

Frequency and Variability of Figurative Uses of Motion Verbs in Readers for Pre-Intermediate EFL Learners

Chun-Ching Hsieh

Graded readers have been introduced in English classes to increase exposure to authentic reading texts based on learners' current competencies, with the aim of enhancing foreign or second language (FL/SL) acquisition. Figurative uses of vocabulary, such as metaphor and metonymy, are common in both everyday language and the graded readers that expose learners to authentic target language. However, studies on figurative language in readers have been rare, and more research is necessary. This study examined figurative uses of motion verbs in five graded readers for pre-intermediate EFL learners at a university in Southern Taiwan in terms of frequency, variability, and other characteristics. Conceptual metaphor and conceptual metonymy were the two types of data collected from the readers. The results showed quantitatively that metaphoric uses of motion verbs occur in readers with greater frequency and variability than metonymic uses. In addition, the more advanced the reader, the more frequent and variable are the metaphors. Manner-of-motion verbs appear to be more frequent in metaphoric uses, whereas path-of-motion verbs predominate in metonymic uses. A qualitative analysis centering on the seven themes of metaphor and physiological metonymy detailed in this study could provide instructors with improved pedagogical resources for use in an FL/SL context.

Keywords: conceptual metaphor, conceptual metonymy, graded readers

Received: October 26, 2016; Revised: August 18, 2017; Accepted: November 1, 2017

初階英語讀本之移動動詞譬喻用法分析

謝君青

在英語為第二種或外國語言的英語課程，普遍搭配分級讀本增進語言學習成效。單字的譬喻用法使用頻繁，讀本的內容亦是如此。但是讀本內容之譬喻用法的相關研究甚少，因此為落實語言學習及教學之成效，非常需要這方面的研究。本研究檢視台灣南部一所大學給初階英語程度學生的五本指定讀本之譬喻用法的頻繁性、多元化及特性，依據概念隱喻及概念轉喻蒐集，移動動詞在暗喻及轉喻的運用是本研究的分析重點。量化研究結果顯示在頻繁性及多元性層面，隱喻較轉喻更能代表讀本的程度不同，而且行為動詞在隱喻用法的頻率較方向動詞高，在轉喻的用法卻是運用較多的方向動詞。質性研究則分析讀本包含與移動動詞相關的七類隱喻及生理現象的轉喻用法，作為英語教師提升學習者譬喻能力的教學資源。

關鍵詞：概念暗喻、概念轉喻、分級讀本

收件：2016年10月26日；修改：2017年8月18日；接受：2017年11月1日

1. Introduction

Reading involves the process of literacy recognition. Such an inevitable but necessary activity has been repeatedly discussed in the acquisition of a second language (L2) or a foreign language (FL). The efficiency of such learning by reading may not be immediate when compared to corpora input centering on vocabulary, but it is very likely to have a positive impact, as it is retained in long-term memory after continuous reading and enhances the reading fluency of learners (Hsieh, 2006; Hsieh & Hsu, 2011: 159).

Reading has been regarded as the main source of vocabulary growth. Differences may exist between reading in first language (L1) and L2 contexts, but similar results are attained in both. For L1 readers, it takes years to develop reading strategies prior to reaching the growth of vocabulary. It may be a different process for adult L2 learners as they may be fluent readers already in their native language but have difficulty in mastering vocabulary. To expand L2 learners' vocabulary size, graded readers, with their careful control of vocabulary, have been recommended to complement the reading skills learners develop in L1 reading (Nation, 2002: 268).

Good reading texts provide written input to enhance language acquisition as well as being an opportunity for learners to expose themselves to language components like vocabulary, grammar, and figurative expressions. Graded readers, usually introduced to L2 learners to foster vocabulary learning, are normally divided into discrete levels based on the number of headwords. However, figurative expressions in vocabulary can introduce learners to the fun of language learning as they share the subtleties of a language; therefore, many learners find them vital to grasping the essence of the target language (Hatch & Brown, 1995: 412).

In view of the need in the process of learning an L2 or FL, the study seeks to explore potential contribution of the figurative language in graded readers, learners' reading textbooks, to future application in L2/FL pedagogy. Graded readers have been extensively applied in L2 reading. Studies of associating readers and figurative language, however, have been scarce up to date. To raise learners' awareness of figurative expressions and help equip them with figurative competence in the target language and thinking while reading, this research aims to investigate metaphorical and metonymical extensions

centering on motion verbs, specifically in the relationship between the frequency and the level of the graded readers. Furthermore, the data is categorized as conceptual metaphor and metonymy and a qualitative and quantitative analysis follows.

As the five readers of the study are selected to correspond to learners' language proficiency of pre-intermediate level, considerable guidance from teachers with explicit instruction would be necessary to complement the efficacy of implicit learning, such as reading, to enhance the awareness of figurative expressions (Boers, 2004: 222). Last but not least, these findings can contribute to future in-class instruction with the purpose of improving recognition and production of figurative uses of motion verbs.

The examples of metaphoric and metonymic uses of motion verbs occurring in different readers, themes, and conceptual metaphors (CM) were counted. The data analysis mainly seeks to research three questions: (1) Is there a correlation between the distribution of figurative uses, metaphoric and metonymic uses of motion verbs in the study and the level of the readers? (2) Does the variability in themes correlate to the level of readers? (3) As target expressions are associated with motion verbs, are manner-of-motion verbs or path-of-motion verbs more prominent to denote the figurative domain?

2. Motion Verbs

Motion is perceived in the early stage of experience for its basicness, and the verbs which depict motion are firstly learned, frequently used, and dominant in conception (Miller & Johnson-Laird, 1976: 527). People have accumulated a great deal of recurring motion by means of embodied activities since childhood, but it does not indicate motion verbs are thus easy to acquire in the context of L2 and FL learning.

Cognitive linguists have discussed motion verbs with different approaches. Motion is firstly acquired from its prototypical meaning with reference to space. In this aspect, Talmy (2000a, 2000b) defined figure, ground, path, motion, manner, and cause as crucial components in the conceptualization of motion events. Lakoff (1987) proposed SOURCE-PATH-GOAL

schema as the basic form to portray the movement. Not only is prototypically spatial meaning portrayed by such an image schema, metaphorical extension of identical motion verbs can be projected and applied to other domains using the same image schema. Hence, motion is rendered by the movement from one point to the other, which is initiated from its literal domain and projected to metaphoric uses.

In particular, not only can path-of-motion verbs (POM, e.g., come, follow) denote the movement, manner-of-motion verbs (MOM, e.g., destroy, shine) are generally constructed with prepositions to literally portray the motion (Slobin, 1996, 1997a, 1997b, 2000, 2006). POM verbs can simply demonstrate the core of path in both prototypically spatial meaning and metaphoric use, whereas manner-of-motion verbs may need to examine the context for its application on metaphoric use. Take a sentence comprising *get* from the reader *Gulliver's Travels* as an example. Ideas are considered as an abstract moving entity, getting information can be thus interpreted as receiving an intangible moving entity in the example “*Now, we're getting information that the people of Blefuscu are going to attack us*”.

A word meaning is cognitively stimulated not simply from the physical world but also by means of interacting with cultural, social, and mental domains. Their figurative extension is either discussed in fictive motion or metaphorized motion (Matlock, 2004, 2006; Shie, 2003), or applied on certain vocabulary (*hold* and *keep*, frequently used motion verbs, *bring* and *take*) in pedagogical studies (Csábi, 2004; Hsieh, 2013; Hu & Kang, 2008). Results have been fruitful and a positive learning outcome is proven with explicit cognitive instructions such as CM, conceptual metonymy, polysemy network and graphic presentation of image schemas highlighting the trajectory, landmark and path (Ungerer & Schmidt, 2006: 167-174). Furthermore, learners can significantly benefit and demonstrate them either in recognition and generation of figurative language. Hence, prior to future application of the figurative use centering on motion verbs in graded readers, the data collection and categorization in the study are thus crucial.

3. CM and Metonymy in Cognitive Linguistics

Metaphor and metonymy have been regarded as artistic or rhetorical figures of speech by traditional theories, and were hence thought of as deviant forms of expression of secondary importance. In cognitive linguistics, they are not merely linguistic ornaments, as they are ubiquitous cognitive instruments in language, thought, and action (Hatch & Brown, 1995: 111; Lakoff & Johnson, 2003: 1; Ungerer & Schmidt, 2006: 117). Their prevalence in our mundane activities and everyday language, as a matter of fact, is connected with our embodied experience by interacting with the world. Thus, metaphor and metonymy are more likely to be cognitively fundamental devices and learners' awareness of them should be raised so as to better grasp the essence of a target language.

The cognitive process of metaphor is understood and constructed by three major components: target concept, source concept, and mapping scope. Take the CM TIME IS MONEY as an example. *Time* is the target concept, *money* is the source concept, while the mapping scope associates our conceptual experience with our knowledge of the world as viewed from a certain culture. The process is essential in cognition; however, it does not happen accidentally but instead shared by all human beings. As a result, *time* is as precious as money because *money* is understood as a valuable commodity in our daily lives.

In metonymy, the mapping scope is also essential yet acts on a different basis. Similarity in metaphor is perceived to cross the domain from the source concept to the target concept, while contiguity is conceptualized and reduced to a single domain in metonymy. Accordingly, metonymy has been labeled as an intra-domain highlighting (Croft, 2002: 179) or as asymmetrical mapping, whereas in metaphor it is symmetrical (Barcelona, 2002: 271).

In a sense, conceptualizing metaphor and metonymy does not occur merely from linguistic perspective but rather from the encyclopedic knowledge we have obtained and have developed through interactions with the living environment. In comparison to metaphor, metonymy seemingly appears to be more direct and elementary in light of the concrete domain of both source concept and target concept (Ungerer & Schmidt, 2006: 130). For example, the *White House* stands for the executive branch of the United

States. Therefore, metaphor is relatively complicated, as it is mostly concerned with the correspondence between the abstract and concrete domains as in the CM TIME IS A MOVING OBJECT.

4. Figurative Use and Thinking in Cognitive Semantics

Either inter-domain or intra-domain processing in metaphor or metonymy has been proven to be the basis of natural-language semantics (Sweetser, 1990: 19) and figurative thinking. In vocabulary formation, these two cognitive instruments account for a great deal of meaning extension in lexical items and polysemies (Sweetser, 1990: 9). Thus, the mapping of metaphor and metonymy indicates a word does not necessarily include a bundle of fixed meanings, but potential meaning attributes are actually related to a core. Most important of all, they are embedded in our culture, mental, and physical world. In other words, metaphor and metonymy extend the literal meaning of a certain word to a figurative domain in a meaningful manner. This does not mean to replace traditional concepts of teaching and learning reading since vocabulary meaning can be retrieved from a complete context like reading, but this resembles an alternative to reinforce learners' connection with figurative uses of vocabulary and related features in the world and culture of a language.

Learners are very likely to master figurative language use and thinking by processing lexical information more elaborately; furthermore, this results in higher retention of uptake by processing it at a deep level (Hulstijn, 2001: 286; Schmidt, 2001: 15). Bodily experience generates metaphorical and metonymic thinking, and it thus actively and repeatedly evokes schematic images in our mental lexicon. As meanings are hooked by image schema, centering on an identical image schema results in all the senses concerned being distinct but related. The connection between senses describes the crucial role of metaphor and metonymy.

Furthermore, culture is embedded in any part of language. When metaphor and metonymy of the target language are conceptualized, many entities of the language would thus be able to influence learners' thinking and equip them for exploring the underlying culture to a sophisticated degree (Niemeier, 2004: 112-114). Without doubt, these two cognitive principles enhance

learners' linguistic and intercultural competence and strengthen the link between domains or within a domain of the target language.

5. Method

The data were collected and generated from five readers that were selected for FL learners of English who enrolled in a compulsory course of English at a university in Taiwan. These books were assigned to four different levels of learners, divided by language proficiency in English. Level 1 is the lowest, and level 4 is comparatively higher, yet all learners' language ability is approximately pre-intermediate in level (Table 1).

The lexicon was the target for the investigation of figurative uses of metaphor and metonymy in this study, particularly motion verbs. As long as one target motion verb comprising the extension of meaning by means of metaphor and metonymy was detected, its sentential context was collected and categorized in light of potential themes like idea, life, or emotion.

When the data collection was completed, conceptual metaphors or metonymies were thus applied to delineate the mapping scope. This study refers to the collection of CM Lakoff and Johnson (2003) examined and fictive motion Talmy (2000a, 2000b) discussed, and next categorizes the data collected from the readers into seven themes of metaphor (1. life: e.g. *One afternoon I was sitting outside a café in a Paris street watching the world go by*; 2. personification: e.g. *The marsh has caught and killed it*; 3. event/condition/state: e.g. *These conversations nearly led to my death in the*

Table 1. Details of Graded Readers

Students' Level	Headwords	Wordcount	Name of Reader
1	1,000	10,715	The Secret Garden
2	700	9,426	Lord Arthur Savile's Crime and Other Stories
3	1,000	10,385	A Christmas Carol
	1,400	19,330	The Hound of the Baskervilles
4	1,400	15,325	Gulliver's Travels

end; 4. time: e.g. *They spent hours there, reading and talking*; 5. emotion: e.g. *When the children heard Scrooge's name, a dark shadow came over their happiness for a while*; 6. idea: e.g. *A clever idea came to Lord Arthur*; 7. fictive motion: e.g. *From the gates a long, dark road led up to the house, with the black shapes of old trees on each side of it.*). Several CMs pertain to each theme, with the exception of personification and fictive motion due to the fact that they are either one single type in personification or certain types involved in fictive motion. The five graded readers are the main resource of data, and thus not all CMs and types of fictive motion echo previous research. As for metonymy, disrespect of its intra-concept mapping scope in nature, the data was also collected on the basis of conceptual metonymy. Physiological metonymy is the only theme involving motion verbs in metonymy, and its frequency of occurrence was counted for comparison of the five readers.

6. Quantitative Result and Discussion

Though metonymy does not give rise to a wider discussion than metaphor in research of figurative language, researchers have argued that the phenomenon and conceptual process of metonymy are as crucial as metaphor (Lakoff & Johnson, 2003: 37; Radden & Kövecses, 2007: 335). The frequency of metonymy in the collected data, however, seemingly mimics researchers' preference for metaphor: 157 in metaphor (Table 2) yet only 23 expressions of metonymy were identified and associated with motion verbs in the five graded readers (Table 3).

Furthermore, the frequency analysis of metaphor, metonymy, and the degree of difficulty in graded readers demonstrates the distinction between the two categories of figurative use. The overall quantity of metaphors correlates to the degree of the readers. That is, the higher the level of the readers, the more metaphoric uses that occur within them. The frequency of the readers increases consistently from 19 in *The Secret Garden*, the reader for students of level 1, to 48 in *Gulliver's Travels*. A paired samples t-test demonstrates a statistically significant result in the comparison of frequency between *Gulliver's Travels*, *The Secret Garden*, and *Lord Arthur Savile's Crime and Other Stories*, readers assigned for students of level 4, 1, 2 respectively (Table

4). In other words, this indicates *Gulliver's Travels* comprises a significantly higher number of metaphorical extensions of motion verbs than *The Secret Garden* ($p = .02$) and *Lord Arthur Savile's Crime and Other Stories* ($p = .02$), readers of two lower levels.

Statistical results on the comparison of other pairs of readers may not be significant (Table 4), the difficulty level of readers still increases gradually in the frequency of metaphors (Table 2). Though statistically significant differences only appear between the most advanced reader (assigned for students of level 4) and the 2 readers of lowest level (assigned for students of level 1 & 2), it mirrors the process of learning which is gradual and time-consuming. Learners somehow have to get through regression from minor improvement because it takes time to achieve significant improvement of

Table 2. Quantity of Metaphoric Uses of Motion Verbs in Different Readers and Themes

Theme of Metaphor	The Secret Garden	Lord Arthur Savile Crime and Other Stories	A Christmas Carol	The Hound of the Baskervilles	Gulliver's Travels	Total
Life	0	3	0	0	3	6
Personification	3	1	1	14	9	28
Event/Condition/State	2	4	2	3	8	19
Time	9	2	7	5	8	31
Emotion	1	4	9	4	4	22
Idea	3	6	5	4	15	33
Fictive Motion	1	1	4	11	1	18
Total	19	21	28	41	48	157

Table 3. Quantity of Metonymic Uses of Motion Verbs in Different Readers and Themes

Theme of Metonymy	The Secret Garden	Lord Arthur Savile's Crime and Other Stories	A Christmas Carol	The Hound of the Baskervilles	Gulliver's Travels	Total
Physiological Metonymy	3	10	3	7	0	23

Table 4. Paired Samples T-Test of Metaphor Frequency among Different Readers

Pair	Readers	M	SD	p
1	SG – LAS	-0.29	3.73	.42
2	SG – ACC	-1.29	3.50	.18
3	SG – HB	-3.14	5.46	.09
4	SG – GT	-4.14	4.38	.02*
5	LAS – ACC	-1.00	3.32	.23
6	LAS – HB	-2.86	6.26	.14
7	LAS – GT	-3.86	3.93	.02*
8	ACC – HB	-1.86	6.12	.28
9	ACC – GT	-2.86	5.58	.11
10	HB – GT	-1.00	6.86	.36

Note. SG = The Secret Garden; LAS = Lord Arthur Savile's Crime and Other Stories; ACC = A Christmas Carol; HB = The Hound of the Baskervilles; GT = Gulliver's Travels
* $p < .05$.

learning. Therefore, increase of metaphors may not be significant in the comparison of frequency between similar levels of readers, such as the pairs consisting of level 1 and 2, level 2 and 3, and level 3 and 4 (Table 4). Also, the results explain the distinction between two readers, *the Hound of the Baskervilles* and *Gulliver's Travels*, readers assigned for students of level 3 and 4. Though they both consist of same quantity of headwords (Table 1), *the Hound of the Baskervilles* does not comprise as many metaphors or contain a significantly higher quantity when compared with the two readers of lower

level as *Gulliver's Travels* does.

On the other hand, this increase is not reflected in metonymy, as this figurative use occurs exclusively on physiological metonymy and mostly on two readers: *Lord Arthur Savile's Crime and Other Stories* and *The Hound of the Baskervilles*, reading materials written for students of level 2 and 3, respectively. Further, there is no instance identified in *Gulliver's Travels*, reading material for students of level 4 (Table 3). Metonymic results in frequency consequently do not appear to correlate with the difficulty degree of readers as metaphoric findings. Metonymies occur mostly on nouns, such as conceptual metonymies PART FOR WHOLE and CLOTHING FOR PEOPLE. The core of the current study centers on motion verbs, this might therefore cause insufficient data of metonymic uses compared to its counterpart in metaphoric uses. In other words, metaphor, rather than metonymy, is more predominant in representing the figurative uses of motion verbs in the chosen readers.

Similar to the substantial increase in the metaphorical extension of motion verbs in readers of higher degree of difficulty, the themes that the readers master in frequency, also increase. As the readers are distinct in genre and register, the themes addressed in the five readers would not be expected to significantly overlap. Though perhaps trivial, there are minor differences in graded readers of different degrees of difficulty.

Based on the distribution of discrete theme, the reader's difficulty is, again, significant in terms of metaphor. For instance, *Gulliver's Travels*, the highest level reader, contains the most examples of metaphoric use, and contains the most instances reflecting themes of life, event/condition/state, and idea. In addition, *The Hound of the Baskervilles*, slightly easier than *Gulliver's Travels*, is heavy in two themes: personification and fictive motion. Though not at a level reached by these most difficult readers, other readers of lower level gain the most frequency on one theme in particular, those of emotion, life, and time.

Students of level 3 are the only group who have to finish two readers, yet the themes of the two readers comprise the most tokens do not show a parallel or equivalent result. In fact, *A Christmas Carol* and *The Hound of the Baskervilles* are assigned for the first (fall) and the second (spring) semester respectively. Accordingly, the difficulty level of *A Christmas Carol* is thus

close to *Lord Arthur Savile's Crime and Other Stories*, reader of level 2. Likewise, *The Hound of the Baskervilles* is more likely to pertain to a similar level of *Gulliver's Travels*, reader of level 4.

With respect to metonym, correlation does not appear to be similar to the case of metaphor. Physiological metonymy accounts for all the tokens involving motion verbs (Table 3), which mostly conceptualizes emotions such as fear and embarrassment reflected in body symptoms. Nevertheless, it does not show a clear connection with graded reader levels. *Gulliver's Travels*, the reader of the highest level, lacks examples while *Lord Arthur Savile's Crime and Other Stories* stands out with the highest frequency. The collected data, in this aspect, are mainly related to envisaging body temperature and the change on a person's face.

As far as metaphor and metonymy are concerned in the research, the vocabulary of motion verbs does not appear to be low-frequency or difficult (Table 5, Table 6). This corresponds with the view of cognitive linguistics that figurative use is a recurring phenomenon in our everyday language; therefore,

Table 5. Quantity of Metonymic Uses of Motion Verbs in Different Readers and Themes

Theme of Metaphor	The Secret Garden	Lord Arthur Savile's Crime and Other Stories	A Christmas Carol	The Hound of the Baskervilles	Gulliver's Travels	Total
Life		go (3)			come (1) give (1) take (1)	6
Personification	kill (1) push (1) return (1)	wait (1)	stand (1)	catch (1) creep (4) die (1) fill (1) pick (1) run (1) sing (1) stand (4)	die (1) drive (7) wait (1)	28

(continued)

Table 5. Quantity of Metonymic Uses of Motion Verbs in Different Readers and Themes (continued)

Theme of Metaphor	The Secret Garden	Lord Arthur Savile's Crime and Other Stories	A Christmas Carol	The Hound of the Baskervilles	Gulliver's Travels	Total
Event/ Condition/ State	come (1) go (1)	catch (1) come (1) escape (2)	catch (1) come (1)	drop (1) lead (2)	come (1) destroy (2) go(1) hit (2) lead (1) take (1)	19
Time	come (1) pass (1) spend (7)	spend (2)	pass (1) spend (2) strike (4)	fall (1) spend (3) waste (1)	pass (1) spend (6) take (1)	31
Emotion	carry (1)	come (1) fall (1) find (1) hold (1)	come (1) give (3) hurt (1) make (1) open (1) put (1) take (1)	fall (2) fill (1) follow (1)	hide (2) lose (2)	22
Idea	give (3)	come (1) fall (1) see (3) wash (1)	destroy (1) follow (1) live (1) take (2)	break (1) come (1) fill (1) follow (1)	bring (1) carry (1) get (1) give (7) offer (1) pass (1) receive (1) take (2)	33
Fictive Motion	shine (1)	look (1)	follow (1) point (1) shine (2)	fall (1) go (2) lead (3) run (1) point (1) shine (3)	pass (1)	18
Total	19	21	28	41	48	157

it does not merely occur in poems as an artistic ornament. This might be partially related to the difficulty level of the five books in the study. For pre-intermediate achievers, verbs with higher frequency are relatively predictable in reading, so that they do not lead to an affective barrier or become a stumbling block which interferes with the reading flow.

Motion verbs are a major vehicle to convey the extension of meaning in metaphoric expressions, particularly in the seven main themes, as well as metonymy in one theme. The majority of the target lexicons are verbs of high frequency, and manner-of-motion verbs (MOMs) outnumber path-of-motion verbs (POMs) to denote metaphorical extension of motion verbs (Table 7: MOM = 90 tokens; POM = 67). However, a paired samples t-test indicates that no significant difference between their frequency in metaphoric expressions ($p > .05$). Though the statistical result does not draw a clear distinction in their frequency, it still echoes previous studies in their literal domain of

Table 6. Frequency of Target Lexicon in Metonymic Uses

Metonymy	The Secret Garden	Lord Arthur Savile's Crime and Other Stories	A Christmas Carol	The Hound of the Baskervilles	Gulliver's Travels	Total
Physiological Metonymy	go (3)	go (6) leave (1) redden (2) turn (1)	beat (1) leave (1) go (1)	go (2) freeze (2) turn (3)		23
Total	3	10	3	7	0	23

Table 7. Quantity of MOM Verbs and POM Verbs in Different Themes of Metaphor

Motion Verb	Life	Personification	Event, Condition, State	Time	Emotion	Idea	Fictive Motion	Total
MOM	1	27	6	25	12	11	8	90
POM	5	1	13	6	10	22	10	67
Total	6	28	19	31	22	33	18	157

Note. MOM = manner-of-motion verb; POM = path-of-motion verb.

motion verbs (Slobin, 2006: 63; Talmy, 2000b: 32). That is, MOMs are more pervasive than POMs to portray metaphoric motion of the five readers.

Among the seven themes of metaphor, MOMs are particularly essential in three themes (personification, time, emotion) (Table 7). In the theme of personification, the main verbs are more likely to denote human behaviors, such as *wait* and *creep* (He felt that something terrible was *waiting* in the future for him; the thick cloud had *crept* to within fifty metres of where we were hidden), and thus metaphoric expressions consist of more MOMs in the theme.

Quantitative findings indicate POMs are comparatively more frequent than MOMs in the other four themes of metaphor (life, event/condition/state, idea, and fictive motion). In fictive motion, the instances are mostly related to coextension paths, a metaphorical motion to convey a static scene. Consequently, motion verbs transform the phenomenon into a dynamic motion, either with a POM or a MOM. For instance, the use of a POM *lead* creates the imaginary movement, to readers, from the gate to the moor in *Half-way down the Alley is a gate, which leads to the moor* though it is virtually not moving but fixed. Likewise, a MOM *run* activates the portrait of the path in the instance of *The path I took ran past Mr Frankland's house, and I saw him standing at his gate*.

In contrast to metaphoric uses in the study and previous research of typology, POMs are more predominant in the theme of physiological metonymy ($n = 18$) than MOMs ($n = 5$) to convey the emotional change in the characters of graded readers. Such a result could be attributed to the limited data in this aspect, yet the finding is proven to exist in the unique metonymic expression of motion verbs. POMs, such as *go*, *leave*, and *turn*, mostly occur in the expressions of *one's face went yellow*, *the blood left one's face*, and *one's blood turned cold*. On the other hand, MOMs, such as *beat*, *freeze*, *redden*, though they are comparatively scarce in frequency, denote similar emotional reactions in the expressions of *one's heart beat faster*, some horrible sound *froze one's blood*, and *one's face reddened*.

7. Qualitative Analysis

Metaphor and metonymy are the main components of figurative language. This section begins with the seven themes of metaphoric uses of motion verbs incorporated with conceptual metaphors, with the exception of personification and fictive motion, which are separately defined or categorized. Next, metonymical dimensions will be illustrated with conceptual metonymy.

7.1 Metaphor

7.1.1 Life

Two CM are demonstrated in this theme. Firstly, it is conceptualized as an entity on a journey. For example, the verb *go* in (3) is used to describe how *the world evolves*. This exemplifies how life goes on in mundane routine, similar to how a journey does, and thus categorized in the CM of LIFE IS A JOURNEY. Secondly, it involves the structuring of one kind of experience or activity in terms of another kind of experience or activity, and it is categorized as a structural metaphor by Lakoff and Johnson (2003: 51). Either *the chance* or *the life* cannot be possibly be gripped by hands such as dice in a gambling game (4). Accordingly, whether *taking the chance* or not depends on the decision you make and human life is mapped from an abstract domain (life) onto a real domain of movement by means of substantiation.

LIFE IS A JOURNEY

- (1) When he arrived in London everything **went** very well. (*Lord Arthur Savile's Crime and Other Stories*)
- (2) I'm sure that something **went** wrong with the clock, Lord Arthur, he said. (*Lord Arthur Savile's Crime and Other Stories*)
- (3) One afternoon I was sitting outside a café in a Paris street watching the world **go** by. (*Lord Arthur Savile's Crime and Other Stories*)

LIFE IS A GAMBLING GAME

- (4) How strange that such an excellent king should not **take** the chance I was offering him! (*Gulliver's Travels*)
- (5) I answered warmly, that I am ready to **give** my life to save him or his

country. (*Gulliver's Travels*)

7.1.2 Personification

MacKay (1986) claimed that personification was the prototypical metaphor; moreover, this type occurs more than spatial metaphor. Likewise, Lakoff and Johnson (2003) described personification as “the most obvious ontological metaphor” because it made people understand nonhuman activities in terms of human perspectives. For instance, *inflation* is associated with a motion verb *eat*, an ordinary manner in human life to depict that humans are suffering from economic loss due to the inflation as in the example *Inflation is eating up our profits* (Lakoff & Johnson, 2003: 33-34). A motion verb is mainly involved to portray a nonhuman trajector's motion with human mundane activities. Such a metaphor makes an abstract concept, such as inflation, easy to access by means of human characteristics.

However, it does not appear to be the most frequent type among the seven themes except in *The Hound of the Baskervilles*. For better understanding the movement of the environment, such as *the storm* in (6), a human-related motion verb *die* is borrowed and applied to depict the natural condition after the storm leaves. Furthermore, events like *something terrible* (9) and *disease* (11) seem like an enemy to *wait* and *kill* humans by means of personification, by acting like a person.

- (6) For several days we struggled with the wind and waves, but at last the storm **died** away and the sea was calm again. (*Gulliver's Travels*)
- (7) The marsh has **caught** and **killed** it. (*The Hound of the Baskervilles*)
- (8) Both names still **stood** above the office door: Scrooge and Marley. (*A Christmas Carol*)
- (9) He felt that something terrible was **waiting** in the future for him. (*Lord Arthur Savile's Crime and Other Stories*)
- (10) It was beautifully sunny and warm, and a thousand more shoots were **pushing** their way out of the ground. (*The Secret Garden*)
- (11) The terrible disease had already **killed** many people in the town, and in all the houses people were dying. (*The Secret Garden*)

7.1.3 Event/Condition/State

Event, condition, and state can be dynamic, particularly with their expressions by motion verbs (Shie, 2003: 110). Their occurrence causes the current conditions to change and move as a moving object. For instance, the formation of *a violent storm* (12), *a strange noise* (13), and even *nothing* (14) all function as a moving object and bring a dynamic element to an event, in combination with motion verbs *hit* and *come*. Also, the distinction the event makes seems like an entity, and it therefore leads to the end of or results in life such as *death* (15), being *alive* (17) which, in association with motion verbs, designate beginning (e.g., *come* in (17)), development (e.g., *lead to* in (15)), and termination (e.g., *drop* in (16)).

EVENT OCCURRENCE IS A MOVING OBJECT

- (12) But before we could reach the Pacific, a violent storm **hit** us and drove us to the north-west of Tasmania. (*Gulliver's Travels*)
- (13) Suddenly they all stopped ringing at the same moment, and then **came** a strange noise from down below. (*A Christmas Carol*)
- (14) They chose 7th June as the date of the wedding, and Sybil said to Lord Arthur, 'I hope that nothing will ever **come** between us again.' (*Lord Arthur Savile's Crime and Other Stories*)

STATE/CONDITION IS AN ENTITY WITHIN A PERSON

- (15) These conversations nearly **led** to my death in the end. (*Gulliver's Travels*)
- (16) Holmes **dropped** his voice as he answered: 'Murder, cold-blooded murder.' (*The Hound of the Baskervilles*)
- (17) We can help the garden **come** alive again. (*The Secret Garden*)

7.1.4 Time

Temporal meaning is often conceptualized and mapped from its spatial motion. The fact that *time* is as valuable as *money* is fairly widely understood, this is therefore the mapping scope of the conceptual metaphor TIME IS MONEY to relate the source concept, *money*, to the target concept, *time* (Evans, 2007: 747; Lakoff & Johnson, 2003: 7-8; Ungerer & Schmidt, 2006: 120). Consequently, the time expressions that consist of a motion verb *spend* and time span (18-22) describe the temporal flow that the trajector interacts

with as motion. Furthermore, the concept of being valuable is shared between the domains of money and time and thus constructed in relative metaphorical extension. Similar to the concrete motion of space, the abstract concept of time can move as a motion of an object while the observer is stationary (Lakoff & Johnson, 2003: 41-45; Shie, 2003: 104). Hence, time can *pass* (23, 25), *fall* (25), or *come* (26) in the view of the observer. In this aspect, the verbs included in this category are mainly path-of-motion verbs denoting the direction of the moving object, and are likely to be related to the movement in the CM.

TIME IS MONEY

- (18) Although the Laputans were kind to me, I did not want to **spend** a long time in their country. (*Gulliver's Travels*)
- (19) Please come in and meet my sister, and **spend** an hour with us. (*The Hound of the Baskervilles*)
- (20) And we're going to **spend** Christmas together, and have the merriest time! (*A Christmas Carol*)
- (21) His brother, Lord Surbiton, came by yacht from Corfu and met him there, and they **spent** a wonderful fortnight together. (*Lord Arthur Savile's Crime and Other Stories*)
- (22) They **spent** hours there, reading and talking. (*The Secret Garden*)

TIME IS A MOVING OBJECT

- (23) But as the days **passed**, I became restless, and wanted to see more of the world. (*Gulliver's Travels*)
- (24) A cold wind was blowing, and night was **falling**. (*The Hound of the Baskervilles*)
- (25) The night is **passing**, and time is valuable to me, I know. (*A Christmas Carol*)
- (26) And then the moment **came**, when the children could not stay quiet. (*The Secret Garden*)

7.1.5 Emotion

In readers, characters' emotions are delineated in association with meta-

phoric expressions as concrete evidence that metaphor is grounded in everyday language and mundane life. Firstly, love is mapped as a journey, which allows a character to encounter someone who casts a spell on him/her in the journey of love (27). Secondly, love can become a container for people to undergo the experience (28-29); the container could be full of happiness reflecting current emotional status, whereas something unpleasant, such as the mentioning of a stingy boss, *casts a shadow* (30) over this container of happiness people originally remain within and it thus makes them less happy.

In addition to concepts regarding emotions itself, they can be associated with the human body to depict a phenomenon. For instance, emotion is revealed by means of eyes as the container of emotion and emotion can be a moving entity. The white *colour* in (31) represented a concrete entity in motion to crash into the object's eyes by means of the MOM *hurt*, and such an abstract motion in manner caused her to reflect the sorrow for her dying child in *A Christmas Carol*. Eyes can function like limbs to touch or to follow a target person with great attention. In these cases, *follow* (33) and *not take eyes off* (34) are thus frequently applied to trace the target. Furthermore, body and *heart* (38-39) can be a container of intangible moving entities such as emotions too; consequently, the MOM *filled* was applied to delineate the abstract movement of emotion such as fear (38) and emotion will be expressed explicitly to others if the heart, the container of emotion, is open (39).

Similar to other perspectives, emotion is no more a virtual concept as long as it is regarded as an object in metaphor; as a result, it can be *hidden*, *carried*, or *given* (35-37) in the real world.

LOVE IS A JOURNEY

(27) I decided then that a woman had **come** into his life. (*Lord Arthur Savile's Crime and Other Stories*)

EMOTION/LOVE IS A CONTAINER

(28) I **fell** deeply, stupidly in love, and the mystery about her made her twice as interesting. (*Lord Arthur Savile's Crime and Other Stories*)

(29) After a short time it was clear that Sir Henry had **fallen** deeply in love with the beautiful Miss Stapleton. (*The Hound of the Baskervilles*)

(30) When the children heard Scrooge's name, a dark shadow **came** over their happiness for a while. (*A Christmas Carol*)

EYES ARE CONTAINERS OF EMOTIONS

(31) 'The colour **hurts** my eyes,' she said. (*A Christmas Carol*)

EYES ARE TOUCHING; EYES ARE LIMBS

(32) And he suggested that a suitable punishment would be for you to **lose** your sight. (*Gulliver's Travels*)

(33) His eyes **followed** her everywhere. (*The Hound of the Baskervilles*)

(34) As they disappeared in the light of the spirit's torch, Scrooge could not **take** his eyes off them, especially Tiny Tim. (*A Christmas Carol*)

EMOTION IS AN OBJECT

(35) However, when he heard my answers to his questions, he realized I must be alive, and he could not **hide** his astonishment. (*Gulliver's Travels*)

(36) The happiness that he **gives** is just as valuable as money! (*A Christmas Carol*)

(37) Everywhere he went, he **carried** his unhappiness with him like a black cloud. (*The Secret Garden*)

BODY IS A CONTAINER OF EMOTIONAL STATE

(38) But it was not the sight of Sir Hugo or the girl that **filled** the men with fear. (*The Hound of the Baskervilles*)

(39) It's the only time of the year when men and women **open** their hearts freely to each other. (*A Christmas Carol*)

7.1.6 Idea

Ideas stem from the process of thinking in the brain, and they are usually conceptualized as abstract as they can never be found literally in the brain but perceived with vision verbs such as *see*. Instead of the physical sight the verb refers to as its prototypical sense, studies in different languages show its connection with knowledge by virtue of the shared structure between the visual and intellectual domains (Lakoff & Johnson, 2003: 48; Sweetser, 1990: 38). Hence, different CMs have been derived for different functions. For example, seeing generates understanding in the case of the time forward *future* (40-42).

When the head is constructed with ideas as a container, new ideas will be able to *come* (44) whereas terrible thoughts can be expected to *wash away* (45).

Life, time, and emotion can be all possibly constructed as concrete by mapping the scope from their source concept (concrete) to the target concepts (abstract). Likewise, ideas can be objects to be *carried*, *taken*, or *given* (46-50). Furthermore, they are personified as the motions developed in humans are mapped to *destroy* or *live* (51-52).

UNDERSTANDING IS SEEING

- (40) Ah, I see. And can he see the future in your hand too?' she asked. (*Lord Arthur Savile's Crime and Other Stories*)
- (41) Could Mr Podgers really see something terrible in his hand? (*Lord Arthur Savile's Crime and Other Stories*)
- (42) Mr Podgers, wait! Could you answer a question before you go? What did you see in my hand? I must know.' (*Lord Arthur Savile's Crime and Other Stories*)

IDEA IS A CONTAINER/HEAD IS A CONTAINER OF IDEA

- (43) The King of Blefuscu, however, replied that I was too strong to be **taken** prisoner, and that I would soon be returning to my country anyway. (*Gulliver's Travels*)
- (44) A clever idea **came** to Lord Arthur. (*Lord Arthur Savile's Crime and Other Stories*)
- (45) Then he put his head right under the water to **wash** away the terrible thoughts of the night before. (*Lord Arthur Savile's Crime and Other Stories*)

ABSTRACT CONCEPT IS AN OBJECT

- (46) However, I had to promise certain things: to help the Lilliputians in war and peace...to **carry** important messages for the King if necessary.... (*Gulliver's Travels*)
- (47) So the hound **followed** the scent and hunted this man. (*The Hound of the Baskervilles*)
- (48) Hi lived a secretive, lonely life, and **took** no interest in other people at all. (*A Christmas Carol*)
- (49) Liberty can't be on top for ever and must **fall** down. (*Lord Arthur Savile's*)

Crime and Other Stories)

(50) She was always **giving** orders to Kamala, who had to obey. (*The Secret Garden*)

ABSTRACT CONCEPT IS A PERSON

(51) The boy is Crime, and the girl is Need. They will **destroy** Man if nothing is done about them. (*A Christmas Carol*)

(52) Tiny Tim, your goodness lives on in your family! (*A Christmas Carol*)

7.1.7 Fictive Motion

This metaphorical category of semantic extension has been discussed by cognitive linguists for its static scene yet imagined movement with the application of motion verbs (Matlock, 2006: 67-70; Talmy, 2000b: 32). In accordance with Talmy's (2000a: 103-138) categorization, six types were collected from the five readers.

All motions concerned are fictive; that is, the movement is not able to be realized with vision. First, frame-relative motion occurs when the vehicle the observer takes makes him feel the fictive movement of the targets such as the *sky* (53). Second, shadow paths are not easily observed as the process of shadow's movement is never clear in its initiation, but the motion verb *fall* (54) and preposition *across* construct a fictive path in the imagination. Third, sensory paths are generated from vision and attention. Observers' eye movement can be traced, but the path from his eyes to *my face* and next to *Holmes'* (55) is again fictive. Fourth, coextension paths are more often studied in terms of fictive motion (Matlock, 2004: 223-243; Matlock, 2006: 70-79; Rojo & Valenzuela, 2003: 129-147); the *road* (58) and the *path* (57) are examples of the subject combining a motion verb and a preposition to indicate the direction. Fifth, radiation paths share an almost identical image schema of shadow paths because radiation is related to light and the path does not have the potential to be traced until the consequence it has revealed finally becomes obvious to one's vision (59-61). Finally, demonstrative paths are derived from the direction to which pointing fingers can indicate. Since the *marsh* is not connected with his fingers, a fictive path links *the marsh* to the place *he* stays (62), and fictive motion is furthermore accomplished by means of motion verbs starting from the finger to *the marsh*.

Frame-relative motion

(53) Through the windows, I could see the sky and clouds **passing** by, and I could hear the noise of the bird's wings. (*Gulliver's Travels*)

Shadow paths

(54) A shadow **fell** across the door of the hut. (*The Hound of the Baskervilles*)

Sensory paths

(55) 'Because I had invited him to my house. When he did not come I was surprised. Then, when I heard cries on the moor, I began to worry about him. I wonder'--his eyes **went** quickly from my face to Holmes--'did you hear anything else at all?' (*The Hound of the Baskervilles*)

(56) Scrooge moved slowly towards it, and **following** the finger, read on the stone his own name, Ebenezer Scrooge. (*A Christmas Carol*)

Coextension Paths

(57) This path back to the Hall **goes** near my home, Pen house. (*The Hound of the Baskervilles*)

(58) From the gates a long, dark road **led** up to the house, with the black shapes of old trees on each side of it. (*The Hound of the Baskervilles*)

Radiation paths

(59) The September sun was **shining** brightly into the windows of 221B Baker Street, and London was enjoying a beautiful late summer. (*The Hound of the Baskervilles*)

(60) At one o'clock, instead of a spirit, a strong light **shone** down on Scrooge's bed. (*A Christmas Carol*)

(61) But she woke early one morning to see the sun **shining** into her room, and she ran out to her secret garden at once. (*The Secret Garden*)

Demonstrative paths

(62) We have never had a more dangerous enemy than the one who is lying out there--and he **pointed** to the great marsh that was all round us. (*The Hound of the Baskervilles*)

7.2 Metonymy

While metonymy has been conventionally seen as a figure of speech, cognitive linguists have pointed out that metonymy as well as metaphor is a conceptual phenomenon and a cognitive process as they are naturally associated with everyday language, thinking, and experience (Lakoff & Johnson, 2003: 37; Radden & Kövecses, 2007: 335).

In emotional scenarios, conceptual metaphor has been widely used. Nevertheless, conceptual metonymy is also pervasive and forms its metonymic mapping by relating the source concept to the target concept. Furthermore, Ungerer and Schmidt (2006: 131) claim that metonymy is more elementary and straightforward than metaphor due to the fact that the two concepts involved in the mapping are both concrete and the mapping is thus easily recognized.

Negative emotions (fear, embarrassment, anger) are mostly present in the study in terms of physiological metonymy. Agitation in humans may find a reference in people's prior experiences, such as having a low body temperature and a pale face while encountering fear on the one hand, and an increase of temperature and a face red with embarrassment on the other hand. As a result, human *blood turns to ice* (63), *cold fingers* (67), and *color of blood leaves the face* (66, 70) are potential reactions of the body to fear, while the delineation of embarrassment and anger in the form of *red face* (71-74) is comparatively prototypical, without much variety. Other than a *white* (69) face as in fear, *yellow* (67) and *green* (68) colors are alternatives denoting the same emotion.

7.2.1 Physiological metonymy: EFFECTS OF AN EMOTION STAND FOR THE EMOTION

Fear

(63) The sound **turned** my blood to ice. (*The Hound of the Baskervilles*)

(64) When I saw the awful shape that was coming towards us out of the fog, my blood **turned** cold. (*The Hound of the Baskervilles*)

(65) Why did his cold heart **beat** faster when they went past, shouting 'Merry Christmas!?' (*A Christmas Carol*)

- (66) But the colour **left** his face when, without stopping, it came straight through the heavy, locked door, and appeared in front of him. (*A Christmas Carol*)
- (67) When Mr Podgers saw Lord Arthur's hand his face went yellow, he said nothing, his bald head shook, and his fat fingers **went** cold. (*Lord Arthur Savile's Crime and Other Stories*)
- (68) When he saw Lord Arthur his face **went** green. (*Lord Arthur Savile's Crime and Other Stories*)
- (69) His face **went** white. (*Lord Arthur Savile's Crime and Other Stories*)
- (70) The blood **left** Lord Arthur's face 'The sweet, Sybil? What do you mean?' he whispered slowly. (*Lord Arthur Savile's Crime and Other Stories*)

Embarrassment

- (71) Mary's face **went** red. 'I just...wanted to pretend I've got a garden. I haven't got anyone to play with.' (*The Secret Garden*)
- (72) Lord Arthur's face **reddened**. (*Lord Arthur Savile's Crime and Other Stories*)
- (73) His face **reddened** when he thought of his present to the old beggar. (*Lord Arthur Savile's Crime and Other Stories*)

Anger

- (74) 'So you told that old beggar everything about me, did you?' cried Hughie angrily, and his face **went** very red. (*Lord Arthur Savile's Crime and Other Stories*)

8. Pedagogical Implication & Conclusion

The realm of metaphors and metonymies is not limited to literature and prose, but they are instead prevalent as cognitive instruments in mundane life. The collection of data in the present study demonstrates metaphoric and metonymic uses of motion verbs exist in the readers for pre-intermediate achievers in an EFL learning environment. Reading is usually regarded as a form of implicit learning of L2, as it is a useful method of stretching vocabulary in the long-term memory of learners (Schmidt, 2000: 151). It is thus necessary to incorporate it in an ordinary syllabus, though the learning efficacy may

not be obvious over the short term. Hence, explicit instructions, such as conceptual metaphor, conceptual metonymy, or elaboration of meaning extension by means of graphs indicating image schemas of target vocabulary, can be introduced to guide L2 learners to raise awareness of their cognitive mechanism and learn how metaphor and metonymy function in lexical semantics. This does not mean to replace traditional teaching of reading per se. By elaborating on the extension of meaning from the literal to either the metaphorical domain or metonymic uses in a meaningful context, L2 learners will become equipped with figurative understanding to explore concepts in the target language and culture.

The research concludes that the occurrence of metaphoric expressions correlates closely with the degree of difficulty in the graded readers that are used in an EFL context. In other words, the more often metaphors are found in a graded reader, the more likely its level is directed at advanced readers. However, the results found that they exist even in the reader *The Secret Garden*, the one reader directed at learners of the lowest level. This indicates that instruction of figurative expressions need not be delayed until learners arrive at a certain degree of achievement in language, though metaphor itself may be a decisive factor in determining the difficulty level of reading content. If learners enhance their figurative competence in vocabulary studies, it will act to expand their knowledge of vocabulary in a wider extent.

The comparison of metaphoric uses of motion verbs may merely discover statistically significant differences of their frequency between the highest level and the lowest 2 levels, but this reflects minor distinction from one to another among readers particularly assigned for learners of pre-intermediate level. It is plausible to incorporate readability in future studies related to figurative uses in readers. Hence, teachers can select appropriate reading materials for students based on length of sentences, frequency of vocabulary, and complexity of grammar in addition to figurative expressions.

In this study, the research findings are limited due to the number of readers examined, and cannot provide a full picture of figurative uses in reading materials for EFL learners without studying more readers of advanced level. This indicates that further studies are needed to better investigate the overall distribution of the figurative expressions by incorporating more graded readers of more advanced levels. To conclude, graded readers are

carefully written with figurative inputs so as to stimulate learners without overwhelming them. In the process of learning, having proper guidance and instruction appropriate to learners' competence level can raise their specific awareness of figurative expressions. Most importantly, this can help readers access a depth of understanding in the world of the target language, both in language and culture.

References

- Barcelona, A. (2002). Clarifying and applying the notions of metaphor and metonymy within cognitive linguistics: An update. In R. Dirven & R. Pörings (Eds.), *Metaphor and metonymy in comparison and contrast* (pp. 207-278). Berlin, Germany: Mouton de Gruyter.
- Boers, F. (2004). Expanding learners' vocabulary through metaphor awareness: What expansion, what learners, what vocabulary? In M. Achard & S. Niemeier (Eds.), *Cognitive linguistics, second language acquisition, and foreign language teaching* (pp. 211-232). Berlin, Germany: Mouton de Gruyter.
- Csábi, S. (2004). A cognitive linguistic view of polysemy in English and its implications for teaching. In M. Achard & S. Niemeier (Eds.), *Cognitive linguistics, second language acquisition, and foreign language teaching* (pp. 233-256). Berlin, Germany: Mouton de Gruyter.
- Croft, W. (2002). The role of domains in the interpretation of metaphors and metonymies. In R. Dirven & R. Pörings (Eds.), *Metaphor and metonymy in comparison and contrast* (pp. 161-206). Berlin, Germany: Mouton de Gruyter.
- Evans, V. (2007). How we conceptualise time: Language, meaning and temporal cognition. In V. Evans, B. K. Bergen, & J. Zinken (Eds.), *The cognitive linguistics reader* (pp. 733-765). London, UK/Oakville, NY: Equinox.
- Hatch, E., & Brown, C. (1995). *Vocabulary, semantics and language education*. Cambridge, UK: Cambridge University Press.
- Hsieh, L. C.-C. (2006, July). *Learning prepositions as part of fixed phrases and collocations: The case of "On" in the EFL classroom*. Paper presented at the 5th Pacific Second Language Research Forum, Brisbane, Australia.
- Hsieh, C.-C., & Hsu, H.-F. (2011). Discrete and complete inputs on phrasal verbs learning. *Proceedings of the 43rd Annual Meeting of the British Association for Applied Linguistics, UK*, 151-162.
- Hsieh, C.-C. (2013). *A study of figurative competence enhancement in an FL classroom: The efficacy of polysemy networks and image schemas in teaching motion verbs, fictive verbs, and modal verbs to college students in Taiwan* (Unpublished doctoral dissertation). Tamkang University, New Taipei, Taiwan.
- Hu, Y., & Kang, Y. C. (2008, October). *Bring and take: That's the question in teaching deictic shift in FL classrooms*. Paper presented at 2008 Second Language Forum, University

- of Hawaii at Mānoa, HI.
- Hulstijn, J. H. (2001). Intentional and incidental second language vocabulary learning: A reappraisal of elaboration, rehearsal and automaticity. In P. Robinson (Ed.), *Cognition and second language instruction* (pp. 258-286). Cambridge, UK: Cambridge University Press.
- Lakoff, G. (1987). *Women, fire, and dangerous things: What categories reveal about the mind*. Chicago, IL: University of Chicago Press.
- Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. Chicago, IL: University of Chicago.
- MacKay, D. G. (1986). Prototypicality among metaphors: On the relative frequency of personification and spatial metaphors in literature written for children versus adults. *Metaphor and Symbolic Activity*, 1(2), 87-107.
- Matlock, T. (2004). The conceptual motivation of fictive motion. In G. Radden & K.-U. Panther (Eds.), *Studies in linguistic motivations* (pp. 221-248). Berlin, Germany: Mouton de Gruyter.
- Matlock, T. (2006). Depicting fictive motion in drawings. In J. Luchjenbroers (Ed.), *Cognitive linguistics investigation: Across languages, fields, and philosophical boundaries* (pp. 67-86). Amsterdam, the Netherlands: John Benjamins.
- Miller, G. A., & Johnson-Laird, P. N. (1976). *Language and perception*. Cambridge, MA: Belknap Press.
- Nation, P. (2002). Best practice in vocabulary teaching and learning. In J. C. Richards & W. A. Renandya (Eds.), *Methodology in language teaching: An anthology of current practice* (pp. 267-272). Cambridge, UK: Cambridge University Press.
- Niemeier, S. (2004). Linguistic and cultural relativity: Reconsidered for the foreign language classroom. In M. Achard & S. Niemeier (Eds.), *Cognitive linguistics, second language acquisition, and foreign language teaching* (pp. 95-118). Berlin, Germany: Mouton de Gruyter.
- Radden, G., & Kövecses Z. (2007) Towards a theory of metonymy. In V. Evans, B. K. Bergen, & J. Zinken (Eds.), *The cognitive linguistics reader* (pp. 335-359). London, UK: Equinox.
- Rojo, A., & Valenzuela, J. (2003). Fictive motion in English and Spanish. *International Journal of English Studies*, 3(2), 125-151.
- Schmidt, N. (2000). *Vocabulary in language teaching*. Cambridge, UK: Cambridge University Press.
- Schmidt, R. (2001). Attention. In P. Robinson (Ed.), *Cognition and second language instruction* (pp. 3-32). Cambridge, UK: Cambridge University Press.
- Shie, J.-S. (2003). Metaphorized motion in English. *Taiwan Journal of Linguistics*, 1(2), 95-120.
- Slobin, D. I. (1996). Two ways to travel: Verbs of motion in English and Spanish. In M. Shibatani & S. A. Thompson (Eds.), *Grammatical constructions: Their form and meaning* (pp. 195-220). Oxford, UK: Oxford University Press.
- Slobin D. I. (1997a). *The crosslinguistic study of language acquisition*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- Slobin, D. I. (1997b). The universal, the typological, and the particular in acquisition. In

- D. I. Slobin (Ed.), *The crosslinguistic study of language acquisition* (pp. 1-40). Hillsdale, NJ: Lawrence Erlbaum Associates.
- Slobin, D. I. (2000). Verbalized events: A dynamic approach to linguistic relativity and determinism. In S. Niemeier & R. Dirven (Eds.), *Evidence for linguistic relativity* (pp. 107-138). Amsterdam, the Netherlands: John Benjamins.
- Slobin, D. I. (2006). What makes manner of motion salient? Explorations in linguistic typology, discourse, and cognition. In M. Hickmann & S. Robert (Eds.), *Space in languages: Linguistics system and cognitive categories* (pp. 59-82). Amsterdam, the Netherlands: John Benjamins.
- Sweetser, E. (1990). *From etymology to pragmatics: Metaphorical and cultural aspects of semantics structure*. Cambridge, UK: Cambridge University Press.
- Talmy, L. (2000a). *Toward a cognitive semantics* (Vol. 1). Cambridge, MA: Massachusetts Institute of Technology.
- Talmy, L. (2000b). *Toward a cognitive semantics* (Vol. 2). Cambridge, MA: Massachusetts Institute of Technology.
- Ungerer, F., & Schmidt, H.-J. (2006). *An introduction to cognitive linguistics* (2nd ed.). Harlow, UK: Pearson.