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## **Reproducibility of patterns of stylistic use of phraseological units: A cognitive diachronic view**

**Abstract.** Reproducibility of patterns of stylistic use of phraseological units is crucial to understanding their functioning in discourse. New inimitable instantial forms of phraseological units are created, exploiting existing phraseological units and language patterns. This paper explores extended metaphor in the cognitive stylistic framework as one of the most common stylistic patterns in discourse. Extended metaphor defines as an entrenched pattern of both thought and language, reflecting extended figurative thought. It is a cognitive inference tool, applicable in new figurative thought instantiations. A metaphor can be extended only by extension of its metaphorical image: by creating a metaphorical sub-image or a string of sub-images, which relate metonymically by associations of contiguity. Theoretical points on reproducibility of phraseological units and stylistic patterns in new instantiations will be supported by textual illustrations of use of extended phraseological metaphor in discourse ranging from OE to MoE, viewed from a cognitive diachronic perspective.

**Key words:** *phraseological unit, instantial stylistic use, reproducibility of stylistic pattern, diachronic stability, extended metaphor*

### **1. Introduction: Understanding basic terms in phraseology**

Reproducibility of stylistic patterns in the functioning of phraseological units (PUs) in discourse is a multifaceted area of research that calls for an interdisciplinary approach, thus relating to several fields of study. Apart from the theory of phraseology, this exploration also requires knowledge and comprehension of cognitive linguistics, stylistics and the history of the English language.

Cognitive linguistics plays an overarching role in linguistic investigations as it helps to analyse how humans experience the world, including understanding the language that people use to describe the world and their expe-

riences. Cognitive linguistics provides insights, which are invaluable when exploring novel creative cases of figurative language use in discourse.

Theoretical conclusions of this paper are drawn, applying the tenets of cognitive linguistics about the significance of metaphor in thought and language (Gibbs [1979] 1998, [1994] 1999, 2008; Lakoff and Johnson [1980] 2003; Lakoff and Turner 1989; Kövecses 2005, 2006; Lakoff 2008). Metaphor plays a significant role in thought and language; it is “a fundamental mental capacity by which people understand themselves and the world” (Gibbs [1994] 1999: 207).

Use of metaphor in discourse is determined not merely by context, as has been traditionally believed, but first and foremost by the thought to be conveyed. Thus, stylistic use of PUs in discourse is determined by both the figurative thought and the context. This helps to understand and appreciate the creative character of stylistic use and the infinite variety in figurative meaning construction across time.

It is the basic concepts that are most important but also the most difficult in any area of research. In understanding the phraseological unit, I follow Kunin, who asserts that “a phraseological unit is a stable combination of words with a fully or partially figurative meaning” (1970: 210, 1986). This definition works for the purpose of identifying stylistic use of PUs in discourse as it specifies the two inherent properties of the PU: stability and figurative meaning. I believe that the PU possesses a third distinguishing feature: that of cohesion, which derives from phraseological meaning and the semantic, lexical, stylistic and grammatical organisation of the PU (Naciscione 2010: 61–77). In discourse, the intrinsic cohesive properties of the PU contribute to texture.

The base form of the PU has been established as a standard unit in the system of language due to customary use. It represents all cases of use, including innumerable stylistic manifestations in discourse. Thus, as a de-contextualised unit of language, the base form is generic to all cases of use of a particular PU in discourse. Syntactically, the base form is confined to a single sentence. PUs are stored in base form as part of stored language information. It is possible to recall them because they are stable, cohesive, and figurative chunks of information.

In use, PUs often appear in their standard form and meaning. The term “core use” denotes the basic, most common, essential form and meaning in context. It forms the invariable PU, which is available to a language user. Core use never exceeds the boundaries of one sentence, just as the base form.

In discourse, PUs may also emerge in novel creative instantiations<sup>1</sup>. By instantial stylistic use I understand a single instance of a unique stylis-

tic application of a PU in discourse, which results in significant changes in its form and meaning, determined by the thought and the context (Naciscione 2010: 39–43).

In semantic and stylistic analysis of phraseological meaning in discourse, I have relied on the method of identification of instantial stylistic use of PUs (Naciscione 2001, 2010: 43–55). The identification procedure is applied to a particular stretch of text to establish the identity of the PU and explore its stylistic use in the web of discourse. Discrete steps are set to aid the process of identification, which can be divided into several phases: *recognition* > *verification* > *comprehension* > *interpretation*, enabling the reader to cope with the complexities of discourse, particularly in OE and MiE texts.

I have also used the method of interpretative empirical case studies to cope with early texts. Empirical study allows me, firstly, to draw generalisations about the pattern of extended metaphor in stylistic use of phraseological units across the centuries and, secondly, to establish general principles and trends obtained by inference from specific cases. The empirical material has been drawn from my own archive of instantial stylistic use of figurative language in various types of discourse, following the development of the English language over time.

## 2. A cognitive diachronic approach to phraseological units

Diachronic studies yield revealing discoveries about the functioning of PUs – and their stylistic use – in old texts. Interestingly, biblical texts present striking cases of stylistic use, including extension of metaphorical PUs, covering longer stretches of text.<sup>2</sup> The further back we go into history,

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<sup>1</sup> An instantiation is a specific case, or instance, of a stylistic realisation in discourse. It is an infinite resource for the writer's or speaker's creativity (Naciscione 2010: 39–43). For textual illustrations of use of extended phraseological metaphor in discourse from OE to MoE, see Sections 5 and 6 of this paper.

<sup>2</sup> Let me illustrate this point by an instantial stylistic use of the PU **the salt of the earth**, which is a diachronically recurring PU, going back to the Bible:

Ye are **the salt of the earth**: but if the salt have lost his savour, where with shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men.

(*The New Testament*, Matthew 5: 13)

In this gospel, the PU is not employed in core use as might have been expected in a biblical text, but constitutes a metaphorical extension of the phraseological image, covering the whole of Verse 13. This leads to the thought that extended metaphor must have been in use as an

the more we discover and extract similarities. Demosthenes (384–322 BC), the prominent Ancient Athenian orator, is known for his speeches that effectively abound in all types of stylistic means, including metaphors and extended metaphors, for example: “As a vessel is known by its sound whether it be cracked or not, so men are proved by their speeches whether they be wise or foolish.”

Metaphor in general and extended metaphor in particular, are age-old structures of thought. Novel instantial forms are constantly created according to existing language patterns. My aim is to show that these stylistic patterns are not an invention of recent centuries, but a logical development of thought and language.

A diachronic view uncovers the development of English phraseology from its beginnings in the OE period up to MoE, which helps to focus on stylistic use of PUs, both past and present, in an attempt to disclose what is new and what is old in their stylistic performance in context. Unfortunately, too few of the old texts have been preserved to give a wider picture. Moreover, to my knowledge, as yet no research has been done on the diachronic pathways of stylistic patterns.<sup>3</sup> Diachronic aspects of use of PUs are a new area of exploration, opening up new avenues for further research.

Thus, a diachronic approach to stylistic use of PUs offers valuable insights into the development of English phraseology throughout its history, opening up perceptions from a cross-century perspective and revealing the diachronic stability of the pattern of extended metaphor in use.

### 3. Reproducibility of phraseological units

Reproducibility of the base form of PUs is a central tenet in the theory of phraseology. It has covered a long way in its development, starting from Bally, the founder of phraseology, who holds that word groups vary in

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abstract pattern of a figurative thought at the time when the New Testament was written and most probably well before it.

In English, the earliest records of *the salt of the earth* go back to Old English. Whiting (1968: 501) registers several examples of this PU dated in OE, both in core use and instantial stylistic use.

Middle English texts present numerous cases of its use, including a typical case of extended metaphor from Chaucer’s writings:

Ye been the salt of the erthe and the savour.

(G. Chaucer, *The Canterbury Tales*, D, 2196)

<sup>3</sup> For the historical evolution of conceptual mapping and conceptual metaphors in the history of the English language, see Trim (2011).

their degree of stability: there are free word groups that are created on the spur of the moment and phraseological unities (*unités phraséologiques*) that are handed down from generation to generation (1905, 1909). The concepts of stability and reproducibility were elaborated by a number of Soviet linguists in the post-war period. Vinogradov was deeply influenced by Bally's ideas. He viewed PUs as ready-made units that are reproducible: they are not constructed anew (1947: 339–364). The theory is further developed by Kunin, who maintains that PUs are stable not because they are reproducible; but rather, on the contrary, they can be reproduced because they are stable formations (1964, 1970: 110, 1986: 84).

Kunin's seminal theory of stability is a cornerstone of phraseology, providing a framework for comprehending and exploring various areas of phraseology. Kunin singles out the following types of phraseological stability: stability of use, structural-semantic stability, lexical stability, morphological stability, and syntactical stability (Kunin 1970: 89–112). However, I would also argue for stylistic stability of the PU as another type of stability that is crucial for an understanding of figurativeness in phraseology, namely, preservation of the same image and the type of figurativeness in its base form and in its use in discourse (in this case – metaphor). Cognitively, a diachronic approach asserts a characteristic of the human mind, namely to retain figurative thought and hand it down from generation to generation. I may conclude that another key type of stability of PUs exists – diachronic stability across decades and centuries, providing diachronic sustainability of figurative thought: the PU is retained in the long-term memory of language users (Naciscione 2010: 57–58). Diachronic studies reveal the diachronic stability of the PU in the system of language throughout the period of its use due to its figurative meaning, and to semantic and stylistic cohesion.

Stability of the PU is an essential foundational characteristic. It is stability that secures generation of new emergent forms and meanings in discourse. The empirical method of direct observation underpinned by evaluation and analysis leads to the sum and substance of functioning of PUs in discourse: the PU is not only stable and reproducible but also, and importantly, it is not static.

Understanding stability of PUs is reflected in the terminology used in some of the research. Cognitively, a term discloses the very essence of the phenomenon it denotes. Gibbs ([1994] 1999) shows that the meaning of a term forms an integral part of the respective research concept. I agree with Cowie (1981; [1998] 2001), who emphasises the need to rethink basic terminology in phraseological research. A study of research texts brings out a great variety of terms that feature prevalently in phraseological research. However, it is not

just the mere variety of terms for the same phenomenon, which is most unhelpful in research. It is the negative terminology, which conveys unsubstantiated statements. I would argue against the use of negative terms to denote phraseological units and their properties: *fixedness, rigidity, frozenness, anomalies, deficiencies, ill-formed collocations, clichés*. All these terms are to be found in Moon's monograph *Fixed Expressions and Idioms in English: A Corpus-Based Approach* (1998). Moreover, fixedness is understood as rigidity, and variants of PUs are seen as evidence of their instability. Cases of stylistic use are labelled distorted use and anarchic use, "where the instability of language is most evident" (Moon 1998: 275), a claim which is unsubstantiated.

Moon (1992: 14) speaks about fossilised metaphors in so-called pure idioms and exemplifies this assertion by *spill the beans* (reveal a secret). Indeed, the PU **to spill the beans** has been frequently used as an example to prove the non-compositional character of idioms. However, empirical data appear to contradict it. For instance, when reporting that an Italian *mafioso* had disclosed a mafia secret, the BBC World Service resorted to stylistic use: He **spilled the pasta** (14 December, 2004), which is a case of stylistic replacement.

Proverbs<sup>4</sup> have been frequently branded as stereotypes and clichés (Moon 1998; Norrick 2007; Kirkpatrick 1996). The premise that proverbs are clichés is linked to the theoretical belief that they are fixed and frozen, even petrified, that is, turned to stone (Moon 1992; 1998). The impressive two-volume publication *Phraseology: An International Handbook of Contemporary Research* contains Norrick's chapter *Proverbs as Set Phrases* by which he means proverbs as fixed phrases. He believes that proverbs are stereotypes: "Proverbs provide evidence of stereotypes", supplying ready-made responses to recurrent types of situations (2007: 381). Moreover, Norrick fails to see metaphoricity as an internal semantic property of proverbs (2007: 382), which stands in stark contrast with Aristotle's basic tenet that "proverbs too are metaphors from species to species", expressed in Aristotle's ground-breaking book *Rhetoric* ([350 BC] 1833).

Gibbs ([1994] 1999: 309) views proverbs as special cases of the more general process of metaphorical understanding. He exposes the myth that

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<sup>4</sup> I follow Kunin in viewing proverbs as one of the structural types of PUs (Kunin 1970: 337–340). I believe that linguistically proverbs form a separate structural type of PUs, namely, that of a sentence, and hence proverbs are stable, cohesive combinations of words with a fully or partially figurative meaning (e.g. *There is no smoke without fire.*) (Naciscione 2010: 19). Proverbs are reproducible stable language units that are retained in the collective long-term memory of a people, forming an intrinsic part of their language stock and hence their intangible cultural heritage.

proverbs are simply dead metaphors (1993; [1994] 1999: 265–268) and argues that “linguistic items of this general class are not simply frozen, formulaic phrases but are excellent indicators of how people think metaphorically in their everyday lives” ([1994] 1999: 270).

My plea is for linguistic and cognitive consideration of choice of terminology in phraseological research. Empirical study of proverbs provides evidence against the use of negative terminology for a positive language phenomenon. Linguistically, choice of research terms is closely linked with the basic linguistic and cognitive understanding of the language unit both in the system of language and in use. A term discloses the gist of the phenomenon. More clarity and consistency in terminology would make it easier to communicate a message and follow developments.

#### 4. Reproducibility of patterns of stylistic use of phraseological units

Empirical data presents a great variety of discursal forms and shades of meaning of PUs in instantial stylistic use. This is equally fascinating and bewildering for the researcher. A closer study of stylistic use of PUs reveals its dynamic and flexible nature. What strikes the eye is the obtrusive regularity and similarity of the ways novel formations of PUs are built in creative use in discourse. Thus, generalisations are drawn on the basis of empirical observation of regular processes across centuries and a detailed study of particular cases of use with a view to discovering regularities and determining recurring patterns.

My intention is to explore reproducibility in instantial stylistic use in discourse. I would argue for patterns of stylistic use of PUs as a structure of thought and language that may be reproduced in new diverse stylistic instantiations (Naciscione 1982; 2010; 2016). Both the base forms of PUs and stylistic patterns are reproducible elements of the language system due to their stability and cohesion. They form part of the mental lexicon of the language user, held in long-term memory.

It is important to recognise figurative pattern as a cognitive inference tool. Pattern, whether metaphor, metonymy, pun, hyperbole, oxymoron, allusion, or other figurative mode, is a cognitive mechanism and a mental stylistic technique, applicable in new figurative thought representations. Patterns are used to construct meaning. As “an abstract framework” (Gibbs 2003: 32), pattern helps to understand and analyse language in use.

The concept of pattern as a *reproducible* set of common features and rules of instantial use of PUs provides a key to understanding the great diversity

of separate instantiations in the history of the English language. Instantial stylistic use only seemingly consists of isolated instances that have nothing in common. However, in each case, the PU is a reproducible language unit, whereas pattern is a diachronically recurring technique; both are inherently stable, while each instantiation is creative. The instancial character of the discourse form is created by language means.

A diachronic approach reveals the stability of the pattern of extended metaphor. As typified recurring techniques, patterns are elements of the language system, which can be reproduced. Thus, patterns of stylistic use are reproducible elements, generating innumerable particular manifestations in discourse. The great variety of creativity in figurative use calls for further exploration of all types of discourse.

## 5. The pattern of extended phraseological metaphor in the history of the English language

Let me turn to specific instantiations and explore reproducibility of the pattern of extended metaphor and its functioning in OE<sup>5</sup>. Extended metaphor, like all other basic stylistic patterns, has persisted and evolved over the centuries. Going back in history and investigating diachronic evidence of extended phraseological metaphor will lead to “understanding the pervasiveness of metaphorical language and thought” (Gibbs 2017: 6), which is also essential for a better understanding of the functioning of the pattern of extended metaphor throughout the history of the English language.

Extended metaphorical use calls for more cognitive effort than core use, especially in diachronic investigations of older texts. Extended metaphor generates new meaning, forming a novel discursal quality. The dynamic development of the metaphorical image creates semantic and structural changes in the instantiation. For example:

### **(swa) bittir swa wermod**

Swylce ic eom wraþre þonne wermod sy,  
þe her on hyrstum heasewe stondeþ.

(Year 750 *Riddles in Exeter Book* 202.60–61)

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<sup>5</sup> It is generally accepted that the Old English period lasts from the invasion of the Anglo-Saxon tribes until 1066.



The dynamic quality of instantial stylistic use reflects the flow of human thought. A holistic view of the PU and its metaphorical extension helps to comprehend the meaning of the novel formation. For example:

**to vanish like smoke**

Se yfla willa bið tostenced swaþær rec beforan fyre<sup>6</sup>.

(897 Alfred the Great, *Boethius*, 117.17–8)

In OE texts extended metaphor is usually formed by an extension of one or two base notional constituents of the PU, at least as far as we can judge from the available recorded texts. In OE, the extension of the metaphorical image does not cross sentence boundaries. This is in contrast to MiE<sup>7</sup> instantiations, which present a greater variety of metaphorical extension. Perhaps this could be explained by a difference in the prevalence of stylistic techniques in the two periods. OE verse mostly relies on alliteration and inner rhyme. In OE figurative use, the central role is played by kennings: a special type of compounding based on metaphorical periphrasis. For example, OE texts feature numerous kennings that are poetic synonyms for the sea: *hron-rād* (whale-road), *hwæ-weg* (whale's way), *seġl-rād* (sail road), *swan-rād* (swan-road).

In MiE, stylistic use of metaphor becomes prominent. MiE metaphorical extensions frequently form whole networks of sustained figurative thought, covering most of the stanza or forming a monologue. To illustrate sustained use of metaphor from Chaucer's writing:<sup>8</sup> the extension of the PU *an asse to the harpe* (Chaucer, *Troilus and Criseyde*, I, 730–735) serves to urge Troilus to wake up from his slumber and act in order to capture Criseyde's heart; *the tappe of lyf* (Chaucer, *The Canterbury Tales*, A, 3888–3895) is used to conceptualise the predestined course of the human lifespan; two PUs are intertwined in a longer stretch of verse *a serpent in one's bosom* and *a serpent under gras/floures* (Chaucer, *the Canterbury Tales*, D, 1992–2003), featuring the monologue of a father who is teaching his son to be aware of women who are like a serpent, sleeping in his bosom, then creeping slyly and stinging subtly. Thus, the pattern of extended metaphor is a centuries old technique in both thought and language.

<sup>6</sup> This instantiation reads in MoE: This evil will be tossed like that there smoke before fire (a word-for-word translation). Whiting (1968: 526) records this PU in core use in the same year (897). The PU first appeared in OE in King Alfred's translation of *Boethius*.

<sup>7</sup> MiE – the Middle English period, which lasted from the Norman Conquest in 1066 up to the year 1500.

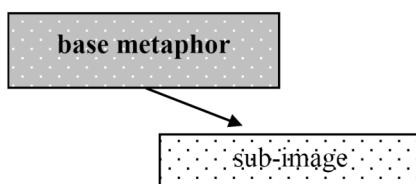
<sup>8</sup> Historians seem to agree that most of Chaucer's works are dated from 1387 to 1392.

In MiE, alliterative verse was replaced by iambus. It was Chaucer who introduced iambic pentameter into English poetry. The *Canterbury Tales* is his masterpiece of the technique. Hence, he is frequently called the father of English iambus. After Chaucer, alliterative verse became extinct. Metrical changes gave more space and flexibility to linguistic alterations, and verse took advantage of prosodic freedom.

**to weep like a child**<sup>9</sup>

Ful ofte paramour gan deffye,  
And **weep like a child** that is ybete.

(G. Chaucer, *The Canterbury Tales*, I (A) 3758–59)



This type of extended metaphor is the simplest and most common structure of extended figurative thought. It has been widespread in all periods of development of the English language. It consists of one sub-image<sup>10</sup> that is metonymically linked to the base metaphor by associations of contiguity.

Diachronic development of language is a development in complexity and scope. This refers to both PUs and patterns of their stylistic use. Some PUs become obsolete, however, while many new PUs keep emerging, becoming part of the stock of the given language as stable units. Stability of the base form does not contradict the dynamic stylistic changes that PUs may undergo in discourse. For example:

**a snake under flowers**<sup>11</sup>

His felle malys he gan to close and hide,  
**Lyche a snake** that is wont to glyde  
**With his venym under fresche floures.**

(1412–1420 J. Lydgate, *The Troy Book*, I 17.184–186)

<sup>9</sup> MoE *to cry like a baby*.

<sup>10</sup> A sub-image is an extension of the image of a PU directly or through other sub-images. Sub-images become part of the associative metaphorical network created and sustained on the basis of the image of the PU.

These lines are from John Lydgate's *The Troy Book*, one of the great English epic poems, drawing on Greek mythology and portraying the history of Troy from its foundation to the end of the Trojan War. This is a view of the Trojan War through the eyes of a fifteenth-century Englishman.

The pattern of extended metaphor generates new meaning, forming a new discursal quality and a dynamic meaning development. This helps to grasp the essence. Extended metaphorical use in MiE presents more variety and novelty.

Early Modern English (EMoE), a period of transition from Middle English in the late 15<sup>th</sup> century to Modern English in the mid-to-late 17<sup>th</sup> century, was the age of the English Renaissance. In literature, it produced remarkable texts, most importantly the works of William Shakespeare, which have greatly influenced Modern English.

We know that Shakespeare's plays are built on figurative language. His greatness lies in creativity in language use. Extended metaphor stands out as a frequent phenomenon in his plays, displaying the quality of novelty from simpler to sophisticated cases. The most widespread type of extended metaphor forms a metaphorical extension of one of the constituents of the PU, that is, use of one or several sub-images going back to the same base constituent. The following example illustrates how Shakespeare presents a very common PU *to fall in love*:

### to fall in love

Julia: But say, Lucetta, now we are alone,  
Wouldst thou then counsel me to fall in love?

Lucetta: Ay, madam, so you stumble not unheedfully.

(1591 W. Shakespeare, *Two Gentleman of Verona*, Act I, Sc. 2)

In the course of time, stylistic patterns acquire new features. This is a logical diachronic development of stylistic patterns. Usually the metaphorical extension follows the base metaphor. In EMoE a new type appears where a sub-image or several sub-images may also precede the base metaphor, as we see it in Shakespeare's plays. For instance:

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<sup>11</sup> The PU *a snake in the grass* has had a number of variants in the history of English: 1) MiE *a serpent/snake under floures/in the gras* (Whiting 1968: 508–509); it is used twice as an extended metaphor by Chaucer in *The Canterbury Tales*, D, 1994–1995, and F, 512–513; 2) in EMoE these two variants continue to function in parallel: *a snake/a serpent under flowers/in the grass*; the PU is extended in two creative instantiations in Shakespeare's plays *Macbeth*, Act I, Sc. 5) and *Romeo and Juliet*, Act III, Sc. 2; 3) MoE *a snake in the grass*. The existence of variants does not contradict the theory of stability as they are a natural feature of development of the given PU.

**Love is blind.**<sup>12</sup>

Valentine: I have loved her ever since I saw her; and still I see her beautiful.

Speed: If you love her you cannot see her.

Valentine: Why?

Speed: Because **Love is blind.**

(1591, W. Shakespeare, *Two Gentlemen of Verona*, Act II, Sc. 1)

Not infrequently, the base form incorporates two or several types of figurativeness. In the preceding case metaphor is coupled with personification in the base form of the proverb *Love is blind*. This proverb presents a conceptualisation of one of the salient features of love. In a text on Cognitive Linguistics, this generalisation would be written in capital letters: LOVE IS BLIND as it is a conceptualisation of human experience, covering a larger field of metaphorical vision.

In discourse, the dialogue between Valentine – who is one of the two gentlemen – and his clownish servant Speed results in a pun as Valentine recognises only the literal meaning of the verb *to see* in the previous utterance.

The wealth of Shakespeare's linguistic heritage, including his creativity in stylistic use of PUs, calls for further cognitive diachronic research.

## 6. Extended phraseological metaphor in Modern English

MoE can boast innumerable novel cases of use of the pattern of extended metaphor as reproduced in new diverse stylistic instantiations. The spread of the metaphorical image may reach considerable lengths, reflecting the continuity of human thought. Sustainability of metaphor and the metonymic links between sub-images are secured by associations of contiguity. In MoE, a frequent type of extended phraseological metaphor consists in successive use of sub-images, forming a linear development. For example:

**to be dressed up to the nines**

Human hearts, **dressed-up to the nines** in circumstance, interests, manners, accents, race, and class, when **stripped** by grief, by love, by hate, by laughter were one and the same heart. But how seldom

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<sup>12</sup> Paremiologists believe that in their base form proverbs should be written with an initial capital letter and end with a punctuation mark as they have the structure of a sentence. In this example, Love is capitalised due to personification of the emotion.

were they stripped! Life was a clothed affair! A good thing too, perhaps – the strain of nakedness was too considerable!

(J. Galsworthy, *In Chancery*)

Sub-images become part of the associative metaphorical network created and sustained on the basis of the image of the PU:

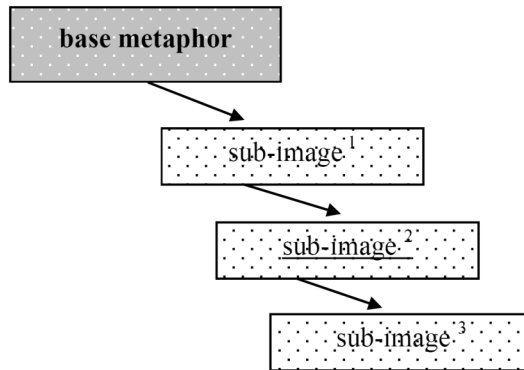
*dressed up → stripped...a clothed affair...nakedness*

Figurative thought may be expressed in various novel metaphorical and metonymic conceptualisations, constructing new meaning. Thus, discourse displays boundless capacity for creative use. Another feature of MoE is the spread of extended metaphor to all types of discourse: fiction, media texts, scientific texts, or multimodal discourse.

**A rising tide lifts all boats.**

**A rising tide raises all boats.** But in the markets, a wave can also swamp all the boats (...) The term “emerging markets” covers a wide variety of jurisdictions, so there is a possibility that the wave of risk aversion will leave some value in its wake.

(J. Authers, *Market Comment*, The Financial Times, 18.07.2006, p. 17)



Significantly, while the verbal manifestation of an extended metaphor does not repeat itself, the pattern does. Metonymic ties with sub-images create a cohesive network, producing metaphorisation of the context as a whole and achieving a more accurate representation of human thought and experience. When functioning in discourse, the metaphorical image is sustained, portraying the entire situation as a process and acquiring a new quality. Dynamics reveal movement of the mind. The following illustration is from an

analytical article, discussing Brexit talks in Brussels and analysing Theresa May's speech and tactic:

**to keep one's cards close to one's chest**

Theresa May has managed to keep both the pro and anti-EU Tories happy, partly by keeping her cards welded to her chest, playing Brexit poker. (...) That might be too close to the EU for the Brexiteers. (...) Can she keep them all on board when the trade talks inevitably start? Her allies believe their trump card could be warning Tory rebels that their actions could trigger a general election.

*(The Independent, 29 March, 2018)*

A sequence of sub-images emerges, strung out in a line, offering a sustained mental picture of the image of the base form. Metaphorical development proceeds like a chain reaction mediated by the previous sub-image, with each instantial metaphorical item sparking off the next. Discourse is dynamic, spreading a metaphorical image over a length of text. Extended metaphor creates a network of multiple figurative strands that forms a coherent and cohesive account, constituting a mode of reflection of figurative thought.

Understanding novel extended metaphorical formations often requires an interpretative effort, which in itself is a creative act. Emergent meaning is drawn from identification and interpretation of semantic and structural innovation. The process of identifying novel formation in discourse requires not only knowledge but also imagination. Gallese and Lakoff (2005: 456–457) emphasise the role of imagination in comprehension of the meanings of general inference patterns, as imagining is understanding.

Thus, a cognitive diachronic view reveals that the pattern of extended metaphor is a centuries old technique in both thought and language. Extended metaphor is a stable recurring pattern of thought and language, functioning in English since its earliest records in history.

## 7. Conclusion

A diachronic insight into stylistic use of PUs, going back to the OE, MiE, and EMoE periods up to MoE, discloses cross-century stability of patterns of figurative use. The same basic stylistic patterns recur in discourse across centuries with varying degrees of frequency and density. Texts show

that instantial use of PUs has persisted since the OE period. As figurative thought motivates stylistic use, it is the cognitive processes that determine stylistic changes to PUs in discourse. The concept of pattern as a *reproducible* set of common features and rules of instantial use of PUs provides a key to understanding the great diversity of separate instantiations in the functioning of phraseology. However, in each case, the PU is a reproducible language unit, and pattern is a diachronically recurring technique; both are inherently stable, while each instantiation is creative. Patterns form part of the collective long-term memory of a people. They are handed down from generation to generation, testifying to their diachronic stability across the centuries.

Evidence of instantial stylistic use reveals an ongoing diachronic process of evolution of the pattern of extended metaphor as a framework for representing sustained metaphorical thought. Thus, extended metaphor is a pattern of both thought and language. Extended metaphor forms an instantial pattern involving a string of sub-images sustained and tied together by the base metaphor, creating a cohesive network of associative metaphorical and metonymic links. Cognitively, extended metaphorical thought discloses the creativity of the human mind.

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## **Reproduzierbarkeit von Mustern der stilistischen Verwendung phraseologischer Einheiten: Eine kognitiv-diachrone Sicht**

### **Zusammenfassung**

Die Reproduzierbarkeit der Basisform von phraseologischen Einheiten ist ein zentrales Konzept in der Theorie der Phraseologie. Hierbei geht es um eine lange Entwicklungsgeschichte, ausgegangen von Ballys Idee (1933), dass der Grad der Festigkeit der Wortgruppen variierend ist: Es gibt freie Wortgruppen und phraseologische Einheiten. Die Begriffe Stabilität und Reproduzierbarkeit wurden von mehreren sowjetischen Linguisten eingeführt. Vinogradov betrachtet *phE* als feste Wendungen, die reproduzierbar sind: sie werden nicht neu konstruiert (1947). Kunin behauptet, dass *phE* nicht deswegen fest sind, weil sie reproduzierbar sind, sondern umgekehrt: sie können reproduzierbar sein, weil sie stabile Wortverbindungen sind (1970).

Das Ziel dieses Beitrags ist es, die Reproduzierbarkeit im Diskurs der stilistischen Verwendung näher zu untersuchen. Das Muster der stilistischen Verwendung von *phE* entstammt der Struktur des Denkens und der Sprache und kann in verschiedenen neuen stilistischen einmaligen Schaffungen reproduziert werden (Naciscione 1982, 2001, 2010). Die Reproduzierbarkeit des Stilmusters wird durch seine jahrhundertlange diachrone Stabilität bestimmt. Neue originale feste Konstruktionen

entstehen, indem vorhandene *phE* und Sprachmodelle verwendet werden. Beides, die Basisformen der *phE* und die Stilmuster, sind aufgrund ihrer Stabilität und Kohäsion reproduzierbare Elemente des Sprachsystems. Sie sind Teil des mentalen Lexikons eines Sprachbenutzers, gespeichert im Langzeitgedächtnis.

In diesem Beitrag wird die erweiterte Metapher im Rahmen der kognitiven Stilistik untersucht. Die erweiterte Metapher wird als ein fest verankertes Stilmuster des sowohl Denkens als auch der Sprache definiert, das das erweiterte figurative Denken widerspiegelt. Es ist ein kognitives Instrument der Inferenz, das in den neuen Konstruktionen figurativen Denkens verwendbar ist. Eine Metapher kann nur dann erweitert werden, wenn ihr metaphorischen Bild erweitert wird, indem man metaphorische Teilbilder oder eine Reihe von Teilbildern schafft, die mit *metonymischen* Assoziationen zusammenhängen. Die Reproduzierbarkeit der erweiterten Metapher wird anhand der Stilmuster in den Textbeispielen aus dem Altenglischen bis zu modernem Englisch untersucht.