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METAPHORIC MEANINGS OF ENGLISH ADJECTIVES *SHARP* AND *BLUNT* AND SERBIAN ADJECTIVES *OŠTAR* AND *TUP* FROM A COGNITIVE LINGUISTIC PERSPECTIVE

This paper analyzes the derivation of metaphoric senses of English adjectives *sharp* and *blunt* and Serbian adjectives *oštar* and *tup*. The aim of the analysis is to identify conceptual metaphors motivating the derivation of the given senses, i.e. to reveal abstract notions conceptualized through the presence or absence of SHARPNESS as the source domain including the establishment of similarities and differences between the two languages in terms of these conceptualizations. The analysis results have shown that there is a considerable variety of abstract notions conceptualized through SHARPNESS as the source domain. Furthermore, there is a great similarity between English and Serbian taking into account domains understood in terms of the given physical quality of objects. Some of the conceptual metaphors identified in the semantic dispersion of the analyzed adjectives in both languages are highly productive in the sense that a significant number of meanings have been derived on the basis of them.

Keywords: SHARPNESS/BLUNTNES, conceptual metaphor, conceptualization, polysemy, metaphoric sense, English, Serbian.

1. INTRODUCTION

English speakers commonly use phrases like sharp pain, sharp smell, sharp wind, a sharp turn, a blunt guy, etc. in their everyday speech. Similarly, one can often hear phrases like oštar pogled, oštar miris, oštar bol, oštra slika, oštar vid, tup pogled, tup bol, etc. in everyday language of Serbian speakers. All of these expressions exemplify various figurative uses of English and Serbian adjectives whose primary meaning¹ is related to the physical quality of sharpness or, more precisely, to the possession or a lack of this quality. Adjectives that refer to the

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¹ The primary meaning of a lexeme is understood here as the one listed first in its entry in a dictionary.

presence of sharpness in their primary meaning describe objects having an edge or a pointed end that can easily cut or pierce another object, while those primarily denoting a lack of this quality are used to describe an edge that cannot perform this function. The question that arises is what kind of link is established between the aforementioned figurative uses of these adjectives and their primary meaning as well as what mechanism allows the establishment of such a relation. This is the question that this paper attempts to answer. In other words, this paper intends to explain the derivation of metaphoric uses of the adjectives in question, which means the identification of conceptual metaphors underlying this derivation. The formulation of patterns of conceptual metaphors will also provide insight into abstract notions conceptualized through the use of SHARPNESS as the source domain². Therefore, it will be possible to compare the two languages and determine similarities and differences between them with regard to abstract notions their speakers conceptualize through associative linkage with sharpness as a physical quality of objects.

1.1. Previous relevant research

The initial hypothesis is that there is a high degree of similarity between English and Serbian in terms of the aforementioned conceptualizations, which is based on the embodiment hypothesis, according to which our understanding and interpretation of new experiences stem from our bodily experience (Lakoff 1987). The main idea is that we use our bodily experience as the source domain for conceptualizing abstractions, which is especially relevant in this paper since sharpness as a physical quality of objects belongs to this experience. Due to the fact that basic bodily experience arising from the way our body and mind function is common for all human beings, as Kövecses (2005: 34) explains, it can be expected that a large number of conceptual metaphors are universal. This means that speakers of different languages may share certain conceptual metaphors, i.e. that they understand certain abstract notions in a similar way. The results of the research into the semantic fields ‘sharp’ and ‘blunt’ in twenty languages conducted by Kyuseva, Ryzhova & Parina (2019) speak in favour of the aforementioned universality as, dealing with semantic shifts of words belonging to the given fields, these authors

² As it can already be concluded, in order to gain comprehensive insight into the potential of sharpness as the source domain in conceptual metaphors, both its possible extremes are taken into consideration in the analysis – the case when an object possesses the quality of being sharp and the case when an object does not have the given quality.

conclude that metaphoric patterns are consistent across the examined languages. Examinations of conceptual metaphor as a mechanism of polysemy of words belonging to other domains related to bodily experience show similar results. For instance, exploring polysemy of temperature adjectives in English and Serbian, Rasulić (2015) reaches the conclusion that there is a high degree of similarity between these two languages in terms of their overall metaphorical conceptualization starting from the temperature domain. As shown in the research done by Halas Popović (2021) related to conceptual metaphors in semantic structures of adjectives denoting hardness in English and Serbian, this physical quality serves as the source domain in conceptualizing a variety of abstract notions and, what is more, the two languages are significantly similar in terms of these conceptualizations.

1.2. *Corpus and methodology*

Several monolingual general-purpose dictionaries of the two languages have been used for excerpting metaphoric meanings of the examined adjectives: *Collins English Dictionary*, *Merriam-Webster Collegiate Dictionary*, *Oxford Dictionary of English* (these dictionaries have been used in their online versions), *Rečnik srpskohrvatskoga književnog jezika* (1967-1976), *Rečnik srpskoga jezika* (2007). The number of excerpted metaphoric meanings per each of the analysed adjectives is the following: 13 (*sharp*), 12 (*oštar*), 3 (*blunt*), 4 (*tup*). The metaphoric meanings have been identified on the basis of their dictionary definitions and full-sentence illustrative examples. Such examples reflecting the contemporary language use are offered in the selected dictionaries of English. However, in the consulted Serbian dictionaries, most of the analyzed meanings are illustrated only with phrases (*Rečnik srpskog jezika Matice srpske*, 2007) or, when there are provided full-sentence examples, they are taken from literary works dating back to the 19th or early 20th century (*Rečnik srpskohrvatskoga književnog jezika* (1967-1976), which proves the need for another source of full-sentence examples from the contemporary Serbian language. Hence, illustrations of metaphoric senses of the analyzed Serbian adjectives have been excerpted from the corpus of contemporary Serbian *SrbKor* (2013). Meanings listed in the two Serbian dictionaries for which there are no examples of use in the corpus have not been taken into consideration during the analysis.

For each of the excerpted meanings, its derivational path has been construed, which means that the conceptual association it is based on has been identified, i.e. the pattern of conceptual metaphor which has triggered off this

semantic derivation has been formulated. Some of the identified patterns are very productive so that several metaphoric senses have been derived on the basis of them. Hence, in the case of English as well as Serbian adjectives, senses sharing the same conceptual pattern are grouped. For the purpose of comparing the two languages in terms of conceptualizing abstract notions using the domain of sharpness, there have been determined which conceptual patterns are common for English and Serbian and which of them are characteristic of only one of these languages.

2. THE CONCEPT OF CONCEPTUAL METAPHOR

In the cognitive-linguistic perspective, polysemy is understood as a form of categorization and the semantic structure of a lexeme is treated as a category whose members are senses of the given lexeme³. According to Lakoff (1987), all senses of a lexeme form a radial category in which they are gathered around the prototypical sense. Mutual relatedness of senses results from the functioning of mechanisms by which new senses are derived from already existing ones. This is how the semantic structure of a word is extended. This extension often involves the derivation of metaphoric uses, so that, for instance, the noun *hand* is used to denote a part of a clock pointing to the numbers and the adjective *hot* describes entities and situations causing strong feelings (e.g. *Air pollution is a hot issue in the public.*), etc. In the cognitive linguistic theoretical framework, the mechanism which underlies such a derivation is termed as conceptual metaphor. This mechanism of thinking was promoted in *Metaphors We Live By*, the book by Lakoff and Johnson (1980), who blazed a trail in the study of conceptual metaphor⁴. The two authors proposed Conceptual Metaphor Theory. One of its main postulates is that one conceptual domain (the target domain) is understood in terms of another (the source domain) (Lakoff & Johnson, 1980: 6) and the functioning of this mechanism is always unidirectional.

It should be noticed that every concept has its different aspects. However, when a link is established between a particular source domain and this concept as a

³ More on polysemy from the cognitive-linguistic perspective in: Cuyckens & Zawada (2001), Dragičević (2007), Evans & Green (2006), Geeraerts (2010), Halas Popović (2017), Lewandowska-Tomaszczyk (2007), Nerlich et al. (2003), etc.

⁴ More on conceptual metaphor in general and as a mechanism of polysemy in: Bartsch (2003), Croft & Cruse (2004), Filipović Kovačević (2021), Kövecses (2002), Rakova (2003), Ungerer & Schmid (2006), etc.

target domain only some of its aspects come into focus, while the other aspects remain in the shadow. As Kövecses (2002: 79-80) claims, a metaphor, thus, highlights one or several aspects of the target domain but hides the rest of them. This author provides the example of the metaphor AN ARGUMENT IS A BUILDING (e.g. *She constructed a solid argument.*) explaining that this conceptual pattern highlights the aspect of the construction and strength of an argument but hides its other aspects, such as content (highlighted by the metaphor AN ARGUMENT IS A CONTAINER, e.g. *Your argument has a lot of content.*), progress (highlighted by the metaphor AN ARGUMENT IS A JOURNEY, e.g. *We will proceed in a step-by-step fashion.*), etc. Hence, one and the same target domain can be involved in different metaphors. In each of these metaphors, a different aspect of this target domain is in the focus.

One of the principles of Conceptual Metaphor Theory established by Lakoff and Johnson (1980) and which Evans and Green (2006: 295) remind us about is the experiential basis of conceptual metaphor, which means that metaphors are always based on our everyday experience⁵. Johnson (1987: xv) explains that, by this mechanism, “we make use of patterns that obtain in our physical experience to organize our more abstract understanding”. Therefore, it is not surprising that Kövecses (2002), among most common source domains, lists those including the human body, cooking and food, heat and cold, light and darkness, movement and direction etc., which are all related to basic human physical experience. Rakova (2003: 19) underlines that Lakoff & Johnson’s theory is based on a philosophical view of experientialism, which is focused on “the role of the human body in the formation of concepts”. Geeraerts (2010: 207) also points out “the corporeal nature of this experiential grounding”, which is contained in the notion of embodiment. Johnson (2017: 221) summarizes his exploration into the nature of meaning by the claim that linguistic meaning is built upon our embodiment, i.e. our physical interaction and functioning with our environment⁶.

Rakova (2003: 22) emphasizes the significance of experientialist claims, especially the one related to polysemy and the observation that such a cognitive

⁵ Klikovac (2004: 12) supports this view explaining that a source domain is experientially closer, more concrete than a target domain and is often the one that can be perceived through our senses.

⁶ Gibbs (2003) as well as Gibbs, R.–Lima, P. & Francozo, E. (2004) also argue that concepts are frequently grounded in the body and our physical environment, while Yu (2008: 247) adds that it is not only the body but culture as well that conceptual metaphors arise from.

semantic approach establishes a systematic relation between certain senses of a word and those derived from them through metaphor and, what is more, explains this connection by relating it to our bodily experience. The explanation of derivation of a particular metaphoric sense boils down to the identification of the pattern of conceptual metaphor representing the derivational mechanism. Therefore, by relying on Conceptual Metaphor Theory, we can explain the use of the adjective *hot*, primarily referring to a high temperature or heat, in describing high emotional intensity (e.g. *be hot with rage, a hot debate, a hot kiss*, etc.). The given metaphoric use of this adjective has obviously been derived by means of associative linkage between the domain of HIGH TEMPERATURE and the domain of EMOTIONAL INTENSITY reflected in the conceptual metaphor EMOTIONAL INTENSITY IS HEAT. Such an associative linkage has arisen from common human bodily experience since we can all testify that our experience of a strong emotion (e.g. anger, passion, excitement, etc.) is accompanied by a physiological reaction which refers to the increase of our heart rate and blood pressure so that we feel hot, our cheeks flush and we start to sweat. Hence, strong emotions are, in our experience, connected with the increase in body heat, which explains how a cognitive link between the two domains is established and that is why we use the domain of high temperature as the source domain in conceptualizing the target domain of strong emotions. Kövecses (2002: 214) claims that the polysemy of a word depends on the range of target domains its primary or basic sense as the source domain has been cognitively linked to.

On the basis of all previously stated, it can be justifiably expected that our physical manipulation of objects that possess or do not possess sharpness or our physical interaction with such objects has served as the source domain for conceptualizing a range of abstract notions. Consequently, it can be assumed that these conceptualizations have triggered the derivation of various metaphoric senses in polysemous structures of adjectives belonging to the semantic field of sharpness.

3. DERIVATIONAL PATHS OF METAPHORIC USES OF THE ADJECTIVES *SHARP* AND *BLUNT* IN ENGLISH AND *OŠTAR* AND *TUP* IN SERBIAN

The presentation of the analysis results is organized into sections. Each section is based on a specific target domain conceptualized through SHARPNESS as the source domain and examines meanings whose derivation has been triggered off by this associative link. Sections 3.1-3.4. deal with target domains common for the languages in question while sections 3.5. and 3.6. involve target domains characteristic of only one of these languages.

3.1. INTELLIGENCE as the target domain

There are two meanings in the semantic structure of *sharp* referring to intelligence or intellect: ‘quick to understand things’ (e.g. *I like to do logic problems to keep my mind sharp, Quick intervention begins with keen sensitivity and sharp observation, Nutrients fight diseases of the heart, help prevent cancer and even keep the brain sharp.⁷) and ‘quick to take advantage in a dishonest way’ (e.g. *It’s one thing if analysts are deceived by sharp operators.*). If somebody’s mind or brain or a person him/herself is described as sharp, it or they are considered as intelligent or intellectually superior in a certain way. The derivation of the two meanings is based on the associative linking between the physical characteristic of sharpness and human intelligence or intellect, which is reflected in the conceptual metaphor INTELLIGENT IS SHARP. Our bodily experience tells us that a sharp object easily penetrates another object revealing what is inside it. An intelligent person can understand a problem or any matter quickly reaching its crux. Hence, motivated by their physical everyday experience, speakers of English compare an intelligent person with a sharp object creating a cognitive link between the two notions. The Serbian adjective *oštar* can also refer to intelligence so that speakers of Serbian use the expression *oštar um* to describe an intelligent person (e.g. *Nekad je pesnik to zaista bio: princ književnosti, prefinjen duh, oštar um, plemić u jeziku.* (Politika, 26/1/2010).*

On the contrary, an unintelligent person is, in the two languages, described with the adjectives *blunt* and *tup* (e.g. *his blunt mind; Da nije dovršio školu, to je istina; no kazati da je bio tup ili glup – bila bi velika nepravda.* (Dostojevski, F. M., *Braća Karamazovi*, elektronska verzija). This observation reveals that, in English and Serbian, an associative link has been established between a sharp object and an intelligent person on the one hand, and between a blunt object and an unintelligent person, on the other. The latter relation is reflected in the conceptual metaphor UNINTELLIGENT IS BLUNT. Therefore, there can be established a pair of opposite conceptual metaphors, INTELLIGENT IS SHARP and UNINTELLIGENT IS BLUNT, in which the opposite notions of sharpness and bluntness serve as the source domains for conceptualizing directly opposite abstract notions. Furthermore, the highlighted aspects of the target domains in the two metaphors are directly opposite as well.

⁷ Definitions and example sentences illustrating the meanings of the analyzed English adjectives are taken from the online version of *Oxford Dictionary of English*, *Collins English Dictionary* and *Merriam-Webster Collegiate Dictionary*.

While the link between sharpness and intelligence highlights a person's quickness in understanding or solving things as a specific aspect of the given target domain, the link between bluntness and unintelligence brings into focus a person's slowness in learning or understanding things.

3.2. INTENSITY as the target domain

A range of meanings referring to high intensity is noticeable in the semantic structure of *sharp* and *oštar*. Thus, *sharp* and *oštar* describe an intense physical sensation (e.g. *I suddenly felt a sharp pain in my back; Slab, ali leden i oštar vetar uvlačio mi se pod odeću...* (*Politika*, 24/10/2010), *U julu, u jednoj pripremnoj utakmici reprezentacije u Valensiji, osetio je oštar bol u leđima...* (*Politika*, 25/12/2006) or an intense change in rate, amount, direction, etc. (e.g. *There was a sharp increase in interest rates, They would travel in one direction for a while and then curve back in a very sharp turn in another direction; ... pored kojih niko ne bi vukao prtljag niti bi se, zbog uske i oštre okuke, ijedan mališan upustio u bezglav trk.* (Kuzmanović, R. (1990). *Odmor*. Beograd: autor). *Sharp* also describes intense emotions or experience (e.g. *Her sharp disappointment was tinged with embarrassment.*). Such a use of *oštar* has not been found in the corpus. However, this adjective describes an intense, fierce argument (e.g. *Očekuje se oštra rasprava u Savetu bezbednosti.* (*Politika*, 19/12/2007) and a rapid pace of some action (e.g. *Zanimljiva je činjenica da su gotovo svi igrači izdržali do kraja ovaj oštar tempo.* (*Politika*, 6/1/2001), while, according to the corpus, *sharp* is not used in these two ways in English. What is common to all these examples is their conceptual base, the metaphor INTENSE IS SHARP, grounded in our bodily experience related to the fact that the physical contact of our body with a sharp object causes an intense, usually, unpleasant feeling. It should be noticed that the given metaphor highlights two aspects of its target domain: abruptness and physical and mental unpleasantness caused by intensity.

The opposite of the aforementioned conceptual metaphor, NON-INTENSE IS BLUNT, has been activated in the derivation of metaphoric senses of the adjective *tup*. In the case of the English adjective *blunt*, no senses derived on the basis of the given metaphor have been found in the sources used. Therefore, this is another instance of a pair of directly opposite conceptual metaphors in Serbian. The adjective *tup* is used to describe not highly intensive but still quite unpleasant, dull pain (e.g. *Dok je podmazivao šarke na ulaznim vratima parka, neki tup bol mu se uvukao u grudi.* (Levi, M. (2004). *A ako je to ipak bilo istina*. Beograd: Plato.). When bluntness as the source domain is linked with the notion of low intensity, the

aspect of the target domain that comes into focus is someone's unpleasant experience resulting from non-intensity. Hence, in the case of this pair of opposite metaphors, the highlighted aspects of their target domains are not directly opposite. What is more, these aspects are, in both cases, related to physical and mental unpleasantness, which can be regarded as the consequence of speakers' unpleasant sensory impressions and experience gained in the contact with both sharp and blunt objects.

3.3. VISUAL, AUDITORY, OLFACTORY AND GUSTATORY PERCEPTION as the target domain

Certain uses of the adjectives *sharp* in English and *oštar*⁸ and *tup* in Serbian show that sharpness belonging to the domain of the sense of touch is conceptually connected with all other human senses. This link is realized through several metaphoric patterns. Each of them is an instance of synesthesia, a metaphoric mechanism according to which one human sense is understood in terms of another sense.

A common use of the adjective *sharp* in English as well as *oštar* in Serbian is the one in which they describe good eyesight and hearing (e.g. *Her sharp eyes missed nothing, He couldn't see, true, but they didn't know about how sharp his hearing was; Ove sove imaju dobar noćni vid, ali se prilikom lova oslanjaju uglavnom na oštar sluh.* (*Politika* 6/6/2008). The sense of touch is used as a source domain for conceptualizing the sense of seeing and hearing as a target domain through the pattern PERCEPTUALLY SKILLED IS SHARP. The aspect of the target domain in the focus is the fact that good eyesight enables us to see things that cannot be easily seen, while good hearing enables us to clearly hear sounds, even those normally barely audible, i.e. that they reveal what is, otherwise, hardly reachable. The two senses are compared with a sharp object, which, according to

⁸ The consulted dictionaries of English and Serbian also list uses of *sharp* and *oštar*, such as: *at a sharp angle, her sharp nose, oštra litica, oštra uzbrdica* or *oštar ugao*. Sharp objects used for piercing other objects are pointed in their shape. As the aforementioned examples show, other entities perceived by speakers of the two languages as ones resembling a pointed object in their shape are also described as sharp. These uses of *sharp* and *oštar* are regarded here as the result of our visual approximation rather than the mechanism of conceptual metaphor so that they are not taken into consideration in the analysis.

our experience, can penetrate another object enabling us to reveal its hardly reachable inside.

What is easily seen or clearly noticeable is, in English, described with the adjective *sharp*, and, in Serbian, the adjective *oštar*. It can be an image whose details are all clearly visible (e.g. *The image is sharp and well defined without any imperfections; Ako svemirske sonde šalju oštre slike planete Zemlje sa dalekih prostora...* (Politika, 24/7/2008), a prominent contrast (only in English, e.g. *At about noon, the city loomed before, the big black stone walls making a sharp contrast against the clear blue of the sky.*) or someone's well-defined face contours (only in Serbian, e.g. *Imala je tanak ružan stas, žućkastu bezbojnu kožu, retku crnu kosu i oštre crte lica...* (Ostin, Dž. (1978). *Nortengerijska opatija*. Beograd: Narodna knjiga.). A sharp blade enables us to cleanly cut an object into two or more pieces clearly separating them one from another. This physical experience has served as the source domain for conceptualizing the notion of visual distinctness, according to the pattern VISUALLY DISTINCT IS SHARP, with the focus on clear visibility of segments of an entity.

It should be noticed that the following examples have also been found in the corpus: *Clearly, a sharp distinction must be drawn between means of production ordinarily conceived, and entrepreneurship; Oštra granica između perioda povučena je samo u vremenskom smislu.* (Politika, 24/1/2006). These expressions have a more complex motivation which involves two metaphoric patterns, VISUALLY DISTINCT IS SHARP and COGNITIVELY DISTINCT IS VISUALLY DISTINCT. On the basis of the first pattern, a clearly visible line is compared with a sharp object. Furthermore, the more abstract notion of a marked distinction between two entities is visualized as a clearly visible line drawn between two objects. Hence, in addition to the link between the domain of touch and the domain of vision, speakers of both languages connect the domain of visual perception with the domain of cognition following the pattern: if something is clearly visible, it is clearly understood.

The adjectives *sharp* and *oštar* are also used to describe an intense taste and smell (e.g. *The sharp taste of salt and alkaline was tangy on my lips, I walk out and am immediately assaulted by a sharp smell in the air; Tek kada je počeo da se širi oštar miris hemikalija shvatili smo da se nešto neobično događa.* (Politika, 17/3/2007), *Švejk izvadi iz koporana lušu, zapali, pa ispuštajući oštar dim vojničke krđe, nastavi...* (Hašek, J. (1989). *Doživljaji dobrog vojnika Švejka u Prvom svetskom ratu. 2. knjiga: Na frontu*. Beograd: Kultura.) and sound (e.g. *When sharp sirens pierced the night air, they ran off, disappearing into the night, There was a*

sharp crack of thunder, A sharp click sounded in her ears, but she was too busy to notice; Oštar pisak preseče vazduh i Lengdon podiže pogled. (Braun, D. (2008). *Anđeli i demoni*. Novi Sad: Solaris, Budućnost.), *Imala je vrlo prodoran i oštar zvuk, vidne su bile reparature, vrhunski urađene.* (*Politika*, 21/7/2006). It is clear that intense taste, smell or sound is perceived by speakers of both languages as a sharp object. This conceptual link presented by the pattern PERCEPTUALLY INTENSE IS SHARP is rooted in our intense unpleasant sensation caused by our bodily contact with a sharp object, which is compared with unpleasant feeling caused by intense taste, smell or sound. It can be said that the given pattern is a specific variant of the aforementioned more general one, INTENSE IS SHARP.

In Serbian, sound of low intensity perceived as muffled is described as *tup* (e.g. *Za razliku od Egipta i Aleksandrije, gde caruje „mek, tup zvuk aleksandrinaca”, lutaju kockari i ljubavnici...* (*Politika*, 2/8/2008), which is the consequence of the activation of the pattern PERCEPTUALLY NON-INTENSE IS BLUNT, formulated here as a specific case of the aforementioned general metaphor NON-INTENSE IS BLUNT. It also forms another pair of directly opposite metaphors with the pattern PERCEPTUALLY INTENSE IS SHARP. This pair seems to be characteristic of Serbian only. As it has been the case with the pair INTENSE IS SHARP and NON-INTENSE IS BLUNT, the highlighted aspects of the target domains involved in the given opposition are not directly opposite. They actually refer to the same notion – the one of physical and mental unpleasantness.

3.4. PSYCHOLOGICAL UNPLEASANTNESS as the target domain

The unpleasant experience of our bodily contact with a sharp object is used for understanding the more abstract notion of emotionally or mentally unpleasant, hurtful experience. As a sharp blade can hurt one physically, a sharp word can hurt one's feelings, e.g.: *'Don't contradict your mother,' was Charles's sharp reprimand, She feared his sharp tongue, That ruling had drawn sharp criticism from civil right groups*, etc. Therefore, someone's critical, stern words or action is visualized as a sharp blade that can hurt someone and the established cognitive link is defined through the pattern PSYCHOLOGICALLY UNPLEASANT IS SHARP. This pattern is activated in the Serbian language as well in descriptions of stern people and their acts or severe punishments, bans, etc. (e.g. *„... nešto što ne bi trebalo, možete pomisliti” dodade on s iskrivljenim osmehom, videvši Frodov oštar pogled.* (Tolkin, Dž. R. R. (1981). *Gospodar prstenova. Deo I: Družina prstena*. Beograd: Nolit.), *Ipak, ceo događaj zabeležile su kamere, pa nema sumnje da nasilnika iz ekipe Njukasla čeka oštra kazna.* (www.rts.rs, 11/11/2010). On the basis of the

given examples, it can be observed that, in both languages, when sharpness is used for understanding the given target notion, the aspect brought into focus is someone's severity or sternness of their acts as the cause of someone else's psychological unpleasantness.

3.5. SOPHISTICATION as the target domain

The conceptual link between sharpness and sophistication as well as between bluntness and the quality of being unsophisticated seems to be characteristic only of the English language. It can be assumed that these associations are based on our experience that a sharp blade can precisely cut an object into its parts which have neat edges, while this cannot be achieved using a blunt blade. Two directly opposite conceptual metaphors reflect the given associations: SOPHISTICATED IS SHARP and UNSOPHISTICATED IS BLUNT. The first metaphor has served as the conceptual base for deriving the sense of *sharp* referring to sophistication in the sphere of fashion as can be seen in the following examples: *They were greeted by a young man in a sharp suit, He is dapper in blazer, cane, sharp hat and regimental tie, which he wears with a tie clip.* On the other hand, the latter pattern is linguistically realized through expressions in which *blunt* describes a person or remark that is unsophisticated in terms of being too direct and without any attempt of politeness, as in the following instances: *She was brutally blunt, though not intentionally, Or will they say here's a plain spoken, direct, blunt guy who may make his way in politics.* It is noticeable that the two opposite metaphors highlight different, completely unrelated aspects of their target domains. The first one focuses on the quality of being fashionable, stylish as one aspect of sophistication. However, the second metaphor does not highlight the characteristic of being unfashionable, as it might be expected, but it focuses on the characteristic of being direct, impolite as an aspect of being unsophisticated. Hence, this is another example of a pair of opposite metaphors where the highlighted aspects of their respective target domains are not directly opposite.⁹

⁹ There is a sense of *oštar* which also denotes a lack of sophistication (e.g. *oštra tkanina*). However, it is not taken into consideration here due to not being a metaphoric use. It connotes unpleasant physical sensation similar to the feeling of a knife or a pointed end touching our skin.

3.6. LACK OF EMOTIONS as the target domain

There are several uses of the adjective *tup* that can be lumped together under a single general meaning of emotional dullness, such as those in the following examples: *Kad mu pročitah, zatekoh mu neki tupi pogled.* (Laušević, Ž. (2011). *Godina prođe, dan nikada.* Beograd: Novosti.), *Peperkorn se okrenu odmah prema stolu, za kojim je odista zavladała bila demoralizacija, obamrlost i tupo raspoloženje...* (Man, T. (1964). *Čarobni breg.* Beograd: Prosveta.), *U tim prilikama, oči su mu dobijale nekakav tup i odsutan izraz...* (Eko, U. (2002). *Ime ruže.* Beograd: Paideia, BIGZ.), *Život joj je došao tup.* (Sekulić, I. *Kronika palanačkog groblja. Antologija srpske književnosti.* Beograd: Učiteljski fakultet. <http://www.antologijasrpskeknjizevnosti.rs/Default.aspx> 20/6/2021). *Blunt* can also be used in the same meaning (e.g. ...*showing how blunt the eyes and ears of writers generally are...*). These uses have been derived on the basis of the cognitive link between the source domain of SHARPNESS and the target domain of EMOTIONS, which is defined by the pattern UNEMOTIONAL IS BLUNT. The aspect of the target domain in the focus is emotional numbness or the lack of emotional excitement, enthusiasm, liveliness, dynamic. The establishment of the given conceptual link can be explained through our experience of bodily contact with a blunt object that can cause no intense sensation, be it painful or pleasant. What is characterized by a lack of emotional sensation is, thus, compared with the given physical experience and, consequently, identified with a blunt object.

4. CONCLUSION

On the basis of the analysis results, it can be concluded that the rich inventory of different metaphoric senses of the adjectives *sharp* and *blunt* in English and *oštar* and *tup* in Serbian has arisen from the variety of abstract domains conceptualized through SHARPNESS as the source domain. These cognitive links established between SHARPNESS and various abstract domains lie at the core of the aforementioned metaphoric senses' derivation. The summary of the analysis results is shown in the two diagrams below. They display the diversity of domains conceptually associated with sharpness in each of the examined languages according to specific patterns of metaphor, i.e. they show all different directions of metaphoric extension of the analyzed adjectives' primary meaning denoting the presence or absence of sharpness as a physical characteristic. Following the cognitive linguistic understanding of polysemy, the diagrams have the form of a radial set in which the domain representing the primary meaning is in the centre as

the prototype from which other domains extend radially representing meanings derived from the primary one through conceptual metaphor.

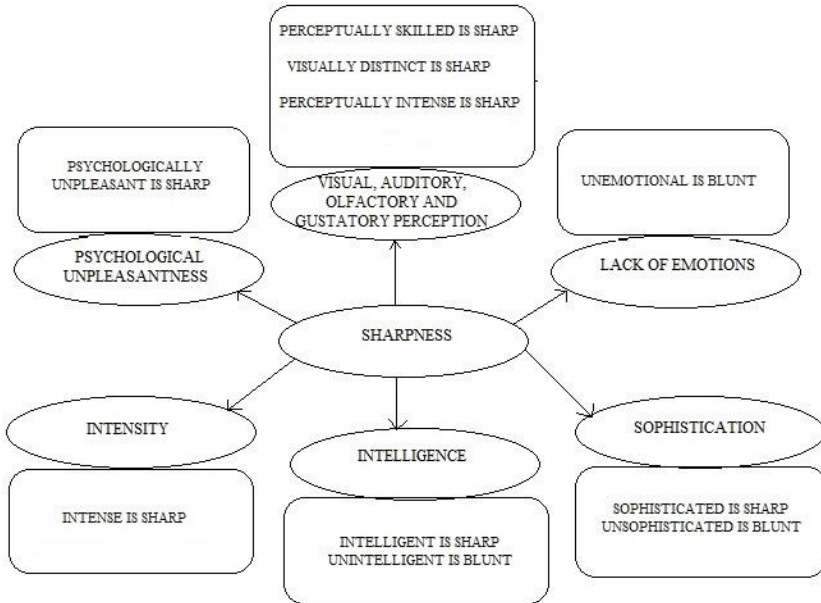


Illustration 1: Domains conceptually associated with SHARPNESS in English

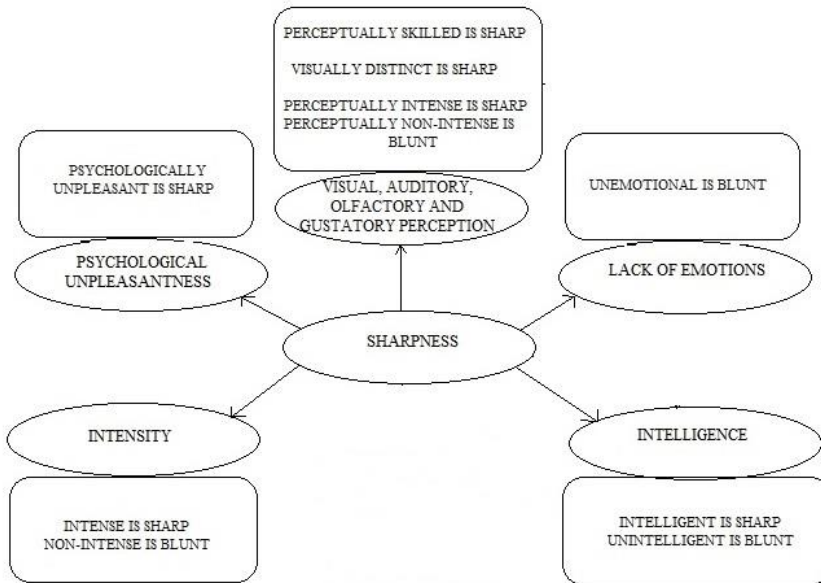


Illustration 2: Domains conceptually associated with SHARPNESS in Serbian

What the two diagrams clearly show is a significant similarity between English and Serbian in terms of domains understood with the help of sharpness as the source domain. Therefore, the initial hypothesis is confirmed supporting the idea that the universality of human bodily experience as a source domain for understanding abstractions leads to the universality of conceptual metaphors, i.e. the same conceptualizations of various domains across languages. The reference to our bodily experience has provided an explanation for each of the identified conceptual links between sharpness and an abstraction on the basis of a noticed similarity with a certain aspect of our use of sharp or blunt objects and our physical sensation in contact with them. In this analysis, English and Serbian differ in only one domain understood through SHARPNESS. SOPHISTICATION is associated with SHARPNESS in English but not in Serbian. A number of instances of synesthesia have been found in the corpus since speakers of both languages rely on the domain of sharpness belonging to the sense of touch to understand the domains of all other human senses.

It is also worth noting that, in some cases, the link between SHARPNESS and a certain abstract domain is established according to two opposite conceptual metaphors. One of them uses the possession of the given physical quality and the other its lack as the source domain. These opposite source domains are used for understanding directly opposite abstract notions. Two such pairs of opposite conceptual metaphors are identified in English: SOPHISTICATED IS SHARP and UNSOPHISTICATED IS BLUNT, INTELLIGENT IS SHARP and UNINTELLIGENT IS BLUNT and three of them in Serbian: INTELLIGENT IS SHARP and UNINTELLIGENT IS BLUNT, INTENSE IS SHARP and NON-INTENSE IS BLUNT, PERCEPTUALLY INTENSE IS SHARP and PERCEPTUALLY NON-INTENSE IS BLUNT. It can be concluded that, in certain cases, speakers of both languages, on the basis of their different bodily experience and physical and mental sensations felt in the contact with sharp objects on the one hand and blunt objects on the other, connect these directly opposite physical characteristics with directly opposite abstractions. An interesting observation is that the highlighted aspects of the target domains of opposite metaphors are not necessarily directly opposite as well. The results of the analysis show that there are cases in which these aspects are completely unrelated.

The number of identified pairs of opposite conceptual metaphors in the two languages shows that bluntness is used in Serbian as a source domain for conceptualizing abstractions to a slightly greater extent than in English. In English, BLUNTNESS plays a role in conceptualizing LACK OF SOPHISTICATION and LACK OF INTELLIGENCE, while in Serbian it acts as the starting point for understanding LACK

OF INTELLIGENCE, LACK OF INTENSITY in general and LACK OF PERCEPTUAL INTENSITY.

Some of the established conceptual metaphors are highly productive in both languages, which means that a significant number of senses have been derived on the basis of them. Especially prominent in this context in both English and Serbian is the metaphor INTENSE IS SHARP.

On the whole, it can be stated that English and Serbian speakers' bodily experience related to sharpness/bluntness has proved its great potential as the trigger for a variety of metaphoric extensions within semantic structures of adjectives primarily denoting this physical quality.

Ana Halas Popović

METAFORIČKA ZNAČENJA ENGLSKIH PRIDEVA *SHARP* I *BLUNT*
I SRPSKIH PRIDEVA *OŠTAR* I *TUP* IZ KOGNITIVNOLINGVISTIČKOG UGLA

Rezime

U ovom radu ispitana je derivacija metaforičkih značenja engleskih prideva *sharp* i *blunt* i srpskih prideva *oštar* i *tup*, odnosno prideva koji primarno označavaju posedovanje ili nedostatak oštine kao fizičke karakteristike objekata, s ciljem identifikovanja pojmovnih metafora koje su motivisale pomenutu derivaciju. Formulacija obrazaca ovih pojmovnih metafora je takođe omogućila uvid u to koji apstraktni domeni su konceptualizovani pomoću oštine kao izvornog domena u dvama jezicima. Stoga, jedan od ciljeva bio je i utvrđivanje sličnosti i razlika između dva jezika u pogledu apstraktnih pojmova koje njihovi govornici razumevaju polazeći od oštine kao fizičke odlike predmeta.

Analizom je ustanovljen širok dijapazon sasvim različitih domena konceptualizovanih uz pomoć OŠTRINE, što za posledicu ima bogat inventar metaforičkih značenja posmatranih prideva odnosno metaforičko proširenje primarnog značenja ovih prideva u različitim pravcima. Takođe, otkrivena je značajna sličnost između engleskog i srpskog jezika u pogledu pomenutih apstraktnih domena. Zapravo, među svim identifikovanim domenima konceptualizovanim pomoću OŠTRINE, ova dva jezika se razlikuju samo u jednom.

Utvrđena su i dva para suprotnih pojmovnih metafora u engleskom (SOFISTICIRAN JE OŠTAR i NESOFISTICIRAN JE TUP, INTELIGENTAN JE OŠTAR i NEINTELIGENTAN JE TUP) i tri takva para u srpskom (INTELIGENTAN JE OŠTAR i NEINTELIGENTAN JE TUP, INTENZIVAN JE OŠTAR i NEINTENZIVAN JE TUP, PERCEPTIVNO INTENZIVAN JE OŠTAR i PERCEPTIVNO NEINTENZIVAN JE TUP). Dakle, u ovim slučajevima, par čine metafore koje imaju direktno suprotne kako izvorne tako i ciljne domene.

Neke od identifikovanih pojmovnih metafora su visoko produktivne u obama jezicima u smislu da je na osnovu svake od njih izvedeno čak nekoliko značenja, a u tom kontekstu, i u engleskom i u srpskom izdvaja se obrazac INTENZIVAN JE OŠTAR.

Konačno, zaključeno je da OŠTRINA/TUPOĆA kao izvorni domen pojmovnih metafora ima visok potencijal u smislu asocijativnog povezivanja sa širokim spektrom različitih apstraktnijih pojmova.

Ključne reči: OŠTRINA/TUPOĆA, pojmovna metafora, konceptualizacija, polisemija, metaforičko značenje, engleski, srpski.

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