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EMOTIONAL APPEAL OF CONCEPTUAL METAPHORS OF CONFLICT IN THE POLITICAL DISCOURSE OF DAILY NEWSPAPERS

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Abstract. *The paper explores the ability of conceptual metaphors of CONFLICT to provoke an emotional response in the context of the political discourse of daily newspapers. Furthermore, it is argued that such emotional involvement can facilitate the construction of political reality. The emotional appeal of the most salient CONFLICT metaphors from the corpus that consists of newspaper articles extracted from the on-line editions of The New York Times is tested via appropriate questionnaires. The theoretical framework of the first part of the paper is based on Conceptual Blending Theory, which is expected to provide a detailed account of the conceptual basis that underlies metaphor usage, and the way the emotional appeal of metaphors influences the online process of meaning construction. The questionnaires used to determine the emotional response to metaphors are based on the Conceptual Act Theory of Emotion, and they were designed to test the reaction in terms of affect and more specific emotion concepts. Both questionnaires include selected metaphorical expressions from the corpus.*

Key words: *conceptual blending, single-scope networks, compression, backward projections, coupled elaboration, emotional response*

1. INTRODUCTION[1]

The main aim of the present research will be to explore some of the basic cognitive mechanisms that license the ability of conceptual metaphors of CONFLICT, extracted from the corpus of newspaper articles from the on-line editions of *The New York Times*, to provoke an emotional response in the context of the political discourse of daily newspapers, as well as to empirically determine whether these metaphors are capable of provoking an actual emotional reaction. The paper will begin by presenting the basic tenets of the theoretical framework, which will be followed by a brief overview of the

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[1] The present paper is partly based on the author's MA thesis.

relevant research in the field. After that, specifics pertaining to the two parts of the present research will be addressed in more detail. Firstly, the paper will introduce the corpus and the methodology used in the corpus analysis, as well as the main results obtained from that analysis. Secondly, the design of the questionnaires and the methodology used in the statistical analyses will also be discussed, along with the obtained results. This will be followed by a general discussion and the main conclusions.

2. THEORETICAL FRAMEWORK

The theoretical framework of the first part of the research is based on *Conceptual Blending Theory*, most thoroughly elaborated in Fauconnier and Turner (2002), where the *minimal network* of conceptual integration consists of four spaces: the *generic space*, two *input spaces*, and the *blend*. Alternatively, a network can include multiple inputs, or even multiple blends.

The *generic space* maps onto each of the input spaces, and it includes schematic information that facilitates the process of cross-space mappings between the inputs (Evans and Green 2006), where the *inputs* represent partial structures that normally correspond to events that are to be integrated in the blend (Fauconnier and Turner 2002). The *blend* appears as the result of conceptual integration, and its main element is the novel, *emergent structure* not present in either of the inputs (Coulson and Oakley 2000). Additionally, *emergent structure* in the blend can cause *backward projections* to the inputs (Fauconnier and Turner 2006[1998]), which can influence *global insight* at *human scale*. The notion of *human scale* refers to "the level at which it is natural for us to have the impression that we have direct, reliable, and comprehensive understanding" (Fauconnier and Turner 2002: 323), and it is such understanding that creates the feeling of *global insight*.

Emergent structure is developed through the processes of *composition*, *completion* and *elaboration*. *Composition* involves "attributing a relation from one mental space to an element or elements from other input spaces" (Coulson and Oakley 2000: 180), and subsequently these elements are compressed into the blend. The process of *completion* "involves schema induction *which refers to*[2] unconscious and effortless recruitment of background frames" (Evans and Green 2006: 409). *Elaboration* or *running of the blend* represents a mental simulation of events that are taking place in the blend, and it can go on indefinitely (Grady et al. 2007[1999]). Additionally, elaboration can appear as *coupled* or *decoupled*, where *coupled elaboration* involves physical realization, i.e. actual physical activity (Coulson and Oakley 2000).

The metaphorical conceptual integration networks analyzed in this paper are realized as *single-scope networks*. The main characteristic of *single-scope networks* is that inputs have different *organizing frames*, and only one of those frames is projected as the *organizing frame* of the blend (Fauconnier and Turner 2002). The *organizing frame* "provides a topology for the space it organizes *by providing*[3] a set of organizing relations among the elements in the space" (Fauconnier and Turner 2006[1998]: 341). Additionally, single-scope networks are prototypically metaphorical since they "give us the feeling that

[2] My italics.
[3] My italics.

one thing is giving us insight into *another thing*" (Fauconnier and Turner 2002: 129), which is reminiscent of Lakoff and Johnson's (2003[1980]) definition of metaphor. Considering that inputs have different organizing frames, conceptual clashes in single-scope networks are extremely transparent, and the blend inherits the organizing frame of the source input.

The central phenomenon in conceptual integration is the *compression* of *vital relations*, where "compression is used to describe an entity in a blended space that has distinct counterparts in multiple input spaces, and, moreover, those counterparts are related to one another via a vital relation" (Coulson and Oakley 2005: 1532-1533). Additionally, *vital relations* stand for salient conceptual relations that occur between the inputs in a conceptual integration network (Fauconnier and Turner 2002), and also serve to define the topology of those inputs (Fauconnier and Turner 2000). Furthermore, Fauconnier and Turner (2008) have emphasized the systematic nature of compression in conceptual integration networks, which is reflected in the notions of *cobbling* and *sculpting*. Namely, every conceptual integration network has parts that are entrenched and available for recruitment, which describes the idea of *cobbling*, and parts that are constructed on-line, pertaining to the notion of *sculpting* (Fauconnier and Turner 2008). Consequently, the inputs of metaphorical networks are rarely simple constructs, and they usually constitute pre-built entrenched compressions available for recruitment.

The theoretical framework of the second part of the research will be based predominantly on the *Conceptual Act Theory of Emotion* (Barrett 2006), complemented by the *Circumplex Model of Affect* (Russell 1980), and *PANAS* [4] (Watson et al. 1988).

According to the *Conceptual Act Theory of Emotion*, emotions are products of the process of categorization (Barrett 2006), and the two main components of emotional experience are *core affect*, and *conceptual knowledge about emotions* (Lindquist and Barrett 2008). *Core affect* can be defined as "a neurological state that is consciously accessible as a simple, nonreflective feeling that is an integral blend of hedonic (pleasure-displeasure) and arousal (sleepy-activated) values" (Russell 2003: 147). Furthermore, *core affect* is categorized in the process of emotion construction (Barrett 2006). The notion of *conceptual knowledge about emotions* stresses the importance of background knowledge in the process of emotion construction. Additionally, the effects of the immediate context are essential, since each conceptualization of a particular emotion "is situated, in that it is a highly specialized package of conceptual knowledge that is tailored to the needs of the person in a given context" (Barrett 2006: 33).

Russell's Circumplex represents one of the dimensional models, where affect is depicted in terms of its two main components: *valence* (pleasure-displeasure), and *arousal* (activation-sleep) (Russell 1980). In short, the Circumplex represents a coordinate system in a two-dimensional space, where the horizontal axis corresponds to the pleasure-displeasure dimension of affect, while the vertical axis corresponds to the arousal-sleep dimension. Consequently, all affect-related words can be defined as vectors that originate from the center of the coordinate system, distributed in a circular fashion in relation to that center (Russell 1980). Another dimensional model of affect is *PANAS*, which distinguishes between the two primary dimensions of mood - positive (PA) and negative affect (NA) (Watson et al. 1988), where PA describes the combination of pleasure and arousal, while

[4] Positive and Negative Affect Schedule.

NA refers to the combination of displeasure and arousal. This model uses a list of adjectives, with ten adjectives related to PA and ten adjectives related to NA, where each adjective is graded on a 5-point Likert scale.

Both dimensional models of affect discussed here are designed to measure *trait affect* which refers to "long-term, stable individual differences that reflect a person's general tendency to experience a particular affective state" (Gray and Watson 2007: 172). Note, however, that the first questionnaire used in the present research is designed to measure *state affect* which refers to short emotional episodes directly related to the immediate context (Gray and Watson 2007).

3. METAPHOR, POLITICS, AND EMOTIONS

The ability of metaphors to stir emotions has been recognized and studied extensively by a number of authors. Charteris-Black (2004, 2011) stresses the ability of metaphors to resonate with the electorate on an emotional level. Namely, building on the Aristotelian notion of rhetoric and elements of contemporary rhetoric, Charteris-Black (2011) foregrounds the importance of *pathos* (arousing emotions), due to the fact that "metaphors change how we understand and think about politics by influencing our feelings and thoughts" (Charteris-Black 2011: 32). In other words, the rhetorical function of metaphors can be used to impose a favorable evaluation or a point of view.

In her discussion of the emotional appeal of metaphors, Bougher (2012: 155) suggests that "metaphorical reasoning can help illuminate the "rationale" of affect in political reasoning." Additionally, the author proposes that a thorough investigation of metaphors used by both political elites and the electorate can provide a comprehensive insight into the ways in which political reality is constructed, understood, and navigated, owing to the fact that "metaphor offers a cognitive mechanism that explains how citizens make sense of the political world by drawing from their nonpolitical knowledge and experiences" (Bougher 2012: 157).

Additionally, it is also understood that the mass media represent a powerful tool for manipulating individuals' emotional states (Barlett and Gentile 2011), which is often exploited for the purposes of persuasion in political discourse (Schemer 2012), including the political discourse of daily newspapers (Figar 2013). Consequently, "political scientists have recognized that both substantive message content and emotional content are important in understanding the effects of campaign advertising on voters" (Ridout and Searles 2011: 440). Namely, placing a person in a favorable state of mind can influence their reasoning and behavior, owing to the fact that "affect will influence one's information-processing abilities" (Barlett and Gentile 2011: 62). Furthermore, studies have shown that both the perception and the emotional experience in individuals affect the process of online meaning construction and their related behavior (Lang and Ewoldsen 2011).

4. PRESENT RESEARCH

The present research consists of two parts, where *the first part* deals with corpus analysis in the CBT framework, while *the second part* explores empirically the potential

of metaphors to provoke an emotional reaction. Consequently, the present research will attempt to answer the following **research questions**:

[1] What are some of the possible cognitive mechanisms that enable conceptual metaphors in the political discourse of daily newspapers to provoke an emotional response with the readers?

[2] Is there any similarity in the forms of emergent structures that appear in metaphorical conceptual integration networks from the present corpus?

[3] Can conceptual metaphors in the political discourse of daily newspapers provoke an actual emotional response with the readers?

The first two research questions are addressed in the first part of the research, while the third one is addressed in the second part.

4.1. Present research – Part 1

The current section will explore the structure and some of the basic cognitive mechanisms that license the potential of conceptual metaphors to provoke an emotional response. Special attention will be paid to the notions of *compression*, *coupled elaboration*, and *backward projections*.

4.1.1. Corpus and methodology

The corpus of the paper consists of metaphorical expressions that correspond to the *conceptual key* [5] POLITICS IS CONFLICT, extracted from columns dealing with foreign and domestic politics from the online editions of *The New York Times* in the period from 28 November 2011 to 31 December 2011, and there are a total of 143 metaphorical expressions. The process of corpus construction followed the main guidelines presented in Charteris-Black (2004), which involve the stages of *Metaphor Identification*, *Metaphor Interpretation*, and *Metaphor Explanation*. Subsequently, based on the identified *metaphor keywords (key-expressions)* which represent words (expressions) often used with a metaphoric sense (Charteris-Black 2004), the collected metaphorical expressions were grouped according to their corresponding *conceptual metaphors* (Fig. 1).

Such corpus choice is justified by the fact that newspapers can be considered a *secondary carrier* of political discourse, since *newspaper language* represents a good approximation of *everyday language*, and it serves the purpose of presenting to the public the ideas and goals of certain political groups. In that sense, newspapers pose as a mediator between political elites and citizens, and, therefore, play an important role in the construction of political reality by introducing favorable evaluations and points of view (Bednarek 2006; Richardson 2007).

Finally, the collected examples from the corpus were analyzed in the CBT framework through the following steps:

[1] identify the inputs and their organizing frames;

[2] identify the most dominant outer-space vital relations and their compressions;

[3] discuss the formation of emergent structures;

[4] explore the possibility for backward projections and their implications;

[5] discuss the systematic nature of compression.

[5] In the sense of Charteris-Black (2004).

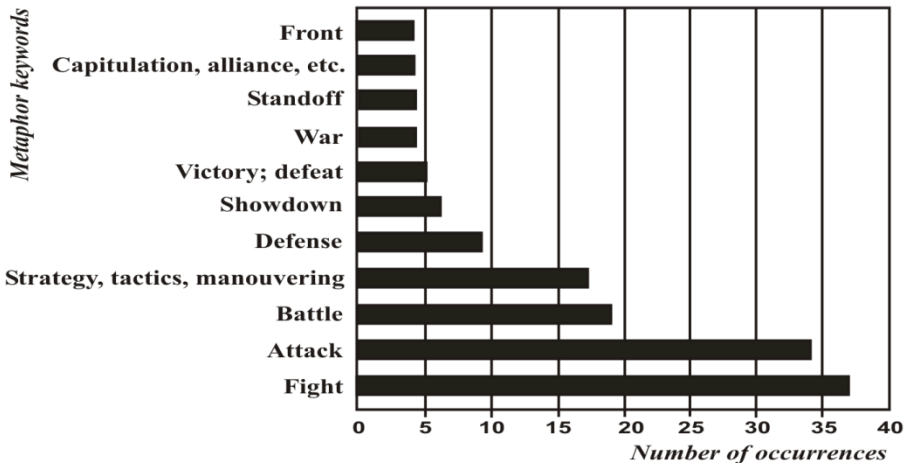

Fig. 1 Distribution of metaphor keywords in the corpus

4.1.2. Results and discussion

The present section will be dealing with the analysis of specific examples from the corpus along the guidelines described in section 4.1.1.

(1) **The battles** within the movement have played out in public. *(3/12/2011)*

This metaphorical expression corresponds to the conceptual metaphor POLITICAL ARGUMENT IS A BATTLE which instantiates the conceptual key POLITICS IS CONFLICT. The generic space contains a schematic structure related to the *event structure metaphor*,[6] and it includes the following elements: *participants*, *setting*, *means*, and *goal*. The source input is that of a BATTLE, and it contains a prebuilt compression of a *battle* that is recruited in this network, while the target input is that of POLITICAL ARGUMENT. The most dominant vital relation in this network is the outer-space vital relation of Analogy that is compressed into the inner-space vital relation of Uniqueness in the blend, which reflects the process of *matching*.[7]

The blend inherits the organizing frame of the source input, which renders the network *single-scope*. This allows for the structure from the target input to be projected into the pre-compressed inner-space relations of the source input (Fauconnier and Turner 2002). The blend also contains emergent structure not present in either of the inputs, and this emergent structure is the result of the processes of *composition*, *completion*, and *elaboration*, where the *running of the blend* can affect reasoning and behavior in real time, which in turn renders this an instance of *coupled elaboration*.

The emergent structure can yield *backward projections* to the target input, which can in turn serve to provoke an emotional response with the public (similar to the *Regatta* blend, discussed in Fauconnier and Turner 2002: 63-65). The emergent structure can also be understood as a direct product of compression of the outer-space vital relation of

[6] For more details about the *event structure metaphor* consult Lakoff 2006[1993].
[7] In the sense of Fauconnier and Turner (2002).

Disanalogy between the means for achieving victory in the two input spaces, into the inner-space vital relation of Uniqueness in the blend.

An important contextual variable that needs to be stressed is the fact that the conflict described by the present network is taking place between members of the same political group. This in turn serves to lend additional support to the form of emergent structure, according to which arguments can harm all of the participants. Furthermore, such metaphorical representations of political issues by newspapers can serve to influence the ways in which the readers construct their views of political reality, bearing in mind that the online semantic computations both condition, and are conditioned by the induced emotional component.

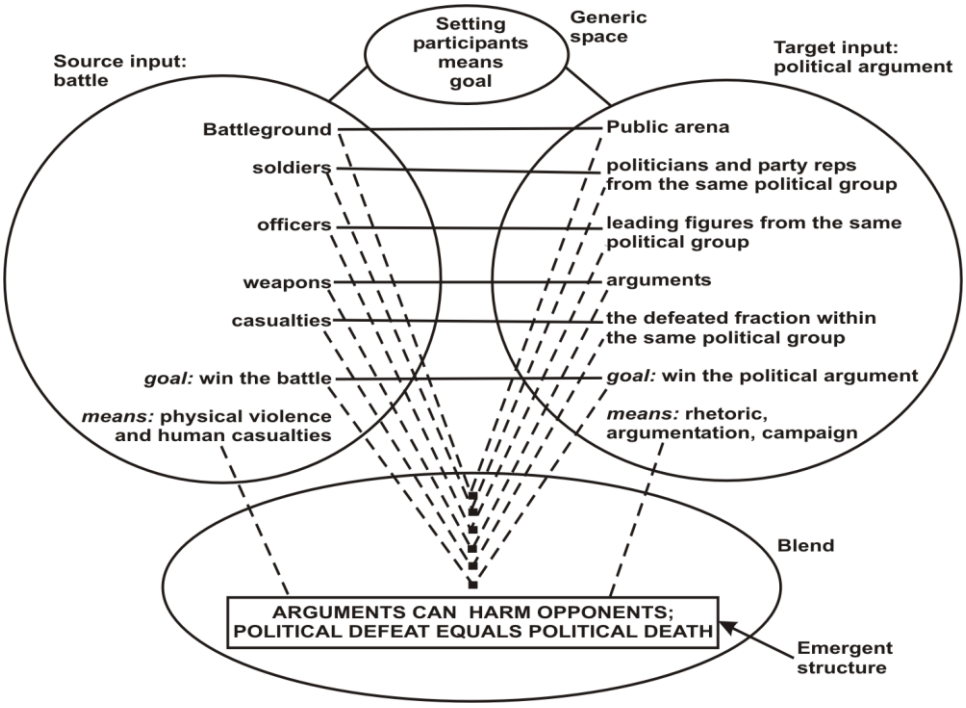

Fig. 2 Battles within the movement

In line with the argument from Fauconnier and Turner (2008), and with the notion of *borrowed compressions* in mind (Fauconnier and Turner 2002), it is obvious that the source input does not represent a fundamental concept. This means that the integration network needs to be expanded beyond the minimal four-space model in order to account for both *cobbling and sculpting*. The same can be argued for the target input. In that sense, such an elaborate network of conceptual integration would reflect the notion of systematic compressions that enable the human mind to perform both *blending* and *unpacking* as necessary.

(2) His [Mitt Romney's] aides are vigorously organizing in Florida ... to build a backup plan when **the nominating battle *becomes* a delegate fight**. *(15/12/2011)*

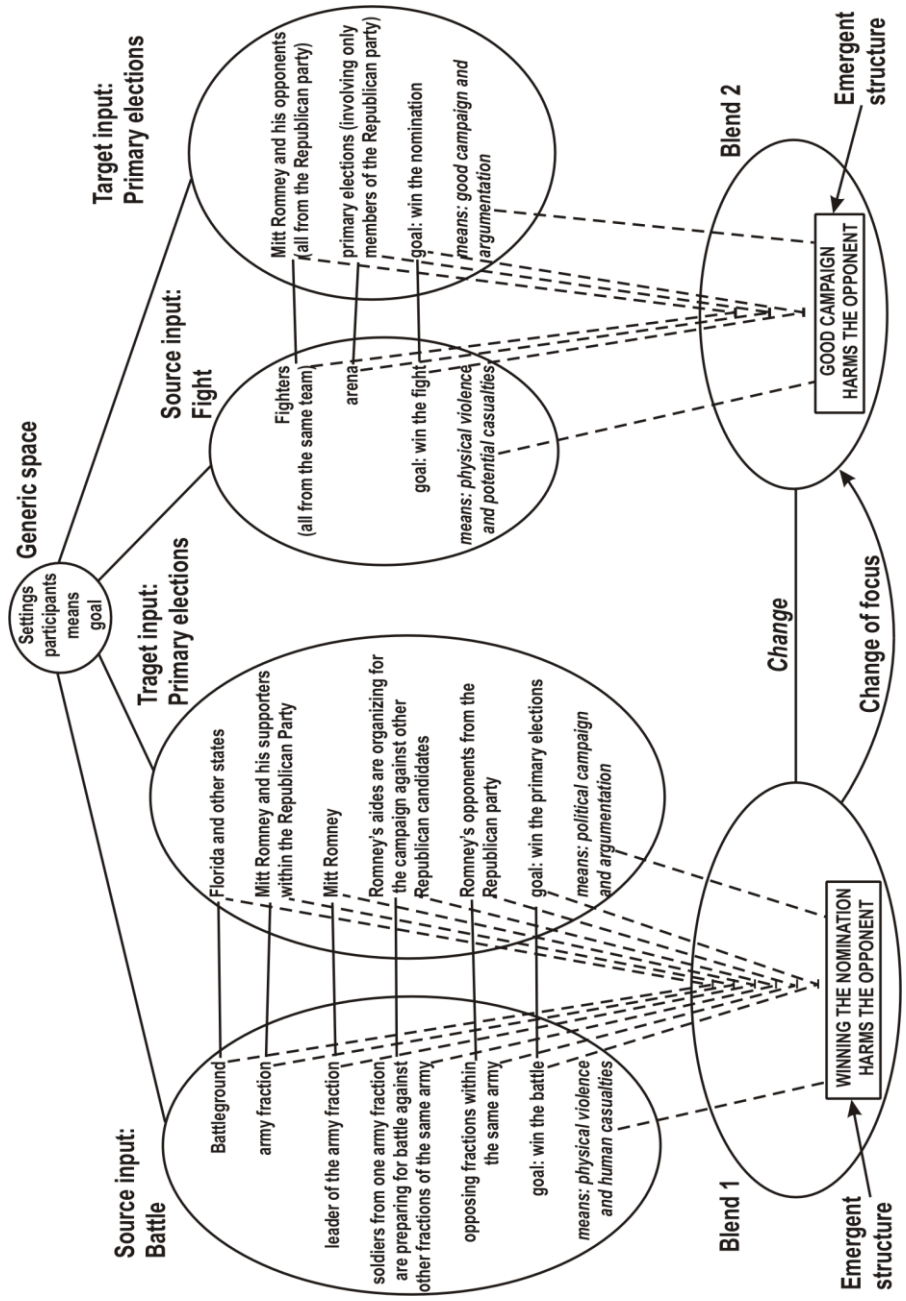

Fig. 3 Nominating battle becomes a delegate fight

This example illustrates an interaction between two CONFLICT metaphors: ELECTIONS ARE A BATTLE, and ELECTIONS ARE A FIGHT. Both conceptual integration networks actually share the same generic space which is organized by the *event structure metaphor*, and contains the following elements: *participants, setting, means*, and *goal*. The source input of the first metaphor is structured by the organizing frame of a BATTLE which represents a prebuilt compression, while the target input is structured by the frame of ELECTIONS. In the second metaphor, the organizing frame of the source input is FIGHT which also represents a prebuilt compression, and the organizing frame of the target input is that of ELECTIONS. Both blends inherit the organizing frames of their corresponding source inputs, making each of the networks *single-scope*. In addition to being linked by the change of focus in the *discourse lattice*,[8] the two blends are connected by the vital relation of Change, forged by the immediate discourse context.

Each blend develops its emergent structure through the processes of *composition*, *completion*, and *elaboration*. This is another instance of *coupled elaboration*, since the *running of the blend* can influence behavior and reasoning. Additionally, emergent structures are the result of compressions of outer-space vital relations of Disanalogy between the means for achieving the goals in the respective inputs of the two networks, into the inner-space vital relation of Uniqueness in each of the blends.

Such emergent structure can yield *backward projections* from the blends back to the inputs, which can provoke an emotional response, thereby amplifying the rhetorical power of individual metaphors. Owing to the structure of the discourse lattice, backward projections need not be restrained to their *original* networks, but can also work across the two networks. Consequently, the two metaphorical networks can serve as resonators to each other, thereby augmenting each other's rhetorical power, which can result in an amplified emotional response.

Again, the conflict is taking place during the primary elections in the Republican Party, i.e. all of the participants belong to the same political group. This contextual variable can account for the form of emergent structures in the two blends. Additionally, the emotional element of such representations of the political process, which can be additionally amplified by the presence of metaphor systems, can be used as a rhetorical tool that facilitates the process of meaning construction in the context of politics, thereby directly influencing readers' understanding at human scale.

(3) As Mr. Gingrich and Mr. Romney **tangled with each other** over their backgrounds, their world view and their leadership styles, the rest of the Republican field **took aim** at both of the men, reflecting how **the race is narrowing** as voters draw closer to weighing in. *(11/12/2011)*

The fully developed discourse lattice of the above example consists of three conceptual integration networks which constitute a metaphor system that incorporates two metaphors of CONFLICT (POLITICAL ARGUMENT IS A FIGHT, and ELECTIONS ARE A STANDOFF), and one SPORT metaphor (ELECTIONS ARE A RACE). The first two integration networks have a *shared generic space*, organized by the *event structure metaphor*. The third network has a *combined generic space* that incorporates elements of the *event structure metaphor*, and the SOURCE-PATH-GOAL image-schematic structure. This image-schematic structure is introduced by the activated entrenched compression of the RACE frame which is linked to the metaphor of

[8] In the sense of Fauconnier (1997).

JOURNEY and its underlying SOURCE-PATH-GOAL image-schematic form. In that sense, the image-schematic-based generic space is contained within the event-structure-metaphor-based generic space, thus explaining the notion of the *combined generic space*.

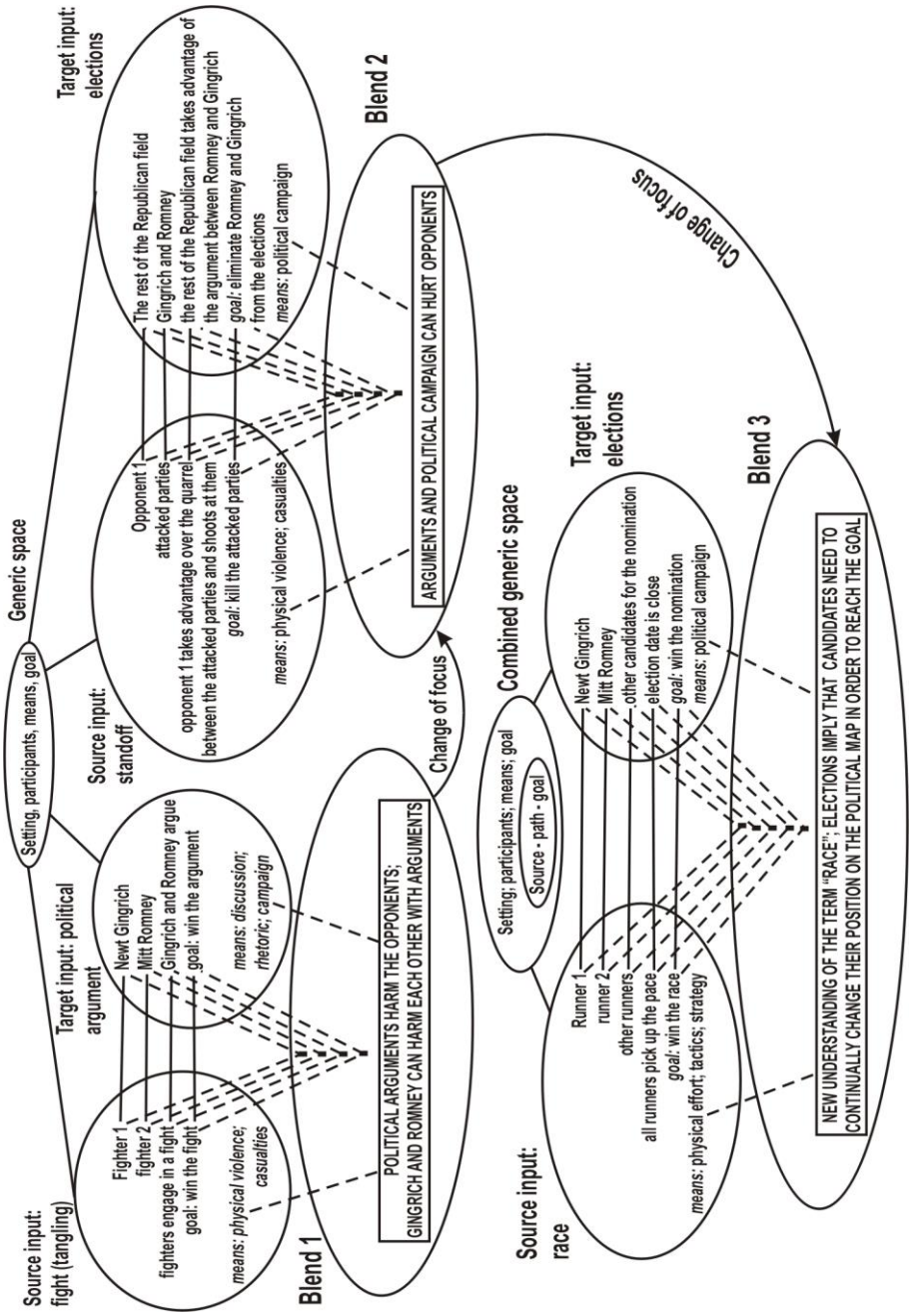

Fig. 4 FIGHT, STANDOFF, and RACE

Each blend inherits its organizing frame from the corresponding source input, rendering all three networks single-scope, with FIGHT, STANDOFF, and RACE as the organizing frames of blends 1, 2, and 3, respectively. Additionally, in the discourse lattice, attention shifts from Blend 1, to Blend 2, and finally to Blend 3, which means that the three blends are taking turns in playing the role of the *focus space*.[9] Each blend develops the emergent structure as a direct product of compression. Namely, the emergent structure is the result of Disanalogy between the means for achieving the goal in each of the pairs of inputs in the three networks, which is compressed into Uniqueness in each of the respective blends. Furthermore, emergent structures in each of the networks are constructed through the processes of *composition*, *completion*, and *elaboration*. Since the elaboration of the three blends can influence reasoning and behavior in real time, this is another instance of *coupled elaboration*.

The emergent structures in all three blends can cause *backward projections* to the inputs, and therefore increase the rhetorical force of each individual metaphorical expression. In the fully developed discourse lattice, such *backward projections* can conspire to create an even greater amplification of the rhetorical effect. This means that the interaction of backward projections need not remain confined to their *original* network, but may work across the discourse lattice.

It is worth noting that all of the events from this example take place within the Republican Party during the primary elections, i.e. both conflicts and race involve members of the same political group. Additionally, readers' construction of meaning at human scale, and their perception of political reality can be affected, or even guided by the presence of metaphor systems similar to the one in Fig. 4.

4.1.3. Systematicity of emergent structure

Similar analyses to those above were conducted over the entire corpus, which showed that 88.11% of cases had a consistent form of emergent structure that can be abstracted in the form **A harms B**. Additionally, 10.49% of examples also showed consistency in the form **A prevents B from being harmed**. Some additional examples and their emergent structures are provided in Table 1.

In addition, all examples from the corpus presented themselves as instances of *coupled elaboration*, and showed possibilities for *backward projections*, where these are the two main cognitive mechanisms that facilitate the construction of an emotional response. In addition to individual networks, 29.37% of metaphorical expressions from the corpus appeared in elaborate metaphor systems that allow backward projections to work across multiple networks, thereby augmenting the rhetorical force of individual metaphors, and amplifying their potential for provoking an emotional reaction.

The established systematic nature of the emergent structure can be attributed to the highly entrenched nature of the conceptual key POLITICS IS CONFLICT that conditions the choice of source and target inputs, and can be argued to facilitate the alignment of topologies of those inputs. In line with the notion of *borrowed compressions*, it could be suggested that the entire networks and structures of the blends are actually governed by the *borrowed conceptualization* of the conceptual key. Consequently, the causal structures of the blends,

[9] In the sense of Fauconnier (1997).

including their emergent structures, should in fact show certain systematicity, owing to the entrenched nature of the governing conceptual key they instantiate.

In the sense of Fauconnier and Turner (2008), the systematic nature of compression seems to lead to systematicity in the form of emergent structures. Namely, the background knowledge structures that fuel the on-line process of meaning construction are conditioned by the context introduced by the entrenched conceptualization of the conceptual key, and are in that sense semantically related. Such relatedness further influences the active on-line computations, and conditions the form of the resulting structures.

Table 1 Additional examples

Metaphorical expression	Emergent structure	Form of emergent structure
(4) ... former Senator Bob Dole ... endorsed Mitt Romney, whose campaign is now anticipating a long and hard-fought **nominating battle** against Mr. Gingrich. *(19/12/2011)*	Additional support and a good campaign harm the opponent	A harms B
(5) ... the Republican presidential candidates have started to increase their television advertising, bringing a new competitive dynamic to **a fight** that has largely remained off the commercial airwaves ... *(6/12/2011)*	A good TV election campaign harms political rivals	A harms B
(6) Senate Democrats introduced legislation Monday ... setting the stage for **a showdown** with Republicans ... *(29/11/2011)*	The new legislation can harm the Republicans	A harms B
(7) On **the political front**, Mr. Wang began a campaign for "Happy Guangdong" ... *(31/12/2011)*	Political campaign harms political rivals	A harms B
(8) **The standoff** pits Prime Minister Nuri Kamal al-Maliki ... against one of his most nettlesome partners in Iraq's government ... *(18/12/2011)*	Political arguments harm political fractions	A harms B
(9) ... House Republican leaders agreed Thursday to accept a temporary extension of the payroll tax cut, beating a **hasty retreat from a showdown** that Republicans increasingly saw as a threat to their election opportunities next year. *(23/12/2011)*	Good political strategy prevents the Republicans from being harmed	A prevents B from being harmed
(10) ... he [Newt Gingrich] is wielding Nice Newt — or trying to — as a kind of **last defense against a shelling of attack ads** ... *(29/12/2011)*	Gingrich resorts to campaign strategy to prevent himself from being harmed	A prevents B from being harmed

4.2. Present research – Part 2

The second part of the research was conducted via two questionnaires, designed to measure the participants' emotional response in terms of both *affect*, and specific *emotion concepts*, in line with the basic tenets of the *Conceptual Act Theory of Emotion*. The study included a total of 101 participants, 76 females, and 25 males, with the participants'

average age of 22.68 years (Std. Deviation of 1.456). All participants were students of English at the Department of English, Faculty of Philosophy, University of Niš, Serbia.

4.2.1. Questionnaires and methodology

The first questionnaire was designed to measure the two components of affect, *valence*, and *arousal*. In line with the methodology used in Nešić et al. (2009) and Nešić et al. (2010), the participants were presented with a 10-point Likert scale (0-9), on which they were instructed to record their affective response to the target stimuli.[10] The first questionnaire contained eight sentences extracted from the corpus, and each sentence had a metaphorical expression that had been bolded and underlined. Before being included in the questionnaire, each sentence was *filtered* for potentially biased information. Namely, all personal names, names of political fractions, and similar information were excluded, and replaced with appropriate pronouns, or other *neutral* phrases. The experimental subjects were instructed to read each sentence carefully, and then rate on the previously described Likert scale how pleasant (in the sense of valence), and how arousing the emphasized expression was for them.

The main aim of the first questionnaire was to determine whether there was an actual affective response to the target stimuli. Judging by the scale construction, with "0" corresponding to the most unpleasant reaction (in terms of valence), or to the least arousing reaction (in terms of arousal), and "9" to the most pleasant reaction (in terms of valence), or the most arousing reaction (in terms of arousal), it is obvious that the arithmetic middle of the scale which corresponds to the value of 4.5 would describe an ideally neutral reaction. In order to make sure that the reactions of experimental subjects were different from neutral, the mean values of valences and arousals for each individual stimulus were compared against the calculated critical value of 4.5. The aim of such a procedure was to establish whether the recorded mean values of valences and arousals showed statistically significant differences ($p<.05$) from the value that would describe an ideally neutral stimulus. This was achieved through the use of *One-Sample T-Tests.*

The second questionnaire was based on an emotion-concepts-checklist, similar to the one described in Watson et al. (1988). The present checklist contained four positive adjectives *(happy, proud, motivated,* and *supportive)*, and four negative adjectives *(sad, angry, disappointed,* and *alarmed)*, commonly used to describe political issues. Such a *closed* emotion-concepts-checklist was meant to create a *controlled response environment*, where the participants had to decide between the emotion concepts that were offered. The main motivation for such an approach was the desire to obtain systematic results on a clearly defined closed scale.

The second questionnaire contained the same stimuli as the first. After each sentence containing a stimulus, participants were presented with a list of eight previously mentioned emotion concepts. Each emotion concept was followed by a 10-point Likert scale (0-9), where the participants rated the degree to which each of the concepts described their emotional response to the given stimulus.[11]

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[10] In terms of **valence**: 0 = the least pleasant, 9 = the most pleasant; in terms of **arousal**: 0 = the least arousing, 9 = the most arousing.

[11] **0 =** the adjective does not describe the emotional reaction at all; **9 =** the adjective describes the emotional reaction completely.

Based on the results obtained from the second questionnaire, mean values for each of the emotion concepts describing each metaphorical expression, respectively, were calculated. The obtained mean values were then compared in order to determine which of the adjectives had the maximum mean value, and thereby appeared as the best choice for describing the given stimulus. In the next step, the maximum mean value was compared to the means of the remaining seven emotion concepts to determine whether there was a statistically significant difference between them. If there was a statistically significant difference between the mean values ($p<.05$), the adjective with the highest mean value was a better choice for describing the reaction to a given stimulus; on the other hand, if there was no statistically significant difference between the two compared means ($p>.05$), both adjectives were dubbed equally good for describing the reaction. This part of the analysis was also performed using *One-Sample T-Tests.*

4.2.2. Questionnaire 1 – results and discussion

The first questionnaire contained the stimuli presented in Table 2. The reliability of the scale used in this questionnaire was determined based on Cronbach's Alpha that was calculated to be .882, which suggests a high degree of reliability.

4.2.3. Means and one-sample t- test

Based on the results obtained from the statistical analysis presented in Table 2, the following conclusions were reached:

1) The mean values of valences for all tested metaphorical expressions show a statistically significant difference from the critical mean value of 4.5 that would describe a neutral stimulus. Additionally, the mean values of all valences are gravitating towards lower values, suggesting that the stimuli were assessed as mostly unpleasant, with the exception of stimuli 5 and 8 which were categorized as somewhere in between moderately unpleasant, and neither pleasant nor unpleasant.

2) The mean values of arousals showed a tendency ranging from *neutral* to *not so exciting*. Namely, arousals for stimuli 3, 4, 6, and 8 did not show any statistically significant differences compared to a neutral stimulus. Therefore, these four stimuli were rated as neither arousing, nor non-arousing. The mean values of arousals of stimuli 1, 2, 5, and 7, on the other hand, showed a statistically significant difference compared to a neutral stimulus, and based on the obtained results it can be concluded that these stimuli were rated as moderately non-arousing.

In summary, the *one-sample t-test* showed that the majority of variables (all valence variables, and four out of eight arousal variables) showed statistically significant differences from the value expected for an ideally neutral stimulus. Therefore, it can be concluded that the target stimuli provoked a certain degree of an affective response with the subjects, which was predominantly recorded in terms of valence, whereas the arousal dimension of affect proved more difficult to capture. Such findings are in line with the arguments presented in Barrett (2006) and Russell (2003), where it was suggested that with the self-report measurements of affect, the dominant response is recorded in terms of valence.

Table 2 Questionnaire 1 – Results

Stimulus	Valence		Arousal	
	Mean	One-Sample T-Test (test value = 4.5)	Mean	One-Sample T-Test (test value = 4.5)
1) nominating battle	3.32	.000	3.74	.002
2) re-election fight	3.03	.000	3.88	.016
3) barrage of attacks	2.41	.000	**4.07**	**.091**
4) the showdown	3.88	.009	**4.65**	**.525**
5) to defend	4.04	.043	3.92	.008
6) who could defeat	3.04	.000	**4.08**	**.070**
7) taking aim at	3.22	.000	3.80	.002
8) (war) front	3.99	.026	**4.08**	**.065**

4.2.4. Questionnaire 2 – results and discussion

The second questionnaire contained the same target stimuli as the first. The reliability of the scale was assessed based on Cronbach's Alpha that was calculated to be .972, which suggests a high degree of reliability.

4.2.5. Means and one-sample t-test

Based on the results of the statistical analysis summed up in Table 3, it can be concluded that all experimental subjects were consistent in qualitatively describing their emotional responses to the presented stimuli. Namely, their descriptions showed a consistent dominance of three adjectives from the list, *motivated*, *supportive*, and *alarmed*, while the adjective *proud* appeared only two times, and the adjective *angry* only appeared on one occasion. Additionally, only the three most dominant adjectives, *motivated*, *supportive*, and *alarmed*, appeared with maximum mean values. Such results suggest that all metaphorical expressions provoked a relatively uniform emotional response in terms of quality with all of the participants, which can be linked to the systematicity in the forms of emergent structures discussed in section 4.1.3. This in turn supports the initial assumption that conceptual metaphors in the political discourse of daily newspapers can in fact provoke a certain degree of an emotional reaction with the readers. However, for the purposes of further research, a revised emotion-concepts-checklist could yield even more convincing results. Namely, the scale used in the second questionnaire could benefit from a factor-analytic methodological approach, in accordance with the procedures described in Pallant (2007: 185-201).

Still, a closed emotion-concepts-checklist represents a *controlled testing environment*, and the fact that the obtained results show a high degree of consistency with all experimental subjects, which can in turn be connected with the high level of systematicity in the forms of emergent structures in the present corpus, licenses a conclusion that there in fact was a certain degree of an emotional reaction to the target stimuli.

Table 3 Questionnaire 2 – Results[12]

Stimulus	Adjectives
1) nominating battle	**motivated**, *supportive, alarmed*
2) re-election fight	**motivated**, *supportive*
3) barrage of attacks	*angry*, **alarmed**
4) the showdown	**motivated**, *supportive*
5) to defend	*motivated*, *proud*, **supportive**, *alarmed*
6) who could defeat	**motivated**, *proud, supportive, alarmed*
7) taking aim at	**alarmed**
8) (war) front	**supportive**

4.2.6. Questionnaires 1 and 2 – comparison of findings

In general terms, the recorded emotional reactions were predominantly described by mean values of valences corresponding to mostly unpleasant reactions, coupled with mean values of arousals corresponding to neutral-to-mostly-non-arousing activation and not so arousing activation, and feelings of *motivation, pride, support*, *anger*, and *alarm*.

Feelings of *alarm* and *anger* can be directly linked to the negative valences and neutral-to-negative arousals. Feelings of *motivation, pride*, and *support*, on the other hand, can be explained as being caused by the desire to overcome the tension introduced by the various frames of conflict presented by the stimuli, which can in turn be linked to conceptual knowledge about emotions. Additionally, the fact that the participants categorized their affective reactions with negative valences and neutral-to-negative arousals through feelings of *motivation, pride*, and *support* suggests that their emotional reaction was aligned with the intentional and causal structures of the blended spaces from the corresponding metaphorical integration networks. For instance, in *stimulus 2*, the participants experienced motivation and support which arise from the FIGHT frame; the same reaction was recorded in *stimulus 4*, where these emotional responses arise from the SHOWDOWN frame, etc. In that sense, cognitive mechanisms such as the recruitment of background knowledge related to specific emotion concepts (i.e. the conceptual knowledge about emotions), and background knowledge related to the organizing frames of the blends, seem to both aid and facilitate the process of affect categorization, which is in line with the arguments presented in Barrett (2006), Lindquist and Barrett (2008) and Wilson-Mendenhall et al. (2011).

As a result, conclusions pertaining to the potential of conceptual metaphors to provoke an emotional response in the context of political discourse, reached based on the analyses in the CBT framework, seem to be at least partially substantiated by the findings from the two questionnaires.

5. GENERAL DISCUSSION

The *first research question* has been addressed in the first part of the present research, and based on the analyses, the two dominant cognitive mechanisms that license the ability of metaphors to provoke an emotional reaction are *backward projections* and *coupled elaboration*. The *second research question* was also investigated in the first part of the

[12] Adjectives presented in **bold** appeared with maximum mean values.

research, and based on the obtained results, it can be concluded that the emergent structures showed a high degree of systematicity in their form, with **A harms B**, and **A prevents B from being harmed** as the two dominant generalized forms. The *third research question* was tackled in the second part of the present research, and based on the results it can be concluded that metaphors extracted from the political discourse of daily newspapers did manage to provoke a certain degree of an emotional response, both in terms of affect, and in terms of more specific emotion concepts.

The present research has shown that an important influence in the process of emotion construction is imposed by the meaning construction network, more precisely the background knowledge structures associated to the organizing frames of the inputs, and the organizing frame of the blend. Additionally, once the blend is constructed, it can further direct and constrain the process of emotion construction via backward projections and coupled elaboration. Bearing in mind that backward projections, the recruitment of additional background knowledge structures used in the process of completion, and the coupled elaboration of the blend are directly linked to the development of the emergent structure, further connections can be established between the emergent structures and the recorded emotional reactions.

For instance, the stimulus *barrage of attacks* developed the emergent structure in the generalized form **A harms B**. In turn, this stimulus was rated by *negative valence* and *neutral arousal*, and by the adjectives *angry* and *alarmed*. Such a response can be attributed to the quality of the stimulus, and the background knowledge structures associated to the ATTACK frame. Additionally, the negative valence can be caused by the ELECTION frame that is the organizing frame of the target input, where the context of elections alone can induce the feeling of *unpleasantness*. The feelings of *anger* and *alarm* can be linked directly to the negative valence, but can also be interpreted in terms of the background knowledge structures introduced by the organizing frames of the two inputs. Additionally, the developed emergent structure can yield backward projections to the inputs, and along with the coupled elaboration of the blend serve to influence both the initial affective state and the recruitment of specific emotion concepts. In that sense, another important element in this process is the conceptual knowledge about emotions, which is directly linked to the immediate discourse context. Note that similar analyses can be applied to the remaining stimuli from the questionnaires.

6. CONCLUSION

In conclusion, metaphor presents itself as a salient element of the political discourse of daily newspapers, with its ability to stir emotional reactions as one of the prominent mechanisms that can influence readers' perception of political issues, and condition and guide their construction of political reality. This idea is further supported by the fact that affective and emotional engagement "makes external information from the world personally relevant to people, providing them with a first-person experience of the world" (Duncan and Barrett 2007: 1198), which in turn renders the construction of global insight at human scale possible.

The present research has explored some of the possible cognitive mechanisms that enable metaphors to resonate with the electorate at the emotional level. Furthermore,

emotional responses were tested empirically, which yielded potentially promising results. Additionally, a high degree of systematicity in the forms of emergent structures in the present corpus has also been identified. Future research should include carefully designed brain imaging studies that could offer more objective findings, and reveal the true nature of interaction between the specific neural circuitries that underlie the processes of meaning and emotion construction.

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EMOCIONALNI EFEKAT POJMOVNE METAFORE SUKOBA U POLITIČKOM DISKURSU DNEVNIH NOVINA

Kombinujući kvalitativno-kvantitativnu analizu korpusa i istraživanje sa ispitanicima posredstvom upitnika, ovaj rad ispituje sposobnost pojmovne metafore SUKOBA u engleskom jeziku da izazove emocionalnu reakciju kod čitalaca u kontekstu političkog diskursa dnevnih novina. Teorijski okvir prvog dela istraživanja zasnovan je na teoriji pojmovne integracije (Conceptual Blending Theory), od koje se očekuje da pruži detaljan uvid u pojmovnu osnovu koja leži ispod metaforičkih preslikavanja, kao i u konkretne kognitivne mehanizme koji metaforama omogućavaju da proizvedu emocionalnu reakciju kod čitalaca. Upitnici korišćeni u drugom delu istraživanja zasnovani su na teoriji emocija kao pojmovnog čina (Conceptual Act Theory of Emotion) i osmišljeni su tako da mere emocionalnu reakciju i u smislu afekta i u smislu precizno definisanih koncepata koji opisuju emocije. Oba upitnika sadrže odabrane metaforičke izraze iz korpusa.

Ključne reči: *pojmovna integracija, mreže jednostrukog opsega, kompresija, retrospektivne projekcije, uparena elaboracija, emocionalna reakcija.*