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1 Introduction

In the dynamic arena of linguistics, the relationship between verb constructions and their metaphorical meanings remains an interesting and relatively untapped domain of study. This thesis aims to navigate this terrain, with a specific focus on the Double Object Construction (DOC) and *to*- Prepositional Object Construction (*to*- POC). The verbs at the core of this investigation are *to give*, *to send*, and *to bring*. By exploring these verb constructions, the research sheds light on their metaphorical interpretations and further distinguishes the semantic nuances they bring forth. A mixed- method approach forms the bedrock of this analysis, providing a holistic view of the subject matter.

The research is guided by the following questions:

- "What metaphorical meanings are present in the Double Object Construction and *to*- Prepositional Object Construction?"
- "In which construction do we find more metaphorical readings?"
- "Do metaphorical meanings in these constructions differ or overlap based on the verb used?"

In the **Section 2**, the focus is on an in-depth exploration of the phenomenon of ditransitive constructions, setting the stage by providing insight into their broader contextual landscape. Moving forward, **Section 3** delves deeply into the principles of Construction Grammar. This section establishes the research's foundational framework and outlines its essential theoretical assumptions. **Section 4** then pivots to a detailed examination of the behavior of the focal verbs, particularly investigating their inclination towards DOC or *to*- POC structures. The subsequent **Section 5** takes on the task of introducing and explaining the concept of metaphor and its interaction with the concepts of metonymy, collocation and idiom. In **Section 6**, there is a nuanced discussion on how the ditransitive construction intersects with metaphoric concepts, all while providing a literature-informed perspective. **Section 7** directs its attention towards an in-depth discourse on verb meanings and their argument structure types, crucially preparing the ground for the empirical investigation. The ensuing **Section 8** provides a comprehensive account of the research methodology, ensuring transparency in the investigative process. **Section 9** is dedicated to a detailed classification of metaphors found in the examined constructions, segmenting them based on their core meanings. The findings are then presented in **Section 10**, presenting both the quantitative and the qualitative results. This section not only

delves into the behavior of the discussed verbs in their respective constructions but also brings forward insights from the areas of collocations, idioms, and metonymy. To build upon these findings, **Section 11** offers a discussion of results, connecting them to the research's guiding theoretical constructs. **Section 12** addresses the limitations that have emerged in the study. Finally, the conclusion in **Section 13** encapsulates the crux of the findings, outlining their broader implications for the realm of linguistics.

2 Theoretical Background

This theoretical background lays the groundwork for understanding the complex role of metaphor in Double Object Constructions (DOC) and *to*-Prepositional Object Constructions (*to*-POC). My investigation delves into an array of concepts, each holding a unique yet interconnected relevance to the broader topic.

While each concept is initially discussed in isolation, they collectively contribute to a complex phenomenon: understanding the role and function of metaphor in ditransitive constructions. The components explained in the following sections offer valuable insights into the focal point of my study, the interaction of metaphor and ditransitive constructions.

2.1 Ditransitive verbs and constructions

This section focuses on the fundamental characteristics of ditransitive verbs and the constructions they form, specifically Double Object Constructions (DOC) and *to*-Prepositional Object Constructions (*to*-POC), which are, along with metaphor, the primary focus of my research. In addition, I will also explore some of the characteristics of indirect and direct objects. Understanding these elements is essential as it paves the way for the subsequent discussions.

2.2 Definition and Types of Ditransitive Verbs

Quirk (1995: 49) defines the verb element as “the most central element” that is positioned after the subject and is followed by several types of arguments combined in different patterns. The focus of the thesis is the combination of a ditransitive verb and its arguments, more specifically, the study targets two rather similar constructions, involving ditransitive verbs: the Double Object Construction (DOC) and the *to*-Prepositional Object Construction (*to*-POC).

Before we proceed to further discussion, it is necessary to understand ditransitive verbs by defining them, outlining their general traits, and noting the constructions in which they appear. Quirk (1995: 54) places transitive verbs in a category that necessitates an object while also acknowledging that transitivity is not constant but can take on several forms. He provides an the following classification (Quirk 1995: 54):

- Monotransitive: Subject- Verb- Object (SVO)
- Ditransitive: Subject- Verb- Object- Object (SVOO)
- Complex transitive verbs: Subject- Verb- Object- Complement (SVOC)
- Complex transitive verbs: Subject- Verb- Object- Adverbial (SVOA)

When addressing ditransitive complementation, Quirk et al. (1995: 1208) portray the DOC as the "basic" form, involving two noun phrases as objects.

(1) He gave the girl a doll.

In this example (1) the direct object *a doll* is in the second object position, whereas the indirect object *the girl* follows the verb. This form presents the Double Object Construction.

Quirk et al. (1995:57) recognize a systematic relationship between different language structures. They purposely steer away from interpreting these correspondences through transformational rules. Rather, these observable relationships are leveraged in an informal manner to highlight the parallels and differences among structures, avoiding commitment to any specific theory. As Quirk proposes (1995: 57):

A systematic correspondence may be broadly defined as a relation or mapping between two structures X and Y, such that if the same lexical content occurs in X and in Y, there is a constant meaning relation between the two structures. This relation is often one of semantic equivalence, or paraphrase.

Quirk et al.'s perspective is that such a systematic correspondence is evidenced in the shift from the indirect object to the prepositional paraphrase. It is viewed as a key mechanism that permits SVOO to be reformatted into SVOA patterns. This correspondence is pivotal, as it underscores why the DOC, with its inherent SVOO pattern, is considered the "basic" form.

In a prepositional form of the ditransitive verbs, as illustrated in Quirk et al. (1995: 1209):

(2) John offered some help to Mary.

Here the direct object *some help* is in the first position after the verb in the form of a noun phrase and is followed by the prepositional object *to Mary*, which is perceived as grammatically

equivalent to an indirect object (Quirk 1995: 59). The pattern displayed in this example is known as *to*- Prepositional Object Construction.

2.3 Direct and Indirect Object

Quirk et al. (1995: 726) clarify that, considering that direct and indirect objects possess common features, some of which are presented in this subsection, their shared name comes as no surprise. When both objects coexist, the indirect object typically precedes the direct object. Quirk (1995: 54) concedes that despite the indirect object often appearing more centrally in the clause due to its position, it still is more "peripheral" as it is more likely to be optional, though this greatly hinges on the verb and context.

- (3) I gave him (OI) my address (OD).

In terms of form, both objects are typically a noun phrase. The indirect object often aligns with a prepositional phrase led by either *to* or *for*. In such instances, it is positioned following the direct object (Quirk 1995: 727):

- (4) I will send Charles another copy.
(5) I will send another copy to Charles.

Aside from assuming the form of a noun phrase, both direct and indirect objects can also manifest as nominal clauses, as illustrated in the example by Quirk et al. (1995: 1049)

- (6) I noticed that he spoke English with an Australian accent.

However, when an indirect object takes the form of a clause, it is a nominal relative clause, since it normally pertains to a person (Quirk 1995: 1048). Nominal relative clauses have a likeness to *wh*- interrogative clauses as they also commence with a *wh*- element. Often, they parallel noun phrases in their capacity to represent either concrete or abstract concepts and in their capability to reference individuals. Their operational scope matches that of noun phrases (Quirk 1995: 1056). The following examples are of nominal relative clauses serving as a direct object and indirect object respectively (Quirk 1995: 1058):

- (7) You should see whoever deals with complaints.
(8) He gave whoever asked for it a copy of his latest paper.

When examining semantic properties, Quirk et al. (1995: 726-727) note that a direct object typically signifies an entity impacted by an action. Conversely, the indirect object, even as a

prepositional object, often denotes an animate entity perceived as the action's recipient - as illustrated by the examples (1) and (2) respectively. Building on this, Harley and Miyagawa (2017: 1) review “canonical” ditransitive verbs and outline their patterns. Necessary for the operational mechanics of these verbs are the following arguments: Agent, Theme, and Goal, often termed Recipient. In the DOC, the Goal and Theme follow the verb in the V-Goal-Theme order, while in the *to*-POC, they appear as V-Theme-to Goal, this will be discussed in more detail in the Section 7.

2.4 DOC and *to*- POC: Different Perspectives

The DOC, *to*-POC, and their relationship have drawn significant attention from the linguistic scholar community. According to Coleman (2009: 594), this topic “has bedevilled scholars for decades”. Various theoretical frameworks have been proposed to define the nature of the relationship between these two constructions. This section provides a brief overview of the major theories, as they play a crucial role in comprehending the starting point of the thesis.

Krifka (2004: 3) offers a clear and comprehensive explanation of the major theories, categorizing them under three headings: monosemy approach, polysemy approach, and information structure approach. While different attempts have been made to group these theories, I have opted for Krifka's classification due to its conciseness and its relevance to the crucial criteria of this thesis. In addition, since the thesis primarily focuses on other aspects rather than the distinctions between different theoretical approaches, a brief explanation of this matter should suffice. Moreover, within each of these approaches, there exist numerous analogous theories characterized by a common underlying concept. These theories often exhibit intersections in various facets and frequently collaborate in addressing specific limitations. However, the approaches do not display complete unity in all aspects regarding the constructions- their structure or their origin.

2.4.1 Monosemy approach

The monosemy approach defines the DOC and *to*- POC as synonymous. Krifka (2004: 3) highlights the diversity within the monosemy view, noting that while it often aligns with the derivational approach, there are also monosemy accounts that view the constructions as non-derivational in their essence.

Firstly, the element that alternates between the constructions is the Recipient- either in the form of a noun phrase or the preposition *to* + noun phrase. This serves as the basis for regarding one of the constructions as the basic structure, while the other is seen as a derived form resulting from a transformation process applied to the basic construction. Consequently, the constructions exhibit shared semantic features while differing in syntax. There exist varying perspectives regarding which construction should be regarded as the base and the specific transformational processes involved in their derivation. For instance, Aoun and Li (1989) highlight that the basic construction is the DOC, while the *to*- POC is the one resulting from the transformation. Larson (1988), on the other hand, argues that the prepositional phrase is the base structure for deriving the double object construction.

In the realm of derivational approaches, Larson's (1988) *VP Shell* proposal stands out as a notable exemplar. This model posits that the *to*- POC serves as the foundational structure from which the DOC is derived. Although Larson's model (1988: 350) is inherently derivational, he acknowledges that the transformational connection between the two constructions is not universally accepted. This is mainly owing to several constraints and the "lack of full productivity in the dative double object relation".

Krifka (2004: 3) highlights the work of Butt et al. (1997) as an example of the monosemy approach in a non-derivational manner. This view maintains the same meaning "can be realised by two distinct syntactic patterns" (Krifka 2004: 3).

2.4.2 Polysemy theory

Unlike the previous approach, where the emphasis is (mainly) on the transformational nature of language to account for similarities between constructions, polysemy theories do not posit any base structures but only two derivationally independent constructions. The constructions have very similar meanings, but Coleman (2009: 594) clarifies that the DOC is usually "associated with a semantic core of 'caused possession' or 'caused reception'", and that *to*- POC carries the meaning "of 'caused motion'". The following depictions illustrate different approaches to the DOC and *to*- POC, demonstrating that while the idea of constructional semantics is the same, the understanding of what the underlying syntax is, differs.

Pinker (1989):

DO: [EVENT give [Ann Beth [STATE HAVE Beth the car]]]

PO: [EVENT give [Ann the car Beth [event GO the car [PATH to [PLACE Beth]]]]]

Speas (1990):

DO: Ann CAUSE [Beth TO COME TO BE IN STATE (OF POSSESSION)] BY MEANS OF [Ann CAUSE [the car TO COME TO BE AT (POSS) Beth]]

PO: Ann CAUSE [the car TO COME TO BE AT (POSSESSION) Beth]

Based on the depictions of Pinker's (1989) and Speas' (1990) works, provided by Krifka (2004: 5), one can deduce that the DOC and *to*- POC convey different underlying structures and meanings. Pinker's representations illustrate that the constructions in question have distinct semantic event structures. In the DOC, the event involves Ann causing Beth to have the car. Meanwhile, the *to*- POC depicts the car going to Beth as a result of Ann's action. Speas, on the other hand, places emphasis on the different roles of Ann, Beth, and the car in both constructions. In the DOC, Ann induces Beth to attain ownership of the car through a mechanism that involves the car coming to be in Beth's possession. In the *to*- POC, Ann causes the car to come to be in Beth's possession.

These depictions collectively indicate that the DOC and *to*- POC, while superficially similar, carry different semantic nuances and event structures, underlining the need to treat them as separate entities in linguistic analysis.

2.4.3 Information Structure Theory

Lastly, the information structure view asserts that the heart of the problems rests in the variations in information structures. Krifka (2004: 5) refers to Arnold et al. (2000) as a work that suggests there is a universal tendency of heavy or focused constituents to move to the right, thus the alternation between constructions is seen as a result of general functionally driven inclination for such components. This is reflected in the following examples, where the latter sentence represents a "dispreferred" option (Krifka 2006: 6):

- (9) a. Chris gave Terry a bowl of Mom's traditional cranberry sauce.
- b. Chris gave a bowl of Mom's traditional cranberry sauce to Terry.

Krifka (2004: 6) suggests that if both constructions bear the same meaning, as inferred by the alignment of the information structure view with the monosemy view, then preferences in information structure may be the sole determinant in selecting one construction over the other. However, Krifka (2004: 6) suggests that information structure also intersects with the polysemy

approach, as the differences in truth-conditional meaning between the constructions are minimal, and the choice of construction relies on contextual factors. Furthermore, the complexities of processing and considerations of end weight contribute to the nuanced analysis of these constructions.

It is critical to understand that the viewpoint may appear simplified. There is indeed a difference between semantic meaning, which includes truth-conditionality and polysemy, pragmatic meaning, encompassing appropriate use in the context like end focus, and the role of processing, such as complexity and end weight. However, the outline presented by Krifka (2004: 6) serves as a concise summary rather than an exhaustive analysis. Additionally, it should be noted that it represents Krifka's preliminary overview of the issue and not an in-depth study. More importantly, this topic is not the core concern of this thesis. The thesis focuses primarily on the relationship between the DOC and *to*-POC, particularly through the lens of monosemy and polysemy theories and the derivational and non-derivational links these theories propose.

2.5 Framework used in this study

The general idea of the constructions as separate syntactic entities with different meanings, along with the basic principles of the Construction Grammar (see Section 3 below), form the cornerstones of the thesis.

The decision to adopt a non-derivational and polysemous approach was influenced by several factors. An essential aspect of this decision can be traced back to the established literature, with one notable claim, echoed by Bruening (2018: 142) that even though specific verbs such as *to give* display similar semantics in different constructions, the DOC primarily carries a possessive meaning, while *to*-POC is often used to imply the semantics of motion. While there are cases where these two meanings overlap, it is crucial to avoid categorising and treating them as synonymous in all contexts.

It is crucial to not incorrectly associate the syntactic likeness between the DOC and *to*-POC with an assumed semantic correlation. To highlight this, let us take a look at another scenario that, just like the DOC and *to*-POC, exhibits similar syntactic properties but is not commonly the subject of scrutiny when talking about the “basic” construction. In other words, while everyone is comparing the DOC and *to*-POC, discussing their origin, semantics, and syntax in terms of potential transformational relationships, there are other constructions - like the one

using *for* - that bear as much resemblance to the DOC as *to*- POC does. However, the discussion or even the possibility of a transformational relationship between DOC and these other constructions is frequently overlooked. The forthcoming example (Beck & Johnson 2004: 103) will contrast the DOC with a *for* prepositional construction to underscore this point.

- (10) a. Thilo cooked kisimen for Satoshi.
- b. Thilo cooked Satoshi kisimen.

The example (10b), Beck and Johnson (2004: 103) argue, leaves no room for doubt and expresses: Thilo cooked kisimen with the clear intention of Satoshi having them. On the other hand, (10a) introduces a layer of complexity. This phrasing allows for an interpretation where it is Thilo who prepared the kisimen, raising possibilities rooted in diverse scenarios. For instance, it might reflect Satoshi's need for the dish, but his lack of time to prepare it personally. Hence, the indirect object in this case provides a broader array of interpretative possibilities compared to its usage in the DOC.

After making this comparison, when we substitute *for* in place of the preposition *to*, it becomes apparent that these are distinct constructions, each conveying unique meanings. It appears that these constructions should be viewed as distinct just as easily, given their unique syntactical and semantic characteristics.

Despite the attractiveness of the derivational approach in uncovering a potential connection between the two constructions, leading to the assumption of syntactic and semantic similarities, this approach has not proven particularly effective in establishing comprehensive rules that can account for the varied behaviors exhibited by the constructions and the verbs within them. As Huddleston (1984: 197) concludes, these approaches are lacking in systematicity.

The semantic similarities and syntactic resemblance of the constructions have sparked ongoing discussions within the scholarly linguistic community regarding their relationship. These discussions often adopt a base-and-output model, where one structure is considered the input and the other as its derived output. However, according to Goldberg (2006: 25), relying solely on this framework can be limiting and obstructive to expressing the complete range of relevant generalizations. Therefore, Goldberg introduces her own explanation in the form of the Surface Generalization Hypothesis (2006: 25):

[T]here are typically broader syntactic and semantic generalizations associated with a surface argument structure form than exist between the same surface form and a distinct form that it is hypothesized to be syntactically or semantically derived from.

According to Hilpert (2015: 46), the term “surface argument structure form” used here is an inclusive term that refers to constructions in a theory-neutral manner. Each construction should be analyzed and explained based on its own characteristics, regardless of any correspondences with other constructions. Goldberg's argument supports this idea by suggesting that the regularities and generalizations found within a specific surface form are often more comprehensive and robust compared to the relationships proposed between that form and its hypothesized derived form. This hypothesis challenges the notion that deriving one form from another is sufficient to fully explain the broader syntactic and semantic patterns observed in language.

3. Construction Grammar

This section presents the fundamental assumptions and concepts in Construction Grammar crucial to the thesis. Construction Grammar, which encompasses various theoretical approaches, has wide consensus on key concepts like the significance of constructions and the distinction from Generative Grammar (Hilpert 2014: xi). Hilpert (2014: xi) describes Construction Grammar as a "fairly young, highly diverse, and rapidly developing" field, aligning with Hoffman and Trousdale's (2013: 4) explanation that this linguistic framework emerged in the late 1980s and early 1990s. The theoretical plurality within Construction Grammar is mirrored in the diversity of methodologies and data in its studies (Gries 2013: 94). Despite the numerous approaches within Construction Grammar, this study primarily relies on the framework defined and described in Goldberg's work. This choice is influenced by Goldberg's significant contributions to Construction Grammar literature in recent years, and her recognition as a leading figure in the development and exploration of the theory (Hilpert 2014: 2).

3.1 What is a Construction?

Unlike certain formal models of language, Construction Grammar does not adhere to the traditional, clear-cut division between lexicon and syntax. Instead, it understands language knowledge as “a part of a lexicon-syntax continuum” (Hoffman & Trousdale 2013: 1). Within this theory, knowledge of language equates to the knowledge of constructions. Construction

Grammar extends Saussure's concept of the sign - "an arbitrary and conventional pairing of form" (Hoffman & Trousdale 2013: 1) - to include not only morphemes and words, but also idioms and abstract phrasal patterns. Thus, in this expanded sense, Saussure's sign has evolved to be known as a construction. Goldberg (2013: 17) defines constructions as "conventional, learned form-function pairings at varying levels of complexity and abstraction.". The same point, Croft and Cruse (2004: 257) illustrate by presenting the structure of a construction, comprising of a form and a meaning component, as it can be seen in Figure 1.

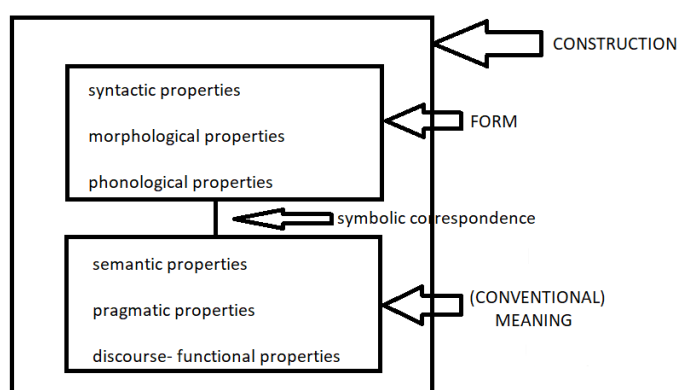


Figure 1: Construction as Form- Meaning Pairing (Croft & Cruse 2004: 257)

Figure 1 (Croft & Cruse 2004: 257) shows that while form comprises syntactic, morphological, and phonological properties, meaning goes beyond semantic properties and includes pragmatic factors, which are "crucial to understanding the constraints on grammatical constructions" (Goldberg 1995:6). Additionally, an integral aspect of the constructionist approach, as pointed out by Goldberg (2006: 9), is that each surface form carries its unique semantic and/or discourse functions. Hilpert (2014: 2) furthers this by suggesting that the knowledge of social contexts in which these constructions are likely used contributes to their discourse-functional properties. Goldberg illustrates this with the following examples (Goldberg 2006: 9):

- (11) a. Liza bought a book for Zach.
 b. Liza bought Zach a book.
 c. Liza sent a book to storage.
 d. Liza sent Stan a book.

Just as we have previously observed in the sentences in the example (10), subtle shifts in construction can lead to significant changes in meaning. For instance, example (11a) could be interpreted as meaning that Liza bought a book (for a third person) because Zach could not make it. The example (11b) carries a more specific semantic connotation, suggesting that Liza had the intention of giving the book to Zach. This is reminiscent of how the example (10a) carries a broader range of potential meanings compared to the example (10b). Meanwhile, the examples (11c) and (11d) demonstrate caused- motion to a location, the difference being that "the goal argument must be an animate being, capable of receiving the transferred item" (Goldberg 2006: 9). Hence, much like the example (10), these instances underscore the importance of construction choice in conveying intended meanings.

Goldberg (1995:4) defines construction as: "C is a CONSTRUCTION iff_{def} C is a form–meaning pair <Fi, Si> such that some aspect of Fi or some aspect of Si is not strictly predictable from C’s component parts or from other previously established constructions.”.

In 2006, she expands this definition by including morphemes, words, idioms, and phrasal patterns as constructions. Goldberg (2006: 5) also states that patterns recognized with sufficient frequency are stored as constructions, even if they can be predicted in entirety. In essence, while the definition of construction from 1995 establishes the core principle, the more recent elaboration deepens the understanding by highlighting that constructions are stored learned pairings with high-frequency usage.

Furthermore, Construction Grammar acknowledges that the constructions have their meanings, which "interact and combine with the meanings of verbs" (Goldberg 1995: 24). Goldberg (2013: 19) underscores her perspective with evidence from two studies. To begin with, Ahrens (1995) probes the idea that constructions bear intrinsic meanings by employing a nonsense verb in a double object construction and querying the subjects about its meaning (Goldberg 2013: 19):

(12) She moped him something.

The results reveal that a majority (60%) of respondents assign the meaning of *to give* to the nonsense verb *to mope*. This aligns with the hypothesis that the DOC conveys a sense of literal and metaphorical transfer. However, this interpretation might not necessarily suggest that the participants inherently comprehended 'to mope' as having a meaning akin to *to give*. It could also indicate that the subjects, recognizing that the verb *give* typically occurs in this syntactic structure, derived the meaning of *mope* from the meaning of *give*. In essence, these results might

also be reflecting the participants' proficiency at utilizing their knowledge of prevalent language patterns to decipher the likely meaning of the nonsense verb.

Secondly, Goldberg (2013: 19) refers to a study by Kaschak and Glenberg (2000) which demonstrates that participants draw on constructional meaning when encountering nouns utilized as verbs in unconventional ways, as illustrated in the given example:

(13) She crutched him the ball.

This sentence communicates a notion of motion-transfer: *to crutch somebody a ball* suggests using a crutch to pass the ball to someone. The implication here is that a hearer's comprehension process first involves identifying and interpreting the general meaning of the construction, after which the specific meaning of the verb is determined.

3.2 Semantic Interpretation of Constructions

Hilpert (2015: 26) offers a clear reminder of a long-standing concept in linguistics: argument structure. Also known as a verb's valency, this refers to the number of constituents that a verb can attract and establish relationships with. These associated constituents are referred to as arguments. For instance, the verb *to send* typically forms a connection with three arguments – a subject and two objects. Conversely, the verb *to yawn* usually interacts with only one argument, the subject.

(14) Mario sent me a text.

(15) Jenna yawned in a meeting.

The sentence *Mario sent me a text.* exemplifies a verb, *to send*, engaging with three arguments: the subject *Mario*, and two objects *me* and *a text*. Conversely, in *Jenna yawned in a meeting.*, the verb *yawned* connects only with its subject *Jenna*, demonstrating verbs that typically form a bond with a single argument. In this sentence, *in a meeting* represents a modifier that is not an obligatory element in the relationship with the verb.

While a verb's argument structure signifies its conventional usage, an argument structure construction offers the potential for creative linguistic use. To illustrate this concept, Hilpert (2015: 28) cites the example of the verb *to play*:

(16) a. The kids were playing.

b. Sylvia played a Schubert sonata.

- c. John played the ball to the centre forward.
- d. John played the piano to pieces.

The meaning of a verb appears to vary based on the surrounding context. In (16a), *to play* suggests interaction with toys. When used transitively as in (16b), it implies the usage of a musical instrument. In the *to-* POC shown in (16c), *to play* denotes the act of giving in a particular manner. Lastly, in the Resultative Construction from the final example, the effect of John's playing on the piano is conveyed.

The last two examples represent argument structure constructions because they add a certain element to the meaning of a verb's typical argument structure. According to linguistic theory, argument structure constructions go beyond being mere organizational frameworks for words and phrases. As highlighted by Goldberg (1995, 2006) and Hilpert (2015), they serve a dual role of aligning specific syntactic patterns with corresponding semantic implications. Thus, these constructions integrate both form and function to articulate fundamental clauses (Goldberg 2006: 23). In this way, English speakers are able to comprehend that a specific grammatical structure conveys a particular meaning, irrespective of the verb used within these constructions. The focus of the thesis, the DOC and *to-* POC, are argument structure constructions since they carry their own meaning. Goldberg (1992: 45) highlights that "X causes Z to receive Y" and "X causes Z to move to Y" can be attributed directly to the core of syntactic structure of DOC and *to-* POC respectively. In that sense, the attention shifts from the meaning of the verbs involved to the semantics of the constructions.

The verb retains its basic semantics, and this does not change once the verb is inserted in the ditransitive construction. For example, the verb *to throw* "simply means 'throw'", the meaning "cause to receive" is contributed by the construction (Goldberg 1992: 46).

- (17) Jessie threw John a notebook.

In contrast to traditional semantics, which presumes that a verb is associated with a collection of senses from which one is chosen to fit a certain construction, Construction Grammar adopts a monosemous approach, positing that each verb possesses a singular sense. Creating meaning does not so much consist in selecting a sense from an array of senses associated with one verb to match a particular construction, but rather about engaging the verb's sole sense. Any perceived shift in the verb's meaning is attributed to the subtle variance in meanings between constructions, as opposed to alterations within the verb itself (Goldberg 1992: 46). This

perspective suggests that the variability in interpretation stems more from the constructions in which verbs are used, rather than from the verbs themselves, as Goldberg (1992: 45) illustrates in the following examples:

- (18) a. I sent a package to him.
b. I sent him a package.

In Goldberg's perspective, the alternation between different constructions does not hinge on grammatical rules or transformational relationships. Instead, she conceptualizes these constructions as being driven by semantic rules and possessing their own "identifiable semantics". There is a degree of semantic overlap between the two constructions. Seeing that "causing something to move somewhere is systematically related to causing someone to receive something" (Goldberg, 1992: 46), she asserts that the semantics of ditransitive constructions are indeed compatible. Her view reframes our understanding of these constructions from a purely grammatical perspective to one deeply rooted in semantics.

In the realm of constructional meaning, Goldberg (1992: 52) posits the idea of polysemy, the concept of having multiple but closely related meanings. This suggests that the resultant meanings of constructions are not strictly absolute but instead lie within a network of interconnected semantics. Therefore, the ditransitive constructions under discussion maintain fundamental underlying meanings, while their form may express a range of related senses - a phenomenon Goldberg coins as constructional polysemy.

Discrepancies in interpretations or final meanings emerge from the interplay between the core sense of the constructions and the particular classes of verbs they host (Goldberg 1992: 52). To illustrate this point, consider the following examples (Goldberg 1992: 51):

- (19) a. Bill promised his son a car.
b. Joe allowed Billy a popsicle.
c. Joe refused Bob a raise in salary.

Although all instances of the DOC, it could be contended that these examples each convey a distinct meaning diverging from the notion of transfer. However, Goldberg suggests that an underlying theme connecting these senses is discernible - the core meaning of the construction.

The variation in the final interpretation of these examples arises from the verb incorporated into the construction. For instance, in the example (19a), the notion of transfer is implied contingent

on the fulfillment of the promise. In the example (19b), the verb indicates that the transfer was not necessarily caused by the subject but was enabled by them. The example (19c) shows the transfer is negated due to the use of a verb of refusal.

3.3 Argument Constraints

The constructions at hand bear multiple semantic constraints on their arguments. Despite the persistent attempts to outline these restrictions, there always seem to be cases that defy the established rules. Yet, according to Goldberg (1995: 145), such anomalies are not to be considered mere exceptions. Instead, they should be seen as indications that metaphorical language "licenses the exceptional cases". In her view, all constraints hold true and maintain their significance within the source domain, referring to non-metaphoric language. However, when these constructions transition into the target domain, where metaphorical meanings come into play, many of these constraints are no longer applicable.

Firstly, in these types of constructions, the agent or subject argument is typically considered to be both volitional and intending the transfer (Goldberg 1995: 143). Consider the sentence (Goldberg 1995: 143):

(20) Joe painted Sally a picture.

This statement implies that Joe, with a clear intent, created a picture specifically for Sally and not for someone else. However, as the following examples will demonstrate, these criteria might be better understood as guidelines rather than rigid rules. This is because there can be instances where there is no explicit intent of transfer, yet the construction of the sentence remains valid and meaningful.

(21) Joe accidentally sent Mary a lot of money.

Regarding the recipient in these constructions, it is posited by Goldberg that this argument must be both animate and willing to "accept the transfer" (1995: 146):

(22) ??Bill told Mary a story, but she wasn't listening.

Here, the lack of willingness from Mary, who is indeed animate, renders the construction questionable. While Goldberg labels such examples as "felicitous" yet unacceptable, it could be argued that she might be overstating the case. Despite the seeming lack of willingness from the recipient, these constructions might still retain some measure of validity, thus sparking further

debates around their acceptance in linguistic discourse. The example (22) shows that construction is not valid when there is no willingness. Conversely, willingness does not always appear to be a crucial determinant, as evidenced by the acceptability of expressions such as (Goldberg 1995: 147):

- (23) a. Bill gave Chris a kick.
b. Bill gave the driver a speeding ticket.

In instances where a transfer is clearly indicated, the importance of willingness seems to diminish. However, Goldberg (1995: 147) contends that the recipient always willingly accepts the transferred item for the transfer to be deemed successful. Hilpert (2015: 33) refines this perspective by suggesting the term "socially qualified recipient" might be more fitting. It denotes an individual who is not only capable of receiving the transferred object but is also conventionally expected to do so.

Goldberg (1995: 147) justifies her preference for the term *recipient* over *goal* or *possessor*. Her first argument is rooted in the connotation of the word *goal* as being inanimate. Given that the first object in these constructions should be animate, *recipient* becomes a more logical choice. Additionally, the term *possessor* suggests that a transferred entity ends up in the possession of the first object. However, the concept of the transfer frame does not necessitate that the receiver has literal possession of the transferred entity post-receipt. This nuance is highlighted in the example (24) provided by Goldberg (1995: 147). In this context, Mary does not possess an insult in the conventional sense, further underscoring the suitability of the term *recipient*.

- (24) Jo gave Mary an insult.

Beck and Johnson (2004: 103) clarify the issue of the animacy of the indirect object in the to-POC construction, referencing Green's (1974) example:

- (25) Satoshi sent the Damron Guide to Tübingen.

As this example illustrates, the primary notion of movement in the construction permits flexibility with regards to the animacy of the recipient. In fact, within the *to*-POC construction, the recipient, which could more accurately be referred to as a goal, can be either animate or inanimate. There is no requirement or restriction for the recipient or goal to possess animacy, thus providing a wider range of application for this construction.

4. Verb Disposition

This section explores the phenomenon of verb disposition, referring to the inclination of certain verbs towards specific constructions. By examining these tendencies, I was able to concentrate on select verbs for my research. The criteria that guided this selection process will also be discussed, thereby streamlining the research focus and paving the way for a more in-depth investigation.

Colleman (2009: 593) defines verb disposition as "the lexical preferences of certain verbs for one of the two (or more) 'competing' grammatical constructions over the other(s)." Colleman (2009: 596) highlights the significance of verb disposition literature in emphasizing the distinction in meaning between constructions. However, when verb disposition assumptions are made via introspection, merely by examining a few instances of naturally occurring language, there is a risk of overlooking or underrepresenting counterexamples. As a result, such intuitive generalizations may not stand true in actual language use (Colleman 2009: 594). This emphasizes the necessity of carrying out corpus studies, which can generate "empirically valid generalizations" about the linguistic phenomenon under consideration (Colleman 2009: 594). To demonstrate this, we will refer to the verb *to deny* (a verb of refusal) which, following Goldberg's assertions (1992: 62), is compatible solely with the DOC.

- (26) a. His mother denied Billy a cake.
b. ??His mother denied a cake to Billy.

However, Bresnan and Nikita (2008: 7) provide evidence, the examples (27) and (28) from the Internet that seems to challenge this stance. The following examples exhibit that *to deny* is also present in *to*-POC contrary to Goldberg's claim.

- (27) Most grievances will involve only a dispute between the grievor and the employer.
The employer has underpaid, or disciplined, or **denied a leave to a teacher**; resolution of the grievance does not impact directly on others.
- (28) After all, who could **deny something to someone** so dedicated to the causes of international friendship and collaboration?

Bresnan and Nikita's (2008) research effectively highlights that many syntactic combinations, despite being claimed as not possible by Goldberg, indeed make their way into real language use, albeit infrequently. This contrast between theoretical expectations and actual language

application indicates that introspection-based conclusions can occasionally overstate the limitations of syntactic structures (Coleman 2009: 597).

Although Bernolet and Coleman (2016: 166) characterise the two constructions as “one of the most well-studied grammatical alternation phenomena”, it appears that corpus-based studies on verb disposition in these two constructions are not numerous. A prominent work on this topic is Coleman’s own; in addition, there are several studies on the Dutch “version” of the DOC. Despite operating within the framework of a different language, Bernolet and Coleman (2016: 170) highlight that theories on construal distinctions between Dutch constructions revolve largely around the same set of semantic perspectives discussed in the English ‘alternation’ literature. They assert a significant degree of formal and semantic similarity between the two languages, suggesting that findings from Dutch investigations could potentially apply to English constructions. However, in the context of this thesis, the choice of verbs based on their lexical preferences for the constructions predominantly follows the Distinctive Collexeme Analysis (DCA) proposed by Gries and Stefanowitch (2004). DCA is defined as the following (Bernolet & Coleman 2016:166):

Distinctive collexeme analysis (DCA) is a quantitative technique aimed at identifying the lexical items that are significantly biased towards one of two (or more) functionally similar constructions in a given corpus through the statistical evaluation of the observed frequencies of the lexical items in question in each of the alternating constructions in relation to the overall frequencies of the alternating constructions in the corpus.

As Gries and Stefanowitsch (2004: 97) explain, DCA is employed for “semantically more-or-less equivalent constructions”. The choice of verb by speakers in the constructions being studied is expected to reveal semantic and functional differences between the two constructions (Stefanowitsch 2013: 297). It is important to stress that this does not entail that the verb determines the meaning of the construction but rather that the verb choice could indicate or highlight a preexisting difference in meaning or function between the two constructions. The study by Gries and Stefanowitsch (2004) has been conducted on a one-million-word sample of the British component of the International Corpus of English (ICE- GB), taking into consideration verbs that occur at least once in each construction. The results support the stance that the DOC and *to*- POC have distinctive meanings.

Firstly, the verb *to give* is most distinctively associated with the DOC. Gries and Stefanowitsch (2004: 105) argue that the semantics of this verb, “causing to receive”, align perfectly with the presumed semantics of the DOC. Their results confirm that the transaction semantics inherent

to this verb entail a "direct contact between the agent and recipient", both literally and metaphorically (Gries & Stefanowitsch 2004: 105).

Secondly, *to bring* is the most distinctive verb for *to-* POC. Verbs that stand out in this construction comply with its semantics of "(continuously) caused (accompanied) motion". This suggests a necessary distance between the agent and recipient for the action specified by the verb to be completed (Gries & Stefanowitsch 2004: 107).

Finally, some verbs do not show a distinct preference for either construction, distributing almost equally between them. These are *to lend*, *to send*, and *to write*. Gries and Stefanowitsch (2004: 107) clarify that these verbs have meanings compatible with both constructions. The context in which a verb appears is crucial for 'activating' the appropriate meaning.

Despite Gries and Stefanowitsch's study (2004) not being the most recent one and being conducted with a different corpus than the one used in this study, it offers valuable insights into the semantics of the constructions and verbs' lexical preferences. The study confirms the non-derivational approach's theoretical assumptions that the constructions' semantics are distinct, with the DOC's meaning highlighted as: 'X causes Y to receive Z', and the *to-* POC's meaning as: 'X causes Z to move to Y', in both literal and metaphorical senses. Furthermore, the results underscore the importance of the agent-recipient distance in differentiating the semantics of the constructions under discussion.

This study includes the verbs *to give*, *to bring*, and *to send*, aiming to examine two verbs with a lexical preference for one construction and one verb that alternates freely between them. This selection aims to investigate potential differences in the quantitative and qualitative aspects of metaphors within constructions that contain these verbs.

5. Metaphor

Before diving into the role of metaphor in ditransitive constructions, particularly DOC and *to-* POC, it is vital to first understand the broad concept of metaphor. To further refine our understanding, the subsequent subsection 5.1 on Metaphor and Metonymy draws clear distinctions between these commonly conflated or co-occurring linguistic phenomena.

The sections on Collocation and Idiom, 5.2 and 5.3 respectively, not only offer a glance at current research trends, but importantly, establish their connections to metaphor. Given the fact that many ditransitive constructions often manifest as collocations or idioms, these areas

warrant attention. Understanding these aspects is crucial as they will prominently feature in the subsequent results and discussion.

Classical theories of language, which date back at least to Aristotle, define metaphor as "instances of novel poetic language" in which words are not used in their "usual" literal senses (Lakoff 2006: 185). According to this understanding, metaphor is perceived exclusively as a feature of language used in poetry, thus there is no connection between metaphor and conventional everyday language. However, a great shift in the understanding of metaphor has taken place in contemporary metaphor research, primarily with Lakoff and Johnson's *Metaphors We Live By* (1980). Lakoff (2006: 186) explains metaphor has a much broader scope and encompasses not only "novel poetic expressions" but also "much of ordinary everyday language.". Following this, Lakoff and Johnson (1980: 5) redefine metaphor as "understanding and experiencing one kind of thing in terms of another".

The understanding and experiencing come in the form of linking two conceptual domains: source and target. The former represents a concept that is more concrete and easier to understand and as such provides the basis for understanding the target, which is a more abstract entity. Sullivan (2013: 1) illustrates the source-domain mapping with the example LIFE IS A DAY, where DAY is a source domain, and LIFE serves as a target domain. As we experience days repeatedly, we are familiar with their structure. Thinking about life, a complex and singular experience—in terms of a day, a simpler and recurring experience--enables us to map elements of a day onto aspects of life, and subsequently, helps us understand stages of life as stages of the day. For example, "birth as the dawn, old age as evening" (Sullivan 2013: 1). Keeping in mind the direction of the mapping from a simple concept to a more abstract one, one could characterize the route of metaphor as unidirectional and nonreversible (Kövecses 2010: 7).

Kövecses (2010: 7) pinpoints the importance of establishing and defining the relationship between conceptual metaphors and metaphorical linguistic expressions. Conceptual metaphors refer to the underlying cognitive process, whereas metaphorical linguistic expressions are the means that one uses to express a conceptual metaphor. Metaphorical expression in the form of a word, phrase, or sentence, is in fact the surface realization of a cognitive process (Lakoff 2006: 186). In this sense, language provides an introspective into the conceptual system and its structure (Lakoff & Johnson 1980: 454).

When employing a metaphor, one projects or "maps" traits from one concept (source) onto another (target) concept. For instance, if one refers to their partner as a home, the intention is

not literal but rather to convey how the concept of a partner can be metaphorically expressed. In this process, the attention is directed towards certain aspects of a concept, not to the concept as a whole (Lakoff & Johnson 1980: 458). More precisely, we identify certain similar aspects between the concepts, and we base metaphors on these similarities; metaphorical structuring is thus not full, but a partial process. It is important to stress that, while identifying and focusing on the similarities between the concepts, other aspects of a concept, which do not contribute to building similarities, remain “hidden” (Lakoff & Johnson 1980: 10). Lakoff and Johnson (1980: 460) clarify that if the metaphor was full – and not partial – it would mean that the concepts are the same things. Saying TIME IS MONEY means that there are certain similarities between the two concepts, but it certainly does not mean that time is, literally speaking, money.

When it comes to the motivation of speakers to opt for expressing themselves metaphorically, Croft and Cruse (2004: 193) provide a couple of reasons. Firstly, there is a belief that metaphoric expressions are more “attention-grabbing”, thus more effective in communication. Secondly, metaphors tend to evoke more complex images that are not easily conveyed by literal expression and lastly allow for creativity which results in the communication of novel ideas.

Furthermore, metaphors are closely tied to context. Firstly, metaphors are embedded in cultural context (Lakoff & Johnson 1980: 454). For instance, the metaphor ARGUMENT IS WAR, entails the conceptualization of arguments such as (Lakoff & Johnson 1980: 454):

- (29) a. Your claims are indefensible.
b. He attacked every weak point in my argument.
c. His criticisms were right on target.
d. I demolished his argument.
e. I've never won an argument with him.
f. You disagree? Okay, shoot!
g. If you use that strategy, he'll wipe you out.

It may be common for members of a specific culture to conceptualize an argument in terms of war. As a result, metaphors provide us insight into how we feel, behave, and think about concepts through the language we use to describe them. Nevertheless, this does not imply that all cultures foster such a conceptualization of an argument. We could imagine a culture where an argument is understood in terms of dance (Lakoff & Johnson 1980: 455).

Finally, metaphor relies on the context of grammatical constructions. For instance, the word *wealth* has the literal meaning of "accumulation of money or valuables", it can definitely have the metaphorical meaning of "spiritual properties", once it is modified by the word *spiritual*, as in *spiritual wealth*. Thus, the words *spiritual* and *wealth* can only attain a particular metaphorical interpretation once they are used in a certain grammatical context, which in this case is a noun phrase where *spiritual* functions a modifier of *wealth* (Sullivan 2013: 3).

5.1 Metaphor and Metonymy

Like metaphor, metonymy is conceptual in nature and expressed by metonymic linguistic expressions. Kövecses (2010: 172) defines metonymy as the process "when we use one entity, or thing (such as Shakespeare) to indicate, or to provide mental access to, another entity (such as one of Shakespeare's works)", providing that these entities are related (Lakoff & Johnson 1980: 35). As in the following examples (Kövecses 2010: 171):

- (30) I'm reading Shakespeare.
- (31) America doesn't want another Pearl Harbor.
- (32) Washington is negotiating with Moscow.
- (33) We need a better glove at third base.

Just like metaphor, metonymy helps us "conceptualize one thing by means of its relation to something else" (Lakoff & Johnson 1980: 39). Similarly to metaphor, metonymy has constituting elements: vehicle and target entity. The vehicle entity serves the purpose of directing attention to the target entity. Thus, in the above-mentioned example, the vehicle entity is Shakespeare, whereas a target entity would be one of Shakespeare's works.

Even though there are resemblances between metaphor and metonymy, governing principles behind metaphor and metonymy differ. Firstly, concepts involved in metaphor are similar but are not as 'close' as the concepts in metonymy. This is mainly due to the fact that these concepts belong to two different domains, where one is concrete and the other is abstract. On the other hand, in metonymy, entities employed are closely related to each other and belong to a single domain (Kövecses 2010: 175). Lakoff and Johnson (1980:35) explain that the main difference between metaphor and metonymy is the nature of the processes. While the metaphor is a way of conceiving one thing in terms of another, metonymy grants mental access to one entity by means of another. Moreover, a metaphor's function is to facilitate understanding, and even

though metonymy can be used for understanding as well, its primary function is referential (Lakoff & Johnson 1980: 36).

As it is important to define metaphor and metonymy, it is also useful to have a strategy when it comes to distinguishing metaphors from metonymy. Even though the definitions are straightforward, there are many examples that involve both metaphor and metonymy and could contribute to the mix-up of the two. For these purposes, Gibbs (1994) recommends the "is like" test (Kövecses 2010: 174):

(34) The creampuff was knocked out in the first round of the fight. (metaphor)

(35) We need a new glove to play third base. (metonymy)

The first example can be paraphrased as *the boxer is like a creampuff*. This proves to be a metaphor since we could conceive the boxer behaving/ acting as a creampuff in certain aspects.

On the other hand, the same paraphrase strategy does not work in the second example: *the third baseman is like a glove*. This failed test indicates that the sentence is not metaphoric, but metonymic since a new glove could be used only for referential purposes for a player. However, there are instances where metaphor and metonymy are intertwined (Kövecses 2010: 188). Consider the following example provided by Kövecses (2010: 188):

(36) to shoot one's mouth off

The figurative meaning of the expression is: to talk foolishly, carelessly, or too much about something. Metaphoric meaning is achieved by mapping the source, GUN, onto the target, MOUTH. More precisely, the manner of using a gun is mapped onto the manner of talking. Inside this metaphor, there is a "hidden" metonymy- the mouth standing for the faculty of speech. In this way, metonymy is incorporated into metaphor.

5.2 Collocation

While initially focused on their usefulness as a teaching tool, recent research on collocations has expanded their scope and demonstrated their important role in fields such as Construction Grammar and Corpus Linguistics. Despite being based on the simple idea that certain words often appear next to one another in natural language, collocations have represented "one of the most controversial notions in linguistics" as emphasized by Evert (2009: 1212).

A brief overview of Evert's work (2009) reveals that the term "collocation" has been interpreted and approached in various ways over time. J. R. Firth (1957) initially introduced the term to describe frequently occurring word combinations and emphasized that understanding collocations enhances familiarity with a word's meaning and usage. However, the understanding of collocation has since evolved towards "semi-compositional and lexically determined word combinations," as demonstrated by the following examples (Evert, 2009: 1213):

(37) heavy smoker (where *heavy* is the only acceptable intensifier for a smoker)

(38) give a talk (rather than make or hold)

Yet, with the expansion and development of computational linguistics, the term "collocation" has evolved to encompass repeated and predictable word combinations that are found in natural language usage (Evert, 2009: 1213). In this research, the definition of collocation follows the previous understanding, focusing on (lexical) collocations that belong to open (non-finite) classes, specifically a verb and a noun. For example, *to commit murder* (Cowie, 1986: 44) serves as an illustration of such collocations. To attain a clearer understanding of lexical collocations, Bahns (1993: 57) suggests that it is helpful to try to differentiate and delianate them from idioms on one side and from free combinations on the other. Free combinations, such as *to discuss a murder*, can be combined with other words and have a variety of meanings. On the other hand, idioms are "relatively frozen expressions" whose meanings do not correspond to those of the words that make them up. Collocations are positioned on the continuum between these two, representing "loosely fixed combinations". Collocations, unlike idioms, align their meanings with their individual words. Bahns (1993: 57) describes them as "psychologically salient," meaning they stand out and hold significant importance in human psychology and cognitive processes. In contrast to free combinations, collocations are easily recalled by language users due to their high frequency of use.

5.2.1 Metaphor and Collocation

Although metaphor is a clearly defined notion, collocation and its essence, as mentioned above, remain a matter of ongoing discussion. Bearing this in mind, it comes as no surprise that many studies lack a precise definition of metaphorical collocation or that the definition varies among them. Patekar (2022) provides a valuable and comprehensive insight into the subject matter, exploring the notion of metaphorical collocation in relevant studies. Since metaphorical

collocation is only a part of the thesis and not the focus, I will not go into detail about various theoretical considerations, but briefly state the definition that will be employed in this study.

Metaphorical collocation is defined as “a specific type of collocation in which one component, the collocate, is used figuratively, thus resulting in the metaphorical meaning of the whole collocation” (Patekar (2022: 44). This greatly relies on Reder’s (2006) definition of metaphorical collocations where one of the essential points is that the collocation base is employed in its literal sense. This feature helps differentiate between metaphorical collocations and metaphorical expressions such as *political suicide*, where the collocation base is used in a metaphorical rather than literal sense (Patekar 2022: 44). Apart from the base being literal, the collocate part must be used in a metaphorical sense. To illustrate this more precisely the example *to reach a verdict* will be used (Patekar 2022: 44). The base of this collocate is the noun *verdict*, used literally, whereas the collocate is the verb *to reach*, which is used in a metaphorical sense.

In the analysis part of the present study, I will adopt this definition of metaphorical collocation. This approach, outlined by Patekar (2022: 44) and based on Reder’s (2006) definition, provides clear-cut distinctions by emphasizing the retention of the literal sense in the collocation base, while the collocate is used figuratively. By employing this strategy, the research aims to offer a straightforward and precise analysis of metaphorical collocations, focusing on their unique characteristics and distinguishing them from metaphorical expressions.

5.3 Idiom

Idioms are in the literature treated as “a mixed bag”, as the group is very heterogeneous (Kövecses 2010: 231):

- (39) a. to throw up one’s hand
- b. to spill the beans
- c. to pull someone’s leg

Kövecses (2010: 231) provides a widely accepted definition of idioms, describing them as structures consisting of multiple words where the “overall meaning of these words cannot be predicted from the meanings of the constituent words.”. The traditional view holds that idioms in fact represent “dead metaphors”, i.e., expressions that used to be metaphorical but lost metaphoricity over a period of time (Gibbs 1992: 485). As a result, idioms are perceived as

“stock formulas” that can be easily paraphrased in their simple and literal interpretations (Gibbs 1992: 485), which, as outlined in the following subsection, might not be the case to the full extent. However, by blindly following the principle of non-compositionality and placing various phrases together accordingly, a large heterogeneous group is created, and the task of subcategorization becomes more complicated. The recurrence of some examples such as *kick the bucket*, *red herring*, and *spill the beans* in the literature indicates that the attention and efforts of the linguistic community in the quest for the solution have been shifted to a limited number of specimens.

5.3.1 Idioms and Metaphor

On the other hand, according to Wulf (2013: 274), the incompatibility of idioms with formal models of language, which distinguish clearly between grammar and lexicon, is what propelled early constructionist research. Hilpert (2014: 25) explains that this argument arises from the understanding that the traditional model of linguistic knowledge, which relies on a combination of dictionaries and grammatical rules, cannot be maintained if speakers are expected to memorize a large number of unique, semi-fixed constructional schemas.

Kövecses (2010: 233) challenges the “prevailing dogma” about idioms by proposing that their meanings are not arbitrary but instead motivated by metaphorical expressions. It is important to note that this concept of motivation is distinct from prediction, meaning we cannot reliably predict the specific idiomatic meaning resulting from the words used. This non-predictability remains a significant characteristic of idioms. The alternative perspective also challenges the notion that idioms should be treated separately in dictionaries or grammar, outside the regular rules of compositionality. Instead of viewing idioms as isolated units with fixed meanings, they should be seen as motivated expressions where the overall idiomatic meaning emerges from the combination of their constituent words and their relationships. This perspective suggests that idioms should be analyzed and understood within a framework that considers the motivation and compositionality of their meanings, rather than treating them as arbitrary linguistic units.

According to Gibbs (1992), many idioms should not be treated as “dead metaphors” but rather as meaning units that are partially motivated and influenced by figurative interpretations. These idioms have complex semantic configurations that are not randomly determined but are based on existing conceptual metaphors that shape our everyday thoughts and reasoning (Gibbs 1992: 485). The idiom *to flip your lid* is motivated by the metaphor ANGER IS HEAT (Gibbs 1992: 486). This metaphorical mapping transfers our knowledge of excessive heat causing an

explosion in a sealed container to the domain of anger. It allows us to conceptualize someone's anger as an unintentional and highly intense outburst, similar to an explosion. This metaphor enables us to interpret *to flip your lid* as an intense and involuntary expression of anger. By using this idiom, we gain insights into the causes, intentionality, and manner of experiencing and expressing anger. The metaphor captures the explosive and uncontrollable nature of the emotional state. Thus, substituting the idiom with a simple paraphrase would result in the loss of these nuanced meanings and inferences (Gibbs 1992: 487).

- (40) a. He was spitting fire.
b. He was burning the candle at both ends.

The examples (40a) and (40b) express various meanings with the help of the conceptual domain of fire and help us conceptualise the manner of action, the intensity of emotions, etc. As it can be seen, the word *fire* is not present in every idiom; in some cases, there are other words, such as *candle* and *flame*, that could also refer to and evoke the conceptual domain of fire. This also implies that the process of creating idiomatic expressions does not rely solely on the constituent words but more on the general knowledge to which they point. Along these lines, Kövecses (2010: 233) underlines that the meaning of idioms should not be perceived as an inexplicable product of a string of words, but more as the result of our “general knowledge of the world embodied in our conceptual system”. This means that “many, or perhaps most, idioms” are the results of our conceptual framework rather than merely being a matter of words—in that idioms take on the character of being conceptual rather than linguistic in origin (Kövecses 2010: 233).

The intersection of the notions of collocations and idioms with metaphor do represent a rather complex area, whose main relevance for this study is that all instances of DOC and *to-* POC, even if they contain collocations and idioms, will be treated and analysed in the same way. Thus, the sentences containing collocations and idioms will be primarily investigated as the instances of the DOC and *to-* POC, then analyzed if they are metaphorical or non- metaphorical, and finally in the last stage of the research qualified as idioms and collocations with the help of the dictionaries.

6. Metaphor in Ditransitive Constructions

This section brings together the two focal points of this study, diving into the heart of the investigation: the interaction between the two constructions and the use of metaphor. Building

on the foundations laid out in previous sections, this part of the study offers an analysis of the complex relationship between these elements.

Central concepts in Sullivan's approach to metaphor in constructions are conceptually autonomous and conceptually dependent elements. Her work in the field has been inspired by Langacker's notion of conceptual autonomy and dependence (1987, 1991, 2002). According to Sullivan (2013: 9) grammatical constructions consist of elements that can be dependent or autonomous in the semantic sense. In the construction *obese cat*, the notion "cat" is autonomous, since a cat may be imagined without taking into regard its size or other characteristics. On the other hand, the meaning of the term *obese* only becomes clear once it is associated with an element (like *cat*) that can exhibit the characteristic of obesity.

Metaphorical meaning in grammatical constructions can arise solely on the basis of the interaction of conceptually autonomous and dependent elements in grammatical constructions. According to Croft (2003), metaphoric meaning emerges when semantically autonomous and dependent components from distinct conceptual domains occur in the same construction, which results in the understanding of at least one component as a metaphor. Since the meaning of the dependent element is greatly affected by the choice of an autonomous element, speakers use the dependent element as the source domain in metaphor knowing that its meaning is finalized once we add the meaning of the autonomous element which serves as a target domain (Sullivan 2013: 9).

While some elements evoke a source domain and other target domains, there are elements that are domain neutral. Sullivan (2013: 92) clarifies that "since these items are consistent with both domains, they can never be solely responsible for the evocation of either". This can be illustrated by the following examples (Sullivan 2013: 91):

- (41) The criticism stung him.
- (42) Two people are chasing the same world title.

The metaphoric meaning in the construction is created by a target, the domain NPs *the criticism* and *the same world title*, and not by the domain neutral elements *him* and *two people*. This is because such elements provide general information that could only indicate that the element refers to animate and human entities. If the target-domain NPs are replaced, the sentences lose their metaphoric reading, since domain-neutral elements cannot evoke metaphor on their own. Sullivan (2013: 92) illustrates this with the examples:

(43) The bee stung him.

(44) Two people are chasing the same dog.

Further replacement of elements with domain neutrals results in an ambiguous expression (Sullivan 2013: 92).

(45) It stung him.

(46) Two people are chasing the same one.

Unlike a grammatical construction that contains the clear source and target domain elements, constructions containing domain- neutral elements only cannot produce a metaphorical meaning on their own. The metaphorical interpretation of such expressions is possible only with a broader and right context.

Having established the concepts of conceptual autonomy and dependence, we can move on to investigating the interaction of such elements in ditransitive constructions and the implications they bear for metaphoric meaning. Sullivan (2013: 87) defines verbs as underspecified in their meaning, which implies that verbs are dependent on the structures that elaborate them. More specifically, we cannot conceptualize the verb *to give* if we do not know who is performing the action of giving, what is being given, and to whom. Thus, a verb represents a conceptually dependent element and serves as a source domain. Along with its arguments, a verb constitutes an argument structure construction. Having a verb as a source domain, a target domain is evoked by at least one argument. The previously mentioned ability of the constructions to produce metaphor without additional context is attested in the following table (Sullivan 2013: 88).

Table 1: Argument structure constructions and metaphor (Sullivan 2013: 88)

Construction Type	Examples from BNC
Intransitive	your morals <i>reek</i> , the cinema <i>beckoned</i> , the riots <i>blazed</i> , when the great moment <i>arrives</i>
Transitive	he <i>built</i> power , two people are <i>chasing</i> the same world title , my faculty of speech was <i>deserting</i> me, the criticism <i>stung</i> him
Intransitive Resultative	The voice had <i>veered</i> from exasperation to incredulity .
Transitive Resultative	Divorce is enough to <i>catapult</i> a woman and her children into poverty .
Ditransitive	Meredith <i>flung</i> him an eager glance

In Table 1, verbs—acting as the source elements—are displayed in italics, whereas the domain arguments are highlighted in bold. While the source argument is always a verb and singularly evokes the source domain, there can be multiple target domain arguments, which typically

function as the subject and/or object. However, the number and role of these target domain arguments can vary based on the type of sentence. This flexibility becomes particularly evident when comparing intransitive constructions, where only subjects and verbs can act as domain arguments, with transitive constructions. Transitive constructions offer greater flexibility in the evocation of metaphors due to the presence of more elements that can evoke different domains (Sullivan 2013: 88).

Besides verbs acting as a source domain, there are additional trends among arguments. Most commonly, subjects serve as domain neutral. According to Goldberg (1995), this tendency is due to the fact that the archetypal subject denotes human and animate, making it more probable that the subject of a transitive sentence will be a pronoun, noun, or name that denotes a human being (Sullivan 2013: 93). Sullivan (2013: 100) underscores that the direct object frequently evokes the target domain in a ditransitive construction. This object typically cannot be domain neutral, given that many English dialects disallow pronouns in this position and most domain-neutral elements are pronominal. However, this does not necessarily mean the direct object is non-neutral, as proper names and neutral nouns can also be utilized. Moreover, it is important to note that this generally holds true for personal pronouns only, not for demonstrative or possessive pronouns, as can be seen in sentences like *I give him those.* or *I lent her mine.* Finally, Sullivan (2013: 101) points out that “most domain-neutral items denote human beings, who are not usually transferred as possessions, either non-metaphorically or metaphorically”, which is a common attribute of direct objects. According Sullivan (2013: 101), this factor further reduces the likelihood of a direct object being domain neutral.

Regarding the metaphors that ditransitive constructions can generate, Goldberg (1995: 144) posits that the notion of successful transfer serves as the basis for several metaphors compatible with ditransitive constructions. Firstly, the metaphor “Causal Events as Transfers” suggests that causing an effect in an entity equates to transferring that effect to the entity as an object.

(47) The medicine brought him relief.

(48) She gave me the flu.

Goldberg (1994: 144) offers the examples (47) and (48) to highlight that certain argument constraints—like the subject argument needing to be animate, volitional, and intentionally transferring an entity—apply exclusively to the source domain, not the target domain. Additionally, the example sheds light on how metaphor can expand the meaning or more precisely interpretation of the verbs. In other words, verbs such as *to bring* and *to give* ordinarily

express a transfer from an agent to a recipient, but through metaphorical processes, these verbs have adopted an additional connotation of causation (Goldberg 1995: 145).

According to Goldberg (1995: 148), the Conduit Metaphor, first described first by Reddy (1979), is also possible with ditransitive constructions. The transfer is mapped from the body domain to the mind domain. Lakoff and Johnson (1980: 10) describe Conduit Metaphor as the metaphor that illustrates how we use language to talk about language, via the following mechanism "the speaker puts ideas (objects) into words (containers) and sends them (along a conduit) to a hearer who takes the idea/ objects out of the word/ containers". The following example is provided by Goldberg (1994: 148):

(49) She told Jo a fairy tale.

Sullivan (2013: 102) claims that the Conduit Metaphor is essentially "the only other metaphor compatible with the semantics of the ditransitive". The Conduit Metaphor requires animate, volitional donors and recipients in the source domain, yet the target domain demonstrates some discrepancies. In the target domain, only the recipient needs to maintain the traits of being animate and volitional, because a communication frame in the cognitive domain necessitates the presence of at least one self-aware, volitional recipient capable of communication. However, the notion of a "volitional communicator" can sometimes admit exceptions, such as a book inspiring a novel concept, thought, or insight in someone. Hence, the indirect object of the Conduit Metaphor, being volitional in both source and target domains, consistently maintains a domain-neutral status. The metaphorical interpretation is instigated by the direct object, and occasionally the subject, as they are the elements that stimulate the target domain (Sullivan 2013: 103).

Goldberg (1995: 149) identifies a related metaphor that conveys perceptions as entities moving toward the perceiver, that is where "[t]he perception is understood to occur upon "reception".". The metaphor is illustrated by the following examples (Goldberg 1995: 149):

- (50) a. He showed Bob the view.
b. He gave Bob a glimpse.

Moreover, Goldberg (1995: 149) names another metaphor that entails directing purposeful acts toward another person as entities that are transferred to that person.

- (51) a. She blew him a kiss.
b. She shot him a keep-quiet look.

The metaphor named Facts and Assumptions as Objects which are Given is yet another metaphor Goldberg (1995: 150) establishes for the metaphoric use of ditransitive constructions. The context is an argument in which one of the players gives facts and assumptions to the other participant as objects. In this way, it appears that there is an insistence on particular facts and assumptions, as illustrated by the following examples (Goldberg 1995: 150):

- (52) a. I'll give you that assumption.
b. I'll grant you that much of your argument.

Sullivan (2013: 101) maintains that the number of conceptual metaphors ditransitive constructions can express is limited due to the restricted semantics of ditransitives. Aligning with Goldberg's views (1995), she emphasizes the transfer semantics as the source domain, thereby implying that a reduced range of source domains leads to a limited number of possible target domains. Beyond the aforementioned Conduit Metaphor, Sullivan introduces the Object Event-Structure Metaphor as another potential metaphoric meaning elicited by a ditransitive construction. Despite Sullivan's identification of only two types of metaphors compatible with ditransitive constructions, Goldberg offers a more extensive list of metaphorical possibilities for these same constructions.

- (53) She flung him a savage smile.
(54) She shot him a keep-quiet look.

Sullivan (2013: 103) identifies the example (53) as a Conduit Metaphor, while the example (54), provided by Goldberg (1995: 149), falls under her interpretation of "directing purposeful acts toward another person as entities transferred to that person." This prompts a question: Do both examples adhere to the same classification criteria? This inquiry underscores the seemingly subjective nature of metaphor identification, investigation, and classification.

Moreover, despite the focus of this discussion on metaphors in the DOC and to-POC, the pertinent literature predominantly features examples of the DOC. This has led to a limited representation of to-POC in this chapter. The conspicuous absence of to-POC from the existing literature spurs a question: Are metaphors exceptionally rare or perhaps non-existent in to-POC? The forthcoming analysis seeks to shed light on this question.

7. Verb meaning and Semantic Argument Types

The debate regarding the semantic constraints on arguments in the DOC and *to*-POC continues unabated. Some of these constraints are detailed in section 3.3 Argument Constraints. Goldberg (1995) highlights attempts to define these restrictions. However, metaphorical uses often present instances that challenge these established rules. To discern metaphorical from non-metaphorical examples, it is imperative to establish clear criteria. A rare instance of clarity on this matter is found in Nisbet (2019: 651), who explicates the semantic argument types of the verb *to give* as: “[...] the basic sense of transfer by an animate Agent of a concrete Theme to an animate Recipient.” Yet, such detailed descriptions are scarce. Specifically, I have not encountered similar explanations for the verbs *to send* and *to bring*.

The provision of such detailed semantic explanations is crucial. They serve as foundational guidelines in linguistic analysis, ensuring that interpretations across different verbs are consistent and grounded in clearly-defined parameters. Without these comprehensive descriptions, the analysis risks inconsistency and ambiguity, undermining the validity and reliability of any conclusions drawn from the study. For these reasons, I have chosen to dedicate a section explicitly to state the meanings of these verbs and their respective semantic argument types. This inclusion aims to offer clarity and a robust framework for the subsequent analyses in this study. Thus, the following section is dedicated to the verbs *to give*, *to send*, and *to bring*, detailing their specific meanings and syntactic argument structures.

7.1 To Give: Verb Meaning and Semantic Argument Types

The verb *to give* can be described as having the basic sense of transfer, its sense involves the act of transferring or providing something to someone else. It implies the voluntary transfer of possession or control of a concrete Theme (the object being given) from an animate Agent (the giver) to an animate Recipient (the receiver).

The Agent refers to the entity or person who performs the act of giving. It represents the giver or the one who voluntarily transfers the entity.

(55) She gave me a book.

In this sentence, she is the Agent, as she is the one performing the action of giving. The Theme represents the entity or object being given. It is the thing that is transferred or provided by the giver.

(56) He gave flowers to his wife.

In the example (56), *flowers* is the Theme, as it is the object being transferred or given. The Recipient denotes the entity or person receiving the given entity. It represents the individual or entity that gains possession or control of the given object.

(57) They gave the award to him.

In this sentence, *him* is the recipient, as he is the one receiving the award.

7.2 To Send: Verb Meaning and Semantic Argument Types

The basic sense of the verb *to send* implies initiating the action of causing something to be conveyed or transmitted from one place to another. The basic sense of *to send* involves an animate Agent initiating the transfer of a concrete Theme to a Goal or a Recipient.

The Agent in the context of *to send* is the initiator of the action. It refers to the entity or person who initiates the process of transmitting or conveying something.

(58) She sent the package.

In this sentence, *she* is the Agent who initiates the action of sending the package. The Theme represents the entity or object that is being sent or transmitted, which in the following example is *an email*.

(59) He sent an email.

The Recipient or Goal refers to the entity or place toward which the action of sending is directed. It indicates the destination or recipient of the sent object or information.

(60) a. I sent the package to the post office.

b. I sent a letter to my friend.

In the example (60b) *my friend* is the Recipient, while *the post office* in the example (60a) denotes a Goal.

7.3 To Bring: Verb Meaning and Semantic Argument Types

The basic sense of the verb *to bring* implies the act of carrying or conveying an entity to the location where the speaker or the subject of the sentence is located. It encompasses an animate Agent moving a concrete Theme or a person from a location away from the Agent to a Goal or to an animate Recipient.

The Agent in the context of *to bring* is the person who performs the action of carrying or conveying the object to the current location.

(61) She brought the cake.

In the example (61), *she* is the Agent who carries or conveys *the cake* to the current location, which represents the Theme, the object or entity that is being brought or conveyed to the current location or a person.

The Recipient or Goal refers to an animate recipient or the place or where the action of bringing is directed.

(62) a. They brought the documents to the office.
b. Grace brought the bag to Lucy.

In the example (62a) *the office* is the Goal, indicating the place to which the documents are carried or brought, while the example (62b) utilizes *Lucy* as the Recipient.

8. Methodology

The present section briefly presents the research questions and focuses on the data collection methodology as well as the strategies applied to analyze the data set.

The primary goal of this study is to examine the metaphorical meanings in the Double Object Construction (DOC) and *to*-Prepositional Object Construction (*to*-POC) using three verbs: *to give*, *to send*, and *to bring*. To achieve this, I aim to answer the following research questions:

- "What metaphorical meanings are present in the Double Object Construction and *to*-Prepositional Object Construction?"
- "In which construction do we find more metaphorical readings?"
- "Do metaphorical meanings in these constructions differ or overlap based on the verb used?"

This corpus-based research adopts a mixed-methods approach, incorporating both qualitative and quantitative aspects, to gather as many valuable insights as possible. The first question, "What metaphorical meanings are present in the Double Object Construction and *to*-Prepositional Object Construction?", seeks to explore and identify the metaphorical interpretations that can be found in the DOC and *to*-POC with the verbs *to give*, *to send*, and *to bring* (within the sample for the qualitative analysis).

In addition to the main research question, the study will address two supplementary questions to provide context and gain a broader understanding. The second question aims to compare the frequency or prevalence of metaphorical interpretations within the DOC and *to*-POC with the three verbs. By comparing the two constructions, the research aims to determine if there is a notable difference in the frequency of metaphorical interpretations between the DOC and *to*-POC. The findings of this analysis could provide insights into whether a certain construction is more conducive to metaphorical usage.

The third question seeks to investigate whether the metaphorical interpretations within the constructions vary or share similarities depending on the specific verb being used. The aim is to examine the metaphorical interpretations associated with different verbs (within the sample for the qualitative analysis), and thus identify potential variations or consistencies in how the verbs interact with the constructions to convey metaphorical concepts. This could shed light on whether there are shared metaphorical associations across the different verbs or if each verb exhibits unique metaphorical nuances within the constructions.

The Pragglejaz Group (2007: 2) points out that, up to that point, metaphor research in the academic community has primarily focused on isolated or produced examples. While this approach has enhanced our understanding of metaphor, it is arguably more suitable to investigate metaphors in authentic language. Semino (2017: 2) notes a shift in attention towards more "authentic" data, specifically focusing on language use within the context provided by corpora. Additionally, corpora can reveal patterns of language use that are often overlooked or underrepresented when relying on introspection (Semino 2017: 6). It is also worth noting that Corpus Linguistics, given its theory-neutral nature, aligns well with usage-based models like Construction Grammar (Semino 2017: 5).

This study is conducted using data from *The Corpus of Contemporary American English* (COCA), which is an extensive collection of English texts, comprising over 560 million words. It includes diverse written and spoken materials from the late 20th century to the present,

encompassing a broad range of genres. One of the main advantages of working in COCA is that it strives to represent contemporary American English by drawing from various sources, time periods, and regions, thereby providing a balanced depiction of language usage. Moreover, the extensive data in COCA provides comprehensive and diverse collections of texts, which consequently should strengthen the credibility of metaphor research and enable strong and broad conclusions.

The dataset was collected using the query "VERB", which serves as an equal starting point for the verbs: *to give*, *to send*, and *to bring* for both DOC and *to-* POC. Running the query in COCA retrieves the verb in question in all its forms found in the corpus. By selecting the option of a randomized sample of 200 instances (the largest available option) and repeating this procedure 3 times, the dataset of 600 random instances containing each specific verb was formed. Upon realizing that the previous approach did not provide enough valid data, an alternative strategy was adopted. The new strategy entailed running the query for each verb across all eight sections (TV/Movies, Blog, WEB GENL, Spoken, Fiction, Magazine, Newspaper, and Academic). Subsequently, by selecting every fifth example from each verb form, a total sample of 1,880 instances for all verbs was compiled, which included the instances¹ from the previous strategy as well. Subsequently, it was necessary to manually select all the instances containing DOC and *to-* POC and group them accordingly in an Excel document. This process was repeated three times, once for each verb. As a result, the Excel document comprises 9 sheets, each named after the specific verb and construction: GIVE-DOC, GIVE-POC, SEND-DOC, SEND-POC, BRING-DOC, BRING-POC. Additionally, for each verb, there is a sheet labeled NOT SURE, which contains examples that were initially ambiguous but were, subsequently, either discarded if deemed invalid for further investigation or relocated to the corresponding category. The Excel list allows for a clear overview of determining contextual and basic meanings of the constructions under investigation, making it a suitable place for the initial coding.

The initial trajectory of the research aimed to implement the methodologies of two established frameworks: the Metaphor Identification Procedure (MIP) proposed by the Pragglejaz Group (2007) and the Metaphor Identification Procedure Vrije Universiteit (MIPVU) by Steen (2010). However, in the application phase, it became clear that these methodologies were more

¹ It is important to note that when the new data-gathering strategy was adopted, the verb *to give* already had 800 examples from the previous approach. This necessitated collecting an additional 1,080 instances. Unlike the other two verbs in this study which appear in 4 forms, *to give* is found in 5 forms across 8 different genres. To reach the target of 1,880 instances, 27 examples for each form were gathered from each genre. Conversely, the verbs *to send* and *to bring* had previously accumulated 600 examples. With the new strategy, an additional 1,280 examples were required, resulting in 40 examples for each of their forms in every genre.

cumbersome and time-intensive than anticipated, especially given the extensive sample size I was dealing with. Kimmel's critique of the MIP, described as an "atomistic strategy" that tends to be "unwieldy and overly time-consuming" (2012: 7), particularly resonated with my experience. While the MIPVU offers a "more refined and somewhat extended version of MIP" (Steen 2010: 4), it was similarly demanding in the context of this study.

Recognizing the challenges and in the spirit of pragmatism, I chose to meld elements from both methodologies. The resulting approach commences by assessing the broader context of the identified construction. It steers clear of an exhaustive word-by-word examination, as suggested by Pragglejazz (2007: 4), and instead zooms in on the specific sentence highlighting the verb and its interconnected arguments. This streamlining is further bolstered by the semantic definitions and argument types I established earlier, providing clarity and ensuring consistency. The rationale behind categorizing metaphorical instances can be understood from the accompanying Excel spreadsheet, detailing my decisions next to the exemplars.

Dictionaries are instrumental in the metaphor identification process, as they supply the baseline meaning of lexical units being examined. While they have their challenges—like the space limitations and the intricate handling of multi-faceted items, as underscored by Steen (2007)—their merits, especially in ensuring reproducibility and comparability in research, cannot be ignored. Steen (2010: 16) posits that decisions rooted in independently formulated language descriptions allow research to be verifiable and replicated. Furthermore, information from various dictionaries can be compared and combined to fit distinct research needs. Initially, I intended for *The Macmillan English Dictionary for Advanced Learners* to serve as the cornerstone of this study, in alignment with the methodologies of the Pragglejazz Group (2007) and Steen (2010). However, as the research unfolded, the role of *The Macmillan English Dictionary* became more nuanced. Rather than being the pivot of my coding, it emerged as a resource for meanings that raised ambiguities. The dictionaries used for checking if the expressions were collocations or idioms are *Macmillan Collocations Dictionary* and *Cambridge International Dictionary of Idioms* respectively.

During the coding process, three codes were assigned: metaphorical, non-metaphorical, and ambiguous. The ambiguous code was utilized for examples where parts of sentences could be interpreted as either metaphorical or non-metaphorical, and the context did not provide sufficient clarity to make a definitive decision, as illustrated in the example below.

- (63) I'm motivated to give him some of the things I was blessed to grow up with, instead of (what) he's had to grow up with. (GIVE: 135)

The MIPVU approach highlights implicit metaphors, which occur when words substitute for other entities to convey meaning across different conceptual domains. Implicit metaphors involve techniques like substitution (using pronouns) or ellipsis (implying missing words) (Steen 2010: 39). In this study, both implicit and explicit metaphors are considered equally important, and the prevalence of implicit metaphors in the research may be linked to the corpus-based methodology, which provides a broader context for sentences.

(64) It should give them something to work on. (GIVE: 452)

When investigating the example on its own, it may be ambiguous what *it* refers to, and thus mark the pronoun domain- neutral. However, implementing the concept of implicit metaphor from MIPVU, allows us to “zoom out” and consider the sentence in a broader context.

(65) [...] Reengineering should not replace TQM or other initiatives. It should give them something to work on. In Union Carbide's industrial chemicals division, plant and equipment maintenance accounted for 30% of costs, making it an obvious target for reengineering [...] (GIVE: 452)

This reveals that the pronoun *it* is not domain-neutral and actively contributes to evoking metaphorical meaning. It refers to *Reengineering*, which deviates from being an animate Agent in the literal sense of the verb *to give*.

Once the initial coding of the samples was done, it served as the basis for conducting further qualitative and quantitative analysis of the dataset which was imported into the software MAXQDA. Working with software, such as MAXQDA, simplifies workflow, enhances data navigation, and provides a clear understanding of the research process and progress (Kimmel 2012: 11). Among software options like MAXQDA, Atlas.ti, NVivo, Hyperresearch, Qualrus, and Transana, I chose MAXQDA based on my prior experience, its user-friendly interface, and accessibility. MAXQDA allows me to analyze the data set both qualitatively and quantitatively, thus enabling mixed-methods research.

The qualitative analysis centered on instances labeled as METAPHORICAL, using a sample size of 100 instances per verb in a construction. I used the website <https://www.calculatorsoup.com/calculators/statistics/random-number-generator.php> for random sampling when there were over 100 metaphorical instances. The entries selected for qualitative analysis in the Excel spreadsheets were highlighted in green. For verbs *to bring* and

to send in the DOC with fewer than 100 metaphorical instances, all examples were included, that is 47 and 30 instances respectively.

The qualitative stage involved coding for metaphorical mapping, which entailed identifying the underlying conceptual metaphor behind the metaphorical expressions. This part relied on the Master Metaphor List (1991) by Lakoff, Espenson, and Schwartz. Despite not being officially published, the list holds significant importance as a model for categorizing metaphors. It has been widely utilized as a valuable resource for naming and analyzing metaphors in their own works, establishing its reputation as one of the key references in the field. In the context of coding metaphors, a combination of deductive and inductive approaches seemed to be an appropriate solution. By having a list of commonly acknowledged metaphors from the literature (Master Metaphor List) and creating the codes during text analysis, this approach should provide a structured framework while also creating space for adapting and expanding the code list as needed for this study. This approach should also mitigate subjective bias to some extent. Although Kimmel (2012: 15) suggested this strategy for source domain codes, I believe it is applicable to all levels of coding, especially for metaphor naming.

Also, the identification of source and target domains was part of this coding process. This entailed identifying and labeling elements evoking the domains. As is the case with metaphor coding, there is no clear, standardized method for naming the components of the source and target domains, resulting in significant variation between studies (Declercq & van Poppel 2023: 4). This lack of precise instructions poses a significant challenge in the research process, as highlighted by Declercq and van Poppel (2023: 2). The approach to labeling source and target domain elements was based on the underlying meaning of the lexical units they are represented by, and the suggestions given in the Master Metaphor List. According to Declercq and van Poppel (2023: 1), coding is inherently subjective as it involves interpretation. To address this issue, collaborative coding is typically employed, where participants review each other's work. This collaborative approach enhances "trustworthiness" and continually improves the coding set (Maslen 2016: 94). However, due to the nature of a master's thesis, which prevents the study from being collaborative, the validity of the study should be ensured through transparency in the decision making during the research process (Declercq & van Poppel 2023: 8).

Conducting the qualitative data analysis in two distinct stages was essential to enhance the validity of the study, an approach that aligns with the recommendations put forth by the Pragglejaz group (2007). It was crucial to allocate a time interval of at least one week between

these stages, serving as a reflective period. This interval allowed me to think about potential enhancements, reevaluate previous decisions, and led to reaching clear and final conclusions. Importantly, while this reflective period provided the opportunity for potential modifications, there were no significant changes between the first and second stage that I deem worthy of reporting.

The primary objective of the study's quantitative aspect is to offer numerical data and statistical insights to delve deeper into the exploration and understanding of metaphorical meanings in the DOC and *to*- POC constructions containing the verbs *to give*, *to send*, and *to bring*. The study's quantitative phase comprised several steps: First, the number of instances qualifying for DOC and *to*- POC was identified. Then, the ratio between DOC and *to*- POC, both generally and based on specific verbs, was determined. This was followed by tallying the occurrences of metaphorical readings within both DOC and *to*- POC, and an analysis based on the verb was conducted. The process encompassed analyzing, categorizing, and quantifying DOC and *to*- POC instances, metaphorical interpretations specific to each verb and constructions, and subsequently identifying any emerging patterns or variations.

As mentioned, during the initial data-gathering phase, biases in the corpus resulted in producing duplicates. Leveraging Excel's search functionality, I discerned these duplicates by cross-referencing their sources, subsequently labeling them as "duplicate". To effectively quantify these instances, each duplicate was assigned a value of 1, while unique entries were marked as 0. Using the COUNTIFS function in Excel, non-duplicate entries were counted with the formula: COUNTIFS (E₂:E₁₈₈₀, "=0"), where column E encapsulated the designated values, spanning rows 2 to 1880. By deducting the number of non-duplicates from the sample size of 1,880, the total number of duplicates was ascertained. A similar methodology was employed when categorizing samples within the DOC and *to*- POC groups. Metaphorical examples were attributed a value of 1, non-metaphorical ones a 2, and ambiguous instances a 3. By capitalizing on Excel's suite of functions, including addition, subtraction, and percentage calculations, I quantified the number and percentages of unique and duplicate sentences, both excluded and included, segmented into the DOC and *to*- POC classifications. This also facilitated the computation of metaphorical, non-metaphorical, and ambiguous instance counts.

8.1 Exclusion criteria

In my study of the metaphor within the DOC and *to*- POC, I consciously chose to exclude several forms: interrogative sentences, passive forms, imperative structures, and those containing free relative clauses. This decision was based on various carefully considered reasons.

Although questions like the following example contain elements of the DOC or *to*- POC, they primarily serve the purpose of seeking information:

- (66) Hi James, do you have any scripture that brings you to the conclusion that “the image of jealousy” is God's throne? (BRING: 414)

While the use of metaphor appears to remain unaffected by the use of interrogative forms, there is variability in their “forms and shapes”. Some conclude with phrases like *would it?*, others seem interrogative but lack a concluding question mark, and yet others might simply end with a question mark without a standard interrogative format. Due to these nuances, it became challenging to determine which types of interrogatives to include and which to exclude. As a result, I chose to exclude all interrogatives from consideration and focus exclusively on declarative forms with a clear pattern of agent-patient-theme relationships. From another perspective, each sentence type has its unique linguistic function. Questions seek information, whereas imperatives, as in the provided examples, direct actions or responses.

- (67) Give the mind freedom, Jahn thought. (GIVE: 734)

- (68) Just bring it to the front desk and they'll take care of it. (BRING: 162)

Imperatives span a range: from direct commands like *give that to me* to gentler nudges like *let us* or guidance phrases such as *make sure*. These commands, while linguistically intriguing, divert from the core focus of my research. By emphasizing declarative forms, I ensure that my analysis zeroes in on the metaphorical insights without other linguistic distractions.

A pivotal aspect of my decision revolves around the clear agent-patient-theme relationship in the verbs I spotlighted: *to give*, *to send*, and *to bring*. This relationship in declarative sentences is clear-cut. In contrast, passive structures make this relationship ambiguous:

- (69) It is suspected that a letter sent to Pedro Gonzlez de Mendoza, el Gran Cardenal, accusing Pulgar of judaizing and of slandering the queen, [...] (SEND: 36)

I also leaned heavily towards declarative sentences due to their prevalence in day-to-day conversation, enhancing the relatability and broad applicability of my findings. The decision to exclude free relative clauses, even when they appear in declarative forms, stems from their potential to jumble the standard word order, jeopardizing the clarity of the central agent-patient-theme relationship.

(70) I always felt that whatever love they sent me was conditional on a standard that I just never felt I could reach. (SEND: 43)

In conclusion, the parameters set for this research were intentional, aiming for an in-depth, clear exploration of the subject. While some might perceive these exclusions as limitations, they open doors for future research, paving the way for others to explore the niches I did not touch upon in this thesis.

8.2 Metaphor Subtlety

During the research process, a pivotal challenge emerged: the necessity to shift from conventional thinking patterns. This exploration underscored an intriguing phenomenon: in routine communications, ideas might not always be consciously treated as tangible entities. Metaphors have become so entrenched in cognition and discourse that their ubiquity often renders them inconspicuous. Their pervasive nature means they are omnipresent, yet occasionally elusive upon initial examination.

(71) I think it's important that we send a message to Pat Buchanan that, 'Your message is not selling. (SEND: 583)

(72) I mean, the things she described- she gave birth to several children [...] (GIVE: 87)

(73) Helse, bringing us important news (BRING: 1096)

Building upon the idea of the often unnoticeable ubiquity of metaphors, Lakoff and Johnson's work (1980) provides further illumination. They observe (Lakoff & Johnson 1980:11) that, in many instances, the metaphorical foundation of a statement remains veiled due to its deep-rooted conventionality:

In examples like these, it is far more difficult to see that there is anything hidden by the metaphor or even to see that there is a metaphor here at all. This is so much the conventional way of thinking about language that it is sometimes too hard to imagine that it might not fit reality.

This pertains to the Conduit Metaphor, present in the examples (72) and (73), illustrating how our conventional way of thinking about language can sometimes mask different facets of communication. It is this very familiarity with metaphors that makes it challenging to spot and define metaphors. Many sentences initially appeared non-metaphorical, but upon closer examination, it became evident that my familiarity with everyday metaphorical language was preventing me from identifying the presence of metaphor in those instances. For me, understanding this intricacy necessitated a cognitive “rewiring”, which subsequently became a central aspect of my research journey.

8.3 Classifying Metaphors

In this section, it is essential to highlight and discuss the nature of the task such as metaphor classification. Drawing upon the Master Metaphor List by Lakoff, Espenson, and Schwartz (1991) as the primary reference for identifying and defining metaphors, I encountered instances where the same sentence served as a representative example for two distinct metaphors. This underscores the intricate nature of metaphorical interpretation and the occasional overlap of metaphorical meanings. The following example was presented in both CAUSES MOVE PROPERTIES TO AFFECTED PARTIES and BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION metaphorical mappings (Lakoff 1992: 21/53)

(74) The noise gave me a headache.

The example provided is interesting because it highlights how a single sentence can indeed be analyzed according to different metaphorical mappings, which reflects the richness and flexibility of metaphorical thought.

In the metaphorical mapping CAUSES MOVE PROPERTIES TO AFFECTED PARTIES, the *noise* (cause) is moving a property *the headache*, to the affected party- *me*. This metaphor conceptualizes causes as forces that can physically move effects to those affected by them.

On the other hand, the same sentence can be conceptualized as the metaphor BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION. In this interpretation, the *noise* is giving the person an undesirable possession, the *headache*. The metaphor conceptualizes harm as the transfer of an undesirable object.

These two metaphorical mappings emphasize distinct facets of the experience. Whereas the former zeroes in on a cause-effect dynamic, the latter conceptualizes harm as a possession that

could be transferred. Both interpretations are equally valid and hold merit. Thus, it is crucial to emphasize that there is not a singular "correct" interpretation.

The process of metaphor identification can be influenced by various factors, including the larger context in which the language is being used, the analyst's familiarity with the cultural and linguistic norms of the speaker, and the theoretical framework that the analyst is using. As such, the process of metaphor identification is not always clear-cut, and different interpretations can coexist. With this in mind, I would like to underscore that the classifications and groupings I have created through qualitative analysis are not the sole definitive approach. As exemplified by the instance (74) from the Master Metaphor List (Lakoff et al. 1991: 21/ 53), the choice of grouping is influenced by various perspectives and interpretations.

9. Metaphor Classification

This section offers a detailed exploration of the metaphors identified during the research. The objective is to clarify these metaphorical mappings, addressing their source and target domains, each illustrated with 1-2 representative examples. Some metaphors derive from the Master Metaphor List (Lakoff et al. 1991), others are inspired by this reference, and a few have been tailored to fit the specific research at hand. Next to the names of the metaphors, there is either (L) or (A) to point to if the metaphor in question is from the Master Metaphor List or was added for the research, respectively. Later, in the Results and Analysis section, these metaphors will serve as a foundational framework for discerning metaphorical meanings in the DOC and *to*-POC, facilitating the subsequent categorization of the metaphorical meanings evident in these two constructions. The metaphors are organized based on the meanings they convey. The initial set embodies the concept of "cause to move". The subsequent set captures metaphors tied to the idea of "cause to receive". Lastly, the final group contains metaphors with both movement and possession meaning.

9.1. "Cause to Move" Metaphors

POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS (A)

Source: physical movement

Target: political/ diplomatic action

This metaphor helps us understand complex political and diplomatic actions as if they were simple physical movements, primarily because movement is a concept that one can intrinsically comprehend. Whether we physically move an object or send something from one location to another, we inherently recognize the change in its state, position, or circumstance. This mirrors how political or diplomatic decisions lead to shifts in relationships, power dynamics, or situations. When looking at the following examples, it becomes evident that the act of "sending" is an embodiment of a decision to project influence, showcase power, or signify a shift in relations. These representatives, whether they are envoys, ambassadors, or soldiers, serve as tangible symbols of abstract decisions. Bearing in mind the argument structure type of the verb *to send*, the Theme represents an object that is being sent or transmitted, whereas the Theme in these instances is not an object but rather a person or more of them. In this sense, the Agent does not physically send an object, but rather exerts an (abstract) influence to cause the persons to change their position or state.

(75) The United States could send a high level presidential envoy to North Korea. (SEND: 1532)

(76) President Gorbachev has difficulty sending Soviet soldiers to Armenia without provoking riots. (SEND: 948)

AGREEMENT/ ACCESS IS PHYSICAL TRANSFER (A)

Source: transfer

Target: (dis)agreement, access

The metaphorical mapping equates the act of agreeing with or granting access to something to the physical movement of an item. In essence, this metaphor frames approvals, permissions, and access in terms of tangible exchanges, rendering abstract concepts more graspable and relatable in everyday language. For example, the terms *participation* and *green light* are represented as if they are tangible objects being handed over:

(77) So the White House gives the green light to the FBI probe. (GIVE: 1642)

(78) And also to except those subjects of legislation in which participation was given to the House of Representatives. (GIVE: 1731)

COMMERCIAL TRANSFER IS PHYSICAL TRANSFER (A)

Source: physical transfer

Target: commercial transfer

In the sphere of commercial discourse, one encounters various metaphorical mappings that render intricate business activities more tangible to the audience. A metaphor that emerged during the analysis is COMMERCIAL TRANSFER IS PHYSICAL TRANSFER. This metaphor helps us interpret commercial transactions as if they were direct physical transfers from one point to the other.

- (79) The Pelicans sent the pick in question (used to select De'Andre Hunter), Solomon Hill, and a future second-round pick to Atlanta [...] (SEND: 1165)
- (80) Still, DiLeo defended the trade that sent All-Star forward Andre Iguodala to Denver in the multi-team deal. (SEND: 1409)

We are not imagining physical items being couriered from one location to another. Instead, this represents a commercial transaction in the world of sports, where rights to players or future selections are traded between teams. The term *sent* serves to simplify this transaction, making it seem as if tangible items are moved from one entity to another.

DIGITAL TRANSFER IS PHYSICAL TRANSFER

Source: physical transfer

Target: digital transfer

By progressing deeper into the digital age, our language evolves, accommodating new technological phenomena. One metaphor that has become particularly salient in the context of digital communication and technology is the idea that DIGITAL TRANSFER IS PHYSICAL TRANSFER. Analyzing the provided examples reveals how this metaphor is effectively employed in various technological contexts. Consider the following examples:

- (81) On all-wheel-drive models, the system that sends power to the rear axle is electronically controlled (SEND: 1329).
- (82) The site sends a single text message to the phone that requires one response for confirmation. (SEND: 1328)

This metaphor conceptualizes digital entities as Agents and employs the verb *to send* in order to evoke digital/ electronic entities being physically directed to a concrete Goal/ Recipient. However, the real scenario pertains to a technological process where energy, possibly digital signals, is directed to a specific component.

CREATING IS TRANSFER OF AN OBJECT (L)

Source: transfer

Target: creation

Lakoff's Master Metaphor List (1991: 72) presents the metaphor as "CREATING IS BIRTHING," exemplified by the sentence *This solution gives birth to many new problems*. However, I find a more straightforward interpretation might be "CREATING IS GIVING AN OBJECT," that is, CREATING IS TRANSFER OF AN OBJECT. This emphasizes the semantics of the construction that is dominant in this metaphor. By conceptualizing the act of birthing as the transfer of an object, we reframe the abstract nature of creation into something more tangible and immediate. As the following example illustrate:

(83) The Empress Eugenie, wife of Napoleon III, had given birth to a son. (GIVE: 1499)

When we take a look at the following instance, it becomes clear it is not just about physical birth. This extends the metaphor, suggesting that women, through their interactions and relationships, hand over new identities or roles to one another, fostering growth and transformation.

(84) Zoe says that women " give birth to each other " (GIVE: 1772)

This metaphor underscores the main idea of creation: every act of birthing, whether in nature or in human endeavors, can be seen as a profound act of transfer.

CHANGE IS REPLACEMENT (L)

Source: movement

Target: transformation, evolution

This metaphor fundamentally deals with the concept that when a change occurs, something original is replaced by something new. The examples from Lakoff 's Master Metaphor List (1991: 18) depict the sense of replacement as immediate and direct.

(85) After the experiment, the water was gone, and hydrogen and oxygen was in its place.

For instance, when an experiment transforms water into hydrogen and oxygen, the water is no longer present; it has been replaced. The replacements in this group are complete, leaving no

room for ambiguity about the transformation. On the other hand, we have the following examples from the COCA:

- (86) For the brilliant songwriter behind the Beach Boys, the endless summer gave way to a very hard winter. (GIVE: 166)
- (87) [...] fun in his early career has given way to weightier stuff. (GIVE: 1723)

Here, the idea of replacement is conveyed more gradually, often using the phrasing *to give way to*. This suggests a process of transition rather than an immediate switch. It emphasizes that the prior state or circumstance fades or evolves, allowing the new one to take precedence.

While the two groups differ in the immediacy of the transition, their shared aspect is the central theme of substitution. Coding both groups with the same metaphor is logical because, despite presentation differences, they both emphasize that change leads to the replacement of the original, whether instantaneously or gradually.

FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY (L)

Source: movement, direction

Target: force

This metaphorical mapping offers an insight into how force is conceived of in the mind. At its core, this metaphor does not just see force as a simple physical push or pull. Instead, it paints a picture of an abstract force and pressure as a tangible substance or entity that is directed and moved from one end to the other to yield a particular outcome or target. Derived from everyday encounters, one can frequently notice that applying force leads to changes. This daily observation then translates into the abstraction of force as something that can be “moved” or “focused upon” specific areas or entities. Let us take a look at the examples extracted from the COCA:

- (88) Bush administration officials have sought to give some teeth to the threat of a military attack by hinting that Israel might strike on Washington's behalf. (GIVE: 1318)
- (89) [...] the historical background that gave impetus to a social practice [...] (GIVE: 847)

These examples suggest providing potency to a threat, that is signify the act of lending a push or a drive to some activity or practice. In contrast, the phrases from the Master Metaphor List (Lakoff et al. 1991: 170) seem more literal, anchoring the concept in the physical realm.

(90) Apply more force to the edge of the lid.

(91) Direct more force at the hinges.

BODY IS AN AGENT (A)

Source: agentive action- moving

Target: body part

The metaphor BODY IS AN AGENT captures the idea that various parts of the body can act independently, making decisions or taking actions like an individual agent would. This perspective illuminates the body not as a passive vessel, but as an active entity equipped with distinct parts that each have their own roles, decisions, and actions. This is not necessarily because we believe they have consciousness or willpower, but it is a convenient and illustrative way to communicate about how the body functions.

(92) The ventricles take blood that has been used, and sends it to the lungs for oxygen.

(GIVE: 1038)

In this example, the ventricles are portrayed as agents that are actively participating in the process. They are not just passive channels through which blood flows; they are described as entities that "take" used blood and "send" it onward for oxygenation. This active verbiage gives the ventricles a sense of agency, as if they have made a decision to carry out these actions.

JUSTICE IS A LOCATION (A)

Source: movement

Target: justice- destination

The metaphor JUSTICE IS A LOCATION conceptualizes justice as a destination or a particular place one can be moved to. It embodies the idea that individuals who act unlawfully are in a metaphorical "location" of injustice or wrongdoing, and the act of penalizing or addressing their actions is seen as moving them to a different, rightful location: justice.

(93) I would hunt them down and kill them, or at least bring them to justice. (BRING: 189)

In the example provided, the phrase *bring them to justice* captures this metaphorical journey perfectly. The act of “bringing” someone emphasizes the movement or transition from one state (wrongdoing) to another (facing consequences or being held accountable). The implication is that these individuals are currently existing in a state or 'location' of non-accountability, and the speaker wishes to transition them to a place where their actions are addressed.

STATES ARE DESTINATIONS (A)

Source: movement

Target: states, conditions, or situations

The metaphor STATES ARE DESTINATIONS operates on the conceptual understanding that particular conditions, situations, or states of being can be likened to physical locations or destinations that one can be moved to. Within this framework, actions or events causing changes in states are conceptualized as causing movement to these destinations. In the following instance, prison or jail is not just a physical location; it represents a state of being incarcerated, a condition of lost freedom. The act of "sending" someone to jail is not merely about the physical relocation; it is about causing a change in the individual's state from freedom to confinement. The emphasis on "cause to move" is particularly poignant, as the act of sending suggests a force or action that propels the individual into this new state.

(94) That's my price for not sending him to prison. (SEND: 1737)

Extending this understanding, other states or conditions can be seen as destinations too, whether it is a state of negotiation, enlightenment, or realization. For instance, the following example illustrates the point that it is not about physically moving Kim Jong-un to a table, but rather causing a change in stance or attitude to initiate dialogue.

(95) But others argue that if the U.S. takes any actions that could be interpreted as violating the Iran nuclear accord, any hope of bringing North Korean Kim Jong-un to the negotiating table will be dashed (BRING: 356)

EDUCATIONAL EXPERIENCES ARE DESTINATIONS (A)

Source: movement

Target: educational experience

The metaphor EDUCATIONAL EXPERIENCES ARE DESTINATIONS encapsulates the idea that undergoing particular experiences can be viewed as arriving at or being directed to a specific destination. This metaphorical framework views experiences as places one can be directed to, and the journey to that destination is akin to undergoing the experience itself. Let us consider the examples:

(96) The arrangement is that I'm going to send them to school. (SEND: 518)

(97) We obviously wanted enough financial security to send our daughter to college. (SEND: 1531)

In these instances, *school* and *college* are not solely physical places. They represent a host of experiences associated with education, learning, personal growth, and social interactions. The act of "sending" someone to school or college is not just about getting them physically enrolled; it signifies ushering them into a phase of life characterized by those experiences.

THINKING IS MOVING AN OBJECT (A)

Source: movement

Target: thinking process

This metaphor draws a parallel between the intangible process of cognitive activity and the tangible act of moving objects in space. When we think, our mind grapples with concepts, ideas, and information much like how our hands interact with physical objects. This metaphorical representation highlights our cognitive engagement as if it were a physical transaction or movement. For instance, the example (98) illustrate the point that the act of "bringing attention" is likened to the movement of an object towards a particular focal point. Here, the metaphor suggests that the individual is directing or relocating cognitive resources (attention) in a manner similar to how one might carry or move an object to a specific location. Similarly, *to give thought* in the example (99) is likened to passing on a tangible item. It is as if thoughts are physical entities that can be physically moved or directed, signifying how one invests their cognitive energy into considering or reflecting upon a matter.

- (98) One of his biggest focuses is bringing attention [...] to the growing problem of AIDS in the Black community. (BRING: 525)
- (99) Typically, no one at a company gives much thought to the way engineers exchange ideas online and in person. (GIVE: 1296)

PEOPLE ARE PACKAGES (A)

Source: package movement

Target: people

The metaphor conceptualizes human beings in terms of objects or items that can be transported or delivered from one place to another. This metaphor simplifies the idea of movement of people by comparing them to packages that can easily be sent or received. In doing so, it captures the transactional nature of certain human interactions, especially those which involve a level of responsibility or handover. More specifically, it subtly emphasizes the power dynamics in situations, where some individuals have the authority to determine the movement or placement of others. In the example (100), the person in question is likened to a package being dispatched for a specific purpose: a psychiatric evaluation. The comparison underscores the idea that the person does not have much agency in this situation and is being directed or assigned by others. The metaphor is particularly poignant because it suggests the individual's path or destination is determined by others, just as the destination of a package is determined by the sender.

- (100) [...] we're going to send him to a psychiatric evaluation (SEND: 1840)

COMMUNICATION IS A JOURNEY (A)

Source: movement, journey

Target: communication, discourse

The metaphor COMMUNICATION IS A JOURNEY frames the process of conveying or receiving information as traveling from one point to another. This metaphor visualizes the progression of ideas, arguments, or discussions as if they are moving along a path or route, emphasizing the evolution, sequence, or transition of thoughts from a starting point to a destination. Let us delve into the examples:

- (101) This brings me to my final point, (BRING: 1401)

(102) Which brings me to this little box. (BRING: 1480)

The metaphor uses the verb *to bring* to indicate a transition from a previous topic or idea to the current one. Thus, both examples emphasize the sequential and connected nature of communication, painting it as a pathway where one idea leads to another, much like stops or landmarks on a journey. Through this metaphor, we understand that effective communication is not just about presenting isolated facts or statements, but about creating a cohesive narrative or pathway that listeners or readers can follow from beginning to end.

CAUSATION IS AN UPWARD MOVEMENT (A)

Source: upward movement

Target: cause

The metaphor CAUSATION IS UPWARD MOVEMENT suggests that causes lead to effects in the same manner that origins lead to elevations. This metaphor implies that causation acts as an initiating force, prompting an upward shift or transformation. Looking at the example (103), one can conclude the interaction with rock constituents is responsible for the creation of soil. The causal action, the interaction, results in the birth of something new – the soil. This process of forming soil is metaphorically visualized as an upward movement as if the soil is emerging or "rising" from its interaction with the rocks. While the cause does not literally move the effect upwards in a physical sense, the metaphor artfully conveys the idea that the cause leads to the emergence or appearance of the effect, similar to an upward motion.

(103) These organisms, comprising both the living forms and their dead bodies, [...] interact with the rock constituents to give rise to soil. (GIVE: 514)

CAUSATION IS A MOVEMENT (A)

Source: movement

Target: cause

The metaphor represents an action, event, or situation as the reason or "mover" behind a direction or change. In other words, when something causes another thing, it is metaphorically described as moving or transferring the latter to a new position. This concept uses our familiar experiences of physical movement or transfer to help us understand abstract notions of causation. For instance, consider the example:

(104) Flagging a post will send it to the Goodreads Customer Care team. (SEND: 289)

Here, the act of *flagging a post* is causing the post to be noticed or reviewed by the Goodreads Customer Care team. The action (flagging) does not literally package and send the post somewhere, but metaphorically, it triggers a process whereby the post becomes a subject of attention or scrutiny by the customer care team. Thus, the cause (flagging) is likened to an act of sending or moving the post to the attention of the team. In another example (105), the victory of the Alabama football team (often referred to as "the Tide") causes them to advance or move forward to a championship game in Atlanta. The cause (the win) is perceived as the force that propels or "sends" the team to this new location or opportunity in Atlanta.

(105) A Bama win sends the Tide to Atlanta. (SEND: 630)

CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCATION (L)

Source: movement

Target: cause, change

This metaphor draws upon our tangible experiences of moving objects from one location to another and applies that concept to abstract changes in states or conditions. It uses spatial relationships to describe processes or events that do not actually involve physical movement. The metaphor is apparent in various phrases in which moving is used to signify change or transformation.

(106) Nexus 7 brings apps, games, books and movies to life. (BRING: 116)

Here, the act of the Nexus 7 *bringing to life* various digital contents is metaphorically framed as moving them to a new state: from a state of inactivity or flatness to a state of liveliness or vibrancy. The contents are not literally being given life, but the experience of using them on the Nexus 7 is so engaging that it's as if they have been transported to a state of "life." The following example portrays the powerful effect of a drawl (a slow, languid way of speaking) as moving or compelling men to a new position – in this case, forcing them onto their knees. The drawl does not physically push anyone, but its impact is so strong that it is likened to a force that causes men to be in a submissive or overwhelmed position.

(107) With that dangerously curvaceous figure, bedroom eyes circled in lashes that go on forever, and a drawl that has been know to bring grown men to their knees [...] (BRING: 345)

In summary, while all three metaphors involve movement and change, they differ in their nuances and the aspects of causation they emphasize. The "CAUSATION IS AN UPWARD MOVEMENT" metaphor focuses on capturing the change as a movement in a certain direction (in this case upward), "CAUSATION IS A MOVEMENT" underscores the impact of actions on the recipient's location, and "CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCATION" emphasizes the transformation or alteration, specifically in terms of a state, caused by the action, that is it emphasizes the power of one entity to cause a transformative impact on another.

MONEY IS A LOCATION (A)

Source: movement

Target: money, earnings

The metaphor MONEY IS LOCATION hinges on the idea that money, or financial gains, can be visualized as a destination or a place in a journey, emphasizing the progression or movement toward a financial goal or benchmark. This is illustrated in the following instance:

(108) The company also repurchased 14.5 million common shares in the quarter, bringing year-to-date repurchases to 40.7 million shares. (BRING: 1777)

In this case, the act of repurchasing shares is visualized as a journey, and the cumulative number of shares repurchased represents the distance covered or the point reached in that journey. The use of the term *bringing* illustrates this idea of movement towards a particular financial location or milestone.

9.2. “Cause to Receive” Metaphors

AFFECTION IS A PHYSICAL CONTACT (A)

Source: transfer

Target: emotion, intimacy

The metaphor AFFECTION IS A PHYSICAL CONTACT portrays feelings of affection and intimacy as akin to the act of bestowing a gift or possession upon someone. This example can be envisioned as one supplying a friend in distress with a comforting object. The semantics of expressing affection through physical interactions, therefore, becomes a dance of “giving and receiving”, making physical contact not just a tactile experience but a transfer of emotions.

(109) He gives her shoulder a consoling squeeze, then exits (GIVE: 1412)

GETTING A PROPERTY IS EATING (L)

Source: transfer

Target: eating

In GETTING PROPERTY IS EATING, the metaphor is underpinned by the idea of acquisition and consumption. Both getting property and eating involve a sense of gaining something essential for sustenance or fulfillment. In this metaphor, the term property signifies a thing or things that belong to someone.

(110) Bewildered after bringing bacon home, [...] (BRING: 1098)

Here, the phrase *bringing bacon home* is a way of referring to earning a living or bringing in resources. The term *bacon* does not just stand for the food item but for something earned or achieved. The metaphor bridges the domains of consumption (eating) and acquisition (getting property). Similarly, the example *God had given him a very tasty treat*. (GIVE: 1362) uses the imagery of a *tasty treat* to express the idea of receiving a blessing or a valuable gift. Here, the pleasure derived from a delightful food item is analogous to the joy or benefit of acquiring something precious or beneficial.

MONEY IS ACCUMULATION (A)

Source: transfer

Target: money

The metaphor MONEY IS ACCUMULATION not only sees financial gains in terms of tangible growth or collection but also in terms of abstract reception. Just as one might accumulate physical items in a pile, or water in a reservoir, financial gains can be seen as accumulating or being received progressively. Let us consider the example from the study:

(111) Under the new law, set to take effect March 21, the company expects its business under its state contract to soar, growing by as much as 900 percent, bringing it millions of dollars in new business. (BRING: 1237)

In this instance, the soaring growth of the company due to the new law can be visualized as the company not only expanding its financial holdings but also actively receiving, or being caused to receive, these gains from external avenues. This reception is driven by the new law, which serves as a catalyst. The semantics of finance here portray financial earnings as not just a static entity, but one that is actively garnered or drawn in.

RECEIVING CREDIT OR BLAME IS RECEIVING AN OBJECT (L)

Source: transfer

Target: credit

The metaphor RECEIVING CREDIT OR BLAME IS GETTING OBJECT frames recognition (either positive or negative) as if it is a tangible item that can be handed from one individual to another. Such a perspective allows us to better understand the act of acknowledging someone's achievements or faults in terms familiar to us: that of receiving a physical item. The metaphor and its name have been directly incorporated from the Master Metaphor List (Lakoff et al. 1991: 206). Take the example:

(112) I give Dakota Fanning credit. (GIVE: 1785)

In this statement, credit, an abstract concept representing acknowledgment or praise for an achievement, is portrayed as something that can be "given," much like a physical gift or item.

Dakota Fanning does not physically receive anything, but metaphorically, she is being handed recognition or approval for something she's done.

BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION (L)

Source: transfer

Target: harm

Lakoff et al. (1991: 55) identifies this metaphor and names it BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION. It conceptualizes negative experiences, pains, or harms as if they are tangible items- specifically, unwanted items. It is as if someone is handing you an object, but instead of it being a gift that you would appreciate, it is something you would rather not have. This viewpoint transforms the intangible effects of harm into a palpable concept, making it easier to discuss, understand, and empathize with.

Examining the example *If I give them enough trouble at home.* (GIVE: 130) illuminates the idea of causing someone trouble being expressed through the act of giving. The speaker is not handing over a physical item; instead, it is about causing distress or problems. Yet, by framing it as something that can be "given", the trouble becomes as concrete as an unwelcome gift — something tangible that the recipient would rather return or not receive in the first place.

ACTION IS CONTROL OVER POSSESSIONS (L)

Source: transfer

Target: control

The metaphor ACTION IS CONTROL OVER POSSESSIONS (Lakoff et al. 1991: 26) frames actions, particularly mistakes or decisions, in terms of handling tangible objects or possessions. The idea is that actions are like items one either holds onto or loses control over. This viewpoint transforms the intangible nature of an action or decision into something concrete, making it easier to visualize and understand. Take into consideration the following example:

(113) You can't have your starting quarterback give the other team the ball that often. (GIVE: 1037)

Here, the quarterback's mistakes (likely referring to interceptions or fumbles) are conceptualized as "giving" the ball – a tangible possession – to the opposing team. Rather than focusing solely on the act itself (throwing an interception or fumbling), the language frames it

as a relinquishing of control over a valuable item. The ball, in this context, represents not just the physical object used in the game, but also the team's chances of success, momentum, and the quarterback's responsibility.

OPPORTUNITIES ARE OBJECTS (L)

Source: transfer

Target: chance/ opportunity

The metaphor OPPORTUNITIES ARE OBJECTS conceptualizes opportunities as tangible items, much like objects we can hold, give, or receive. This way of thinking about opportunities emphasizes their tangible value, the agency in distributing or withholding them, and their transferability between individuals or entities.

(114) The RKC brass had given him a wonderful opportunity to fail. (GIVE: 398)

Lakoff et al. (1991: 68) provide various sets of examples for this metaphor among which are: *I've had 3 opportunities to meet him.* and *Seize the opportunity.*

RESPONSIBILITIES ARE OBJECTS (L)

Source: transfer

Target: responsibility

The metaphor RESPONSIBILITIES ARE OBJECTS conceptualizes responsibilities as tangible items that can be transferred to individuals. This perspective offers a visual and tactile understanding of responsibilities, emphasizing the concrete nature of obligations and duties as things that can be received. Let us delve into an example:

(115) Mr. Brown gives Jen the lead in the play [...] (GIVE: 1102)

Here, the responsibility of playing the lead role is portrayed as something that can be granted, like a gift or a token. Jen, upon receiving this "object," is now tasked with fulfilling the requirements of that role, just as one might use or care for an item they've received.

PROTECTION IS AN OBJECT (A)

Source: transfer

Target: protection

Protection is often conceptualized as a tangible asset, much like an object that one can give or send to someone. The metaphor PROTECTION IS AN OBJECT brings to light this idea, likening the act of safeguarding or shielding to handing over a concrete item for security. When one says, *they're sending him a Hell Hound [...] (SEND: 1476)*" it alludes to offering a formidable force for defense, much like gifting a tangible protective item.

ATTRIBUTES ARE POSSESSIONS (L)

Source: transfer
Target: attributes

The metaphor ATTRIBUTES ARE POSSESSIONS equates physical or character traits to possessions or items that can be given, received, or owned. We often discuss someone's physical appearance and characteristics, as if they are tangible items that can be exchanged even when, in reality, they are intangible attributes.

(116) [...] it gave them a buxom look [...] (GIVE: 635)

The term *gave* in this context does not imply that someone physically handed over this appearance. Instead, it implies that some change or modification resulted in this new attribute. While there is a similar metaphor PROPERTIES ARE OBJECTS, it is necessary to stress that properties refer to characteristics or inner qualities, while attributes here pertain to physical qualities or looks.

TIME IS AN OBJECT

Source: transfer
Target: time

The metaphor TIME IS AN OBJECT draws a parallel between the intangible concept of time and the tangible nature of physical objects. By envisioning time as something that can be handled, allocated, or given, it becomes easier to discuss and understand the nature of our commitments and priorities.

For example, when someone says, *I am willing to give you a week.* (GIVE: 890) they are treating a span of time - in this case, a week - as though it is a solid entity that can be handed over. In the everyday vernacular, this means they are willing to allocate a week's worth of time for a

specific purpose or task. This metaphor simplifies complex negotiations and arrangements by reducing them to the basic act of giving and receiving, much like exchanging physical objects.

PERCEPTION IS RECEPTION (A)

Source: reception

Target: perception

The metaphor "PERCEPTION IS RECEPTION" suggests that the process of communicating information or ideas can be likened to physically handing over an object from one person to another. This metaphor implies that communication is not merely about speaking or writing but involves the act of bestowing or sharing knowledge, perspective, or insight. While it is very close to INFORMATION IS AN OBJECT, it differs from this metaphor in treating information in a broader more abstract sense, it is about knowledge or perspective. Additionally, it focuses on the concepts of transfer and reception, whereas INFORMATION IS AN OBJECT encompasses movement as well.

(117) The experience gave him an international view [...] (GIVE: 1206)

In this instance, it is implied that the experience did not just happen in isolation; it imparted a certain perspective to him. This is akin to someone handing over a pair of glasses tinted with an 'international view'. Once he wears these glasses, he can see things in a new light, influenced by this international perspective.

COMMUNICATION IS SPEECH (L)

Source: transfer

Target: communication

This metaphor equates the broader spectrum of communication with the specific act of speaking. It captures the idea that even non-verbal forms of communication can have the potency and clarity of spoken words. This metaphor emphasizes the impact and power of non-verbal communication, recognizing that not all significant communication is verbal. The name comes from the Master Metaphor List (Lakoff et al. 1991: 123), which does not communicate the underlying idea of the metaphor directly. Consider the following instance:

(118) She gives me a final glare and then slams the door. (GIVE: 865)

Here, no words are spoken, but the message is evident. A glare can communicate a myriad of emotions – anger, frustration, disbelief, etc. By "giving" a glare, she is essentially "speaking" through her eyes, making her feelings or intentions known without uttering a single word.

9.3 “Mixed” Metaphors

The underlying meaning is quite straightforward for the previous two groups of metaphors. However, it may be necessary to explain the word choice for the “Mixed” group of metaphors. "Mix" was primarily selected to signify that the underlying meaning of the metaphors in this group lies somewhere in between or represents a mixture of both "cause to move" and "cause to receive."

POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY (A)

Source: transfer/ movement

Target: political/ legislative process

The metaphor "POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY" draws a parallel between the stages of political or legislative actions and the steps of a journey. Just as a journey unfolds from a starting point to a destination, political actions and legislations evolve from their inception to their final realization. The Example (109) is not just about the Senate passing a bill. This statement paints a picture of a legislative journey. The bill starts its voyage with its drafting, followed by debates and discussions. Its passage in the Senate marks a significant milestone in its journey, like a traveler reaching an important landmark. The bill's next destination is President Bush's desk, awaiting his decision to either sign or veto it.

(119) Senate sends abortion restriction to Bush [...] (SEND: 724)

CONDUIT METAPHOR (L)

Source: transfer/ movement

Target: communication

As already mentioned in the Sections 6 and 8, the CONDUIT METAPHOR is a fundamental conceptual metaphor in the study of language and communication. At its core, it proposes that we often talk about information or communication as if it were a tangible object being

transferred from one place or person to another. The verbs *to send*, *to bring* and *to give* embody this metaphor, treating abstract ideas like physical entities that can be handled, packaged, and delivered. The following sentence conceptualizes the "message of hope" as a tangible object being sent from one entity (Americans) to another (those who wish to be free). The message is not a physical object, but we talk about it as though it is something that can be dispatched like a package or a letter.

(120) Americans are again sending a message of hope to all who would be free. (SEND: 1288)

CAUSES MOVE PROPERTIES TO AFFECTED PARTIES (L)

Source: transfer/ movement

Target: cause

This metaphor encapsulates the idea that a particular cause or originator has the power to transfer certain qualities, consequences, or effects onto recipients or affected entities. In essence, this metaphor illustrates how an action or cause can create an outcome that becomes a property or characteristic of something else. Let us consider an example:

(121) With cholera outbreak bringing extra hardship to a region already battling civil unrest
[...] (BRING: 1608)

Here, the cause (cholera outbreak) is portrayed as moving or transferring a property (extra hardship) to an affected party (a region already undergoing civil unrest). The region does not just experience hardship; the hardship is brought to it by the cholera outbreak. It is as though the cholera outbreak carried with it a tangible weight of hardship that it then deposited onto the region.

SERVICES ARE OBJECTS (A)

Source: transfer/ movement

Target: service

Services, though intangible, are often conceived as physical objects in our discourse. This metaphor, SERVICES ARE OBJECTS, captures the idea that assistance or benefits, much like tangible items, can be given, received, or transported from one entity to another. Consider the following example:

(122) IDEA has succeeded in bringing needed education services to many individuals.
(BRING:1004)

This example paints a picture of physically transferring or moving a beneficial item to people, even though education services are inherently abstract.

RESPECT IS AN OBJECT (A)

Source: transfer/ movement

Target: respect

The metaphor RESPECT IS AN OBJECT suggests that admiration, esteem, or reverence can be conceptualized as tangible items that can be transferred from one entity to the other. This metaphor is rooted in the way we perceive actions related to honor and deference as if they were concrete exchanges and movements.

(123) The two principles he articulated that had most to say about the actual curriculum gave pride of place to theology [...] (GIVE: 1486)

PROPERTIES ARE OBJECTS (L)

Source: transfer/ movement

Target: property

The metaphor PROPERTIES ARE OBJECTS illustrates the idea that traits, or qualities are like tangible assets one can own, share, or transfer. This metaphor underscores the notion that such characteristics are not merely abstract, but instead can be actively bestowed or introduced in different contexts. For instance, when someone says *I bring the cowboy spirit to the cook* (BRING: 461) they are implying that they infuse their cooking process with the rugged, independent ethos often associated with cowboys. The "cowboy spirit" is treated almost like a tangible item that they can introduce wherever they go. Similarly, in the example (114) instead of directly saying that the heel prevents slipping or enhances grip, the metaphor treats the no-slip characteristic like an object the heel is handing over.

(124) [...] the heel gave him a no -- slip fit. (GIVE: 1491)

The metaphor is named PROPERTIES ARE POSSESSIONS in the Master Metaphor List (Lakoff et al. 1991: 11), where unlike here the emphasis is on the possession, the name PROPERTIES ARE OBJECTS illustrates that there is the sense of movement in the metaphor as well.

EMOTIONS ARE OBJECTS (A)

Source: transfer/ movement

Target: emotion

The metaphor "EMOTIONS ARE OBJECTS", transforms intangible feelings into concrete items, facilitating easier expression and understanding. Delving into this metaphor, emotions are imagined as objects that can be given, sent, or even held. This portrayal captures the essence of emotional transactions, resonating deeply with our experiences of sharing and receiving sentiments.

Take, for instance, the sentence *I gave all of my love to someone.* (GIVE: 1376) Here, the emotion of love is depicted as a tangible object, one that can be entirely handed over to another. This not only underscores the magnitude of the emotion but also paints a vivid picture of sacrifice and deep commitment. In similar fashion, in the following instance, the good wishes or feelings are likened to objects that can be dispatched. One might argue that positive energy is not an emotion. However, it is important to recognize that not every word can be neatly classified into separate categories based on strict definitions, some words find their categorization through associative connections, which is the case in the following example:

(125) I lurve noticing someone immersed in their internal battle, catching their eye, smiling and sending them positive energy. (GIVE: 778)

CONCEPTS ARE OBJECTS (A)

Source: transfer/ movement

Target: concepts

A prevalent metaphor in our lexicon is CONCEPTS ARE OBJECTS. This metaphorical framework allows us to envision abstract ideas, beliefs, and notions as concrete entities that can be shared and transferred. It serves as a mechanism to simplify complex cognitive processes and makes them relatable through everyday interactions. Let us consider this example:

(126) [...] role expectations interact to give meaning to that person's life. (GIVE: 810)

In this case, the abstract notion of meaning is represented as an object that can be provided to someone. This phrase effectively communicates the profound action of instilling purpose or significance in someone's existence. By treating 'meaning' as a tangible item, the expression deepens our understanding of the significance behind the gesture.

EXPERIENCES ARE OBJECTS (A)

Source: transfer/ movement

Target: experiences

The metaphor EXPERIENCES ARE OBJECTS enables us to grasp the nature of experiences by portraying them as concrete items that can be shared, given, or transported. The example illustrates that the reporter is not physically delivering sights or sounds. Instead, he is presenting an account or a portrayal of a particular day, allowing the audience to vicariously experience it.

(127) Justin Spears brings you the sights and sounds of a bitter day [...] (BRING: 1766)

INFORMATION IS AN OBJECT (A)

Source: transfer/ movement

Target: information

The metaphor INFORMATION IS AN OBJECT shows that just as we can hand over or share physical items, we can similarly transfer, convey, or bestow pieces of information. Consider the following statement:

(128) Dr. Genova brought the teenager's story. (BRING: 1503)

Use of the word *brought* makes it sound like the story is a tangible item that Dr. Genova can carry and present. In reality, it is not a physical story she is bringing but the details, facts, or account of the teenager.

CAREER IS A JOURNEY (L)

Source: journey

Target: career

The metaphor "CAREER IS A JOURNEY" positions one's professional life in terms of a path or a series of travels. This metaphorical framework is particularly poignant because just like a journey, a career often involves setting goals (destinations), facing challenges (obstacles on the path), making decisions (choosing a direction), and undergoing various experiences (travels and stops along the way). Example (xx) is provided in Lakoff's Master Metaphor List (1991: 37):

(129) He's hit a crossroads in his career.

Just as travelers might reach a crossroads where they must choose a direction, in a career, one might reach a point where they need to make significant decisions. The crossroads can represent moments of uncertainty, opportunities, or changes that demand a choice. The following example has been found in the sample:

(130) They'll send you the bus ticket. (SEND: 1710)

This implies they will fire someone (the meaning becomes obvious when given in a broader context), also fits within the CAREER IS A JOURNEY metaphor. In this context, being given a bus ticket suggests that one's journey at a particular job or position has ended, and it's time to move on to a new destination. Just as a bus ticket implies a departure, being fired or let go means an end to that chapter of one's professional journey.

FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN (L)

Source: transfer/ movement

Target: facts, assumptions

The metaphor "FACTS/ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN" perceives truths or suppositions as tangible items that can be handed over from one person to another. This perspective emerges from the human tendency to understand abstract ideas through more concrete, physical experiences. This metaphor has already been mentioned in Section 6, where

Goldberg recognizes as one of the several metaphors possible in ditransitive constructions, thus the name used here is slightly different when compared to other similar metaphors.

When someone says, *I'll give it to them* (GIVE: 233) or *I'll give it to you* (GIVE: 1695) in the context of a discussion or argument, they are not referring to a physical object. Instead, they are offering a piece of information, a fact, or perhaps an assumption. The act of “giving” in this context stands for the transfer of knowledge or perspective. For example, in a debate, one might use these phrases to concede a point or to acknowledge the correctness of another's argument. Or, in a casual conversation, it could mean sharing an insight or piece of information the other party might not be aware of.

UNDERSTANDING IS TRANSFER TO A FAMILIAR PLACE (A)

Source: transfer/ movement

Target: home/ familiar

The metaphor UNDERSTANDING IS TRANSFER TO A FAMILIAR PLACE conceptualizes the process of understanding as taking something abstract or unfamiliar and relocating it to a place that is known or familiar to us. Just as we might bring a physical object to our home—a setting we intimately understand and are comfortable in—we mentally “bring home” a concept or idea when we come to comprehend it in familiar terms.

For instance, in the sentence *We're going to bring it home* (BRING: 76), the act of “bringing it home” does not necessarily refer to transporting a tangible object to a residence. Instead, it is about making a point, explanation, or argument clear and relatable. By associating the process with the familiar act of bringing something to our dwelling place, the statement underscores a shift from uncertainty to clarity, from the unknown to the known.

PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT (L)

Source: physical activity

Target: psychological impact

The metaphor PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT draws a parallel between the intangible emotional effects of events or experiences and the tangible aftermath of physical collisions. This analogy aids in visualizing the profound emotional residue left behind by impactful events. Drawing inspiration from Lakoff's Master Metaphor List (1991: 131), the

example (131) captures the essence of this metaphor. Here, the term *impact* translates the profound emotional and psychological effect of a death, comparing it to the lasting mark of a physical collision. It paints a vivid picture of how emotionally charged events, such as the loss of a loved one, etch enduring imprints on our psyche.

(131) His death made quite an impact on us all.

The example from this study: *His death brings us life*. (BRING: 1545) diverges slightly. The verb *brings* does not necessarily imply a physical collision, but it encapsulates notions of transfer and transformation—similar to the way a physical force influences its surroundings. The deliberate juxtaposition of death and life underscores the event's transformative essence. In this example, life is understood as an impact in the sense that it elicit changes in objects' states or positions, the phenomenon of death reshapes our perspectives, emotions, and worldviews, culminating in psychological metamorphosis.

10. Results and Analysis

This section delves into the core research findings, illuminating the language patterns under investigation. First on the agenda is the presentation of the outcomes from the quantitative analysis, focusing on the distribution and frequency of specific verbs and constructions. This numerical exploration offers insights into their prominence within the dataset. Following this quantitative overview, the section transitions into the qualitative analysis of metaphors. Here, the metaphorical nuances embedded within the constructions and verbs are unveiled, illustrating the rich metaphorical contexts they encompass. While this section lays out the results in detail, a comprehensive exploration of the implications, interpretations, and potential applications of these findings awaits in the subsequent section. Lastly, a brief overview of the results concerning collocations, idioms, and metonymy will also be presented. Although they are not the core of this study, these aspects may form the basis for future in-depth investigations.

10.1 Quantitative results

This subsection delves into the quantitative findings, starting with an examination of the verbs. The choice to begin with the verbs is deliberate, as they offer a broader context that will set the

foundation for the subsequent presentation. Following the verbs, attention will be directed towards the constructions, shedding light on their quantitative nuances. In an effort to provide clarity and facilitate comprehension, a summarized overview of all findings will be presented towards the end. This aggregation will not only simplify the vast amount of data but also enable readers to juxtapose the results, thereby gaining a holistic understanding of the situation at hand.

10.1.1 To Give

The following table presents the quantitative analysis results for the verb *to give*.

Table 2: General results for the verb *to give*

	number	percent
sentences without duplicates	1538	81,81%
duplicates	342	18,19%
total	1880	100,00%
excluded	865	56,24%
included	673	43,76%
DOC out of non-duplicates	515	33,49%
POC out of non duplicates	158	10,27%
DOC out of included	515	76,52%
POC out of included	158	23,48%

Starting with an expansive sample of 1880 sentences, 342 were recognized as duplicates. This reduced the sample to 1538 unique sentences, representing 81.81% of the original collection. As outlined in the Methodology section, before delving into the core analysis, an established set of exclusion criteria was applied. This resulted in the exclusion of 865 sentences. Consequently, the refined dataset, representing 43.76% of the initial sample, comprised 673 sentences. These were then classified under the DOC or *to*- POC categories. Of these, 515 sentences, or 76.52% of the subset, aligned with the DOC pattern, marking it as the more

prevalent construction. In contrast, the remaining 158 sentences, which represent 23.48%, followed the *to*- POC format.

Turning to the investigation of metaphorical and non- metaphorical instances, Table 3 provides the results for this type of analysis.

Table 3: Distribution of metaphorical and non- metaphorical instances for the verb to give

	number	percent
DOC metaphorical	436	84,66%
DOC non-metaphorical	71	13,79%
DOC ambiguous	8	1,55%
DOC total	515	100,00%
POC metaphorical	116	73,42%
POC non-metaphorical	39	24,68%
POC ambiguous	3	1,90%
POC total	158	100,00%

Transitioning to the metaphorical readings within these instances, the data revealed the following: Within the DOC category, 436 instances (or 84.66% of the DOC group) had metaphorical readings. Conversely, 71 instances were devoid of metaphorical content. There was also a smaller group, comprising 8 instances, that was labeled ambiguous; the context provided was not decisive enough to classify them as either metaphorical or non-metaphorical.

For the *to*- POC category, 116 instances, accounting for 73.42%, carried metaphorical readings. Meanwhile, 39 instances (or 24.68%) were non-metaphorical. A nominal count of 3 instances, which is 1.90% of this group, fell into the ambiguous category.

10.1.2. To Send

We are now shifting the attention to the verb *to send*. The subsequent table outlines the quantitative results associated with this verb.

Table 4: General results for the verb *to send*

	number	percent
sentences without duplicates	1819	96,76%
duplicates	61	3,24%
total number of sentences	1880	100,00%
excluded	1334	73,34%
included	485	26,66%
DOC out of non-duplicates	140	7,70%
POC out of non-duplicates	345	18,97%
DOC out of included	140	28,87%
POC out of included	345	71,13%

From the collected 1880 instances, 61 were flagged as duplicates. This resulted in 1819 instances, equating to 96.76% of the initial collection, being retained for further scrutiny. Based on the established exclusion criteria, a large portion, 1334 examples or 73.34% to be exact, were set aside. This left just 26.66% of the refined dataset, totaling 485 examples, to be categorized into DOC or *to-* POC. Out of this subset, 140 examples aligned with the DOC structure, while the majority, 345 instances or 71.13%, fit into the *to-* POC.

When it comes to the analysis pertaining to what examples are metaphorical and what are non-metaphorical, Table 5 conveys these results.

Table 5: Distribution of metaphorical and non- metaphorical instances for the verb to send

	number	percent
DOC metaphorical	30	21,43%
DOC non-metaphorical	110	78,57%
DOC ambiguous	0	0,00%
DOC total	140	100,00%
POC metaphorical	218	63,19%
POC non-metaphorical	124	35,94%
POC ambiguous	3	0,87%
POC total	345	100,00%

When examining the DOC category for metaphorical content, the non-metaphorical instances were in the majority, accounting for 78.57% of the DOC samples. The metaphorical context was observed in a comparatively smaller set, with only 30 sentences.

Turning our attention to the *to*- POC group, metaphorical interpretations were notably higher. Of the *to*- POC instances, 218 or 63.19% carried metaphorical readings. Meanwhile, 124 examples, or 35.94% of the *to*- POC set, were explicitly non-metaphorical. Additionally, a small fraction, just 3 examples, remained ambiguous in their interpretation.

10.1.3. To Bring

Finally, we reach the verb *to bring*, the following table details the quantitative findings for this verb.

Table 6: General results for the verb *to bring*

	number	percent
sentences without duplicates	1766	93,94%
duplicates	114	6,06%
total	1880	100,00%
excluded	1360	77,01%
included	406	22,99%
DOC out of non-duplicates	73	4,13%
POC out of non-duplicates	333	18,86%
DOC out of included	73	17,98%
POC out of included	333	82,02%

Beginning with a sample of 1880 sentences, 114 were marked as duplicates. This reduction left 1766 sentences, which constitute 93.94% of the original pool, ready for subsequent analysis. From this refined collection, only 406 instances, representing 22.99%, were deemed pertinent to this study. This effectively meant that a substantial 77.01% of the dataset was excluded.

Further classification of the 406 instances revealed distinct patterns: 73 sentences fell under the DOC category. In contrast, the *to-* POC format was more pronounced with 333 instances, capturing 82.02% of the relevant sample.

Moving our consideration to the next step of the analysis brings us to Table 7, which shows the obtained results.

Table 7: Distribution of metaphorical and non- metaphorical instances for the verb to bring

	number	percent
DOC metaphorical	47	64,38%
DOC non-metaphorical	26	35,62%
DOC ambiguous	0	0,00%
DOC total	73	100,00%
POC metaphorical	268	80,48%
POC non-metaphorical	64	19,22%
POC ambiguous	1	0,30%
POC total	333	100,00%

In the realm of the DOC category and its metaphorical nuances, 47 instances (or 64.38% of the DOC subset) had metaphoric elements, whereas 26 instances (equivalent to 35.62%) were devoid of them. Notably, there were no ambiguous instances in this category.

Shifting focus to the *to-* POC, metaphoric content was prominently featured. A total of 268 instances, or 80.48%, embodied metaphorical readings. In contrast, 64 instances (equating to 19.22%) were found to be non-metaphorical. Only a single instance, making up 0.30%, was identified as ambiguous.

Upon examining the datasets for the verbs *to give*, *to send*, and *to bring* in their progression towards further analysis, it is clear that *to give* takes the lead. Out of its vast collection of unique sentences, a substantial number made the cut for DOC and *to-* POC analysis, 515 sentences or 76.52% of the subset and 158 or 23.48% respectively. This hints at a greater adaptability of this verb for such analytical pursuits. In comparison, *to send* finds a moderate representation, sourced from its broad pool of non-duplicate entries, 140 examples were categorized as the DOC structures, which makes up 18, 97%, whereas 345 instances or 71.13%, were categorized as the *to-* POC. *To bring*, however, lags, displaying the least inclusion from its distinct sentences. Namely 73 instances or 17,98% were the DOC, while *to-* POC attracted 333 instances, which accounts for 82.02% of the relevant sample.

In dissecting these inclusions further, *to give* unmistakably leans towards the DOC, dwarfing its presence in the *to-* POC. This is a marked contrast to *to send* and *to bring*, which both register diminished numbers in the DOC but surge in the *to-* POC. This observed trend suggests a shared propensity for these verbs to nestle more comfortably within the *to-* POC framework. While *to give* reigns supreme in sheer numbers across both constructions, the gap between its DOC and *to-* POC representations is glaring. On the other hand, *to send* and *to bring* exhibit more harmonious distributions between the two, with the discrepancies in their counts being notably less pronounced.

Zooming into the *to-* POC construction, *to give* is somewhat overshadowed, presenting itself as the least frequent among the triad. Conversely, *to send* leads the charge, followed closely by *to bring*. Their figures run nearly parallel, suggesting a mirroring linguistic behavior in this domain. This stands in sharp relief to the relatively modest showing of *to give*. In essence, while the *to-* POC construction seems tailor-made for *to send* and *to bring*, it appears less hospitable to *to give*.

Within the DOC context for the verbs *to give*, *to send*, and *to bring*, diverse trends in metaphorical meanings emerge. *To give* predominantly employs metaphorical interpretations, vastly overshadowing its non-metaphorical usage, this is reflected in 436 metaphorical instances, or 84.66% of the whole DOC group. On the other hand, the verb *to send*, leans more heavily towards non-metaphorical interpretations with only 30 examples that are metaphorical, the rest, which is 78.57% of the DOC samples is non- metaphorical. The verb *to bring* finds a middle ground, favoring metaphorical meanings with 47 instances or 64.38% of the DOC being metaphorical, while only 26 instances or 35.62% were defined as non- metaphorical.

Exploring the *to-* POC framework, a clear inclination towards metaphorical meanings is observable for all three verbs. *To give* reveals a notable preference for metaphorical over non-metaphorical expressions with 116 instances, accounting for 73.42%, marked as metaphorical. There were 39 instances or 24.68% as non-metaphorical for this verb. *To send* mirrors this trend but in a more pronounced manner, since 218 instances or 63.19% carried metaphor, whereas 124 examples, or 35.94% were non- metaphorical. *To bring* takes this preference a notch higher, showing the strongest tendency for metaphorical interpretations among the trio with 268 instances, or 80.48%, being metaphorical, and only 64 instances or 19.22% as non-metaphorical. In summary, within the *to-* POC context, all three verbs display a dominant metaphorical stance, with *to bring* leading the charge, trailed by *to send*, and *to give* demonstrating a robust yet slightly more tempered metaphorical inclination.

10.1.4. Constructions

The table below presents the quantitative results for both the DOC and *to*- POC constructions.

Table 8: General results and the (non)metaphorical distribution of the constructions

	number	percent out of total	percent out of DOC total	percent out of POC total
DOC metaphorical	513	32,80%	70,47%	
DOC non-metaphorical	207	13,24%	28,43%	
DOC ambiguous	8	0,51%	1,10%	
DOC total	728	46,55%	100,00%	
POC metaphorical	602	38,49%		72,01%
POC non-metaphorical	227	14,51%		27,15%
POC ambiguous	7	0,45%		0,84%
POC total	836	53,45%		100,00%
total data	1564	100,00%		
metaphorical data	1115	71,29%		

The dataset reveals insightful distributions when examining the DOC and *to*- POC constructions. Out of the total data, 1,564 instances qualified as either DOC or *to*- POC. Specifically, 728 instances are attributed to the DOC across all three verbs, whereas the *to*- POC accounts for 836 examples. This results in a ratio of approximately 46.55% for DOC to 53.45% for *to*- POC. From these figures, it is evident that the latter is marginally more prevalent.

Diving deeper into the metaphorical aspect, of the total sample, 1,115 examples are metaphorical, constituting a substantial 71.29%. Analyzing the distribution of these metaphorical instances between the two constructions, the *to*- POC emerges as slightly dominant. Specifically, it holds 602 metaphorical examples, equating to 53.45% of the total metaphorical dataset, whereas the DOC contributes 513 instances, or 46.55%.

In a direct comparison between metaphorical and non-metaphorical instances within each construction, both constructions exhibit a similar inclination. The DOC and *to*- POC respectively contain 70.47% and 72.01% metaphorical instances.

Ambiguity also plays a role in the dataset, though to a lesser extent. In the DOC, there are 8 ambiguous examples, representing 1.10% of the data for this construction. In contrast, the *to*- POC features a mere seven ambiguous instances, amounting to less than 1% - precisely, 0.45%.

This suggests that ambiguity is relatively minimal in both constructions, but slightly more pronounced in the DOC.

10.1.5. Collocations

In our analysis of collocations, distinct patterns emerged around certain verbs and constructions. The verb *to bring* was associated with 39 collocations, while *to send* was tied to 31 distinct collocative patterns. The verb *to give* displayed the richest collocative variety, with 108 different collocations. As for the constructions under scrutiny, the DOC had 76 collocations, whereas the *to-* POC boasted a higher figure, with 113 collocations.

The verb *to give* showcased the most varied range of collocations when compared to the other two verbs, which exhibited fewer variations. Furthermore, when examining the constructions, the *to-* POC appeared more predominant than the DOC.

10.1.6. Idioms

Upon delving into the idioms associated with specific verbs and constructions, the results presented a varied landscape. The verb *to bring* was tied to 19 different idiomatic expressions. Intriguingly, *to send* did not manifest any associated idioms in this analysis, recording a count of 0. The verb *to give* was linked to 8 distinct idiomatic expressions. When considering the constructions under study, the DOC was found to have 6 idioms, while the *to-* POC stood out with a broader scope, being associated with 21 idiomatic expressions.

Upon examining the idioms linked to specific verbs and constructions, diverse trends emerged. The verb *to bring* had several idiomatic expressions associated with it, whereas *to send* surprisingly did not have any idioms linked to it in the analysis. The verb *to give* also had multiple idiomatic connections. When evaluating the constructions, the *to-* POC displayed a more expansive range of associated idiomatic expressions compared to the DOC.

10.1.7 Metonymy

In the realm of metonymy, the relationships between specific verbs and constructions showed distinct patterns. The verb *to bring* was identified with 11 metonymic occurrences. In contrast, *to send* exhibited a markedly higher count, with 37 metonymic instances. The verb *to give* was found to be associated with 16 instances of metonymy. Shifting our attention to the

constructions, the *to-* POC was a prominent figure with 52 metonymic occurrences, while the DOC contains 16 metonymic instances. This analysis underlines the varying degrees of metonymic richness associated with each verb and construction within the studied dataset.

The verb *to bring* had several metonymic occurrences, whereas *to send* displayed a notably higher frequency of metonymic associations. *To give* also demonstrated a considerable number of metonymic links. When focusing on constructions, the *to-* POC was predominant in its metonymic occurrences, contrasting with the DOC which had a comparably lesser metonymic presence.

In examining the DOC and *to-* POC, both display insightful distributions across the dataset. While the *to-* POC appears slightly more frequently overall and is slightly more dominant in its metaphorical representation compared to the DOC. When assessing the metaphorical usage within each construction individually, both constructions display a similar inclination, with each hovering around the 70% mark. This trend highlights the considerable metaphorical use of these constructions. Additionally, ambiguity within the data is relatively low for both constructions, with the DOC showing a marginally higher occurrence of ambiguity compared to the *to-* POC.

10.2 Qualitative analysis

This section delves into the empirical findings, detailing the quantitative results obtained from the analysis. Special attention is given to the metaphoric constructions evident in both DOC and *to-*POC structures. These findings not only highlight the prevalence of these metaphors but also categorize them based on distinct types. Further exploration is provided on the metaphorical implications of verbs, examining if and how they overlap in the metaphors. The scope of this analysis extends beyond metaphors; it also encompasses the presence and patterns of collocations, idioms, and metonymy within the dataset.

10.2.1. Metaphors and Constructions

In the analysis, three distinct groups of metaphors emerge, each with its own unique semantic representation. The first group directly embodies the metaphorical meaning of "cause to move." This encapsulates scenarios where the movement or transition of an entity or concept is emphasized. The second group zeroes in on the metaphorical interpretation of "cause to

receive." This group captures contexts where the reception or acquisition of something is highlighted. The third and final group, termed as "mixed metaphors," showcases a more fluid semantic interplay. In this category, both constructions- DOC and *to*- POC- are present, and the metaphorical meaning oscillates between "cause to move" and "cause to receive." This group represents instances where the delineation between the two meanings is not rigid, allowing for a more dynamic interpretation.

In the section dedicated to the metaphor classification, detailed insights were provided on the metaphorical mappings, their respective sources and targets, as well as illustrative examples. The upcoming Table 9 organizes these insights, segmenting them into their appropriate groups. This division is visually emphasized by a pronounced dark line between rows. Importantly, the arrangement of the metaphors in the table follows a specific sequence: starting with metaphors exhibiting "cause to move" semantics, transitioning to "mixed" metaphors", and culminating with those signifying "cause to receive." This intentional ordering not only emphasize the gradual shift in semantic nuances but also showcases the evident progression from one metaphorical "extreme" to the other in their distribution. Furthermore, this table encapsulates the distribution numbers for both *to*- POC and DOC constructions across the identified metaphors.

Table 9: Distribution of the constructions among metaphors

	POC	DOC
POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS	10	1
AGREEMENT/ ACCESS IS PHYSICAL TRANSFER	7	0
COMMERCIAL TRANSFER IS PHYSICAL TRANSFER	4	0
DIGITAL TRANSFER IS PHYSICAL TRANSFER	6	1
CREATING IS TRANSFER OF AN OBJECT	5	0
CHANGE IS REPLACEMENT	7	0
FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY	7	0
BODY IS AN AGENT	2	0
JUSTICE IS A LOCATION	4	0
STATES ARE DESTINATIONS	21	0
EDUCATIONAL EXPERIENCES ARE DESTINATIONS	11	0
THINKING IS MOVING AN OBJECT	7	1
PEOPLE ARE PACKAGES	20	0
COMMUNICATION IS A JOURNEY	11	0
CAUSATION IS AN UPWARD MOVEMENT	10	0
CAUSATION IS A MOVEMENT	10	0
CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT	23	0
MONEY IS A LOCATION	2	0
POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY	7	4
CONDUIT METAPHOR	20	14
CAUSES MOVE PROPERTIES TO AFFECTED PARTIES	30	46
SERVICES ARE OBJECTS	3	1
RESPECT IS AN OBJECT	5	0
PROPERTIES ARE OBJECTS	29	4
EMOTIONS ARE OBJECTS	7	7
CONCEPTS ARE OBJECTS	21	27
EXPERIENCES ARE OBJECTS	2	5
INFORMATION IS AN OBJECT	8	16
CAREER IS A JOURNEY	0	1
FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN	2	0
UNDERSTANDING IS TRANSFER TO FAMILIAR PLACE	0	2
PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT	0	1
AFFECTION IS A PHYSICAL CONTACT	0	4
GETTING PROPERTY IS EATING	0	2
MONEY IS ACCUMULATION	0	4
RECEIVING CREDIT OR BLAME IS GETTING AN OBJECT	0	2
BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION	1	4
ACTION IS CONTROL OVER POSSESSIONS	0	1
OPPORTUNITIES ARE OBJECTS	0	14
RESPONSIBILITIES ARE OBJECTS	2	5
PROTECTION IS AN OBJECT	0	2
ATTRIBUTES ARE POSSESSIONS	0	4
TIME IS AN OBJECT	0	1
PERCEPTION IS RECEPTION	0	3
COMMUNICATION IS SPEECH	0	2

Moving to the quantified side of the results, Table 10 provides an overview of the qualitative analysis, detailing the distribution of the *to*- POC and DOC constructions across (types of) metaphors in terms of numbers and percentages.

Table 10: Distribution of the to- POC and DOC among metaphor types

	number	percent		number	percent
POC+Mov	167	54,93%	DOC+Mov	3	1,67%
POC+Mix	134	44,07%	DOC+Mix	128	71,51%
POC+Poss	3	0,98%	DOC+Poss	48	26,81%
total	304		total	179	

A detailed qualitative analysis of metaphorical instances offers profound insights into the nuances of the *to*- POC and DOC constructions. The former notably leans towards movement metaphors, constituting 54.93% with 167 instances, indicating a metaphorical flavor gravitating towards action or progression. Simultaneously, mixed metaphors, which blend movement and possession connotations, hold 134 instances or 44.07%. Possession metaphors, however, hardly occur in *to*-POC, making up just 0.98% with a mere 3 instances.

In stark contrast, the DOC almost eschews movement metaphors, accounting for only 1.67% with only 3 instances. Yet, it shares the *to*- POC's affinity for mixed metaphors, claiming a substantial 71.51% with 128 instances. Possession metaphors make a more formidable mark here at 26.81% with 48 instances, a sharp deviation from the *to*- POC's narrative.

Delving deeper, the *to*- POC is associated with 19 unique metaphors in the sample, with 18 predominantly linked to the "cause to move" semantics. Only one, namely **FACTS/ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN**, bridges the semantics of "cause to move" and "cause to receive." The exceptions emphasizing the "cause to receive" are **BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION** and **RESPONSIBILITIES ARE OBJECTS**. Conversely, the DOC, with its 15 unique metaphors, majorly conveys the "cause to receive" theme in 13 of them. Two, "**UNDERSTANDING IS TRANSFER TO FAMILIAR PLACE**" and "**PHYSICAL IMPACT IS PSYCHOLOGICAL IMPACT**," belong to a category of mixed semantics, and others like "**POLITICAL/DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS**" and "**DIGITAL TRANSFER IS PHYSICAL TRANSFER**" stand out with distinct semantics.

It is noteworthy that the *to*- POC embodies a more extensive range of metaphorical meanings, totaling 31 when counting overlaps with the DOC, while the DOC sums up to 28. The most

notable overlap between them, echoing the earlier observation, is in the realm of mixed-meaning metaphors with 10 shared instances.

To sum up, it becomes clear that the *to*- POC construction is slightly more prevalent overall than the DOC construction. Additionally, the *to*- POC displays a slight dominance in the share of metaphorical instances. Delving into the nature of these metaphorical instances, the *to*- POC prominently leans towards movement metaphors, suggesting an inclination towards action. In contrast, the DOC exhibits a minimal engagement with movement metaphors but has a pronounced representation of possession metaphors. Notably, both constructions show a shared affinity for mixed metaphors, hinting at a broader linguistic trend. When considering the unique metaphors associated with each construction, the *to*- POC primarily resonates with the "cause to move" semantics, while the DOC predominantly conveys the "cause to receive" theme. The overlap in mixed-meaning metaphors and the distinct representations of each construction underscore their specificity and adaptability in various metaphorical contexts.

10.2.2 Metaphors and *to give*

For the verb *to give*, Table 11 delineates its distribution across the types of metaphors within each specific construction.

Table 11: Distribution of the verb to give among metaphor types

	number	percent		number	percent
POC+Mov	42	42,00%	DOC+Mov	1	1,00%
POC+Mix	56	56,00%	DOC+Mix	58	58,00%
POC+Poss	2	2,00%	DOC+Poss	41	41,00%
total	100	100,00%	total	100	100,00%

In analyzing the use of the verb *to give* in relation to its metaphoric implications, distinct patterns emerge in the *to*- POC and DOC constructions. Within the *to*- POC construction, movement metaphors are evident in 42 instances, while 56 examples fall within the mixed category, which straddles the boundary between movement and possession. Interestingly, metaphors conveying a sense of possession are scarcely represented, with only 2 occurrences noted.

Conversely, the DOC construction displays an inverse trend. It predominantly uses mixed metaphorical meanings, with 58 examples identified. Furthermore, it leans towards metaphors

that imply possession, evident in 41 instances. In contrast, there is a mere single instance where the construction conveys a movement metaphor.

10.2.3 Metaphors and *to send*

Regarding the verb *to send*, Table 12 provides a comprehensive overview of its allocation among the types of metaphors, as categorized by each construction.

Table 12: Distribution of the verb *to send* among metaphor types

	number	percent		number	percent
POC+Mov	73	73,00%	DOC+Mov	2	6,45%
POC+mix	27	27,00%	DOC+mix	26	83,87%
POC+poss	0	0,00%	DOC+poss	3	9,68%
total	100	100,00%	total	31	100,00%

In assessing the metaphorical interpretations of the verb *to send*, one can discern marked contrasts between its *to*- POC and DOC usages. In the *to*- POC structure, the movement metaphor strongly prevails, accounting for 73 instances. The mixed metaphor, which combines movement and possession, is documented 27 times, while the idea of pure possession is conspicuously absent.

On the other hand, the DOC structure offers a distinct picture: movement metaphors are barely represented with only 2 examples. However, the mixed metaphor continues to hold its ground with 26 instances, and the concept of possession, though modest in representation, surfaces in 3 instances.

10.2.4 Metaphors and *to bring*

Turning to the verb *to bring*, Table 13 offers a breakdown of its presence within the various types of metaphors across the respective constructions.

Table 13: Distribution of the verb *to bring* among metaphor types

	number	percent		number	percent
POC+Mov	52	50,00%	DOC+Mov	0	0,00%
POC+Mix	51	49,04%	DOC+Mix	44	91,67%
POC+Poss	1	0,96%	DOC+Poss	4	8,33%
total	104	100,00%	total	48	100,00%

Upon examining the verb *to bring* in its metaphorical context, there are discernible variations between the *to-* POC and DOC constructions. In the *to-* POC, there are 52 instances that encapsulate the movement metaphor, closely followed by 51 instances that echo a mixed metaphor, which harmonizes elements of both movement and possession. However, the sense of possession in its pure form is almost absent in this construction, being represented by just a singular instance.

Transitioning to the DOC construction, it becomes conspicuous by its complete absence of movement metaphors. Instead, it predominantly resonates with the mixed metaphor, evidenced by 44 instances. Pure possession metaphors, while relatively less frequent, still mark their presence with 4 instances.

Throughout the analysis of the verbs, there is a clear delineation in metaphorical usage between the *to-* POC and DOC constructions for all three verbs. The *to-* POC construction consistently gravitates towards metaphors emphasizing movement or those that blend elements of both movement and possession. This inclination paints a picture of transition and dynamics. Conversely, the DOC prominently features mixed metaphors, there is a significant tilt towards metaphors rooted in possession. Notably, movement metaphors are either scarcely represented or altogether absent within the DOC framework.

10.2.5 Overlapping Between the Verbs

The Tables 14 and 15 present a comparative view of the three verbs within the *to-* POC and DOC constructions respectively. By presenting these verbs side by side, the tables facilitate an understanding of their overlap in usage, the extent of this overlap, and the specific metaphors where these intersections occur. This arrangement aims to provide an overview, revealing the shared and unique metaphorical tendencies of each verb within the respective constructions. In order to navigate through the results easier, the fields where overlapping takes place will be highlighted.

Table 14: Distribution of the verbs in the to-POC among metaphor types

	poc-SEND	poc-BRING	poc- GIVE
POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS	10	0	0
AGREEMENT/ ACCESS IS PHYSICAL TRANSFER	0	0	7
COMMERCIAL TRANSFER IS PHYSICAL TRANSFER	3	1	0
DIGITAL TRANSFER IS PHYSICAL TRANSFER	6	0	0
CREATING IS TRANSFER OF AN OBJECT	0	0	5
CHANGE IS REPLACEMENT	0	0	7
FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY	0	1	6
BODY IS AN AGENT	2	0	0
JUSTICE IS A LOCATION	0	4	0
STATES ARE DESTINATIONS	11	9	1
EDUCATIONAL EXPERIENCES ARE DESTINATIONS	11	0	0
THINKING IS MOVING AN OBJECT	0	1	6
PEOPLE ARE PACKAGES	20	0	0
COMMUNICATION IS A JOURNEY	0	11	0
CAUSATION IS AN UPWARD MOVEMENT	0	0	10
CAUSATION IS A MOVEMENT	10	0	0
CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT	0	23	0
MONEY IS A LOCATION	0	2	0
POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY	7	0	0
CONDUIT METAPHOR	16	1	3
CAUSES MOVE PROPERTIES TO AFFECTED PARTIES	0	15	15
SERVICES ARE OBJECTS	0	1	2
RESPECT IS AN OBJECT	0	0	5
PROPERTIES ARE OBJECTS	0	21	8
EMOTIONS ARE OBJECTS	1	3	3
CONCEPTS ARE OBJECTS	3	6	12
EXPERIENCES ARE OBJECTS	0	2	0
INFORMATION IS AN OBJECT	0	2	6
CAREER IS A JOURNEY	0	0	0
FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN	0	0	2
UNDERSTANDING IS TRANSFER TO FAMILIAR PLACE	0	0	0
PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT	0	0	0
AFFECTION IS A PHYSICAL CONTACT	0	0	0
GETTING PROPERTY IS EATING	0	0	0
MONEY IS ACCUMULATION	0	0	0
RECEIVING CREDIT OR BLAME IS GETTING AN OBJECT	0	0	0
BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION	0	1	0
ACTION IS CONTROL OVER POSSESSIONS	0	0	0
OPPORTUNITIES ARE OBJECTS	0	0	0
RESPONSIBILITIES ARE OBJECTS	0	0	2
PROTECTION IS AN OBJECT	0	0	0
ATTRIBUTES ARE POSSESSIONS	0	0	0
TIME IS AN OBJECT	0	0	0
PERCEPTION IS RECEPTION	0	0	0
COMMUNICATION IS SPEECH	0	0	0

When examining the "Cause to Move" metaphors, there are three instances where two verbs co-occurs, and notably, only one metaphor witnesses the convergence of all three verbs which is STATES ARE DESTINATIONS. To break it down further, there is an overlap between *to bring* and *to send* in the metaphor COMMERCIAL TRANSFER IS PHYSICAL TRANSFER, while the metaphors FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY and THINKING IS MOVING AN OBJECT distinctly involve the verbs *to bring* and *to give*.

Transitioning to the "Cause to Receive" metaphors, a stark contrast is evident as no overlaps are identified. Moreover, the verbs present in the *to-* POC refrain from expressing metaphorical meanings synonymous with this semantic category.

Delving into the "Mixed Metaphors", we observe four metaphors that showcase co-occurrence of two verbs, with three of them enveloping all three verbs. Intriguingly, all four instances underscore a consistent overlap of *to bring* and *to give* hinting at a pronounced semantic interplay between these verbs within mixed metaphorical scenarios. These include: CAUSES MOVE PROPERTIES TO AFFECTED PARTIES, SERVICES ARE OBJECTS, PROPERTIES ARE OBJECTS and INFORMATION IS AN OBJECT. The metaphors where all 3 verbs overlap are: CONDUIT METAPHOR, EMOTIONS ARE OBJECTS, CONCEPTS ARE OBJECTS.

Table 15: Distribution of the verbs in the DOC among metaphor types

	doc- SEND	doc- BRING	doc- GIVE
POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS	1	0	0
AGREEMENT/ ACCESS IS PHYSICAL TRANSFER	0	0	0
COMMERCIAL TRANSFER IS PHYSICAL TRANSFER	0	0	0
DIGITAL TRANSFER IS PHYSICAL TRANSFER	1	0	0
CREATING IS TRANSFER OF AN OBJECT	0	0	0
CHANGE IS REPLACEMENT	0	0	0
FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY	0	0	0
BODY IS AN AGENT	0	0	0
JUSTICE IS A LOCATION	0	0	0
STATES ARE DESTINATIONS	0	0	0
EDUCATIONAL EXPERIENCES ARE DESTINATIONS	0	0	0
THINKING IS MOVING AN OBJECT	0	0	1
PEOPLE ARE PACKAGES	0	0	0
COMMUNICATION IS A JOURNEY	0	0	0
CAUSATION IS AN UPWARD MOVEMENT	0	0	0
CAUSATION IS A MOVEMENT	0	0	0
CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT	0	0	0
MONEY IS A LOCATION	0	0	0
POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY	4	0	0
CONDUIT METAPHOR	10	3	1
CAUSES MOVE PROPERTIES TO AFFECTED PARTIES	0	23	23
SERVICES ARE OBJECTS	0	0	1
RESPECT IS AN OBJECT	0	0	0
PROPERTIES ARE OBJECTS	0	0	4
EMOTIONS ARE OBJECTS	5	1	1
CONCEPTS ARE OBJECTS	6	3	18
EXPERIENCES ARE OBJECTS	0	3	2
INFORMATION IS AN OBJECT	0	8	8
CAREER IS A JOURNEY	1	0	0
FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN	0	0	0
UNDERSTANDING IS TRANSFER TO FAMILIAR PLACE	0	2	0
PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT	0	1	0
AFFECTION IS A PHYSICAL CONTACT	0	0	4
GETTING PROPERTY IS EATING	0	1	1
MONEY IS ACCUMULATION	1	3	0
RECEIVING CREDIT OR BLAME IS GETTING AN OBJECT	0	0	2
BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION	0	0	4
ACTION IS CONTROL OVER POSSESSIONS	0	0	1
OPPORTUNITIES ARE OBJECTS	0	0	14
RESPONSIBILITIES ARE OBJECTS	1	0	4
PROTECTION IS AN OBJECT	1	0	1
ATTRIBUTES ARE POSSESSIONS	0	0	4
TIME IS AN OBJECT	0	0	1
PERCEPTION IS RECEPTION	0	0	3
COMMUNICATION IS SPEECH	0	0	2

In the realm of "Cause to Move" metaphors, there is a clear delineation with no observed overlap; but this comes as no surprise since within the DOC, the verbs abstain from expressing metaphorical meanings aligned with this particular semantics.

Shifting focus to the "Cause to Receive" metaphors, there is a quartet of metaphors where dual verb co-occurrence is evident, though none exhibit an overlap across all three verbs. Specifically, the intersections manifest as follows: once between *to bring* and *to give* in metaphor GETTING PROPERTY IS EATING, once between *to bring* and *to send* in MONEY IS ACCUMULATION, whereas both RESPONSIBILITIES ARE OBJECTS and PROTECTION IS AN OBJECT display an overlap between *to send* and *to give*.

In the domain of "Mix Metaphors", a trio of metaphors emerge, with two verbs co-occurring in: CAUSES MOVE PROPERTIES TO AFFECTED PARTIES, EXPERIENCES ARE OBJECTS and INFORMATION IS AN OBJECT. Remarkably, all three of these instances feature a coalescence of *to bring* and *to give*. Additionally, there are another trio of metaphors where all three verbs overlap, which are: CONDUIT METAPHOR, EMOTIONS ARE OBJECTS and CONCEPTS ARE OBJECTS.

In light of the entire spectrum of metaphors analyzed in this study, the overlap between the verbs is relatively minimal. While there are isolated instances where all three verbs converge, the predominant overlaps feature the verbs *to bring* and *to give*. Notably, these verbs frequently intersect in their metaphorical expressions, suggesting a particularly close semantic relationship between these two verbs. This suggests a selective interplay rather than a pervasive intersection among the verbs within the metaphorical framework.

10.2.6 Collocations

The distribution of collocations between the DOC and *to-* POC for three verbs is as follows: For the verb *to send* there are 4 unique collocations in DOC, 8 in *to-* POC, and 1 shared between both. When examining the verb *to bring*, DOC contains 8 unique collocations, *to-* POC has 15, with 2 collocations present in both constructions. Lastly, for the verb *to give*, the DOC possesses 24 unique collocations, the *to-* POC also has 24, and they share 5 collocations. This analysis offers insights into the preferences of each verb for particular construction types and the overlap between them.

In the DOC for the verb *to give*, the unique collocations identified include *give advice*, *give briefing*, *give chance*, *give cover*, *give credit*, *give details*, *give edge*, *give excuse*, *give glare*,

give grade, give guidance, give hope, give idea, give illusion, give impression, give information, give look, give opportunity, give order of protection, give permission, give pleasure, give responsibility, give sense, and give trouble.

Switching to the *to-* POC, unique collocations emerge such as *give access, give attention, give birth, give boost, give comfort, give definition, give dimension, give direction, give emphasis, give grades, give help, give impetus, give interview, give leverage, give life, give light, give love, give meaning, give message, give rise, give support, give thought, give way, and give weight.*

For both the DOC and POC constructions with the verb *to give*, there are shared collocations like *give consideration, give job, give notice, give power, and give reason.*

In the DOC for the verb *to send*, we find unique collocations like *send love, send message, send regards,* and *send word.* On the other hand, when examining the *to-* POC for the same verb, there are distinctive phrases such as *send to bed, send delegate, send greetings,* and *send to jail.* Other *to-* POC collocations with this verb encompass *send to prison, send representative, send tribute,* and *send troops.* It is also worth noting an overlap between the DOC and *to-* POC: while *send message* is specific to DOC, it can be considered synonymous with *send signal* in the *to-* POC context.

For the verb *to bring* within the DOC, there are unique collocations that stand out, such as *bring comfort, bring happiness, bring joy, bring luck, bring relief, bring satisfaction, bring solace,* and *bring success.*

Switching to the *to-* POC, we encounter distinct collocations like *bring something to the attention.* There are also phrases like *bring to a conclusion* and *bring conclusion to,* both typically encapsulated as *bring conclusion.* Other notable collocations include *bring death to someone,* simplified as *bring death, bring experiences,* and *bring fulfillment to something.* The list in the POC context extends to *bring gifts, bring something to a halt, bring hope,* and *bring someone to justice.* Furthermore, we find *bring something to market* and *bring scandals, bring semblance, bring sense, bring spirit,* and *bring total.*

Interestingly, the overlap between the DOC and *to-* POC this verb includes collocations like *bring news* and *bring peace.*

10.2.7 Idioms

The idioms identified for the DOC are: *give somebody a big head*; *give something a shot*; *give something blood, sweat and tears*; *bring bacon home*; *bring something home*.

The idioms identified for the *to-* POC are: *bring it to rest*; *brink of death*; *bring it to a test*; *bring it to the floor*; *bring something to the table*; *bring something to mind*; *bring something to heel*; *bring something to light*; *bring to bear*; *bring something to a halt*; *bring something to a table*; *bring somebody to their knees*; *bring to someone's senses*; *give the green light to somebody*; *give one's life to*; *give some teeth to*; *give pride of place*; *give finger to somebody*.

Based on the provided list of collocations categorized under the DOC and *to-* POC, we can draw several conclusions. Within the scope of verb preferences and their corresponding constructions, distinct patterns emerge. The verb *to give* is more prevalent in DOC constructions when it's associated with abstract or idiomatic expressions, exemplified by phrases like *give somebody a big head* or *give something a shot*. Conversely, in *to-*POC structures, *to give* is typically found in more formal or direct contexts, such as *give the green light to somebody* or *give one's life to something*. Additionally, in the *to-* POC, the verb *to bring* tends to underscore the transition or movement of an entity (often non-physical) towards a certain state, place, or condition, as seen in *bring it to rest* or *bring something to mind*. Ultimately, the *to-* POC construction encompasses a greater number of examples, and these instances are more profoundly linked to the semantic essence of the construction itself.

10.2.8 Metonymy

The sentences provided contain metonyms, where one term is substituted for another term with which it is closely associated. Based on the examples, I have grouped them into possible categories according to the types of metonymies present. This is a rather diverse area, with only several groupings possible with several examples, the rest of the examples belong to the “other metonymies”, which is comprised of sentences that do not fit directly into the above categories.

Institutions for people responsible (representing an institution by its action or decision)

Metonymy here is used in the way that the actions or decisions of individuals and/ or groups within the institution are used to stand in for the entire institution itself.

(132) Senate sends abortion restriction to Bush; [...] (SEND: 724)

(133) NASA has sent full support to Mark Kelly, the commander they chose to lead what is likely to be the historic last shuttle mission. (SEND: 951)

Place for institution (representing an institution by its location)

Here, an institution is represented by the location where it operates or has an impact. The location itself stands in for the institution.

(134) The United States could send a high level presidential envoy to North Korea. (SEND: 1532)

(135) [...] And now Amnesty Intl wants to send a bunch to the Kremlin) (SEND: 1080)

Place for event (representing an event by its location):

An event is represented by the location where it takes place. The location serves as a shorthand for the event that in the examples provided here are military operations, interventions, wars.

(136) Though it has sent thousands of reservists and recruits to Iraq. (SEND: 1770)

(137) [...] just after Washington's decision to send troops to Saudi Arabia. (SEND: 1780)

11. Discussion

In this section, the results obtained from the detailed analysis are revisited and interpreted against the backdrop of prevailing theoretical perspectives. This exploration aims to contextualize the empirical findings within the broader academic dialogue, shedding light on their significance and implications. Through this approach, the intention is to integrate observed data with theoretical insights, enhancing the understanding of the subject matter at hand.

11.1 Verb disposition and Constructions

Stefanowitsch and Gries (2004: 105) clarify that, according to syntactic and information-structural approaches, the two constructions would not show any variance concerning their favored verbs, a notion previously touched upon in the theoretical background. Conversely, the semantic approaches, as labeled by Stefanowitsch and Gries (2004: 105) and upon which this study is grounded, anticipate such distinctions. They propose that the DOC would lean towards verbs indicating direct, face-to-face transfers, while the *to*-POC might gravitate towards verbs suggesting transfer over a distance. Central to this is an observation corroborated by Thompson

and Koide (1987): the distance between the agent and recipient plays a crucial role, with the DOC indicating closer proximity and the *to-* POC denoting a greater separation.

Supporting this semantic perspective, both Stefanowitsch and Gries' 2004 study and my own research underscore these tendencies in verb usage for the respective constructions. The verb *to give* prominently features in the DOC, logically aligning with the verb's semantics that matches this construction's essence. On the other hand, *to bring*, suggesting motion, aligns more with the *to-* POC. These nuanced preferences in verb usage for both constructions resonate with the earlier discussions and are further reaffirmed by my research outcomes.

While there are striking similarities between Stefanowitsch and Gries' study and my own, differences are also present. One notable difference arises in their treatment of the verb *to send*. Stefanowitsch and Gries (2004: 107) posit that *to send* is among those verbs that can alternate effortlessly between the two constructions. In their view, the distributional difference of this verb across the two constructions is not considerable. Furthermore, they suggest that the verb's meaning seamlessly aligns with both constructions, flexibly adapting its sense of transfer or caused motion depending on the context. In contrast to Stefanowitsch and Gries' findings, my research indicates that the verb *to send* exhibits a pronounced preference for *to-* POC framework, both in literal and metaphorical contexts. While the verb inherently carries a sense of transfer in its semantics, the results from my study underscore its caused motion aspect as the dominant characteristic.

A further point of divergence between Stefanowitsch and Gries' study (2004) and my own centers around the verb *to give*. In their research, *to give* emerged as the predominant verb for both the DOC and *to-* POC. However, in my analysis, while *to give* provided the largest dataset for examination, this prominence was attributed to its frequency in the DOC. Contrarily, its representation in the *to-* POC was the least prevalent among the three verbs assessed.

Building on this, the preliminary research phase indicated that *to send* prominently features in the *to-* POC and tends to be more metaphorical. Given the premise that it transitions smoothly between constructions in both its literal and metaphorical sense, it would be logical to anticipate, in the qualitative analysis, a metaphorical overlap of *to send* with *to bring* and *to give*. Yet, the data presented a twist. When sifting through the results of qualitative analysis, any notable overlap primarily occurs between *to give* and *to bring*. This raises an intriguing inquiry: if the construction preferences of these verbs stem from their inherent semantics, what drives this unexpected convergence between *to give* and *to bring*?

Going back to the intrinsic meanings of these verbs should help shed some light. Considering the verbs' fundamental meanings: *to give* pertains to the act of transferring something to another, *to send* involves the initiation of conveyance from one location to another, and *to bring* relates to carrying something to the speaker or the sentence's subject's location. From this it might seem logical to infer that *to send* and *to bring* have more overlapping semantics than either does with *to give*. In examining the distribution among the DOC and *to-* POC, both *to bring* and *to send* lean towards the *to-* POC, in contrast to the verb *to give*, which favors the DOC. This pattern also manifests in metaphorical uses, with *to bring* and *to send* having more instances in the *to-* POC, while the third verb in this study is predominant in the DOC. Given these observations, one might predict that metaphorical overlaps would mostly occur between *to send* and *to bring*.

The greater overlap between the verbs *to bring* and *to give* in the qualitative analysis may be attributed to their intrinsic semantic alignment. The action signified by *to bring* intrinsically indicates moving an entity closer to a particular reference, often the speaker or the recipient. Conversely, *to give* suggests directly transferring an item or notion to a designated recipient. Hence, both verbs inherently communicate directness and spatial closeness, aligning their semantic realms closely.

On the other hand, *to send* inherently suggests an act characterized by a pronounced sense of distance or separation. Unlike *to bring* or *to give*, which denote direct interaction, *to send* does not necessarily imply an immediate, face-to-face exchange. When one sends an item or individual, the emphasis leans more towards the commencement of the action rather than its culmination – a nuance that *to bring* and *to give* tend to emphasize more. Therefore, the overlapping semantic realms of these two verbs likely stem from their congruent core meanings, which manifest effectively across diverse abstract contexts.

11.2 Constructional Meaning and Verbs

When evaluating the outcomes of the qualitative analysis, it is evident that the overlap among the verbs in this study is minimal. This observation could be inherently rooted in the distinct constructional meanings and the manner in which the verbs and their semantics are assimilated within these constructions.

As outlined by Stefanowitsch (2013: 297), the choice of verb by speakers in the constructions being studied is expected to reveal semantic and functional differences between the two constructions. Importantly, this does not imply that the verb determines the meaning of the

construction. Instead, verb choice could potentially highlight a preexisting difference in meaning or function between the two constructions. This concept aligns with the nature of constructional meaning, which is characterized by polysemy. Such polysemous nature suggests that the ultimate meanings of constructions are not stagnant but rather encompass a cluster of interrelated or associated meanings. While foundational meanings might be shared, the final interpretations can diverge and become related or associated in different ways.

The interplay of a construction with various verbs is a significant contributor to this variability in meaning, a point emphasized by Goldberg (1992: 52). This interaction conveys two important implications. Firstly, it highlights the inclination of each construction towards specific semantics, reinforcing the notion that verb choice can indeed reflect underlying semantic differences. Secondly, it shines light on the fact that substantial overlaps between metaphors derived from verbs are minimal, suggesting that each verb channels the constructional meaning uniquely, thereby influencing its ultimate interpretation. The theoretical premise proposed by Goldberg (1992), emphasizing the interplay of constructional meaning with specific verbs, is echoed when examining the results of this study. The current analysis of both the DOC and *to*-POC across all verbs showed that overlaps in meaning primarily pertain to foundational metaphorical meanings: “cause to move”, “cause to receive”, and a blend of the two. The results hint at the DOC leaning more towards the “cause to receive” meaning, and the *to*-POC skewing towards the “cause to move”, with both constructions also showing an affinity for the mixed meaning. Delving deeper into how specific verbs interact with these metaphors and finding a minimal overlap solidified these findings. This not only deepens our comprehension of the innate tendencies of each construction but also strengthens the idea that individual verbs play a pivotal role in implying and shaping constructional and metaphorical meanings.

11.3 Mixed Metaphors

Given that both constructions demonstrate a proclivity for metaphors in the domain of mixed semantics, it raises the question: why is this so? Although each construction traditionally aligns with its specific semantics, these meanings are not mutually exclusive. As Goldberg (1992: 46) astutely observes, “causing something to move somewhere is systematically related to causing someone to receive something.” Consequently, the presence of a mixed metaphors category, as well as instances of a construction spanning different metaphorical meanings, is an anticipated outcome, highlighting the intertwined nature of these semantic concepts.

11.4 Metaphor and *to-* POC

The academic discourse on metaphors in the ditransitive constructions predominantly focuses on the DOC, often omitting any exploration of potential metaphors within the *to-* POC. As outlined in the section dedicated to metaphors in the ditransitive constructions, Sullivan (2013) and Goldberg (1995) contend that there are limited number of metaphors associated with ditransitive constructions. However, it is vital to underscore that their cited examples exclusively pertain to the DOC, with the *to-* POC being conspicuously absent.

One potential explanation is their reliance on introspective methodologies. This presumption is illuminated by the metaphor: FACTS/ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN. Within the scope of our study and subsequent analysis, this metaphor is exemplified by two instances of the *to-* POC, whereas the DOC is entirely absent. When referring to the examples (52a) and (52b) provided by Goldberg (1995: 150), *I'll give you that assumption* and *I'll grant you that much of your argument*. respectively, it appears that such phrasings are not emblematic of natural language usage, hinting that these examples might be artifacts of introspection. Contrarily, examples gleaned from our analysis using COCA highlight the same metaphor in more organic contexts:

- (138) I bet you hate to bring it up. I'll give it to them. Good game. (GIVE: 233)
No, I'll give it to you. I once wrote in a newspaper column I had the 35 undeniable truths of life. (GIVE: 1695)

These examples are presented with their contexts to enhance clarity and emphasize that sentences like (52a) and (52b) are not typically found in spontaneous speech. Additionally, this instance exemplifies that metaphors, even with presumed specific semantics, can manifest within a construction that does not ostensibly align with said semantics. Moreover, as outlined in the subsection 5.3.1 where the interaction of idioms and metaphor has been discussed, this instance exemplifies that idioms were analysed in this study as metaphorical instances of the constructions in question.

It becomes evident that both Goldberg (1995) and, to a greater extent, Sullivan (2013) present a restricted set of potential metaphors. Goldberg introduces several related metaphors (examples pertaining to the DOC) without often naming them. Her description is broad, and she does not specify a definite number of possible metaphors. On the other hand, Sullivan contends that only the Conduit Metaphor and Object Event- Structure Metaphor truly align with

the DOC. A central reason for this limitation appears to stem from the belief that the innate meaning of successful transfer in ditransitive constructions restricts the potential for these constructions to assume alternate meanings in the target domain. Consequently, this prevents the *to*-POC from immediately participating in this process. This belief suggests an implicit assumption that the source and target domains need to mirror each other exactly. However, when we revisit the fundamental principles of metaphors, specifically the relationship between the source (more familiar) and target (more abstract) domains, there is no inherent necessity for them to be similar. Rather, what is crucial is the establishment of a relationship rooted in resemblance and analogy. In light of this, a pivotal aspect of the current research emerges. Recognizing the flexibility and richness of metaphorical relationships, this study has taken a more expansive view, freed from these constraints. As a result, this approach has allowed for the identification and acknowledgment of a wider array of metaphors in the DOC (and a possibility of *to*- POC to express metaphor) than has been previously recognized in existing literature.

A potential reason for the greater diversity of metaphorical meanings in the *to*- POC, as the results have demonstrated, could be the disparity in sample sizes during the qualitative analysis. Specifically, the analysis examined 300 instances for the *to*- POC, while the DOC was based on a smaller set of 177 examples. This difference is further highlighted when considering that *to send* and *to bring* contributed merely 30 and 47 metaphorical examples, respectively, to the DOC's total.

11.5 Source and Target Domains

Addressing an element touched upon in the theoretical background, the nuances of source and target domain elements come to the fore. Although this facet was not overtly dissected in the results section, it was notably showcased in the Metaphor Classification section. Here, for each metaphor, both source and target domains were outlined. As the qualitative phase unfolded, it became increasingly clear that some theoretical premises posited by Sullivan (2013) might necessitate a fresh examination.

According to Sullivan's theory (2013), domain neutral elements play a significant role in metaphorical language. She uses (2013: 92) the examples *The criticism stung him.* and *The bee stung him* to argue that *him* is domain neutral in these instances.

However, a closer examination challenges this claim. Sullivan (2013: 93) suggests that only verbs can act as a source domain, while other elements, such as subjects, are typically seen as target domain elements or domain neutral due to their foundational ties to concepts of humanity and animacy. In contrast, one could argue that many arguments, particularly subjects, have deep connections to the human domain, positioning them more as source domain elements, a viewpoint that diverges from Sullivan's understanding.

Transitioning from Sullivan's perspective, Nisbet (2019: 651) offers a different take on this subject. He posits that the distinction between source and target domains is primarily shaped by the interaction of verbs and their semantic arguments. Interestingly, he does not delve into the topic of domain neutral elements, at least not overtly but argues (Nisbet 2019: 651) that the distinction between source and target domains allows for a more precise understanding of the role of semantic arguments in metaphorical interpretation. According to Nisbet (2019: 651), the meaning of a verb and its semantic argument types contribute to the source domain, while the specific argument instances, more specifically tokens, contribute to the target domain.

- (139) a. Walt gave Jesse a gun.
b. Walt gave Jesse a punch.

The lexical meaning of the verb *to give* and its semantic argument types establish the source domain, which involves the transfer of a concrete theme by an animate agent to an animate recipient. In example *Walt gave Jesse a gun* the semantic properties of each argument instance align with the corresponding semantic argument type, resulting in a "prototypical" interpretation where noun phrases are seen as instantiations of the source types (Nisbet 2019: 651). In example *Walt gave Jesse a punch*, the metaphorical interpretation is triggered by the phrase *a punch*, which possesses semantic characteristics that differ from the attributes associated with the source type connected to the position of a direct object. The metaphorical concept that punching someone is akin to transferring an object to them arises from the combined factors of the verb conveying a sense of "transfer," the source types of the other arguments, and the semantic characteristics distinct from those associated with the source type connected to the direct object position. The source of a metaphorical interpretation is derived from the meaning of a verb and its semantic argument types, while the target is established by the argument tokens (Nisbet 2019: 652).

In conclusion, when juxtaposing the theories presented by both Sullivan and Nisbet, the latter's perspective appears more logical and compelling. However, it is essential to note that the depth of this topic was not exhaustively explored in this research due to time constraints. While my

primary aim was to comprehend the metaphors within the constructions, it became evident that understanding the interplay of source and target domain elements is indispensable for deciphering the underlying metaphorical mappings. Yet, the research was limited to identifying the most salient source and target domain elements that shed light on the metaphor's meaning in the examples under investigation. This strategic limitation ensured a more streamlined and focused inquiry into the central research question while acknowledging the intricacies that encompass metaphorical language use.

11.6 Collocations

A further illustration of the covert nature of metaphors within language can be found in the phenomenon of collocations. These habitual combinations of words, deeply entrenched in everyday discourse, often carry metaphorical undertones. However, their pervasive and routine use can make these metaphorical nuances difficult to detect or pinpoint to the casual observer. The decision to incorporate collocations into the theoretical backdrop was spurred by an understanding of their ubiquity in daily language and the frequent, yet overlooked, metaphorical essence they encapsulate.

Expounding upon this, take the collocation *to give birth*. At face value, it describes the biological act of a mother bringing a child into the world. In its most immediate interpretation, it references the physical act of childbirth. Yet, upon deeper introspection, one realizes that *birth* is not a tangible object that can be "given". Hence, this very collocation subtly encapsulates a metaphorical perspective.

Based on Patekar's (2022: 44) definition, a metaphorical collocation arises when one component, specifically the collocate, is employed in a figurative manner, leading to the metaphorical interpretation of the entire collocation. This conceptualization is closely tied to Reder's (2006) understanding, which underscores that while the collocation's base is used literally, its collocate is wielded metaphorically. Taking the example of *to give birth*, the base, which is *birth*, remains in its literal domain, denoting the biological process of delivering a child. However, the verb *to give* operates metaphorically since *birth* is not a concrete item that can be handed.

In analysing the language closer, it becomes evident that metaphorical layers vary in depth and intricacy. Such layers, as exemplified by collocations, sometimes subtly cloak themselves in everyday expressions, leading to potential underestimations of their metaphorical richness.

Patekar's (2022) and Reder's (2006) insights shed light on this phenomenon, revealing that even familiar expressions like "to give birth" may carry a metaphorical weight often overlooked. The differing contexts between the examples (83) and (84) *The Empress Eugenie, wife of Napoleon III, had given birth to a son.* and *Zoe says that women " give birth to each other "* respectively, amplify this point.

While the former example is rooted in a literal sense, referencing the biological act of childbirth, the latter delves into a metaphorical realm, suggesting a more symbolic or emotional connection between women, possibly denoting support, growth, or transformation between them. Such varying degrees of metaphoricity embedded within collocations could pave the way for deeper academic investigations.

This study indicates that collocations do influence the results. To illustrate this point, I will examine the verb *to give* in this analysis. This verb is associated with the concepts of light verbs and delexicalized collocations. Fundamentally, both these concepts are centered around the idea that the primary semantic weight of a construction isn't always borne by the verb, but frequently by a corresponding noun. These linguistic phenomena play a substantial role in shaping how meaning is constructed and conveyed in language.

The concept of a "light verb" was first introduced by Jespersen in the 1940s-50s. Wittenberg (2014b: 31) explains that the sentence *Julius gave Anne a rose*, the verb has a clear meaning of transfer. Yet, in *Julius gave Anne a kiss*, the verb *to give* takes on a more abstract sense of transfer, with the core action being conveyed by the noun *kiss*. Essentially, the verb becomes semantically weakened or "lighter," allowing the noun to handle most of the "heavy lifting" in conveying the main meaning.

The concept of light verbs closely aligns with delexicalized collocations. Fontenelle (1994: 44) summarizes Gross (1981), explaining that in these constructions, one component, often the verb, assumes a figurative or specialized sense, as illustrated in expressions like *blow a fuse*. Here too, the principal meaning is anchored by the noun rather than the verb. This principle is further emphasized in delexicalized collocations where common verbs, such as *to have*, *to make*, *to do*, *to take*, *to get*, and *to give*, pair with direct objects in phrases like *make a mistake* or *give a sigh* (Fontenelle 1994: 44). Gross (1981) termed these as "support verb constructions". In such constructions, the primary function of the verb is not to express its conventional, standalone meaning. Instead, it serves to support the noun by linking it to the broader sentence and offering grammatical context.

Thus, both light verbs and delexicalized collocations showcase the flexibility and intricacy of verb-noun interactions in language. In both cases, verbs, often central to conveying actions or states, cede their primary semantic role to nouns, illustrating the dynamic and collaborative nature of meaning-making in language.

Within the qualitative sample analyzed, the verb *to give* stands out as a prime example of linguistic versatility. It is not just the most frequently occurring verb among the ones studied, but it also boasts a rich metaphorical range. This verb's consistent appearance in collocations, especially those with metaphorical nuances, emphasizes its ability to relinquish the primary semantic importance to the nouns it accompanies. This behavior of *to give* perfectly embodies the traits of light verbs, as it often takes on a more grammatical role, rather than a primary semantic one. Additionally, its prevalent use in delexicalized collocations attests to its function as a support verb. These are the collocations where this verb aligns with nouns to frame metaphorical meanings, echoing the essence of delexicalized collocations where verbs bolster nouns in providing the principal meaning. In conclusion, the salient and diverse utilization of *to give* in the dataset not only shows its linguistic adaptability but also accentuates the foundational theories of light verbs and delexicalized collocations in their ways of conveying meaning in language.

11.7 Idioms

Idioms appear less frequently in the study compared to collocations by a considerable margin. Given their limited presence, drawing concrete conclusions becomes challenging. Rather than presenting definitive results, the study offers a hint or a trend that warrants further investigation.

The verb *to bring* is predominantly used in the *to*- POC structure, as seen in expressions such as *bring it to rest* or *bring sth to mind*. This observation aligns with the stance, presented in the Section 5.3, that idioms should not be viewed as isolated entities with static meanings. Instead, they should be understood as motivated expressions wherein the overall idiomatic meaning arises from the interplay of their individual components and their interrelationships. In these idioms, the movement aspect could very well be derived from the semantics associated with the verb *to bring*. This leads us back to Gibbs (1992) posits that many idioms should not be relegated as mere “dead metaphors”. Instead, they should be seen as meaning units, influenced and partially shaped by figurative interpretations.

11.8 Metonymy

When it comes to metonymy, in our analysis, the verb *to send* stands out as a key exemplar of metonymic representations, especially within the *to-* POC construction. The inherent nature of the *to-*POC, which suggests a directional or purposeful action, aligns harmoniously with the metonymic nuances embedded in *to send*. Such metonymies highlight a conceptual transition from one entity to a closely related one, a shift that the *to-* POC framework adeptly conveys.

When diving deeper, the range of metonymies associated with the verbs being analyzed is vast. However, distinct clusters or patterns emerge, reflecting specific cultural, experiential, or cognitive influences. Notably, the verb *to send* within the *to-* POC frequently surfaces in metaphors symbolizing diplomatic and political interactions. The directional essence of the verb often alludes to power dynamics between involved entities. These consistent linguistic patterns offer crucial insights into the ways individuals frame relationships, events, and experiences linguistically. Kövecses (2010) astutely highlighted the ongoing dance between metaphor and metonymy in language. A case in point is the example:

(140) [...] watching as the Senate voted 78 to 21 to send it to Obama's desk [...] (SEND: 1774).

Here, *to send* is metaphorically employed, signifying the Senate's formal endorsement of a piece of legislation. Conversely, Obama's *desk* acts as a metonym. Far from denoting a mere physical object, the desk becomes emblematic of President Obama's authority and decision-making responsibilities. The confluence of these figurative elements provides a rich portrayal of the legislative process's culmination.

12. Limitations

A noted limitation in the research was the propensity of COCA to produce similar randomized samples. This posed the risk of biased data collection, where certain phrases or sentence structures were disproportionately represented. As detailed in the Methodology section, a proactive approach was taken to mitigate this challenge. A new sampling strategy was employed to ensure a more diverse and representative set of data.

In the data collection phase, there was a deliberate decision to exclude specific types of sentences based on established criteria. Specifically, sentences in the interrogative and imperative forms, as well as those containing free relative clauses, were not included in the

analysis. This decision, while potentially highlighting an intriguing avenue for subsequent studies, was crucial for the present research. By excluding these forms, the study could maintain a streamlined focus and ensure clarity in its analytical approach. Introducing these additional sentence structures could have introduced another layer of variables, potentially complicating the analysis. Therefore, while they represent an enticing prospect for future exploration, their exclusion was a conscious choice to preserve the integrity and specificity of the current study's objectives.

Finally, as presented in the Discussion, the inherent nature of metaphors presents its own set of challenges. Given their abstract and often deeply ingrained nature in language, metaphors can be subjective and occasionally elusive. This makes their analysis, at times, a complex endeavor. Recognizing this, it could be said that the current research presents my understanding and classification of metaphors; these decisions were applied with as much consistency as possible. However, the inherent subjectivity of metaphor interpretation remains a potential limitation.

13. Conclusion

This research initiated a mixed- method exploration into the nuanced world of metaphorical meanings, with a central aim to decipher metaphorical meaning in the Double Object Construction (DOC) and *to*- Prepositional Object Construction (*to*- POC) using the verbs: *to give*, *to send*, and *to bring*.

Through this lens, I sought to answer the pressing question: *What metaphorical meanings are present in the Double Object Construction and to-Prepositional Object Construction?*. The results drew a vivid picture: the DOC prominently leans towards metaphors of possession, while the *to*- POC resonates with themes of movement and transition. This dichotomy sheds light on the adaptive nature of linguistic structures, aptly reflecting different metaphorical contexts. Notably, both constructions exhibit a shared inclination towards mixed metaphors, indicating language's inherent fluidity and versatility. These results align with the theoretical assumption that the meanings of the constructions are compatible, as noted by Goldberg (1992: 46) “causing something to move somewhere is systematically related to causing someone to receive something.”.

The subsequent query guiding our study was: *In which construction do we find more metaphorical readings?* Historically, academic discourse in the realm of ditransitive constructions placed the spotlight squarely on the DOC, leaving the *to*- POC in the shadows.

Figures like Sullivan (2013) and Goldberg (1995) have predominantly pointed towards the DOC when discussing metaphorical associations. Their analyses hinted at an inherent belief in the limited metaphorical scope of ditransitive constructions, primarily rooted in the notion of successful transfer. However, our study challenges this narrow view by highlighting that metaphors fundamentally bridge the familiar and abstract based on resemblance, not direct similarity. Embracing this broader perspective, we unveiled a richer tapestry of metaphors in both the DOC and *to*- POC, more diverse than previously recognized. The *to*- POC, as per our results, slightly overshadowed the DOC in metaphorical prevalence and diversity, particularly echoing themes of movement.

In order to complete the investigation, there was the question: *Do metaphorical meanings in these constructions differ or overlap based on the verb used?* To understand the intricacies of metaphorical meanings in the constructions in question, we investigated the potential disparities or overlaps based on the verb choice. Within this exploration, *to give* demonstrated remarkable flexibility, predominantly within the DOC framework, emphasizing its inherent adaptability. In contrast, both *to send* and *to bring* exhibited a marked affinity for the *to*- POC construction, pointing to their natural semantic leanings.

Stefanowitsch's (2013) insights resonate here; he suggests that while verb choices are not determinants, they can be illuminating, revealing subtle semantic and functional distinctions between constructions. This perspective aligns with Goldberg's (1992) observation on the nuanced role verbs play when intertwined with varying constructions. Such dynamics bring to light not just the preferential semantics of a construction, but also the selective metaphorical confluences each verb engages in. Examining the nuanced dynamics of specific verbs within these constructions, it is apparent that they have little convergence, with each verb establishing its unique metaphorical domain. This underlines the critical role verbs play in defining and refining both constructional and metaphorical nuances.

Throughout this study, we've noted specific limitations and areas that warrant deeper exploration. While these gaps may raise further questions, they also pave the way for subsequent research. I hope that this study serves as a meaningful contribution to the subject matter. The inquiries sparked by both its depth and limitations underscore the ever-evolving nature of research and offer exciting avenues for future investigations.

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Appendix

Appendix contains:

Appendix 1: Abstract

Appendix 2: Coding results

Abstract English

The Double Object Construction and *to*- Prepositional Construction have long been the subject of interest in the linguistic community. This research investigates the relationship of these two constructions with metaphor through the lens of three verbs: *to give*, *to send* and *to bring*. It is the interaction of these 3 elements: the constructions, metaphor and specific verbs that makes the investigation a unique mixture and particularly interesting. The study employs a corpus based mixed- method approach to the issue in order to investigate what metaphorical meanings are present in the constructions, the frequencies and types of metaphor in the constructions as well as the nuances of metaphorical meanings put forth by the verbs.

Abstract German

Die Doppelobjektkonstruktion und die *zu*- Präpositionalkonstruktion sind seit langem Gegenstand des Interesses in der linguistischen Gemeinschaft. Diese Forschung untersucht die Beziehung zwischen diesen beiden Konstruktionen und der Metapher, wobei drei Verben im Fokus stehen: *geben*, *senden* und *bringen*. Es ist die Interaktion dieser drei Elemente - Konstruktionen, Metapher und spezifische Verben - die diese Untersuchung zu einer einzigartigen und besonders interessanten macht. Die Studie verwendet einen korpusbasierten Mixed-Methods-Ansatz, um die metaphorischen Bedeutungen in den Konstruktionen zu untersuchen, sowie die Häufigkeiten, Arten von Metaphern in den Konstruktionen und Nuancen der metaphorischen Bedeutungen, die von den Verben vermittelt werden.

Appendix 2:

The United States could send a high level presidential envoy to North Korea.

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1532

he sends a gay ambassador to a city of Moslem homophobes

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>961

President Gorbachev has difficulty sending Soviet soldiers to Armenia

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>948

the IMF would send a mission to Lima.

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>999

Though it has sent thousands of reservists and recruits to Iraq,

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1770

And now Amnesty Intl wants to send a bunch to the Kremlin

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1080

They erred in not sending a higher level U.S. representative to that rally in Paris

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1818

the AGS sends a team of geographers to a selected foreign region

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1568

The FBI was sending evidence teams to Libya

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1854

Washington's decision to send troops to Saudi Arabia

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
poc- SEND>1780

sending him reinforcements from the Army of the Potomac

Code: ● POLITICAL/ DIPLOMATIC ACTIONS ARE PHYSICAL MOVEMENTS
doc- SEND>1698

So the White House gives the green light to the FBI probe.

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER
poc- GIVE>1642

it gave a participation to the House of Representatives

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>1731

I could never give assent to the long complicated statements of Christian dogma.

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>1344

Catholic royalist Louis Dimier who gave cultural sanction to this view

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>634

it gives direct access to airline reservation systems,

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>1194

give my vote to someone to be the attorney general of the United States,

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>147

a producer and a former chairman at Universal Studios, who gave the go-ahead to " The Mummy "

Code: ● AGREEMENT/ ACCESS IS PHYSICAL TRANSFER

poc- GIVE>1844

The Pelicans sent the pick in question (used to select De'Andre Hunter), Solomon Hill, and a future second-round pick to Atlanta

Code: ● COMMERCIAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1165

the trade that sent All-Star forward Andre Iguodala to Denver in the multi-team deal.

Code: ● COMMERCIAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1409

A year later, the Falcons finally decided to cash in their bargaining chip, sending Schaub to the Texans

Code: ● COMMERCIAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1401

The Mojo Bass series of affordable specialty rods arguably brings to market the finest \$100 rods ever made.

Code: ● COMMERCIAL TRANSFER IS PHYSICAL TRANSFER

poc- BRING>1689

a third-party software encoder to send a mirrored image of you PC's primary display to your TV

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1075

the system that sends power to the rear axle

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1329

It then sends the updated B, its newly computed c ij and s ij values and all previously computed c ij and s ij values to the next PM

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>620

An accelerometer sends spatial-position data to a laptop by USB

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1681

a battery-powered generator that sends electrical impulses to the vagus nerve

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>676

The site sends a single text message to the phone

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

poc- SEND>1328

our surveillance satellites are unavailable to send us information right now.

Code: ● DIGITAL TRANSFER IS PHYSICAL TRANSFER

doc- SEND>476

The Empress Eugenie, wife of Napoleon III, had given birth to a son.

Code: ● CREATING IS TRANSFER OF AN OBJECT

poc- GIVE>1499

Zoe says that women " give birth to each other "

Code: ● CREATING IS TRANSFER OF AN OBJECT

poc- GIVE>1772

she gave birth to several children,

Code: ● CREATING IS TRANSFER OF AN OBJECT

poc- GIVE>87

The river is how the Green seals come inland to give birth to their sluglike young.

Code: ● CREATING IS TRANSFER OF AN OBJECT

poc- GIVE>277

lightweight version of the giant molecular clouds that would later give birth to thousands of stars

Code: ● CREATING IS TRANSFER OF AN OBJECT

poc- GIVE>251

the endless summer gave way to a very hard winter.

Code: ● CHANGE IS REPLACEMENT

poc- GIVE>166

fun in his early career has given way to weightier stuff.

Code: ● CHANGE IS REPLACEMENT

poc- GIVE>1723

The needle-wielding team now gives way to a man with a sharp knife

Code: ● CHANGE IS REPLACEMENT

poc- GIVE>1134

Moreover, the concern aroused by the ethnic character of the European struggle gave way to a campaign

Code: ● CHANGE IS REPLACEMENT

poc- GIVE>1315

recession gives way to recovery.

Code: ● CHANGE IS REPLACEMENT
poc- GIVE>980

as the moral economy of lease relations has given way to the bureaucratic imperatives of control.

Code: ● CHANGE IS REPLACEMENT
poc- GIVE>688

What did bring their display to an end was the loud wailing of Penelope, who had woken wet and had complained softly for a while, then more vigorously, and **had finally given way to fury.**

Code: ● CHANGE IS REPLACEMENT
poc- GIVE>875

a well-liked Democratic governor who can also bring to bear the resources of the Democratic National Committee

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- BRING>1512

Bush administration officials have sought **to give some teeth to the threat of a military attack**

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>1318

He quickly announced that interim coach Darrell Walker wouldn't return, thus **giving leverage to his top choice,**

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>164

the historical background that gave impetus to a social practice

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>847

This impromptu orgy was orchestrated by Yoyin Ayikade **to give a boost to what had started out being a terribly boring day**

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>149

The incident gives more weight to Mr. Glenn's life story

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>1193

each of these **giving impetus to technological and scientific advancements**

Code: ● FORCE IS A SUBSTANCE MOVED TOWARDS AN AFFECTED PARTY
poc- GIVE>1292

The ventricles take blood that has been used, and sends it to the lungs for oxygen

Code: ● BODY IS AN AGENT
poc- SEND>1038

your stomach sends a signal to your brain to stop eating.

Code: ● BODY IS AN AGENT
poc- SEND>769

I would hunt them down and kill them, or **at least bring them to justice**

Code: ● JUSTICE IS A LOCATION
poc- BRING>189

U.S. Secretary of State Hillary Clinton said the United States was prepared to assist Bulgaria and Israel **in bringing those responsible to justice.**

Code: ● JUSTICE IS A LOCATION
poc- BRING>1321

The detective responsible for bringing the Trickster to justice

Code: ● JUSTICE IS A LOCATION
poc- BRING>1182

It is not up to the self-defense groups **to bring to justice the criminals**

Code: ● JUSTICE IS A LOCATION
poc- BRING>723

That's my price for not sending him to prison

Code: ● STATES ARE DESTINATIONS
poc- SEND>1737

Mr. Wayne isn't interested in sending you to jail.

Code: ● STATES ARE DESTINATIONS
poc- SEND>1192

n Melbourne, Fla., Shane Reynolds struck out six in four shutout innings, sending Florida (4-8) to its eighth consecutive loss

Code: ● STATES ARE DESTINATIONS
poc- SEND>1504

After debriefing Naidu and Rob, Linda called up Shanna, **sending the other two nurses to bed**

Code: ● STATES ARE DESTINATIONS
poc- SEND>493

buyers who it knew **would send them to slaughter.**

Code: ● STATES ARE DESTINATIONS
poc- SEND>1457

If I could be **a guy who for six years, at the end of your day, sends you to bed**

Code: ● STATES ARE DESTINATIONS
poc- SEND>1687

But those programs all but diminished as cost-cutting has become a major concern on the Street **sending the number of new FA entrants to an all-time low.**

Code: ● STATES ARE DESTINATIONS
poc- SEND>777

I would have no problem sending politicians to jail

Code: ● STATES ARE DESTINATIONS
poc- SEND>37

Your husband ruined me **by sending me to that fucking prison**

Code: ● STATES ARE DESTINATIONS
poc- SEND>897

And, make their service not in vain by blessing this country in **sending the deceiver-in-chief and his thugs to prison**

Code: ● STATES ARE DESTINATIONS
poc- SEND>248

he took the stand and **asked the court not to send his wife to jail**

Code: ● STATES ARE DESTINATIONS
poc- SEND>1314

the witchcraft which had brought her to the brink of death

Code: ● STATES ARE DESTINATIONS
poc- BRING>1593

any hope of **bringing North Korean Kim Jong-un to the negotiating table** will be dashed.

Code: ● STATES ARE DESTINATIONS
poc- BRING>356

But both boats are expressions of the one faith in the cross of Christ, and **both will bring their occupants safely to the harbor of union with Chris**

Code: ● STATES ARE DESTINATIONS
poc- BRING>1582

And when he came to bring me to death,

Code: ● STATES ARE DESTINATIONS
poc- BRING>221

Thanks for bringing this stuff to light.

Code: ● STATES ARE DESTINATIONS
poc- BRING>1604

Socrates brings to the surface what is lost when one teaches oratory as an ethically neutral art of political persuasion

Code: ● STATES ARE DESTINATIONS
poc- BRING>621

the underlying meaning of this variable brings to light an even more interesting, if more complex, relationship to party preference

Code: ● STATES ARE DESTINATIONS
poc- BRING>1568

A new study said an overwhelming majority of prison inmates have abused drugs and alcohol, and wholesale inflation dropped.2 percent in December, **bringing the overall rate for' 97 to an 11-year low.**

Code: ● STATES ARE DESTINATIONS
poc- BRING>1295

Edward catches up to her and **brings her to her senses**

Code: ● STATES ARE DESTINATIONS
poc- BRING>47

Christ entrusts or gives himself to the will of God the Father,

Code: ● STATES ARE DESTINATIONS

poc- GIVE>1095

The arrangement is that I'm going to send them to school.

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>518

many progressive mixed-blood and full-blood Cherokees sent their children to mission schools,

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>986

We've been sending student teachers to Hope High

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>615

We obviously wanted enough financial security to send our daughter to college

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>1531

Some are still sending students to training camps

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>196

to send their children to school.

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>1631

n well-described government-led programs, conditions include **sending children to school**

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>1577

Today, Moreno sends her own children to an HISD magnet school,

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>726

They must feel safe sending their children to school

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>376

to send her kids to the theater and the ballet and on trips

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>956

We sent our children to Meredith

Code: ● EDUCATIONAL EXPERIENCES ARE DESTINATIONS

poc- SEND>133

One of his biggest focuses is **bringing attention**

Code: ● THINKING IS MOVING AN OBJECT

poc- BRING>525

no one at a company gives much thought to the way engineers exchange ideas online and in person

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>1296

I gave much less thought to club placement and position

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>1145

As a result of this inconsistent doctrine, judges and juries, **without giving adequate consideration to all relevant factors**

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>248

She gave her attention to roof and to doors

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>246

Colonial authorities gave even less consideration to the ecological impact of the proposed dam

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>1057

Numerous geographers from Berkeley have given attention to the question of Indian numbers at contact

Code: ● THINKING IS MOVING AN OBJECT
poc- GIVE>446

Making optimal use of the lesson time allocated to teachers for teaching and to students for learning academic subjects, **giving the subject matter sufficient consideration,**

Code: ● THINKING IS MOVING AN OBJECT
doc- GIVE>191

Jim sends Jane to me'

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1021

they sent Mr. Benedict to the admitting office

Code: ● PEOPLE ARE PACKAGES
poc- SEND>330

Somerton would not be so foolhardy as to send Guy to her

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1094

sends Kugelmass to a magician.

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1025

They sent nine men to the plate

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1229

sent him to Rabbi Zeta

Code: ● PEOPLE ARE PACKAGES
poc- SEND>33

we're going to send him to a psychiatric evaluation

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1840

sends these children to porsteinn

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1562

I'm sending my Namita to India

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1732

Civilization sends him to Earth to father a child.

Code: ● PEOPLE ARE PACKAGES
poc- SEND>35

sends me to HardwareNiche for coolers

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1674

I wouldn't have sent 22 women to the event

Code: ● PEOPLE ARE PACKAGES
poc- SEND>390

the Nazis sent him with other Jews to the Mauthausen death camp

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1459

God sent those explorers to Australia

Code: ● PEOPLE ARE PACKAGES
poc- SEND>380

We sent him to Boston

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1526

He sent me to another doctor

Code: ● PEOPLE ARE PACKAGES
poc- SEND>28

by sending them to Marriott's CasaMagna resort in Cancun

Code: ● PEOPLE ARE PACKAGES
poc- SEND>574

Kisra used to send his physicians to India

Code: ● PEOPLE ARE PACKAGES
poc- SEND>1865

I AM has sent me to you

Code: ● PEOPLE ARE PACKAGES

poc- SEND>373

hen she agreed to let me have Nina instead of **sending her to you**

Code: ● PEOPLE ARE PACKAGES

poc- SEND>1115

Which brings me to this little box.

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1480

' about a third of the suggestions will bring you to a hotel

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1434

This brings me to my final point.

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1401

Which brings us to Barry Halper

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1528

Which brings us to you

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>709

That brings me to a second key ingredient in any good deal -- early market validation

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1051

And that brings another thing to mind.

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1403

Which brings me to my point:

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1339

Which brings to mind something that might work a lot better

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>1854

The collection lastly brings us to the present day

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>989

Which brings me to my big surprise

Code: ● COMMUNICATION IS A JOURNEY

poc- BRING>878

interact with the rock constituents to give rise to soil

Code: ● CAUSATION IS AN UPWARD MOVEMENT

poc- GIVE>514

which gave rise to the creation of this Constitution.

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>181

It, giving rise to the term,

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>1861

gives rise to that absurd and erroneous proposition

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>154

gave rise to a new sense of direction

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>1613

have also given rise to significant problems

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>418

had given rise to a similar mood

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>35

As to the nature of the activities giving rise to nexus

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>1290

These successes, however, give rise to a legitimate question

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>1060

that gave rise to civic nationalism and ordered liberty

Code: ● CAUSATION IS AN UPWARD MOVEMENT
poc- GIVE>1367

Flagging a post will send it to the Goodreads Customer Care team

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>289

whose general malaise and thorny mommy issues send him to the couch.

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>879

A Green Journey reintroduces Agatha McGee and sends her to Ireland

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>1130

the stress of the situation was sending her to the Stanford hospital.

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>103

Warnings from his tire pressure monitor send him to the service station

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>733

but it should send them to a website

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>1705

All the evidence indicated that **combustible fumes in one of the coal bunkers** spontaneously ignited, setting off a chain of explosions in adjacent magazines **that sent the Maine to the bottom.**

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>399

The Machine's latest number sends him to the suburbs

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>1601

A Bama win sends the Tide to Atlanta

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>630

A grant to Columbia University for international internships in human rights law sent students to Argentina, Chile, India, the Philippines, and South Africa in 1985.

Code: ● CAUSATION IS A MOVEMENT
poc- SEND>816

but only a specific dialogue can bring us to that conclusion

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>528

Nexus 7 brings apps, games, books and movies to life

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>116

Ian Leggatt hit his drive deep, bringing it to rest

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>851

bring the talks to a conclusion

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1838

Your guy has about 600,000 receptor skin cells, and every single one of those has the potential to bring him to the brink

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>470

They learned it because Annie de Silva herself told them so and warned each and every one of them **not to bring it to a test**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>21

film that brings to life all the Ophelias of the title song.

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1821

To get back to **the passions that brought you to where you are at today**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1068

Richardson brings more coiling narrative detail to the life than anybody ever has

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1227

Yeah, he's going to have **to bring it to the floor**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>166

The re-authorization of the Violence Against Women Act The Senate passed a strong re-authorization bill last April in a bipartisan vote but the leadership in the House refused **to bring it to the floor,**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1364

-no ally of most environmental causes-in the hope of using Gorton's Appropriations Committee clout **to bring the Forest Service to heel**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1172

Her husband, Belgarion, was also awake waiting for their kids to wake up and **bring the castle to a roaring start**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>491

t can be argued that the God revealed in the cross and resurrection is a God whose nature it is to respect the proper autonomy of creatures, to work through them, **and to bring them to fulfilment.**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>395

I'm a 47-year-old teacher, not a photographer, and Haldeman offers a video of each ride **that brings memories to life**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1687

leader brings negotiations for a democratic government to a halt.

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>826

This project brings to life big parcels of land that have languished for decades,

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1768

The new discovery brings the known species of dancing frogs to 24

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>696

Our shouts of joy and surprise brought Mother and Mammy Jennie to the living room

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>1250

a drawl that has been know to bring grown men to their knees

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>345

art based on your live-action TV show to make it appear in a game, or can take assets from your animated series **to bring them to life**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>552

The reception of Nicea simply brought that process of adjustment to a conclusion

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>807

at the Anna Meares Velodrome in Brisbane with three gold medals in the four remaining events on Sunday night, **bringing their total to 10 for the week**

Code: ● CAUSING A NEW STATE IS MOVING THE AFFECTED PARTY TO A NEW LOCAT
poc- BRING>686

The company also repurchased 14.5 million common shares in the quarter, **bringing year-to-date repurchases to 40.7 million shares**

Code: ● MONEY IS A LOCATION
poc- BRING>1777

And " Flight, " starring Denzel Washington, earned \$15.1 million in its second weekend, **bringing its cumulative domestic grosses to \$47.7 million**

Code: ● MONEY IS A LOCATION
poc- BRING>1327

Senate sends abortion restriction to Bush

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>724

Now **Everytown for Gun Safety** is working hard with our local Moms Demand Action and gun violence survivor volunteers to build on that momentum and **send a gun-sense majority to the Virginia General Assembly**

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>475

but House Democrats will not pass Bill #1 and **send it to the President**

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>117

She opposed her own legislation, watching as the Senate voted 78 to 21 **to send it to Obama's desk.**

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>1774

we sent two Republicans to Congress

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>217

A noisily Christian portion of the Virginia electorate is prepared to send a former felon to the Senate

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>1453

It only sends 26 delegates to the convention

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
poc- SEND>1393

I am sending Congress a plan

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
doc- SEND>1285

if they were to send them a clean debt ceiling extension

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
doc- SEND>100

the House is expected to send Bush a bill renewing the agriculture department's existence for another 12 years.

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
doc- SEND>407

hat Congress modify the liability provisions and **send him a bill**

Code: ● POLITICAL/ LEGISLATIVE PROCESS IS A JOURNEY
doc- SEND>920

Americans are again sending a message of hope to all who would be free.

Code: ● CONDUIT METAPHOR
poc- SEND>1288

Marcia Clark custody case sends chilling message to working moms

Code: ● CONDUIT METAPHOR
poc- SEND>1509

The next president needs to send a clear signal to the world

Code: ● CONDUIT METAPHOR
poc- SEND>1383

But Smith prefers not to hurt the cause against Carolina, which probably thrills some fans but **sends a message to the team**

Code: ● CONDUIT METAPHOR
poc- SEND>1795

Obama has sent ominous signals to Latin America.

Code: ● CONDUIT METAPHOR
poc- SEND>228

it sends a clear message to any potential aggressor,

Code: ● CONDUIT METAPHOR
poc- SEND>1276

Texas Pacific's involvement sends a strong signal to investors and passengers

Code: ● CONDUIT METAPHOR

poc- SEND>725

His pick sends a tangible message

Code: ● CONDUIT METAPHOR

poc- SEND>1542

But it simultaneously sends inhibitory signals to its immediate neighbours.

Code: ● CONDUIT METAPHOR

poc- SEND>1324

Likely GOP primary voters said state issues that the governor has to deal with are more important to their votes than **sending a message to Washington,**

Code: ● CONDUIT METAPHOR

poc- SEND>261

we send a message to Pat Buchanan

Code: ● CONDUIT METAPHOR

poc- SEND>583

they send very confusing, very mixed signals to staff and to the members.

Code: ● CONDUIT METAPHOR

poc- SEND>588

to send the right message to your kids.

Code: ● CONDUIT METAPHOR

poc- SEND>1318

a State Department official sent word to Washington

Code: ● CONDUIT METAPHOR

poc- SEND>1360

but it sends a bad message to people

Code: ● CONDUIT METAPHOR

poc- SEND>965

he sends a signal to his base with the Arpaio move

Code: ● CONDUIT METAPHOR

poc- SEND>1518

, this day has brought terrible news and great sadness to our country

Code: ● CONDUIT METAPHOR

poc- BRING>1518

the People's complaint sufficiently gave notice to

Code: ● CONDUIT METAPHOR

poc- GIVE>1264

the only president ever giving bad news to the American people

Code: ● CONDUIT METAPHOR

poc- GIVE>1173

It's not giving different messages to - to different constituent groups.

Code: ● CONDUIT METAPHOR
poc- GIVE>1660

yelpers who send each other compliments

Code: ● CONDUIT METAPHOR
doc- SEND>921

I'm sending you an address

Code: ● CONDUIT METAPHOR
doc- SEND>1471

Your employer is sending you a very clear message.

Code: ● CONDUIT METAPHOR
doc- SEND>22

to send him even her most trivial thoughts.

Code: ● CONDUIT METAPHOR
doc- SEND>347

sending Beijing a clear and dramatic message

Code: ● CONDUIT METAPHOR
doc- SEND>616

If they were sending us a message

Code: ● CONDUIT METAPHOR
doc- SEND>708

We sent each other word

Code: ● CONDUIT METAPHOR
doc- SEND>1089

Just, you know, somebody's sending you a message

Code: ● CONDUIT METAPHOR
doc- SEND>1108

it sends the nation the wrong message

Code: ● CONDUIT METAPHOR
doc- SEND>1274

But I'd like you to send them a message:

Code: ● CONDUIT METAPHOR
doc- SEND>1414

I bring you good tidings of great joy

Code: ● CONDUIT METAPHOR
doc- BRING>19

I bring you good news of great joy

Code: ● CONDUIT METAPHOR
doc- BRING>25

Helse, bringing us important news

Code: ● CONDUIT METAPHOR
doc- BRING>1096

she gave us six weeks' notice

Code: ● CONDUIT METAPHOR
doc- GIVE>1496

cholera outbreak bringing extra hardship to a region already battling civil unrest

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1608

the wave of administrative corruption that brings scandals to the newspaper headlines.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>988

a Gospel that brought order and civilization to divided and barbarous time

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>72

But it brought a note of comfort to the generally grim news

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>187

I hope this brings a lot of smiles and warm feelings to some of those that are away for the holidays

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1335

Today, however, the snow brings people to Tug Hill by the tens of thousands

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1441

Being economic partners on equal footing, and sharing similar work loads and job demands, brings interdependence to marriages

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1139

this week's storm has seemed apocalyptic, bringing rare sites like frozen sharks to shore in Cape Cod

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>737

All that stuff just seems to be increasing in popularity and bringing more people to the river corridor,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>385

he brings hope to people

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>827

which can bring some good things to certain states.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>513

bringing a major coastal storm to Southern California

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1843

In recent years globalization has brought more diversity to world trade.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1057

how the car boom has brought citizens to the countryside

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1867

it brings tears to her eyes

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- BRING>1825

The slow, 4139508 accumulation of experience gives thickness to daily life

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>152

giving nurses access to information

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1041

gives eternal salvation to all who believe this

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1788

a story that gave shape and meaning to my origins,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1485

the caucus system proposed for elections would give far too much initial power to groups

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1324

advances in technology gave a new reach to art and communication

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1314

This gives some credence to his defense

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1276

without giving effect to conflicts of laws principles

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>829

It was that the sun gave warmth and light to all

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1307

it gave good definition to your arm and chest muscles.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>657

which gives sight to those blind by nature.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1749

this can give little comfort to the millions

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1328

the current housing slump will give new force to their argument

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1634

Charlie's story can give courage to others to do likewise.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>114

strong color gives an immediate' zap' to your power system,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
poc- GIVE>1465

my sexuality, which had brought me only confusion and pain,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>111

that will bring her a little solace.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>251

his involvement in this case will bring him too much exposure.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>272

It brings me the greatest satisfaction

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>476

But the decade that brought us Lance Bass and the fauxhawk

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>599

such photographic approach has its own personal rewards: it strengthens us individually and **also brings us self-respect and dignity**

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>622

It brings me such joy

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>691

it still brings me joy

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>713

bring it the same degree of intensity

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>725

the outstanding research brings them happiness and academic success.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>803

patent litigation which in the end brought him only a tiny fraction of the wealth he was entitled to.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1031

she brings me joy

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1212

That brings me a lot of comfort

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1305

which is the chemical compound that actually brings you the relief.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1306

it brings you great joy.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1336

it will bring you some relief.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1357

it better bring them the division

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1511

Roe V Wade brought us legalized MURDER.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1551

bring them remembrance

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1639

it brings you luck.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1641

The summer brings us two remakes

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1767

bringing you even more traffic

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1846

A vision brings me light

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- BRING>1860

This combination of brilliance and swiftness often gives observers the impression

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1466

Reducing gender inequality gives women more money to spend on food, housing and education

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>56

the universal property gives us a very powerful reasoning tool

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1760

That equipment that came in on today's ship is exactly what gives them that capability.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1249

Holding the rally on the lawn of the Capitol gave the cause good exposure,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>287

Caught 60 passes for 965 yards and eight TDs giving him 152 career catches for 2,413 yards and 19 TDs with one year to play

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>971

it gives me hope

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>258

The report gave gifted education national stature

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1058

this workout can give you strong leg muscles and endurance

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1156

A day of gardening gives you sore knees

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1462

it's really giving him a big head!

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>937

to see it in this context gives one concern for their well being.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1014

Brooke Chandor gave the Mules its largest lead with a layup at 6:49

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>846

The deal gives Cincinnati-based Scripps a bigger presence in Texas,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1837

That's what I did, the pseudonyms gave me this wonderful anonymity

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1088

A home-based business also gives children an awareness of the world of enterprise,

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1585

A diet high in carbohydrates and protein builds muscle and gives you energy to burn

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>895

The last shot had given us less than half the expected push.

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>874

it gives me great pleasure

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1166

It gave me a sense of the fullness of the world, t

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1230

gives the agencies too much power to decide the statutory interpretation

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>896

his length gives him nearly the same standing reach

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1389

The latest batch gives both the president and John Kerry reasons

Code: ● CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
doc- GIVE>1005

DEA has succeeded in bringing needed education services to many individuals

Code: ● SERVICES ARE OBJECTS
poc- BRING>1004

most authors will give technical support (if any is avail able) only to registered users

Code: ● SERVICES ARE OBJECTS
poc- GIVE>1519

President Trump has probably given more help to Ukraine

Code: ● SERVICES ARE OBJECTS
poc- GIVE>1666

I gave her a ride to church on Sunday.

Code: ● SERVICES ARE OBJECTS
doc- GIVE>942

UEO Policy gives great deference to the views of the senior commander in charge at the scene.

Code: ● RESPECT IS AN OBJECT
poc- GIVE>1163

giving priority to humanitarian concerns and gradually expanding people-to-people exchanges,

Code: ● RESPECT IS AN OBJECT
poc- GIVE>1762

the actual curriculum gave pride of place to theology:

Code: ● RESPECT IS AN OBJECT
poc- GIVE>1486

gave a shaUow bow to Haisho

Code: ● RESPECT IS AN OBJECT
poc- GIVE>737

to give a shout-out to the hoochie

Code: ● RESPECT IS AN OBJECT
poc- GIVE>1575

While Groth and company always deserve credit for bringing a semblance of real-world critical standards

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>216

I bring the cowboy spirit to the cook.

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>461

The all-new battery-electric Fiat 500e brings Italian flavor to the electric vehicle market

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>377

by bringing a kind of collegiality to our conversation with them

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>998

Koizumi brings what many consider a refreshing and unusual approach to the job.

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>146

bringing order and vision to any project he undertakes

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1246

We're bringing that same kind of scale -- and a real sense of urgency -- to Sunnyside Yards

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1247

to bring order and civility to the region

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>813

he brings great strength and passion to his increasingly important role

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>889

he brings to the German scene some of the same experiences and gifts as Martin Luther,

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1136

He brings a lot of creativeness to this offense.

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1765

The senator brings a fresh and new voice to the whole process

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>757

John Rhys-Davies brings gruff humor to the part of Gimli.

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1054

by bringing another no-less-ominous factor to the table

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1842

will help bring peace to a challenging situation at work

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1176

that will bring free and ad-free listening to Windows 8 mobile devices

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>959

has brought the rapid-fire tactics of political campaigning to what began as a business spat.

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1784

Ridley brought a unique cinematic style to it all

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>300

the Taleban brought peace and security to an area

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1805

to bring some sophistication and sex appeal to sustainability

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1459

R&D can not bring new technologies to commercial reality

Code: ● PROPERTIES ARE OBJECTS
poc- BRING>1009

Christ gives to (our) faith his full achievements and accomplishments

Code: ● PROPERTIES ARE OBJECTS
poc- GIVE>1297

He gave special vocal emphasis to words

Code: ● PROPERTIES ARE OBJECTS
poc- GIVE>1268

the people gave the edge to the Steelers.

Code: ● PROPERTIES ARE OBJECTS
poc- GIVE>1682

giving all the adorable, maternal loving qualities to Peaches and all the sexy, sultry , devious and diabolical qualities to Angela.

Code: ● PROPERTIES ARE OBJECTS
poc- GIVE>52

to give a pseudo-moralistic veneer to what amounts to a project

Code: ● PROPERTIES ARE OBJECTS
poc- GIVE>140

This would give an air of probability to the memories of southern lands and sunny palaces

Code: ● PROPERTIES ARE OBJECTS

poc- GIVE>70

to give shape to what the outside world called factual.

Code: ● PROPERTIES ARE OBJECTS

poc- GIVE>459

It gave another dimension to Clinton's R &D

Code: ● PROPERTIES ARE OBJECTS

poc- GIVE>816

which gives the material mechanical properties

Code: ● PROPERTIES ARE OBJECTS

doc- GIVE>893

the heel gave him a no -- slip fit

Code: ● PROPERTIES ARE OBJECTS

doc- GIVE>1491

the upgrade assistant will give you the 32-bit Windows 8 upgrade.

Code: ● PROPERTIES ARE OBJECTS

doc- GIVE>1345

which gave them an edge over their opponents:

Code: ● PROPERTIES ARE OBJECTS

doc- GIVE>1055

he sends an imperious wave and lordly greetings to all fluorospherical cuddlies

Code: ● EMOTIONS ARE OBJECTS

poc- SEND>202

great sadness to our country

Code: ● EMOTIONS ARE OBJECTS

poc- BRING>1518

Bringing " healing to the victims and to all those affected by these egregious crimes '

Code: ● EMOTIONS ARE OBJECTS

poc- BRING>898

You bring honor to Houston

Code: ● EMOTIONS ARE OBJECTS

poc- BRING>611

giving the greater honor to the inferior member

Code: ● EMOTIONS ARE OBJECTS

poc- GIVE>1046

give your heart to all comers

Code: ● EMOTIONS ARE OBJECTS

poc- GIVE>309

I gave all of my love to someone

Code: ● EMOTIONS ARE OBJECTS

poc- GIVE>1376

Lady, I am sending you the most care possible.

Code: ● EMOTIONS ARE OBJECTS
doc- SEND>341

send you my love

Code: ● EMOTIONS ARE OBJECTS
doc- SEND>645

sending them positive energy

Code: ● EMOTIONS ARE OBJECTS
doc- SEND>778

sending me all their love

Code: ● EMOTIONS ARE OBJECTS
doc- SEND>1254

sending you warm regards

Code: ● EMOTIONS ARE OBJECTS
doc- SEND>1851

some small amount of peace

Code: ● EMOTIONS ARE OBJECTS
doc- BRING>1806

I had given them so much of my blood, sweat and tears for 11 seasons.

Code: ● EMOTIONS ARE OBJECTS
doc- GIVE>111

send silent prayers to a merciful God

Code: ● CONCEPTS ARE OBJECTS
poc- SEND>127

NASA has sent full support to Mark Kelly

Code: ● CONCEPTS ARE OBJECTS
poc- SEND>951

he first sends that tribute to U.S. troops

Code: ● CONCEPTS ARE OBJECTS
poc- SEND>1806

While Groth and company always deserve credit for bringing a semblance of real-world critical standards and dialogue to the field

Code: ● CONCEPTS ARE OBJECTS
poc- BRING>216

One of his biggest focuses is **bringing attention and education to the growing problem of AIDS in the Black community.**

Code: ● CONCEPTS ARE OBJECTS
poc- BRING>525

to Bring Democracy to Iraq

Code: ● CONCEPTS ARE OBJECTS

poc- BRING>196

that brought this and other novel ideas about UGC to the attention of Hong Kong's public and press

Code: ● CONCEPTS ARE OBJECTS

poc- BRING>155

we both brought SIN to our marriage

Code: ● CONCEPTS ARE OBJECTS

poc- BRING>1626

to bring salvation to those who are waiting for him

Code: ● CONCEPTS ARE OBJECTS

poc- BRING>450

I will be giving stars to those of you who go into our room quietly,

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1110

to give meaning to that person's life.

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>810

give job security to professors

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1076

The general absence of primary sources giving voice to family members

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1288

by giving better grades to complex, indirect, wordy, and inflated writing than to simple, direct, concise, and understandable writing

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1286

he gave his life to this school

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1181

That in itself gave leeway to the most bizarre of students,

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1732

they're giving the finger to everyone

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1387

Science, or for that matter physics is not a set of facts, but a way of **giving order** and thereby giving unity and intelligibility **to the facts of nature**

Code: ● CONCEPTS ARE OBJECTS

poc- GIVE>1285

He gives power to women

Code: ● CONCEPTS ARE OBJECTS
poc- GIVE>1524

gave reason for reconsideration to someone

Code: ● CONCEPTS ARE OBJECTS
poc- GIVE>197

giving meaning to human life

Code: ● CONCEPTS ARE OBJECTS
poc- GIVE>825

I am sending you an entire peach orchard full of lightbulbs at the bases of the trees

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>825

I just want to thank everybody who's been so tremendously supportive and sending me all their love and prayers.

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>1254

He sends me an obstacle

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>1465

The universe will respond by sending you more " heart break " and " debt "

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>1620

sending you rain from Heaven and fruitful seasons,

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>1859

whereupon he sends Walker some of his best home-brewed gut-busters,

Code: ● CONCEPTS ARE OBJECTS
doc- SEND>1512

the same folks who brought you the ' Harry and Louise ' commercials

Code: ● CONCEPTS ARE OBJECTS
doc- BRING>297

I'll need you to bring me a fairy.

Code: ● CONCEPTS ARE OBJECTS
doc- BRING>474

we brought her justice

Code: ● CONCEPTS ARE OBJECTS
doc- BRING>1806

He had joke writers giving him good one-liners.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1001

He kept giving me excuses

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1875

That may give you some ideas of fabrics to pair it with.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1352

Ethics gives us the illusion of control.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>313

to give them something to connect to.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>401

Gives me an excuse to avoid family.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1532

I ain't giving you crap!

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1178

we will try to give you that.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1224

It gives me means and motive

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1823

I had given his paper a D

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>643

Butters gave Krzyzewski a five-year contract extension

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1493

who also gave his documentary films general titles

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1305

give my family a real religious basis, a knowledge

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>916

if someone had just given them permission to eat ice cream for breakfast

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1504

In fact, you have given me an idea

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>632

you girls have really given me a lot to think about.

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1543

I tried giving your book two stars out of pity,

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1741

they feel like they are entitled to **give the child a name**

Code: ● CONCEPTS ARE OBJECTS
doc- GIVE>1350

The Cosmoneta -- from COSMOs + furgoNETA (Spanish for "van ") -- is a project devoted to bringing the Science Museum's contents to those areas from which it is difficult to travel to the Museum, to the physically impaired with limited mobility, to prisons, and to special cultural events.

Code: ● EXPERIENCES ARE OBJECTS
poc- BRING>1008

he brings to the German scene some of the same experiences

Code: ● EXPERIENCES ARE OBJECTS
poc- BRING>1136

world-renowned Danish soundmaker Jacob Kirkegaard, who tonight brings us two astounding performances

Code: ● EXPERIENCES ARE OBJECTS
doc- BRING>565

Justin Spears brings you the sights and sounds of a bitter day

Code: ● EXPERIENCES ARE OBJECTS
doc- BRING>1766

we could n't possibly string the wires that we need to **bring you live television**

Code: ● EXPERIENCES ARE OBJECTS
doc- BRING>1802

giving the mother's skin a small shock of cold with each touch.

Code: ● EXPERIENCES ARE OBJECTS
doc- GIVE>1795

Well, in addition to **giving you a bit of a mental rush,**

Code: ● EXPERIENCES ARE OBJECTS
doc- GIVE>1656

Dr. Genova brought the teenager's story

Code: ● INFORMATION IS AN OBJECT
poc- BRING>1503

to bring the course to the program.

Code: ● INFORMATION IS AN OBJECT
poc- BRING>561

the Sahara cypress may actually be an indicator species giving clues to reserves of subterranean water

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>830

giving her side of the story to the independent counsel Ken Starr's prosecutors

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>1663

he gives direction to his film crew

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>1135

which also gives links to other helpful resources.

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>1302

Hillary Clinton gave an interview to the Iowa press

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>1677

this mayor gave daily updates to 101.5 fm

Code: ● INFORMATION IS AN OBJECT
poc- GIVE>642

SHOWBIZ TONIGHT brings you a rare and exclusive interview

Code: ● INFORMATION IS AN OBJECT
doc- BRING>406

to bring you great hiking stories

Code: ● INFORMATION IS AN OBJECT
doc- BRING>568

we're pleased to bring you another translated story now.

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1111

We will bring it you to as it happens

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1309

I want to bring you some comments

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1317

began bringing me tidbits of information

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1653

Our team of correspondents brings you an in depth look at the North Korean threat

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1828

Moms brings you expert parenting advice, news, tips and stories

Code: ● INFORMATION IS AN OBJECT
doc- BRING>1853

Yoko Ono gave me this statement

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>606

this hedonist giving you advice.

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>219

Until you give us more details

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>341

Many agencies focus on Disney destinations and can give you guidance

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>463

a definitive FNAB cytology gives the otolaryngologist important information

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>824

AIDS counselors here gave Williams the briefing

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>1232

and you gave him this advise.

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>989

She wanted to give Danny a heads-up,

Code: ● INFORMATION IS AN OBJECT
doc- GIVE>775

They'll send you the bus ticket.

Code: ● CAREER IS A JOURNEY
doc- SEND>1710

I'll give it to them

Code: ● FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN
poc- GIVE>233

I'll give it to you

Code: ● FACTS/ ASSUMPTIONS AS OBJECTS WHICH ARE GIVEN
poc- GIVE>1695

We're going to bring it home.

Code: ● UNDERSTANDING IS TRANSFER TO A FAMILIAR PLACE
doc- BRING>76

I'm bringing this home a bit

Code: ● UNDERSTANDING IS TRANSFER TO A FAMILIAR PLACE
doc- BRING>1043

His death brings us life

Code: ● PSYCHOLOGICAL IMPACT IS PHYSICAL IMPACT
doc- BRING>1545

As she gives me a lick

Code: ● AFFECTION IS A PHYSICAL CONTACT
doc- GIVE>1863

He said he'd prefer to live here, with me. " # " Did he now? " she asked with a laugh, **giving Ham a gentle pat.**

Code: ● AFFECTION IS A PHYSICAL CONTACT
doc- GIVE>1414

He gives her shoulder a consoling squeeze,

Code: ● AFFECTION IS A PHYSICAL CONTACT
doc- GIVE>1412

She accepted the glass, and **gave Oliver a shove** that would've been rude in any less lovely and self-confident girl .

Code: ● AFFECTION IS A PHYSICAL CONTACT
doc- GIVE>738

Bewildered after bringing bacon home

Code: ● GETTING A PROPERTY IS EATING
doc- BRING>1098

God had given him a very tasty treat

Code: ● GETTING A PROPERTY IS EATING
doc- GIVE>1362

Realm Information Technologies, a Web software company in Atlanta, will send Indusa \$ 2 million worth of projects

Code: ● MONEY IS ACCUMULATION
doc- SEND>1247

Under the new law, set to take effect March 21, the company expects its business under its state contract to soar, growing by as much as 900 percent, **bringing it millions of dollars in new business,**

Code: ● MONEY IS ACCUMULATION
doc- BRING>1237

This project will bring us \$40 billion in foreign earnings

Code: ● MONEY IS ACCUMULATION
doc- BRING>1384

That would bring Citigroup some much-needed cash,

Code: ● MONEY IS ACCUMULATION
doc- BRING>1833

I give Dakota Fanning credit

Code: ● RECEIVING CREDIT OR BLAME IS GETTING AN OBJECT
doc- GIVE>1785

I give him credit for his passion and intensity.

Code: ● RECEIVING CREDIT OR BLAME IS GETTING AN OBJECT
doc- GIVE>100

she could n't possibly put a person whose beliefs were so opposite hers and dangerous in a position that could allow him **to bring harm to the country**

Code: ● BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION
poc- BRING>42

If I give them enough trouble at home

Code: ● BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION
doc- GIVE>130

I'm going to give him 15 licks.

Code: ● BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION
doc- GIVE>983

if that dough started giving us trouble

Code: ● BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION
doc- GIVE>1860

the government's divorce court will take his children, 18 years of income, and over half his stuff, while giving him most of the marital debt and an Order of Protection,

Code: ● BEING HARMED IS BEING GIVEN AN UNDESIRABLE POSSESSION
doc- GIVE>841

You can't have your starting quarterback give the other team the ball that often.

Code: ● ACTION IS CONTROL OVER POSSESSIONS
doc- GIVE>1037

It gives us a chance

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1641

Boutique hotels give us a chance to experience another lifestyle.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1467

I hope that everyone gives Joran a chance to continue his life.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1246

And giving us a chance to get the jump on everyone.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1549

We don't always give them that opportunity

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>687

we'll give that a shot this weekend.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1073

The RKC brass had given him a wonderful opportunity to fail

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>398

All of our focus is on giving this team the best opportunity

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1199

Dad's given him a lot of chances.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>876

you've never given my suggestions a chance.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>1538

And so we gave the Reagan bill its opportunity.

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>987

Garmin-Sharp gave Dekker a chance

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>74

Its Mother's Day Weekend event gives guests the opportunity to spoil mom

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>978

Advocates working on behalf of immigrants have long expressed concern that immigration authorities regularly deport potential asylees without **giving them a chance**

Code: ● OPPORTUNITIES ARE OBJECTS
doc- GIVE>490

I mean, oftentimes we give that job to the systems administrator.

Code: ● RESPONSIBILITIES ARE OBJECTS
poc- GIVE>190

This time, they gave the job to the black woman

Code: ● RESPONSIBILITIES ARE OBJECTS
poc- GIVE>272

they're sending us a bill for their defense.

Code: ● RESPONSIBILITIES ARE OBJECTS
doc- SEND>1819

Mr. Brown gives Jen the lead in the play

Code: ● RESPONSIBILITIES ARE OBJECTS
doc- GIVE>1102

They are also more concerned with their students, trust and **give them responsibility.**

Code: ● RESPONSIBILITIES ARE OBJECTS
doc- GIVE>1323

gives Marquette an early test

Code: ● RESPONSIBILITIES ARE OBJECTS
doc- GIVE>1790

I promised to give her a job

Code: ● RESPONSIBILITIES ARE OBJECTS
doc- GIVE>1453

they're sending him a Hell Hound

Code: ● PROTECTION IS AN OBJECT
doc- SEND>1476

and the wife who has to choose between **giving him cover**

Code: ● PROTECTION IS AN OBJECT
doc- GIVE>1003

it gave them a buxom look

Code: ● ATTRIBUTES ARE POSSESSIONS
doc- GIVE>635

to give it a little tackiness and hold

Code: ● ATTRIBUTES ARE POSSESSIONS
doc- GIVE>920

which with his balding front gave him a sort of clownish look

Code: ● ATTRIBUTES ARE POSSESSIONS
doc- GIVE>82

I gave her this updated but sort of Brigitte Bardot inspired hairdo,

Code: ● ATTRIBUTES ARE POSSESSIONS
doc- GIVE>745

I am willing to give you a week.

Code: ● TIME IS AN OBJECT
doc- GIVE>890

The experience gave him an international view

Code: ● PERCEPTION IS RECEPTION
doc- GIVE>1206

giving students a close up look at government

Code: ● PERCEPTION IS RECEPTION
doc- GIVE>1311

we are going to give you a peek

Code: ● PERCEPTION IS RECEPTION
doc- GIVE>1223

She gives me a final glare

Code: ● COMMUNICATION IS SPEECH
doc- GIVE>865

She stopped and turned, giving Sink that look

Code: ● COMMUNICATION IS SPEECH
doc- GIVE>1109