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Conceptual metaphors for visual/auditory perception in Swedish

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Abstract

This study aims to illustrate how visual and auditory perception are conceptualized in Swedish and what differences there are between them. Previous studies often discuss perception in relation to the oppositely directed motions between the perceiver and the object perceived. In the Perceiver-as-Source type, perception occurs when our eyes/gaze reach the object perceived. In the Perceived-as-Source type, perception takes place when sense stimuli reach the perceiver.

The data show two differences between visual and auditory perception. First, we find more metaphorical expressions for visual perception than for auditory perception. Second, we also find that, while visual perception has a stronger connection to the Perceiver-as-Source type, auditory perception is more strongly connected to the Perceived-as-Source type. These two differences are explained by the function of the perceptual organs.

Keywords: conceptual metaphor, visual/auditory perception, Swedish



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1. INTRODUCTION

Within conceptual metaphor theory (Lakoff & Johnson 1980, hereafter CMT), metaphors have been considered to be our way of understanding diverse abstract concepts. Abstract concepts are often invisible and intangible and therefore, it is very difficult to understand what they are. To understand them, we often apply concrete concepts that we can understand more easily. This phenomenon is called “conceptual metaphor,”¹ and many studies have been carried out to describe conceptual metaphors for different abstract concepts. Perception is one such concept that we understand metaphorically, and a couple of studies have been conducted to illustrate how we understand our experience of perception (e.g. Lakoff & Johnson 1980, Sweetser 1990, Lakoff 1993a and 1993b, Seto 1995, Yamanashi 1997 and 2010). In previous studies, however, the main concern has been visual perception and not as much attention was paid to auditory perception. In Swedish, perception metaphors are discussed in Pietrzak-Porwicz (2010), though the study also focuses on visual perception. Therefore, this study attempts to illustrate how visual and auditory perception are conceptualized in Swedish and what differences there are between them.

This paper is organized as follows. The next chapter briefly looks at previous studies on perception metaphors. We also discuss the relation between perception metaphors and fictive motion. Chapter 3 gives different examples and describes how perception is instantiated in Swedish. Then, two differences between visual and auditory perception are also discussed here. Finally, chapter 4 summarizes the main findings of this study.

2. PREVIOUS STUDIES

Within CMT, studies have been conducted to illustrate how we understand perception, and their main focus was on visual perception.

- (1) My eyes picked out every detail of the pattern.
- (2) His eyes are glued to the TV.
- (3) I can't take my eyes off of her. (Lakoff 1993a:230)
- (4) Her eyes were on the snake where it lay still. (Yamanashi 2010:161)
- (5) The view blew me away.
- (6) The view knocks me over. (Lakoff 1993a:232)

Lakoff (1993a:230) states that, in (1–3), the eyes are regarded as limb-like projections that can reach out and touch things. Lakoff calls this PERCEIVING IS TOUCHING, and in this metaphor, perception occurs when they touch an object. The use of *off* (3) and *on* (4) serves as supporting evidence for its tactile nature (Yamanashi 2010:162). In parallel, Seto (1995:35) gives collocations of *glance* with the verb *cast/throw* and the adjective *sharp/piercing/penetrating* and proposes a metaphor in which the perceiver's gaze is understood as an arrow/a lance. In the metaphor, perception occurs when an arrow/a lance has reached the object perceived, and this is also a kind of tactile experience. On the other hand, the view is regarded as something that strikes the perceiver in (5, 6), and visual perception is regarded as visual sense impressions that reach the perceiver's eyes (Lakoff 1993a:232). Lakoff calls this PERCEPTION IS RECEPTION.

According to Lakoff, these two metaphors evoke oppositely directed motions. In PERCEIVING IS TOUCHING, perception occurs when the perceiver moves his organs to the

¹ In CMT, a metaphorical expression is a linguistic manifestation of a conceptual metaphor. It is thus important to distinguish between a conceptual metaphor and a metaphorical expression. In this study, a conceptual metaphor is called “a conceptual metaphor” or “a metaphor” and written in capitals. Its linguistic manifestation is called “a (metaphorical) expression”.

object perceived. In PERCEPTION IS RECEPTION, however, the object perceived moves to the perceiver. Lakoff analyzes them as metaphorical duals, because they are both based on the image of physical contact between the perceiver and the object perceived. Thus, they are subsumed under a more general metaphor PERCEPTION IS CONTACT BETWEEN PERCEIVER AND PERCEIVED (p. 235).²

In auditory perception, there are corresponding expressions.

- (7) From my deck, I can pick out the sounds of construction on campus.
- (8) The noise came through the walls.
- (9) *He couldn't take his ears off the violinist. (Lakoff 1993a:233–235)

Example (7) corresponds to (1), and the preposition *from* designates Perceiver's position as the starting point. On the other hand, (8) includes the verb *come* and the preposition *through*, which represent the sound stimulus moving toward Perceiver. As Lakoff (1993a) claims, however, the use of PERCEIVING IS TOUCHING is limited in auditory perception. While we can say *take one's eyes off* (3), we don't say *take one's ears off* as in (9). Lakoff explains this unacceptability by stating that hearing is not directed and sounds are perceivable from all directions at once (p.233–234).

The above metaphorical understanding of perception is described in Figure 1 (based on Yamanashi 2010:165). For PERCEIVING IS TOUCHING, Perceiver's organ moves to Perceived (shown in the dashed arrow to Perceived), while Perceived, or the sensory stimulus, moves to Perceiver for PERCEPTION IS RECEPTION (shown in the dashed arrow to Perceiver).

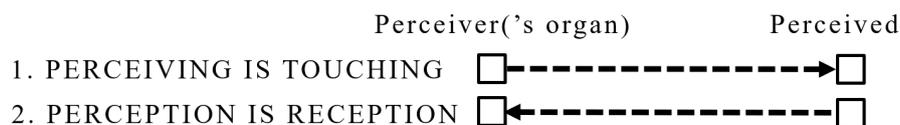


Figure 1. *Directionality in perception*

The same phenomenon is analyzed within the framework of fictive motion (Talmy 1996). Fictive motion is linguistic instances that depict motion with no physical occurrence (p.211). This type of fictive motion, called “Sensory paths,” involves the conceptualization of the Experiencer and the Experienced and of something intangible that moves between them. For sensory paths, there are two different types: the Experiencer-as-Source type and the Experienced-as-Source type. In the former type, the Experiencer sends out a Probe toward the Experienced and detects the Experienced when the probing system encounters with it. In the latter type, Stimulus emanates from the Experienced, and when Stimulus reaches the Experiencer, it sensorily stimulates the Experiencer (p.224–226). Obviously, these two types correspond to PERCEIVING IS TOUCHING and PERCEPTION IS RECEPTION. In the following sections, the metaphor of the Experiencer-as-Source type is called the Perceiver-as-Source type, and that of the Experienced-as-Source type as the Perceived-as-Source type.

For Swedish, Pietrzak-Porwicz (2010:282–284) refers to two visual perception metaphors: SEENDE ÄR FÖRFLYTTNING (‘SEEING IS TRANSFERRING’) and SEENDE ÄR MANIPULERING AV FÖREMÅL (‘SEEING IS MANIPULATING OBJECTS’). In the former metaphor, Perceiver moves after Perceived and uses their eyes to see it. Its examples are *följa någon med blicken* ‘follow someone with the gaze’ and *Carro letade runt med blicken* ‘Carro searched around with the gaze’. In some expressions, Perceiver's eyes/gaze move on their own, such as *så långt ögat når* ‘as far as the eye can reach’ and *någons blick vandrar runt* ‘someone's gaze wanders around’. In the latter metaphor, perception happens when Perceiver

² Hereafter, a perceiver is written as “Perceiver” and an object perceived as “Perceived.”

touches and seizes Perceived. This is seen in examples like *kasta ett öga på någon/något* ‘cast an eye on something’, *fånga någons blick* ‘catch someone’s eye’, and *genomborra någon med blicken* ‘pierce someone with the gaze’.

Although the above discussions are convincing, there is still room for discussion on whether there are other metaphors for perception. This question arises because most previous studies have discussed the Perceiver-as-Source type, but not much attention has been paid to the Perceived-as-Source type. In fact, the metaphors proposed in Pietrzak-Porwicz (2010) both go into the Perceiver-as-Source type. Furthermore, in previous studies, little discussion has been devoted to auditory perception metaphors. Therefore, there is a need for discussions on how auditory perception is instantiated in Swedish and whether there are any differences between visual and auditory perception.

For collecting relevant expressions, this study mainly referred to the following dictionaries: *Svensk ordbok* (hereafter SO), *Natur och kulturs svenska ordbok* (NK), *Svenskt språkbruk* (SB), and *Svenska idiom* (SI). Also, many metaphorical expressions were taken from the Swedish corpora PAROLE (PA) and *Göteborgs-Posten* (GP).³

3. VISUAL/AUDITORY PERCEPTION METAPHORS IN SWEDISH

3.1. METAPHORICAL EXPRESSIONS OF VISUAL PERCEPTION

3.1.1 THE PERCEIVER-AS-SOURCE TYPE

To begin with, Perceiver’s eye/gaze is regarded as something that Perceiver throws toward Perceived.

- (10) Väl framme vid kyrkan riktade hon blicken mot tornet.
well in-front by the-church aimed she the-gaze toward the-tower
‘In front of the church, she turned her eyes toward the tower.’ (SB)
- (11) Varsnäll och kasta ett öga på det här papperet! (SB)
be kind and cast an eye on this the-paper
‘Please take a look at this paper!’
- (12) Hon skrattade förtjust och slängde en blick på klockan. (SB)
she laughed delightedly and threw a gaze on the-clock
‘She laughed delightedly and looked toward the clock.’
- (13) Han gjorde oupphörliga försök att fånga hennes blick. (SB)
he did continuous try to catch her gaze
‘He continuously tried to catch her attention.’

In this metaphor, Perceiver directs her gaze toward Perceived (10), and then, Perceiver throws their eye/gaze (11, 12). Here, Perceiver’s eye/gaze is regarded as something separable from Perceiver and moves to Perceived. Perceived can catch Perceiver’s gaze (13), which indicates that Perceived gets Perceiver’s visual attention. In all these examples, Perceiver’s eye/gaze metaphorically moves from Perceiver to Perceived (PERCEIVING IS THROWING AN EYE/A GAZE TOWARD THE PERCEIVED).

³ For perception metaphors, it is difficult to collect relevant expressions from dictionaries and corpora, because we cannot know in advance which words/phrases appear in these metaphors. To cope with this problem, this study searched metaphorical expressions including a word of visual/auditory perception, especially the perceptive organs *öga* and *öra* (cf. metaphorical pattern, Stefanowitsch 2006).

In Swedish, Perceiver's gaze is sometimes portrayed as being sharp.

- (14) Nu vaknar han och riktar en skarp blick mot oss... (GP2008)
now wake he and aims a sharp gaze toward us
'Now he wakes up and turns his sharp eyes toward us...'
- (15) Han kastade en skarp blick från sidan på den andre, en blick
he cast a sharp gaze from the-side on the others a gaze
som inte var det minsta prästerlig eller välvillig. (PA)
which not was the least clerical or kind
'He cast a sharp gaze from the side on the others, a gaze that was not the least clerical or kind.'
- (16) Pianisten, som blivit störd, genomborrade henne med blicken. (SB)
the-pianist who become disturbed pierced her with the-gaze
'The pianist, who has become disturbed, pierced her with their gaze.'

Seto (1995) claims that Perceiver's gaze is sometimes conceptualized as an arrow/a lance. This metaphor is also found in Swedish as in (14, 15), and furthermore, the gaze can even be a drill (16). In (14–16), we can see that displaying a critical attitude toward Perceived is understood as attacking Perceived with a gaze as a sharp weapon. It is a specific case of HARM IS PHYSICAL INJURY (Lakoff et al. 1991, Grady 1997), which is based on the correlation between physical harm and affective response (Grady 1997:295). Considering the collocations of *skarp* 'sharp' with *rikta* 'direct' and *kasta* 'cast', Perceiver's gaze can be understood as an arrow/a lance.

The following are further examples of the Perceiver-as-Source metaphor:

- (17) Här finns bara skog så långt ögat når. (NK)
here exist only forest so long the-eye reach
'Here, there is nothing but forest as far as the eye can reach.'
- (18) Jag svarade utan att släppa honom med blicken. (PA)
I answered without to release him with the-gaze
'I answered without taking my eyes off him.'
- (19) Han kunde inte ta ögonen från den vackra uppenbarelsen.
he could not take the-eyes from the beautiful the-vision
'He couldn't take his eyes off the beautiful sight.' (SB)
- (20) Hans ögon föll på reklamen för en ny mobilmodell. (SB)
his eyes fell on the-advertisement for a new mobile-model
'The advertisement for a new mobile model caught his eyes.'
- (21) Han fäste blicken på pappret. (SB)
he fixed the-gaze on the-paper
'He fixed his gaze on the paper.'
- (22) Kan du hålla ett öga på kastrullen så att den inte kokar över. (NK)
can you hold an eye on the-saucepan so that it not boil over
'Can you keep an eye on the saucepan so that it won't boil over.'
- (23) Han vilar gärna ögonen på unga flickor. (NK)
he rest willingly the-eyes on young girls
'He likes to let his eyes rest on young girls.'

Example (17) is the Swedish counterpart of *as far as the eye can reach*. It is not specified if the eye is regarded as an arrow/a lance, but it is certain that the eye is considered to be separable from Perceiver, and Perceiver sees every point of space their eye reaches. Example (18) is a good example of PERCEIVING IS TOUCHING, as the verb *släppa* implies the gaze as a limb-like projection. In (19), the expression itself does not evoke any motion toward Perceived, but from the fact that the eyes are on Perceived, we can infer that the eye moved to Perceived. Examples (20–23) are explained in the same way as (19), because the preposition *på* ‘on’ indicates that the eyes/gaze are in contact with Perceived.⁴

The following are somewhat different from the above examples:

(24) *Hans blick gick mellan Anna och Andreas.* (PA)

his gaze went between Anna and Andreas

‘His gaze went between Anna and Andreas.’

(25) *Blicken vandrade genom rummet.* (PA)

the-gaze wandered through the-room

‘His/Her gaze wandered through the room.’

(26) ... *blicken flackade omkring i rummet.* (PA)

the-gaze roved around in the-room

‘... his/her gaze roved around in the room.’

(27) *Blickarna flög från tältsängen via storsängen över till soffan.* (PA)

the-gazes flew from the-tent-bed via the-big-bed over to the-sofa

‘Their gazes flew from the camp bed via the big bed over to the sofa.’

(28) *Fågelskådaren följde sparvhökens flykt med blicken.*

the-bird-watcher followed the-sparrowhawk’s flight with the-gaze

‘The bird watcher followed the sparrowhawk’s flight with their gaze.’ (SB)

In (24–28), Perceiver sees every object that their *blick* passes and gets in physical contact with. Clearly, it is Perceiver’s gaze, and not Perceived, that is in motion. In this sense, these examples go into the Perceiver-as-Source type. However, they are different from the others, because the motion evoked is not from Perceiver to Perceived but between several different objects Perceiver sees (Matsumoto 2004). This group is also unique because metaphorical expressions of this type often take verbs for motion of a creature, such as *gå* ‘go, walk’ (24), *vandra* ‘wander’ (25), *flacka* ‘rove’ (26), *flyga* ‘fly’ (27), and *följa* ‘follow’ (28) (cf. SEENDE ÄR FÖRFLYTTNING (Pietrzak-Porwicz 2010)). Therefore, they seem to comprise a specific type of the Perceiver-as-Source metaphor, in which Perceiver’s gaze is conceptualized as a kind of creature (A GAZE IS A CREATURE).

⁴ Sullivan & Jiang (2013) contend that these expressions should be explained by THINKING IS MOVING, rather than PERCEIVING IS TOUCHING. Following their explanation, it is the viewer’s attention and thoughts that move to Perceived. Many of these examples are indeed compatible with this explanation. The following (i, ii) are good examples of this.

(i) *Polisen har haft ögonen på mannen under en längre tid.* (SB)

the-police has had the-eyes on the-man under a longer time

‘The police has kept an eye on the man for a long time.’

(ii) *Han höll ögonen på barnen hela tiden.* (NK)

he held the-eyes on the-children whole the-time

‘He kept his eyes on the children all the time.’

In (i, ii), it is not likely that Perceiver literally sees Perceived at all hours, and in fact, (22–23) can also be ambiguous whether the examples represent perception or attention. This is because, in many cases, perception involves some kind of attention, and it is hard to clearly distinguish between perception and attention. Nevertheless, not all the expressions, like (17), seem to focus on the aspect of paying attention.

3.1.2 THE PERCEIVED-AS-SOURCE TYPE

In the Perceived-as-Source type, Perceived sends a stimulus to Perceiver, and perception occurs when Perceiver has received it. The stimulus moves from Perceived to Perceiver, and we can recognize the oppositely directed motion to the Perceiver-as-Source type.

- (29) Det plötsliga ljuset *sticker i ögonen*. (GP2006)
The sudden the-light sticks in the-eyes
'The sudden light prickles the eye.'
- (30) Färgen *skär i ögonen*. (SO)
the-color cuts in the-eyes
'The color is hard on the eyes.'
- (31) Var snäll och dra för gardinerna så att vi inte får solen i ögonen. (SB)
be kind and draw for the-curtains so that we not get the-sun in the-eyes
'Please draw the curtains so that the sun won't shine in our eyes.'
- (32) Stavfelen *faller verkligen i ögonen*. (NK)
the-spelling-mistakes falls really in the-eyes
'The spelling mistakes really stand out.'

In visual perception, the use of the Perceived-as-Source metaphor seems distinctly limited. In (29–32), we can see that the Perceived-as-Source metaphor is used when the stimulus is unpleasant to Perceiver. According to Sullivan & Jiang (2013), this is explained by HARM IS PHYSICAL INJURY.⁵ Examples (29, 30) seem to be compatible with this metaphor, because seeing something unpleasant is conceptualized as getting stabbed/knifed by Perceived. Examples (31, 32) do not include any words or phrases that represent physical injury, but they still indicate that the stimulus is unpleasant to Perceiver. In this way, the use of the Perceived-as-Source metaphor is limited to unpleasant perception in visual perception.

Possibly, example (33) might be a special case of this metaphor.

- (33) Slagfältet *erbjöd en fasaväckande anblick*. (SO)
the-battle-field offered a horrifying sight
'The battle field presented a horrifying sight.'

At first glance, (33) does not evoke any motion from Perceived to Perceiver, although the prefix *er-* of the verb *erbjuda* 'offer' is originally *ur* 'out of, from' (Hellquist 1922). In *Svenska Akademiens ordbok*, we can also find the expression *ge en praktfull anblick* 'give a magnificent sight', though *anblick* is now rarely used in this expression. Usually, Perceiver is not explicitly specified, but we can infer their existence, as the verbs *erbjuda* 'offer' and *ge* 'give' can both imply transfer of a thing from one place to another, and also the expression usually takes adjectives such as *fasaväckande* 'horrifying', *dyster* 'gloomy', and *ståtlig* 'stately, magnificent'. Obviously, we can recognize the image that Perceived provides a stimulus and Perceiver eventually receives it, and it is thus possible to hypothesize that *anblick* 'sight' is used in the oppositely directed motion to *blick* 'gaze' (like *slänga en blick* 'throw a gaze' (12)). In this sense, we can possibly define *blick* and *anblick* as antonyms.

⁵ In this case, the metaphor highlights Perceived's suffering, while it highlights Perceiver as an assailant in the Perceiver-as-Source type.

3.2 METAPHORICAL EXPRESSIONS OF AUDITORY PERCEPTION

3.2.1 THE PERCEIVER-AS-SOURCE TYPE

For auditory perception, we find almost no metaphorical expressions of the Perceiver-as-Source type.

- (34) Jag lånar mitt öra till dig om du lovar att berätta sanningen. (SO)
I lend my ear to you if you promise to tell the-truth
'I lend you my ear if you promise to tell the truth.'

In (34), Perceiver's ear is something one can lend to others, and hearing occurs when Perceived holds Perceiver's ear. We can recognize (metaphorical) transfer of Perceiver's ear to Perceived, and the expression likely goes into the Perceiver-as-Source type. However, following Sullivan & Jiang (2013), example (34) rather focuses on the aspect that Perceiver patiently and sympathetically pays attention to Perceived, and it is thus questioned if the Perceiver-as-Source metaphor is as important in auditory perception as in visual perception.⁶

3.2.2 THE PERCEIVED-AS-SOURCE TYPE

For auditory perception, there are more metaphorical expressions of the Perceived-as-Source type than of the Perceiver-as-Source type.

- (35) Sådana saker som visselpipa använder jag aldrig, jag tycker att *det skär i öronen*. (GP2007)
such things as whistle use I never I think that it cut in-the-ears
'I never use such things as a whistle, I think that it grates on my ears.'
- (36) Vad gör du klockan halv sju när väckarklockans ljud når dina öron? (GP2002)
what do you o'clock half seven when the-alarm-clock's sound reach your ears
'What do you do at six thirty when the sound of the alarm clock reaches your ears.'
- (37) Så småningom kom ryktet till stadsbudets öron. (GP1994)
gradually came the-rumor to the-porter's ears
'The rumor came to the porter's ears with time.'

In the same way as in visual perception, the verb *skära* 'cut' is used to represent unpleasant auditory perception (35), and this is based on HARM IS PHYSICAL INJURY. In (36, 37), however, the sense stimuli are *väckarklockans ljud* 'the sound of the alarm' and *ryktet* 'the rumor' respectively, and they are not unpleasant to Perceiver. Although there are still relatively few metaphorical expressions, the use of the Perceived-as-Source metaphor does not seem to be limited to unpleasant perception. Therefore, it seems plausible to state that auditory perception is more strongly connected to the Perceived-as-Source metaphor.

⁶ It is possible to represent directing auditory attention in the below expressions.

- (i) Nu får ni hålla öronen öppna om ni vill höra en hemlis! (SO)
now get you hold the-eyes open if you will hear a secret
'Now you must keep your ears open if you want to hear a secret!'
- (ii) Nu gäller det att ni spetsar öronen så ni kommer ihåg vad jag sagt. (SI)
now be-valid it that you sharpen the-ears so you remember what I said
'Now is the time for you to prick up your ears so you remember what I've said.'

In (i, ii), directing auditory attention is understood as keeping their ears open wide, and (ii) evokes an animal pricking up its ears. These expressions are also metaphorical as it is impossible for us to literally make our ears open wide.

3.3 OTHER METAPHORICAL EXPRESSIONS

Additionally, there is another conceptual metaphor for visual perception, VISUAL FIELDS ARE CONTAINERS (Lakoff & Johnson 1980).

- (38) Till och med en och annan färgstark korall dyker upp i *synfältet*. (GP2013)
to and with one and another color-strong coral dive up in field-of-vision
'Even one and another colorful coral turns up in sight.'
- (39) Segelbåten försvann *ur synfältet*. (SO)
the-sailing-boat disappeared out-of field-of-vision
'The sailing boat disappeared out of sight.'
- (40) Tavlån hängde så högt att man knappt hade den *i blickfältet* hur högt man
the-picture hung so high that one hardly had it in visual-field how high one
än lyfte blicken. (SB)
than lifted the-gaze
'The picture hung so high that one hardly had it in sight however high he lifted his eyes.'
- (41) Hunden ... försvann snabbt *ur deras blickfält*. (SB)
the-dog disappeared quickly out-of their visual-field
'The dog ... quickly disappeared out of sight.'
- (42) Ingen polis var *i sikte*. (SB)
no policeman was in sight
'No policeman was in sight.'
- (43) Jag förlorade honom *ur sikte*. (PA)
I lost him out-of sight
'I lost him out of sight.'

In VISUAL FIELDS ARE CONTAINERS, our visual field is understood as a container. Perceiver sees Perceived when it is inside, whereas Perceiver does not see Perceived if it is outside (Lakoff et al. 1991:130). In Swedish, this metaphor is instantiated in *i/ur synfält* (38, 39), *i/ur blickfält* (40, 41) and *i/ur sikte* (42, 43) 'in/out of sight'.

Lastly, visual perception is conceptualized through PERCEIVING IS EATING (Lakoff et al. 1991:127).

- (44) Han praktiskt taget *slukade henne med blicken*. (SO)
He practically swallowed her with the-gaze
'He practically devoured her with his eyes.'

In the metaphor, looking with great interest is conceptualized as the act of devouring. Following Lakoff et al. (1991) this is a special case of PERCEPTION IS RECEPTION. However, the verb *sluka* means, not just to take in food, but to eat quickly and eagerly. It seems to be problematic to categorize PERCEIVING IS EATING into PERCEPTION IS RECEPTION, because it is rather Perceiver that works on Perceived. In this sense, (44) is different from the other expressions of PERCEPTION IS RECEPTION.

3.4 DIFFERENCES BETWEEN VISUAL AND AUDITORY PERCEPTION

We observed various metaphorical expressions of visual and auditory perception in Swedish, and this is summarized in Figure 2.

Visual perception	Auditory perception
PERCEPTION IS CONTACT BETWEEN PERCEIVER AND PERCEIVED	
1. The Perceiver-as-Source type	
<p><i>så långt ögat når, inte kunna ta ögonen från ngt,</i> <i>ngns ögon faller på ngt, fästa blicken på ngt,</i> <i>hålla ett öga på ngt, vila ögonen på ngt</i></p> <p>PERCEIVING IS THROWING AN EYE/A GAZE TOWARD THE PERCEIVED <i>rikta blicken mot ngt, kasta/slänga ett öga/en blick på ngt, fånga ngns blick</i></p> <p>HARM IS PHYSICAL INJURY <i>genomborra ngn med blicken</i> <i>rikta en skarp blick mot ngt, kasta en skarp blick på ngt [understood as an arrow/a lance]</i></p> <p>A GAZE IS A CREATURE <i>ngns blick går/vandrar/flackar/flyger,</i> <i>följa ngt med blicken</i></p> <p>PERCEIVING IS TOUCHING <i>släppa ngt med blicken</i></p>	<p><i>(låna sitt öra till ngn)</i></p>
2. The Perceived-as-Source type	
<p><i>få solen i ögonen, ngt faller i ögonen,</i> <i>(erbjuda en anblick)</i></p> <p>HARM IS PHYSICAL INJURY <i>ngt sticker/skär i ögonen</i></p>	<p><i>ngt når/kommer till sina öron</i></p> <p>HARM IS PHYSICAL INJURY <i>ngt skär i öronen</i></p>
Other Metaphors	
<p>VISUAL FIELDS ARE CONTAINERS <i>i/ur synfältet/blickfältet/sikte</i></p> <p>PERCEIVING IS EATING <i>sluka ngt med blicken</i></p>	

Figure 2. *Conceptual metaphors for visual/auditory perception in Swedish*

In this study, two substantial differences can be pointed out between visual and auditory perception. First, we found a larger variety of metaphorical expressions for visual perception. Some of the previous studies (Lakoff 1993a, Yamanashi 2010) claimed that the number of auditory metaphorical expressions was more limited than that of visual metaphorical expressions, and the data in this study is in line with these studies. For visual perception, we recognized different metaphors: PERCEPTION IS CONTACT BETWEEN PERCEIVER AND PERCEIVED (the Perceiver-as-Source type and the Perceived-as-Source type), VISUAL FIELDS ARE CONTAINERS, and PERCEIVING IS EATING. On the other hand, for auditory perception, we found remarkably less metaphorical expressions. We found only a couple of expressions of PERCEPTION IS CONTACT BETWEEN PERCEIVER AND PERCEIVED.

Seemingly, the nature of our perceptual organs explains the absence of a corresponding metaphor to VISUAL FIELDS ARE CONTAINERS in auditory perception. Eyes, the organs for seeing, are located on the face. They face in one direction, and the area that Perceiver can see without turning their head is considerably limited. We understand that limited area as a container, and this explains the existence of *i/ur synfält/blickfält/sikte* ‘in/out of sight’. On the contrary, ears, the organs for hearing, are placed on the sides of the head, and we do not usually have to turn our head (or ears) when we want to hear a sound. Since we can hear sounds in any direction at a time, it is hard to imagine the area parallel to *synfält/blickfält/sikte*. That is why there are no corresponding expressions of VISUAL FIELDS ARE CONTAINERS in auditory perception.⁷

Second, from the perspective of directionality in perception, visual and auditory perception are significantly different. In Figure 2, we can see that, while visual perception has a stronger connection to the Perceiver-as-Source metaphor, auditory perception is more strongly connected to the Perceived-as-Source metaphor. For visual perception, we found many expressions of the Perceiver-as-Source metaphor. In some of the previous studies (Lakoff & Johnson 1980, Lakoff 1993a, Yamanashi 2010), PERCEIVING IS TOUCHING, or EYES ARE LIMBS, was emphasized as a metaphor for perception. It is true that the metaphor is also found in Swedish (as in (18)), but PERCEIVING IS TOUCHING does not seem to be the central one. Rather, Perceiver’s eyes/gaze are often conceptualized as something separable from the body, and they move toward Perceived through casting (PERCEIVING IS THROWING AN EYE/A GAZE TOWARD THE PERCEIVED) or on their own (A GAZE IS A CREATURE). On the other hand, not many expressions were found for the Perceived-as-Source type, and the metaphor is almost exclusively used to represent unpleasant perception. Since the use of the Perceived-as-Source metaphor is limited, we can conclude that visual perception is more strongly associated with the Perceiver-as-Source metaphor. In this regard, the data of auditory perception contrast with those of visual perception. We found almost no expressions for the Perceiver-as-Source metaphor, with a possible exception *låna sitt öra till ngn* ‘lend one’s ear to someone’. For the Perceived-as-Source type, a couple of expressions were found, and its use was not limited to unpleasant perception. In this way, we can conclude that auditory perception is more strongly associated with the Perceived-as-Source metaphor. Again, this difference can be explained by the function of the perceptual organs. We have to turn our eyes toward Perceived when we want to see it, but we hear sounds from all directions at once. Since we do not have to turn our ears toward Perceived, or it is actually not possible to turn both our ears in

⁷ In Swedish, we can find the phrases *inom/utom synhåll* ‘within/out of eyeshot’ (i, ii), and auditory perception has corresponding expressions *inom/utom hörhåll* ‘within/out of earshot’ (iii, iv).

- (i) De var nu *inom synhåll* för vakterna. (SO)
they were now within eyeshot for the-guards
‘They were now within the guards’ sight.’
- (ii) En stabil stockbänk står *utom synhåll* från bilvägen. (GP2007)
a stable log-bench stands outside eyeshot from the-motor-road
‘A stable log bench stands out of eyeshot from the motor road.’
- (iii) Motorvägen är fortfarande *inom hörhåll*. (NK)
the-motor-way is still within earshot
‘The motor way is still within earshot.’
- (iv) Och platserna ska ligga *utom hörhåll* från varandra. (GP2009)
and places shall lie outside earshot from each-other
‘And the places should be located out of earshot from each other.’

While *synfält* basically involves Perceiver who turns their eyes in a certain direction, *synhåll/hörhåll* can even collocate with places and do not always require an actual perceiver (as in ii, iv). The words rather highlight the (maximum) reaching range of a sense stimulus. This explains the existence of *hörhåll* (in contrast to the absence of **hörfält*).

one direction, it is natural that, while visual perception has a strong connection to the Perceiver-as-Source metaphor, auditory perception is not strongly connected to this metaphor.

4. CONCLUSION

This study investigated conceptual metaphors of visual and auditory perception in Swedish. As for perception, previous studies discussed metaphors in relation to the directionality between Perceiver and Perceived. Lakoff (1993a) proposed PERCEIVING IS TOUCHING and PERCEPTION IS RECEPTION and defined them as metaphorical duals. In the former metaphor, we understand our eyes as limb-like projections, and perception occurs when they reach Perceived (the Perceiver-as-Source type). In the latter metaphor, it is sense stimuli that move toward Perceiver's eyes, and perception happens when Perceiver receives the stimuli (the Perceived-as-Source type). In these metaphors, we can recognize the oppositely directed motions, and in fact, Talmy (1996) analyzed perception in a similar way from the perspective of fictive motion. For Swedish, Pietrzak-Porwicz (2010) analyzed perception metaphors, but the study focused on the Perceiver-as-Source type, and no attention was paid to auditory perception. Therefore, this study illustrated how visual and auditory perception are conceptualized in Swedish and what differences there are between them.

The data showed two substantial differences between visual and auditory perception. First, we found many metaphorical expressions for visual perception and recognized PERCEPTION IS CONTACT BETWEEN PERCEIVER AND PERCEIVED, VISUAL FIELDS ARE CONTAINERS, and PERCEIVING IS EATING. On the other hand, we found remarkably less metaphorical expressions for auditory perception. Second, we also found that, while visual perception has a stronger connection to the Perceiver-as-Source metaphor, auditory perception is more strongly connected to the Perceived-as-Source metaphor. For visual perception, PERCEIVING IS TOUCHING was often emphasized in previous studies, but this study revealed that Perceiver's eyes/gaze are often conceptualized as something separable from the body such as PERCEIVING IS THROWING AN EYE/A GAZE TOWARD THE PERCEIVED and A GAZE IS A CREATURE. On the other hand, the use of the Perceived-as-Source metaphor was limited to unpleasant perception. For auditory perception, almost no expressions were found for the Perceiver-as-Source metaphor. On the contrary, we found a couple of expressions for the Perceived-as-Source metaphor, and its use was not limited to unpleasant perception. These two differences were then explained by the respective perceptual organs. In this way, also in Swedish, perception is understood through different metaphors.

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CORPORA

PA = Parole korpus: <https://spraakbanken.gu.se/resurser/parole>
Corpora with texts from *Göteborgs-Posten*
GP 1994: <https://spraakbanken.gu.se/resurser/gp1994>
GP 2002: <https://spraakbanken.gu.se/resurser/gp2002>
GP 2006: <https://spraakbanken.gu.se/resurser/gp2006>
GP 2007: <https://spraakbanken.gu.se/resurser/gp2007>
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GP 2013: <https://spraakbanken.gu.se/resurser/gp2013>

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