
‘Language and the Creative Mind’: New Directions in Cognitive Linguistics

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This volume appears as the next installment in the CSLI series of edited volumes on cognitive and functional linguistics, *Conceptual Structure, Discourse and Language* (CSDL). The name of the series reflects the theme of the first conference, held in 1994 at the University of California, San Diego, and the title of the first volume, edited by Adele Goldberg (1996). It is now also the name of the North American organization of cognitive and functional linguists—one of the national affiliate organizations of the International Cognitive Linguistics Association. In this volume, we present selected papers from the 11th biennial CSDL conference, held in Vancouver, Canada, on May 17–20, 2012.

Over the years, the conferences have reflected various emerging themes and research methods, following the developments in cognitive grammar, construction grammar, frame semantics, metaphor theory, blending theory, the rise of experimental methods, the study of situated cognition, embodiment, gesture, and many other research interests. For the most part, the work presented in the volumes has focused on the analysis of language and its cognitive underpinnings, but the study of cultural artifacts and the role of the human body began to figure more and more prominently in the selections presented in subsequent volumes.

In the time that has passed since the first conference in 1994, cognitive linguistics has developed not only in its theoretical sophistication, but also in its range of disciplinary and interdisciplinary interests. While focusing on the mechanisms of meaning emergence in linguistic contexts, the discipline

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has demonstrated to researchers in other areas of study that its methodology is suitable to other arenas in which meaning construction is the focus. In a sense, it has become clear that the cognitive pathways of meaning construction described in the context of language use might be, to a large degree, the same pathways that our minds follow in processing visual artifacts, performative events, literary texts, and so on.

The explanatory and descriptive power of cognitive linguistic theories has helped promote new developments in linguistics and in other disciplines. There seem to be several ways in which the explanatory potential has been explored in various contexts. Most conspicuously, the close interaction between the study of language and the study of co-speech gesture has opened the door to a more structured view of linguistic communication as more appropriately described in terms of ‘multimodal communication’ (e.g. Forceville and Urios-Aparisi 2009; Müller et al. 2013). Also, researchers in stylistics, poetics, and semiotics (closely related disciplines, though many scholars insist on the importance of their dividing lines) have been looking for cognitive explanations of the extraordinary variety of meanings that emerge in the processing of literary texts (e.g. Stockwell 2009). Finally, disciplines interested in various forms of art (visual art, music, dance, and theatre) have found inspiration in the refreshed understanding of the connection between formal choices (embodied, visual, or auditory) and the potential for meaningful and emotionally fulfilling engagement of the listeners or viewers (e.g. Veale, Feyaerts, and Forceville 2013).

All of these areas of meaning emergence reflect the flexibility of the human mind, the body, and language; they capture the innovative and creative ways of expressing meaning. This seems to be the new power of the theories of language and cognition that the CSDL participants, presenters and authors have tapped into over the years.

For the 11th conference in Vancouver we thus chose a new theme: ‘Language and the Creative Mind’. We wanted to see what an open invitation to reach beyond the traditional limits of cognitive linguistic enquiry would bring to the attention of both linguists and the representatives of the very-tentatively-related disciplines. The response we received through the papers that were presented at the conference and submitted to this volume helped us see the newly emerging understanding of the concept of ‘creativity’. Rather than confirm the unpredictable, open-ended, and inscrutable nature of what creativity is often taken to represent, the facts presented suggest that new communicative forms and new meanings emerge in the innovative but fully cohesive manipulation of embodied concepts, along the paths established by familiar and predictable forms.

The analogy we can rely on here is that of the distinction between literal and figurative language. The distinction was a cornerstone of traditional work in linguistics. Meanings, it was claimed, are classical categories neatly packaged into convenient forms called words, and combined into more complex structures via rules. But since the emergence of metaphor theory and frame semantics, it has become clear that new meanings arise through trimming, expanding, projecting, or otherwise manipulating complex meaning structures in ways that serve new communicative needs. In their study of the nature of figurative language, Dancygier and Sweetser (2014) argue that figurative meanings emerge as a result of the manipulation of pre-existing frames, at appropriate levels of conceptual schematicity. We can talk about a number of such manipulation mechanisms (metaphor, simile, blending, irony, etc.), but we should also include the role some grammatical constructions play in the emergence of figurative meanings, as well as explain the influence of conceptual viewpoint on the nature of the manipulation. These observations refer primarily to the use of lexical and grammatical forms of language use, but there is no reason, in principle, that such considerations should not be extended to other areas of meaning emergence. In the course of the conference and in preparing this volume we have found various types of evidence supporting these ideas. However, as papers in this volume also demonstrate, cross-modal communication further complicates our understanding of creativity.

The papers gathered here have been grouped to reflect various aspects of the interaction between the body, language and cognition; they also represent various communicative modalities. The first section, *Creativity versus Conventionality*, brings together papers exploring various contexts in which forms of figurative thought are studied in connection to the emergence of more conventional forms of expression. Casasanto's paper begins the exploration, examining the role that language plays in the development of different kinds of metaphorical mappings, and reveals important processes that lead to the emerging mental models being either language-specific or universal. Feist and Breaux look at experimental data to argue that language users retain psychologically real connections between polysemous (literal versus metaphorical) uses of prepositions in English. In a similar vein, Duffley looks at constraints on creativity in idiomatic expressions, using a corpus to examine instances where speakers stretch the commonly understood bounds of the idiom. The examples analyzed show clearly that creativity can easily build on conventionality, as long as the idiom preserves some 'cognitive reality' of a scene; the meanings of idioms may be 'dormant', but can be easily awakened. A case for mappings of yet another kind—namely between mathematical concepts and spatial thinking—is made in Winter

and Matlock, who find that mathematics uses conceptual structure from physical experiences (a theme we will come back to) in performing simple arithmetic. These papers all examine ‘creativity’ in the domain of metaphors in language use and reveal complex relations between areas of usage.

The next section, *Constructions and Frames*, offers several papers interested more centrally in formal aspects of linguistic expression—developing their explanations in frameworks such as cognitive grammar, construction grammar, or frame semantics. Langacker continues his work on nominal expressions by offering a detailed analysis of indefinite grounding and complex quantifiers: the semantic import of the ‘a’ in ‘a little’. Isutzu and Isutzu examine grammaticalization pathways—precisely, what kind of process accounts for the final particle development in typologically different languages (English and Japanese). In an analysis drawing from both Cognitive Grammar and Mental Spaces Theory, Hong examines the grammaticalization process of the Korean connective *-taka*, and suggests constraints under which *-taka* can be used, while uncovering affective implications of the concepts of predictiveness and alternativity. Another analysis examining the constraints of linguistic constructions under a variety of criteria is Izutsu and Koguma’s typology of voice constructions (benefactive and adversative) in Japanese, Korean, and Ainu. Lastly, in a frame semantic account of separation verbs (cutting/breaking) with regard to both physical situations and spatial terms, Fujii, Radetzky, and Sweetser suggest, on the basis of crosslinguistic data, that both lexical and constructional meanings emerge in the context of manipulation of multiple frames—a claim which proposes a different approach to both types of meaning. In sum, the types of processes identified in this section are not just familiar examples of grammaticalization or lexical patterns; rather, they reveal crucial components of the meaning processes involved.

In the section on *Creativity and Discourse*, readers will find analyses of a range of discourse forms—literary, political, scientific, and rhetorical. The studies provide examples of analyses that bring out both the specificity of each genre and the general mechanisms involved. Stockwell offers a creative reading of Ben Jonson’s ‘To Celia’, suggesting that a combination of stylistic and cognitive methods yields the most fulsome analysis of literature. In applying Leonard Talmy’s concept of fictive motion to larger scale literary constructions (rather than sentence or clause levels more often the purview of linguists), Deggan demonstrates that linguistic and conceptual tools can open new and promising avenues in literary investigations. Similarly, examinations of American public discourse demonstrate the explanatory power of cognitive linguistic analyses when applied to discourse-level phenomena. Matlock uncovers important features of political discourse,

while Moder shows how the *think of it as* spacebuilder uses its constructional and metaphoric features to structure specific forms of discourse of science. McKellin extends the study of discourse beyond the English-speaking world in his examination of the cognitive allegories used by the Managalase of Papua New Guinea to negotiate, create, and manipulate social and political relationships. He shows how cognitive linguistic tools can help clarify the strategies employed by speakers in some of the most daunting forms of discourse. As we've seen in the papers in the first few sections, linguists have much to offer in the understanding of figurative meaning. Linguists, though, as this section suggests, can also learn much from examining various types of discourse—literary, political, scientific, or allegorical.

Many of the processes involved in these first three sections of the volume can also extend to other modalities. It is now commonly understood that the experience of the human body supports a range of conceptualizations and linguistic expressions, both literal and figurative. But it is also important to note how figurative conceptualizations and visual perceptions either prompt the body into action or use the body to support the conceptualizations. The penultimate section, *Viewpoint, Language, and the Body*, brings together several papers showing the ways in which language connects to viewpoint allocation and embodied action. This includes a study of gesture, but also discussions on the role of viewpoint research within cognitive linguistics and a look at the potential and importance of multimodal approaches to language and cognition. For example, in teaching an appropriate body posture in dance, an instructor may use an unrealistic conceptualization of a situation as a means to prompt appropriate posture or motion (Müller and Ladewig). Such studies suggest that the mind-body engagement is a feedback loop, rather than a unidirectional path. At the same time, the body can be prompted into spontaneous unusual posture and gesture by an attempt to linguistically describe a visual image (Mittelberg). As these examples suggest, multimodal contexts reveal the interactive quality of language, vision, and body motion, in ways that lead to new conceptualizations. The interaction between modalities is a subject that invites a number of new questions regarding language and embodied cognition.

The studies in this section also show that the now familiar trio of 'body, mind, and language' has more recently been complicated by another broad concept—viewpoint. As was suggested in the papers published in Dancygier and Sweetser (2012), 'viewpoint' phenomena direct the choices of linguistic expressions in ways much more complex than a representation of spatial viewpoint. The papers in the section devoted to viewpoint develop the idea further, suggesting that the concept may provide a clear and unam-

biguous way to connect language, gesture, and other forms of embodiment. Sweetser's paper gives a broad theoretical overview of instances when different communicative modalities represent different viewpoints, even if both (or all) are related to the speaker's experience of the event. Tobin looks at presuppositions as 'curse of knowledge' phenomena and uses Mental Spaces Theory to show how perspective-taking participates in such construals. DeLiema and Steen show the importance of looking at viewpointed gestures as evidence of dynamic processes of learning and conceptualization. On another methodological note, Steen and Turner make the case for a massive multimodal data source as the basis of multi-faceted, and more exhaustive, linguistic analysis. These papers clearly show how cognition relies on multiple communicative modalities and what a rich direction for further research such studies represent.

Finally, the section on *Sound, Image, and Communicative Modalities* presents analyses focusing on the role of visual and aural/oral forms, including music and vocal performance, in reflecting conceptualization processes. Sharon, Fais, and Vatikiotis-Bateson report on research that shows that bodily movement and gesture may be crucial elements of a singer's artistic expression. They consider the genre of Art Song (poetic lyrics and music) as an example of an inherently multimodal artistic genre, which has long resisted embracing the embodied movement as the third modality. Galeano takes the question in a different direction, asking about the correlations between musical structure and syntax, in descriptive terms and in avenues of acquisition. The correlation between sound and embodied behaviour is also centre-stage in Clark, Perlman, and Johansson Falck's paper, analyzing correlations between spatial verticality and pitch. Their discussion of 'vocal iconicity' and 'vocal gesture' opens new avenues in the study of embodied performance. Finally, embodiment becomes the central concept in the study by Chow and Harrell, looking at technological innovation as a mechanism which prompts alignment between bodies and material objects through the very design of these objects. The section thus shows again how multimodal interaction of embodied modalities lies at the core of meaning emergence.

The above examples show just some of the many avenues of interaction among concepts from cognitive disciplines and subdisciplines. But the overall message of the volume seems to be that the next stage in the study of language and cognition will need to focus on the types of networks that emerge across various modalities. Further, creativity can possibly be talked about not just in terms of the innovative use of pre-existing concepts, but in specific cross-modal and multimodal combinations. The nature of the interactions between the body, the mind, and language may be the area of study

that needs to continue to develop for us to better understand the role of each of these fundamental components of communication.

Together, the papers collected here show new directions in the study of perceptual and conceptual connections between language and other communicative forms. They also open the discipline of cognitive linguistics to an engagement with more centrally creative domains of meaning emergence. This volume offers a substantial testament to the profitability of ongoing expansions of embodied cognitive approaches to interdisciplinary questions of communication, modalities, and creativity.

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