365

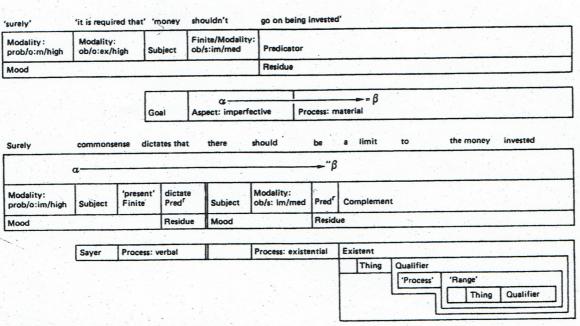


Fig. 10-17 Example with modal and transitivity metaphors

all of a variety of other factors, which are actually of five different kinds: sibility of metaphorical transference, since these are only the congruent patterns. ment or question as described in Chapter 4; note that here already there is the pos-It selects for mood, realizing the basic speech functions of offer, command, stateitself carries no explicit signal of being an instance of this or that specific category shoot the pianist; 'I'll shoot the pianist,' he threatened. But this wording alone act of speaking as a report or as a quote, e.g. he threatened to shoot/that he would Beyond that, however, its specific rhetorical function is made manifest by any or

(1) Paradigmatically associated (that is, simultaneous) lexicogrammatical features; for example 'key', realized by the selection of tone (see Chapter 8); lexical connota-

// 1+ 3 ~ I'll / shoot that / bastard of a / pianist //

'key: strong'. where '1+' means the wide variety of tone 1, falling from high to low, meaning

features; for example expansion by a conditional clause, e.g. (2) Syntagmatically associated (that is, preceding or following) lexicogrammatical

I'll shoot the pianist if he doesn't play in time.

rhetorical act they name: I (hereby) promise to \dots , Do you undertake to \dots ? The threaten, as in: verb threaten cannot; but promise can, so promise may stand in metaphorically for Note that some verbs can be used 'performatively'; that is, as CONSTITUTING the

I promise you I'll shoot the pianist

of culture: other things being equal, it is generally regarded as undesirable to shoot and gesture. (4) Features of the context of situation: what is going on, who is taking pianists even if their playing is not quite up to standard. (3) Paralinguistic and behavioural features such as voice quality, facial expression part, and what the speech acts are designed to achieve. (5) Features of the context

environment pub) and so on. mind . . . (including I don't mind if I do, positive response to offer of drink in selves to this kind of transference: cf. would you mind . . .?, mind you!, I don't modalized offer, congruently maybe I'll ..., typically functioning as threat; mand, congruently don't . . .! functioning as warning; (ii) I've a good mind to . . .: are clearly metaphorical in origin, for example (i) I wouldn't . . . if I was you: comphorical and what are congruent forms. Some common speech-functional formulae of modality and key, carry a very considerable semantic load, as the expression of variety of metaphorical devices; and it is by no means easy to decide what are metainterpersonal rhetoric. Not surprisingly, these categories lend themselves to a rich functioning as advice. Some words, such as mind, seem particularly to lend them-(iii) she'd better . . .: modulated command, congruently she should . . ., typically The lexicogrammatical resources of mood, therefore, and the associated patterns

originally under the heading of 'perlocutionary' acts. From a linguistic point of view Metaphors of this kind have been extensively studied in speech act theory,