BOOK OF ABSTRACTS

FIGURATIVE THOUGHT AND LANGUAGE

DYNAMICITY, SCHEMATICITY AND VARIATION IN FIGURATIVE THOUGHT AND LANGUAGE
APRIL 20-24 2022, POZNAŃ, POLAND

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OVEJAS-RAMÍREZ, CARLA - EXPLAINING MULTIMODAL ADVERTISEMENTS IN TERMS OF CONCEPTUAL COMPLEXES

This proposal implements the developments of Ruiz de Mendoza on conceptual complexes (2017, 2021) within a multimodal context in order to study whether those analytical tools can be useful to account for multimodal examples.

According to Ruiz de Mendoza (2021: 100), a conceptual complex is "a combination of cognitive models whose existence can be detected from a careful examination of the meaning effects of some linguistic expressions." This scholar distinguishes between two types of conceptual complexes: (1) those that integrate operational cognitive models, and that are grounded on cognitive operations (metaphor and metonymy); and (2) those that integrate non-operational cognitive models (frames and image-schemas). We can distinguish several elements within a conceptual complex: the matrix frame (i.e., the frame that receives the structure coming from the imported frame); the donor or imported frame; and outgoing elements resulting from the replacement

of elements in the matrix frame by new ones of the donor frame. Both frames (i.e., matrix and donor frame) should share at least partial image-schematic structure to enable the integration.

Our corpus consists on 70 multimodal commercials taken from the internet. All the examples were analysed in order to test the explanatory power of the theory beyond verbal communication, and also, to contribute to the phenomenon of conceptual complexes.

The data analysed support six main findings: (i) conceptual prominence is crucial when creating multimodal advertisements; (ii) the nature of the frame determines its function (matrix frames situationalize, i.e., provide contextual elements to the observer, whereas donor frames focalize); (iii) sometimes there is no frame integration but rather internal development within a given frame; (iv) there are also cases in which there is frame composition instead of integration; (v) metonymy proves to be a licensing factor previous to the integration, and (vi) high-level non-metaphorical correlations can cue for the activation of metaphorical frames.

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