Extended Metaphor in the Web of Discourse

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This chapter explores extended metaphor in the cognitive stylistic framework. My aim is twofold: to study the nature and actual use of this stylistic pattern, and address queries concerning the "mixed metaphor" theory. How grounded is it? Do the so-called "impermissible metaphors" "contaminate" natural discourse?

My findings show that extended metaphor defines as an entrenched stylistic pattern of both thought and language, reflecting extended figurative thought. It is a cognitive inference tool, applicable in new figurative thought instantiations. A metaphor can be extended only by extension of its metaphorical image: by creating a metaphorical sub-image or a string of sub-images, which relate metonymically by associations of contiguity. Metonymy is invariably present in each instantiation of metaphorical extension. Thus, extended metaphor is "mixed" by definition.

Metaphor is not alone in figurative meaning construction. The process is "mixed". Apart from metonymy, extended metaphor may incorporate other figurative modes (pun, allusion, personification, euphemism, hyperbole, irony), forming figurative networks and representing a process and a result of human thought and a conceptualisation of experience. Only a detailed semantic and stylistic analysis will reveal the interaction and interrelationships of direct and figurative meanings in the web of discourse, which is not a "mix" but a natural flow of figurative thought in natural discourse.

Keywords: cognitive stylistics, extended metaphor, sub-image, metonymy, figurative networks, "mixed" metaphor

1. Introduction: A cognitive perspective

Cognitive research has established that figurative language forms part of human cognitive processes. People think and conceptualise their experience and the external world in figurative terms. In the cognitive linguistic view, one of the most important tenets is that metaphor constitutes an inherent part of thought, language and culture.

Stylistic patterns appear to be linked to the immemorial past of humanity of which we have no written records. Metaphor and extended metaphor are centuries-old techniques of both

thought and language. My aim is to explore extended metaphor from the cognitive stylistic perspective, establish its features as a stylistic pattern and disclose its functioning in relation to and compatibility with other stylistic patterns in natural discourse, both past and present.

As to the English language, extended metaphor has existed throughout the course of its history as a way of thinking. Old English (OE) texts and dictionary attestations reveal that written records of extended metaphor go back to the earliest stages of existence of written text in English, that is, to the 8th century. Significantly, while the verbal manifestation of an extended metaphor does not repeat itself, the pattern does. What the instantiations share in common is that the development of figurative thought forms new extensions in real contexts, using the same language means and ways of interaction with other tropes in discourse.

This chapter attempts to provide insights into the common properties of extended metaphor that emerge in actual language use and answer the question whether the term "mixed metaphor"[1] is applicable to metaphor use from the cognitive point of view. Observation and analysis are based on a large corpus of stylistic use of lexical metaphors and metaphorical phraseological units (PUs)[2] in discourse. Exploration of extended metaphor across sentence boundaries is supported by ample textual illustrations of stylistic use ranging from Old English to Modern English (MoE).

The chapter is structured as follows. Section 2 presents the notion of pattern and argues for pattern of stylistic use as a structure of thought and a cognitive inference mechanism that is reproduced in new diverse stylistic instantiations. In an extended metaphor, the interrelationship of metaphor and metonymy is not a slip of the mind or a "mixture" of thought but a regular element in each case of use. Section 3 brings out the variety of discoursal manifestations of extended metaphor, analyses its common types and uncovers the role of metonymic links in the extension of the metaphorical image. A study of metaphor in discourse naturally leads to the concept of extended metaphor. In Section 4, a diachronic insight reveals the stability of the pattern of extended metaphor across centuries as a way of thinking that is reproduced in new creative instantiations. The pattern is viewed as part of the mental lexicon, stored in the long-term memory of the language user. This section also seeks to establish whether a diachronic approach supports the "mixed metaphor" theory. Section 5 takes a closer look at sustainability of extended metaphor that is regarded as a natural phenomenon. As

[1] For an insight into the theory of "mixed metaphor", see Section 7 of this Chapter.
[2] I hold that the phraseological unit is a stable, cohesive combination of words with a fully or partially figurative meaning.

thought is sustainable, so is figurative language. A sustained metaphorical image acquires a discourse dimension and promotes semantic and stylistic cohesion of the text. This Section examines the involvement of other tropes, their interrelation and coherence in an extended metaphorical instantiation: metonymy, pun and allusion. Section 6 offers a case study of multimodal representation of figurative thought, involving stylistic techniques from more than one semiotic mode of expression. Extended metaphor exists not only in thought and language but also in visual representation and its perception. It invariably involves other stylistic patterns, creating figurative networks. Multimodal use is naturally "mixed". Finally, in Section 7, I argue against the terms "mixed metaphor", "impermissible mixed metaphor" and "contaminated metaphor". In this chapter, I do not deal with the beliefs of prescriptive linguistics or a normative approach to stylistics. I am interested in use of metaphor in real discourse environment. The illustrations analysed reveal that the flow of figurative thought does not obey the cut-and-dried rules of formal logic. The use of metaphor along with other metaphors and stylistic patterns is a common discourse phenomenon. I view the traditional notion of "mixed metaphor" as unwarranted and inappropriate. I believe that a metaphorical term reflects the theoretical concept. Metaphorical terms are theory constitutive metaphors as established by cognitive linguistics.

With regard to cognitive aspects, this chapter aims to highlight a number of issues that are essential for cognitive stylistics, such as the role of stylistic pattern in figurative meaning construction, figurative networks and sustainability of figurative thought in discourse. It also focuses on the importance of a diachronic insight and a discourse-based approach to interaction of stylistic patterns in stylistic analysis that leads to theoretical conclusions.

2. Stylistic pattern of extended metaphor as a structure of thought

Stylistic pattern is an essential element in figurative meaning construction. It is a cognitive inference tool and a mental stylistic technique which is applicable in new figurative thought representations. Pattern is an archetypal conception and an integral part of mental cognitive structures. As "an abstract framework" (Gibbs 2003), pattern helps to form new creative instantiations in use. Patterns are used to construct meaning.

Stylistic pattern forms a set of common rules of use in discourse. Each pattern is characterised by a number of formal and semantic features which are compulsory for new instantiations designed on the basis of the pattern. As typified recurring techniques, patterns

are elements of the language system which can be reproduced. Thus, patterns of stylistic use are reproducible elements, generating innumerable particular manifestations in discourse (Naciscione 1982, 2010).

Extended metaphor is one of the most widespread stylistic patterns in instantial stylistic use[3] in most discourses. It is a characteristic of the figurative mind: one of the figures of thought that is used to conceptualise experience. For instance, John Fowles' *The French Lieutenant's Woman* is a love story focusing on the compelling mystery and passionate relationship between Charles and Sarah:

fire[4]

> He had thought by his brief gesture and assurance to take the first step towards putting out **the fire** the doctor had told him he had lit; but when one is oneself the fuel, firefighting is a hopeless task. Sarah was all flame. Her eyes were all flame and she threw a passionate look back at Charles.
>
> J. Fowles, *The French Lieutenant's Woman*

The whole instantiation of *fire* is a metaphorical network, consisting of the base metaphor[5] and five metaphorical sub-images[6], all relating to it by associations of contiguity; this means that they are linked metonymically[7]. The coexistence of metaphor and metonymy in an extended metaphor can by no means be qualified as a "mixture". The presence of metonymy is an intrinsic element in every metaphorical extension. This instantiation is a linguistic manifestation of the conceptual metaphor LOVE IS FIRE. I would argue against the use of decontextualised phrases and sentences to illustrate either conceptual metaphors or their linguistic manifestations. I believe in a discourse-based approach to stylistic phenomena.

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[3] Instantial stylistic use is a particular instance of a unique stylistic application of a word or a phraseological unit in discourse resulting in significant changes in its form and meaning determined by the thought and the context.

[4] In this chapter, stylistic instantiation has been highlighted 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 an interrupted line.

[5] By a base metaphor I understand a lexical or a phraseological metaphor that serves as a basis for metaphorical extension.

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

[7] Gibbs urges metaphor researchers to study "the interaction of metaphor and metonymy in expressions for linguistic actions" (Gibbs 1999: 36–37). It is essential to understand the interrelationship between metaphor and metonymy not only at the level of the system of language but also in the web of discourse.

It is not only lexical metaphors but also phraseological metaphors that may be extended across sentence boundaries in any type of discourse (e.g., prose, poetry, drama, print media texts, advertisements). The stability and cohesion of the base form of the PU provides ample opportunities for extension of figurative thought even in a short stretch of text, for instance:

to burn daylight

Mercutio: Come, we **burn daylight**, ho!
Romeo: Nay, that's not so.
Mercutio: I mean, sir, in delay
We waste our lights in vain, like lamps by day.

W. Shakespeare, *Romeo and Juliet*, Act I, Sc. 4

Out of all the structural types of PUs, it is proverbs[8] that lend themselves most frequently to stylistic use. Mieder rightly concludes that "it is exactly the metaphor of the proverb which enables us to employ proverbs in so many different contexts" (Mieder 1989: 21). E.g.:

the road to hell is paved with good intentions

Hell isn't merely **paved with good intentions**; it is walled and roofed with them. Yes, and furnished too.

A. Huxley, *Time Must Have a Stop*

Shakespeare's plays offer numerous sophisticated illustrations of extended figurative thought that cover longer stretches of text, including monologues, e.g., the Ghost who is the spirit of Hamlet's late father delivers the following message to Hamlet:

to make one's hair stand on end

I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,

[8] I believe that proverbs are part of phraseology as language units, e.g., *the road to hell is paved with good intentions.* Proverbs are stable, cohesive combinations of words, with a fully or partially figurative meaning in their base form, the same as other PUs. Proverbs form one structural type of PUs. In the cognitive stylistic view, the same cognitive processes determine stylistic changes of proverbs in actual use and the same stylistic patterns are employed in discourse.

And each particular **hair to stand on end**,
Like quills upon the fretful porpentine.

W. Shakespeare, *Hamlet*, Act I, Sc. 5

The extended image conjures up the horror of the whole scene and brings Hamlet to the revelation that his father had been most foully murdered. The development of this horrifying thought forms an extended metaphor with metonymic links in between the sub-images, creating a cohesive network of associations.

As thought develops, metaphor develops too. Extended metaphor reflects extended figurative thought. The pattern of extended metaphor is a way to instantiate a new meaning in discourse. Strings of sub-images bring out the cohesive strength of the pattern: metaphorical ties and metonymic associations of contiguity with the base image provide semantic and stylistic cohesion in discourse. Creation of an extended metaphor is a cognitive skill, part of the human ability for continued abstraction. Interpretation of the figurative network calls for a cognitive approach to use of both metaphor and metonymy. My observations fall in with recent advances in cognitive linguistics and "the novel claim that metonymy is a form of thought" (Gibbs 2007: 31). In extended metaphor, metonymy does not function on its own but in close interaction with metaphor and other stylistic techniques. Cognitive linguistics recognises that "figures of thought do not exist in isolation from one another" (Gibbs [1994] 1999: 449).

Thus, extended metaphor is an instantial pattern involving a string of metaphorical sub-images sustained and linked together by the base metaphor, creating a cohesive network of associative metaphorical and metonymic ties in discourse.

3. Types of extended metaphor

Several types of extended metaphor exist; these are subsets of the instantiation of extended figurative thought. The simplest type of extended metaphor consists in the use of one sub-image, metonymically going back to the base metaphor. It is widespread in all types of genre and all periods of the development of English. The following is a commercial for Nissan cars. The metaphor is extended, resorting to use of Eastern mysticism. Interestingly, the commercial is an instantiation of the conceptual metaphor LIFE IS A JOURNEY that also appears in the text:

a journey

Remember, young man, life is **a journey**. Enjoy the ride.

Nissan TV commercial, 1996

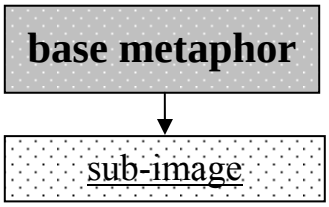

Figure 1. Extended metaphor Type 1

The most common type of extended metaphor presents successive use of metaphorical sub-images. It is a linear development of figurative thought. A sequence of sub-images emerges, strung out in a line, securing a sustained mental picture of the image of the base metaphor. Metaphorical development proceeds like a chain reaction aroused by the thought of the previous sub-image, with each instantial metaphorical item bringing about the subsequent sub-image:

a new broom/a new broom sweeps clean

A new broom doesn't always sweep clean, it just brushes some of the worst dirt under the carpet for a while.

Collins Cobuild Dictionary of Idioms 1995, p. 51

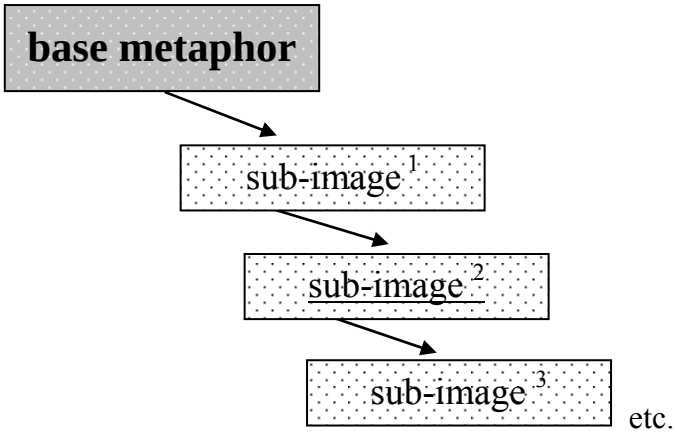

Figure 2. Extended metaphor Type 2

This figure reflects figurative extension, constituting a process and resulting in a string, a whole semantic network of novel associative sub-images, linked metonymically, that are sustained on the basis of the image of the PU, covering an entire area of experience. Another type of extended metaphor is the extension of two or several notional base constituents. The development of several constituents provides parallel lines of metaphorical thinking, creating a ramified semantic structure, which at the same time remains part of the image of the PU and its instantiation in the given context. In the following example from Chaucer, both *asse* and *harpe* are extended, securing a cohesive network of associative ties over five lines of verse:

lyk an asse to the harpe [9]

Or artow **lyk an asse to the harpe,**
That hereth soun, whan men the strenges plye,
But in his minde of that no melodye
May sinken, him to glade, for that he
So dul is of his bestialitee?

1380 G. Chaucer, *Troilus and Criseyde*, I, 730-735

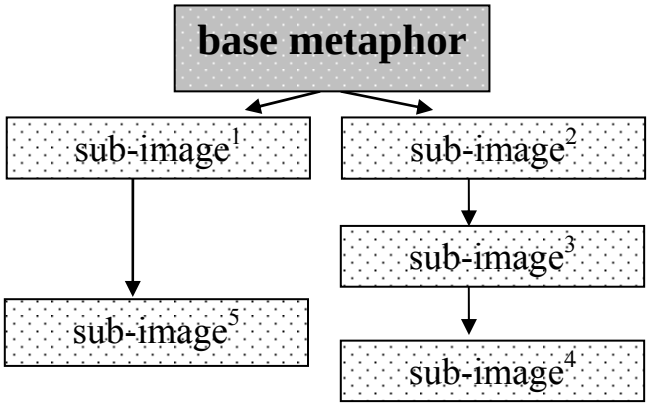

Figure 3. Extended metaphor Type 3

In the course of time, stylistic patterns acquire new features; this is a logical diachronic development of stylistic patterns. Usually the metaphorical extension follows the base

[9] The PU *lyk an asse to the harpe* is obsolete in MoE.

metaphor. In EMoE[10] a new type appears where a sub-image or several sub-images may also precede the base metaphor as we see it in Shakespeare's plays. For instance:

to hoist with one's own petard

Let it work;
For 'tis the sport t o h a v e t h e e n g i n e r
Hoist with his own petard: and 't shall go hard
But I w i l l d e l v e o n e y a r d b e l o w t h e i r m i n e s,
A n d b l o w t h e m a t t h e m o o n.

W. Shakespeare, *Hamlet*, Act III, Sc. 4

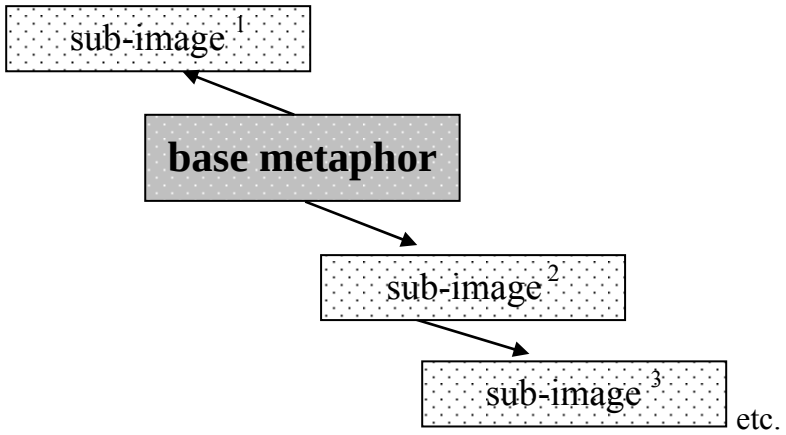

Figure 4. Extended metaphor Type 4

Sustainable development of figurative thought is secured by metonymically extending the base image, e.g., *petard → enginer… delve one yard below the mines…blow them at the moon*. However, the whole instantiation is perceived holistically: the result of image extension is the metaphorisation of the whole context. It is a representation of a metaphorical flow of thought in turning the plot against the plotter. Use of a military image[11] reveals the true nature of Hamlet's enemies. He feels their hostility and is encircled by them, but he is not going to give in without a struggle. The metaphorical image is extended to reveal Hamlet's state of mind and his feelings.

[10] EMoE – Early Modern English is a period from the late 15th century to the transition to Modern English in the late 17th century, also called Early New English (ENE).

[11] In Shakespeare's day it was the practice of engineers (constructors of military engines) in a military siege operation to dig a mine or an underground gallery under the defences and blow them up with a charge. The defenders would try to dig a counter-mine under it and set off a charge that would blow up the men and explosives in the original mine.

We know that Shakespeare's plays are built on figurative language. Extended metaphor stands out as a very frequent phenomenon in his plays, reaching sophisticated heights. For a typical instantiation of this type of extended metaphor, see the famous monologue "All the world's a stage" in Shakespeare's play *As You Like It* (Act II, Sc. 7). The whole extension of figurative thought covers 27 lines, creating a closely-knit network of metaphorical sub-images that not only follow the base metaphor *stage → players … exits … entrances … play many parts … acts … plays his part … scene*, but also precede the base metaphor: *wide and universal theatre … pageants … scene … to play in.* The whole monologue is an instantiation of the conceptual metaphor THE WORLD IS THEATRE, based on an extended metaphor and the interplay of metaphorical and metonymic associations.

4. A diachronic approach to the stylistic use of extended metaphor

Patterns are part of the mental lexicon, stored in the long-term memory of the language user. They are characterised by stability across centuries. New inimitable instantial forms are constantly generated in accordance with existing language patterns.

As a way of thinking, extended metaphor has existed since Old English throughout the course of the history of the English language (Naciscione 1982, 2010). The pattern is characterised by diachronic stability across centuries.

se æppel on his eagan[12]

> Geheald me … and beorh me, swa swa man byrhð **þam æplum on his eagum** mid his bræwum.
>
> c900 *Paris Psalter* 31 (16.8)

Extended metaphor is more frequently used and more extended in MiE than in OE as far as we can judge from recorded texts. Perhaps this could be explained by a difference in the prevalence of stylistic techniques in the two periods. OE verse mostly relies on alliteration and inner rhyme. In OE stylistic use, the central role is played by kennings: a special type of compounding based on metaphorical periphrasis, e.g., OE texts feature numerous kennings

[12] OE *se æppel on his eagan* – MoE *the apple of one's eye*. The first references to this PU are known from the Bible (five cases in core use). The PU first appeared in OE in King Alfred's translation *Gregory's Pastoral Care*; it is also used in his work *Boethius*.

that are poetic synonyms for the sea: *hron-rād* (whale-road), *hwæl-weġ* (whale's way), *seġl-rād* (sail road), *swan-rād* (swan-road). In MiE the stylistic use of metaphor becomes prominent:

to catche a thorn[13]

> And how-so she hath hard ben her-biforn,
> To god hope I she **hath** now **caught a thorn,**
> She shal not pulle it out this nexte wyke;
> God sende mo swich thornes on to pyke!
>
> c1385 G. Chaucer, *Troilus and Criseyde*, II, 1271-1274

an adder/serpent in the bosom[14]

> O servant traitour, false hoomly hewe,
> Lyk to **the naddre in bosom** sly untrewe.
>
> c1395 G. Chaucer, *The Canterbury Tales*, E, 1785-1786

Earlier periods of development of English testify to the historical evolution of conceptual mapping (Trim 2007, 2011). However, it is not only conceptual metaphors that are linked to pre-existing ones and that are traceable back in time: the same applies to stylistic patterns too, extended metaphor included. As cohesive figurative combinations of words, PUs are also characterised by cross-century stability, e.g., the PU *an adder/ serpent in the bosom* is used by W. Caxton a century later according to recorded texts:

a serpent in one's bosom

> But they, lyke as the **serpent** that prycketh or styngeth hym that kepeth hym warme **in his bosomme**.
>
> 1481 W. Caxton *Godeffroy*, 66.34-35

Empirical observations allow me to draw generalisations about patterns across centuries and various types of discourse, seeing sameness in difference. The stylistic pattern is a

[13] The PU *to catche a thorn* is obsolete MoE.
[14] The variant *a serpent in one's bosom* is commonly used in MiE and EMoE. In MoE, the most common form is *a snake in one's bosom;* the full form is *to nourish/cherish a snake/a viper in one's bosom*. The PU was borrowed into MiE from the Latin proverb: *in sinu viperam hebere.* It goes back to Aesop's fable *The Farmer and the Viper*. Thus, several variants have existed in the history of English; however, the metaphorical meaning has been sustainable.

reproducible and dynamic element of the system of language. As a diachronically recurring element, pattern is inherently stable.

Diachronic evidence has it that PUs also evolve through time, e.g., the PU *a snake/serpent in/under the grass/flowers* has been recorded in English texts since the end of the MiE period. Chaucer's works contain two instances of its use, both striking extended metaphors (see Naciscione 2010: 154; 241), which means that the PU was already in use before Chaucer, borrowed into MiE as a loan translation of the Latin proverb *latet anguis in herba* (Apperson 1969: 583). The PU has been extended in countless instances since Chaucer, creating instantial networks and permeating the stretch of text with metaphorical meaning and metonymic ties of contiguity:

> His felle malys he gan to close and hide,
> Lyche **a snake** that is wont to glyde
> With his venym **under** fresche **floures**.
>
> 1420 *Troy* I, 18.209-211

Extended metaphor remains the most common stylistic technique used in EMoE and subsequent periods, as we can see from the following instantiation of another variant of the same PU: *a serpent under grass*[15]:

> But the **serpent** lurked **vnder the grasse**, and vnder sugered speache was hide pestiferous poyson.
>
> 1548 E. Hall, *Chronicle*

In the course of development, the base form of the PU has had a number of lexical variants; it evolved into *a snake in the grass* in MoE. Recorded examples since Chaucer's day reveal cross-century stability of the PU in use, not fixedness, frozenness, or non-compositionality. The PU is intrinsically stable in the face of diachronic changes – the existence of lexical variants in its base form. Semantic and stylistic stability is due to the metaphorical image that reflects human experience; it is a figurative thought preserved through the centuries. As the cited examples show, the PU *a snake in the grass* is a reproducible language unit that

[15] Shakespeare used the PU *a serpent under flowers* twice in his plays (see Naciscione 2010: 109–110); these cases are sophisticated instances of allusion, which is a powerful stylistic technique, an implicit verbal reference to the image of the PU, evoking associations with the whole unit with the help of separate constituents.

possesses both stability and a great deal of flexibility in use depending on the context and thought expressed, which determine the given stylistic instantiation.

MoE can boast innumerable cases of novel applications of the pattern of extended metaphor:

a silver lining[16]

> She always discovered **silver linings** to the blackest of clouds, but now, scrutinize them as she might, she could detect in them none but the most sombre hues. Her imagination had worked out a dazzling future for this portrait.
>
> E. F. Benson, *Trouble for Lucia*

Development of stylistic patterns over the course of time presents a vast field of research. Patterns can only be discerned by detailed and systematic analogies, which help to ascertain similarities and establish their basic range. However, even the few examples cited here provide a diachronic dimension: an ongoing diachronic process of pattern evolution as a framework for metaphor development and networking. My aim is to show that these patterns are not an invention of recent centuries, but a logical diachronic development of thought and language. My diachronic findings do not provide any evidence in favour of the "mixed metaphor" theory.

Thus, the stylistic pattern of extended metaphor is characterised by cross-century stability. The instantiation does not repeat itself, the pattern does. It is viewed as a structure of thought that is reproduced in new creative instantiations. A fundamental tenet proposed here is sustainability of the stylistic pattern of extended metaphor throughout the history of the English language.

5. Sustainability of figurative thought: A discourse dimension

The stylistic pattern is inherently dynamic in discourse. Empirical material shows that it is discourse that provides for the development and sustainability of metaphorical thought and language in discourse; it goes across sentence boundaries, contributing to the semantic and

[16] *A silver lining* – a metaphorical PU derived from the proverb *every cloud has a silver lining*, see Kunin (1967: 560); *Collins Cobuild Dictionary of Idioms* 1995, p. 352. The same meaning has been preserved: a ray of hope, a metaphor for hope and optimism.

stylistic cohesion of text. Do "impermissible mixed metaphors" emerge in the process of figurative meaning in construction? Do they cohere in discourse? Does a sustained and dynamic development of metaphorical thought make perfect sense? Let me examine a few instantiations. E.g.:

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**.
>
> *Collins Cobuild Dictionary of Idioms* 1995, p. 272

It is the cohesive sustainable development provided by gradual extension of contiguous links between sub-images that lends a discourse dimension to extended metaphor. The extension of the figurative mode of thought is clearly seen in turn-taking in dialogical discourse. The following stretch of dialogue is built on one proverb; related elements cohere and form chains, in which the metaphorical network is intertwined with associations of contiguity, bringing out the cohesive force of figurative thought:

rats desert a sinking ship

> "You seem to have drawn yourselves into the limelight, which is a thing I prefer to shun."
>
> "Sounds like a case of **rats** and **a sinking ship**," put in Voles, upon whom Menton immediately turned.
>
> "Don't be a fool," he snapped. "There is no question of **a sinking ship** if we steer a sensible course."
>
> "And there's no question of me following a rat's tendencies, either," said Burnham.
>
> W. le Queux, *The Mystery of Mademoiselle*

It may be surprising to discover the strength of extended metaphorical image in texts of great English poets, such as Chaucer, Shakespeare, Milton, Byron and many others. Let me turn to Chaucer's use of *the tappe of lyf*[17] in *The Reves*[18] *Prologue* to his tale in *The Canterbury Tales*:

[17] *The tappe of lyf* is obsolete in MoE.
[18] MiE *reve* – MoE reeve, bailiff.

the tappe[19] **of lyf**

> And yet ik have alwey a coltes tooth,
> As many a yeer as it is passed henne
> Sin that **my tappe of lyf** bigan to renne.
> For sikerly, whan I was bore, anon
> Deeth drogh **the tappe of lyf** and leet it gon;
> And ever sith hath so **the tappe** y-ronne,
> Til that almost al empty is the tonne.
> The streem of lyf now droppeth on the chimbe.
>
> G. Chaucer, *The Canterbury Tales*, A, 3888-3895

Chaucer's greatness has been noted by many scholars. He has been called the father of English poetry, the father of English iambus, the maker of the national language; his narrative techniques have been highly praised. All this is very true. Even so, Chaucer's greatness in the creative use of language certainly remains underrated.

In the above quotation, the metaphor *the tappe of lyf* has been extended across six lines of poetic text. This extended metaphor is one instance of the greatness of Chaucer's creative mind in language use. These lines delineate the predestined course of a person's life: death draws the tap of life when a person is born and lets it run till almost empty is the tun, that is, until the barrel is almost empty. Interestingly, in this instantiation Chaucer uses a synonymous metaphor *the streem of lyf* that is frequently used later in English literature along with *the sands of life*[20].

In discourse, extended metaphor frequently turns into a narrative technique. It sustains a narrative and creates a metaphorical continuum, a network of associative strings, constituting part of the same metaphorical application. Sustainability is secured by recourse to the base metaphor over successive phrases or sentences, or over longer stretches of text. For instance, the PU *an odd/strange fish* has been extended over a large stretch of 25 pages by D.H.

[19] Some of the more difficult MiE words in this instantiation: MiE *tappe* – MoE tap; MiE *lyf* – MoE life; MiE *drogh* – MoE draw; MiE *sith* – MoE since; MiE *tonne* – MoE tun, barrel; MiE *chimbe* – MoE rim of a barrel.

[20] See the use of this metaphor in R. Burns' famous poem *A Red, Red Rose*:

> I will luve thee still, my dear,
> While *the sands o' life shall run*.

Lawrence in his novel *The Lost Girl* to reveal the thoughts, emotions and experience of the lost girl who cannot bring herself to marry a man whom she does not love[21].

However, extended metaphor may be instantiated not only by gradual extension of contiguous links between sub-images, as is so in all the above cases. Extension of a figurative image over considerable stretches of text may also be achieved by means of other stylistic patterns, e.g., pun, allusion and others.

Let me have a closer look at the use of the proverb *all that glisters is not gold*[22], a metaphorical image which has been extended over a whole scene by Shakespeare in his play *The Merchant of Venice* (Act II, Sc. 7). From the first lines of the scene we find out that a rich heiress, Portia, is facing the difficult task of choosing from among her suitors the right man whom she would marry. They have a choice of three caskets: one of gold, one of silver and one of lead. The right casket contains her picture. The first to choose is the Prince of Morocco. He chooses the golden casket with the following saying, engraved in gold: "Who chooseth me shall gain what many men desire". The whole scene is centred around the image of gold: the word "gold" or its derivative "golden" appears nine times within a short scene of 80 lines, used in both direct and metaphorical meanings, e.g., "A golden mind stoops not to shows of dross". At the end of the scene the Prince opens the golden casket to find no picture of Portia inside but a written scroll instead:

all that glisters is not gold

> **All that glisters is not gold**;
> Often have you heard that told:
> Many a man his life hath sold
> But my outside to behold:
> Gilded tombs do worms infold.
> Had you been as wise as bold,
> Young in limbs, in judgment old,
> Your answer had not been inscroll'd:
> Fare you well; your suit is cold.
>
> W. Shakespeare, *The Merchant of Venice*, Act II, Sc. 7

[21] For a full analysis of this instantiation, see Naciscione 2010: 230–233.

[22] The form *all that glisters is not gold* was used in EMoE, it is obsolete in MoE. The MoE form is *all that glitters is not gold.*

This monologue starts with the proverb *all that glisters is not gold.* The image of gold is extended further into *gilded tombs do worms infold* which is literal and metaphorical at the same time in this instantiation. This case study illustrates the role of metaphor in the web of discourse, acquiring a discourse dimension. This is not a "pure" metaphor; it is "mixed", instantiated in a pun that encompasses a whole scene. This is another type of figurative thought extension: extended pun. The metaphorical thought *all that glisters is not gold* covers a long stretch of text: a whole scene, providing semantic and stylistic cohesion and sustaining figurative thought. Only identification of the whole figurative network brings out the flow of figurative thought in a longer stretch of text.

Print media texts present an enormous variety of use of extended metaphor: an area of research in its own right. I would just like to offer a brief insight into the enormous potential of this stylistic technique in figurative conceptualisations. Metaphorical PUs are often employed in newspaper headlines, acquiring significance for the whole discourse[23]. The metaphor used in the headline conveys an overtone and takes on prominence in relation to the entire text. For instance, the *Financial Times* frequently publishes serious articles in which headlines contain a metaphor that is extended over the whole text, creating a figurative network of semantic and stylistic relationships. In headlines, many authors choose PUs as the best way to represent the quintessence of the article, e.g., "What do we do now **the** climate **wolf is at the door**[24]?" (*Financial Times*, 12 July, 2006, p. 2).

The first paragraph, which usually serves to set out the gist of the text in greater detail, is a tight network of metaphorical ties. We find out that the little boy *was gobbled up* as punishment for his earlier pranks. We read a reference to Malthusians who "**have been crying wolf**[25] for a couple of centuries, but in global warming they may well have seen *a real one*". The first paragraph ends with a rhetorical question, "Is global warming **a wolf at** our **door**[26]?" Thus, the stretch of text is permeated with figurative meaning created by use of three PUs united by a common metaphorical image.

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[23] I call this technique umbrella use: it refers to and covers the whole of the text. For more on umbrella use, see Naciscione 2010: 163–170.

[24] *The wolf is at the door* means "the threat of poverty is upon us" (Spears [2002] 2006). This proverb has developed from the PU *to keep the wolf from the door* ("to avert poverty or starvation") that has existed in the English language across centuries: MiE *to kepe the wolf frome the gate/dore*; EMoE *to kepe the wolfe from the dur.*

[25] The PU *to cry wolf* means "to give false alarm". It goes back to Aesop's fable *The Boy Who Cried Wolf*.

[26] The meaning of the PU *a wolf at the door* is a debt collector or a creditor. It is a later development of *the wolf is at the door* (see *The American Heritage Dictionary of the English Language* [2000] 2006).

The end of the article is a warning that "global warming is going, *like the wolf, to gobble us up*". Reiteration of the PU or its sub-images both in the initial and final paragraphs of newspaper articles performs a sustainable cohesive text-embracing function. It is a frame construction, a common technique in print media texts.

In sum, use of extended metaphor does not create any "mixture", contradiction or incongruity in discourse, even though the metaphorical extensions involve the use of other tropes and images from different conceptual domains.

6. Extended metaphor in multimodal discourse: A case study

It is revealing to explore the representation of figurative thought not only in verbal, but also in visual discourse, and the intricate relationship between the verbal and the visual, often involving other modes of expression, which is generally known as multimodality[27]. I have tried to sum up the key traits of multimodal discourse 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 construction of new meaning in figurative conceptualisations which disclose patterns of thought that are manifest in verbal and visual representations.

Multimodal discourse calls for new ways of both creation and interpretation. "Creative multimodality reveals how language functions" (Goodman 2006: 244). Importantly, I would argue that multimodal discourse also reveals how thought functions: it features the development and sustainability of figurative thought in text, involving more than a single figurative mode of expression. Does the presence of several stylistic patterns create an incongruous or a discordant quality in creative visual representation? Does multimodal use result in "mixed metaphor"?

Let me examine an illustration of sustained figurative networks in print media. *The strange death of modern advertising* is the title of a lengthy analytical article from the *Financial Times*, published at a time when advertising underwent a severe crisis in 2006. It is written as an ironic obituary to modern advertising with a striking visual representation in the centre of the article (Figure 5).

[27] For more on extended metaphor in multimodal discourse, see Naciscione 2010: 184–200.

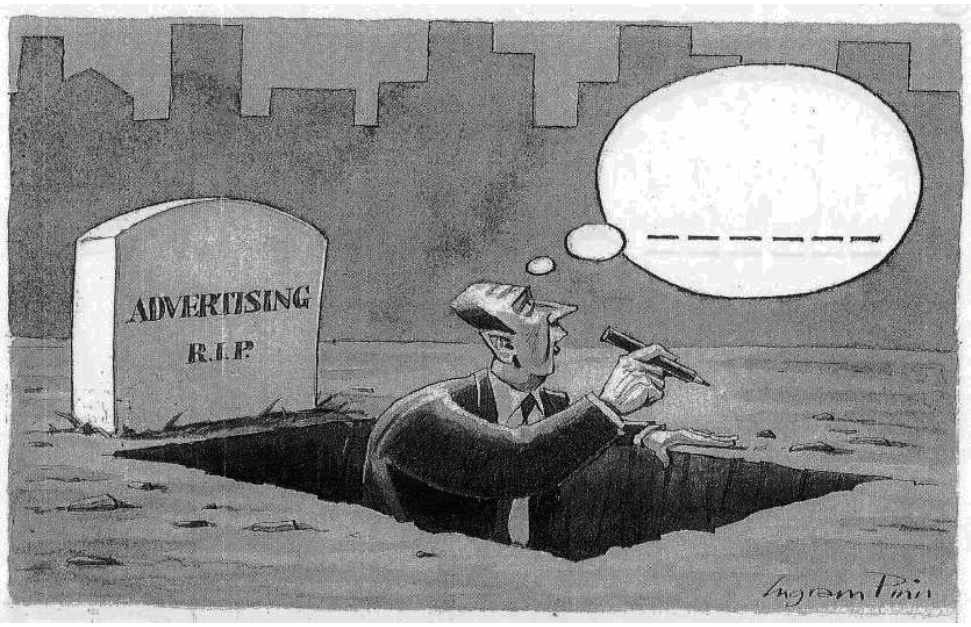

Figure 5. *Financial Times*, 22 June, 2006, p. 13

The text of the article is a tightly-knit web of figurative strands. The leading stylistic pattern is extended metaphor that covers the whole text and incorporates a number of other stylistic patterns, all proceeding from the key metaphor *death*[28] in the headline. What we first see visually is a newly-dug grave and a headstone with a short epitaph:

ADVERTISING

R.I.P.

The picture and the inscription represent death, which is not only a metaphor but also personification at the same time: funerals are organised for people, not for abstract concepts. It is frequent that metaphor is used together with personification in figurative conceptualisations. R.I.P.[29] is typically used to wish eternal rest and peace to someone who has passed away. The grave is a visual metaphor[30] for death. The design of the grave spotlights a man who is, metaphorically speaking, with one foot in the grave[31]. Hyperbolically, he is already half in the grave, desperately trying to find the magic word which will be the Saviour – the right brand

[28] Most dictionaries give *death* as the second meaning of *the grave* (*literary*).
[29] The abbreviation R.I.P. stands for *Rest in Peace* (Latin: *Requiescat in pace*). It is a short epitaph, commonly appearing on headstones.
[30] Visual metaphor in advertising has been widely discussed. See Forceville 1991; Mieder 1993; Fiedler 2012 and many others.
[31] *To have one foot in the grave* means to be close to death or in a terrible condition. It is a figurative hyperbolic phrase, first recorded in 1566 (see Ammer 1997).

name before his advertising company disappears altogether. This is the only way to avoid bankruptcy which is as good as death for a company. The whole pictorial representation is a visual pun on the death of advertising.

The text of the article presents networks of metaphorical sub-images, chains or strands of figurative thought, linked metonymically to the base metaphor by associations of contiguity, all constituting an extended metaphor:

1) death → illness:

a symptom, a diagnosis, an affliction;

2) death → a funeral:

the deceased, to be buried, gravediggers;

3) death → a funeral service:

funeral rites, death knell, mourners, standing at the graveside, praying, the Bible placed in the box, salvation, eternal life, the word is the Saviour.

Metaphor is not alone in figurative meaning construction in discourse. Metonymy is invariably an intrinsic part of each instantiation of metaphorical extension. Hence, by its very nature, extended metaphor is "mixed" in every instance of use. In this text, extended metaphor also incorporates other figurative modes: personification, euphemism, allusion, visual pun, hyperbole, irony. This is the reason why I would argue for the term *figurative networks*[32], not merely *metaphorical networks.* It takes all sorts of tropes to make a discourse. The great diversity of the reflection of figurative thought in actual use is lost if the term *metaphor* is used as an umbrella term for all types of figurative patterns, as was fairly common in the first decades of the development of cognitive linguistics. Metaphor certainly remains the leading stylistic pattern; however, we cannot deny the existence and role of other patterns of figurative use. A figurative network is created by interaction of a number of stylistic patterns, weaving a seamless web of discourse.

In this case study, the unpleasantness of an imminent funeral is mitigated by euphemistic turns of phrase, e.g., death is referred to as the last stage of affliction and the deceased stands for the dead body. *The word is the Saviour* is clearly an allusion, an implicit reference to the Bible; it is the very beginning of all things[33]. Thus the right word (*viz*., the right brand name)

[32] For more on the functioning of figurative networks in discourse, see Naciscione 2010: 51, 77, 112, 116, 178, 207.

[33] It is an allusion to the New Testament. St John's Gospel reads, "In the beginning was the Word, and the Word was with God, and the Word was God".

is the beginning of all things and the maker of all things. The whole discourse is a hyperbole with a tone of subtle euphemistic irony. All these stylistic patterns form figurative networks, representing a process and a result of human thought, and a conceptualisation of experience. The article is a verbal and visual instantiation of the conceptual metaphor DEATH IS DEPARTURE. Importantly, this conceptual mapping is not reflected in a single sentence but in a longer stretch of multimodal discourse.

In stylistic use, 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; it enables us to make human thought visible, creating a visual effect. The visual mode of perception provides food for thought or, as Arnheim puts it, it forms visual thinking ([1969] 1997). In multimodal discourse the visual expression is closely tied to the verbal, creating coherence and cohesion of figurative meaning and providing sustainability of figurative thought. Comprehension and interpretation of discourse relies on the tie between the visual and the verbal. The metaphorical image is extended, involving several stylistic patterns, which is clearly incompatible with the prescriptive approach, pursued by "mixed metaphor" theorists.

In short, in multimodal representation it is impossible to find metaphor in a "pure" shape or prescribe its use. It is only natural as we do not sort out stylistic patterns in our mind; they interact and intermingle in the process of meaning construction. Hence, multimodal use is naturally "mixed". It is a perfect "mix". The flow of figurative thought in discourse does not comply with the strict rules of formal logic and prescriptive linguistics: to keep everything separate, clear and precise.

Thus, multimodal discourse is a verbal and visual representation of figurative use with the aim of creating a coherent and cohesive narrative. The image is evoked pictorially and cohesion of figurative meaning is retained in the web of discourse. Actual use shows that visual representation is a means of sustaining a figurative thought. My conclusion is that metaphor not only exists in thought and language; metaphor also exists in visual representation and its perception.

7. "Mixed" metaphors

The issue of "mixed" metaphors has emerged over recent decades. In cognitive linguistics it came to the fore with Lakoff and Johnson's division of metaphors into "permissible mixed metaphors" and "impermissible mixed metaphors" (Lakoff and Johnson [1980] 2003: 95). The

immediate question that arises is, "What is permissible and what is impermissible in natural language use?" Lakoff and Johnson's theoretical framework is as follows. Two metaphors that are used in close proximity (in one sentence) are permissible if they come from the same conceptual domain. However, if the two metaphors belong to different conceptual domains, they are impermissible, e.g., "The *content* of the argument *proceeds* as follows" (ibid.).

The theory of "mixed metaphor" has adversely affected some research in phraseology, e.g., Norrick views proverbs as "hodge-podge" in his chapter published in *Phraseology: An International Handbook of Contemporary Research* (2007: 381). He argues that proverb images "fail miserably as models for organising our perceptions of recurrent situations" (2007: 387). According to Norrick, proverbs "frequently mix metaphors, combining images from separate source domains into complex, sometimes incompatible collages" (ibid.). He illustrates separate source domains by the proverb *Every cloud has a silver lining* that results in "a jumble of incongruous metaphors from unrelated domains" (ibid.). *Hitch your wagon to a star* "mixes the metaphoric domain of horses and wagons with astronomical imagery" (ibid.). Further, Norrick indicates that it is difficult to imagine "how one might hitch a wagon to a star" (ibid.). He argues against cognitive linguists who believe that metaphors organise our perceptions, and obviously also against one of the tenets in cognitive linguistics that the human mind is capable of figurative thinking.

The idea of "impermissible mixed metaphors" has been explained in great detail in Müller's book *Metaphors Dead and Alive, Sleeping and Waking: A Dynamic View* (2008). Müller believes that mixing of metaphors happens because speakers or writers combine metaphors from different and often contradictory domains. She also speaks about mixing incompatible metaphors (2008: 136-137) and advises to avoid mixing or contaminating metaphors (2008: 158). Müller quotes the unfortunate example: "*The butter mountain* has been *in the pipeline* for some time" (McArthur 1992: 663) and believes it is a "classical" case of mixed metaphor (Müller 2008: 164). I call it unfortunate because it is difficult to judge about its actual use as in both the books it is given out of discourse even though it has grammatical context: it is used in a full simple extended sentence. This is not sufficient for cognitive stylistic analysis. It is no use considering that "a butter mountain just does not fit into a pipeline of a normal size" as Müller suggests (2008: 134). It is perfectly clear that the

meaning is figurative. We understand it online[34] if we read it in an appropriate discourse context. The notorious EU *butter mountain* appeared in 1987, following the crisis in the dairy industry as a result of the Common Agricultural Policy. *A butter mountain* is a metaphorical term that in EU language usually denotes the problem that the phenomenon causes. As Müller herself deciphers it on p. 143, what is meant is the problem of Europe's butter mountain. If that is the case, the metaphorical term *the butter mountain* is a metonymy in this case of use, as it stands for the problem of overproduction. New metaphorical terms keep springing up in EU vocabulary and are regularly used in debates in EU institutions, as my own experience as a freelance interpreter has it; and an endless line of metaphorical terms is always in the pipeline. In the quoted example, *in the pipeline* does not mean a type of transportation but is used in its figurative meaning, which is part of its semantic structure recorded in most dictionaries. Large institutions often use this metaphorical term for plans or projects that are in process at the discussion phase.

Müller also voices objections to stylistic use of PUs. She compares the German base form *sich mit fremden Federn schmücken* (to deck oneself out in borrowed plumes) and its instantial form *sich mit neuen Federn schmücken* (taken from Schneider 1999 who describes the flood waters of the River Isar) (2008: 157–158). Müller comes to the conclusion that "the idiom is contaminated" because "a free lexical unit has been inserted into a fixed phraseological unit" (2008: 158). She believes that "from a cognitive point of view" this stylistic change is a "type of mixed metaphor" (ibid.). I beg to differ. It is a case of stylistic use, and it is the pattern of replacement, not insertion: *fremden* (not your own) has been replaced by *neuen* (new)[35].

A metaphorical term has a function. A cognitive approach helps us to understand the significance of abstract reasoning in the formation of figurative terminology. In the cognitive linguistic view, metaphorical terms are theory constitutive metaphors[36], and metaphorical conceptualisation plays a constitutive role in framing ideas in any area of research, linguistics included. Therefore, I am reluctant to accept the term "mixed metaphor". I believe that

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[34] For more on online processing of figurative thought, see Gibbs [1994] 1999: 286. See also Lonergan 2009 whose experimental studies on understanding of mixed metaphor prove that mixed metaphors are easily understood despite their dynamic and shifting nature; they do not block metaphor comprehension.

[35] The corresponding English base form of this PU is *(in) borrowed plumes.* It is frequently used in an instantial form. Cf.:

> It is E. whose life is once more in your hands – it is E. whom you are to save from being plucked of her **borrowed plumes**, discovered, branded, and trodden down, first by him, perhaps, who has raised her to this dizzy pinnacle! (W. Scott, *The Heart of Mid-Lothian*).

[36] I follow Gibbs in my understanding of theory constitutive metaphors. See Gibbs [1994] 1999: 169–172.

figurative terms are theory constitutive metaphors that are part and parcel of the respective research concept.

It is important to accept the interplay of two or more metaphors "in authentic use"[37] as a natural discourse phenomenon. Let me examine the use of two metaphorical PUs in one context:

to smell a rat

without rhyme or reason

> The P.P.R.S. was so imposing a concern, and he had been connected with it so short a time, that it seemed presumptuous **to smell a rat**; especially as he would have to leave the Board and the thousand a year he earned on it if he **raised smell of rat without rat or reason**. But what if there were a **r**at? That was the trouble!
>
> J. Galsworthy, *The White Monkey*

Is this use impermissible? Do these metaphors contaminate the text? Shall we take our red pen and mark it as an error or a logical fallacy? The question why two metaphors cannot be used in one context if they come from different conceptual domains has not been answered by the mixed metaphor theorists yet.

In the above example, two PUs are intertwined in one context. The instantiation creates a network of figurative ties; it becomes the centre of interest: it is outside the reader's experience, as it has not been encountered before. It is a focal point, attracting attention and increasing emotional suspense. The reiteration discloses emotional unrest, apprehension, and anxiety. *A rat* appears again as part of an indirect interior monologue of the character, bringing out inner hesitation and wavering before making a decision. The interfusive effect is enhanced by the instantial replacement of *rhyme* by *rat* and set off by the onomatopoeic effect of alliteration: [r] is common to the base forms of both PUs. Contrary to mixed metaphor adherents, I would argue that an instantiation of this type does not present any semantic and stylistic inconsistency or incongruity.

In discourse, it is fairly common to have two metaphorical PUs running close to each other and complementing the metaphorical image. Actual use shows that two PUs, coming from two different conceptual domains, cohere and emphasise the thought:

[37] Charteris-Black 2012: 5.

don't change horses in mid-stream

to look before you leap

> He glanced at Blanche. "**Changing horses,** love? I **should look before you leap**."
>
> D. May, *Revenger's Comedy*

The phenomenon of use of two or more metaphors, following one another in close proximity, is nothing new in the history of English literature. Frequently they do not share the same conceptual domain. Chaucer's poetical works contain a number of instantiations of this type, e.g.:

to hold by the brydel[38]

at the staves ende[39]

as an arowe

> His newe lady **holdeth him** to narowe
>
> Up **by the brydel**, **at the staves ende**,
>
> That every word, he dradde hit **as an arowe**.
>
> c1379 G. Chaucer, *Anelida and Arcite*, VII, 183-185

There is a good reason for use of several metaphors running; they intensify the conceptualised experience: Arcite's new mistress is so cruel that she holds him tightly by the bridle and keeps him at the staff's end. These two PUs are followed by another metaphor: he dreads every word she says like an arrow.

The aim of having "unmixed" metaphors may be hard to attain. In figurative language, the presence of another mode of expression is practically inevitable. The simplest way to explain it is to turn to the base forms of PUs, e.g.: many proverbs, such as *two heads are better than one*, *a bird in hand is worth two in the bush*, *there's more than meets the eye* etc., are metaphorical, at the same time they include a striking metonymy, based on the metonymic mapping PART FOR WHOLE; *out of sight, out of mind* features metaphor, metonymy, parallelism, assonance and anapaest; *when Adam delved and Eve span who was then the gentleman*? is a metaphorical PU; however, its semantic structure also contains a number of

[38] MiE *to hold by the brydel* – MoE to hold a bridle; synonymous PUs: *to hold a double bridle*, *to hold the reins*, *to hold the double reins*.

[39] MiE *at the staves ende* – at the staff's end; obsolete in MoE.

other stylistic means: allusion, inner rhyme, rhetorical question. They all have a role to play in shaping the figurative meaning of the PU. Importantly, in a creative instantiation in discourse, the base form of the PU retains its stylistic potential and acquires a novel shape, creating significant changes in form and meaning determined by the development of thought in the process of meaning construction.

In phraseology, allusion is a complex stylistic pattern: an implicit mental reference to the image of the PU. In the case of allusion, the PU is represented by one or more explicit image-bearing constituents in discourse, e.g.:

the devil can quote Scripture for his own ends

> His use of a biblical phrase gave her a touch of shivers, of *diablerie*[40] – **the devil** at his old game of **quot**ing **scripture**.
>
> G. Greene, *Loser Takes All*

The explicit constituents *the devil* and *quoting scripture* remain metaphorical but at the same time they perform a metonymic function, acting like a recall cue, and evoking associations with and alluding to the metaphorical proverb. *Diablerie* and *at his old game* extend the image, they are instantial elements in this case of creative use.

Phraseological allusion may introduce instantial elements in the contextual structure of the PU that do not come from the same conceptual domain:

a snake/serpent in one's bosom

> What is most interesting about the author's research is that it reveals in its subtext an underlying pattern at the core of all organized white resistance in America to black advancement, a pattern that still exists today even as we prepare to elect our first Black President. This pattern is the poisonous **snake** coiled **in the bosom** of American democracy.
>
> H. L. Calhoun, *Who won the Civil War?*

As an abstract notion, *democracy* means "power of the people", which metonymically stands for "government by the people" that is recorded in all dictionaries as part of the semantic

[40] *Diablerie* - italicised by G. Greene.

structure of the word. *American democracy* would be an "alien" element in the framework of the base form of the PU: it is in no way part of the image of a snake in the bosom. However, it is perfectly natural in instantiation of figurative language. Stylistically, *American democracy* is personification in this context (*in the bosom of American democracy*), which is part and parcel of the use of the metaphorical PU.

Seeming incompatibility appears in the use of a number of stylistic patterns[41]. One of them is zeugma, which often contains an element of the non-rational and does not follow the rules of logic, e.g.:

> This Troilus, **with** h e r t e a n d **eres spradde,**
> H e r d e al this thing devysen to and fro.
>
> c1385 G. Chaucer, *Troilus and Criseyde*, IV, 1422-1423

The instantiation is based on a common expression *with spread ears* that usually refers to elephants. In this poem Chaucer uses it metaphorically: Troilus *herde* (listened to) all that is told to him *with herte and eres spradde* (with heart and ears spread). Zeugma, per se, joins two different senses that may have a contradictory relation to each other, in this case *herte and eres*.

Thus, the development of figurative thought plays an important role in introducing new figurative elements that may be seemingly incompatible, but which make sense and cohere in the given stylistic instantiation. "Mixing" or rather the use of several figurative elements in close proximity is a regular process of figurative meaning construction.

8. Conclusion

Use of extended metaphor is one of the resources to convey sustained human experience. It gives freedom and space for creativity. Extended metaphor is an instantial stylistic pattern, involving a string of sub-images sustained and tied together by the base metaphor, creating a cohesive network of associative metaphorical and metonymic bonds. The metaphorical sub-

[41] The very system of stylistic patterns includes devices which do not respect the logical principles of non-contradiction and are intrinsically based on the absurdity of seemingly irreconcilable constituent elements, thus displaying logical incompatibilities, e.g., oxymora, paradoxes, malapropisms, which are commonly used in English (Naciscione 2008: 199–201).

images are linked metonymically by associations of contiguity. Thus, by definition metonymy is an unalienable part of extended metaphor.

In discourse, extended metaphor incorporates other metaphors and figurative modes: metonymy, allusion, pun, personification, euphemism, hyperbole, irony; they all become part and parcel of the extension of the base metaphor, creating figurative networks. In figurative use, formation of figurative networks and "mixing" extended metaphor with other stylistic patterns is a natural discourse phenomenon, presenting no contradiction or incompatibility. Metaphorical images that emerge in close context may also come from different conceptual domains. Thus, the theory of "mixed metaphor" runs counter to a cognitive stylistic approach and disagrees with cognitive research that has established that figurative thought motivates an individual's use and processing of language, language change and its role in figurative imagination[42]. My empirical material reveals that metaphor functions together with other patterns in figurative conceptualisations, including multimodal discourse which is multimodal representation of figurative thought.

Diachronic studies disclose that extended metaphor defines as an entrenched figurative pattern and a way of thinking. Pattern is characterised by cross-century stability. New stylistic instantiations emerge as a manifestation of the human imaginative process on the basis of existing stylistic patterns. In the cognitive stylistic view, extended metaphor forms a 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, based on the interplay of metaphor, metonymy, and other stylistic patterns.

My analysis brings me to the conclusion that extended metaphor is a mode of reflecting extension of figurative thought; it is one of the stylistic patterns by which people conceptualise their thoughts, feelings, experiences and the external world. Thus it is an integral part of our conceptual system. Stylistic pattern is an essential element in figurative meaning construction: it provides a thinking framework. Use of stylistic patterns in the web of both verbal and multimodal discourse is a fruitful pathway for further exploration in cognitive stylistics.

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[42] For the role of figurative thought and imagination in language use, see Gibbs [1994] 1999: 445–454.

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