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The Pattern of Instantial Stylistic Use of Phraseological Units as a Mental Technique

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1 Introduction

The phraseological unit (PU) is abstract by definition: it is a stable, cohesive combination of words with a fully or partially figurative meaning¹. Phraseological metaphor is the most widespread type of phraseological abstraction² along with other types of figurative meaning (see Naciscione 2001: Ch. 2.2). Figurative meaning is an inherent feature of the base form of a PU, i.e. the form and meaning stored in the long-term memory of the language user and/or in a dictionary, e.g. *to let the cat out of the bag*. The base form is retrieved when a discourse situation calls for it.



Figure 1 ⁴

This is a visual representation of the metaphorical image of the PU *to let the cat out of the bag* in its base form. In text PUs often appear in core use, that is, in their standard form and meaning without acquiring any additional stylistic features. Core use never exceeds the boundaries of one sentence, the same as the base form:

to let the cat out of the bag³

This last epithet I choose to suppress, because it **would let the cat out of the bag**.
Evening Standard, 1922, 1 July, p.5

In discourse PUs may also occur in a creative instantiation. Instantial stylistic use is a stylistic realization, it is the particular instance of a unique stylistic application of a

¹ For my understanding of the basic tenets and terms in phraseology see Naciscione 2001. I would like to make it clear that I do not consider that idioms are a subset of phraseological units. For my arguments against the use of the term *idiom* see Naciscione 2002.

² On abstraction as one of the features of phraseological meaning see Melerovich 1982. See also Dobrovolsky 1996 and 1998 on the image component of phraseological meaning from the point of view of cognitive linguistics.

³ I have indicated the forms of PUs for emphasis: base forms are marked bold and underlined; instantial elements are spaced and underlined; replaced elements are underlined double and spaced; cues are marked with a dotted line.

⁴ I am grateful to Ivars Poikāns for permission to use this drawing.

PU, resulting in significant changes in its form and meaning determined by the context. Instantial use is dynamic, it expands the semantic and/or syntactic potential of the base form, going beyond the requirements of core use. Instantial use is possible due to the semantic and stylistic cohesion of the base form, securing an associative continuity of phraseological links in discourse.

This paper will explore the patterns of instancial stylistic use of PUs in general and the pattern of extended phraseological metaphor in particular. Extended phraseological metaphor is a development of the phraseological image. This pattern is one of the ways to instantiate a new meaning in discourse, which is different from base metaphor, that is, the established metaphor of the base form. The creation of an extended metaphor in discourse is a skill, which is part of the human ability of continued abstraction.

The study of phraseological metaphor cannot be separated from the general cognitive processes. Over recent decades cognitive research has highlighted the central role of metaphor in abstract thought (see Lakoff and Johnson 2003). From the cognitive perspective metaphor is one of the modes to conceptualise experience and the external world in figurative terms (see Gibbs [1994] 1999: Ch. 1). Metaphor may be expressed on various levels of linguistic organisation (see Steen 2002). Phraseological metaphor is one of the manifestations of metaphorical thought.

2 The Pattern of Instantial Stylistic Use: Similarity in Diversity

The concept of a stylistic pattern is an abstraction which has no concrete identity but which is based upon observation, analysis and generalisation of innumerable instantiations in discourse. Empirical research allows examining many cases of instancial use and determining regular patterns. Each pattern has a set of its own features, it is characterised by a certain meaning, structure and a set of realisation rules and features, which are compulsory for the given identity. The stylistic effect of an instancial stylistic pattern depends on its linguistic nature as a typical language means. In discourse it becomes part of the semantic structure of the PU in the particular context. Some of the most widespread patterns are: extended metaphor, pun, insertion, replacement, allusion, cleft use, reiteration, zeugma, inversion and many others (see Naciscione 2001: Ch. 3-5). The ability to recognise recurring patterns is one of the essential cognitive skills to perceive “similarity in diversity” (Taylor [1989] 1995), to see that these are not chaotic discourse formations, but a pattern of stylistic use with a meaning of its own behind it.

The pattern is an archetypal conception and an integral part of mental cognitive structures. As “an abstract framework” (Gibbs 2003: 32) the pattern helps to understand and analyse language in use. In a way stylistic patterns are like grammar rules, which are useful to make grammatical sense of the text. Both are abstract. The identification of the pattern helps to perceive the ties, establish the cohesive semantic and stylistic links with the base meaning, which leads to a better understanding and appreciation of creative metaphorical language and the whole text.

Access to the base form is effected from long-term memory or, in case memory fails to supply the base form or there is a need for verification, from dictionaries. However, the stylistic pattern cannot be established by using a dictionary or a set of dictionaries as it is a mental representation. It is also a cognitive skill, which is enhanced in the process of reading and through special training in stylistic awareness⁵. Access to the pattern facilitates comprehension of a novel form and meaning in a stretch of text that is constantly changing and progressing, resulting in a creative representation of experience.

⁵ Stylistic awareness of instancial use is a conscious perception and understanding of significant changes in the base form and meaning, associative links and their networks, stylistic cohesive ties in the text and the creation of a new meaning in discourse.

As to the pattern of extended phraseological metaphor, it is one of the tools, which transforms the base form into instantial use. It is prototypically present in every case of use when the phraseological image is sustained. The pattern stipulates extension of the phraseological image, which is part of the base form, and the creation of one sub-image⁶ (at the minimum) or several sub-images, based on various associations. Extended metaphor secures a continuum of figurative meaning by providing chains of associations in the ongoing discourse. In a generalised way the pattern includes the typical features of the innumerable particular instantiations in discourse.

3 The Pattern of Extended Phraseological Metaphor: Main Types of Metaphorical Extension

Extended phraseological metaphor is among the most frequently used patterns of instantial use. The extension of phraseological image is effected in a search for a more accurate representation of human thought and experience, especially in more abstract or complicated areas of conceptualisation. There exist several types of this pattern, which are subsets of the instantiation of extended metaphorical thought.

1. One or several sub-images go back to the same base component

Metaphorical extension of one of the notional components of the PU is the simplest type of extended metaphor, going back directly to the same figurative base component, which remains the focus of the whole extension, e.g.

a blind alley

It proves only that the religions that men have accepted are but **blind alleys** out into an impenetrable jungle and none of them leads to the heart of the great mystery.

W.S. Maugham, *The Summing Up*

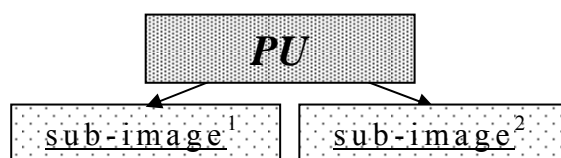


Figure 2

2. A string of sub-images

One type of extended phraseological metaphor is the successive use of sub-images without changing the base structure of the PU. It is a linear development. A sequence of sub-images emerges, strung out in a line, offering a sustained mental picture of the image of the base form. The metaphorical development proceeds like a chain reaction mediated by the previous sub-image, and each instantial metaphorical item sparks off the subsequent one.

⁶ A sub-image is an extension of the image of the PU in a direct way or through other sub-images. The sub-images become part of the associative metaphoric network created and sustained on the basis of the image of the PU.

a new broom / a new broom sweeps clean

Wonderful what a lot of virtues she managed to have in a hurry. Though she wasn't at all **a new broom**, she swept the dust from pillar to post, and left everybody spitting, till some poor devil got the dust-pan and collected the dirt.

D.H. Lawrence, Mr Noon

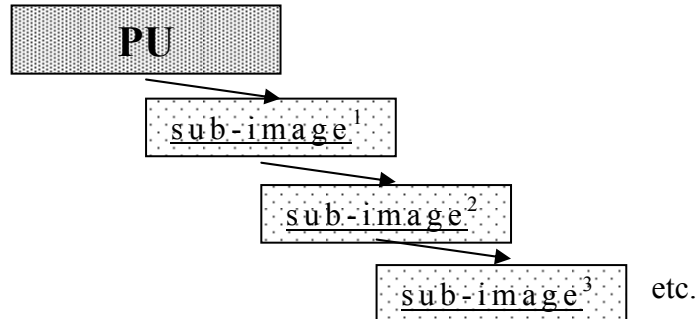


Figure 3

The extension constitutes a process, resulting in a string, a whole semantic network of novel associative metaphors, which are sustained on the basis of the image of the PU, covering an entire area of experience. New associations and sub-images are facilitated by the previously established items of the metaphorical chain. So great is the intrinsic power of metaphor.

Many extended metaphors occur within the limits of a single sentence. Sometimes they may reach a considerable scope, though, creating an accumulation of different associative metaphors, which cluster around a single broad frame. However, extended metaphors are “quintessentially discursive” (Werth 1994: 101). Hence it is crucial to explore extended phraseological metaphor as a discourse phenomenon going across sentence boundaries.

3. Two or several notional base components extended

The extension of several notional base components provides parallel lines of metaphorical thinking, creating a ramified semantic structure, at the same time it remains part of the image of the PU and its instantiation in the given context. In the following instance both *the cat* and *the bag* are extended, securing a cohesive network of associative metaphorical ties:

to let the cat out of the bag

The cat never came out of the bag. But one evening I distinctly heard it mewling inside its sack, and I even believe I saw a claw through the canvas.

D.H. Lawrence, Rawdon's Roof

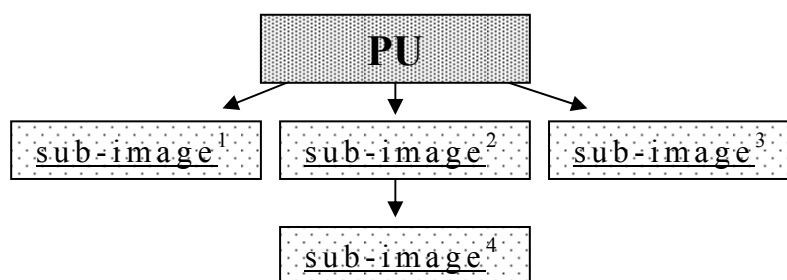


Figure 4

Links between the successive developments of the phraseological image are secured by cohesion of the base form, which is an intrinsic feature of the PU. Parts of the PU are used in text to generate new sub-images and new associative metaphors. It is essential to look at the instantiation holistically and perceive the metaphorisation of the whole context.

The use of anaphoric images, drawing from the PU, is a typical way of sustaining a base image:

like looking for a needle in a haystack

Then of course we've got to find the antibody that we want, and that's the problem with the new technology. It's really **like the needle in the haystack**. We've got to go through the haystack, straw by straw, pulling out the needle.

CCDI⁷: 272

There are also many mixed types of the instantiation of metaphorical sub-images, which are novel in their manifestation, however, they all reveal an intricate network of interconnected relationships of meaning in the web of discourse.

4. Replacement⁸ of a metaphorical component of the base form by an instantial metaphor

If a metaphorical base component is replaced by an instantial metaphor, it results in metaphorical extension of the image reflecting creative thought and stretching the imagination, e.g.

to fiddle while Rome burns

The novel is rich in evidence of the trivial snobberies and hypocrisies which obsess our upper and upper-middle classes as they **fiddle while London smoulders**.

ODEI⁹: 184

Another example of metaphorical replacement:

to fiddle while Rome burns

He looked at her again, and a fire flickered up in his eyes.

“Best to dance while Rome burns, since it must burn, don't you think?” he said.

She was rather taken aback. But, gathering herself together, she replied:

“Oh, better dance than wail, certainly.”

“So I think.”

D.H.Lawrence, *Women in Love*

New associative links appear in the metaphorical chain involving both close and remote associations. The sub-images are perceived and understood on the strength of their metaphorical ties, thus extended metaphor plays an essential role in the semantic

⁷ CCDI – *Collins Cobuild Dictionary of Idioms* 1995.

⁸ Replacement is an instantial pattern involving the substitution of a base component by one or several instantial components.

⁹ ODEI – Cowie, A.P., Mackin R., McCaig I.R. [1993] 1994. *Oxford Dictionary of English Idioms*.

and stylistic cohesion of discourse. It is the metaphor that provides discursual continuity.

5. *Concurrent use*¹⁰

Patterns are mobile in actual use. Extended metaphor frequently emerges together with other patterns of instantial use. The concurrence of several types of instantial changes in one PU forms a single entity. These changes are interdependent, creating dense clusters of cohesive ties. Each instantial pattern exploited in concurrent use contributes to the combined stylistic effect of the whole instantiation. In the following example the instantial use incorporates extended metaphor together with replacement within the framework of one PU:

sour grapes

“Well, eh? Ah well, all I can say, Gilbert, is that I am sorry for you. I am SORRY for you.”

“Green grapes, green grapes, you old fox, you!” cried Johanna. The conversation, if such it can be called, had lapsed into German.

“Ah well, we shall see who pulls the longest face when he’s eaten the grapes,” said Alfred.

D.H.Lawrence, Mr Noon

Alfred says he is sorry for Gilbert because Johanna has forsaken her family to join Gilbert. Johanna’s reaction is “green grapes, green grapes”, which leads to the PU *sour grapes*, conveying affected scorn for something desirable but unobtainable. This is an allusion to Aesop’s fable *The Fox and the Grapes* where the fox disparages some grapes as sour when he cannot reach them.

The complex and sophisticated discursual formations represent the complexity of human communication and cognitive processes. Concurrent use is characterised by a high degree of phraseological cohesion.

6. *Phraseological saturation*¹¹

The dominant characteristic of phraseological saturation is the interfusion of several PUs, which are exploited in one stretch of text, blending and intermingling. Several thoughts are unravelled, involving a number of instantial patterns, combining individual but harmonising figurative threads, at the same time maintaining a semantic and stylistic unity.

The following example is an instance of phraseological saturation, which reveals a close interaction of extended metaphor with other stylistic patterns of instantial use. Extended metaphor is often the leading instantial change in a phraseologically saturated stretch of text, e.g.

¹⁰ Concurrent use is a simultaneous occurrence of several instantial changes reinforcing the message and creating a focal point within the framework of one PU. Each instantial change exploited in concurrent use contributes to the combined stylistic effect of the whole instantiation. Concurrent use is characterised by a higher degree of phraseological cohesion. The dense cluster of cohesive ties represents the complexity of human communication and cognitive processes.

¹¹ Phraseological saturation is interfusion of several PUs which are instantiated in one stretch of text, blending and intermingling. The PUs and their instantial components pervade the text resulting in a subtle network of phraseological ties. It becomes a focal point where two or several phraseological images meet and a number of instantial changes are effected.

to go to the devil
to change horses (in midstream)

Englishmen start galloping to the devil, but as they grow older, they nearly always change horses and amble along gently to respectability, a wife and seventeen children.

W.S. Maugham, Mrs Craddock

The instantiation is an interesting case of extended metaphor, saturating the context. The metaphoric replacement in the first PU is part of the extended metaphor of the subsequent PU. The link between the two PUs is effected by associations of contiguity (horses may gallop or amble). *Galloping to the devil* is opposed to *ambling along gently to respectability*, creating antithesis while *ambling to respectability, a wife and seventeen children* creates a zeugma. The number of the children has ironically been exaggerated to seventeen, resulting in a hyperbole. Thus, the use of two PUs in one context, united by a common extended metaphorical image and set off by replacement, antithesis, zeugma and hyperbole, creates a striking instance of saturation.

Phraseological saturation illustrates the mobile and the interactive aspects of the semantic and stylistic network of text. The phraseological images become part of a phraseologically saturated segment of discourse, in which a number of figurative strands are intertwined. Saturated stretches reveal how PUs may be realised in interaction as a polyphony of phraseological voices.

7. A discourse dimension

Extended phraseological metaphor is not a mere extension of the base image of the PU and it is much more than the totality of its sub-images. It is a new discursal quality born in the instantiation and a dynamic meaning development. Discursal use brings out the involvement of the PU in the interrelated web of semantic and stylistic interrelationships. A PU may play a considerable role in the organisation of discourse, providing continuity across sentence boundaries. The thread of phraseological meaning persists from one segment of discourse to another as the semantic process is continued and the discourse unfolds. Discursal use is made possible by the very nature of the PU – the cohesion of the base form. The PU and the extension of its image remain focal in the context, which cannot be understood and interpreted without the complete extent of the instantial metaphor:

like a thousand of bricks

Young George Washington was actuated in all things by the highest and purest principles of morality, justice and right. (...) Young George was always prompt and faithful in the discharge of every duty. It has been said of him, by the historian, that he was always on hand, like a thousand of brick. And well deserved was this compliment. The aggregate of the building material specified might have been largely increased – might have been doubled (...). Indeed, it would hardly be possible to express in bricks the exceeding promptness and fidelity of young George Washington. His was a soul whose manifold excellencies were beyond the ken and computational mathematics, and bricks are, at the least, but an inadequate vehicle for the conveyance of a comprehension of the moral sublimity of a nature so pure as his.

Mark Twain, Brief Biographical Sketch of George Washington

The pattern of extended metaphor lends a great degree of flexibility to the instantiation of a PU in unfolding discourse. Its success largely depends on the cognitive ability to develop and sustain a phraseological image, which may be spread across paragraph and chapter boundaries or cover a whole book (see Naciscione 2001: Ch. 5;

Ch. 6.3). Extended phraseological metaphor contributes to the overall textual effects. Empirical study of various contexts shows that, whichever type of image evolution it is, the pattern still remains extended metaphor, although each instantiation remains unique and inimitable in its own way.

4 Cross-century Stability of the Pattern of Instantial Stylistic Use

Stylistic patterns appear to be linked to an immemorial past of humanity of which we have no written records. Metaphor and extended metaphor seem to be centuries-old techniques of both thought and language. As to the English language, extended phraseological metaphor has existed throughout the course of the history of the English language as it a way of thinking. The written records of extended metaphor go back to the earliest stages of the existence of written text in English, that is, to the 8th century.

Diachronic studies provide valuable insights into pattern evolution. The pattern of instancial stylistic use is a reproducible element of the system of language¹². As a diachronically recurring element the pattern is inherently stable. Empirical observations allow drawing generalizations about patterns across centuries and seeing sameness in difference. A few examples from different periods of the development of English:

1) OE

(swa) bittir swa wermod¹³

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

Year 750 *Riddles in Exeter Book* 202.60-1

swa duste beforan winde¹⁴

Ac hi beoð duste gelicran, þonne hit wind to blæwð.

Year c900 *Paris Psalter* 1 (1.5)

2) MiE

When going through texts from OE to MiE, we discern a noticeable similarity in the metaphorical process and a sense of constancy about the method. Extended phraseological metaphor has always been a creative metaphor, evolving from the base metaphor and developing a novel meaning in discourse. In the following example from Chaucer two metaphorical components of the base form have been extended:

lyk an asse to the harpe¹⁵

‘What? slombrestow as in a lytargye?
Or artow lyk an asse to the harpe,
That hereth soun, whan men the strenges plye,

¹² The reproducible character of the pattern of the stylistic use of PUs was first discussed by Naciscione in 1976 (Ch. 1).

¹³ See the core use of the PU *(swa) bittir swa wermod* in *WBible* Proverbs v 4, year c1395. The PU was in use in OE and MiE.

¹⁴ The PU *swa duste beforan winde* is recorded twice in core use in the same work: 38 (17.40) and 78 (34.6).

¹⁵ See core use of this PU in Chaucer *Boece* i pr. 4.2-3, year 1380.

But in his minde of that no melodye
May synken, him to glade, for that he
So dul is of his bestialitee?

1380 Chaucer, TC, I, 730-5

In MiE the types of extended metaphor get more diversified and more elaborate. The next example is a case of saturation: two PUs are intertwined in one context. The key notional component *the serpent* appears only once, serving as a basis for sustaining metaphorical thought. The two instantiations have been blended together in a longer stretch of verse:

a serpent in the bosom
a serpent under gras / floures¹⁶

And Thomas, yet eft-sones I charge thee,
Be war from hir that **in thy bosom** slepeth;
War from **the serpent** that so slyly crepeth
Under the gras, and stingeth subtilly.
Be war, my sone, and herkne paciently (...)
Ther nis, y-wis, no serpent so cruel,
Whan man tret on his tayl, ne half so fel,
As woman is, whan she hath caught an ire...

1395 Chaucer, CT, D, 1992-6; 2001-3

3) ENE

It is important to note that the verbal realisation of the extended phraseological metaphor does not repeat itself, the pattern does. What is in common is that the development of metaphorical thought forms new extensions in real contexts, using the same language means.

a serpent in the bosom

But they, lyke as **the serpent** that prycketh or styngeth hym that kepeth hym
warme **in his bosomme**.

1481 Caxton, Godeffroy 66.34-5

In Shakespeare's works extended metaphor is a frequent phenomenon, reaching more sophisticated heights. Many instantiations develop both anaphoric and cataphoric sub-images:

hoist with one's own petard

Let it work;
For 'tis the sport to have the engineer
Hoist with his own petard; and 't shall go hard
But I will delve one yard below their mines,
And blow them at the moon.

W. Shakespeare, Hamlet, Act III, Scene IV

¹⁶ The image of the same PU is also extended by Chaucer in CT, F, 512-5, year 1395. Cf.:

Right as **a serpent hit him under floures**
Til he may seen his tyme for to byte,
Right so this god of love, this ypocryte,
Doth so his cerimonies and obeisaunces...

The MoE form is *a snake in the grass*. The PU is of Latin origin, see Virgil, Ecl., iii.93.

The use of a military image¹⁷ reveals the true nature of Hamlet's enemies. He feels their hostility and is encircled by them, but he is not going to give up without a struggle. The image of the PU is extended to reveal Hamlet's state of mind and his feelings.

The development of stylistic patterns in the course of time is actually a vast field of research. Patterns can be discerned only by detailed and systematic analogies, which help to ascertain the similarities and establish their basic range. However, even the few examples cited in this article provide a diachronic dimension. My aim is to show that these patterns are not an invention of the last centuries, but a logical diachronic development of thought and language.

Thus, instantial stylistic use is not isolated instances. The pattern is a diachronically recurring phenomenon while each instantiation is creative. Extended metaphor, like all the basic instantial patterns, has persisted and evolved throughout centuries. The same mechanism of shaping extended phraseological metaphor has been in use: new instantiations have emerged using ancient patterns. Looking at the future it might be predicted that new inimitable instantial forms of PUs will persistently be created, exploiting the existing PUs and language patterns.

5 The Pattern of Instantial Stylistic Use: A Shared Idiomatic Property across Languages

Cross-language correlation has always intrigued scholars. What differs from language to language and from culture to culture? What is language-specific and what is culture-specific? This is certainly a research area in its own right. Likewise it is fascinating to look at the common features: perceived similarity across languages and cultures in the face of the differences.

Proceeding from my material, I may come to two conclusions. (1) The stylistic pattern is one of the properties that our languages have in common, and the reason is that it is part of human thinking. Cross-language stability of stylistic patterns is one of the links between different languages. (2) Another feature they have in common is that these patterns, including the pattern of extended phraseological metaphor, provides cohesion and coherence in discourse. The differences lie in the semantic and syntactical structure of the PU, choice of images, both in the base form and in instantial use, the preference and the prevalence of a certain type of pattern¹⁸. The issue also calls for further detailed exploration of each particular language and its use. For purposes of comparison I would like to give a few examples in different languages – French (Romance), Latvian (Baltic) and Russian (Slav):

¹⁷ In Shakespeare's day it was the practice of engineers in a military operation in siege to dig a mine or an underground gallery under the defences and blow them up with a charge. The defence was to dig a counter-mine under it and set off a charge, which would blow up the men and the explosives of the original mine.

¹⁸ For instance, the pattern of diminutivization of Latvian PUs is widespread in discourse due to the language structure, morphological features and socio-cultural attitudes while the instantial use of the diminutive in English PUs is a rare linguistic phenomenon (see Naciscione 2001: Ch. 5.2).

tirer l'épingle de jeu

Permettez-mois de m'étonner qu'avec votre talent, vous n'avez pas su mieux tirer votre épingle de jeu. – Vous en parlez bien à votre aise. Le maniement des épingles demande une finesse de doigté incompatible avec les charges que j'ai toujours eues sur les bras.

É. Augier, Le Fils de Giboyer

visi gali ūdenī

Visi gali ūdenī un, ja izvelc ārā, būs jau sapuvuši.

Latvijas Radio 1, 02.09.2003

ВОЛК В ОВЕЧЬЕЙ ШКУРЕ

Матерый волк в овечьей шкуре не один год ходил среди нас и хвостом вилял, а мы не распознали его.

В. Акопян, Верность

It is interesting to note the resemblances between instances of extended phraseological metaphor in different languages and the similarity of the technique in actual use: the ongoing process of the creation of instantial phraseological metaphor. The culture-specific ways of figurative thinking are reflected in both the base forms of PUs and the instantial stylistic use, which transmit the particular vision of the world. However, the patterns of stylistic use are a feature that is shared by different languages, as a pattern is a thought structure. That is why there are common cross-language features as well as cultural variations. Lakoff and Turner point out that innovation and novelty are not miraculous, they do not come out of nowhere, they are built using the tools of everyday metaphorical thought (Lakoff and Turner 1989). This might lead us to think that these patterns might be expected in many languages of the world. At the same time it is perfectly clear that innumerable thorough explorations are necessary to ascertain the differences and the common idiomatic properties in different languages.

6 Pattern Recognition

Pattern recognition and identification are crucial for text comprehension. I agree with Gibbs (2003: 28) that reading is a skilled activity that relies on familiar knowledge and flexible, adaptive responses to novel situations. In case of phraseology the reader or the listener needs to be familiar with the base form of the PU used in the instantiation and the pattern employed. Actually extended metaphor is essential for both the writer/speaker and the reader/listener. For the former it calls for the ability to stretch an image while for the latter access of the metaphorical extension depends on the ability to retain the metaphorical thread and follow its development in the stream of discourse.

The process of metaphor recognition and understanding generally reveals the role of figurative thinking in conceptualization (see Gibbs 1990; Gibbs [1994] 1999; Steen 1994; Steen 2002). The comprehension of the instantiation of an extended phraseological metaphor, however, also relies on:

- 1) a thorough understanding of the PU as a figurative, stable and cohesive language element and the abstraction of phraseological meaning;
- 2) the identification of the pattern as a mental stylistic technique stored in the long-term memory of the language user;
- 3) cognitive skills of perception and comprehension of the creation of a new meaning in discourse: sustained meaning development, associative links and sub-images, along with the ability of continued abstraction.

Thus, although the pattern is identifiable, the interpretation of an instantiation of extended phraseological metaphor may indeed be cognitively challenging. It calls for a true understanding of the interplay of three layers of meaning, which constitute an intricate cohesive semantic and stylistic network: the figurative meaning of the PU with the literal meanings of the components, which remain covertly present, and the novel instantial meaning, which has emerged in the new discourse situation.

The knowledge of the pattern as a mental technique and its role is crucial in teaching and language acquisition, as the pattern is a basic mechanism for the comprehension of an instantial form. The metaphorical network calls for associative thinking and a cognitive approach to interpretation, which can “render the pattern of meaning insightful” (van Peer 2000). In practice the identification of a stylistic pattern turns out to be much more complicated than it might seem at first sight. There are frequent challenges in the recognition and recovery of an extended phraseological image. More sophisticated contexts call for an extensive cognitive effort and a complex inferential process. Failure to disambiguate the whole of the extended phraseological metaphor is a cognitive loss.

In teaching and learning it is essential to realise that pattern recognition stretches the learners’ working memory and promotes the habit of seeing across phrase and sentence boundaries. It also tends to develop and encourage a creative mindset and a desire to explore one’s culture for creativity. The stylistic awareness of extended phraseological metaphor enhances both the recognition and the creation of the flow of innovative ideas.

7 Conclusion

Extended phraseological metaphor is used to represent novel thoughts and experiences, not reflected by the base form of the PU. Both the base form and the pattern are necessary to process the particular instantiation and comprehend a context not encountered before. The pattern provides a tool, which helps to perceive and interpret a passage. It aids the “*ad-hoc* comprehension process” (Gibbs 2003: 38). However, the pattern is not only a tool of cognition and but also its product in each particular instantiation. It is retrieved as part of the cognitive process of identification. The pattern of extended phraseological metaphor is reproducible, it is generic to all instantiations based on the development of phraseological image, providing a cohesive network of associative metaphorical ties.

In summary, despite all the discursal variety, extended phraseological metaphors have one important feature in common: an extension of the abstraction of the phraseological image. This calls for a need to enhance our capacity of perceptive stylistic awareness and to exercise cognitive control over the phraseological image and its development in discourse. The patterned nature of stylistic use is closely linked with thought processes. Extended phraseological metaphor is a pattern of both thought and language.

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