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## Multimodal creativity in figurative use

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This chapter attempts to provide insights into actual language use in multimodal discourse. Observation and analysis focus on multimodal creative use of stylistic patterns: extended metaphor, metonymy, visual pun, allusion, hyperbole, personification. The study also brings out the role of semiotic elements and the significance of background information comprehension and interpretation of multimodal discourse.

My aim is to explore multimodality as a tool, applicable in creative figurative thought instantiations. Multimodal discourse reveals the capacity of the human brain to express figurative thought in various semiotic modes. As our brain is inherently multimodal, it is able to cognise figurative meaning in both verbal and non-verbal representation: visual, audial, body language, sound, color.

**Keywords:** multimodal discourse, figurative thought instantiations, structure of thought, embodied experience, semiotic mode

### 1. Introduction

Multimodal creativity in figurative use lies in the domain of cognitive stylistics, which forms an integral part of cognitive linguistics, exploring figurative language and figurative meaning construction in discourse, multimodal discourse and its semantic analysis included. Cognitive stylistics views stylistic techniques (metaphor, extended metaphor, metonymy, pun, allusion, hyperbole, personification, and so on) not only as patterns of language but first and foremost as patterns of thought. In the cognitive stylistic framework, a stylistic pattern forms a structure of thought, a cognitive inference tool, applicable in novel figurative thought instantiations (Naciscione, 2014b, p. 121). Cognitive stylistics explores figurative aspects of creative language use, its stylistic features and their modes of expression in both verbal and non-verbal representation.

Exploration of patterns of figurative thought and language started attracting more scholarly attention in the 1990s, that is, only after much research was done on conceptual metaphors. These studies also yielded new insights into the role of metonymy and the workings of metonymic conceptualization (Gibbs, 1994, pp. 319–358). Studies of the interaction of metaphor and metonymy provided awareness and understanding of the fact that metaphor and metonymy could be intertwined<sup>1</sup> (Goossens, 1995, pp. 158–174). For further studies of the distinction between metaphor and metonymy, see Barcelona, 2000; Dirven, 1993).

Recent research in discourse analysis has turned to the phenomena of metaphor and metonymy as resources for innovative linguistic creativity (for an overview, see Hidalgo-Downing, 2015). Metaphorical and metonymic creativity is frequently researched as a cognitive tool for the conceptualization of human experience. Recent decades have witnessed another important turn in research on discourse and multi-semiotic modes of communication instead of single isolated sentences. This turn includes stylistic aspects of multimodality (see Forceville, 2015; Forceville & Urios-Aparisi, 2009; Hidalgo-Downing & Kraljevic Mujic, 2013; Hidalgo-Downing, Kraljevic Mujic & Núñez-Perucha, 2013; Kress & van Leeuwen, 2006; Naciscione, 2005, 2010, 2014b; Pinar Sanz, 2015).

Multimodal representation reveals how thought and language function. Additionally, it features the development and sustainability of figurative thought both visually and verbally. Further, it discloses the creation of new meaning in metaphorical and metonymic conceptualizations. Extended metaphor functions in all types of text, in both verbal and visual discourse, involving more than a single figurative mode of expression: this is generally known as multimodality. Multimodal representation is a special type of discourse, exploring semantic, stylistic, semiotic and psychological elements to achieve social, political or economic ends.

General theoretical issues need to be addressed. Specifically, these are issues that help to understand multimodality irrespective of the empirical material the research is based on. One of those issues is comprehension and identification of stylistic techniques in multimodal representation.

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1. Goossens suggests a new term “metaphonymy” as a cover term for cases when metaphor and metonymy are found in combination in actual natural language expressions (1995, p. 159). Interaction of the two patterns may take several forms, which certainly requires further scrutiny. By way of comparison, extended metaphor also involves both the patterns – metaphor and metonymy. However, the difference lies in the fact that metaphor remains the leading pattern with metaphorical sub-images, linked metonymically by associations of contiguity. Moreover, extended metaphor may cover longer stretches of discourse, including other stylistic patterns: pun, allusion, personification, hyperbole, as the empirical material used in this chapter reveals.

An area of research that calls for more attention consists of the defining features of multimodal discourse. Cognitive research offers several formulations. Forceville argues that in multimodal metaphor “target, source, and/or mappable features are represented or suggested by at least two different sign systems or modes of perception” (2008, p. 463). Goodman considers that “creative multimodality reveals how language functions” (2006, p. 244). While accepting these views, I would argue that multimodal discourse also reveals how thought functions: it features the development and sustainability of figurative meaning in discourse (Naciscione, 2014b, p. 125).

I believe that the key traits of multimodal discourse need to be viewed from the cognitive perspective: multimodal discourse applies stylistic techniques from more than one semiotic mode of expression; the verbal works together with the non-verbal in constructing new meaning in figurative conceptualizations, revealing patterns of thought that may be manifest in different semiotic representations (Naciscione, 2010, pp. 175–201). Arguably from the cognitive perspective, multimodal discourse forms extended figurative thought.

This chapter attempts to provide insights into some of the common properties that emerge in actual language use in several types of multimodal discourse: the print media, along with the discourse of advertising and political discourse. Observation and analysis are based on multimodal creative use of both lexical metaphors and metaphorical phraseological units. Multimodal discourse incorporates other stylistic techniques: extended metaphor, metonymy, visual pun, allusion, hyperbole, personification. Exploration of multimodal creative use also focuses on the role of semiotic elements and the significance of background information in multimodal discourse for comprehension and interpretation.

The chapter is structured as follows. Section 2 presents cases of creative use of figurative thought in the print media. These provide a dynamic link between the visual representation and the textual discourse of the related analytical article. The study discloses the benefits of an embodied approach (posture, gestures, facial expressions, gaze) in conveying bodily sensations, as well as the potential of semiotic elements in constructing figurative meaning (color, symbols, photomontage and the layout of the visual).

Study of metaphor in discourse naturally leads to the concept of extended metaphor. Section 3 deals with the discourse of advertising and brings out the variety of discursal manifestations of extended metaphor, uncovering the role of metonymic links in the extension of the metaphorical image. I argue for the technique of extended metaphor as a structure of thought and a cognitive inference mechanism. Extension of the metaphorical image is achieved by metonymic associations of contiguity. Thus, metonymy invariably forms part of every extended metaphor which results in metaphorical and metonymic conceptualizations that work as a tie in visual and textual discourse, forming a figurative account of facts,

events and experiences. Extended metaphor functions not only in thought and language, but also in visual representation and its perception.

Section 4 takes a closer look at the multimodal use of semiotic modes in political discourse that involve reasoning with the aim of persuasion. Political discourse displays an inevitable dynamic use of metaphor, variegated semiotic modes, including a wide use of symbols. The capacity to employ other semiotic modes is a natural phenomenon in multimodal discourse, as established by cognitive linguistics.

Section 5 examines multimodal creativity in political discourse, focusing on the role of figurative conceptualization in political argumentation and visual satire, and ways used to enhance political arguments to make them memorable.

The chapter contains an extensive Glossary with clear-cut definitions of key terms and concepts in Cognitive Stylistics, which support and reflect their analysis.

## 2. Multimodal representations in the print media

### 2.1 Embodied cognition in multimodal print articles

The print media frequently employ multimodal representations in articles with the aim of highlighting and interpreting the message conveyed. The article “Be the best seller” (see Figure 1) catches the eye with a sizeable headline marked in bold. The headline conveys two meanings, forming a pun. The opening paragraph informs us that the woman has been shortlisted for a new job. She is thinking about how best to present herself, that is, how best to sell herself at the interview.

The picture is the visual focus of the article, depicting the woman’s bodily sensations of anxiety and fear. We observe somatic, emotional and perceptual processes simultaneously. These raise awareness of her physical and emotional state, judging by her posture and facial expression that signal her tension and stress. She is anxious to be a success. We see her frowning and biting her lips with a frightened look in her eyes. She is trying to control her shaking knees, desperately clutching at her bag. In this way, the functioning of the mind is imparted and experienced through the body. The embodied representation of her agitated state provides a link with the text. With no smile on her face and no confidence in her posture, she is not going to impress her interviewers.

The layout of the picture carries meaning. The woman has been forced into an emotional corner: a difficult situation which she has little or no control over. Saying that she is actually cornered forms a visual pun: she is in a corner with no retreat and she finds herself in an awkward and embarrassing situation (Naciscione, 2005, 2010).



Figure 1. *Financial Times*, 25 June, 2003, p. 6

Color is a semiotic mode that in visual representations works as a powerful means of expressing human experiences. The play of red and orange in the background enhances the sense of anxiety that prevails in the picture. I follow Arnheim in believing that in every visual representation, shape, color and movement possess dynamic qualities (1974 [1954], p. 437). These dynamic qualities prove to be an inseparable aspect of the visual experience.

Recent developments in cognitive research reveal interconnections between the body and the functioning of the mind. Gibbs makes a case for an embodied view of linguistic meaning. He holds that “the idea that significant aspects of thought and language arises from, and is grounded in, embodiment” (2003, p. 1). An embodied approach enables an understanding of a person’s state of mind through the body: the functioning of the mind is communicated and experienced through the body. According to Gibbs, “[p]eople’s subjective, felt experiences of their bodies in action provide part of the fundamental grounding for language and thought” (2003, p. 2). Gibbs also argues that embodied cognition arises from, and is sustained through, ongoing interactions between brain, body and the world (2006, p. 281). As there is no disembodied mind, the things that are meaningful to us and how they are meaningful must be a result of the nature of our brains, our bodies, our environment, and our social interactions, institutions, and practices (Johnson, 2007, p. 12).

Studies in cognitive science have underscored the neural basis for metaphorical thought. This field of scholarly research developed along with the emergence and development of cognitive science, starting in the mid-1970s. Lakoff & Johnson hold that the Neural Theory of Language reveals that metaphors operate dynamically (2003 [1980], p. 259). Neurobiologists explore the body's relationship to the mind, calling it "experiential engagement of the brain through the body" (Homann, 2010, p. 96), as it is the brain that orchestrates our interactions with the world around us.

In the print media, visual representation forms part of the analytical article whose text usually presents a great variety of use of stylistic patterns; extended metaphor displays an enormous potential in extension of metaphorical thought in figurative conceptualizations, creating sustained figurative networks (Naciscione, 2016, p. 252). The embodied visual representation of the woman's state of mind in Figure 1 provides a semantic link with the text. The metaphorical extensions of the best-seller stretch throughout the analytical article that follows the picture and the headline: thinking about selling yourself at the interview, not wanting to undersell yourself or price yourself out of the market, or be tempted to overprice yourself. All these metaphors form a figurative network, metonymically linked by associations of contiguity to the base metaphor *best-seller*:

a **best-seller** → selling yourself ... to undersell yourself ... to price yourself out of the market ... to be tempted to overprice yourself.

Let me explain this figurative network. A *best-seller* is the base metaphor that in the text is followed by a string of metaphorical sub-images, providing a figurative development of the metaphor and forming a figurative network, which is part of any extended metaphor: it reflects an extended metaphorical thought. The sub-images are metonymically linked to the base metaphor by associations of contiguity.

The stylistic pattern of extended metaphor is inherently dynamic in discourse. It provides for the development and sustainability of metaphorical thought and language in discourse: it crosses sentence boundaries, contributing to the semantic and stylistic cohesion of text (Naciscione, 2006). Sustained use consists of developing an image over a length of text or multimodal discourse as part of the interrelated web of a figurative network (Naciscione, 2010, p. 254). The visual effect works together with the verbal in creating a visual pun. The metaphor in a headline is frequently extended over the whole text, performing a sustainable cohesive text-embracing function.

In interpretation, I follow Gibbs & Colston, who see use of figurative language as a context-sensitive dynamic system that incorporates multiple forces which are closely coupled (2012, p. 340). Dynamic system approaches treat figurative behavior as a whole system activity (i.e., interaction between brain, body, and world)

(2012, p. 341). The analysis of multimodal representation in the print article “Be the best seller” illustrates the benefits of this approach in seeking to understand the mind. The reasons are cognitive: figurative thought may arise from embodied experience. “Cognitive metaphor theory has significantly enhanced understanding of the dynamic links between bodily experiences, pervasive patterns of thought, culture, and linguistic structure and behavior” (Gibbs, 2013, p. 16).

## 2.2 Sustained use of metaphorical image in multimodal texts

Let me turn to another illustration of sustained figurative networks in the print media. Sustainability of figurative thought is a regular feature of multimodal discourse. A sustained metaphorical image acquires a discourse dimension, and promotes semantic and stylistic cohesion of the visual and the textual, providing for the involvement of other stylistic patterns in an extended figurative instantiation. My empirical observations and analysis of the print magazines, e.g. *The Economist*, *The Spectator* and *TIME*, allow me to draw generalizations about the use of metaphorical thought in magazine covers and in leading analytical articles. This is a special multimodal discourse technique used in the print media: the magazine cover features a striking visual representation whose metaphorical thought is semantically and stylistically linked to an analytical article that may be pages away in the same magazine (see Naciscione, 2010, pp. 191–197).



**Figure 2.** *The Economist*, 9 October, 2003, Cover Page. The article is in the Leader section at: <http://www.economist.com/node/2121856>

The print media present a great variety of this stylistic technique. I would like to offer a brief insight into its enormous potential. Let me take a closer look at the use of the phraseological unit *the stick and the carrot* in this copy (see Figure 2) of

*The Economist*. The creative visual representation on the cover page is genuinely thought-provoking: it catches the eye while its figurative use engages the mind. It is usually the cover page that effects a sale.

The magazine cover presents both the notional constituents of the phraseological unit: a picture of a huge luscious carrot, taking center stage, while the second notional constituent *the stick* is given verbally in question form: “Where’s *the stick*?” Stylistically, this is a case of allusion where both constituents serve as an explicit verbal and visual reference to the image of the phraseological unit. Thus, both the image-bearing constituents *the stick* and *the carrot* perform a metonymic function: the two separate constituents stand for the whole phraseological unit. In a way, they allude to the full form of the phraseological unit *the stick and the carrot*, which is identified by the reader through force of association.

The hyperbolic enormity of the carrot is out of proportion to the smallness of the businessman, presenting the incommensurate executive salary in contrast to the input of the businessman. The metaphorical image of this phraseological unit has been extended to the Leader section, which contains an analytical article dealing with the problem of lavish executive pay, exploring the reasons for over-generous salaries and bonuses, and seeking to propose a solution. *The stick* is not there, as strict financial discipline would require. The basic meaning of the phraseological unit is not lost; it has resulted in creative changes, determined by the thought and the context of the article.

The figurative thought, expressed in the magazine cover, is carried over and extended in the article dealing with the problem of disproportionate executive salaries. Interestingly, the text of the article picks up the main metaphorical thought, sustaining it throughout the text. The headline of the analytical article: “Bosses’ pay: Where’s *the stick*?” acts as a recall cue to the visual representation of the image of the phraseological unit on the cover page, whose metaphorical image of *the stick and the carrot* extends over the whole article. Despite the warning that this policy is not good for the company itself, “bosses *are being fed ever bigger carrots*. If *the stick is finally applied to their backside, they walk away with yet another sackful of carrots to cushion the blow*”. The analytical article presents argumentative analysis and arrives at the conclusion that the solution has to lie with the shareholders who, after all, *supply the carrots*. In creative use, phraseological units acquire a new form and meaning, which is a textual meaning unique to a specific instance, determined by the thought and the context (Naciscione, 2010, p. 40).

Comprehension relies on ties between the visual and the verbal that are equally meaningful parts of multimodal discourse. The figurative network reflects the development of extended metaphor: the metaphorical image is sustained throughout the text. Extended metaphor is one of the manifestations of creative use of figurative thought.

It is generally known that creativity is pervasive in language use (Lakoff & Johnson, 2003 [1980], p. 248; Lakoff & Turner, 1989; Carter, 2004; Pope, 2005, pp. xvi–xviii). An understanding of its mechanisms facilitates an insight into creativity. This also applies to the realm of multimodal use.

We perceive figurative meaning, as Arnheim argues that “all perceiving is also thinking” (1974 [1954], p. 5). He sees vision as active exploration. The human mind perceives and interprets the image with all its conscious and unconscious powers (op. cit., p. 461). Thus, vision is not passive, but rather a powerful sense. Mental visualization forms a mental image in our mind’s eye.

Cognition involves an understanding of both literal and figurative meaning that enables people to conceptualize their experience and the external world. Gibbs holds that figurative thought functions automatically in people’s online use and understanding of metaphorical utterances (1994, p. 255).

In multimodal discourse, we witness the social-cognitive dynamics of metaphor performance (see Gibbs & Cameron, 2008). The image-bearing constituents of phraseological units lend themselves very well to creative textual and visual representation, including abstract qualities and implicit messages. Mental visualization of instantial stylistic use forms part of cognitive performance, enhanced by visual representation of the extended image. Visualization is a reflection of figurative thought. I would argue that metaphor occurs not only in thought, language, and visual representation; it also occurs in perception. Visual representation of a phraseological image attracts both the eye and the mind. It is a common technique in print media texts. These case studies reveal that multimodality presents extended figurative thought in use (Naciscione, 2014a, p. 225).

Thus, the stylistic technique of extended metaphor provides for the development and sustainability of metaphorical thought and language in discourse, crossing sentence boundaries and contributing to the semantic and stylistic cohesion of text. It expands the semantic and syntactic limits of metaphor. Creation of an extended metaphor in discourse is a skill which forms part of the human ability of continued abstraction (Naciscione, 2004, p. 178). Multimodal representation discloses creation of new meaning in metaphorical and metonymic conceptualizations.

### 2.3 Multimodality as a cross-language and a cross-cultural phenomenon

Metaphorical concepts frequently arise as a reflection of global cross-language and cross-cultural phenomena, emerging in both verbal and multimodal discourse. When we compare multimodal texts in different languages, we observe similarities shared in both multimodal and verbal discourse (e.g. consider Figure 3).



which forms a visual narrative in its own right (for more cross-language examples of multimodal use of metaphorical concepts, see Naciscione, 2018).

Thus, in this multimodal discourse the focus of the article is a visual representation of the German eagle breaking free of its chains. Visual representation of figurative thought performs an essential semantic and stylistic function: it enhances and interprets the image, bringing the literal meaning to the fore and creating a visual effect. This is an important feature of multimodal discourse as a cross-language technique in the print media.

#### 2.4 Use of photomontage in multimodal print discourse

The print media may resort to the use of a broad range of semiotic elements in multimodal discourse. Photomontage appeared in the 19th century and was used in photographs. Use of digital photomontage is a striking, relatively new medium for conveying figurative meaning multimodally, e.g. see Figure 4:

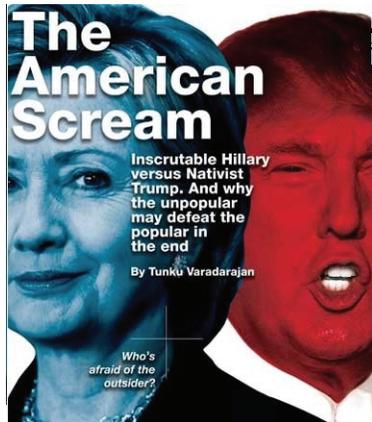


Figure 4. *OPEN*, 12 March, 2016, Vol. 8, Issue 11, Cover Page

The technique of photomontage creates a composite photograph: two photos are combined in one picture (see Figure 4), realized by image-editing software. Moreover, the picture applies the technique of photo manipulation: eye-catching color alterations, introduced to create a new modified image, express a political message and enhance the hyperbolized juxtaposition.

As we perceive the visual information conveyed to the eye in the multimodal representation, we gain factual information. Color is of particular interest, as this semiotic element frequently delivers a powerful message. The choice of colors is not accidental. In this visual representation, color stands for the political party that

the candidate belongs to. In the United States, blue metonymically stands for the Democratic Party while red is associated with the Republicans.

The artist is ruthlessly examining the two candidates. The high saturation of red is disturbing. The color of Trump's face and his facial gestures create a dramatic effect, in contrast to Hillary, who is struggling to be likeable and reserved. Trump is performing one of his favorite grimaces, which tells us that he is angry: his eyes are narrowed as he is trying to reinforce the effect of dominance, and his lowered jaw is thrusting out in an attempt to give the impression that he is in charge. This is the facial expression of anger he has frequently used at public events.

Thus, use of bright and saturated colors is an attention-grabber: to seize the reader's attention immediately. Importantly, color carries metonymic meaning by associations of contiguity.

Multimodal representations frequently demonstrate linguistic and artistic creativity, as multimodality calls for new ways of both creation and interpretation. Creative multimodal discourse conveys implicit messages that are not directly expressed in the textual or the visual alone. Creativity embraces "radical forms of recreation and includes actively engaged kinds of re-vision, re-membling and re-familiarization" (Pope, 2005, p. xvii). Multimodality dramatically increases the opportunity for creativity "by exploiting the distinct characteristics and meaning potentials of the various modes and their combinations" (El Refaie, 2015, p. 15).

The headline of the cover page deserves special attention. The term "the American dream" goes back to James T. Adams' famous formulation in his book "The Epic of America" (1931) in which he states that the American Dream is the dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. The creative replacement of the second constituent of the phraseological unit *the American dream* turns it into *the American scream*, which acquires significance for the whole multimodal representation. It becomes prominent and evokes a feeling of pain. However, the experience is not only perceptual: we also perceive the image of *the American scream* aurally owing to onomatopoeia,<sup>3</sup> or rather, to the onomatopoeic metaphor, which makes the pain audible. Sounds underscore meaning. As Pope aptly puts it, "the sound echoes the sense" (Pope, 1709, Line 365).

3. Traditionally, onomatopoeia has been viewed as sound imitation. As a feature of sound patterning it has been studied from different perspectives. It can occur either in a lexical form (e.g. *scream, brawl, bang, buzz, hiss, gargle, snore, tingle, thud, crack, slurp*) or in a nonlexical form (*brrrrm brrrrm, vroom vroom*), which has no linguistic structure (Simpson, 2004, pp. 87–88). Another significant area of study in its own right is exploration of onomatopoeia in the stylistic texture of poetry (*rhyming, alliteration*). Over the recent decades onomatopoeia has been studied under the general heading of sound symbolism (Crystal, 1994, pp. 250–253).

We could watch the American 2016 Pre-election Campaign unfold into a rocky, unpredictable and messy experience from beginning to end, turning the American dream into the American scream. This had already become evident as early as March, 2016, the time when this political caricature was created.

### 3. Multimodal discourse in advertising

#### 3.1 Multimodality in business advertisements

Multimodality lends itself to creation of meaningful novelty. It does so by using unexpected elements and securing a connection between seemingly unrelated ideas and areas. This perhaps explains why a multimodal approach is common in business advertisements.

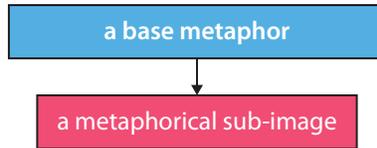
What works best is an advertisement that makes you look twice. It is designed to engage its audience and promote the company's services. As the proverb has it, there is no second chance to make a good first impression.

Figure 5. *Travel Weekly*, 30 Aug, 1999, p. 20

A good example of a multimodal advertisement appears in the extract (see Figure 5) from *Travel Weekly*, the leading publication for the travel industry in the UK market. The UK travel company *Cadogan Holidays* was nominated as the best short haul tour operator in 1999 for the third year running, offering tailor-made luxury holidays with a superior level of service.

This advertisement employs the metaphorical phraseological unit *a shaggy dog story*, which in its base form denotes an improbable, often lengthy story that is to all intents and purposes meaningless. However, this meaning is emphatically denied in the advertisement, explaining that it is *an award-winning pedigree*. This causes an extension of the image of the metaphorical phraseological unit *a shaggy*

*dog story*, creating an extended metaphor with the sub-image *an award-winning pedigree*, linked metonymically. Interaction between metaphor and metonymy, establishing cohesive semantic and stylistic ties in the text, is a categorial feature of extended metaphor (Naciscione, 2016, p. 241). This instantiation forms the most common type of metaphorical extension, as seen by the chart below.



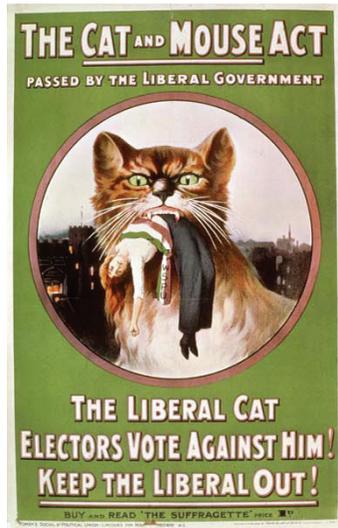
Let me explain. This chart presents the most common type of extended metaphor: a successive use of a metaphorical sub-image, sustaining the image of the base metaphor. In this case, the phraseological unit *a shaggy dog story* is followed by a sub-image *an award-winning pedigree*. At a closer look we notice that a pedigree is part of a broader category – that of the dog. Hence, the relationship *pedigree* – *dog* is represented by the most common type of metonymy PART FOR WHOLE. Thus, the link between the base metaphor and the extension is provided by associations of continuity, that is, by metonymic links. (For other basic types of metaphorical extension, see “Types of extended metaphor” in Naciscione, 2016, pp. 246–249).

When discussing interaction of tropes, Gibbs indicates that metaphor and metonymy are combined in natural language (1994, p. 449). Indeed, this is also a widespread phenomenon in stylistic use. Moreover, the interaction between the figurative meaning of the word *dog* in the text and its literal meaning in the picture results in a visual pun, as it invariably will in any multimodal representation.

Interestingly, the advertisement features a dog with mouth open that is calm, relaxed and unstressed: it is a happy dog face. Cynologists believe that dogs also communicate with their eyes, mouths and facial expressions (Benal, 2011). This is canine body language. The image of the dog perfectly matches the gratifying message of the advertisement.

### 3.2 The role of background information in interpreting political advertisements

Figurative use may communicate unique political and social messages. These messages need to rely on historical, political and social information for comprehension and interpretation. The factual information offered by the street poster (see Figure 6) proves insufficient.



**Figure 6.** A street poster for the Women’s Social and Political Union (WSPU), 1914, displayed at the Museum of London

The Cat and Mouse Act is the usual name for the Prisoners (Temporary Discharge for Ill Health) Act passed by the Liberal Government in 1913. Militant members of the WSPU, commonly known as suffragettes, campaigned for women’s right to vote. Some were imprisoned. In protest, they went on hunger strike. They were ill-treated and force-fed, leading to a public outcry. This allowed the suffragettes to be released as soon as the hunger strike affected their health. When they recovered, they were re-arrested to serve out the rest of their sentence. The campaign against inequality and injustice is the main thrust of this political advertisement.

The name of the Cat and Mouse Act is an allusion to the metaphorical phraseological unit *a game of cat and mouse*, which denotes a cat’s habit of playing with a mouse before finishing it off. It refers to the way the government seemed to be playing with prisoners as a cat might toy with a captured mouse, underscoring the cruelty of repeated release and re-imprisonment.

Knowledge of background information is certainly of enormous help. However, a picture is worth a thousand words, as the proverb goes. The perception of an image, whether lexical or phraseological (Naciscione, 2010, pp. 73–74, 291), is a cognitive process, which creates a mental picture in the imagination, a kind of visualization in the mind’s eye. Perceptual human thinking seeks to interpret the visual and establish the meaning and the causes of the presentation.

The focus of the poster in Figure 6 is the hyperbolized size of the cat with a ferocious look in its eyes in contrast to the diminutive, emaciated body of the suffragette that it has captured. The caption “The Liberal *Cat*” is a succinct

characterization of the Liberal Government. It is based on two stylistic patterns: metaphor and personification, used in one instantiation.

Interestingly, in 1908 the WSPU adopted the color scheme of purple, white and green: purple symbolized dignity, white purity, and green hope. These were also the colors of the flag of the WSPU that covers part of the suffragette's body in the poster. Green is the colour of the background to the poster. The WSPU, led by Emmeline Pankhurst, was the most militant and active organization in the suffragette movement.

Thus, as we have seen, multimodal discourse is a complex form of visual creativity where the verbal is only one mode of expression of figurative thought. The visual reflects experience beyond the possibilities offered by a text. Multimodal enactment of a phraseological image is another mode of presenting a message and visualizing thought. In multimodal representation, discourse acquires a new quality, employing several modes of expression and portraying a whole situation or a process, reflecting aims and interpreting values.

#### 4. Multimodal use of semiotic modes

##### 4.1 Use of symbols in multimodal discourse

Multimodality may also involve non-verbal representation of a concept in other semiotic modes, e.g., the use of symbols. Non-verbal political symbols are used to represent reality in political discourse. Multimodal representation frequently resorts to use of semiotic elements due to their clear-cut graphic persuasive power.

Use of symbols as a visualization technique is a non-verbal mode of expression to be perceived by sight. Identification of symbolic use in a visual representation (see Figure 7) requires in-depth knowledge of the historical and political background.

Political symbolism usually represents a political standpoint. What strikes the eye first here is the red color, a semiotic element symbolizing the Communist Party of the Soviet Union. On examining the details, we see Putin's name where the hammer and sickle replaces its second and third letters, representing the emblem of the Soviet Union and one of the best-known symbols of Soviet power. In this visual representation, symbolism conveys the relation between a concrete image and an abstract idea.

The calligram contains no text apart from Putin's name, which serves as an image of power in Russia today. The hammer and sickle emblem epitomizes worker-peasant unity in the building of communism: the hammer is a traditional symbol of the proletariat while the sickle is a traditional symbol of the peasantry. Thus, Putin's New Russia is represented as being actually the same old Soviet Russia in



Figure 7. Ji Lee, *Putin: A flag with hammer and sickle*, a calligram, 2011

more ways than one. Putin is not going to change his accustomed political ways, means, and habits of mind: old habits die hard, if at all.

A calligram is noted for simplicity of presentation. It creates a visual image, conveying some special significance. This calligram uses symbols to represent the essence of Soviet ideology: the hammer and sickle symbolically convey the conception of Sovietism in Putin's rule. Moreover, the representation is flat: it has no depth. No pictorial space signifies no choice, which is a keyword for Soviet "democracy". Soviet people always had to vote for one candidate, the best one, of course. In today's Russia, choice is in words, not in deeds.

In cognitive linguistics symbolism is treated as a special case of metonymy (Forceville, 2013, p. 252; Lakoff & Johnson, 2003 [1980], p. 40). Forceville has devoted a chapter to metaphor and symbol, and their representation in animation film (2015, pp. 27–44). I believe that metonymy and symbolism is another area that calls for a more detailed study in the future.

#### 4.2 The significance of gesture in multimodal representation

The genre of political caricature is frequently used to provide visual commentary on, or a critical opinion of, political events and developments. Visual artists use caricature to address complicated political and social issues, creating a visual figurative account of facts, events and experiences.



Figure 8. Chris Madden, *Off with its head!* A political caricature, 1983

The caricature (see Figure 8) featuring Margaret Thatcher as the Queen of Hearts from Lewis Carroll's book *Alice in Wonderland* is based on the original illustration by John Tenniel. Thatcher is the very image of the Queen of Hearts, who had only one solution to settling all difficulties, great or small. The allusion is instantiated not only by the close visual similarity but also verbally: Margaret Thatcher's tyrannical pronouncement and Alice's evaluative comment in her thoughts:

*Margaret Thatcher:* The Welfare State? Off with *its* head!  
*Alice:* This is madness!

The caricature conveys biting criticism of Margaret Thatcher's 1982 plan to dismantle the Welfare State, followed by her attempts to reform major sectors of the welfare system and introduce substantial cuts in education, housing and health services in particular. Indeed, this was madness, as Alice put it.

Thatcher's domineering position is emphasized by the harshness of her posture, the severity of her look and above all by her commanding gesture. Visually, it is a dramatic gesture, serving as an enactment of her political stance and beliefs. Arnheim holds that visual dynamics shows movement of the body and the mind (1974 [1954], pp. 410–414). With her mouth wide open, Thatcher is angrily shouting out her verdict, "Off with *its* head!" As *head* is an integral part of the *body*, the relationship between the two is metonymic, revealing the structure PART FOR WHOLE. Thus, the semantic structure of this phraseological unit incorporates two

stylistic techniques: metaphor and metonymy (see Naciscione, 2010, p. 38). In this caricature one constituent has undergone instantial replacement. This is a case of personification, attributing human characteristics to the Welfare State, which is not human and has no body. Thatcher sees the Welfare State as an enemy to be beheaded. The scathing criticism of Thatcherism in this caricature relies on the portrayal of salient features presented in a hyperbolized way. Hyperbole is frequently used to communicate a political message.

The caricature features many references to political issues that are associated with Thatcherism. Thatcher's regal dress displays the national flag of the UK, frequently used as a symbol of the country. The artist employs metonymy to represent Thatcher's policies: a shield with policemen's helmets, a map of the Falkland Islands, and the ballistic missiles that Thatcher sent to the Falklands during the Falklands War in 1982. Hangman's nooses metonymically stand for the 1983 attempt by the Conservative Government to reinstate hanging as capital punishment in the UK.

Thus, political caricatures commonly perform the function of persuasion through use of figurative stylistic patterns and visual semiotics, all carrying political meaning. The caricature of Margaret Thatcher employs not only metaphor, metonymy, allusion, hyperbole and personification to build meaning but also gesture and other semiotic elements that carry a message.

Instantiation of metonymy in this caricature brings out the role of metonymy in meaning construction in multimodal discourse. It reflects the conceptual metonymy PART FOR WHOLE, disclosing the underlying reasoning and providing "detailed accounts of meaning construction in specific contexts in language use" (Gibbs, 2007, p. 21; see also Barcelona, 2007, pp. 51–53; Panther, 2005, p. 353).

Over recent years, research of the metonymic nature of gesture has yielded interesting findings. Gestures are part of human communication and they are part of multimodal creativity. As to the type of figurative meaning, "gestures are inherently metonymic" (Mittelberg & Waugh, 2014, p. 1747). They assume an important role in communicating meaning. Gestures are considered to be "the main non-verbal, cross-modal communication channel" (Volpe, 2005, p. 1). In performing arts, they quickly and clearly convey the figurative thought, highlighting the meaning. Gesture is central to Shakespeare's plays and hence their productions on stage. The phraseological unit *Off with his head!* is used in three of his plays: *Richard III*, 3, 4; *All's Well That Ends Well*, IV, 3; and *Henry VI*, Part III. These lines are accompanied by vivid and convincing gestures.

### 4.3 Dynamic use of semiotic modes in political speech

Extended metaphors arise from concrete political experiences, conflicts, clashes, and changes that emerge in different areas of the external world. Metaphorical and metonymic conceptualization is prevalent in political discourse, serving to engage audience reaction. It is consistent with the rhetorical nature of parliamentary speech.



**Figure 9.** David Cameron, *Commons Tribute to Baroness Thatcher*, 10 April, 2013. Available at: <https://www.youtube.com/watch?v=KsTdIECilSs>

In a live broadcast Prime Minister David Cameron (see Figure 9) made an eloquent tribute to Margaret Thatcher in the House of Commons two days after her death, drawing on stylistic use to bring out her efficiency and austere demands:

*Rome was not built in a day*

Her respect for Parliament was instilled in others. Early in her first government, a junior Minister was seen running through the Members' Lobby. His hair was dishevelled and he was carrying both a heavy box and a full tray of papers on his arm. Another Member cried out: 'Slow down, *Rome wasn't built in a day!*' To which the Minister replied: 'Yes, but Margaret Thatcher wasn't the foreman on that job.' David Cameron, *Commons Tribute to Baroness Thatcher*, 10.04.2013

The image of the metaphorical proverb *Rome was not built in a day* has been extended in the retort by the junior minister, based on associations of contiguity, forming the most common type of extended metaphor:

*built* → *foreman*

It is perfectly clear that the job of a foreman is part of the broader notion of building. Thus, the relationship between the two is metonymic, presenting the type PART FOR WHOLE.

Multimodal discourse frequently instantiates various semiotic modes. Auditory and visual perception of non-verbal reactions reveals the embodied response: the tone of voice, laughter, eye contact, shifts in bodily posture and facial expressions, all showing that the MPs have enjoyed the joke. Their lively response falls in with the cognitive findings that “enactment is dynamic” (Lakoff & Johnson, 2003 [1980], p. 287; Jensen & Cuffari, 2014, p. 10).

Cognitive scientists have proved that language is inherently multimodal (Gallese & Lakoff, 2005, p. 2). It uses many modalities linked together: sight, hearing, touch, motor actions, and so on. These neurons respond to more than one modality (Gallese & Lakoff, 2005, p. 4).

Thus, the human brain easily affords comprehension of various modes of expression: the textual, the visual and the audial. This allows us to grasp the significance of the body’s role in the perceptual processes and the interrelation of the mind and the body.

## 5. Multimodal political discourse

### 5.1 Multimodal metaphor in political argumentation

Political discourse possesses cognitive purpose. Understanding of political discourse is of great importance for political cognition (for more on political cognition, see van Dijk, 2007, pp. 203–237). Metaphors play a significant part in political discourse: they present and develop arguments with the aim of making a point and driving it home. As Semino points out, they are a particularly important linguistic and conceptual tool for achieving persuasion, “consistently used in politics to provide particular representations of issues, situations and events, and to achieve persuasive effects” (2008, pp. 123–124). It is the political aims that determine the need for reasoning and persuasion, generating a more insightful and personal understanding. The argument should convince the reader or the listener, and ensure its memorability.

The front page of a newspaper should attract, inform and persuade the prospective reader that the paper is worth buying and reading. What strikes the eye on the front page of *The Guardian* (see Figure 10) is the headline presented in big font size, indicating the level of significance. The headline arouses interest due to the creative use of the well-known proverb *The Lord giveth and the Lord taketh away*, which is an allusion to the Old Testament, The Book of Job, 1: 21.



Figure 10. *The Guardian*, 9 July, 2015, p. 1

The proverb has retained the archaic ending -th in the third person, singular, owing to its intrinsic semantic and syntactical stability across the centuries, stored in the long-term memory of the people. Importantly, the proverb gives focus to the article and communicates an important political message: *The chancellor giveth ... and he taketh away*. The proverb has undergone instantial replacement to strengthen the argument and make it more persuasive. It also asserts the Chancellor’s power and authority.

The instantial form of the proverb is syntactically and semantically broken by use of dots in the middle, which is a graphic stylistic means. Cleft use creates a significant pause, slowing down the process of perception (Naciscione, 2010, pp. 102–107). The pause indicates a time gap between the two parts: giving and taking. Indeed, it was in March, 2015 that the UK Government announced a considerable rise in the minimum wage. When announcing his new budget in the House of Commons on July 8, 2015, Chancellor of the Exchequer George Osborne asserted, “Britain deserves a pay rise and Britain is getting a pay rise”, justifying his decision. His promise appears as a caption at the foot of his photo. However, along with the rise in the minimum wage, he also affirmed his decision

to curb tax credits. *The Guardian* raises concerns whether the gains from raising the minimum wage will be outweighed by the reduction in tax credits.

Stylistic use of the metaphorical proverb concisely conveys the gist of the whole text. It strengthens the argument, making it more convincing. Visually, Mr. Osborne's focused look reveals his determination. His hand is foregrounded to underscore his firm grip on the handle of the red Budget Box, which is traditionally held up for a photoshoot outside 11 Downing Street before the Chancellor of the Exchequer carries his speech in the red Budget Box to announce the Cabinet's annual budget plans to Parliament.

Thus, *The Guardian* has effected a persuasive novel way of breaking news, at the same time providing political argumentation. This multimodal presentation has explored both creative use of figurative language and the possibilities offered by the visual.

## 5.2 The role of satire in multimodal political discourse

Any crucial political event creates its own figurative expression both verbally and multimodally. It brings to the fore figurative conceptualization of critical developments, disclosing the scope and challenges of events. Visual political satire is a powerful tool that reflects political reality, conflicts and developments, conveying political ideas and messages, and exposing politicians.

Creative multimodal satire features a visual expression of figurative thought, which usually goes together with the verbal in multimodal discourse. Visual satire frequently forms part of an analytical article that develops and sustains figurative thought.

The American presidential pre-election campaign of 2016 provided ample food for political satire that effectively highlighted the pre-election race, analyzing and expressing opinion. For instance, see Figure 11.

The metaphorical headline (see Figure 11) "The brawl begins" has onomatopoeic value that makes it audible. It forms a truthful, though unflattering, characterization of the beginning of the US presidential election race in January 2016. Looking back, we see that the pre-election campaign was a brawl from beginning to end: a rough and noisy struggle between the two candidates. In Figure 11, Hillary Clinton and Donald Trump are in motion: they are getting into the ring, pitted against each other. Cognitively, visual dynamics reflects thought in action. Donald is boasting his strength, exhibiting his bulging muscles and his grandiose sense of self. The spectators are marveling at the jaw-dropping spectacle. As the thrilling spectacle runs its course, they enter a state of disbelief, starting to worry: American politics has taken a dangerous turn. The race for the world's most powerful office has been portrayed from a satirical angle.



**Figure 11.** *The Economist*, 30 January, 2016, Cover Page. The article is in the Leader's Section at: <http://americanuestra.com/americas-presidential-primaries-brawl-begins/>

Hyperbole is one of the leading stylistic patterns in satire. Hyperbole is part of visual satire by definition. By exaggerating, the artist is sending a critical message to his audience. Distortions of form convey the actual situation in the pre-election campaign. The analytical article in the Leader Section of *The Economist* reveals that satire works together with a host of other stylistic patterns, forming a dense figurative network. Satire is recognized not merely as a powerful stylistic pattern; it is also a strong conceptual mechanism. The base metaphor *a boxing tournament* denotes the whole pre-election campaign. This is sustained throughout the analytical article, forming an extended metaphor, which includes a long line of metaphorical sub-images, linked by associations of contiguity:

**a boxing tournament** → muscle-bound rivals ... to enter the ring ... a race for ... the first round ... to win ... out of the race ... to mount a counter-attack ... to take the fight ... a close race ... to be on the ropes.

This extended metaphor is a linguistic instantiation for the conceptual metaphor ARGUMENT IS BOXING (Gibbs, 2017, pp. 113–114). A close study of creative use of metaphors in visual satire and the accompanying analytical article reveals that in this multimodal discourse both verbal and visual metaphors are motivated by the conceptual metaphor POLITICS IS SPORT, which is a multimodal conceptual metaphor. Yu defines it as “a multimodal manifestation” of a conceptual metaphor (2008, pp. 79–89).

A satirical visual representation possesses great density that has a strong perceptual effect, creating visual tension. The visual satire in Figure 11 shows many images apart from the two main characters. In the crowd of spectators we also see the Statue of Liberty, which has become a living symbol of freedom and of the United States. The Statue has undergone personification: Lady Liberty is portrayed as a human being who is horrified by what is going on in the US pre-election campaign.

Every single detail bears some significance, including semiotic elements. For instance, the cover of the boxing ring carries the acronym USA, written in three colours: blue against red, representing the two major political parties, with white in-between standing for the undecided.

Thus, political visual satire forms part of multimodal political discourse. Creative use of figurative meaning makes satire an effective way of expressing political commentary and exposing political scandals. Creative use of stylistic techniques underscores the role of figuration in political satire.

## 6. Conclusion

This chapter examines the creative aspects of verbal and visual representation of figurative thought in multimodal discourse. Semantic and stylistic saturation (Naciscione, 2010, pp. 254, 291) of multimodal representation discloses its capacity for multimodality, the ability to present thought concisely in a small space by creative use of figurative conceptualization and by significant visual details alluding to abstract notions, experiences, events and facts. In multimodal use, figurative thought may be expressed in various semiotic modes: in verbal representations and non-verbal forms in constructing new meaning in creative metaphorical and metonymic conceptualizations. Thus, multimodal discourse displays a boundless capacity for creative use.

Multimodal discourse is dynamic, spreading a metaphorical image over the visual representation and the part of the analytical article that extends the metaphorical image. In this way, extended metaphor creates a network of multiple figurative strands that forms a coherent and cohesive account, constituting a mode of representation of figurative thought. Multimodality reflects extended figurative thought in use.

Understanding of multimodality is an innate cognitive capacity. A cognitive approach promotes perceptual comprehension and interpretation of multimodal metaphor, metonymy, visual pun, allusion and other stylistic patterns in multimodal discourse along with semiotic elements, and brings out their role in figurative

conceptualization. The great variety of multimodal creativity in figurative use calls for further exploration of multimodal discourse.

## Glossary

<b>Base form</b>	This is the form of the phraseological unit as a decontextualized unit of language, stored in the dictionary or the long-term memory of the language user, accessed when a discourse situation calls for it. It is generic to all manifestations of a particular phraseological unit in discourse. In practice the dictionary form and meaning, recorded as the headphrase. <i>See: Phraseological unit.</i>
<b>Cognitive Stylistics</b>	Cognitive Stylistics is an integral part of Cognitive Linguistics, exploring figurative language and figurative meaning construction in discourse, multimodal discourse included. Cognitive Stylistics, in comparison to Conventional Stylistics, views stylistic techniques (metaphor, pun, allusion, personification and others) not only as patterns of language but first and foremost as patterns of thought (Naciscione, 2014b). In the cognitive stylistic framework, a stylistic technique is regarded as a structure of thought and a cognitive inference tool, applicable in novel figurative thought instantiations.
<b>Discoursal use</b>	In discoursal use, phraseological units and other elements interact over a stretch of text, which brings out their involvement in the interrelated web of semantic and stylistic interrelationships. Phraseological units may play a considerable role in organization of discourse, providing continuity across its various parts. The thread of phraseological meaning persists from one segment of discourse to another as the semantic process is continued and the discourse unfolds. The discoursal web is enabled by the very nature of the phraseological unit – cohesion of the base form.
<b>Embodiment</b>	This is an exploration how people's subjective, felt experiences of their bodies in action provide part of the fundamental grounding for human cognition and language (Gibbs, 2006). It is an embodied approach (posture, gestures, facial expressions, gaze), which conveys bodily sensations. Language and thought are inextricably shaped by embodied action.
<b>Extended phraseological metaphor</b>	This is a stylistic technique, involving a sub-image or a string of sub-images sustained and tied together by the base metaphor of the phraseological unit, creating a cohesive network of associative metaphorical bonds. Extended metaphor defines as an entrenched figurative pattern and a way of thinking. New stylistic instantiations emerge as a manifestation of the human imaginative process on the basis of existing stylistic techniques. In the cognitive stylistic view, extended metaphor forms a stylistic pattern of both thought and language that is stored in the long-term memory of the language user. Instantiation of extended metaphor is a cognitive process that reflects extended metaphorical thought. It is an extension of the metaphorical image (for more on extended phraseological metaphor see Naciscione, 2010, pp. 79–90; 2016, p. 264).

<b>Figurative network</b>	In an extended metaphor, all the metaphorical sub-images form a figurative network, metonymically linked to the base metaphor by associations of contiguity. Extended metaphor displays an enormous potential in extension of metaphorical thought in figurative conceptualizations, creating sustained figurative networks (Naciscione, 2016, p. 252).
<b>Instantiation</b>	This is a stylistic realization in discourse; it is a particular instance of a unique stylistic application of a phraseological unit in discourse resulting in significant changes in its form and meaning determined by the thought and the context (Naciscione, 2010, p. 252).
<b>Instantial stylistic use</b>	Stylistic use explores experience far beyond the possibilities of standard use, constituting a boundless resource for the writer's or speaker's creativity. The textual forms are created for a particular purpose, namely, to achieve a novel stylistic effect in discourse. They are creative stylistic instances of naturally occurring phraseological units in discourse.
<b>Multimodal discourse</b>	This is a type of discourse that applies stylistic techniques from more than one semiotic mode of expression. The verbal works together with the non-verbal in construction of new meaning in metaphorical and metonymic conceptualizations, revealing patterns of thought that may be manifest in different semiotic representations. These include an embodied approach (posture, gestures, facial expressions, gaze) in conveying bodily sensations, as well as the potential of semiotic elements in constructing figurative meaning (color, symbols, photomontage and the layout of the visual). Thus, multimodal representation is a special type of discourse, exploring semantic, stylistic, semiotic and psychological elements to achieve social, political or economic ends.
<b>Phraseological allusion</b>	This is a mental implicit verbal or visual reference to the image of a phraseological unit represented in discourse by one or more explicit image-bearing constituents, and their instancial ties, hinting at the image. Allusion shows the strength of cohesion inherent in the phraseological unit: one or more constituents are in a position to evoke associations with the whole unit. The explicit image-bearing constituents of the phraseological unit have a metonymic function; they act like a recall cue alluding to the base form, providing a web of associative links.
<b>Phraseological pun</b>	An instancial technique where two interpretations can be assigned to the case of use in the same context: direct and figurative. The salient feature of this technique is juxtaposition and contradistinction of the figurative meaning of the phraseological unit and the literal meaning of a constituent or constituents. As phraseological units are figurative, cohesive combinations of words, every figurative constituent invariably has a literal meaning at the same time.
<b>Phraseological unit</b>	I hold that the phraseological unit is a stable, cohesive combination of words with a fully or partially figurative meaning (Naciscione, 2001, p. 20; 2010, p. 8). A phraseological unit is not a stylistic void. The figurative meaning of the base form of a phraseological unit may be based on metaphor, metonymy, hyperbole, understatement, allusion, euphemism, or their combinations (Naciscione, 2010, pp. 36–38).

<b>Stylistic technique</b>	A mental stylistic device, a set of common rules of use in discourse. Each stylistic technique is characterised by a number of formal and semantic features which are compulsory for new instantiations designed on its basis. These typified techniques are elements of the language system, which can be reproduced, the same as phraseological units in their base forms. Stylistic techniques are part of the mental lexicon, stored in the long-term memory of the language user. They are characterized by stability across centuries. New inimitable instantial forms are constantly generated in accordance with existing phraseological units and language patterns.
<b>Sub-image</b>	This is an extension of the image of a phraseological unit in a direct way or through other sub-images. These sub-images become part of the associative metaphorical network, created and sustained on the basis of the image of the phraseological unit.
<b>Sustainability of a phraseological image</b>	Sustainability of a phraseological image in discourse is its spread over a length of text in sequential segments as part of the interrelated web of the discourse. Instantial stylistic use is sustainable; it contributes to creation of coherence and cohesion in discourse. A phraseological unit may extend across sentence boundaries and even larger stretches of text, creating continuity, a network of unique interrelationships of figurative and direct meanings, and associative links. Sustained stylistic use reflects extended figurative thought and contributes to perception of the text as a cohesive and coherent entity.
<b>Visual discourse</b>	This is a coherent visual representation of stylistic use with the aim of creating a visual narrative. In visual discourse the phraseological image is evoked pictorially with or without a verbal text, and cohesion of phraseological meaning is retained.
<b>Visual pun</b>	One of the most common features in multimodal discourse is the use of visual pun, which invariably emerges as a result of using a metaphor in text and a visual representation of the corresponding literal meaning.
<b>Visual representation</b>	This is a non-verbal mode of expression to be perceived by sight. A visual expression of the text usually goes together with the verbal. Comprehension relies on the tie between the visual and the verbal.

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