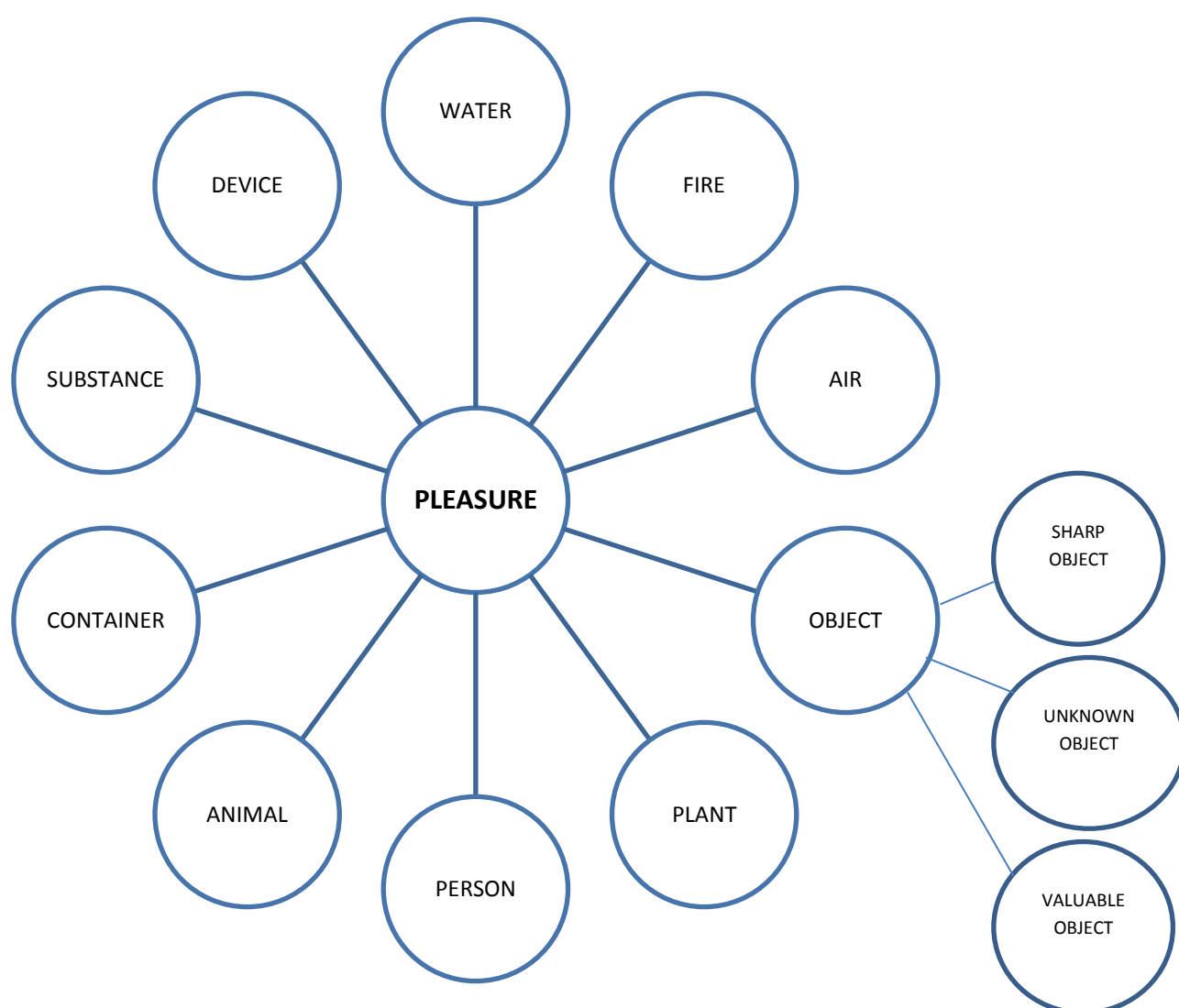


Figure 21: Ontological metaphors of the target domain PLEASURE

Figure 21 lists following ontological metaphors: PLEASURE IS WATER, PLEASURE IS FIRE, PLEASURE IS AIR, PLEASURE IS OBJECT (with subdivisions PLEASURE IS SHARP OBJECT, PLEASURE IS DEVICE, PLEASURE IS VALUABLE OBJECT), PLEASURE IS PLANT, PLEASURE IS A PERSON, PLEASURE IS AN ANIMAL, PLEASURE IS A CONTAINER, and PLEASURE IS A SUBSTANCE, PLEASURE IS A DEVICE. They will be discussed in detail in the following sections.

PLEASURE IS A NATURAL PHENOMENA

Emotions are frequently expressed through the metaphorical patterns that refer to natural elements, such as water, fire, and air. People often compare their feelings with waves, burning process or wind. Omori (2008: 142) investigated emotions (anxiety, relief, desire, pleasure, sadness, and fear) in terms of natural phenomena, such as WATER, FIRE, AIR and EARTH domains. His results showed that the most common metaphors were from the WATER domain (around 60 % in relation to PLEASURE) (See Figure 22).

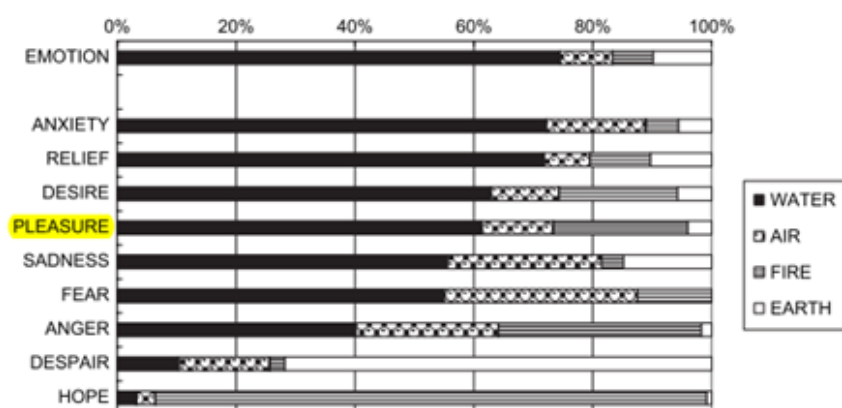


Figure 22: Distribution of source subdomains for the emotion in general and the nine specific emotions (Omori 2008: 142)

Omori's results from Figure 22 show the NATURAL PHENOMENA domain of PLEASURE. The majority of metaphorical examples belong to WATER domain (more than 60 %), followed by FIRE (around 25 %), AIR (around 10%) and EARTH (around 5 %).

The results from COCA proved that the concept of PLEASURE can be expressed in terms of WATER, FIRE and AIR (or BREATHING). These conceptual metaphors will be discussed in more details in the following sections.

PLEASURE IS A NATURAL FORCE

Kövecses (2008d) mentioned that NATURAL FORCE metaphor encapsulates the most deeply seated belief about emotions; namely that the people are passive and helpless in relation to natural forces. He also claimed that this kind of metaphor is focused on “emotion→response” scenario.

In general terms, *pleasure* like a natural force can exist in different forms (e.g. *waves*, *flood*, and *surge*) and can bring the changes. Similarly to waves, *pleasure* can surge over and submerge so that one is *overwhelmed with pleasure* (49):

(49) She was **overwhelmed with pleasure** and knew she was close

In example (49) the metaphorical meaning is more related to a deep affection of emotion.

Pleasure can become less if another feeling gets stronger, so pleasure can be *overshadowed* (50) by another emotion. This is like in nature when sun can be overshadowed by the clouds:

(50) a wave of sadness **overshadowed the pleasure** she felt at finishing another story

Exactly like water, pleasure can be represented in the form of *waves* (51) or *surges* (52):

(51) Lily felt a **wave of pleasure** surge through her body

(52) Hutch shook his head No and suddenly felt a **surge of pleasure**

In the examples above (51) and (52), our body is like a calm water, but when we get some feelings (like pleasure), some changes to our mood happen. The waves also change the surface of water. So pleasure is a reaction to some stimuli, as well as wave.

PLEASURE IS WATER

Omori (2008) characterised emotions as a HUGE MASS OF MOVING WATER. Pleasure can be described with the help of characteristics and properties of water. The linguistic data from COCA indicate that there are a number of metaphorical uses that apply to the conceptual metaphor PLEASURE IS WATER (see Figure 23 on the next page).

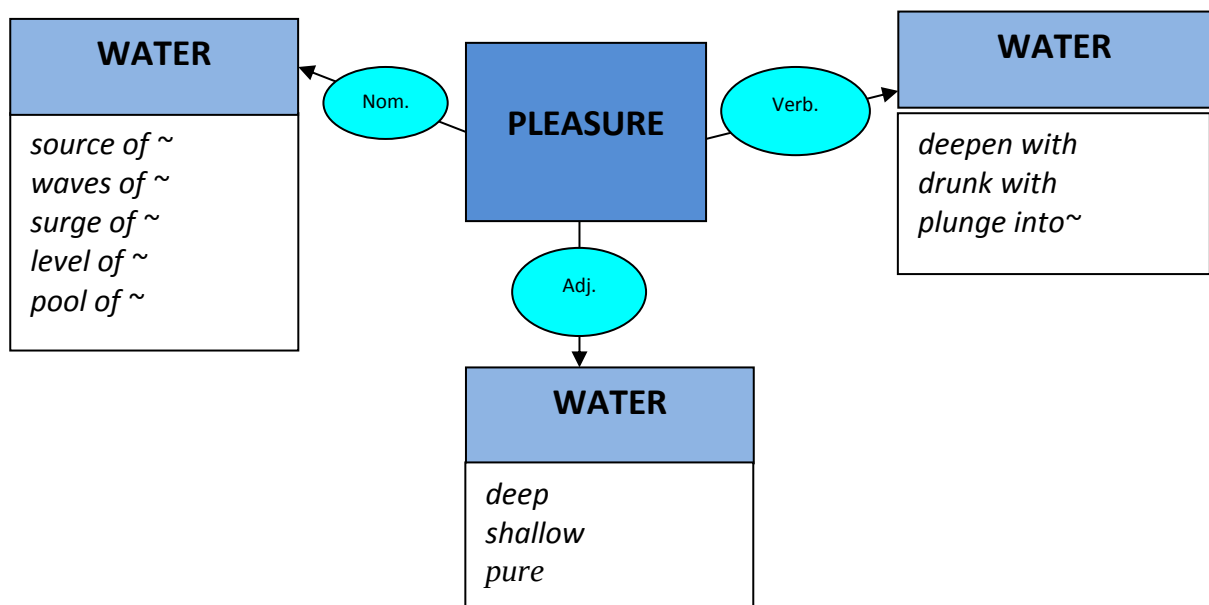


Figure 23: Conceptual metaphor PLEASURE IS WATER

Figure 23 shows that *pleasure* can be described with words that are typical for describing water. For example one can talk about *deep pleasure* (53), when the emotion is very intensive, or *shallow pleasure* (54), in case no emotion is not so strong:

(53) She hung her lower lip in **deep pleasure** and rested her head on his shoulder

(54) hedonic well-being-the kind of **shallow pleasure**

Similarly to water, pleasure can be described as *pure* (55):

(55) Playing with Jones has been a **pure pleasure**

By analogy with water, pleasure has its *source* (56), something that gives a start to it. The source of water can be the river or ocean, the source of pleasure is usually some action or event:

(56) The movement of light over sweating flesh was an endless **source of pleasure** for her

As we know, water can be located in a container, such as a pool. Here is the metaphorical expression *pool of pleasure* (57). We can also jump or dive into water or pool (*plunge into*) (58), if it is used with pleasure, then we have a metaphorical use of it:

(57) yet whirling all her senses into a **pool of pleasure**

(58) to enjoy the big city nights and the rush of fear that accompanied our **plunge into pleasure**

Exactly like water, *pleasure* can be represented in the form of *waves* (59) or *surges* (60). In this case, our body is like calm water, but when we get some feelings (like pleasure), some changes happen to our mood, similarly to waves that also change the surface of water. So *pleasure* is a reaction to some stimuli, as well as waves:

(59) Lily felt a **wave of pleasure** surge through her body

(60) Hutch shook his head No and suddenly felt a **surge of pleasure**

Pleasure can have different *levels* (61) of intensity, the same is with water, it can be deep or shallow:

(61) you'll attain a **deeper level of pleasure**

If we compare pleasure and water through its linguistic expressions, one can drink it and be *drunk with pleasure* (62):

(62) **drunk with pleasure**, swarm the bottoms of trash cans

As it has been already mentioned before, *pleasure* is often described in terms of deepness, which is related to water. In addition, the verb phrase such as *deepened with* (63) gives another metaphorical expression for pleasure:

(63) The creases on either side of Orion's face **deepened with pleasure**.

Mappings of PLEASURE IS WATER

Intensity of pleasure → depth of water

Source of pleasure → Source of water

PLEASURE IS FIRE

Another kind of natural element and source domain for pleasure is FIRE. Pleasure is conceptualized in terms related to fire (see Figure 24).

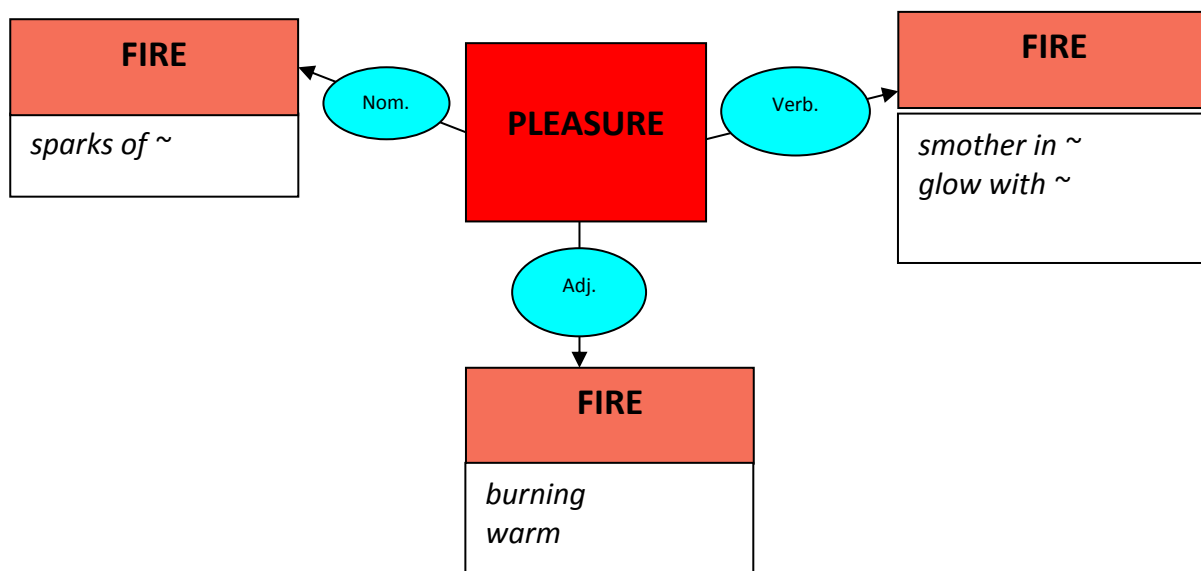


Figure 24: Conceptual metaphor PLEASURE IS FIRE

As it is seen from Figure 24, *pleasure* is comprehensible in terms of small fiery particles of fire, *sparks of pleasure* (64) in this case it means small but intensive feeling of satisfaction or the beginning of pleasure:

(64) I do not try to suppress the **spark of pleasure** and the tail wag it inspires.

Following metaphorical use proves that pleasure can be described as *burning* (65), which is the basic characteristic of something on fire, because the burning process always relates to fire. This expression characterizes intense, passionate feeling, which lasts for some period:

(65) After relaxing into that peculiar **burning pleasure** of not-quite bathtub gin

Except burning, fire is also accompanied by heat, warmth and the increase of temperature. *Warm pleasure* (66) is less related to temperature, it means more some pleasant emotion of joy:

(66) It was a **warm pleasure** to walk down the street on the arm of a man

If the person is inside the burning house, he/she will not be able to breathe because of the smoke and the lack of air. Some people have a similar effect when they are surfeited with an

emotion of pleasure, i.e. they cannot breathe properly, and they are overwhelmed by the feeling like *smothered in pleasure* (67):

(67) I didn't feel guilty, just **smothered in pleasure**

An object can be on fire, but without flames, just radiating some heat (especially at the end of a fire); we can describe it in terms of *glow*. A person can also *glow with pleasure* (68), meaning high intensity of emotion and a feeling of wellbeing or satisfaction:

(68) As she came in shimmering waves, Quinn **glowed with reflected pleasure**

Mappings of PLEASURE IS FIRE

Feeling of pleasure → fire

Pleasure → the heat of a fire

Intensity of pleasure → intensity of a fire

Positive feelings of pleasure → heat, flames of a fire

PLEASURE IS AIR

In addition to water and fire, *pleasure* can be also understood in terms of air. The majority of metaphorical expressions of conceptual metaphor PLEASURE IS AIR are connected with breathing in the air (see Figure 25).

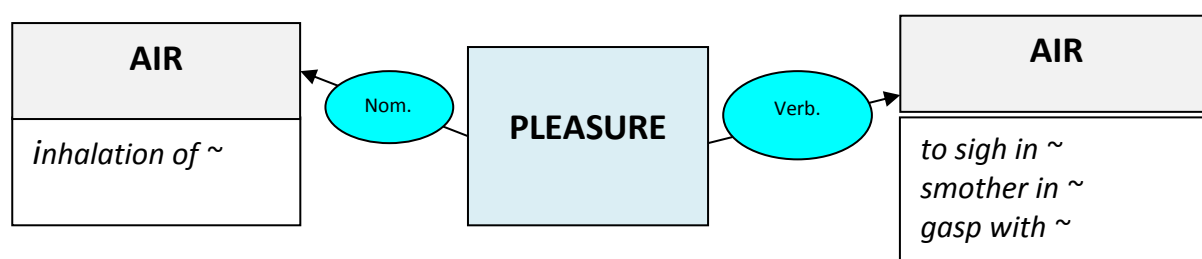


Figure 25: Conceptual metaphor PLEASURE IS AIR

There is an example of *inhalation of pleasure* (69), the act of breathing in, filling the person with positive emotion of happiness. Contrary to the inhalation, there is another metaphorical pattern that is related to exhalation (*to sigh in*) (70). Feeling of pleasure stimulates people to produce a sound of delight so that they exhale audibly in a long deep breath full of pleasure:

(69) Bethany crosses Piccadilly and enters the park, sensing the palpably chest-filling **inhalation of pleasure**

(70) **sighing in brief pleasure** at the sweetness that exploded in her mouth

Sometimes the feeling of pleasure is so intensive that it can prevent people from breathing freely so that people *smother in pleasure* (71):

(71) I didn't feel guilty, just **smothered in pleasure**

Another example is connected with a short convulsive intake or catching of the breath (*gasp with pleasure*) (72). A pleased person can be overwhelmed with feeling so that he/she cannot breathe in a proper way:

(72) it has been a long time since a Dior ready-to-wear collection made **one gasp with pleasure**

Mappings of PLEASURE IS AIR

Pleasure → air

PLEASURE IS PLANT

Another source domain for the target domain PLEASURE is PLANT. It refers to the ontological type of metaphor because such abstract notion as *pleasure* is understood with the help of a concrete notion *plant* (see Figure 26).

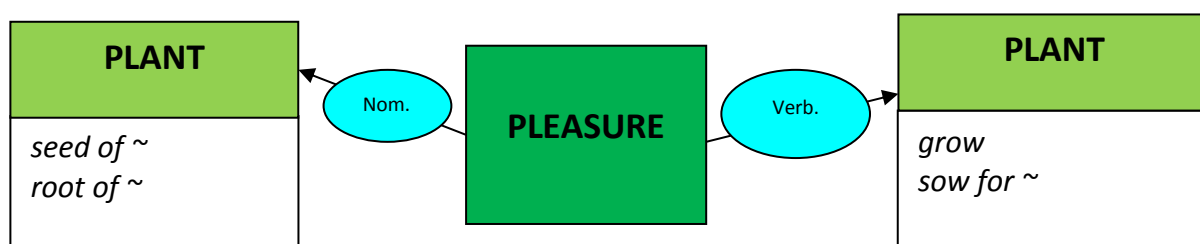


Figure 26: Conceptual metaphor PLEASURE IS PLANT

The results of the corpus search included metaphorical phrases associated with the PLANT. So, for example, almost every plant begins with the seed, in COCA there is an example of metaphorical expression *seed of pleasure* (73), meaning a starting point or a source of the feeling:

(73) Regard everything as poison which bears within it the **seed of sensual pleasure**

Similarly to plants, pleasure can have its *root* (74). Root is an underground part of a plant, something that is invisible. So pleasure is compared to the plant in terms of its root, as it is an origin, and the reason for the pleasurable feeling:

(74) he tries to get to **the root of our pleasure** in it and our satisfaction with it

The amount of pleasure can vary, it can also *grow* (75), when the intensity of pleasure is getting higher. Plants grow with years, increasing in size by a natural process.

(75) I allow **the pleasure to grow** until it eclipses rational thought and the sequential

One should do something in order to feel pleasure. Similarly to plants, in order the plant grows, one should put a seed into the ground (*to sow*) (76):

(76) because Chapman was **sowing not for pleasure** but for industry-his apples were ideal for cider making

Mappings of PLEASURE IS PLANT

Increase of pleasure → growing of the plant

Reason for pleasure → root of the plant

Source of pleasure → seed of the plant

Make something for pleasure → sowing the plant

PLEASURE IS AN OBJECT

People deal with different objects every day, so it is easier to modify the emotion word *pleasure* by the aspects of the source domain OBJECT (see Figure 27). Some adjectives and verbs from the concept OBJECT are used to conceptualize PLEASURE. Conceptual metaphor PLEASURE IS AN OBJECT is a general metaphor. There are some subdivisions of this general metaphor such as PLEASURE IS AN UNKNOWN OBJECT (*discover pleasure*), PLEASURE IS A SHARP OBJECT (*sharp pleasure*), PLEASURE IS A VALUABLE OBJECT (*loss of pleasure*), (see Figure 27).

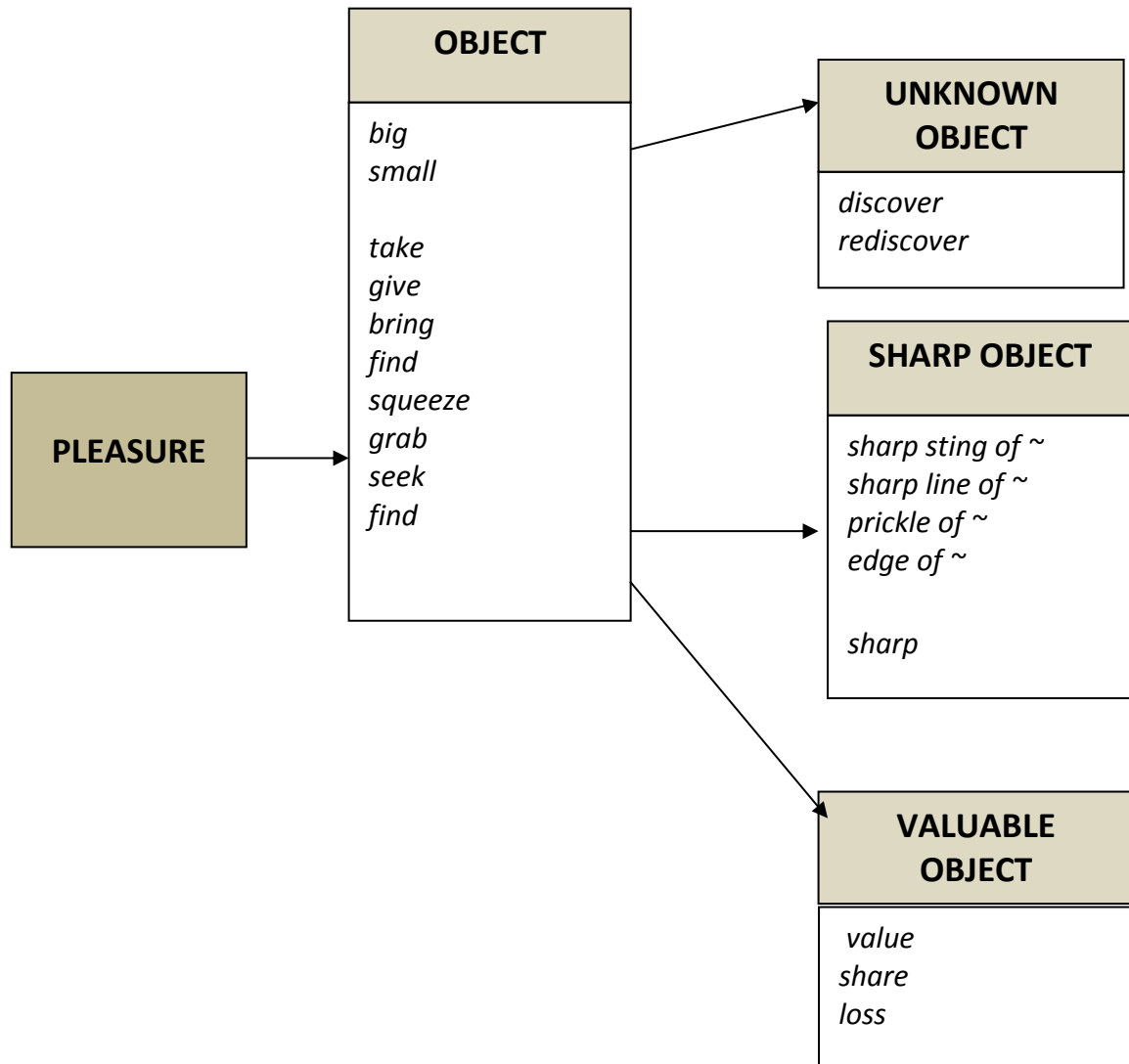


Figure 27: Conceptual metaphor PLEASURE IS AN OBJECT

The analysis of the expressions from Figure 27 shows that objects are material things. One can see and touch them. Pleasure is the opposite notion; it belongs to the feelings, and we cannot touch it. Similarly to objects *pleasure* is described in different sizes. Size is a basic characteristic of objects, but in case of pleasure when we have expressions like *big* (77) or *small pleasure* (78), it is a metaphorical use, because it is not possible to see really the size of the feeling. What is meant in this case, is the amount and intensity of pleasure:

(77) I think people really get a **big pleasure** out of it

(78) he felt that his mother was wrong to deny them this **small pleasure**

The basic verb for feeling is *to feel*, in contrast to that, there are so many actions that can be done with objects, among the most basic of them are *to take* (79) and *to give* (80). Because of

the reason that *pleasure* is not something material, we cannot give or take it in a direct meaning of the word, so in this case we have the ontological metaphor PLEASURE IS AN OBJECT:

(79) but she smiled often and seemed to **take pleasure** in the company

(80) I have never ordered a bottle from it that did not **give pleasure** and suit the food

Take (79) means more to *receive pleasure*, and *give* (80) means *provide pleasure*. Example as in (79) *take pleasure* is more frequent, it counts 183 hits. In comparison, example (80) *give pleasure* counts 49 hits. So we can conclude that people talk more frequently about *taking pleasure* and less about *giving pleasure*.

Objects can be easily moved from one place to another. Small objects can be carried by people easily. Pleasure is similar to it because one can also *bring* (81) it. In such a way, a person causes pleasure, or pleasure occurs as a consequence of something:

(81) It was some secret that promised to **bring pleasure**

With the analogy to the lost objects, one can *seek* (82) or *find* (83) pleasure, accidentally come upon it:

(82) I don't **seek pleasure** in books, nor aesthetics, but substance, real meaning!

(83) You know, it's interesting how your characters try to **find pleasure** in a life full of pain

One can not only take or give objects, it is also possible to *grab* (84) or *squeeze* (85) them. When these expressions are used with the word *pleasure*, it is obviously a metaphorical use of it, because physically it is impossible to do these actions with an abstract notion:

(84) To counter the impulse to **grab** the immediate **pleasure**

(85) **SQUEEZE MORE PLEASURE OUT OF YOUR WEEKEND**

PLEASURE IS UNKNOWN OBJECT is a subtype of the conceptual metaphor PLEASURE IS AN OBJECT. It is a nature of people to discover something new, new objects were also discovered by people. Pleasure can be also *discovered* (86) or even *rediscovered* (87):

(86) After we **discovered the pleasure** of making things by hand

(87) Imagine **rediscovering the pleasure** of driving

Another subtype of the general metaphor PLEASURE IS AN OBJECT is PLEASURE IS A SHARP OBJECT. The results of the collecting metaphorical expression from COCA showed that, there are some sentences in which *pleasure* is understood as something sharp. These kinds of examples prove that corpus is a right tool for searching of metaphors, otherwise, when a researcher uses only intuition, he/she would barely come up with such examples.

Usually sharp objects cause pain. Pleasure can be associated with a sharp object, when something unexpected happened, and the amount of feeling is rather high. For example the concept of pleasure can exist in a form of *sharp sting* (88) or *sharp line* (89):

(88) an explosion burst and shot through me, sending a **sharp sting of pleasure**

(89) **the sharp line of pleasure** this sent from breast to womb

Metaphorical use of the pattern *prickle of pleasure* (90) is exemplified below:

(90) it was a toe-curling **prickle of pleasure**, not the electric-shock prickle of magic

A thin, sharpened side of the object is called an edge, with analogy to it pleasure can be used in a phrase *edge of pleasure* (91):

(91) For the first time she had reached for happiness, touched the soft **edge of pleasure**

Pleasure itself can be described as *sharp* (92); this has to do more with the high intensity of it or feeling that happens suddenly:

(92) taking a **sharp pleasure** in at least forbidding him certain word

In addition, there is another subtype of the general metaphor PLEASURE IS AN OBJECT – PLEASURE IS A VALUABLE OBJECT.

Similarly to a valuable object *pleasure* can be defined as *value* (93). A valuable object can be also *shared* (94) or sometimes it can be *lost* (95):

(93) The second most common core **value was pleasure**

(94) She wishes her husband, who died in 2006, was around to **share her pleasure**

(95) No medications, no **loss of pleasure** in the ordinary, everyday elements of life

Mappings of PLEASURE IS AN OBJECT

Pleasure → unknown object

Pleasure → sharp object

Pleasure → valuable object

PLEASURE IS A PERSON

Source domain PERSON is a frequently used domain, especially it can be observed in adjectives from the domain PERSON used to describe the target domain PLEASURE. A person understands the world through his/her own experiences. This is an ontological type of metaphor because we understand such abstract feeling as PLEASURE with the help of a concrete physical notion PERSON. In this kind of metaphor, we can see a number of personifications (when human characteristics are prescribed to nonhuman nature). That is why *pleasure* can be personified, so that it is similar to a person, who has some characteristics or does some actions (see Figure 28).

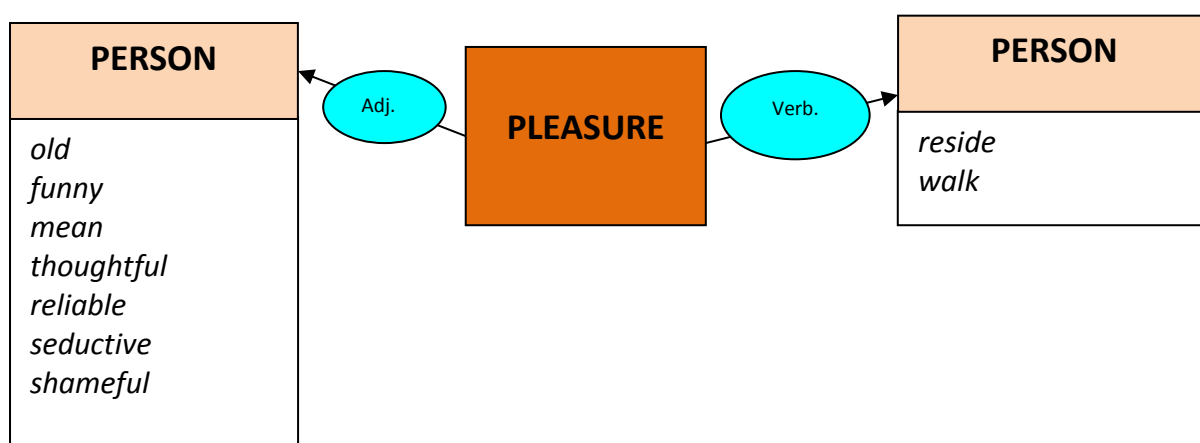


Figure 28: Conceptual metaphor PLEASURE IS A PERSON

From Figure 28, we can see that *pleasure* is frequently described as a person (*old*, *funny*, *reliable* etc.) or some actions which are usually done by people are prescribed to the emotion *pleasure*. There are a lot of descriptive metaphorical patterns, which are the cases of personification, so the characteristics and behavior of people are mapped onto the concept of PLEASURE. Age belongs to the concept of PERSON. There are young and old people, similarly to it, personified concept PLEASURE can be described as *old* (96):

(96) through his spine straight to the **old pleasure**

Different people have different characters, some people are *funny* (97) and some of them are *mean* (98). The same is with pleasure:

(97) And then we get a certain kind of **funny pleasure** from watching a drama

(98) I take a **mean pleasure** in thinking

Thinking is an ability of people. Abstract notions cannot possess thoughtful ideas. Pleasure can be described as *thoughtful* (99) in metaphorical terms, meaning that this feeling is characterized by careful thought:

(99) person's eyes light up with the joyful and **thoughtful pleasure** of reading a book

There are some people we can trust, so we rely on them, similarly to it, pleasure can be described as *reliable* (100), so this expression is taken from the source domain PERSON:

(100) It became a small but **reliable pleasure**

Other examples of personifications are *seductive* (101) and *shameful pleasure* (102). Attractive people can seduce other people. Some people can feel ashamed for different reasons. So the basic meaning of these adjectives belongs to the description of a person. These expressions are borrowed from the source domain PERSON, in order to make it easier to understand the abstract feeling, like pleasure:

(101) A tremor of dark, **seductive pleasure** shivered down her spine

(102) Later that night I had the **shameful pleasure**

A great number of adjectives are borrowed from the source domain of PERSON in order to describe the target domain PLEASURE. In addition, sometimes *pleasure* takes a role of a person who does some actions, like *reside* (103) or *walk* (104):

(103) **Pleasure resides** in the brain's most primitive part

(104) As **Pleasure walked** the short distance to the bed

Similarly to a person one can *embrace the pleasure*, as it is demonstrated in the example (105):

(105) She immediately **embraced** the almost carnal **pleasure**

Central mapping of PLEASURE IS A PERSON

Description of pleasure → character of a person

PLEASURE IS AN ANIMAL

Such emotion as pleasure can be conceptualized in terms related to an ANIMAL. These metaphorical expressions relate to descriptive words for animals (*savage*), as well as the actions that are associated with animals (*feed*, *hunt for pleasure*) (see Figure 29).

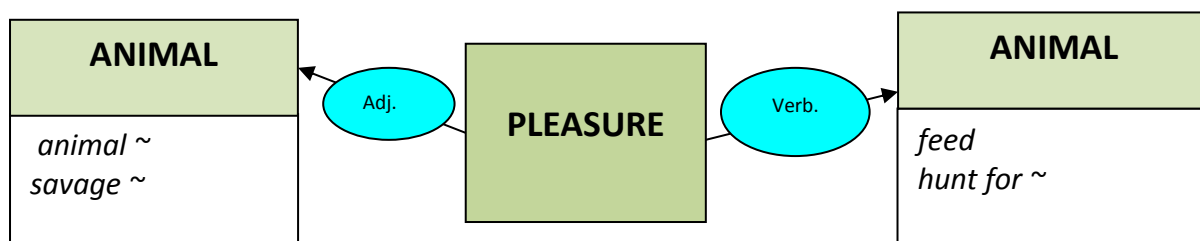


Figure 29: Conceptual metaphor PLEASURE IS AN ANIMAL

Animals are usually difficult to control. Conceptual metaphor PLEASURE IS AN ANIMAL shows similarity between two domains because emotions have to be controlled as well. Sometimes it is not easy to control emotions, so they can be compared with wild animals.

Pleasure can be described as purely *animal* (106) feeling, some kind of not human feeling which is related more to animal's nature. Another kind of pleasure that is difficult to control is represented in the metaphorical pattern *savage pleasure* (107) – very intensive pleasure, extreme degree of it, which is rather connected with not domesticated, wild animals:

(106) He sighed in pure **animal pleasure**

(107) I felt disgust and **savage pleasure** at his fear

Animals need nourishment; domesticated animals are fed by people. Similarly to that pleasure can be also *fed* (108).

(108) **feeds the pleasure** of the brain

People can chase and hunt for animals, similarly to that they can *hunt for pleasure* (109) which means that they are intensively looking for this feeling:

(109) The stout tabby might **hunt for pleasure**

Mappings of PLEASURE IS AN ANIMAL

Control pleasure → control an animal

Uncontrolled pleasure → wild animal

Look for pleasure → hunt for animals

PLEASURE IS A DEVICE

Pleasure can be understood in terms of mechanical or electronic equipment (the name of the source domain will be DEVICE). It seems that pleasure can have the same components as a device, contain *engine*, and one can also *reset* it (see Figure 30). Different devices are used by people during their lives. So this domain helps people to grasp the abstract feeling through assimilation of it to instruments and vehicles.

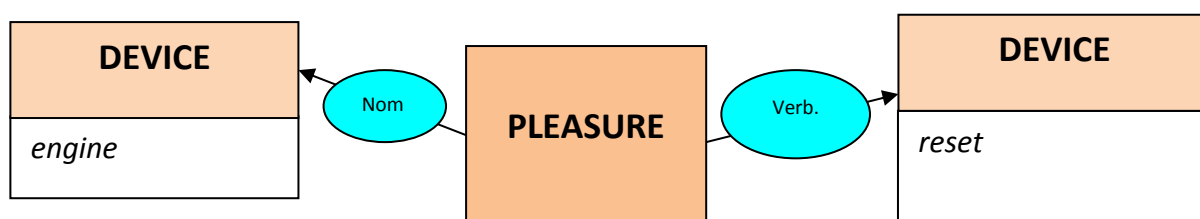


Figure 30: Conceptual metaphor PLEASURE IS A DEVICE

Many devices have engine, which converts energy into motion. Something that provokes and stimulates the start of pleasure can be described with the help of a metaphorical phrase *engine of pleasure* (110):

(110) A happy **engine of pleasure** for the imagination, a healthy diversion for the mind

In case a device does not work properly, one can reset it. Similar action can be done with pleasure, which means restore the pleasure (111):

(111) **resetting your pleasure** thresholds

Mappings of PLEASURE IS A DEVICE

Source of pleasure → engine of the device

Changing ways of experiencing pleasure → resetting the machine

PLEASURE IS A SUBSTANCE and BODY IS A CONTAINER

Bodies of the people are often conceptualized as containers and emotions as a kind of substance inside the container. Perez Rull (2001: 183) mentioned “CONTAINER metaphor captures not only the intensity aspect of the emotion but also the aspect of control.” PLEASURE IS A SUBSTANCE IN THE CONTAINER is an example of ontological metaphors because it helps to understand the emotion of pleasure with the help of a something concrete, i.e. substance or container. COCA gives a big number of metaphors of this type (see Figure 31).

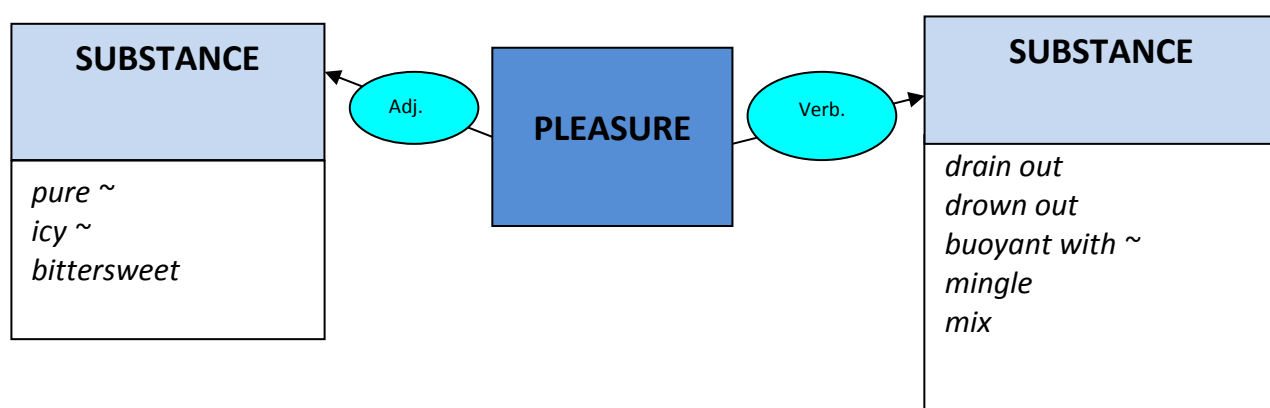


Figure 31: Conceptual metaphor PLEASURE IS A SUBSTANCE

Some characteristics of a substance can be applied to pleasure. Homogeneous substance, which is not mixed with other elements is called *pure*. Substance can be *icy* if the temperature in the container is low. These descriptions from the domain SUBSTANCE are used for our target domain PLEASURE – *pure, icy pleasure* (112):

(112) the interior of his mouth so cold that a ripple of **pure, icy pleasure**

The feeling of pleasure can be pure, or it can be mixed with other emotions (like pleasure and pain). The mixture of positive and negative emotions can be described in terms of a substance like *bittersweet* (113):

(113) There was a **bittersweet pleasure** in the exchange

In case the intensity of pleasure is too high, it is expressed with the help of correspondence of a big amount of substance, which can go beyond the limitation of the container and may flow out of it, because the emotion is strong enough. So people say that *pleasure drains out of them* (114), *it drowns out* (115), or *one is buoyant with the pleasure* (116):

(114) All the earlier **pleasure** of possibility had **drained out of** me

(115) No doubt her moans of **pleasure had drowned out** the sound of their footsteps

(116) his father **is buoyant with the pleasure** of the day's work done well

As a substance can be mixed with other substances, so pleasure can be mixed with other emotions. One can *mingle* pleasure and pain (117):

(117) He'd sink his teeth in, just a little, to **mingle pleasure** with pain

The following example is an idiomatic one and means “to combine work with social activities or enjoyment” (118) (usually negative):

(118) Do you think it's wise to **mix business with pleasure**?

A substance is often located in a container. So our body is compared to a container, in such a way we have the conceptual metaphor BODY IS A CONTAINER (see Figure 32):

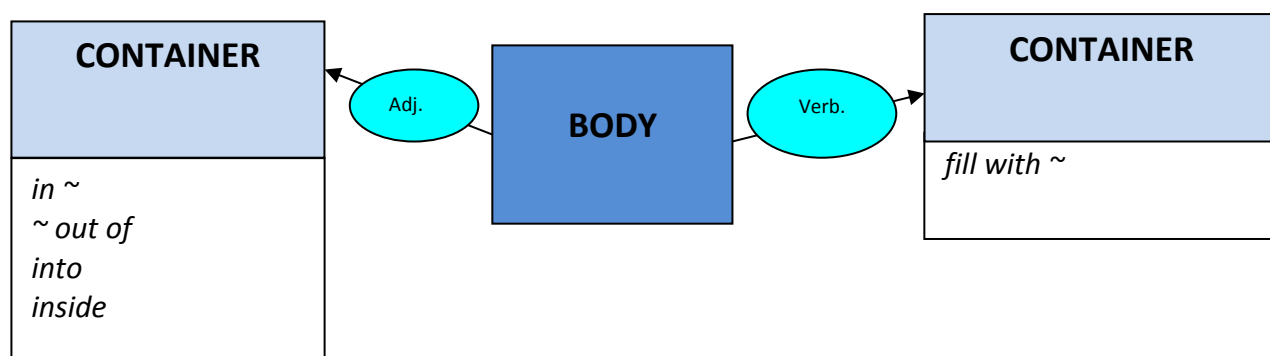


Figure 32: Conceptual metaphor BODY IS A CONTAINER

Following examples from Figure 32 demonstrate the resemblance of metaphorical patterns dealing with pleasure and container. A substance can be located *in* (119) or *inside* (120) a container, or one can pour it *out* (121) or *into* (122) the container. The same phrases are used with *pleasure*. The prepositions are used about to the human's body as a container. In this way one can keep the pleasure inside, or one can show it to others, but it is difficult to control it:

(119) She shivered as if **in pleasure** but then opened her eyes and grew serious

(120) Lucinda kept her own **pleasure inside**

(121) people sometimes ask, how do you get more **pleasure out** of life?

(122) the rush of fear that accompanied our plunge **into pleasure**

Somebody can be *filled* with the positive emotion such as pleasure (123). This expression is taken from the conceptual metaphor PLEASURE IS A SUBSTANCE IN THE CONTAINER, where pleasure is a substance that can be filled in the container, that is body:

(123) This rather **filled** me **with pleasure**

Mappings of PLEASURE IS A SUBSTANCE IN THE CONTAINER

Intensity of pleasure → Degree of a substance, its intensity and pressure

Human body → Container for a substance

Description of pleasure → Characteristics of a substance

Pleasure mixed with another feeling → Mixture of substances

The involuntary expression of pleasure → Substance going out of the container

Trying to control pleasure → Trying to keep the substance in the container

To experience pleasure → To be in the container

To feel pleasure → To be filled with a substance

To lose control of pleasure → To flow beyond the container

5.2.4 Conceptual metonymies of pleasure

Kövecses (2008c: 133) differentiated two general types of conceptual metonymies of emotions:

- CAUSE OF EMOTION FOR THE EMOTION
- EFFECT OF EMOTION FOR THE EMOTION

In this section, the EFFECT OF EMOTION FOR THE EMOTION will be analysed, because this kind of metaphor is much more common, and it helps us to understand the metonymical use of pleasure. Conceptual metonymies correspond to physiological, behavioural, and expressive responses associated with particular emotions (Kövecses 2008c: 133).

While looking for metaphorical patterns with the word *pleasure* among first 2000 samples sorted according to the frequency, some behavioural, physiological and expressive responses were investigated. Behavioural responses are associated with the changes of the behaviour when people have the feeling of pleasure (e.g. clapping hands). Physiological responses are connected with the normal functioning of the human being and its changes (e.g. shivering). Expressive responses are related to the expressiveness, ways of unconscious demonstration the emotions especially in the face (e.g. smiling) (Kövecses 2008c: 133) (see Figure 33).

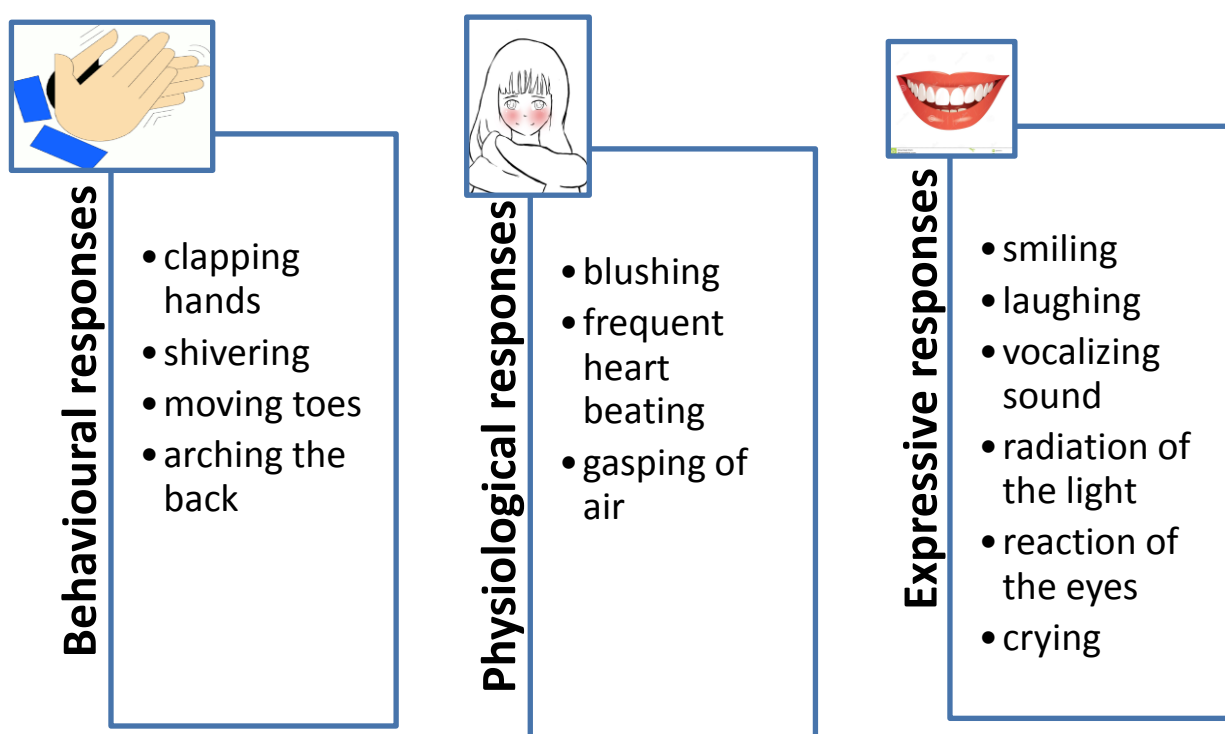


Figure 33: Conceptual metonymies of PLEASURE

Conceptual metonymies of PLEASURE – Behavioural responses

Conceptual metonymies that stand for behavioural responses are:

- SHIVERING FOR PLEASURE
- MOVING TOES FOR PLEASURE
- CLAPPING HANDS FOR PLEASURE
- INSIDES CURL FOR PLEASURE

The complex system of metonymies in which pleasure is identified with the following symptoms and bodily reactions is given in this section. It is a positive feeling, but still it can trigger the shiver, but not such kind of trembling like from fear, this shivering is more pleasant and takes place when something spontaneous happens (*shudder in pleasure* (124), *shiver with pleasure* (125), *tremble with pleasure* (126), or *convulsions of pleasure* (127)).

This is metonymy SHIVERING FOR PLEASURE:

(124) Allison made a study of wine -- and he nearly **shuddered in pleasure**

(125) He shut the door and **shivered with pleasure** when he felt the warm air churning out of the vents

(126) Whenever they approached me, the demon **trembled with pleasure**

(127) his, too, caused the demon **convulsions of pleasure**

When people feel the delightful pleasure, it can make them move their toes. In this case we have another kind of behavioural response MOVING TOES FOR PLEASURE (128):

(128) But though my skin prickled with sensation, it was a **toe-curling prickle of pleasure**, not the electric-shock prickle of magic

Pleasure can also make people move their back, making a curved shape (129):

(129) I say, **arching my back with pleasure**, yet still stretching like a mad gymnast

Pleasure is also similar to a joy and when people feel such positive feelings they may *clap their hands* because of happiness (130):

(130) Ken **claps his hands in pleasure**

Pleasurable feeling may stimulate a delightful energy inside the person, who can *curl with pleasure* (131):

(131) The way he said her name made her insides **curl with pleasure**

Conceptual metonymies of PLEASURE – Physiological responses

To the physiological responses we may refer body's response to some factors, which increases or decreases the heart rate (*heart that leaped with pleasure*), stimulates the blood flow (causes blushing) or influences the breathing process. Following metaphors were investigated:

- FREQUENT HEART BEATING FOR PLEASURE
- GASPING OF AIR FOR PLEASURE
- BLUSHING FOR PLEASURE

Pleasure can make the heart beat quicker. This is an example of FREQUENT HEART BEATING FOR PLEASURE metonymy (132):

(132) inside him there was a part of his **heart that leaped with pleasure**

Pleasure can change the rhythm of breathing, it may stimulate a convulsive catching of breath (*gasp*) (133), it can cause a sound in the throat (134) (metonymy GASPING OF AIR FOR PLEASURE):

(133) She barely held back a **gasp of pleasure** at the beauty of the piece

(134) Fatimah's **pleasure rumbled deep in her throat** at Mayson's appreciative

Because of pleasure, one can exhale audibly in a long deep breath (*sigh with pleasure*) (135) or like a cat make a soft, vibrant sound *purr with pleasure* (136):

(135) **sighing in brief pleasure** at the sweetness that exploded in her mouth

(136) She looked at her reflection in the pond and **purred with pleasure**

The feeling of pleasure can make the blood flow go faster, and in such a way people can become red (*cheeks flush with pleasure*, (137) *flushed* (138)/*blushed* (139) *with pleasure*). These expressions belong to the metonymy BLUSHING FOR PLEASURE:

(137) His **cheeks flush with pleasure** as he sees how handsome he looks

(138) She stared at me in astonishment and then **flushed with the pleasure** of understanding

(139) She **blushed with pleasure** and felt the memories of the alien ocean

Conceptual metonymies of PLEASURE – Expressive responses

The majority of metonymical expressions belong to the expressive responses. The following examples were found:

- VOCALIZATION OF SOUND FOR PLEASURE
- GLOWING FOR PLEASURE
- SMILING FOR PLEASURE
- REACTION OF THE EYES FOR PLEASURE
- CRYING FOR PLEASURE

Pleasure makes people produce a sound. The volume of the sound depends on the intensity of feeling. When the emotion is very intensive, people can make a loud sound as a reaction (for example *yelp* (140) or *moan in pleasure* (141), this reaction is usually caused by a sudden reason and can exist in form of *exclamation* (142):

(140) I think my 14-year-old self was **yelping with pleasure**

(141) you want to eat in a private place so you can **moan in pleasure**

(142) Hannah gave an involuntary **exclamation of pure pleasure**

If the intensity of the pleasurable feeling is not so high, then people can just *vocalize their pleasure* (143):

(143) women may feel pressured to either **vocalize their pleasure**

The analysis of metaphors showed that pleasure is associated with light. In metonymical terms pleasure feel people with light, as if they radiate the warmth and shine (*glow with pleasure* (144), *beam with pleasure* (145), *eyes lit with pleasure* (146)) – GLOWING FOR PLEASURE:

(144) He fairly **glowed with pleasure**, and her heart ached

(145) we had our bowl of soup and she **beamed with pleasure**

(146) He smiled and his **eyes lit with pleasure**

Pleased people feel the emotion of satisfaction and happiness that is accompanied by smile and laughter – SMILING FOR PLEASURE (147-149):

(147) using my Chinese fan to hide a **smile of pleasure**

(148) He was **grinning with pleasure**

(149) Seeing them, she **laughed in pleasure**

Eyes are the windows to the soul, they reflect our mood. If a person feels pleasure he or she can *close the eyes* (150), *narrow them* (151) or they can *sparkle with pleasure* (152) – in this case we have the metonymy REACTION OF THE EYES FOR PLEASURE:

(150) She almost **closed her eyes with the sheer pleasure** of it

(151) Her **eyes narrowed with pleasure** at the thought of him

(152) her brown **eyes sparkling with the pleasure**

Crying is usually associated with sadness, but sometimes people also cry when they feel pleasure (*weep in pleasure* (153), *tear of pleasure* (154)) – expressive response CRYING FOR PLEASURE:

(153) But the **weeping is pleasure**

(154) **A tear of pleasure** trickles down her rugged cheeks

Quantitative analysis of conceptual metaphors of pleasure in COCA

After the conceptual analysis of metaphors and metonymies of the word pleasure, it is important to mention the frequencies of metaphorical and metonymical expressions found in 2000 first sentences with *pleasure* in COCA. The results are presented in Figure 34:

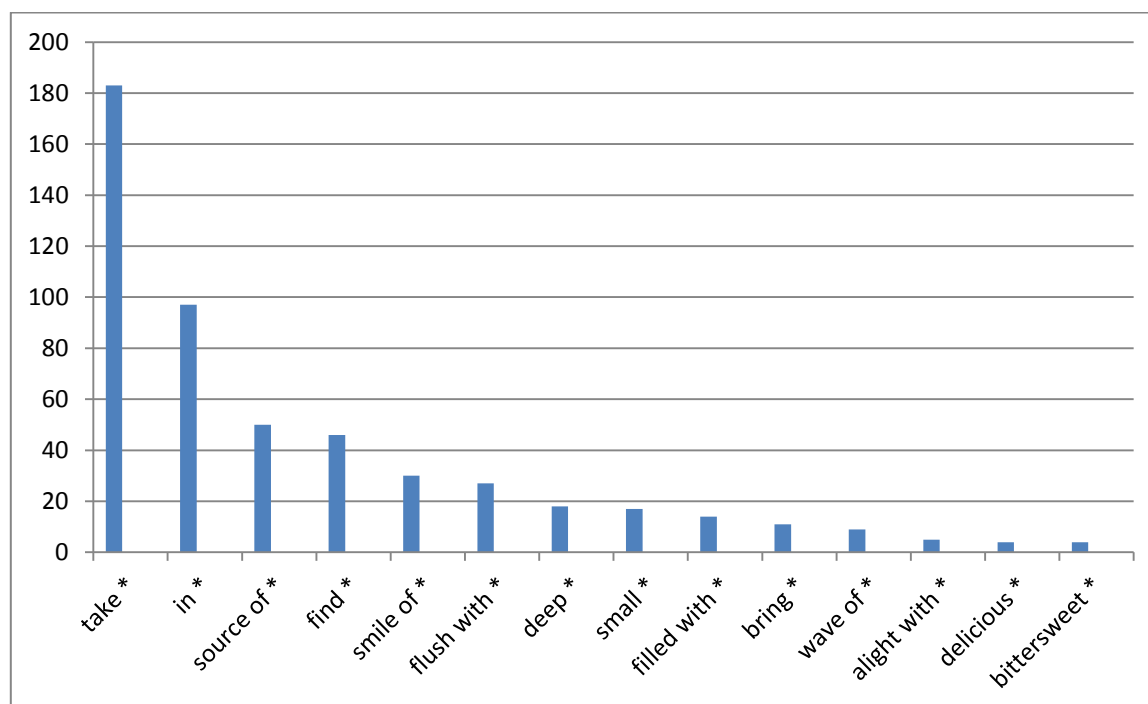


Figure 34: The frequencies of metaphorical and metonymical expressions with the word pleasure

As it is visible from Figure 34, the most frequent metaphorical expression is *take pleasure* (183 examples). It belongs to the conceptual metaphor PLEASURE IS AN OBJECT. After that goes the metaphor PLEASURE IS THE CONTAINER with the metaphorical pattern *in pleasure* (97 sentences). The rest of the examples counted around 60 to 40 cases of uses, among them were *source of pleasure* (50) and *find pleasure* (46). The most frequent metonymical expressions are *smile of pleasure* (30), and *flush with pleasure* (27). One of the most productive metaphor is PLEASURE IS A SUBSTANCE IN THE CONTAINER. It is represented by the following expressions *deep pleasure* (18), *filled with pleasure* and *wave of pleasure* (9). The rest of the expressions from Figure 34 contain around 10 samples and fewer such as *bring pleasure* (11), *delicious pleasure* (4) and *bittersweet pleasure* (4).

To conclude the conceptual analysis of metaphors and metonymies of the concept PLEASURE presented in the previous section, it can be seen that pleasure is conceptualised with the help of different source domains. The majority of the source domains belong to the experiences of human beings. Therefore, pleasure can be understood in terms of FOOD, LIGHT, DISEASE or MONEY. So we can see that everything a person deals with during the life, help to talk and describe person's emotion of pleasure. Additionally, our spatial orientations help us to understand such abstract concept as PLEASURE. Based on this reason, *pleasure* is expressed with the help of orientational metaphors such as UP. Moreover, concept of PLEASURE is structured in the terms of natural elements such as WATER, FIRE and AIR. More specifically pleasure is imagined as a SUBSTANCE IN THE CONTAINER so that people are *filled with* the emotion, and it can *drain out* of us. Sometimes the *pleasure* is so intensive that it is compared to the INSANITY, EXPLOSION or AN ANIMAL, these source domains show that pleasure is difficult to control. In terms of metonymies, pleasure provokes behavioural, physiological and expressive responses. The next subsection presents the related concepts of *pleasure* as well as some idiomatic uses of it.

5.2.5 Related concepts of pleasure

According to Kövecses (1986, 1988) emotion concepts are composed of a number of parts. These parts are metaphors, metonymies, “related concepts” and cultural models. In the previous section, the detailed analysis of the concept of PLEASURE, its conceptual metaphors and conceptual metonymies are presented. In order to understand the concept of pleasure even more, it is necessary to mention different names given to the concept PLEASURE, the associations with it, as well as its related concepts (see Figure 35).



Figure 35: Related concepts of the PLEASURE

Kövecses (2011: 382) mentioned “related concepts comprise literal general knowledge on our various conception(s).” He provides an example of related concepts of love that include the concepts and attitudes people have toward the beloved, such as *liking*, *sexual desire*, *intimacy*, *longing*, *affection*, *caring*, *respect*, and *friendship* (Kövecses 2011: 382). In addition, Kövecses claimed (2008d) that some of the related concepts appear to be a part of the conception of a particular emotion (such as liking and affection); some of them are only

associated with it (such as friendship or respect), and some fall in between (such as caring). If we apply this categorization proposed by Kövecses to the related concepts of pleasure from the Figure 35, we will have the following picture. Related concepts that are considered to be an inherent part of the conception of pleasure are *joy*, *happiness*, *gladness*, *satisfaction*, *delight*, *enjoyment*. Second group includes related concepts that are associated with *pleasure*, so they are *laughter*, *positive mood*, *feeling good*, *entertainment*, *amusement*. Finally, related concepts that fall in between are *liking* and *desire*.

The most basic related concept to pleasure is a *joy*. It belongs to the superordinate level and includes other positive emotions such as *delight*, *amusement*, *enjoyment*. Another basic emotion is *happiness*, and it includes feelings that are related to it, such as *gladness*, *fun*, *entertainment*. Other related concepts are also connected to positive mood and include *gratification* and *satisfaction*. When a person feels pleasure, he/she is feeling good, and it can be seen in some physical expressions. So one can smile, or pleasure is accompanied by *laughter* and *positive mood*. The term pleasure is also connected with *hedonism*.

As it is shown in the Figure 35, pleasure has a number of related concepts. Some of them are very similar to the concept of pleasure so that they can be interchangeable. If we take a metaphorical example *Squeeze more pleasure out of your weekend*, we can see that we would have the same meaning if we put the word *fun* instead of pleasure – *Squeeze more fun out of your weekend*. But this sentence we cannot say like *Squeeze more happiness out of your weekend*.

If we try to change the word of *pleasure* into other related concept, we can see that some of the sentences will be appropriate, and some of them not. The sentence for the analysis is *It gives me so much pleasure*. So this sentence stays semantically correct, and its meaning will be not changed with the following related concept of pleasure: *delight*, *satisfaction*, *joy*, *fun*. It will be not correct when we say it with: *liking*, *feeling good*, *positive mood*.

In order to find related concepts in the corpus, it was decided to conduct two kinds of searches. The first search includes all nouns before the word *pleasure* ([nn*] and *pleasure*). The second search is similar to the first but it contained the word *pleasure* in the beginning, before the noun (*pleasure* and [nn*]). The first 10 results and their frequencies are presented in the Table 4. The overlap of the expressions for both searches is marked in cursive:

<i>[nn*] and pleasure</i>	Frequency	<i>pleasure and [nn*]</i>	Frequency
<i>Pain and pleasure</i>	50	<i>Pleasure and pain</i>	46
Business and pleasure	47	<i>Pleasure and satisfaction</i>	43
<i>Pride and pleasure</i>	25	<i>Pleasure and excitement</i>	16
Surprise and pleasure	19	<i>Pleasure and joy</i>	13
<i>Joy and pleasure</i>	15	Pleasure and delight	10
<i>Privilege and pleasure</i>	11	<i>Pleasure and privilege</i>	10
<i>Power and pleasure</i>	10	Pleasure and profit	9
<i>Excitement and pleasure</i>	9	<i>Pleasure and pride</i>	8
<i>Satisfaction and pleasure</i>	9	Pleasure and happiness	7
Work and pleasure	9	<i>Pleasure and power</i>	7

Table 4: Related concepts of pleasure in COCA

Table 4 shows that the most frequent word that is collocated with the phrase *and pleasure* is *pain*. Pain is considered to be an antonym of *pleasure*, so we have an example of a combination of two contradictory words. The phrase *pleasure and pain* shows such an emotion that combines both feelings. Other related concepts that can be found in both cases are *pride*, *joy*, *privilege*, *power*, *excitement*, and *satisfaction*. In the search *[nn*] and pleasure*, among the most frequent examples were also *business and pleasure* (47 sentences). Or another idiom is *mix business and pleasure*, when somebody can combine both, work and enjoyment. Less frequent combination was *work and pleasure* (9 sentences), which is similar to *business and pleasure*. Among the search *pleasure and [nn*]*, other variants were *pleasure and delight*, *pleasure and profit*, and *pleasure and happiness*. As a result, we can conclude that the amount of combination of *pleasure* with other positive words is much higher.

Idioms and proverbs with the word pleasure

According to the traditional view of idioms they “consist of two or more words and the overall meaning of these words cannot be predicted from the meanings of the constituent words” (Kövecses 2002: 199). Idioms are regarded as a special set of the larger category of words. They are considered to be a matter of language alone, so they are independent of any conceptual system. Kövecses (2002: 200) explains that one need to characterize syntactic properties and meanings of idioms one by one.

Some of the metaphorical expressions in COCA are idioms. From the classical point of view, idioms have an arbitrary meaning, but from the cognitive linguistic view they can be motivated.

The first idiomatic expression is *mix business with pleasure*. There are 22 examples of this expression in COCA. It means that one combines work with social activities or enjoyment, like in the example:

(155) *Do you think it's wise to mix business with pleasure?*

In addition, this idiomatic expression is metaphorical. It is similar to the metaphor PLEASURE IS A SUBSTANCE IN THE CONTAINER. In such a way, pleasure is understood as a substance that can be mixed with something else.

The second example is the proverb *stolen pleasures are sweetest*. It means that people often enjoy illicit things just because they are illicit. Here we can see that it can be conceptualized in terms of the metaphor PLEASURE IS A FRUIT. So, like a fruit, pleasure can be stolen, and it can be sweet.

Another proverb is *there is no pleasure without pain*. It means that for every pleasure people enjoy, they have to suffer some pain. As it was already mentioned in the section above, pleasure is often talked about in contrast or association with its antonym pain. This proverb is a proof for that.

To sum it up, idioms and proverbs with the word pleasure are often based on metaphors.

6. Conclusion

The study was set out to explore how the concept of PLEASURE is structured. The motivation for the research was to make a contribution to the study of metaphors, specifically to the investigation of non-basic emotion pleasure. Therefore, the following research questions were addressed: What are the semantic characteristics, collocations and differences of the various word forms of *pleasure*? How is the concept of PLEASURE structured? In order to answer these questions two main parts of the thesis were developed. The first part contains the theoretical background for the research, and the second part presents the empirical analysis of pleasure.

The focus of the general theoretical literature for this thesis lies in the metaphor, cognitive linguistics, and corpus. First, the notions of cognitive semantics and metaphor were presented as well as the development of the theory of metaphors, beginning with Aristotle till the modern metaphor researchers. Second, the relation of metaphor and Corpus Linguistics was provided, because a corpus was used as a tool of getting the data for the analysis. Third, previous researches of metaphor and emotions were analyzed. Lastly, a short description of the concept of pleasure was given.

The empirical part consists of two subsections. On one hand, the semantic and collocational analysis of the word pleasure and its derivatives (different parts of speech of the word pleasure, such as *pleasurable*, *pleasurably*, *pleasured* and *pleased*) was conducted. On the other hand, a detailed conceptual analysis of pleasure was made, during which metaphors, metonymies, related concepts, and idioms of *pleasure* were investigated. Analytical process for the conceptual analysis was based on metaphorical pattern analysis (MPA) which was developed by Stefanowitsch. This corpus-based study combined not only top-down with bottom-up approaches, but also qualitative and quantitative analysis.

The first research question was answered with the help of collocational analysis of pleasure. The most frequent verbs and adjectives were analysed in order to see what are the most common collocates of pleasure. As a result of the searches made in COCA, it was discovered that the most frequent verbs that collocate with *pleasure* are *take*, *give*, *find*, *is*, *get*, *feel*, *experience*, *have*, *derive*, and *bring*. Whereas the most common adjectives used before *pleasure* are *great*, *sexual*, *guilty*, *real*, *pure*, *sheer*, *simple*, *greatest*, *sensual*, and *aesthetic*. Additionally, it was investigated that the word *pleasure* is mostly used in fiction, contrary to the newspapers, where it occurs rarer. As the next step, various words with the root *pleas**

were searched for in COCA. From the list of results, different parts of speech were chosen for the future analysis, among them are *pleasurable*, *pleasurably*, *pleasured*, and *pleased*. The analysis of the adjective *pleasurable* showed the overlap with the noun *pleasure* in the first twenty most common verbs such as *be*, *find*, and *experience*. Furthermore, the notions that are usually described as *pleasurable* were investigated. They are *pleasurable experience*, *activities*, *sensation*, *thing*, *aspects*, *way*, and *feeling*. After that the adverb *pleasurably* was analysed. The collocations showed that the verbs preceding the word *pleasurably* were *are*, *accomplished*, *wander*, *track*, *tingled*, *struggled*, *sighed*, *shuddered*, *shared*, *murmured*, *mumbled*. The majority of the expressions were used to express the responses of people to something. The comparison of the verbs *pleasured* and *pleased* showed that *pleased* is much more frequent as the verb *pleasured*. Both verbs are frequently used in a passive voice, but the verb *pleasured* is often used with possessive pronouns. Additionally, both verbs collocate with the words related to the sounds, such as *moans*, *sigh*, *groan*, *squeak*.

In order to answer the second research question, the conceptual analysis of the word *pleasure* was conducted. The aim was to understand how people talk and think about such emotion as pleasure. 153 metaphorical patterns from COCA were grouped according to various source domains, which belong to one of the types of metaphor (structural, orientational and ontological). Structural metaphors help us to understand the feeling of pleasure in structural terms of several source domains (BUILDING, LIGHT, MONEY, FOOD, INSANITY, DISEASE, EXPLOSION, STRUGGLE/OPPONENT and DRUG). The conceptual analysis of PLEASURE in terms of structural metaphors showed that people *build* or *destroy the basis of pleasure*. Similarly to light *pleasure* can be *reflected*, one can *glow with it*, and it can be in the form of *sparks* or *flashes*. Like money, pleasure has its *value*; one can *pay for* it or *corrupt* it. Such aspects of food are used for understanding of pleasure: *portion*, *taste*, and *delicious*. People can be *crazed*, *sick*, or *healthy with pleasure*. Sometimes the feeling of pleasure is so difficult to control that it is understood as EXPLOSION, so there are *burst of pleasure*, one can *explode with pleasure* or something can become a *blast to a pleasure*. Another conceptual metaphor is PLEASURE IS STRUGGLE/OPPONENT, in this case, a person and a *pleasure* are seen as two opponents in a struggle. So a person can try to *fight a pleasure*, in return *pleasure can hit back*. Pleasure is a positive feeling that can create addiction. Conceptual metaphor PLEASURE IS A DRUG represents examples when *pleasure* is described as *narcotic* or *drugged*. Every element and entailment of each metaphor was described; moreover the mappings between Target and Source domains were mentioned.

The second type of metaphor (orientational) proved that the concept of PLEASURE is associated more with the upward orientation because this is a positive feeling. Except PLEASURE IS UP metaphors, there are also other conceptual metaphors that are related to the embodiment theory, center-periphery and the concepts from target domain are spatially related to the source domain.

The third type of metaphor (ontological) demonstrated that pleasure can be conceptualized in terms of Natural forces such as WATER (*deep pleasure*), FIRE (*burning pleasure*) or AIR (*inhalation of pleasure*). Pleasure is understood as a PLANT (*seed of pleasure*), OBJECT (*take pleasure*), or more specifically SHARP OBJECT (*edge of pleasure*), VALUABLE OBJECT (*value of pleasure*) or UNKNOWN OBJECT (*discover*). Moreover, pleasure can be seen as a PERSON (*old, funny pleasure*), or ANIMAL (*savage pleasure*). One of the most productive metaphor is PLEASURE IS A CONTAINER (*fill with pleasure*), and PLEASURE IS A LIQUID (*drop of pleasure*).

In terms of metonymies, pleasure provokes behavioural (*clapping hands*), physiological (*blushing*) and expressive responses (*smiling*). Related terms of pleasure are *joy, happiness, delight, satisfaction, enjoyment, entertainment, amusement*, etc. The analysis of idioms containing the word pleasure showed that the idioms are based on metaphors.

Despite of the fact that everybody seems to know what the pleasure is, it is difficult to give a concrete definition. This study provided a detailed analysis of the concept of PLEASURE and showed how it is structured semantically, metaphorically and metonymically. The results of the study can be used for comparative studies of the word pleasure in English and other languages, or with other words of emotions.

7. References

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8. Appendix

8.1. Abstract in German

Seit den letzten dreißig Jahren gibt es ein großes Interesse an der Erforschung der Metaphern. Metaphern sind nicht mehr als ornamentale Aspekt der Sprache verstanden. Es hat sich gezeigt, dass sie sind die grundlegende Schema, nach dem die Menschen die Welt und ihre Aktivitäten konzipieren. Metapher ist ein Mechanismus, der uns hilft die Realitäten unseres Lebens zu verstehen, sowie verschiedene abstrakte Begriffe wie Emotionen, Gefühle und Gedanken. Laut der Kognitiven Linguistik, nicht nur die Rede eines einzelnen, sondern der Sphäre des Denkens und Handelns metaphorisch ist.

Das Ziel dieser Arbeit ist es, einen Beitrag zur Erforschung von Metaphern zu erstellen. Dazu werden die semantischen und konzeptuellen Variationen des Emotionswortes *pleasure* (Vergnügung) analysiert, um festzustellen wie das Kozept PLEASURE strukturiert ist. Diese Masterarbeit untersucht den Zusammenhang zwischen den Gedanken, der Sprache, der kognitiven Linguistik, Emotionen und Korpus basierte Ansatz zur Metapher. Das Ziel dieser Arbeit ist die Struktur-Semantischen Eigenschaften des Wortes *pleasure* (Vergnügung), zu beschreiben. Daher die Kollokationsanalyse von den verschiedenen Wortformen von *pleasure* (so wie *pleasurable*, *pleasurably*, *pleasured*, *pleased*) durchgeführt wird. Zusätzlich werden die konzeptuelle Metapher und Metonymien des Konzepts PLEASURE analysiert. Die Kombination von Metaphern Analyse und Korpus Linguistik steht im Fokus dieser Masterarbeit.

Die Arbeit besteht aus zwei Hauptteilen - theoretischen Grundlagen und empirische Analyse. Der theoretische Teil enthält allgemeine Informationen über Metapher und kognitive Semantik, Entwicklungen in der Theorien von Metapher, Metapher und Korpus Linguistik sowie die Zusammenhang von Metaphern und Emotionen. Der praktische Teil bietet eine semantische und Kollokationsanalyse der verschiedenen Formen des Wortes *pleasure*. Eine detaillierte konzeptionelle Analyse von *pleasure* (Vergnügung), ist enterteilt nach den den wichtigsten Arten von Metaphern, wie Struktur, Orientierungs- und Ontologischen Metaphern. Kurze Analyse der konzeptionellen Metonymien und verwandten Konzepten von *pleasure* werden auch im empirischen Teil vorgestellt. Diese Arbeit ist ein korpusbasierte Analyse, weil die Daten für empirische Teil von COCA (Corpus of Contemporary American English) genommen sind. Metaphorical pattern analysis, dass von Stefanowitsch vorgeschlagen wurde ist verwendet für die Identifizierung und konzeptionelle Analyse der

Metaphern. Die Arbeit umfasst eine Kombination von Bottom-up- und Top-down Abzätze, sowie qualitative und quantitative Analysen. Infolgedessen stellt die vorliegende Arbeit eine detaillierte Analyse von *pleasure* (Vergnügung), die hilft zu verstehen, wie die Leute über die Gefühle reden und wie sie dieses Gefühl konzipieren. Diese Studie kann für die vergleichende Analyse von anderen Emotionen verwendet werden entweder in Englisch oder auch in den anderen Sprachen.

SCHLAGWÖRTER: Metapher, Corpus, Metaphorical Pattern Analysis, Emotion, Pleasure (Vergnügung).

8.2. Curriculum Vitae

Persönliche Daten

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Ausbildung

März 2011 - dato: Masterstudium English Language and Linguistics, Universität Wien

September 2008 – Juni 2009: Specialist-Studium an der Nationale Universität namens Bogdan Khmelnytskyi Tscherkasy abgeschlossen und die Qualifikation Filologe, Lehrer der englischen und deutschen Sprache, Literatur erworben. Ukraine, Tscherkasy

September 2004 – September 2008: Bakkalaureat-Studium der Romano-Germanische Philologie an der Nationale Universität namens Bogdan Khmelnytskyi Tscherkasy, Fachrichtung Sprache und Literatur (Englisch, Deutsch), Ukraine, Tscherkasy

September 1993 – Juni 2004: Schule Nr. 24, Ukraine, Tscherkasy

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September 2010 –Dezember 2010: Deutsch-Integrationskurs Stufe 4, Neukirchen, Österreich

Fremdsprachkenntnisse: Ukrainisch, Russisch (Muttersprachen)
Englisch (C2)
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06/2014 – dato	International Trainingsmanager, MINOPOLIS Edutainment AG Project in Istanbul (Türkei) und Krasnodar (Russland)
02/2014-05/2014	Assistentin der Geschäftsführung, Sprachschule „Ability Languages“
04/2012 – 12/2013	Betreuerin, Minopolis – Stadt der Kinder, Wien
04/2010 –03/2011:	Au-pair: Gmunden, Österreich
07/2009 –09/2009:	Work and Travel, USA, Goody Goody Gum Drop
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