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BOOK OF ABSTRACTS

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Table of Contents

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The #ReframeCovid initiative: From Twitter to society via metaphor

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From the beginning of the Covid-19 pandemic, governments, public health agencies and the media around the world have made use of metaphors to talk about the virus, its effects and the measures needed to reduce its spread. Dominant among these metaphors have been war metaphors (e.g. *battles, front lines, heroes*), which present the virus as an enemy that needs to be fought and beaten. Previous research has shown that war metaphors may be effective to convey the seriousness of a breaking crisis and to emphasize the need for unity and collective sacrifice. However, these metaphors have also been found to have limitations and potentially unwanted effects (e.g. Flusberg et al. 2018; Hendricks et al. 2018). Much in the same line, war metaphors in the context of the pandemic also attracted an unprecedented amount of criticism from commentators in the mainstream media and social media, for a variety of reasons.

#ReframeCovid was born as an open, collaborative and non-prescriptive initiative to collect alternatives to war metaphors for Covid-19 in any language, and to (critically) reflect on the use of figurative language about the virus, its impact and the measures taken in response. The initiative was first launched as a Twitter conversation with the hashtag #ReframeCovid and continues now with a crowd-sourced collection of currently over 400 multimodal examples of alternative metaphorical frames from more than 20 languages provided by 65 contributors.

Our paper will present: (1) a general overview of the data gathered so far in the #ReframeCovid collection; (2) a meta-ethnography of the initiative, where we will reflect on the challenges and innovative avenues of this crowd-sourced

endeavor. In particular, we will discuss the agents involved in the initiative, its social impact reached so far, the use of #ReframeCovid data for research purposes, and issues of open-science policy.

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Relevant links

Webpage of the #ReframeCovid initiative: https://sites.google.com/view/reframecovid/

Crow-sourced collection of non-war related metaphors for Covid-19: bit.ly/ReframeCovid
Twitter conversation: https://twitter.com/hashtag/ReframeCovid?src=hash

America continues to gain ground in the war against the virus

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Metaphors represent ideas, attitudes, and values and further account for the relation between language and thought (Cameron et al., 2009). In the American political discourse, the metaphor of war not only has been conventionalized but also has become one of the most productive forms of metaphor (e.g., *war on drugs*, *war on terror*, *war on religion*, *war on women*, *war on truth*, etc.). The war metaphor, with different levels of metaphorical representation, is used in various discourse domains and more recently has been applied to the context of the Coronavirus pandemic control and mitigation, primarily in the form of *war on the virus.*

The ontological metaphors of war in the American political discourse fundamentally focus on shaping the public opinion and normalizing the concept of war by exploiting mappings between war and ordinary domains of life such as health. Lakoff (1991) discusses how the metaphor of war in the American political discourse conceptualizes the enemy as "cancer that can spread" and as a result "military operations" and "surgical strikes" are seen as hygienic necessities. On the other hand, within the American political discourse, ordinary abstractions or complexities are often presented in correspondence with the concept of war.

Drawing on data from a corpus of White House Coronavirus Briefings and Statements, the current study reveals the high frequency of lemmas related to the concept of war rather than the pandemic. For example, *cure* and *combat* have the same frequency in the corpus. Further, the word *war* in the corpus is mainly used with a figurative meaning to refer to pandemic control, while the term *the virus* frequently collocates with words such as *defeat, war, battle*, and *combat.* Additionally, *the virus* has the weakest association with words such as *heal* and *mitigate.* These common representations of "war as ordinary life" and "ordinary life as war" are set to sustain the concept of war as normal and a close-to-experience account of the political world.

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Brazilian president on COVID-19: Old mappings for a new disease

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As Brazil becomes the new Covid-19 hotspot (over 50,000 deaths as to late June 2020), metaphors in the discourse of the Brazilian President Jair Bolsonaro seem to minimize the gravity of the pandemic scenario. Through the metaphors used by Bolsonaro to talk about the pandemic, our goal is to analyze the President's speech as the pandemic advances in Brazil. We departed from the hypothesis that war, religious and health mappings would be plenty in the President's speeches, considering his military past, religious practices, and the current pandemic. Our data comes from Bolsonaro's Twitter account, governmental speeches and interviews database from the official government website, as well as influential newspapers. Bolsonaro's metaphorical utterances regarding Covid-19 were identified and then compiled into a corpus ranging from March 10th, the day the subject started to be addressed on the government website, to late May, when data analysis was initiated. In Cognitive Linguistics, it is already established that politicians resort to well known conceptual domains to explain complex and/or new concepts. It came as no surprise then that common source domains, namely WAR and HEALTH, are among the most used ones by the president to talk about Covid-19 and its consequences. Linguistic instantiations of religious source domains, contrary to our expectations, are not frequent. Instead, religious beliefs came up as a frame that often underlies the President's speech.

Yurakaré representations of Corona: The figurative strategy of personification by means of combat metaphors

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In this talk, we present some first results from a pilot project investigating Yurakaré perspectives on the disease and pandemic resulting from the coronavirus. The people who self-identify as Yurakaré form an Indigenous group of central Bolivian Amazonia. A kaleidoscopic array of ideas about the disease becomes apparent in a first analysis of 22 short interviews conducted inside one Yurakaré community as a pilot study, asking about the people's lives during the pandemic and their memories of similar cases. One of them is the figurative strategy of personification of the disease using metaphors of combat, a representation that has a long history in human discourse about diseases (de Paolo 2006: 198- 204). Some of the Yurakaré people represent the disease in their discourse as an agent that 'attacks' or 'grabs' a person, and is in turn combated with traditional and to a lesser extent conventional medicine. The disease is conceptualized as an agent that can and has to be actively fought with cultural measures. In a next step, we plan to investigate whether this type of discourse is influenced mainly by public discourse in Bolivia, or whether these representations are grounded as well in Yurakaré ancestral knowledge.

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Metaphors in British and Czech coronavirus media discourse: A corpus-driven study

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The aim of this study is to compare metaphors used to describe the coronavirus pandemic in English and Czech from its *outbreak* to mid-June 2020 (work-in-progress): corpora of texts available on British and Czech web servers were created in Sketch Engine, keywords were retrieved and analysed cross-linguistically with respect to their figurative meanings. The same was done for wordlists generated by the Wordlist tool.

Though Czech and English are typologically different, conceptual metaphors and schemas underlying coronavirus discourse are similar in that there are A. CONTAINER schemas for the beginning and spreading of the pandemics (Wallis and Nerlich 2005), B. structural and orientational metaphors in the conceptualization of the virus (e.g. as a natural disaster, FORCE) and its *impact* (e.g. *plummeting economy*). As to the description of the governments' attempts at controlling the pandemic, there are military metaphors in both English and Czech, however, only *invisible enemy*, and *frontline* are keywords, and CONTAINER schemas have only been lexicalized in English (*containment* and *lockdown*). Major differences were observed in reference to deaths: in Czech those who die ("of", or "with" coronavirus) were systematically referred to as "victims" (*oběti*) or the ones who *succumbed* (*podlehli*) to the illness, while English has *death toll.* This reflects the fact that in the early stages the two countries responded differently: while Britain's initial goal was herd immunity (soon abandoned), Czech media were busy reporting new cases through orientational metaphors; *denní přírůstek/nárůst* "daily increase" were among keywords, and people positively tested after their return from skiing trips abroad were frowned upon. Attempts at controlled establishment of herd immunity through *promořování populace* (a technical term, analogy to "staining the wood") came later after the curve flattened but were not accepted well; homonymy with a panslavic word cognate to the noun for "plague" may have played a role.

Spreading like a virus: Conceptual integration in internet memes pertaining to the COVID-19 pandemic

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The Covid-19 pandemic has spread both in the physical and in the virtual world as rare phenomena before. Ostensibly enough, the Internet life of the new Corona Virus is an epiphenomenon of the actual calamity that hit the globe. The actual and the virtual world(s) are contiguous to the extent that they blend at times. It is therefore that exploring language use on the Internet is a conspicuous matter. The propensity of humans to share their lives has seriously surfaced with the arrival of social media. In a pandemic scenario, this effect is rightfully expected to gain in intensity. The aim of this paper is to both portray and analyze Internet memes on 9gag.com, a social media platform primarily used for user-generated content, for their communicative potential and ways of meaning construction. Conceptual Integration (Blending) theory will be used as the main framework for analysis. Internet memes represent a humorous way of meaning construction and communication in the cyber society. The major assumption of the study is that shared knowledge of the world abets the understanding of otherwise unintelligible multimodal inputs. Results indicate that the global cyber community generates highly context-dependent content on burning social issues in a way that propels our understanding of how both generating the language and rendering proper meaning come into being.

Keywords: Covid-19, Conceptual Integration, memes, Cognitive Linguistics

Misinfodemics: The confusing language in the days of coronavirus as a school subject

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Misinfodemics is a term formed by misinformation + epidemics, it appeared in 2018 in an article by Nat Gyenes and An Xiao Mina for The Atlantic, How Misinfodemics Spread Disease, and is described as "the spread of a particular health outcome or disease facilitated by viral misinformation", it is therefore false or inaccurate information on medical or health-related issues, which become viral and spread rapidly with highly negative consequences. Typical examples of misinfodemics are some alternative treatments against Ebola that in Africa had

facilitated the contagion, many anti-vaxxers' theories and, recently, the fake new that large doses of vitamin C would protect against the coronavirus. The students have experienced a hyper communication on the Coronavirus, a real flood of

information: as a teacher I teach them that words have a weight and are an instrument of power and responsibility. The communication of covid-19 has been characterized by info pandemic fragmentation: very often the density of technical words we are surrounded by on a daily basis has made us live in a sort of semantic cloud, a kind of collective acoustic illusion. In the continuous flow of information from which we are reached, in fact, we end up passively familiarizing ourselves with terms whose meaning we do not really know. In my presentation I would like to talk about how useful it was with the students to reflect on this

semantic cloud originated by misinfodemics and how important in communication is the value of the terms used with precision in order to contrast fake news, cognitive, populism and hate speech, often present on the web, aimed at manipulating public opinion, to build inclusive contexts, practices and languages.

Keywords: misinfodemics, info pandemic, no- vax

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COVID-19: War of metaphors
The coverage of novel coronavirus pandemic in Georgian news reports

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The paper uses the concepts of discourse metaphors (Zinken et al, 2008) and metaphor scenarios (Musolff, 2006; 2016) to analyze media discourses, specifically those of news reports, about COVID-19 (Novel coronavirus) in Georgia. The time span runs from the first confirmed case of COVID-19 in Georgia, i.e. February 26th, till mid-May. The methodology also relies on earlier studies of infections and other diseases such as SARS, avian/bird flu, ZIKA, Foot and Mouth Disease, AID/HIV, cancer, etc. For identifying metaphorical linguistic expressions, the combination of Metaphor Identification Procedure /MIP (Pragglejaz Group, 2007) and MIP-Vrije University/MIPVU (Steen et al., 2010) was employed. Overall, **2,348** news reports were thoroughly analyzed, out of which **456** accounts (*19.42 %*) were found to contain metaphorical linguistic expressions related to COVID-19 situation in Georgia.

The aim of the present study was to show that metaphors are cognitive as well as social phenomena. The research demonstrated that they can directly shape the public policy and lead people to the recognition of the measures taken as correct and sensible. Scenarios provided important narrative and discursive framing devices for journalists, but, as has been seen, also for scientists and policy makers, which again proves that metaphors can construct, or frame, views of reality and can be used in policy making and planning (Koteyko, Brown, And Crawford, 2008: 258-9).

The revealed metaphors demonstrate that the pandemic in Georgia is mostly framed in terms of the WARFARE, JOURNEY and DISASTER super-scenarios in Nerlich's terms (Nerlich, 2011) and frequently, *a network of scenarios* (Koteyko, Brown and Crawford, 2008:251)was creatively exploited in the news reports, which proved to be an effective tool of rendering them intelligible and newsworthy to the public. In addition, the data shows that the coronavirus itself may serve as a good source domain for political and societal issues: failures of the globalization, fear of foreigners and the future parliamentary election system in Georgia.

Key Words: COVID-19, novel coronavirus, metaphors, metaphor scenarios, disease, discourse metaphors, news reports

Idioms in Croatian and German newspaper texts on Coronavirus

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This paper deals with idioms used in Croatian and German newspaper texts on coronavirus. Idioms are multiword combinations with a fixed form and a figurative meaning as well as various stylistic properties. They are often used in newspaper texts due to their expressivity, ability to show the emotive and evaluative, euphemistic, ironic and humorous meaning, as well as the possibilities of modification according to the topic (cf. Pavić Pintarić 2015).

This study aims to compare idioms used in newspaper texts in Croatian and German language referring to the coronavirus. Texts comprise reports, interviews and columns, which were read on online portals of Croatian and German newspapers (*Večernji list, Jutarnji list, 24 sata; Die Zeit, Der Spiegel, Frankfurter Allgemeine Zeitung*) between mid of March 2020, when quarantine measures were introduced, until mid of June 2020, when an increasing number of new cases was reported.

Idioms will be analyzed contrastively according to the topics and concepts that are expressed with them (i.e. fighting the virus, lockdown), as well as to the image components (Dobrovol'skij, Piirainen 2005) and source domains. It is expected that similar source domains will be used in both languages.

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Fighting against the Coronavirus: Decoding the *Invisible Enemy*

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The Coronavirus is widely conceptualized and perceived as an invisible enemy. The invisible enemy construction has been commonly used in public discourse even from the beginning of the pandemic. This presentation aims to provide a better insight into the *invisible enemy* construction, employed to conceptualize the coronavirus. The *invisible enemy* construction is a predicating modifier construction, which involves a source-domain adjective (invisible) and a target-domain head noun (enemy) (Sullivan, 2013). The target-domain item *enemy,* which refers to the virus, directly evokes the frame of war and the metaphor ILLNESS IS WAR is instantiated. In addition, as a predicating modifier construction, in the *invisible enemy* construction, the head noun (enemy) is viewed as the conceptually autonomous element, whereas the adjective is the dependent element (Langacker, 2002). The dependent element (invisible) evokes the KNOWING IS SEEING metaphor. Within this context, the coronavirus is conceptualized as an enemy that albeit being present in our lives, it is still not deciphered-we do not know quite anything about how it spread in the whole world, how to cure it, or even whether it has any long-term effects in our health. In the presentation, the effects of employing this particular construction in public discourse will also be discussed and elaborated.

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Pandemic cartoons & COVID-19: The past, present, and future of cartooning

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The paper analyses Covid 19 cartooning from the point of view of aesthetics with special focus on isolation cartoons and suggests that the semantic, semiotic, and aesthetic features of the latter directly reflect, in an almost self-referential manner, the conditions and self-perceptions of post-modern societies and humans. To prove its point the paper tentatively takes a diachronic approach on the esthetics of cartoon art so as to show the transformations which cartoons undergo as societies and their needs or special conditions change. First, a brief history of cartooning is presented in order to offer some insight into its social function as a means of negotiating power and hierarchy, which in turn gave rise to some stable features of (especially but not only political) cartoons such as manichaeistic depictions and dualistic structures. Then, the paper takes a closer look on the history of pandemic cartooning claiming that the biological and evolutionary danger that a pandemia imposes on humanity results in the disruption of its dualistic form against power and the adoption of more dramatic or even melodramatic depictions, in which focus is placed on what unifies human society rather than on what sets it apart. A special case of pandemic cartoons are recent works on covid 19, which display a striking feature when compared to other pandemic cartoons. Responding to the experience of the disruption of social life as we know it, isolation cartoons put forward the chaotic, subjective and almost still experience of subjectivities, revealing in truth the values of postmodern societies. Finally, the paper draws analogies between the aesthetic form and the semantics of isolation cartoons and the Japanese Edo Period's Zen Cartoons (Toba-e) to reveal the social analogies underlying them, predicting that the recently acquired features of cartooning due to the Covid crisis are here to stay.

Audience perceptions of COVID-19 metaphors: A cross-cultural perspective

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Metaphors abound in political, social, and media descriptions of Covid-19: the pandemic is described as a war, a flood, a marathon, etc. Yet, not all metaphors may resonate equally well with members of the public. For instance, the widespread use of war-related metaphors provoked both public and academic calls for alternative metaphors. Given that the pandemic has impacted people's lives across countries in divergent ways (e.g., in terms of contagion, lockdown restrictions), we hypothesised that audience perceptions of Covid-19 metaphors may depend on source domain and country context.

We tested this hypothesis by examining how individuals across multiple countries perceive and interpret different Covid-19 metaphorical frames. The survey was developed in four languages (Dutch, English, German, Italian) and employed a mixed design with metaphorical frame as a within-subjects factor and language as a between-subjects factor. Participants (N=266; 59.4% female; M_{age}=40.7 years, SD=16.6, range: 18-81; 54.9% postgraduate degree) were randomly exposed to nine metaphorical frames and one literal-language frame. The metaphorical frames described the crisis from the perspective of (1) external factors (e.g., being flooded), (2) active participation (e.g., running a marathon), and (3) passive participation (e.g., riding a rollercoaster). Participants were asked to express their perceptions of each frame (in terms of aptness, appreciation, interpretation of the metaphor).

Preliminary exploration of the data suggests that the active-participation frames received the highest scores for aptness and appreciation across countries. By contrast, the external-factor frames received lower scores across countries. Moreover, results highlight differences in participants' perceptions of the frames between countries. For instance, German and Italian-speaking

participants found all metaphorical frames more complex than Dutch and English-speaking participants. Taken together, these preliminary results seem to support our hypothesis. The full results will be interpreted in light of societal, ethical, and cultural considerations.

Covid-*nineteen* vs. Covid-*diciannove*: Representing the pandemic in English and Italian

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The recent and current pandemic has exposed the world population to unprecedented situations, threats, and words. While the sudden spread of viruses and life-threatening scenarios are not new in the History of Homo sapiens, the ongoing pandemic has reached a unique level of media coverage, with subsequent verbal and non-verbal conceptualizations around the globe. The coverage of online newspapers and the diffusion of social media in the daily lives of millions of people have facilitated the spreading of news and the proliferation of creative and figurative uses related to the pandemic.

The present paper aims at reviewing and comparing the different figurative conceptualizations related to Covid-19 in the context of Italian and English-speaking media (mainly British and American), both in official and public channels of communication (e.g. politicians' speeches, journalist reports) and in personal, private realizations (e.g. Instagram posts, Internet memes). The data taken into consideration mainly refer to the initial phase of the introduction of the lockdown measures (i.e. March 2020), and they will be discussed in relation to their evolution and consequences after a few months since the beginning of the pandemic. The results of the analysis show that the most frequent metaphor used in the discourse of Covid-19 is the WAR metaphor, but other metaphors include the NATURAL DISASTER metaphor (e.g. the *epicenter* of the pandemic), and the WATER metaphor (e.g. a second *wave* of cases). I will argue that although these metaphors are widespread in the discourse about the pandemic in both languages, they are not specific to Covid-19. On the other hand, such usages have paved the way for culture-specific consequences (e.g. use of nationalist symbols in Italy). Lastly, there are cases of language-specific figurative realizations which would be impossible in other languages (e.g. puns and memes).
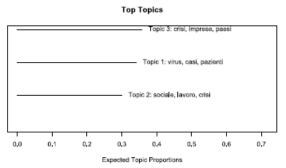
Clustering metaphors of COVID-19 discourse in Italian online newspapers: Phase 1 *vs* Phase 2

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The present contribution analyzes COVID-19 metaphors in Italian newspapers. Specifically, we contrast the two Phases of the pandemic, as established by the Italian government. Our hypothesis is that the shift between Phase 1 (February 24-April 26) and Phase 2 (April 27-June 3) has mutated the mediatic representation of the health and socioeconomic crisis, and hence also the use of metaphors. We further postulate that this breaking point in discourse antedates by some days the official Phase 2.

As data, we collected (through a combination of manual searches and web scraping with *Bootcat* [1]) 300 and 211 online articles for each phase, respectively. The total corpus amounts to 422,747 words. An exploratory investigation using Structural Topic Modelling (STM, [2]) reveals that the metaphorical pandemic discourse is organized in 3 main topics (fig.1):

1. HEALTH
2. SOCIETY
3. ECONOMY

fig. 1: topic proportion

In line with our hypothesis, we find a significant shift in discourse between April 15- 20 (Topic 2 and 3: p = 0.01). Integrating STM with the study of conceptual metaphors and their collocational behavior ([3]), we find that health metaphors (Topic 1) of Phase 1 give way to socio-economic metaphors (Topics 2, 3). This shift often maintains the same source domain (e.g. "tsunami"), but changes the target domain (CONTAGION / CRISIS IS A TSUNAMI).

Following previous studies on metaphors regarding the 2008 crisis ([4, 5]), we also investigate the distribution of two common source domains pertaining

"economy" and "society" (STRUCTURED OBJECTS and LIVING ORGANISMS [6]). Their collocational behavior was explored through *SketchEngine* [7]). "Economy" and "society" are conceptualized as 'damaged', 'collapsed', or 'submerged' BUILDINGS to be reconstructed on stronger and newer 'pillars'; a 'jammed' MACHINE with a broken 'engine'; an INJURED/SICK ORGANISM to be 'hibernated/put in a coma/intensive care' until the pandemic is over.

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Non/Linguistic ways to describe Coronavirus in India

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Coronavirus, though a novel virus, these days seems to have been treated just like earlier viruses in Indian perception. While creating awareness about it, certain Indian non/linguistic ways have surfaced.

Pride in the Indian behavioural or cultural practices- Coronavirus has given yet another opportunity for Indians to reinforce the importance of our ancient behavioural and cultural norms. Namely, 'saying namaste' or 'doing namaste' to avoid close contact and touching others, eating vegetarian food, importance of yoga etc. help beat the virus.

Reflection of collective culture in awareness campaigns- Most of awareness-spreading expressions appeal to the individual in the name of not only their own health but more importantly also of their loved ones like family, town, and the entire nation.

Humour, gender, irony and politics- Another dimension of the Covid19 scenario is it has given way to much humour based on the daily affairs between husband and wife. Gender is the target here because in much of humour, women are treated as laughing stock. With respect to politics and metaphor, recently, a young MLA of Maharashtra (India) criticized another old leader of the ruling party as he called him the Corona that has stricken Maharashtra. Further, nowadays young children are scared and kept in home saying 'there is Corona outside'. Last but not least, the virus is more often described as a kind of Crisis and no virus as such.

Data- Above claims are made based on the public digital awareness platforms and linguistic (both audio and visual) modes/expressions which urge people to stay at home and secure everyone. For example, when one makes a mobile call in India they hear instructions about Covid19 in three different languages before the recipient picks call. Similarly, garbage collection vehicles also come with loudspeakers placed over them with announcement that request people for cooperation with the Govt., not to leave home unless very essential, wash hands frequently with soap and water and wear a face mask.

Methodology- The primary hypothesis of this paper claims that apparent unfamiliar information is put in familiar structures and thus processed accordingly or cognitively by people of varying socio-cultural attributes. More such relevant non/linguistic data would be collected from available digital corpus/sources and analyzed in light of above claim to verify it.

Disconnected or connected？: The impact of COVID-19 on non-verbal communication in Japan

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Physical distancing, eye-contact, gestures, colors, silence, noise, and sound have always been ways to communicate non-verbally in all cultures and eras. In 2020, the coronavirus greatly changed our way of communicating and gave us the opportunity to rethink the psychological distances between us. That is to say, COVID raised the question of how are we "*disconnected and connected*" and what makes us psychologically rich in our information society? The concept of "disconnect" has only recently taken on meaning in Japanese society, when around 2009 a shift in "*Mottainai*" to "disconnect" (*Dan-sya-ri* in Japanese, *dan* means to refuse, *sya* abundun, to abandon, *ri* to leave respectively) was noted.

This talk first describes the impact of COVID-19 on non-verbal communication and the concept of psychological richness in Japanese society by considering six aspects of disconnection and connection. Aspects (1) to (3) are part of cultures worldwide, but I will be discussing them in the Japanese context. Aspects (4) to (6) are distinctly Japanese methods of non-verbal communication used to send messages remotely.

Impact of disconnection on non-essential and non-urgent human relationships

(1) Impact of disconnection on non-essential and non-urgent materials

(2) Impact of connection with people beyond one's immediate area via online communication

(3) Non-verbal messages to citizens through use of color signs

(4) Non-verbal messages to citizens through use of sounds

(5) Non-verbal messages to medical staffs from the restaurants

I will then analyze the positive and negative impacts of these aspects by presenting new terms and words that have come about during the COVID-19 pandemic through media interviews, verbal messages, and data found in journals. Finally, this talk shares ideas on how to coexist with COVID-19 and retain psychological richness in the cognitive linguistic approach.

Editorial cartoons on the coronavirus and their educational application during the lockdown period

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Educartoon is an initiative for the application of editorial cartoons in the classroom which first came alive ten years ago. The groundbreaking idea of *Educartoon* has been showcased and applied through *Educartoon* publications, seminars, and workshops. For us, editorial cartoons are not simply an incidental means of teaching that is used occasionally or as supplementary material. Cartoons are the primary material and their use aims at initiating discussions and debates as well as inspire the children's creative thoughts and acts. During the recent lockdown period, the use of editorial cartoons happened in the students' homes rather than the school classroom. Three cartoons by Greek cartoonist Michael Kountouris prominently featuring the coronavirus were used in the distance lessons of students in Greece, Germany, and the UK. Editorial cartoons in their artistic as well as their political capacity, prompted children to think and finally inspired them to create their own art projects. Some of these projects could shed light to the cognitive processes that take place in the mind of children-artists when they express their thoughts and fears on paper.

Invisible war: Coronavirus metaphors in the Brazilian media

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The beginning of 2020 will be remembered in the history of mankind for the coronavirus global pandemic (World Health Organization 2019). In this context, this paper aims to explore conceptualization mechanisms evoked by the Brazilian media in their accounts of the COVID-19 outbreak. For this purpose, we carry out the description and analysis of linguistic, multimodal, and conceptual metaphors (Forceville 2009, Lakoff & Johnson 1980) identified in fourteen covers of three political magazines – i.e., *Veja* , *Época* and *IstoÉ* –, published in Brazil between February and April 2020. For the identification and analysis of metaphorical material, this paper relies on metaphor identification methods proposed by Steen and colleagues (Steen et al. 2010), Steen (2011), and Deignan (2016). The analysis show that Brazilian media's first accounts of the pandemic deviate from discursive strategies observed in the journalistic-advertising behavior of magazine covers (Held 2005). Even though these covers occasionally evoke the long-conventionalized *disease-is-war* mapping (Goatly 2007, Deignan 2008), both their verbal and nonverbal elements fail to unfold metaphor niches (Vereza 2010) or any conclusive deliberateness (Steen 2014). As a key contribution, we finally claim that, due to the urgency and severity brought about by the COVID-19, the magazine covers published amidst the outbreak stood apart from a more assertive advertising discourse. Not having migrated from specialised domains (Semino 2011) – especially, from the political field –, these covers dismiss clear ideational metaphors.

Keywords: metaphor; multimodal metaphor; metaphoricity; coronavirus.

COVID-19 is a star

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COVID-19 numbers are increasing exponentially in Brazil. According to recent WHO figures, one in every four infected people in the world lives in Brazil, a country of 220 million inhabitants. However, many Brazilians act in their everyday lives as if a pandemic was 'normal life'. In this study, we analyze a video by the comedian group "*Embrulha para viagem*" ('take away' in Brazilian Portuguese) in which COVID-19 is portrayed as a star who has travelled all the way from a food market in China through Europe and landed in Brazil to host concerts with the goal of spreading. COVID's personification begins as if he was hosting a YouTube live and counting the amount of participants until they reach a million (a clear reference to the number of infected in Brazil). He then describes ironically how people react to his presence in Brazil by echoing Brazilians' attitude towards the deadly virus. He also describes how some people gather in political rallies to support the federal government, which adopts negationist attitudes. COVID-19 is a star who thanks Brazil for being one of the first countries in the world whose government has (ironically) supported his 'career' officially. There are also metonymic colors (green and yellow, the colors of the Brazilian flag which people wear in order to show their support to the government) highlighted in the background. COVID employs the metonymy 'masked' people to refer to people who were doubled faced with prejudice against him in Europe when they noticed COVID was around, but then things were different in Brazil. COVID asserts that Brazil can embrace everything: COVID-19, dengue fever, H1N1, a military coup, all in all everything, and people should get together and kiss each other. COVID mentions he is pleased to be here; to go to the streets and gather together.

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Coronavirus in cartoons in the Serbian media

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The particular study focuses on the way coronavirus (COVID -19) was presented in a number of cartoon images taken from online Serbian newspapers and portals, such as *Blic, Danas, Nin, Politika, Novosti, Direktno* and social media, such as Instagram and Facebook. The aim is to shed light to the verbo-pictorial manner through which the virus got conceptualized and depicted during the critical period of the lockdown in Serbia from the 23rd of March till the 10th of May 2020. By means of the Cognitive Linguistics framework, we attempt to see how various cartoons illustrated the situation, whether they passed judgment or they exhibited sarcasm or irony (Athanasiadou & Colston 2017) and, in general, whether they achieved their purpose by employing a variety of a combination of figures. The majority of them show that a judgmental stance was adopted by certain Serbian cartoonists related to significant personalities from the domain of politics, religion and healthcare. In many cases, though, the cartoons do not carry a political message since they simply reveal the reaction of the Serbian people towards a situation of emergency. In order to exemplify the nature of these comics, we also examine whether specific conceptual metaphors or metaphor scenarios (Mussolf 2010; Semino et al 2018) underlie the cartooning of coronavirus, for example, military metaphors: PREPARING FOR BATTLE (Miller 2010) or DISEASE IS A KILLER (Wallis & Nerlich 2005; Hauser & Schwarz 2015). Overall, this study explores how figuration was involved in the emergence of coronavirus cartoons.

Key words: figuration, Serbian cartoons, coronavirus, metaphors

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**Linguistic radiography of a media contemporary event:
The Coronavirus crisis (2010-2020)**

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Our lives have been changing in many aspects since the outbreak of the sanitary mondial crisis. We had to remain confined during more weeks, to respect the social distancing and to work from home. For a lot of us, our manner to communicate changed and this situation is reflected in the media.

The purpose of our communication is to make a linguistic radiography of this contemporary event through several examples of the written and audio-visual francophone journalistic speech.

Here are some of the examples we have chosen:

- words and expressions from several articles which are available on the web portal *www.yahoo.fr* and in the newspapers *Le Monde*, *L'Express* and *The Local*. Some of them are ludic and describe new realities (*mélancovid*, *covidivorce*, *covidiot*, *faire le hamster*, *le potage covid*);

- video documents available on YouTube (the videoclip of the song *Tell me why* performed by the American vocal group Backstreet Boys, containment version; the post-containment concert of the American group Flaming Lips);

- funny containment stories of some stars (Bruce Willis);

- other funny histories of people who had to adapt their behaviors during this period (i.e. complete their "attestations de sortie" in a funny way in order to be allowed to go to shopping or meet their lovers);

- iconic representations of the pandemics in written and audio-visual media, on Google Images search service;

- fragments of the media speech (the daily TV news program of France 2 and Arte channels; the five speeches that Emmanuel Macron gave during the state of emergency).

We will ponder about the methods of word formation and the possibility that these words be taken into account in the 2021 edition of the Petit Robert Dictionary, about the expressiveness and the nature of the images related to coronavirus, about their capacity of influencing on a long-term basis the collective memory, about their symbolic value and about their capacity of entertaining or dismaying people.

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The deep deep irony of winning the battle over the Coronavirus

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COVID-19 has been conceptualized in figurative terms by means of both metonymy and metaphor, which are often massed and mixed, in a single modality (linguistic or visual) or across modalities, sometimes producing hyperbole, irony and even sarcasm. The most vanilla-type of metonymy that is hardly noticed is present in the very title of this workshop. Coronavirus is the label used to refer to a type of germ, but it is often used to refer to the disease caused by it (officially called COVID-19) or even to the pandemic. We also note metonymic shortenings, as both *virus* and *corona* can be used to refer to the (novel) coronavirus, the disease, the pandemic etc. In this presentation we start from one of most dominant conceptual metaphors used to talk about the coronavirus, viz. the WAR metaphor, and examine how it is combined with metonymies to produce hyperbolic and ironic effects in multimodal contexts. We focus our attention on a particular morale-boosting image, the scene in which people fighting the virus are depicted as raising a flag or a flag-like object on a mast. This scene evokes a historical event—US marines raising the American flag during the battle for Iwo Jima in February 1945. In a series of multimodal variations on this theme we attested in the period between February and April 2020, we can detect multiple levels and types of irony, and even sarcasm. Not only was this spontaneous-looking photograph staged, but it was also shot when American troops were losing the war against Japan. This iconic image has been once more used by a variety of mass media to depict multiple COVID related issues. This image will serve as the starting point to address how irony, in combination with metaphor and metonymy, has been used to conceptualize COVID-19.