



DEPARTMENT of HUMANITIES - UNIVERSITY of PAVIA

2nd International Symposium on *Figurative Thought and Language*



Plenary Speakers

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BOOK OF ABSTRACTS

Table of contents

Senior Consultant Committee
Scientific Committee
Symposium Chair
Organizing Committee
Abstracts

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culturally dependent experiences that are inaccessible to others” (Kövecses 2006). For this reason, the conceptualization of particular pairings of DIMENSION and EMOTION is expected to be culture-specific as well. In this presentation, I illustrate these conceptual links in relation to primary metaphors. According to my own data, some common primary metaphors are observed in the associations for general dimensional adjectives such as *big* and *small*: SIGNIFICANT IS BIG (c.f. Lakoff and Johnson 1980), whereas specific dimensional adjectives in the categories of thickness and width are used for language-specific primary metaphors: for instance, TRUST IS THICK is found in Japanese while no corresponding primary metaphors are found in Swedish, and KIND IS WIDE is found in Japanese while WISE IS WIDE is found in both languages.

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Translator's readings: Reflection of ethnic conceptual pictures in French, Arabic, Ukrainian and Russian translations of O. Wilde's 'The nightingale and the rose'

Reading is central to Cognitive Poetics (Stockwell 2002: 1), yet, what about the reading of a translator? Schulte claims: "The translator develops reading techniques that are distinctly different from those of a critic or scholar". However, Cognitive Poetics claims that cognitive processes involved in reading literature are modifications of the mechanisms involved in every-day speech activity (Tsur 2002: 282). So, is there anything, which makes the translators' reading unique? The research strives to look at the translation as a type of readings and eventually interpretations. Our hypothesis is that the language of translation modifies the translator's reading and thus changes the original in accord with the conceptual picture of the word (Pavilėnis 1983: 118-119) of a given language community. In order to establish the relation between the translator (when translating) and language structure, it is essential to involve some inter-lingual aspects, or even intra-lingual, tracing the change in the linguistic expression. This perspective will be used for analysis of the mechanism of change in the conceptualization that occurs between languages. Focusing on those changes we aim to find out what factors are involved in translators' interpretation of the message. When the translators choose a specific equivalent in their own language in line with their language traditions, they actually move away from the original, and the degree of this movement might be quite significant. The study focuses on how the image of the Nightingale from O. Wilde's "The Nightingale and the Rose" changes in French, Arabic, Ukrainian and Russian translations because of the language differences. The first thing that catches attention is that in the translations into all four languages there is a discrepancy in gender presentation of the image of Nightingale. In the original Wilde makes the bird a feminine creature. In the French, Arabic, Ukrainian and Russian translations the bird is masculine, which is entailed by the grammatical gender of the French *Rosignol*, Arabic *andalib*, Ukrainian *solovej* and Russian *solov'ej*. Grammatical structure of the language influences conceptual layer and the literary image itself. The contrastive linguistics approach in form of *tertium comparationis* allows focusing also on the necessity and the significance of the socio-cultural markers that appear in the four versions.

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Metonymy and (inter)subjectification

Metonymy is a well-known cognitive mechanism of pragmatic inferencing, semantic change and polysemy (e.g. Panther & Radden 1999; Panther & Thornburg 2003). Subjectification and intersubjectification play a central role in cognitive-functional approaches to semantic change and