

The Metaphorical and Metonymical Expressions including *Face* and *Eye* in Everyday Language

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1. Introduction

The study of metaphor began already at the time of Plato and Aristotle which means that scholars such as rhetoricians and philosophers have been doing research on metaphor for more than 2000 years. However, metaphor was only regarded as a figure of speech before the 20th century and its development became a bottleneck. In recent years, as cognitive linguistics emerged in the 1980s, metaphor has attracted the attention of scholars in various fields. Philosophers, psychologists, linguists and cognitive scientists have done research on metaphor from different angles and aspects. It has become a research subject with many aspects. As for cognitive linguistics, the scholars consider that metaphor is not only a figure of speech, but a fundamental way for human beings to perceive the world and an essential way of thinking that we live by. The metaphor is a basic cognitive structure that allows us to comprehend a relatively abstract concept by virtue of a more concrete concept.

Metaphor is deeply rooted in our daily life, and it links the human body and life closely together. The Greek philosopher Protagoras states that “man is the measure of all things” (Wikipedia 2009 Protagoras). Since the primitive society, people have regarded their own body as the measure of all things around, applied the cognitive experience of human body to the cognition of other things, and projected a certain part of the body onto other things in order to understand the world. The typical way for people to think is in terms of human body cognition. Examples are “the *face* of the building”, “the *backbone* of the building” and “the *foot* of the building”. Projecting the concept of the human body onto other concepts, hence the construction of new concepts is called the human body metaphor. The human body metaphor is conceptual in nature so that people are able to perceive and understand complicated and abstract concepts in terms of body parts.

This study is done within the framework of cognitive linguistics and focuses on how metaphor and metonymy are reflected in English expressions containing the terms *face* and *eye*.

1.1 Aim

The purpose of this essay is to investigate how the terms *face* and *eye* are used in metaphorical or metonymical expressions and to try to identify the ways in which these expressions are used to understand other concepts or to direct attention to other concepts.

1.2 Material

The examples are selected from the British National Corpus (BNC) online, Wiktionary online and Google. With the help of these, examples can be easily found and sure to be modern enough so that this essay can focus on contemporary metaphors which are frequently used in the daily life of human beings.

“The BNC is a 100 million word collection of samples of written and spoken language from a wide range of sources, designed to represent a wide cross-section of current British English, both spoken and written.” (BNC 2009).

There are 32,819 examples for *face* and 9,131 examples for *eye* in this language corpus, but only 50 items are given out randomly in each search result. By searching for each term eight times, 400 examples were obtained for each word, i.e. 800 examples in total. Less than 10 examples were repeated in the search result, but many of the 800 examples did not include metaphorical or metonymical expressions with *face* or *eye*, so the examples which include metaphorical or metonymical expressions were selected manually. There are 73 examples selected from the 800 examples, 47 examples for *face* and 26 examples for *eye*.

The Wiktionary is a free dictionary with 1,495,516 entries with English definitions from over 350 languages. For example, in English the *face* has fifteen kinds of meaning when it is a noun while it has five kinds of meanings when it is a verb. In order to support each meaning, the Wiktionary provides examples for each of them. There are 7 examples which are relevant to the metaphorical or metonymical use of *face*, and 3 examples for *eye*.

Some other examples are searched for and selected from the Google website. The examples are searched in order to get more information about and support some meaning items from Wiktionary which may relate to the metaphorical or metonymical expressions including *face* and *eye*. There are 10 examples for *face* and 8 examples for *eye*.

1.3 Method

Based on conceptual metaphor theory, examples which contain *face* or *eye* as part of metaphorical expressions will be categorized according to different similarities in connections between the source domain and the target domain. These categories will then be further analyzed in order to see how the terms *face* and *eye* are used in metaphorical expressions and in which ways a characteristic of a certain body part, for example the face, is projected onto other concepts. In addition, examples which include *face* or *eye* used as part of metonymical expressions will be classified and discussed in terms of three general kinds of metonymies — THE PART FOR THE WHOLE, THE WHOLE FOR THE PART and THE PART FOR THE PART¹ in order to see how they provide mental access or direct attention to different target entities in different contexts.

2. Theoretical background

In this section, previous studies of human body parts metaphor, the definition of metaphor and metonymy, metaphor systems, different kinds of metaphors and the mappings of human body metaphors are elaborated and discussed.

2.1 Previous studies on metaphor

The study of metaphor started at the time of Aristotle, but the scholars at that time only regard metaphor as a kind of figurative language or a rhetorical device. In 1980, George Lakoff and Mark Johnson published a book named *Metaphors We Live By*. It is the first serious study of metaphor from the cognitive perspective and it turns a new page for the contemporary study of metaphor. They point out that metaphor is not

¹ All the conceptual metaphors and metonymies in this essay are written in small capital letter.

only a rhetorical device in language but a way of thinking that is pervasive in everyday life, and they put forward the Conceptual Metaphor Theory. In 1999, they published a book named *Philosophy in the Flesh –The Embodied Mind and Its Challenge to Western Thought* which systematically elaborates their philosophical base of cognitive linguistics, namely Embodied Philosophy. They point out that “metaphor is not arbitrary, but is also grounded in experience” (Lakoff and Johnson 1999:497). The book puts emphasis on three points from the beginning of the book: “The mind is inherently embodied; Thought is mostly unconscious; Abstract concepts are largely metaphorical” (Lakoff and Johnson 1999:3). From then on, many scholars have become interested in the study of metaphor and have taken different approaches to metaphor. Among those scholars, Kövecses (2002:16) includes the human body in the use of the most frequently used source domains. In addition, Kövecses refers to THE FACE FOR THE PERSON in language and art (2006:110) to illustrate metonymy as a mapping within a frame. He points out that taking the photographs of people can be understood as a typical and practical explanation for the metonymy THE FACE STANDS FOR THE PERSON. People usually take photos including the face of a person rather than other body parts to stand for the person who is in the photo. Generally speaking, cognitive linguistic scholars believe that metaphor should not be viewed only as a rhetorical language or a matter of words but as a cognitive way of thinking and perceiving the external world.

2.2 Conceptual metaphor

The nature of metaphor is conceptualization. Simple and concrete concepts are usually used to understand and perceive abstract and complex concepts. The formula is like this: Conceptual domain A (target domain) is understood in terms of conceptual domain B (source domain). In other words, metaphor uses the experience or categories which are already known by people in a certain domain to understand the experience or categories which are unknown in another domain, that is, there is a mapping from the source domain to the target domain. The target domain could be understood in terms of the source domain because there are similarities or

correspondences between the two domains. “Similarity is the sharing of a certain features” (Goatly 1997:16), and it provides an essential condition in constructing a conceptual metaphor.

Metaphorical expressions are different from conceptual metaphors. Conceptual metaphors are revealed by metaphorical expressions. Metaphorical expressions are the vocabulary or the linguistic expressions of the source domain. For example, we can see in the metaphor COMPANY IS A PERSON, the expressions from the vocabulary of human body, e.g., backbone, head, face and new blood, etc, form a systematic way of talking about the departments or workers of a company. Usually people do not use conceptual metaphors directly in a sentence while the metaphorical expressions are used directly in a sentence. People draw the metaphorical expressions from the metaphor in order to understand the target domain.

“Since metaphorical expressions in our language are tied to metaphorical concepts in a systematic way, we can use metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities.” (Lakoff and Johnson 2003:7)

Conceptual metaphor and metaphorical expressions can be categorized into two large metaphor systems: The Great Chain of Being metaphor system and the Event Structure metaphor system. According to the different cognitive functions of a metaphor, conceptual metaphors can be distinguished into three kinds: structural metaphors, orientational metaphors and ontological metaphors. As this essay focuses on metaphors which are reflected in the use of *face* and *eye*, the Great Chain of Being metaphor system, structural metaphor and ontological metaphor are the most relevant and the details of these will be illustrated in the following parts.

2.3 The Great Chain of Being metaphor system

As mentioned above, conceptual metaphor and metaphorical expressions can be classified into two large metaphor systems: the Great Chain of Being metaphor system and Event Structure metaphor system. The Event Structure metaphor system

focuses on how events or relations are metaphorically understood by people, while the Great Chain of Being focuses on how objects or things are metaphorically understood. The human body metaphor, in which a part of the body or the whole body is used to understand other objects or things, belongs to the Great Chain of Being metaphor system, and this metaphor system will be explained in detail in the following.

The Great Chain of Being (here referred to as the Basic Chain of Being), is a system including a hierarchy of concepts, which from top to bottom looks like this:

THE GREAT CHAIN OF BEING

HUMANS: Higher-order attributes and behavior (e.g. thought, character)

ANIMALS: Instinctual attributes and behavior

PLANTS: Biological attributes and behavior

COMPLEX OBJECTS: Structural attributes and functional behavior

NATURAL PHYSICAL THINGS: Natural physical attributes and natural physical behavior

(Lakoff and Turner 1989:170)

According to this chain, a concept which belongs to a certain level of the system is understood in terms of another concept which belongs to another level of the system, no matter whether people use a source domain at the lower level to map onto a target domain at the higher level or from a higher level map onto a lower level. For example, in the phrase *the backbone of the company*, there is an underlying metaphor COMPANY IS A PERSON, in which the source domain is a person and the target is a company, thus the mapping is from the higher human level to the lower complex object level. By contrast, in *cheese can help oil the machinery if you are constipated*, there is an underlying metaphor HUMAN BODY IS A MACHINE, in which the source domain is a machine and the target is a person, then the mapping is from the lower complex object level to the higher human level.

As one of the purpose of this essay is to investigate how *face* and *eye* are used as part of metaphorical expressions to understand other concepts, the source domain could be the human body or even the face or the eye. Finally, we could see in which ways the

metaphorical expressions with *face* or *eye* are used to understand the domains of other levels of the Great Chain of Being metaphor system.

2.4 Structural metaphor and ontological metaphor

Conceptual metaphors can be classified into different kinds according to a variety of perspectives, for example, if we think about the conventionality, metaphors could be categorized into conventional metaphors and unconventional metaphors. If we think about the levels of generality, we could have specific-level and generic-level metaphors. If we think about the cognitive function of metaphors, we could distinguish metaphors into three kinds: structural, ontological and orientational metaphors.

The source domain of an ontological metaphor is usually an object, substance or a container in general rather than it being specified exactly what kind of object or substance it is. For example, there is a common metaphor ANGER IS A HOT FLUID IN A CONTAINER. It is based on the metaphor HUMAN BODY IS A CONTAINER which is an ontological metaphor, because the whole body is portrayed as a general container and not a specific one. The container image schema including the word *in* and *out* is usually closely related to the ontological metaphors in which the target is understood as a container (Johnson 1987:32). Image schema is the foundation and a thinking route which provides the connection between bodily experience and more abstract cognitive and linguistic concepts (Wikipedia 2009 image schema).

Personification is also a kind of ontological metaphor according to Kövecses (2002:35). Personification is a category in general but includes many metaphors which have things in common — they are the extension of ontological metaphors and help people to perceive all the things in the world based on the motivations, goals, actions and characteristics of human beings (Lakoff and Johnson 2003:34).

Structural metaphors have more structural or functional correspondences between the source domain and the target domain. In other words, people can understand the target

domain through the rich structural mappings from the source domain. For example, there is a set of mappings of the THEORY IS A BUILDING metaphor:

Source: A BUILDING	Target: THEORY
The whole building	The whole theory
Foundation of building	Basis of theory
Construct a building	Develop a theory
Stability of a building	Strength of a theory

However, most of the time, ontological metaphors and structural metaphors are not used separately but are joined together to analyze a certain conceptual metaphor. For example in the metaphor THEORY IS A BUILDING, in order to understand or think a theory as a building, we have to be able to think of the theory as an object. THEORY IS AN OBJECT metaphor is an ontological metaphor. People know well and are familiar with the human body, so when it is viewed as an entity or an object, that is an ontological metaphor. When the body parts, our structural knowledge about human body, are mapped onto another concept, there are structural metaphors.

2.5 Mappings

In the cognitive linguistic view, the source domain is used to understand the target domain. Usually the source domains are more concrete and familiar while the target domains are more abstract. There are several correspondences between the source domain and the target domain so that people are able to use one element of source domain to understand one element of target domain. The correspondences are called mappings. The following is a set of mappings of the metaphor COMPANY IS A PERSON:

TARGET: COMPANY	SOURCE: A PERSON
A whole company	A whole person
Different departments	Different body parts
The board of the company	The head of the body
Worker or officers in a company	Blood of the body
Management state	State of health

2.5.1 Mappings from the human body domain to the concrete object domain

The primitive people took the human body parts as the standard of measuring the

outside objects. As a result of this, the human body metaphors have come into being. When the human body is used to understand the concrete object domain, the body parts are usually mapped onto similar structural or functional parts of the target domain. In English, the examples for the mapping from human body domain to concrete object domain of a conceptual metaphor are very rich and ubiquitous and is involved in the everyday life of human beings. The following examples have been found using Google in order to illustrate this².

Table1: Mappings from the human body domain to the concrete object domain

Source: Human body domain	Target: Concrete object domain
Head	<i>Head</i> of an arrow; <i>head</i> of a page; <i>head</i> of a flower; <i>head</i> of a bed
Face	<i>Face</i> of a watch; <i>face</i> of a dice; <i>face</i> of the earth; <i>face</i> of a mountain
Eye	<i>Eye</i> of a potato; <i>eye</i> of a needle; <i>eye</i> of a butterfly; <i>eye</i> of a hurricane; <i>eye</i> in a flower
Nose	<i>Nose</i> of a car; <i>nose</i> of a plane
mouth	<i>Mouth</i> of a hole; <i>mouth</i> of a river; <i>mouth</i> of a well; <i>mouth</i> of a volcano
neck	<i>Neck</i> of land; <i>neck</i> of the woods; <i>neck</i> of a shirt; <i>neck</i> of a bottle
shoulder	<i>Shoulder</i> of a bottle; <i>shoulder</i> of a mountain; <i>shoulder</i> of a jacket
Hand	<i>Hands</i> of a watch; <i>hand</i> of an altimeter
Foot	<i>Foot</i> of a page; <i>foot</i> of a mountain; <i>foot</i> of stairs; <i>foot</i> of a tree
Ear	<i>Ear</i> of a corn

² These examples are not part of the primary material from the Google website.

Leg	<i>Leg</i> of a table; the <i>legs</i> of a tripod
Arm	The <i>arm</i> of the chair; an <i>arm</i> of the sea; the <i>arm</i> of the hall

From these metaphorical expressions, we can see that almost every part of the human body can be mapped onto other things no matter if it is an inanimate object or an animate plant. This kind of mapping is based on structural or functional correspondence between the target domain and the human body domain. It has been widely used since the time of primitive people, thus many metaphorical expressions reflecting the human body metaphor have been a kind of common sense and listed in the dictionary as a regular meaning item of that word.

2.5.2 Mappings from the human body domain to the abstract domain

People are not satisfied with the limited cognition of concrete objects, but wish to extend this to more abstract things, so that people map the attributes of body parts not only onto concrete object based on perceived similarity but also onto abstract things based on physical and psychological similarities. Examples are: the *heart* of a problem, the *heart* of a city, the traffic *artery*, the *skeleton* of a story, and main *body* of an article. The mappings of these examples are based on the significance or function attribute of the human body parts.

2.6 Metonymy

Metonymy, which is conceptual in nature just like metaphors, is also not just a rhetorical device in literature language, but a crucial way for human beings to think about and understand the outside world. Conceptual metonymies are revealed by metonymical linguistic expressions and they serve the function of providing understanding by using one entity to stand for another (Lakoff and Johnson 2003:36). The formula is like this: Entity A (vehicle entity) stands for Entity B (target entity). That is to say, in a metonymy, an entity or element called the vehicle entity stands for or creates an association with another entity or element (target entity).

There are also mappings in a metonymy between the vehicle entity and the target entity. However, this should be seen as a kind of “within-domain mapping” where the vehicle entity is mapped onto the target entity but both of them are based on a particular frame or domain (Kövecses 2006:99). This is different from a metaphor in which the source domain and the target domain belong to two distinct realms. Metonymical expressions can be categorized into larger groups according to the particular connection between one kind of entity and another kind of entity (Kövecses 2002:144). The larger group could be seen as a kind of frame and a certain element can stand for another within the frame. For example, the RESTAURANT frame includes many elements, including the restaurant building, the customers, the food ordered by customers, the waiter, the chairs and tables, and so on, so the food ordered by the customer can stand for the person who eats it within the same frame (Kövecses 2006:98). However, not all elements in a certain frame can stand for any other elements in the same frame.

There are three kinds of general metonymies, THE WHOLE FOR THE PART, THE PART FOR THE WHOLE and THE PART FOR THE PART. There are many more specific metonymies within these three kinds of metonymies. For example, THE MATERIAL CONSTITUTING AN OBJECT STANDS FOR THE WHOLE OBJECT metonymy, SUCCESSIVE SUBEVENTS STANDS FOR COMPLEX EVENT metonymy, and MEMBER OF A CATEGORY STANDS FOR THE CATEGORY metonymy are all the specific metonymies for THE PART FOR THE WHOLE general metonymy (Kövecses 2002:152-153).

3. Analysis and discussion

In this part, the analysis and discussion will firstly address the metaphorical expressions and then the metonymical expressions, and finally there is a section dealing with some difficult and complex categories. The examples in the present chapter are numbered within round brackets in front and the source is given within square brackets at the end. For example, if an example is selected from the BNC, its serial number is given within square brackets, such as [CDY 410]. If the example is

selected from Wiktionary, it is marked as the abbreviation [WK], and Google examples are marked [Google]. All these examples are categorized into several groups based on the similarities between them and the analysis will deal with the categories one by one from the concrete to the abstract. The expressions reflecting metaphors or metonymies are marked in bold italics.

3.1 The metaphorical use of *face* and *eye*

Human body parts are commonly metaphorically used to understand other things in the world, and *face* and *eye* are probably among the most frequently used body parts to map onto other concepts in order to perceive them.

3.1.1 Ontological metaphors reflected in the use of *face* and *eye*

As mentioned in section 2.4, the source domain of ontological metaphor is usually an object, container or substance. Due to the special characteristics of the face and the eye, these two human body parts could be seen as containers or objects. The following subsection includes the analysis of the examples of ontological metaphors reflected in the use of *face* and *eye* and the discussion about them.

3.1.1.1 The face or the eye is a container

The face is a very important part of the human body, because when we talk to other people, we turn our faces to them, using the mouth to speak, the eyes to show attention and the muscles on the face to make expressions to show our feelings. The face is seen as a container which contains the facial expression. Examples are as follows:

(1) She saw the ***worried misery in his face*** and added gently, “Don't worry. I'll be perfectly all right.” [CDY 410]

“English *in* is made up of a container schema (a bound region in space), a profile that highlights the interior as the landmark (LM) and the object overlapping with the interior as a trajectory (TR)” (Lakoff & Johnson 1999:31).

In example [1], the face is the landmark (LM) for the worried misery expression, the

trajector (TR), which is located in it. In fact, there are two metaphors in this example. At first, the word *in* indicates that THE FACE IS A CONTAINER which belongs to the container schema, because human beings can put something in or get something out of a container. Secondly, there is the metaphor FEELINGS ARE OBJECTS, and the worried misery is seen as a kind of concrete object in this example. Combining these two metaphors, we can understand the worried misery as being contained in the container — the face.

The eye, a visual organ of the human body which can be perceived as a hole in physical structure, is often metaphorically used as a container as well. The examples for the metaphor THE EYE IS A CONTAINER are listed as follows:

(2) Then he saw Peter's face, *the excitement in his eyes*, and remembered the morning and the crashing gallop through the wood, and being aware afterwards of what he had done, something that would have seemed impossible before.[HDC 551]

(3) to look such *truths in the eye* is a test of courage. [AOK 1137]

(4) Just then *a mischievous look came into her eye*. [FNW 2814]

(5) At their head was Dieter Erdle, Melissa guessed from *the gleam of amusement in his eye* that he had overheard the rather heated exchange. [GVP 680]

(6) To measure long or short-sightedness, *a narrow beam of light is shone into the eye* from a distance of about two feet. [H07 1186]

(7) But there is *a twinkle in his eye*. [ASA 202]

The words *in* and *into* in these six examples all indicate that they relate to the container schema and the eye is metaphorically seen as a container which could contain excitement, truths, a look, a gleam of amusement, a beam of light or a twinkle. The landmark is the eye in which all these abstract things are located. However, the precondition of the metaphor THE EYE IS A CONTAINER is that all these abstract things, such as excitement, truths and a twinkle, etc are seen as concrete objects which could be put in a container. For example, combining the metaphor EYE IS A CONTAINER and the metaphor A TWINKLE IS AN OBJECT, then we have A TWINKLE IS AN OBJECT CONTAINED IN THE EYE. However, these expressions can be divided into two groups, the excitement, truths, a gleam of amusement and a twinkle are totally abstract and

related to emotions in the human body, while a beam of light and a look might be understood as a little bit more concrete and the light may come from the outside of the human body into the eyes.

3.1.1.2 The face is the surface or place where emotions are displayed

To some extent, this category is similar to the one discussed above because the examples listed below also include two metaphors. On the one hand, the emotions and facial expression are metaphorically portrayed as objects, even as animate beings, and on the other hand, the face is metaphorically understood as a place, a stage or platform where the emotions or the expression are displayed. Consider the following examples:

(8) *On his face* was an expression of deep sadness. [GWH 1384]

(9) The inner light had *faded from his face*. [AD9 3858]

(10) A smile rippled *across her wrinkled face* and was gone. [H86 3313]

(11) She was leaning towards Peggy now and, a slow smile *spreading over her face*, Peggy said, “What, Gran?” [HWE 979]

(12) Newman grinned and then frowned as a mixture of emotions *flashed over her face*. [CN3 846]

(13) Ruth looked at the cup in his hands, and two pictures presented themselves — Gran with all the anxiety *gone from her face*, and Undry full of light like the sea. [F99 2442]

(14) Francis looked up, wiping his mouth, to see impatience struggling with concern *on the Doctor's face*. [F9X 3895]

From these examples, we can see that there are four different of prepositions, *on*, *from*, *over* and *across*, which indicate that *face* is like a kind of place or stage which the sadness is displayed on (example 8), the anxiety could go away from (example 13), and the smiles could spread over (example 11) or ripple across (example 10). Another thing that these examples have in common is that all these expressions and emotions are seen as a kind of visual object, and all of them can be categorized in two groups: firstly, the facial expressions such as smiles which can ripple *across* or spread *over* the face; secondly the emotions such as sadness, the inner light, the mixture of emotions and the anxiety which all could be like concrete objects *on*, *faded away* or *flashed over* the face. However, all them are abstract concepts in nature and have a close

relation to each other, because the facial expressions are the result of the emotions in human body. In addition, sometimes the emotions and expressions are even portrayed as human beings instead of inanimate objects, in other words, they are personified which in cognitive linguistics is referred to as the personification metaphor. In section 2.4, we have already seen that personification is also a kind of ontological metaphor (Kövecses 2002:35) that helps people perceive things in terms of humans. For example in example [14], the impatience and the concern are personified so that they can struggle with each other on the face.

3.1.1.3 The face is a natural physical object

When the face is metaphorically understood as a natural physical object, the physical change of the face is mapped onto the change of emotion. The examples in this category are listed as follows:

(15) She got *a red / white face*. [Google]

(16) Not my *burning face*. [F9T 629]

(17) Saw Rodney Shergold in the shop this morning, Iris observed, *pulling a face*. [HNJ 3021]

(18) Lindsey *pulled a wry face*. [JXW 2340]

(19) Kelly's *face screwed up*. [FAB 665]

(20) He stared at her, and then *his face crumpled into a smile*. [H8S 4246]

(21) He bit off whatever he was going to say and inhaled deeply, *smoothing his face into a blank expression* so that only the hot glitter in eyes betrayed his anger. [H94 200]

(22) He always keeps *a straight face*. [Google]

(23) Maggie instinctively touched *his hard face*, wanting to comfort him. [HGK 4016]

In fact, it is not the face itself that is metaphorically used in these examples but the whole expressions marked in bold italics are metaphorically used. In the example [15], the face still refers to the actual face, but *a red / white face* is a metaphorical expression and the words *red* and *white* are metaphorically used to indicate the change of emotions in the body, because when people are angry or scared, the blood flow will speed up and finally result in the color of the face turning red or white. To some extent, this could be also understood as a metonymy RESULT FOR EMOTION CAUSING

THE RESULT. In example [16], there are the metaphor ANGER IS FIRE and the metaphor EMOTIONS ARE OBJECTS CONTAINED IN THE FACE which is also mentioned in 3.1.1.1, so the emotion of anger can be understood in terms of a burning face. In examples [17], [18], [19], [20] and [21], the verbs *pull*, *screw*, *crumple* and *smooth* show that the emotion is displayed via expressions on the face just like an outside force that changes the shape of the face. The *straight face* and *his hard face* in examples [22] and [23] seem to have to do with the characteristics of face, and it seems that there is an inside force in the human body which is able to change the physical characteristics of face in order to show the change of emotions.

3.1.2 Structural metaphors reflected in the use of *face* and *eye*

In fact, most of the time, the structural metaphorical expressions of *face* and *eye* are based on an ontological metaphor where the human body is the source domain. In other words, the structural metaphors are based on personification — a kind ontological metaphor — because the target concept is portrayed as a human being. However, if we look at the mappings in detail, we find that there are several structural connections between the target domain and the human body domain. For example, the face, which symbolizes the external surface or appearance of the whole person, is mapped to the surface or outside appearance and image of other things, regardless of whether they are concrete objects or abstract concepts.

3.1.2.1 The face is the surface of a concrete domain

The face is symbolized as the surface of a person, thus if the human body is used as the source domain to understand other concrete concepts, the face is mapped onto the surface of other concrete objects according to a similarity in structure. Therefore, there is the metaphor THE SURFACE OF A CONCRETE THING IS THE FACE. The examples are:

(24) A dice has *six faces*. [Google]

(25) *Face of a watch / clock* [Google]

(26) The *face of the cliff* loomed above them. [WK]

(27) Put a big sign on each *face of the building* that can be seen from the road.[WK]

(28) They climbed the north *face of the mountain*. [WK]

(29) She wanted to wipe him off *the face of the earth*. [WK]

Obviously, the target domains in these examples are dice, watch, clock, cliff, building, mountain and earth while the source domains of them all are the human body. According to the Great Chain of Being metaphor system (Lakoff and Turner 1989:170) (see section 2.3), the human body is used to understand concepts at another level of the system, i.e. from the higher human level to a lower level — the complex objects level (watch, clock, building) or the natural physical things level (cliff, mountain and earth). For example, in example [27] *face of the building* is drawn from the metaphor A BUILDING IS A HUMAN BODY. We then have a structural correspondence between a building and a human body.

TARGET: A BUILDING	SOURCE: A HUMAN BODY
A whole building	A whole body
Different floors in building	Different body parts
The surface of a building	The face of the body
Reinforced concrete of a building	Skeleton of the body
State of the building	State of health

3.1.2.2 The face is the conceptual external image of an abstract domain

People are not satisfied understanding the concrete material world, but turn to perceive abstract fields. The human body is frequently used to understand abstract things. When the target is an abstract concept, the face is usually metaphorically used to display the conceptual external image of it. Examples for this kind of metaphor are commonly seen and listed in the following:

(30) This unique product is applied before the perm is rinsed off and looks set to change *the face of perming*. [C9P 1014]

(31) The *face of this company*. [WK]

(32) The whole *face of the country* was covered with deep snow, and the frost intense. [H09 1524]

(33) Launching a report on the changing *face of England* over the past 50 years, Burton called on the government to target the 150,000 hectares of derelict land

in cities before it allows more building in the countryside. [J3J 171]

(34) But the *public face of museums* -- particularly science museums -- has undergone a radical transformation. [B7G 1241]

(35) This new generation has changed the *face of the business*. [CH2 408]

(36) In 1980 I set out to change the *face of political presentation* in the UK and to use some of these new concepts and techniques in business and industry as well. [ADK 1981]

(37) *On the face of* it such an action appears to be a simple case of cowardice in the face of the enemy. [K8T 1012]

(38) One must simply accept these performances *at face value* and forget about problems of piano versus harpsichord versus clavichord. [BMC 963]

The target domains in these examples are perming, company, country, museum, business, actions, political presentation and value. All these concepts are abstract. The source domains in these examples seem to be the human body, because *face* is involved in every each of them, in fact, it is possible that the metaphor here derives from the metaphor THE SURFACE OF A CONCRETE THING IS THE FACE, and then we can get the metaphor THE CONCEPTUAL EXTERNAL IMAGE OF AN ABSTRACT THING IS THE FACE. It seems that the conceptual external image of an abstract concept is understood in terms of the exact surface of a concrete concept. Examples [30] to [38] are similar to each other in general, but there are still several differences between them, so they can in turn be divided into two groups. Examples [30] to [34] could be placed in one group and the rest in another group, because business, political presentation, action and value are more abstract than company, country, and so on. However, from another perspective we can see that the *face* in examples [30] to [36] is about the external appearances or images of the target domain, while in example [37] and [38], the *face* has something to do with the superficial level of action or value. Interestingly, there are two ways to explain the *face* of the company in example [31]. On the one hand, we could refer *face* to the surface of the building of the company; on the other hand, *face* may refer to the image that the company wants people to have. All in all, the face in these examples not refers to an actual face.

There are some other examples which are also about face as the external image of abstract concepts, but those are more abstract than the ones above. They are listed as follows:

(39) She spent the next 18 months putting *a brave face on* her illness, with lots of loving support from George. [CH1 5942]

(40) Ruthless as he was, Khrushchev gave the Soviet Union *a more human face*. [ACS 1650]

(41) He managed to show *a bold face* despite his embarrassment. [WK]

(42) The embarrassing situation caused me to *lose face*. [Google]

(43) They gave him a choice of resigning, to *save face*. [Google]

(44) He *threw the face away*, and went downstairs to join the party. [ALJ 1313]

Examples [39], [40] and [41] can be grouped together in that they belong to the metaphor ATTITUDE IS THE FACE, because *face* in these examples can be interpreted as attitudes. Examples [42], [43] and [44] belong to the metaphor DIGNITY IS THE FACE. These two metaphors are more abstract but similar to each other and both of them are based on and derive from other metaphors and metonymies. Before we think of face as attitude or dignity, we have the metaphor THE FACE IS A CONTAINER FOR EXPRESSIONS OR EMOTIONS (see section 3.1.1.1). Deriving from this metaphor, we can have a metonymy THE FACE STANDS FOR EMOTIONS. Finally, based on this metonymy, if we see dignity as a kind of emotion, we can get the metaphor DIGNITY IS THE FACE. To some extent, the case of this is like the forming of the metaphor ANGER IS HEAT. At the basic level, there is the metaphor ANGER IS BODY HEAT, because “emotions are seen as resulting in certain physical effects” (Kövecses 2002:156). Based on this metaphor and the fact that anger can result in body heat, there is the metonymy BODY HEAT FOR ANGER (EFFECT FOR CAUSE) (Kövecses 2002:156). Finally, based on the metaphor and the metonymy, the conceptual metaphor ANGER IS HEAT derives from generalizing the body heat to heat in general.

3.1.2.3 The eye is mapped to the concrete domain

When the eye is mapped to another concrete domain, the mapping is based on a similarity in shape or color between the eye and the target. Examples are listed below.

(45) And he hit the *bull's eye*. [CH2 8122]

(46) *Eye* of potato [Google]

(47) *Eye* of a needle [Google]

(48) *Eye in a flower* [Google]

In example [45], the *bull's eye* refers to the center of a target. The mapping here is based on the similar color and shape, because an actual bull's eye is a round-hole shape. When the bull is angry and the eye becomes red, it is just like the center of a dart board. As for the remaining three examples, the mappings are based on a similar shape, because the eye is a round hole in the face. For example, the eye in a potato is just a round spot on the peel of a potato which is similar to the eye on the face of human beings. In example [47], the eye is mapped onto the hole in the needle. As for the eye in example [48], the eye is mapped onto a flower because the round spot in the middle part of a flower is a focal point just like the eyes in the face. From these examples, we can have the metaphor A HOLE IN A CONCRETE OBJECTS IS THE EYE IN THE FACE.

3.1.2.4 The eye is mapped to the abstract domain

Eye is sometimes metaphorically used to refer to the central or the essential part of abstract concepts.

(49) The swing of the hurricane was bringing them back into the *eye* of the storm. [AMU 2042]

(50) *Eye* of the hurricane [Google]

(51) It's the *eye* of something. [BPA 1541]

The storm and the hurricane are not as concrete as potato, needle and flower but they are more concrete than the completely abstract concept *something*. In examples [49] and [50], *eye* refers to the middle part of the storm and the hurricane, because the central part of a storm or a hurricane is a hole-like thing which is similar to the eye. It is possible that the metaphorical use of *eye* here derives not directly from thinking of a storm or hurricane as the human body, but from the metaphor that A HOLE IN A CONCRETE OBJECTS IS THE EYE IN THE FACE/ HUMAN BODY. This is somewhat similar to the metaphorical use of *face* which was discussed in sections 3.1.2.1 and 3.1.2.2. In

those two sections, we reached the conclusion that the metaphor THE EXTERNAL IMAGE OF AN ABSTRACT CONCEPT IS THE FACE derives from the metaphor THE SURFACE OF A CONCRETE OBJECT IS THE FACE OF HUMAN BODY. However, the eye in example [51] is more abstract, because the mapping has nothing to do with the shape of the eye, but only emphasize on its importance. The metaphor is THE CORE OF THE THING IS THE EYE.

3.2 The metonymical use of *face* and *eye*

The metonymical examples of *face* and *eye* could be categorized according to three kinds of general metonymies — THE PART FOR THE WHOLE, THE PART FOR THE PART and THE WHOLE FOR THE PART.

3.2.1 The face or the eye stands for a whole person

It is commonly seen that a part of human body stands for the whole person. So do the face and the eye — one is symbolized as the surface of human body and the other is the most important sense organ for human to see and perceive the outside world. Therefore, the face and the eye are frequently used to stand for the whole person.

(52) “We should give the *face* a chance”, Charsky said. [AE0 2407]

(53) *His face* came round the door. [CMJ 2138]

(54) You are a good judge of *faces*. [Google]

(55) The rebels had managed to seize the military headquarters and briefly take ‘*Pineapple Face*’ hostage. [A3D 200]

(56) He voiced their torment at knowing their children would be medically examined without consent and without any *familiar face* being present. [CAR 105]

(57) SIXTH-formers will soon be able to study how to become *a private eye*. [CH6 3251]

(58) How wonderful to have *a black eye* for love! [GVM 491]

In examples [52] and [53], the *face* stands for a certain person who is known by the interlocutors. As for the *faces* in example [54], there are two ways to explain it: on the one hand, the *faces* stand for people, and then this sentence means somebody is good at judging other people’s characters via their behaviors; on the other hand, if we refer to the metaphor THE FACE IS THE SURFACE OR PLACE WHERE EMOTIONS ARE DISPLAYED

(see section 3.1.1.2), the *face* may stand for the expressions shown on the face, and then it means somebody is good at judging other peoples expressions and knowing whether they are happy, sad, angry or scared. The *eye* in examples [57] and [58] stands for a whole person as well. A *private eye* refers to a private detective and a *black eye* may refer to the person who has black eyes.

3.2.2 The face stands for another part of the person

Sometimes, the face is metonymically used to stand for another part of the person, such as the mouth, the brain and the eye. Examples are listed below.

(59) *Shut your face!* [WK]

(60) He's always *stuffing his face* with chips. [WK]

(61) He had *a sensitive, intelligent face*. [Google]

(62) His normally open, boyish *face closed for a moment*, and then he said warily, "Why do you ask?" [FEE 2742]

(63) Maggie, who usually avoids eye contact for too long, *keeps her face steady on* mine. [HGL 3327]

The *face* in examples [59] and [60] both stand for the mouth, because people could not shut up the face or stuff the face with chips, but people can do so with the mouth. Thus the *face* in these two examples stands for the mouth. However, the metonymy THE FACE STANDS FOR THE MOUTH can be categorized into two different kinds of metonymy from different aspects. If the face and the mouth are both seen as parts of the human body, then THE FACE STANDS FOR THE MOUTH belongs to THE PART FOR THE PART general metonymy, but if the face is seen as a whole and the mouth is only a part of the face, then it can be categorized as THE WHOLE FOR THE PART in general. The *face* in example [61] refers to the brain which also belongs to THE PART FOR THE PART type of metonymy. In the remaining two examples [62] and [63], *face* stands for the eye which is similar to examples [59] and [60], so that they can be seen from two different ways—from the part and the part aspect or the whole and the part aspect.

3.2.3 The face stands for the expressions shown in the face

Facial expressions result from the motions or actions of muscles on the face. In

addition, just as in the analysis given in subsections 3.1.1.1 and 3.1.1.2, the face can either be seen as a container in which the expressions and emotions are contained or seen as the surface or place where the expressions are displayed. Based on this, there is a metonymical relationship between the face and the facial expressions. Therefore, the face is metonymically used to stand for the expressions displayed on the face. The examples which support this are listed as follows:

(64) He *reads Keith's face*. [HGU 3300]

(65) She knew he'd been *studying her face* while watching for her reaction.[HHB 937]

(66) Cornelius *made a face*. [HWN 1736]

(67) Why the sad *face*? [WK]

Obviously, the *face* in these four examples directs people's attention to facial expressions, because people could not make a face but to make a facial expression and people could study or read other people's facial expression rather than the face – a human body part. To some extent, these examples above are connected to the examples in section 3.1.1.3. On the one hand, *made a face* in example [66] is similar to *pull a face* in examples [17] and [18], because the face seems to be a kind of object which can be made, such as a cake. On the other hand, the *sad face* in example [67] is similar to the *straight face* and the *hard face* in example [22] and [23] because sad, straight and hard can be seen as characteristics of the object, although sad has more to do with emotions which are abstract in nature, while straight and hard can be used to describe any kind of object.

3.2.4 The eye stands for the function of the eyes

Eyes have different kinds of functions. We can see most of things with our eyes, and we have sight or view with eyes. When we see something, we will cast our sight or view onto it and fix our attention to it. Casting sight and view, and directing attention could be seen as the two main functions of the eyes, although sometimes these two categories overlap and it is hard to draw a line between them.

3.2.4.1 The eye stands for view or sight

The basic function of the eyes is to see and to look at things. The word *view* means the act of looking or seeing something or the range of vision, while *sight* means the ability to see or something seen via the eye. To some extent, the meanings of words *sight* and *view* overlap.

(68) He has to wear glasses because he has *poor eyes*. [Google]

(69) Maggie, who usually *avoids eye contact* for too long, keeps her face steady on mine. [HGL 3327]

(70) Theda's *eyes focused on* the face hovering above her, and she tried to speak. [HGV 5257]

(71) His *eyes were steady on* Burun's face. [FSE 3450]

(72) His *eye fell on* a set of chessmen ranged on a table in a far corner. [A73 2079]

(73) As his *eye travelled over* them, the trepidation which Huy had felt turned to contempt, and then to pity, for here were nothing but sorry fragments of imagination. [H84 3147]

(74) I had no time to *pass my eye over* the letter, let alone examine it closely.

(75) She *measured* the stranger with her *eyes*. [Google]

(76) *Cast a cold eye on* National Savings Bank or ordinary accounts (2.5-5%), and National Savings Certificates which have come to the end of their five year period and are now paying only the general extension rate of 5.01%. [CCY 1271]

(77) She snatched a look at his hard, intolerant face, her *eyes lingering* for a moment on the impassive eyes, the firm, sure mouth. [HGT 434]

(78) I never *took my eye off* it. [HJ4 3112]

(79) *Out of the corner of his eye* he saw Hammond start forward. [GUG 118]

In example [68], eyes could obviously not be poor, thus the word *poor* is not to describe the quality of the eye but the quality of eyesight. Having poor eyes means that somebody has a poor ability to see. The word *eye* in the rest of the examples above all refers to the sight or view, for example, *eye contact* example [69], *eyes focus on* [70], *eyes on* [71], *eyes fall on* [72], *eyes travel over* [73], *pass eyes over* [74] and *measure the stranger with eyes* [75]. It is clear that the eyes themselves could not contact, fall, travel, pass to other things or even be used to measure anything, but if people think of the view or sight as a kind of light beam which comes out from the eye, then the light beam could contact, fall on, travel over and pass to something else, and even to measure something. In other words, at first we think THE EYE IS A

CONTAINER, and SIGHT IS A CONCRETE LINE OF LIGHT, and based on these two metaphors we have the metaphor SIGHT IS A CONCRETE LINE OF LIGHT WHICH COMES OUT FROM THE EYE. In the end, THE EYE STANDS FOR THE SIGHT metonymy is based on all these three metaphors.

All of these examples except example [68] are similar to each other, and a typical example among them is the expression *cast a cold eye on* example [76]. The phrase *cast a cold eye* is really complicated to analyze according to a cognitive view, because at first the word *cast* indicates that there is the metaphor SEEING IS TOUCHING (Lakoff and Turner 1989:190), and then the word *cold* indicates that there is the metaphor DISPASSIONATE IS COLD (Lakoff and Turner 1989:191), and finally the eye here stands for the sight which is a metonymy based on the metaphor SIGHT/ VIEW IS A LINE OF LIGHT WHICH COMES OUT FROM THE EYE. As for the expression in example [79], the word *eye* refers to the visual field. The visual field can be seen as a container (K vecses 2002:35) so that the image of a person or object could occur in the corner of the eye. In this way, we have metonymy THE EYE STANDS FOR THE VIEW. To some extent, the *eye* in the examples [70], [71], [72] and [78] could be explained into two ways if we see it from two different perspectives. On the one hand, the eye could stand for the view or sight just as we have analyzed above, because people can see something, look at something and fix the sight on it or take the sight off it. However, if we connect the view or sight with the attention, then we can get the metonymy THE EYE STANDS FOR ATTENTION, because looking at something, casting the view or sight on, and paying attention to it are all involved in one process when people see something. Therefore, the *eye* in these four examples could stand either for view and sight or attention, and this depends on which perspective is activated.

3.2.4.2 The eye stands for attention

Based on discussion of the examples in subsection 3.2.4.1, it is clear to us that if the view and sight are portrayed as a kind of light beam that comes out of the eyes, then we could understand the metonymy THE EYE STANDS FOR THE VIEW OR SIGHT, because when people see something, they could fix the view or sight on it just like a light

beam could fall on it. In fact looking and paying attention happen at the same time, so the metonymical relationship between sight and attention helps people to construct the metonymy THE EYE STANDS FOR THE ATTENTION. Sometimes it is hard for us to draw a line between whether the eye stands for the view, sight, or attention, because these three are closely related to each other, but perhaps we could say that the following examples more closely reflect the metonymy THE EYE STANDS FOR THE ATTENTION.

(80) Perhaps I am seeing difficulties where none need exist but it's worth *keeping an eye on*. [AP1 23]

(81) The name of the author *caught her eye*. [GVP 95]

(82) Lady Isabella nodded, her beautiful *eyes fixed on* Cranston's face.[H98 1969]

(83) Beardsley and David Platt would provide a very mobile midfield that also *has an eye for goals*. [CH3 192]

(84) Whatever the nature of the immediate problem, the professional must always *have an eye to helping* parents generalize the skills they have learned. [CGS 2920]

(85) Camp authorities are either unaware of this or *turn a blind eye*. [A9V 92]

(86) But the former River Authorities knew this and *shut an eye to* it.[FA1 568]

(87) The suggestion you're not gonna get the benefit that you know those who not particularly wanna come forward or those of us who shout our mouths off will *get the eye of* the chairman. [F7J 513]

Obviously, the word *eye* in these examples can be explained as the view or sight, because the view or sight can be kept or fixed on something or caught by people. However, if we see it in a different way, *eye* in these examples could be explained as attention. Then, these examples could be explained like this: people can keep or fix attention on something, catch someone's attention. In examples [85] and [86], "turn a blind eye" and "shut an eye to" are similar in meaning so that the eye means people have no view or sight on it because they do not pay attention to it.

3.2.5 The face or the eye stands for the action which they are involved in

Sometimes, *face* is used as a verb which means to deal with or confront something, and this is the metonymical use reflected in *face* of the metonymy THE OBJECT STANDS FOR THE ACTION IT IS INVOLVED IN. It is the same as with eye, which is also sometimes used as a verb as well, because it stands for the action that the eye is involved in.

- (88) Rail passengers *face* fares leap. [A9N 391]
 (89) Not have to *face up to* the fact that he was a dynamic, intelligent, charming man with a gift for finance and the raw exercise of power.[JYD 1303]
 (90) Against a backdrop of lurid publicity, the university is delving into the truth of the affair, anxious to protect its reputation *in the face of* some startling claims. [AHM 28]
 (91) After *eying* the document for an hour she decided not to sign it. [WK]
 (92) They went out and *eyed* the new car one last time before deciding. [WK]

The word *face* in the examples [88] and [89] is used as a verb which means to confront the situation or to deal with the fact. The word *face* in example [90] is not a verb but in a fixed phrase which could be seen as a verb in function, and it also means to confront the claims. As for *eye* in examples [91] and [92], it means carefully watching something, thus the *eye* stands for watching — the action it is involved in.

3.3 Metaphorical or metonymical use of *face* or *eye* based on the metonymical use of *face* or *eye*

There are some examples which are difficult to explain only from a metaphorical or a metonymical perspective, because these expressions are best analyzed in terms of a combination of metaphors and metonymies. Therefore, some examples are discussed here in order to see how the metaphors and metonymies are combined to work. In the following, there are two groups of examples which serve this purpose and we will deal with these two groups one by one.

- (93) He is the best teacher in my *eyes* for sure. [Google]
 (94) He has good *eyes* for beauty. [Google]
 (95) He has an artist's *eye*. [Google]
 (96) He has an uncanny *eye* for spotting talent and then displays a willingness to nurture it. [BMM 755]
 (97) I have experience in management, coaching, administration and I have an *eye* for a good player. [HJ3 6320]
 (98) He simply had an unerring *eye* for good typefaces and strong composition.[A42 53]
 (99) I seem to remember that he never stopped talking and I had given him the cold fish *eye*. [CL2 2299]

At first there is the metonymy THE EYE STANDS FOR SEEING (i.e. THE OBJECT STANDS FOR THE ACTION IT IS INVOLVED IN), and then there is the metaphor SEEING IS KNOWING,

and finally the metonymical relationship between the knowing and the thinking or judgment are established due to the fact that they both take place in the mind of people. The complex metonymy THE EYE STANDS FOR THE JUDGMENT derives from the combination and integration of them. However, the exact meanings of eye in each example may be a little different compared to each other; for example, *eyes* in examples [93] and [99] mean the viewpoint of somebody, while *eyes* in the rest of the examples refers to the judgments.

There is another group of examples which are difficult to analyze as well.

(100) Then she turned away and came *face to face* with Emelda Linley. [GWG 1810]

(101) It was an extremely popular programme and we always saw *eye to eye* about it. [ARJ 201]

Take example [100] for example, the metonymy THE FACE STANDS FOR THE WHOLE PERSON serves as the foundation. Based on this metonymy, people can create the metaphor HUMAN INTERACTION IS INTERACTION BETWEEN FACES. Finally, people could use *face to face* as a metaphorical expression which refers to the interaction between people to people. The case is the same with *eyes* in example [101].

4. Conclusion

This study gives a detailed description and analysis of the metaphorical and metonymical use of *face* and *eye* from linguistic cognitive view. The findings of this research are listed below:

Based on the chapter three, all the metaphorical expressions including the words *face* or *eye* are classified into two large groups. The first one group is that in those expressions, the words *face* or *eye* are not metaphorical and they still refer to the actual face or eye but the whole expressions are metaphorical. The expressions with the words *face* and *eye* which reveal ontological metaphors belong to this category (see section 3.1.1). The expressions which have *face* or *eye* together with the prepositions *in*, *on*, *from*, *across* and *over* are the examples in that section. The

metaphors revealed by these expressions are THE FACE IS A CONTAINER, THE EYE IS A CONTAINER, THE FACE IS THE SURFACE OF PLACE WHERE EMOTIONS ARE DISPLAYED and THE FACE IS A NATURAL PHYSICAL OBJECT.

The other group is about the words *face* and *eye* themselves are metaphorically used, because in those examples, the words *face* and *eye* are not referred to an actual face or eye. For example, *face* is referred as the surface of a concrete object (see 3.1.2.1) and the conceptual external image of an abstract concept (see 3.1.2.2). In addition, *eye* is mapped onto the hole in a concrete object (see 3.1.2.3) and the important and center part of an abstract concept (see 3.1.2.4).

The words *face* and *eye* can also be metonymically used in language. Based on the examples which we have discussed in chapter three, we find there are metonymies reflected in the used of *face* can be categorized in to four kinds: THE FACE STANDS FOR THE WHOLE PERSON, THE FACE STANDS FOR ANOTHER PART OF THE BODY and THE FACE STANDS FOR THE EXPRESSIONS SHOWN IN THE FACE and THE FACE STANDS FOR THE ACTIONS IT IS INVOLVED IN.

The metonymical use of *eye* can be categorized into three kinds, THE EYE STANDS FOR THE SIGHT OR VIEW, THE EYE STANDS FOR THE ATTENTION and THE EYE STANDS FOR THE ACTIONS IT IS INVOLVED IN.

This study provides us with a new angle to understand better how these expressions of metaphorical and metonymical use of *face* and *eye* works and what conceptual patterns they are based on. However, the human body is the initial starting point for mankind to know the nature and the metaphor and metonymy of human body has long history, so there are still many things waiting for us to do research on it.

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