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Original scientific article

Halls of Fame across cultures: The figurative meaning of personal names in light of conceptual integration theory

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In recent years, a number of cognitive linguistic studies (Barcelona 2003, 2004, Brdar and Brdar-Szabó 2007, Brdar 2007) have focused on the construction of the figurative meaning of personal names as accompanied by their “irregular” morpho-syntactic behavior. These studies prove that cognitive linguistics, with its theory of metaphor and metonymy, can provide answers to questions that have troubled philosophers and linguists who have examined the meaning, reference, and grammatical behavior of proper names. This paper follows in the footsteps of Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007) in exploring proper names within the cognitive linguistics framework. Specifically, it deals with the construction of the figurative meaning of personal names in English and Bosnian. However, unlike the aforementioned studies which apply the cognitive theory of metaphor and metonymy to the study of figuratively used personal names, this paper employs conceptual integration theory in order to explain the construction of the figurative meaning of personal names in highly creative examples. The analysis of figuratively used personal names in light of conceptual integration theory presents an alternative to the models proposed by Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007). At the same time, it is a complementary analysis to the abovementioned models, which, in our view, should be limited to examples which are innovative and in which the context plays an important role. Additionally, the paper addresses an issue related to cultural peculiarities influencing the expressions with figuratively used personal names in the languages in question. In particular, it examines the role of culture in the selection of figuratively used personal names, and the selection of figurative referents of such personal names.

Key words: figurative meaning of personal names; cognitive theory of metaphor and metonymy; conceptual integration theory; creativity, culture.

1. Introduction

The meaning, reference, and grammatical behavior of proper names have been perennial subjects of many philosophical and linguistic studies. Some of these studies have produced convincing answers to issues about proper nouns, while some are merely unsuccessful attempts to produce plausible explanations. Philosophy of language has produced studies on the reference of proper names: some

hold that proper names do not have semantic value, while some even go so far as to claim that proper names are not part of a language (cf. Frege, 1952; Searle, 1958; Putnam, 1975; Kripke, 1972/1980).¹ Furthermore, linguistic theories describe, with greater or lesser success, grammatical makeup and behavior of proper nouns and touch upon their reference. Recent publications on proper nouns (Anderson, 2007; Lehrer, 1999) confirm that proper nouns remain an interesting and perennial topic in linguistic research. In recent years, a number of cognitive linguistic studies (Barcelona, 2003, 2004; Brdar and Brdar-Szabó, 2007; Brdar, 2007) have focused on the construction of the figurative meaning of personal names as accompanied by their “irregular” morpho-syntactic behavior. These papers show that cognitive linguistics, with its theory of metaphor and metonymy, is able to shed light on the figurative use of proper names, providing explanations that other theories have failed to deliver.

This paper follows in the footsteps of Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007) in exploring proper names within the cognitive linguistics framework. Specifically, it deals with the construction of the figurative meaning of personal names in English and Bosnian. However, unlike the aforementioned studies which apply the cognitive theory of metaphor and metonymy to the study of figuratively used personal names, this paper employs conceptual integration theory in order to explain the construction of the figurative meaning of personal names in highly creative examples. The analysis of figuratively used personal names in light of conceptual integration theory presents an alternative to the models proposed by Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007). At the same time, it is a complementary analysis to the abovementioned models, which, in our view, should be limited to examples which are innovative and in which the context plays an important role. Additionally, the paper addresses cultural peculiarities that influence expressions with figuratively used personal names in the languages in question. **In** particular, it examines the role of culture in the selection of figuratively used personal names and the selection of figurative referents of such personal names.

¹ For a summary of basic ideas behind the direct-reference doctrine and the reference-via-meaning doctrine cf. Machery et al. (2004). For criticism of the direct-reference doctrine and the reference-via-meaning doctrine cf. Lakoff (1987: 162ff), Lakoff and Johnson (1999: 98ff), Cruse (2000: 315-318), Brdar and Brdar-Szabó (2007: 127-129).

2. The construction of metonymic and metaphoric meaning of personal names

Even a cursory glance at the following examples, (1) and (2), leads to the conclusion that the behavior of the personal names is inconsistent with the rules listed in standard grammars of English (Quirk et al., 1985: 288ff; Greenbaum and Quirk, 1990: 86ff; Biber et al., 1999: 245ff) and Bosnian (Jahić et al., 2000: 192f). As stated in standard grammars, the principal difference between common nouns and proper nouns resides in the lack of number contrast and modification in both English and Bosnian, and the lack of determination in English. Note that structural resources of Bosnian are different from those of English, i.e. the Bosnian language lacks articles.

- (1) a. *If John McCain can win this election race with a 50-pound ball called "George W. Bush" wrapped around one ankle and a 50-pound ball called "The U.S. Economy" wrapped around the other, then he deserves to represent America in the next Olympics in any race he wants – swimming, cycling or track – I don't care how old he is. He would be the Michael Phelps of politics.*
- b. *Every time a Maltese is seen on the celebrity arm of an Elizabeth Taylor, a Wayne Newton or a Halle Berry, the perception of the Maltese as a pristine white lounge ornament is advanced.*
- c. *I had always thought that heaven was for the Mother Therasas, the Martin Luther Kings and the Michael Jordans and people like them, so I just don't really feel like I belong here.*
- (2) a. *Veljača stvarno nema smisla nizašto, hrvatska Paris Hilton, talentirana za prodavanje zjala.* (of Jelena Veljača, an actress and scriptwriter)
hrvatsk-a Paris-ø Hilton
 Croatian-NOM.F.SG.
 'the Croatian Paris Hilton/ the Paris Hilton of Croatia'
 'Veljača really has no talent for anything, the Paris Hilton of Croatia, talented for idling.'
- b. *Einsteini pod nadzorom američkih tajnih službi* (an article about scientists in the USA)
Einstein-i
 Einstein PL.-NOM.PL.
 'the Einsteins'
 'The Einsteins under surveillance by the American secret service'

However, descriptive grammars of both English and Bosnian also provide exceptions to the rules mentioned above and discuss circumstances under which proper nouns can be modified and marked for number in both languages, and can appear with determiners in English. Bosnian grammarians (Jahić et al. 2000) briefly mention that proper nouns can be pluralized if a name of a famous person is used to denote a characteristic property of that person. English grammars pay more

attention to morpho-syntactic behavior of proper nouns and list circumstances under which English proper nouns can take on the features of common nouns.

Table 1 Summary of conversion of proper nouns into common nouns (adapted from Quirk et al. 1985, Greenbaum and Quirk 1990, and Biber et al. 1999)

DETERMINATION

a famous name denoting the type that made it famous

There were *no Shakespeares* in the nineteenth century.

Lu Xun is revered as *the Chinese Gorki*.

a person called X

I used to know *a Mary Roberts*, too.

a product of X

I got *a Bentley, two Cadillacs*, a Chrysler station wagon and *an MG* for my boy.

NUMBER

different referents with the same name

There is *a Richmond* in the south of England and *a Richmond* in the north, not to mention a dozen *Richmonds* *outside* the British Isles.

the family called X

I haven't been in touch with *the Joneses* for ages.

MODIFICATION

nonrestrictive modification (adjectives with emotive coloring)

poor old Mrs Fletcher

restrictive modification of various kind

The Doctor Brown I know comes from Australia.

Do you mean *the Memphis* which used to be the capital of Egypt, or *the Memphis* in Tennessee?

partitive restrictive modification ("the effect of splitting up the unique referent of the proper noun into different parts or aspects")

The young Joyce already showed signs of the genius that was to be fulfilled in *Ulysses*.

The Dublin of Joyce is still there for everyone to experience.

Cognitive linguists (Radden and Kövecses, 1999; Barcelona, 2003, 2004; Brdar and Brdar-Szabó, 2007; Brdar, 2007) believe that cognitive mechanisms, namely

metaphor and metonymy, are involved in the construction of the figurative meaning of proper nouns as accompanied by the “irregular” morpho-syntactic behavior.² Radden and Kövecses (1999: 35) briefly mention a WHOLE FOR PART metonymy, namely CATEGORY FOR DEFINING PROPERTY, through which a category stands for a stereotypical property of an individual and the name acquires a figurative meaning. However, such an approach may seem oversimplified in comparison with the complementary models proposed by Barcelona and Brdar and Brdar-Szabó.

Barcelona (2003, 2004) discusses at length the irregular behavior of proper nouns and the construction of the figurative meaning from the stand point of conceptual metonymy and Lakoff’s (1987) metonymic models, namely stereotypes and paragons. Barcelona (2004: 364) argues that the use of a proper name as a common noun can be explained by three conceptual factors, namely the stereotypical model, “the mental creation of a class of individuals characterized by one or more of the relations and properties imported from conceptual model (a) [stereotypical model]” and metonymy which links the source domain, the stereotypical model, to the target domain, the class of talented individuals, whose member is the bearer of the name.³

Brdar and Brdar-Szabó (2007) devote an entire section to this issue and regard tiers of metonymic and metaphoric mappings as vital processes in the construction of the figurative meaning of proper names in expressions with a basic constructional schema *the X of Y*. Brdar and Brdar-Szabó (2007: 131) claim that figurative use of proper names is primarily based on metonymy, which functions “like an extremely precise tool, almost like a conceptual scalpel, to cut out just the right amount of information about the people in question from our knowledge base”. However, they also claim that the construction of a figurative meaning is in many cases metaphonymic, i.e. that in many examples metonymy is followed by metaphor. Depending on the type of expressions, the meaning is constructed in tiers of metonymic mappings, ranging from one to four, which can be followed by an additional tier of metaphoric mappings.

In addition to the cognitive theory of metaphor and metonymy, both Barcelona (2004) and Brdar and Brdar-Szabó (2007) acknowledge that conceptual integration theory could explain how personal names acquire figurative meanings. Encouraged by these claims, we believe that the analysis of figuratively used personal names in light of conceptual integration theory presents an alternative to the models proposed by Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar

² The term “irregular” morpho-syntactic behavior has been adopted from Barcelona (2004). It refers to exceptions to the grammatical rules.

³ Expressions with figuratively used personal names can be found not only in English but also in many other languages. Cf. Barcelona (2003) for the analysis of figuratively used proper names in five different languages, English, French, German, Spanish, and Italian. Cf. Berberović (2008) for the comparison of the figuratively used names in English expressions of the type *the X of Y* and their Bosnian counterparts.

(2007). In addition, as we will argue in the next section of the paper, such an analysis is also complementary to the abovementioned models, which can offer a helping hand when we are dealing with highly creative examples.

3. The construction of the figurative meaning of personal names: cognitive theory of metaphor and metonymy and conceptual integration theory compared

By way of illustrating that conceptual integration theory can be regarded as an alternative model to the models proposed by Barcelona (2003, 2004) and Brdar and Brdar-Szabó (2007), we will begin by analyzing the following example applying conceptual integration theory.

- (3) *Among Democratic Party operatives who speak wistfully of Bill Clinton as the Michael Jordan of politics, the Secretariat of spin, a concerted effort has begun to highlight Hillary's skills as opposed to his.*

The construction of the paragon⁴ meaning of the personal name *Michael Jordan* in this example can be represented by a four-space integration network. This single scope network is the prototype of metaphor (cf. Fauconnier and Turner 2002: 127). In such networks, one input space, in this particular example, the basketball input, serves as the source, providing the organizing frame for the blend. Therefore, the main characteristics of basketball as a sport, the relations existing in the world of basketball, and Michael Jordan's supremacy in talent are projected into the blended space from input space one. Input space two, the politics input, serves as the target, which is in the focus of understanding. Cross-space mappings between these two input spaces map basketball players onto politicians and Michael Jordan onto Bill Clinton. Projections from input space to the blend and cross-space mappings between the inputs create *the Michael Jordan of politics*, i.e. the figurative meaning of this personal name.

⁴ A paragon is used to denote individual members of a category "who represent either an ideal or its opposite" (Lakoff 1987: 87).

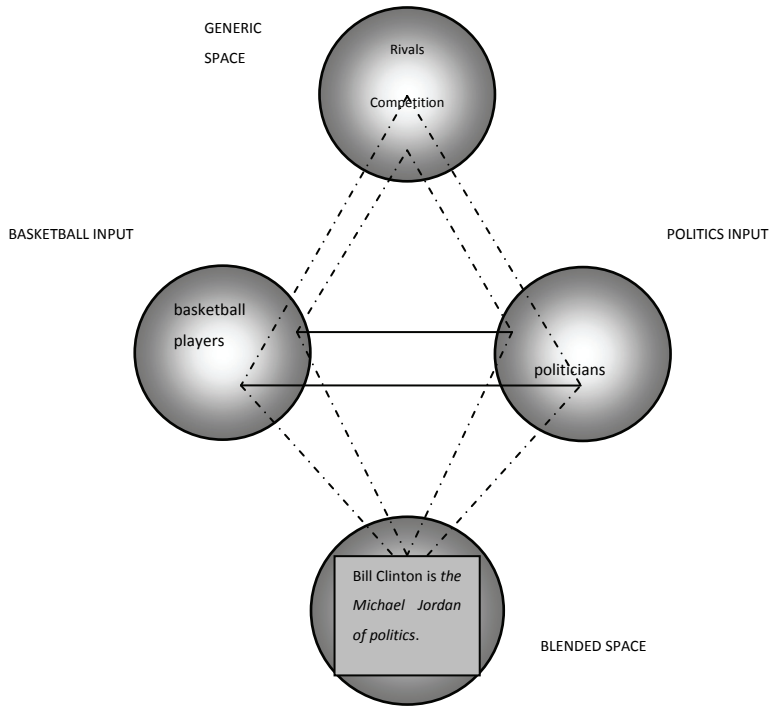


Fig.1. Conceptual integration network for *the Michael Jordan of politics*.

However, as our analysis shows, conceptual blending seems to be a short-cut model in demonstrating how personal names acquire figurative meaning in comparison to the models by Barcelona (2003, 2004) and Brdar and Brdar-Szabó (2007), who show the metonymic and metaphonymic motivation, respectively, of the irregular behavior of proper names and find regularities, as well as offer general conclusions concerning this issue. In that sense, conceptual integration theory does not provide a new insight into the complex cognitive processes underlying the construction of the figurative meaning of personal names nor does it seem more advantageous in comparison to the models proposed by either Barcelona or Brdar and Brdar-Szabó.

As already mentioned, both Barcelona (2004: 372) and Brdar and Brdar-Szabó (2007: 135) acknowledge that figuratively used personal names can be treated as cases of conceptual integration. However, they also point out that their main goals are to investigate metonymic motivation of the irregular behavior of proper names “rather than to *represent* in a detailed elaborate model the web of connections re-

sulting from these special uses”, which conceptual integration offers (Barcelona 2004: 372).

However, in certain examples, which we regard as highly creative instances of figuratively used personal names, conceptual integration theory may be very helpful in demonstrating how a personal name acquires a figurative meaning. We will regard examples which are highly innovative in the sense that they are one-time expressions and in which the context plays an important role in the construction of the figurative meaning as highly creative examples. This does not necessarily mean that the construction of figurative meaning in such cases cannot be explained using Brdar and Brdar-Szabó’s model. Quite the contrary, this analysis has proven to be successful in creative examples such as the ones presented in (4), in which context plays an important role as well.

- (4) a. *“You wanna know something? I actually like Bush. In some ways, I’m the George W. Bush of hip hop—nobody likes me, but I’m still gonna run it for the next four years.”* [a statement by 50 Cent, a famous rapper]
- b. *For while a pair of chicken breasts taken from the Pamela Anderson of the poultry world arrived opposite me (there are smaller ostriches out there), accompanied by a subtle, creamy potato bake ...*
- c. *2005 Porsche Carrera GT Sleek, sexy, a little odd-looking, and definitely naughty, the Porsche Carrera GT is the Angelina Jolie of automobiles.*
- d. *It’s the Jessica Simpson of the Internet—cute, but perhaps a little slow.* [of the JetBlue Web site]

Brdar and Brdar-Szabó conclude that the context is very important in such examples as it offers clues which indicate which characteristic properties of an individual are utilized in the tier of metaphorical mappings.⁵

Although the examples we have chosen to analyze using conceptual integration theory are nonce constructions whose meanings are created on-line, our examples are different from the abovementioned examples at least in two respects. We believe that our examples are “even more creative”, if there were such a thing as a scale of creativeness, or rather more complex than the ones presented in (4) in that the context does not single out a characteristic property of an individual indicating only one mapping between domains or inputs. In examples in (4), the characteris-

⁵ According to Brdar and Brdar-Szabó (2007: 136), contextual clues indicating utilized correspondences have a two-fold function. Contextual clues are, as a rule, present if metaphoric mappings occur between two domains which are relatively distant in the conceptual space, e.g. the domains of humans and animals or physical objects. Furthermore, the paragon meaning of personal names is cancelled if the contextual clues indicating utilized correspondence in metaphoric mappings are present because the explicit mention of utilized correspondences in the context usually signals that the properties singled out and involved in the metaphoric mappings are not central and are not usually perceived as being exhibited to the maximum. This thesis is further discussed in Berberović (2007, 2009).

tic properties made use of in metaphoric mappings are spelled out in the context. In our examples, in the context there is no explicit mention of the characteristic properties of the individual whose name is figuratively used, but the characteristic properties that link two distinct individuals can be inferred from the context, which creates a completely new world in the blend. Apart from the central mappings cued by the linguistic expression containing a figuratively used name, other mappings may be postulated based on the context and our knowledge of the situation or event. In addition, the context in these examples basically prepares the setting which prompts the speaker to use a figurative personal name and in which it is justified to refer to a particular individual through the figuratively used name. The use of the linguistic expression with a figuratively used personal name urges us to reinterpret the context leading up to the use of this expression, which provides further inferences. Backward projections from the blended space to the target input space lead to re-conceptualization of the input space and to drawing further correspondences.

Furthermore, as in example (3), we believe that our examples are instances of metaphorical blends in which inputs are connected as source and target domains. These blends are triggered by conventional metaphors. In comparison to other metaphorical blends, these blends contain altered, highly specific inputs, and definitely establish mappings which are not established between domains in conventional metaphors. Grady et al. (1999) define a metaphorical blend as creative and novel exploitation of conventional conceptual metaphors. Grady et al. (1999: 110) base their claims on the following observation.

If conceptual metaphor theory is primarily concerned with well-established metaphoric associations between concepts, and blending theory focuses on the ability to combine elements from familiar conceptualizations into new and meaningful ones, then conceptual metaphors are among the stable structures available for exploitation by the blending process.

As Grady et al. (1999: 110) claim, the role of conceptual metaphors in such cases is to “feed the blending process by establishing links between elements in distinct domains and spaces”. Conceptual integration theorists (Grady et al., 1999; Fauconnier and Turner, 2002; Turner and Fauconnier, 2003, Grady 2007) claim that metaphorical blends contain additional mappings between source inputs and target inputs that are not present in the two domain model, or, to be more precise, blending theory can account for the novel elaboration of conventional metaphors. In addition, the projections from the source and target create the emergent structure in which new elements that are not present in either input are created.

In our examples, the use of a figurative personal name in a given context is licensed by conventional conceptual metaphors and mappings which are established between the source and target domains. However, in our examples, apart from the existence of additional mappings between the inputs, we have smaller conceptual packets which contain specific knowledge of certain events or concepts.

This is probably so because when the personal name of an individual is used it activates very specific knowledge of that individual. Therefore, instead of source and target domains used in such metaphors, we have highly specific conceptual packets, mental spaces, which are likely constructed based on the source and the target domains while also containing additional specific knowledge from other domains.

4. Figuratively used personal names in light of conceptual integration theory

We will present the analysis of three examples, two in English and one in Bosnian, applying conceptual integration theory. As these examples are highly innovative, the use of conceptual integration theory seems suitable, used as an alternative analysis to the models proposed by Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007).

Example 1 *the Michael Jordan of tech companies*

Remember Michael Jordan when he first entered the NBA? Remember when he then won six championships and broke records later in his career? Google is the Michael Jordan of tech companies (currently in its rookie years)... Google is a good investment. It is the young Michael Jordan of tech companies. It will be (more) legendary.



Fig. 2. Google is *the Michael Jordan of tech companies* (source: <http://geekwhat.com/2006/11/09/google-the-rookie-%20michael-jordan-of-tech-companies/>)

This highly innovative example is licensed by the BUSINESS IS SPORT metaphor. Via this conceptual metaphor, rival companies with the goal to acquire the lion's share of the market are conceptualized as teams aiming to win the championship. In this metaphorical blend, the source input space recruits knowledge of National Basketball Association during the 1990's. During the 1990's, the basketball team *the Chicago Bulls*, whose star player at that time was Michael Jordan, won six league championships. In the 1990's, Michael Jordan, giving his best performances in his career, became one of the best-known athletes in the history of organized sports and has ever since enjoyed a world-wide fame. He was awarded the NBA's Most Valuable Player five times in his career, and he won six league championships with the Chicago Bulls. The target input space two contains the technical companies in this day and age, including the leader in the field, Google, an American public corporation specializing in Internet search and online advertising. In addition, included in this input space are other technical companies, the members of the Google family: You Tube, Blogger, Writely and Picasa.

The source provides the framing structure for the blended space. Within the emergent structure, Google is perceived as *the Michael Jordan of tech companies* currently in its rookie years. Furthermore, additional correspondences between the input spaces in this example are postulated not based on the textual context but accompanying picture. As it can be seen in this edited picture, the companies under Google are represented as Jordan's rings which he received for winning six championships with the Bulls. The optimality principle of metonymic tightening is fulfilled. In the source, there are six championships that Jordan won with the Bulls, and for each he received a ring. However, rings and championships are more distant in the input space than they are within the blend, as we can immediately associate the rings with the championships Jordan won within the emergent structure. Furthermore, Google currently owns four companies, You Tube, Blogger, Writely and Picasa, which means that there are still two more companies to be acquired. In addition, we can say that the emergent structure in the blend is visually represented in the picture, as Michael Jordan, labeled Google, is showing off his rings, or companies acquired. It also provides a visual image in which counterparts from the source and target spaces are fused together into one individual in the blend.

As Google continues to expand in many ways, it is very likely that after its rookie years, it will, just like Michael Jordan, continue to be successful and retain the title of the most successful tech company. This assumption is further reinforced by the backward projections from the blended space into the target which leads to re-conceptualization of the technical world in which Google's supremacy over other companies is equivalent to Michael Jordan's supremacy over other basketball players.

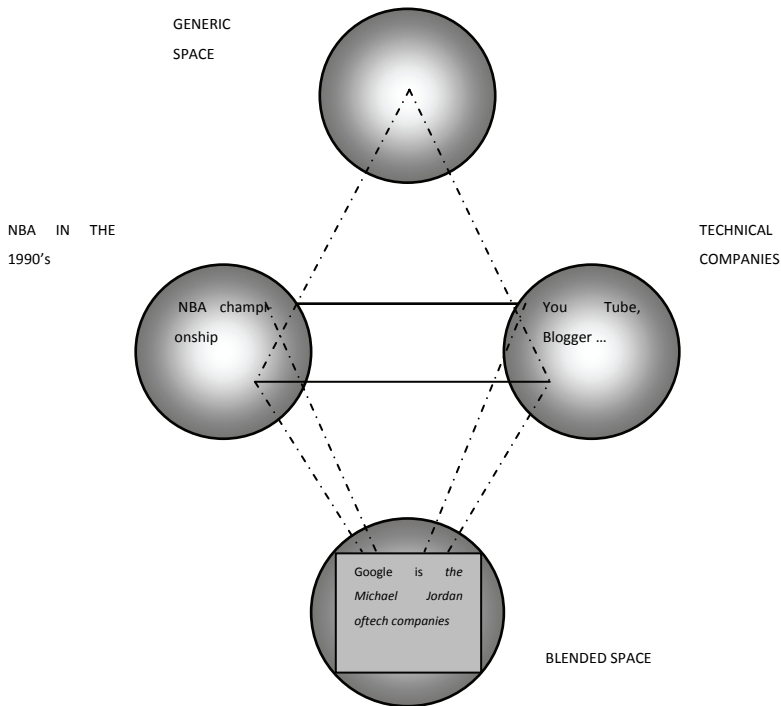


Fig. 3. Conceptual integration network for *the Michael Jordan of tech companies*.

Example 2 *the Cindy Brady of South Carolina*

On the heels of the Florida results, both parties have lost a mainstream candidate. First up, South Carolina's favorite son, well, I guess in the primary their second favorite son. Obama won South Carolina and then there was their favorite daughter Hillary. I guess what I'm saying is, John Edwards turns out to be the Cindy Brady of South Carolina [Jon Stewart 'The Daily Show' Jan 30, 2008].

We argue that this example is an instance of novel and creative exploitation of the STATE IS A FAMILY metaphor, which triggers this metaphorical blend. In the conventional metaphor, there are two domains, family as source and state as target, with the correspondences between father and children and government and citizens, respectively. However, in this example, instead of the domain of family, comprising our general knowledge of families, we have a specific family, the Brady family from the 1970's American sitcom *the Brady Bunch*.

The source input space recruits very specific knowledge, that of the 1970's American sitcom *the Brady Bunch*, based around a large blended family. The main

protagonists are Mike Brady and his three sons from his previous marriage, Greg, Peter and Bobby and his second wife Carol Martin, who also has three children from her previous marriage, Marcia, Jan and Cindy, who took the Brady surname. Cindy Brady, whose name is figuratively used in this example, is the youngest Brady child. She is usually represented as a naive little girl. Cindy dreams of becoming famous, but her attempts to materialize her dreams usually fail. The eldest Brady son and the eldest Brady daughter are Greg and Marcia, respectively, who are very popular teenagers. Marcia Brady is represented as a very confident and mature teenager, but has a fragile ego. Greg Brady is a very confident young man, who usually acts as the leader of the bunch. Greg often wants to dissociate himself from the rest of children but always sticks up for them when needed.

The target input space contains Democratic primaries held in South Carolina, where John Edwards withdrew from the 2008 Democratic presidential race, since he received less support than his opponents, Barack Obama and Hillary Clinton. It is important to mention that John Edwards was born in South Carolina and is usually referred to as South Carolina's favorite son by the media and inhabitants of South Carolina. Although candidates usually win the majority of votes in their home states, John Edwards lost in South Carolina to Barack Obama and Hillary Clinton. In addition, Edward's dream was to become the American president, as he ran for the Democratic Party's presidential nomination in both 2004 and 2008.

Input space one provides the organizing frame for the blend, a large blended family. It also receives selective projections from the target input space. In the emergent structure within the blended space, John Edwards is *the Cindy Brady of South Carolina*; two distinct individuals from different input spaces are fused into one individual. In the blend, another Edward's attempt to become the Democratic presidential candidate fails, just as Cindy's attempts have failed so many times.

However, in addition to this central mapping, there are additional mappings if we consider the context leading to the use of the figurative personal name in accordance with the emergent structure in the blend, which is even more complex than it seems. The use of the linguistic expression with figuratively used personal name prompts us to reinterpret the context leading up to the use of this expression. Backward projections from the blended space to the target input space lead to re-conceptualizing of the input space and to drawing further correspondences. Therefore, in the emergent structure, there are also other members of the new Brady family, other Democratic candidates. In the blend, based on the number of votes received in the primaries, Barack Obama is the Brady's favorite son and Hillary Clinton is their favorite daughter. However, in the source space all six of the Brady children are equally loved by their parents. This means that the logic that the number of votes indicates popularity is projected from the target input. In the blend, the number of votes received in the Democratic primary is proportional to the age of the Brady children.

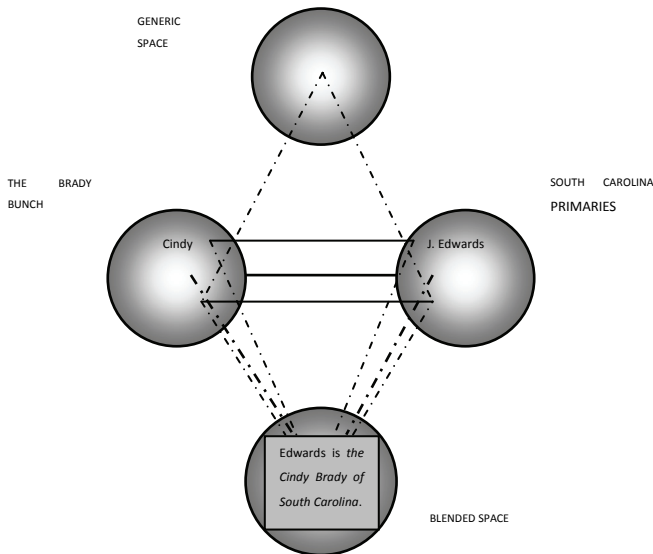


Fig. 4. Conceptual integration network for *the Cindy Brady of South Carolina*

Further correspondences based on this fact are that Barack Obama is *the Greg Brady of South Carolina* and that Hilary Clinton is *the Marcia Brady of South Carolina*. Apart from the number of votes proportional to their age, the members of the new Brady family also share characteristic properties of the original Brady siblings. We believe that all of these correspondences are based on the similarities of characteristic properties between the candidates and the members of the Brady family. That is why John Edwards' third place in South Carolina's Democratic primaries is connected to the youngest female child and not the middle male child.

Example 3 Kačići Miošići 'the Kačić Miošićs'

Subota je osvanula u žalosti. Kao u kakvom epskom desetercu Turci nas potukoše na penale, pa projahaše dalje u Europu. Na zagrebačkim avenijama najednom su nešto prorijedili auto barjaktari, ne čuju se pjesme navijača, nema više ni reklama za pivo s prigodnim hrvatskim nacionalnim pošalicama na engleski, slovenski, irski i tko zna čiji račun. Samo još ponegdje, iz zakutka kakve novozagrebačke birtije, hrapavi muški glas proklinje do u deseto koljeno talijanskoga suca Rosettija, iako je Tursku oštetio za čisti jedanaesterac, ono kada je Šimunić jednoga njihova pokušao silovati usred kaznenoga prostora.

No, uskoro će i taj glas uminuti, Hrvatska će utonuti u letargiju i hinjenu nezainteresiranost, samo će još uskoci i hajduci po internetskim forumima i u komentarima na

portalima naših dnevnih novina psovati majku balijsku svakome turskom uhu, pa hvaliti Nijemce i Francuze jer su ih zaustavili pred vratima Europske Unije.

Milisekunda nemara.

Ti naši Kačić Miošići zaboravit će, u zajedničkoj nam silnoj mucu i žalosti, da ni nismo u toj Uniji, a izgleda da ni nećemo skoro, nego ćemo do daljnjega biti bliži Turcima nego Mlecima, Carigradu nego Beču. [Miljenko Jergović, Još nas boli poraz, Jutarnji list, June 26, 2008]

'Saturday was a time to mourn. As in the epics of yore, the Turks had vanquished us at the penalty kick, then ridden right past us on their way to Europe. Suddenly, on the streets of Zagreb, flags stopped waving from car windows, team chants faded from the air, and gone were the Croatian beer adverts with their mockery of the English, the Irish, the Slovenians, the whoever. Only here and there, from the depths of a dive bar or two on the outskirts of the city, came a hoarse male voice, cursing the Italian referee Rosetti down to the tenth generation, even though the man had stripped the Turks of an epic penalty kick when Šimunić attempted to bugger one of the enemy in the penalty zone.

Yet even this voice shall fall quiet. Croatia will grow sluggish and feign indifference, with only *the uskoks and the hajduks*⁶ riding into battle on Internet forums and newspaper chat rooms, hurling curses at the Turkish infidel and singing the praises of the Germans and French for holding the enemy back at the gates of Europe. A split second's carelessness.

*These Kačić Miošićs*⁷ will forget, in the pain and sorrow we all share, that we are not actually *in* the European Union. And that we're not likely to be in it anytime soon. Instead, for the foreseeable future, we will continue to be closer to the Turks than to *La Serenissima*, nearer Constantinople than Vienna.'

This is another example of conceptual integration motivated by a conventional metaphor, SPORT IS WAR, via which sport competitions are conceptualized as battles, competitors as enemies, winning trophies as winning wars. The four-space network is composed of two input spaces, one generic, and one blended space. Input space one comprises the history of Croatia and its resistance to the oppression on the part of various foreign oppressors, in particular the Ottoman Empire. It also contains a Franciscan monk and poet Andrija Kačić Miošić, whose work *Razgovor ugodni naroda slovinskog* 'Pleasant Conversation of Slavic People' narrates the history of the Slavic peoples from antiquity to the 18th century in a ten syllable

⁶ The *uskoks* and *hajduks* were rebel bandits who fought against the Ottoman Empire and were glorified in poetry and folk songs.

⁷ Kačić-i Miošić-i

Kačić PL.-NOM.PL. Miošić PL.-NOM.PL

'the Kačić Miošićs'

verse and praises Croatian heroes in their fight to free themselves from the foreign oppression.

Input space two involves the football match between Croatia and Turkey, played in the quarter-finals of 2008 European Football Championship. What Croats considered would be a sure win, which would open the door for them to join Europe's best, turned into nerve-wracking two hours which united the nation but also kept it in suspense. Namely, in this drama on the football field, Turkey managed to knock Croatia out of the European Championship in the last seconds of the match although the Croatian player Klasnić scored a goal for Croatia in the dying minutes of the second extra-time. However, within the next few seconds Turks crashed Croatian dreams to reach the semi-finals as the Turkish player, Semih Şentürk, scored a goal. Croatians were in shock, as they had already visualized themselves as winners. The game was to be decided with a nerve-wracking penalty shootout, in which Turkish players had more luck.

The blended space inherits the organizing frame from the source input space, namely the history of Croatia and a centuries-long battle of Croats to free themselves from foreign oppression. From input space one, projected into the blend are rebels, struggles against foreign oppressors, the Turkish army, as well as the narrator of these events, poet Andrija Kačić Miošić. Croatian football fans and Turkish football players are projected into the blend from input space two. Input spaces are connected by cross-space mappings, which map Turkish soldiers onto the Turkish football players, who defeated Croats and galloped into Europe to claim new victories. Rebels against foreign oppression, particularly against the Ottoman Empire, from input space one are mapped onto Croatian football fans in input space two. However, in the emergent structure in the blend, modern day *uskoks* and *hajduks* replace the means of resistance typical of times passed with the modern means of rebellion against "foreign oppressors", such as waving national flags from their cars instead of from horses and fighting their battles on the Internet with words instead of swords. Just as the poet Kačić Miošić used a ten-syllable verse to fight oppression and glorify the Croatian national spirit, these modern day Kačić Miošićs glorify the Croatian football team in their attempts to take Croatia to Europe and unite the nation, lifting their national spirit. In addition, the modern-day Kačić Miošićs praise German and French footballers who stopped Turks at the door of the European Union, i.e. the Europe Cup Finals just as the Westerners prevented the expansion of the Ottoman Empire to the West at the gates of the city of Vienna many centuries ago.

What these modern day Kačić Miošićs do not understand, as the author claims, is that, regardless of their strenuous efforts to become a part of the Western civilization, which, in their minds, has always struck them as more sophisticated than the Eastern one, the Croats have always been closer to the East than the West. Therefore, the backward projections from the blended space lead to re-conceptualizing the target domain and emphasizing that the long-lasting struggle

against foreign oppression and their desire to be a part of Western civilization is moved onto the football field where scoring goals and winning competitions is a means of achieving this centuries-old aim.

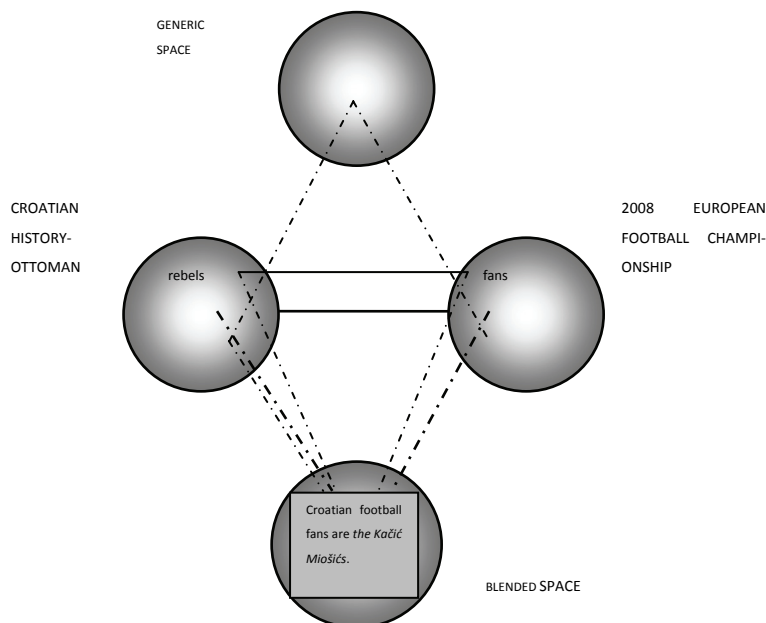


Fig. 5. Conceptual integration network for *the Cindy Brady of South Carolina*.

As in the other two examples discussed, the context, interwoven with linguistic expressions cueing the source and target inputs, basically prepares the setting which prompts the speaker to use this figurative personal name in which it is justified to refer to these particular individuals through the figuratively used name.

5. The role of culture in the figurative use of personal names

The examples of figuratively used personal names that we have analyzed all contain personal names of individuals who are more or less known to the members of English-speaking cultures or Bosnian culture. However, our understanding of the figuratively used personal names to a great extent depends on the activation of our knowledge not only of a specific person but also of the specific situations and events these individuals participated in. Therefore, in order to understand the figurative meaning of personal names, members of a speaking community must share the knowledge of a particular individual or the characteristic properties used

in the construction of the figurative meaning must be mentioned in the context. In the examples we have analyzed, the context does not specify the characteristic properties of these individuals but inferences are drawn from the knowledge of the culture the speaker lives in.

Therefore, we can argue that the choice of a personal name in the expressions with figurative meaning in both English and Bosnian depends on the conventional rich images the speakers of a community share. According to Lakoff (1987: 446), members of a culture possess a large number of conventional rich images. As Lakoff puts it, Americans have rich images of people such as Marilyn Monroe or Richard Nixon, but also things such as Cadillac limousines and the Statue of Liberty; such conventional rich images are almost identical for all members of a culture.

It is, therefore, not surprising that personal names of individuals prominent in their field such as Michael Jordan, Tiger Woods, John F. Kennedy, and Frank Sinatra, who are considered to be icons, are frequently used in the figurative meaning in the paragon sense.

- (5) a. *Last month, for example, Mr. Obama was featured on the cover of the weekly French newsmagazine "L'Express", with the headline, "Qui est Barack Obama?" (Who is Barack Obama?) The story described him as the Michael Jordan of politics, the prodigy from Chicago, and asked, "Is he the black J.F.K.?"*
- b. *Obama is "the Tiger Woods," the Michael Jordan" of politics... he will do an excellent job getting America back on track.*
- c. *Swedenburg illustrates this complexity by examining the life of Enrico Macias, a popular singer in France who has been called the Frank Sinatra of the Mediterranean.*

However, the lack of conventional rich images in the community's mind does not prevent the use of personal names of individuals who are less famous or are not considered icons. It is hardly possible that all members of a culture should have identical conventional rich images of young stars such as the Jessica Simpsons and the Paris Hiltons. In such cases, as a rule, the context specifies the characteristic properties of the individual whose name is figuratively used.

- (6) a. *But while nobody would downplay DOA's popularity, few would argue that it offered great games. Serious gamers dismissed the series as the Jessica Simpson of fighting games: pretty, but dumb.*
- b. *David Coursey of PC World, a content partner of ours, writes, "The Conficker Worm is like the Paris Hilton of computer security: Famous solely for being famous. Neither has actually ever done anything of note. But, at least Paris has a sense of humor about her celebrity. Conficker just wastes people's time."*

Furthermore, certain expressions may become well-established and widely used and even become entrenched in culture. Such an example is the expression

the Darth Vader of politics, which was first used by American ex-vice president Dick Cheney to refer to himself and has ever since been very productive in American political discourse.

- (7) a. *"It means we need to be able to go after and capture or kill those people who are trying to kill Americans. That's not a pleasant business. It's a very serious business. And I suppose, sometimes, people look at my demeanor and say, 'Well, he's the Darth Vader of the administration.'"* [a statement by Dick Cheney]
- b. *Still, it seems unlikely that the Nobel Committee, known for its liberal proclivities, would award anything to Dick Cheney, known in some quarters as the Darth Vader of American politics.*
- c. *With Karl Rove's announced departure from the White House, the Darth Vader of politics exits stage right. Although the timing of Rove's move reflects the many congressional investigations that now have targeted him, his leaving became inevitable last November, when the American electorate shattered Rove's dream of a semi-permanent Republican majority.*

As far as Bosnian is concerned, it is interesting that the speakers of Bosnian would rather use the names of individuals having world fame, such as Mozart, George Clooney, and Madonna, than the names of prominent individuals from their own culture.⁸ One of the reasons may be that the speakers of Bosnian are very exposed to Western culture through the media.

- (8) a. *Nažalost, već više od 14 godina košarkaški Mozart negdje je u nebeskim prostranstvima i smješka se kad vidi koliko djece dolazi u hram posvećen njegovoj karijeri i karizmi.* (of Dražen Petrović, a basketball player)
'Unfortunately, for more than 14 years the Mozart of basketball has been in heaven and he smiles when he sees how many children come to the temple dedicated to his career and charisma.'
- b. *Među nekim životinjskim vrstama, ženke biraju najprivlačnije mužjake. To je slučaj sa paunovima. Ženka paun bira mužjaka sa najdužim repom. Takav mužjak je naime George Clooney među paunovima.*
'For some species, females select the most attractive males. That is the case with peacocks. Female peacocks will choose males with the longest tail feathers. Such a male is actually the George Clooney of peacocks.'
- c. *Sjećate se da je Merlin za Eminu rekao da je "bosanska Madona" ...* (of Emina Jahović, a singer)

⁸ The views presented in this section of the paper regarding the Bosnian culture are based on a survey completed by ten informants, native speakers of Bosnian with a linguistic background, as well as the author's native knowledge of the language and culture. However, such views do not reflect the opinions of all members of Bosnian culture and as such are not entirely conclusive.

‘Remember that Merlin said that Emina is the Madonna of Bosnia/the Bosnian Madonna’.

Also, it is interesting that speakers of Bosnian fail to name icons in their own culture on objective grounds. The only person that native speakers of Bosnian readily name as an icon is Tito, who was the ruler of communist Yugoslavia between the end of World War II and his death in 1980. The *conventional rich image* that Bosnian speakers have of Tito also influences the figurative use of this personal name in the expressions in (9).

- (9) a. *On je Tito estrade bio i biće...* (of Halid Bešlić, a Bosnian singer)
‘He has been and will continue to be the Tito of showbusiness...’
b. *On je Tito za akcijske filmove...* (of John Woo, a film director and producer)
‘He is the Tito of action movies.’

Similar to the expressions containing the personal name *Michael Jordan* in English, expressions containing the personal name *Tito* are so productive and widely used in Bosnian in the paragon meaning ‘the best of’ that a person can be proclaimed *a Tito* or *the Tito* of almost anything.

However, the failure of native-speakers to name icons from their own culture does not necessarily mean that such icons do not exist. It simply means that, unlike native speakers of English, Bosnians are reluctant to recognize and accept the success of a person from their own community. This cultural trait influences the choice of personal names in figurative use, especially the choice of personal names which can be used in the paragon meaning ‘the best of’. Furthermore, even those who show exceptional talent and may be regarded by some speakers as icons are usually dubbed *the Tito of* (e.g. a musician, Goran Bergović is *the Tito of music* or a football player, Nikola Nikić is *the Tito of football*).

Moreover, it is interesting that certain individuals identified by some native speakers as icons are recognized and socially accepted as such only after death. In such cases, generally speaking, their names are not figuratively used to refer to other exceptionally talented or skilled individuals. Rather, after their death, such individuals are dubbed *the Mozart of basketball* (Dražen Petrović, a Croatian basketball player), or *the Bosnian Pavarotti* (Safet Isović, a Bosnian singer).

6. Conclusion

The present paper explores the figurative meaning of personal names in English and Bosnian within the cognitive linguistics framework. However, unlike the studies by Barcelona (2003, 2004), Brdar and Brdar-Szabó (2007), and Brdar (2007), which apply the cognitive theory of metaphor and metonymy to the study of figuratively used personal names, this paper employs conceptual integration theory

in order to explain the construction of the figurative meaning of personal names in highly creative examples.

As the examples we have chosen to analyze are highly innovative, the use of conceptual integration theory seems suitable, and can be used as an alternative model to the models proposed by Barcelona, Brdar and Brdar-Szabó. We have to point out that we cannot rule out the possibility of using Barcelona's or Brdar and Brdar-Szabó's model to analyze such examples. However, our goal was simply to show that in certain examples the construction of the figurative meaning involves a complex web of relations between two input spaces and that, in such examples, the application of conceptual integration theory to represent these complex relations in detail can be very helpful. Therefore, we believe that the application of conceptual integration theory is a complementary analysis to Barcelona's and Brdar and Brdar-Szabó's models, which, in our view, should be limited to examples which are innovative and in which the context plays an important role.

The differences between the two languages regarding the choice of personal names and figurative referents are mostly influenced by cultural peculiarities. It is interesting that speakers of Bosnian figuratively use the names of people who enjoy world fame due to the lack of icons in their own culture and their exposure to Western culture through the media. Furthermore, the choice of personal names in the figurative use, as well as the choice of figurative referents, is strongly influenced by the Bosnian reluctance to recognize and accept the success of a person from their own community.

Regardless of the choice of personal names and cultural differences between the two languages, expressions with figuratively used personal names in both English and Bosnian appear to be valuable means of getting the message across and flavoring the language. It is our belief that cognitive theory of metaphor and metonymy and conceptual integration theory are complementary theories in explaining the construction of the figurative meaning of personal names and that the findings of these two theories can paint a clearer picture of this interesting linguistic phenomenon.

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