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A DESCRIPTIVE STUDY OF CONCEPTUAL METAPHORS AND THE
INFLUENCE OF NOVEL METAPHORICAL EXPRESSIONS ON HUMOR IN
EXTENDED HUMOROUS DISCOURSE.

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This is dedicated to my husband, Juan Pablo, whose love and support have been crucial not only for this thesis, but for my whole life.

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ABSTRACT

This study is a description of the use of conceptual metaphors and their metaphorical expressions in stand-up comedy routines, implemented by a multimodal approach, both qualitative and quantitative. It aims at identifying the metaphors used in this type of discourse as well as classifying the most recurrent topics used and explained when using a metaphor. It also characterizes the influence of novel metaphorical expressions on the purpose of humor.

In order to fulfill its objectives, a literature review of the most important concepts and theories in relation to Conceptual Metaphors and Humor was made. Specifically, the studies proposed by Kyratzis (2003) and Dynel (2009) where a possible explanation of the relationship between metaphors and humor was given. Afterwards, the metaphors found in the scripts of two stand-up comedy routines were analyzed mainly in terms of *target domain is source domains* and then classified according to their topics. Finally, the comedian's attributed purpose of humor was studied in the moments where she used novel metaphorical expressions, to see if they contributed to humor. Results suggest that, in an extended humorous discourse, there is not a close relation between novel metaphorical expressions and humor.

Key words: metaphor, conceptual metaphor, cognitive linguistics, conventionality, novel metaphorical expressions, humor, stand-up comedy routines.

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CHAPTER 1: INTRODUCTION

The present study falls within the domains of cognitive linguistics and semantics. It is a qualitative and quantitative study of the description and treatment of 'conceptual metaphors' underlying metaphorical expressions in two stand-up comedy routines.

Until the development of Conceptual Metaphor Theory, it was traditional to think of figurative language, such as metaphors, as a literature resource which is mainly employed in poetry and rhetoric. However, a metaphor is not only that. It is a linguistic device used in everyday language and in all kinds of discourse so as to magnify the meaning intended by the speaker; also because the speaker believes that no literal use will produce the same communicative effect.

In 1980, Lakoff and Johnson proposed the first approaches to a conceptual metaphor and its theory. In their book "Metaphors we live by", they consider the everyday use of metaphors as part of our ordinary language. Based on this central idea, they make a description of how people produce and understand metaphorical expressions by conceptualizing them in two domains and finally visualizing their relationship by means of a linguistic procedure called *mapping*.

Linguists have used this theory to study the use of metaphors in different types of discourse, trying to comprehend how people, by the use of metaphors, highlight one aspect of a concept to achieve an intended communicative effect. Following this line of investigation, some scholars have explored metaphors in humorous discourse, trying to establish if there is a connection between metaphors and humor. Dynel (2009) and Kyratzis (2003) have studied this relationship and contributed with interesting approaches, one of them considering that novelty in metaphors would contribute to humor. However, their studies are based mainly on jokes or funny brief interventions within an ordinary conversation. This study aims at further exploring this line of thought and analyzing an extended and intentional humorous discourse. The purpose of this study is to see if novel

metaphorical creations are an important contribution for humor in stand-up comedy routines, as illustrations of extended humorous discourse.

The idea of examining this discourse genre is founded on the notion that comedians use real and ordinary language. That is to say, they communicate their message, to a great extent, in the same manner as users of language in natural communicative contexts, perhaps because in that way it is easier to achieve humorous effects. Studying the use of metaphors in two stand-up comedy routines will allow seeing how this linguistic resource is used for humoristic purposes in a relatively natural communicative setting.

1.1 Research questions

This study is guided by the following questions:

- a) What are the conceptual metaphors that occur more frequently in stand-up comedy routines?
- b) What are the most common target and source domains used to speak metaphorically in stand-up comedy routines?
- c) Is there a connection between the linguistic metaphorical expressions and humor? If so, what is the importance of novel metaphorical expressions?

1.2 Objectives

To find answers to the research questions, the study addressed the following objectives:

1.2.1 General Objective

To describe the use of metaphorical expressions and the conceptual metaphors which underlie such expressions in two American stand-up comedy routines.

1.2.2 Specific Objectives

- a) To offer a quantitative description of the underlying conceptual metaphors and of their overt metaphorical expressions found in two American stand-up comedy routines, performed by Ellen DeGeneres.
- b) To identify which are the most recurrent target and source domains, according to the frequently used topics that conceptual metaphors are related to.
- c) To characterize the humorous usage of metaphors in these two American comedy routines, in terms of the role novel metaphors play in humor.

The formal organization of this thesis is as follows: Chapter 1 presents the introduction including the objectives; Chapter 2 reviews the main concepts and theories which give rise to this work and are the fundamental base for the investigation: Conceptual Metaphor Theory and Humor and Metaphor. Chapter 3 explains the work methodology and details the steps followed to get to the results. Chapter 4 corresponds to the presentation and discussion of the results and findings of this study. In chapter 5 conclusions of this study are provided, as well as suggestions for further research.

CHAPTER 2: THEORETICAL FRAMEWORK

This chapter reviews the main concepts and studies in relation to metaphor and conceptual metaphor. It starts by presenting the distinction between literal and figurative language according to Evans and Green (section 2.1). Then a description of metaphors and conceptual metaphors is made (section 2.2) along with a characterization of Conceptual Metaphor Theory and its main features (section 2.3). After that, the relationship between metaphors and humor is revised, including Kyratzis and Dynel's proposals (section 2.5). Finally, conclusions and comments to the literature review are presented (section 2.6).

2.1 Distinction between literal and figurative language

The traditional view of philosophy and linguistics has made a clear distinction between the use of literal and figurative language. As Evans and Green (2006) explain "according to this view, while literal language is precise and lucid, figurative language is imprecise, and it is largely the domain of poets and novelists" (2006: 287). That is to say, there are two uses of language: one having a denotative, or "objective", sense and the other having a figurative sense; while the former has been explained as being part of everyday communication, the latter has been understood as a literary device. However, Gibbs (1994, in Evans and Green, 2006) reviews this issue and concludes that there is no evidence for a principled distinction between them, even if there are valid reasons to yet distinguishing between different kinds of literal and non-literal meanings. Moreover, he points out that there are different kinds of literal and figurative language. In particular, Gibbs identifies different definitions of literal meaning and, by doing so, he contrasts them, implicitly and explicitly, with the non-literal uses of language. Four of them are the following:

- a) Conventional literality, in which literal usage is contrasted with poetic usage, exaggeration, embellishment, indirectness, and so on.
- b) Truth conditional literality, or language that is capable of ‘fitting the world’ (that is, referring to objectively existing objects or of being objectively true or false).
- c) Context-free literality, in which the literal meaning of an expression is its meaning (independent of any communicative situation).
- d) Non-metaphorical literality, or directly meaningful language, in which one word (concept) is never understood in terms of a second word (or concept).

(Evans and Green, 2006: 287-288)

Evans and Green, after revising Gibbs’s study, conclude that it is questionable that “there are two distinct and discrete kinds of language use that can be unambiguously identified” (2006: 289). Therefore, they examine more in detail this traditional distinction and explore whether the different definitions of literal language showed by Gibbs, can be clearly separated from non-literal language. The following is a summary of what they study (Evans and Green, 2006):

- a) Conventional versus non-conventional language use: this differentiation rests upon the idea that literal language is the one that people use in everyday communications whereas figurative language is a creative and literary device. Nevertheless, these authors take phrases in which it can be noticed that much of our ordinary language turns out to be figurative in nature.

(1) The economy *is going from bad to worse*.

As they explain, in (1) “a change of state is understood in terms of a physical change in location” (2006: 289). This means that this ordinary way to refer to a change of state is conventionally expressed in a non-literal or figurative form.

- b) Literal truth versus literal falsity in language use: this distinction relies upon the idea that language is used to describe objectively the external reality. This notion is supported by the fact that linguistic discourses may be evaluated in terms of truth or falsity, that is to say they describe states of affairs. Compare examples (2) and (3).

(2) It's raining in London.

(3) It's raining in my heart.

According to this understanding of language use, (2) represents literal language since it can either be true or false in a given situation. On the contrary, (3) is figurative and thus literally false. The problem arises when one thinks of expressions that do not describe situations at all and, consequently, cannot be evaluated as true or false. Consider the following example:

(4) Can you pass the salt please?

Example (4) is what *Pragmatics* refers to as a directive speech act, where the speaker tries to make the addressee perform an action. This type of expression is neither literal nor figurative since there is no description of the world and cannot be evaluated as true or false.

- c) Context-free versus context-dependent language use: the truth-conditional view states that literal meaning is context-independent. In other words, literal meaning does not require a context to be fully interpreted. Compare the following examples:

(5) The cat sat on the mat.

(6) My cat is a greedy pig.

Following this line of thought, (5) has a literal meaning because it can be fully interpreted independently of any context, while the meaning of (6) is

non-literal since to fully understand it one has to know that a cat habitually eats a lot. As it can be seen, this example contains a metaphor so it cannot be interpreted literally. However, even though the meaning of example (5) seems to be completely context-independent, there is still some knowledge of the world needed to understand that sentence (knowing, for instance, that a cat can rest on a mat or that the mat is not a flying one). In sum, it is difficult to state what aspects of meaning might be fully independent.

- d) Metaphorical versus non-metaphorical language use: this distinction explains that literal language expresses meaning directly rather than using a metaphor. In literal language, one concept is never understood in terms of another. From this point of view, one should always be able to express one's "true" meaning without relying upon metaphors. Nonetheless, "it is difficult to find a non-metaphorical way of thinking and talking about certain concepts" (2006: 290). The following example illustrates this idea:

(7) Christmas is *approaching*.

First of all, (7) is an ordinary way to talk about "time". In fact, it is common to refer to Christmas in terms of motion or space in order to convey the idea that the temporal concept Christmas is imminent. It seems difficult to find ways of describing temporal concepts without the use of metaphors.

As it could be seen in the previous discussion, Evans and Green try to show that it is difficult and problematic to define a precise dividing line between literal and non-literal meaning because our cognitive system is not only literal, but also comprehends the non-literal or figurative sense of language. It is in this sense that it would be more appropriate to handle a complementary view of these two uses of language rather than a separate point of view.

Evans and Green's observations on literal and non-literal language contribute to the study of metaphors in different linguistic discourses as they demonstrate that figurative language is not an exclusive device of writers and

poets, but that most of our language turns out to be figurative. In this sense, it is expectable that types of non-literal language appear in different types of discourse.

In the next section of this theoretical framework, the phenomenon of metaphor will be explained from the cognitive linguistic perspective. This approach has an interesting and radically different view of metaphors, since it conceives them as a mental process and not just as a linguistic resource.

2.2 Metaphors and Conceptual metaphors

Metaphor has been traditionally regarded as a rhetorical figure of speech and as part of poetry or literature, that is, as a type of extraordinary rather than ordinary language (Lakoff and Johnson, 2003). For many years rhetoricians have considered it as the master trope (Lakoff and Johnson, 2003; Evans and Green, 2006). In its basic sense, a metaphor is identified as an implicit comparison, following the schematic form A is B as in the expression “Achilles is a lion”, meaning “Achilles is brave”. To understand this cognitive correspondence we must evoke our cultural knowledge, which holds that lions are brave or courageous, thus by saying “Achilles is a lion” we associate him with qualities that we attribute to a lion.

From another point of view, Searle (in Ortony, 1993) states that regarding the study of metaphors, it is important to identify differences between literal and metaphorical language. Ortony (1993) explains that Searle differentiates metaphors from indirect speech acts by saying that in indirect speech acts the speaker tries to express both the sentence meaning and the indirect meaning of what is saying, while in metaphors only the indirect meaning is expressed. For instance, in a metaphor like “Achilles is a lion”, the speaker intends only to express the idea that Achilles is brave and not to affirm that Achilles is an animal (lion).

Moreover, Lakoff and Johnson (2003¹) claim that in the past metaphors have been viewed as a characteristic of language alone without being related to thought and that, traditionally, people have believed they do not use metaphorical expressions in everyday uses of their native language. However, some scholars (Lakoff and Johnson, 2003; Scott and Katz, 1996; Kyratzis, 2003) have shown that this device is part of everyday communication. In fact, many times and without even knowing it, we speak and think metaphorically. To this effect, Lakoff and Johnson point out that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (2003: 4). They add that metaphors permeate our daily life, not only our language, since they may appear as other manifestations too, as gestures. On the whole, metaphorical language is embedded in all our communicative processes and that correlates with one of the main proposals made by these authors: human thinking is metaphorical.

Evans and Green (2006) note that there are many everyday concepts that are understood only in metaphorical ways. They exemplify this with the highly metaphorical way that people conceptualize and describe the concept of “anger” (consider the phrase “you make my blood boil”), even though emotions are one of the earliest human experiences. It seems that the message becomes more effective by using a metaphor.

In this line, metaphors achieve their communicative effect of expressing certain messages by means of associations, comparisons or resemblances. Roughly speaking, they are comparisons that show that two things that are not similar in most ways share similarities in at least one important aspect. Most of times, metaphors express abstract realities in terms of more concrete ones. To show how a concept could be metaphorical in our everyday language, the authors present the concept ARGUMENT and the metaphor ARGUMENT IS WAR. This metaphor underlies metaphorical expressions such as “I’ve never won an argument with him” and “Your claims are indefensible” (Lakoff and Johnson, 2003:

¹ The original edition of the book “Metaphors we live by” was in 1980 but for this study the edition of 2003 was used as reference.

5). We now see that the use of this conceptual metaphor is more frequent than we think, since we tend to argue in terms of war. Although there is no physical battle, there is a verbal battle and this is reflected in the parts of an argument (attack, defense, defeat, etc.). The idea of confrontation – associated to the idea of an argument – becomes more explicit by using this metaphor. The same occurs with the concept LIFE and the metaphor LIFE IS A JOURNEY, in expressions such as “We’ve walked together through the years” and “I took a wrong turn somewhere”.

According to these authors, metaphors do not indicate similarities that are noticeably well known; instead they create similarities between two concepts. As we highlight one aspect, another aspect becomes out of focus. This idea will be explained later on this chapter.

If language and thought are connected, as the previous examples suggest (see examples of “anger” or “argument”), it is possible to think that metaphors would not only express messages in a better way, but also that they are able to produce particular effects on a given discourse, as Kyratzis (2003) and Dynel’s (2009) studies suggest. An explanation of the most important ideas about Conceptual Metaphor Theory will be given in the next section, in order to see how metaphors work and what their most relevant characteristics are.

2.3 Conceptual Metaphor Theory (CMT)

So far, the role that the cognitive view plays in the interpretation of metaphors has been discussed. Lee (2005) claims that metaphors constitute the major manifestation of the cognitive view: language and thought are intimately interrelated. In that sense, a metaphor would be understood as a mental process which functions by construing one domain in terms of another. This is exactly one of the main proposals made by Lakoff and Johnson (2003). They base their theory on the notion of existence of two conceptual domains: *source* and *target*, forming a *conceptual metaphor*. The concept of conceptual metaphor (CM) is defined as a connection between two semantic domains, one being closer to the physical

experience (and thus more concrete), and one abstract domain. The concrete aspect is called source domain while the abstract one is known as target domain. The source domain is the one from which we draw metaphorical expressions. The target domain is the one that we try to make sense of with reference to the former. Lakoff and Johnson (2003) point out that ideas from the source domain are *mapped onto* the concept of the target domain, creating the so-called conceptual metaphor. Taking one of the examples from the previous section, ARGUMENT IS WAR, the concept ARGUMENT would be understood as the target domain whereas the idea of WAR would be the source domain. The components of each domain interrelate and shape the way an argument is conceived: as a battle that must be won. In an argument having an opinion is maintaining a position, a debate participant is a combatant and convincing the other person to change his opinion is victory.

While Lakoff and Johnson are the main scholars studying conceptual metaphors, there are other authors who have contributed to the knowledge of CMs. For instance, Kövecses (2002) studied different dictionaries of metaphors and research of previous scholars to establish a taxonomy for the most common target and source domains in the English language. By doing this he tried to get a sense of what kind of world metaphors illustrate and also reinforce the concept of *unidirectionality*, i.e. the metaphor mapping goes from source to target domain (more details in section 2.3.1).

Regarding the target domains, Kövecses proposes that these are the most frequent ones in general discourse:

- a) EMOTION: “She was deeply moved”, “He unleashed his anger”.
- b) MORALITY: “She resisted the temptation”, “I’ll pay you back for this”.
- c) THOUGHT: “I see your point”, “She’s grinding out new ideas”.
- d) HUMAN RELATIONSHIPS: “They built a strong marriage”, “They had to work on their relationship”.
- e) TIME: “Time flies”, “Christmas is coming up soon”.

- f) DESIRE: “I am starved for affection”, “The jacket I saw in the shopwindow pulled to into the store”.
- g) SOCIETY/NATION: “Neighboring countries”, “A friendly nation”.
- h) POLITICS: “They forced the opposition out of the House”, “The president plays hardball”.
- i) ECONOMY: “The growth of economy”, “They pruned the budget”.
- j) COMMUNICATION: “That’s a dense paragraph”, “She gave me a lot of information”.
- k) LIFE AND DEATH: “Grandpa is gone”, “His father passed away”.
- l) RELIGION: God conceptualized as Father, Lord, Shepherd. Believers viewed as God’s children, sheep.
- m) EVENTS AND ACTIONS: “You’re driving me nuts”, “She has reached her goals in life”.

In the same way, target domains have many sources to create conceptual relations. These are the most common source domains according to Kövecses, (2002).

- a) HUMAN BODY: “The heart of a problem”, “The head of the department”.
- b) HEALTH AND ILLNESSES: “She hurt y feelings”, “A healthy society”.
- c) ANIMALS: “A sly fox”, “A bitch”.
- d) PLANTS: “The fruit of her work”, “He cultivated her friendship with her”.
- e) BUILDINGS AND CONSTRUCTION: “He’s in ruin financially”
- f) FOOD AND COOKING: “He cooked up a story”, “What’s your recipe for success?”.
- g) FORCES: “Don’t push me!”, “I was overwhelmed”.
- h) GAME AND SPORT: “He tried to checkmate her”, “To toy with the idea”.
- i) MACHINES AND TOOLS: “She produces a book every year”, “The machine of democracy”.

- j) MONEY AND ECONOMIC TRANSACTIONS: “Spend your time wisely”, “She invested a lot in the relationship”.
- k) HEAT AND COLD: “A cold reception”, “In the heat of passion”.
- l) LIGHT AND DARKNESS: “She brightened up”, “A dark mood”.
- m) MOVEMENT AND DIRECTION: “Inflation is soaring”, “Our economy is galloping ahead”.

Kövecses provides important information about the most common target and source domains, according to lexicographic data. However, a limitation of this taxonomy is that it seems that it has not been used to characterize actual discourse since it is based on a restricted sample of language, as what dictionaries provide.

According to Croft and Cruse (2004), in principle, any element from the source domain may be used to describe a concept in the target domain. Lakoff and Johnson (2003) call this *metaphorical relations*, or *cognitive mappings*, between conceptual domains. In their work, they lay out these mappings and describe how they could guide human reasoning. As a relevant aspect of their theory, they suggest the existence of conceptual metaphors as cognitive constructs, which underlie and are crucial to the interpretation of a metaphorical expression. They propose, therefore, that metaphors are a matter of thought and not merely a matter of linguistic expressions alone.

The authors propose the formula ‘TARGET DOMAIN IS SOURCE DOMAIN’ to interpret metaphorical links between domains. The mapping between these domains involves two types of correspondences: *epistemic* and *ontological*. Croft and Cruse (2004) describe the ontological correspondences as those where elements from one domain interrelate with elements from the other. For instance, in the metaphor TIME IS MONEY, with expressions like “save time” or “waste time”, the person who owns the money correlates with the person who has the time. On the other hand, the epistemic correspondences involve the relationship between elements in the source domain and relations between elements in the

target domain. Using the same metaphor TIME IS MONEY, the epistemic correspondence is the one established by our knowledge that money and time are equally valuable for people.

Finally, conceptual metaphors can thus be distinguished from metaphorical expressions (or linguistic metaphors) since the first one is an abstract scheme of thought and the second one is a concrete manifestation of the former. It is interesting to highlight that a metaphorical expression can vary from one language to another even though a conceptual metaphor may be the same. An example of this is the conceptual metaphor MORE IS UP, where in English is represented by the expression “prices are high”, while in Spanish the same CM will be expressed as “los precios están por las nubes”.

2.3.1 Features of Conceptual Metaphor Theory

Although for this study both conceptual and linguistic metaphors are important, for Conceptual Metaphor Theory (henceforth CMT) the conceptualization becomes the central matter. This section aims to summarize the main features of Conceptual Metaphor Theory so as to explain how all metaphors work in our minds:

a) Unidirectionality

This is a significant observation made by conceptual metaphor theorists. This characteristic means that “metaphors map structure from a source domain to a target domain and not vice versa” (Evans and Green, 2006: 296). Although we can conceptualize LOVE in terms of a JOURNEY, we cannot understand JOURNEY in terms of LOVE. Not conventionally, at least. “Travelers” are not defined as “lovers”. That is why the two domains are mapped in only one direction. This happens even with metaphors sharing the same domains. Take the example of PEOPLE ARE MACHINES and MACHINES ARE PEOPLE metaphors, which underlie metaphorical expressions such as “He had a nervous breakdown” and “I think my computer hates me”, respectively. Lakoff and Turner (1989) explain that

“these are two different metaphors, because the mappings go in opposite directions, and different things get mapped” (1989:132, cited by Croft and Cruse 2004: 202).

b) Metaphorical entailments

Aspects of the source domain that are not explicitly stated in the mappings can be inferred from the knowledge people have about those aspects. Metaphorical mappings carry entailments or rich inferences. (Evans and Green, 2006). If we think of the conceptual metaphor AN ARGUMENT IS A JOURNEY we understand that participants of the argument correspond to travelers, the argument resembles to a journey and the progress of the argument would be the route taken in a journey. However, we also know that within the source domain JOURNEY, travelers can get lost, stray from the path or even fail to reach destination. The association between source and target domain causes an entailment in which all these events may also be part of the target domain ARGUMENT. This is illustrated in cases like “I got lost in the argument” and “He failed to reach a conclusion” (Evans and Green, 2006).

c) Metaphor systems

Lakoff and Johnson postulate that conceptual metaphors interact with each other and can produce relatively complex metaphor systems. These are “collections of more schematic metaphorical mappings that structure a range of more specific metaphors like LIFE IS A JOURNEY” (Evans and Green, 2006: 299). Lakoff (1993) provides an intricate example of a metaphor system, which he calls the “event structure metaphor”. Evans and Green define this system as “a series of metaphors that interact in the interpretation of utterances” (2006: 299).

d) Metaphor and image schemas

The Conceptual Metaphor Theory exploited the idea that certain concepts were image-schematic in nature. Lakoff and Johnson (2003) state that image schemas may be useful as source domains for metaphoric mapping. Evans and Green explain this concept as the following:

image schemas appear to be knowledge structures that emerge directly from pre-conceptual embodied experience. These structures are meaningful at the conceptual level precisely because they derive from the level of bodily experience, which is directly meaningful (2006: 301).

As a way to illustrate this concept, the authors explain that our image schema of *counterforce* comes from the experience of an opposing force, which avoids the attempt to move forward.

e) Invariance principle

This principle establishes that CM's image-schematic organization does not change through metaphorical mappings. Lakoff (1993) proposes it in order to account for some restrictions on which source domains can work with some target domains: "Metaphorical mappings reserve the cognitive topology (that is, the image-schema structure) of the source domain in a way consistent with the inherent structure of the target domain" (Lakoff 1993:215 cited in Evans and Green, 2006: 302). Consider metaphors for the concept DEATH. This concept has been personified in different ways, as there are human-like qualities that can be associated to it. However, the qualities associated with DEATH are restricted: DEATH can "destroy" or "reap" but DEATH will not be conceptualized as "reading a book" or "taking a shower".

f) Hiding and highlighting

As it was mentioned before, when a target domain is conceptualized in terms of source domain, this highlights some aspects of the target and at the same time it hides others. This systematicity will allow us to avoid focusing on aspects that are inconsistent within a metaphor. For example, the metaphor ARGUMENT IS WAR highlights the confrontational nature of argument but hides that an argument often implies an organized development of a particular topic. In other words, we pay attention to the battling aspects of an argument and forget the cooperative aspects of the same.

All of these characteristics allow understanding more in detail how a metaphor works in our mind. They reveal the ways in which topics are conceptualized and thus indicate how people address topics when thinking and expressing them. The characteristics also imply the possibility of focusing on some aspects rather than others, when using a particular concept or topic. This becomes more important when considering that people do this as part of their everyday communication.

The previous characteristics of CMs are configured differently for the range of CMs that can be identified in a language system. This implies that different variety of categories of CMs can be identified. In the next section, the discussion will focus on the way metaphors are classified.

2.3.2 Classification of metaphors

Within the specialized literature, one of the most general characterizations of metaphors is the one systematized by Kövecses (2002). According to the relevance of metaphors in cognitive linguistics, he proposes a categorization in relation to *function*, *nature*, *level of generality* and *conventionality*. These classifications will be discussed in the following lines.

2.3.2.1 Function of metaphors

According to their function, Lakoff and Johnson (2003) classified metaphors into *structural, ontological and orientational*. The function of structural metaphors is to enable speakers to understand the target domain by using the structure of the source domain. In the conceptual metaphor TIME IS MOTION, the concept of TIME is understood in terms of movement, with expressions like “I’m looking ahead to Christmas” and “Time is flying by”.

On the other hand, ontological metaphors provide an ontological status, that is to say, they give more definition to the abstract domain. In other words, we conceive abstract concepts as physical entities. For instance, as we do not know what the mind is, we think of it as an object in order to understand more of it: “If we conceptualized the mind as an object, we can easily provide more structure for it by means of the MACHINE metaphor for the mind (as in: “My mind is rusty this morning”)” (Kövecses, 2002: 39).

Finally, orientational metaphors are the least structured of the three and they are related to movement or location within space. Their cognitive function is to bring coherence to a set of metaphors in our conceptual system since “certain target concepts tend to be conceptualized in a uniform manner” (Kövecses, 2002: 40). Additionally, the name orientational metaphors comes from the fact that most metaphors that are part of this function deal with basic human spatial orientations, like UP-DOWN in the conceptual metaphors HEALTHY IS UP and SICK IS DOWN. Other orientational metaphors are WHOLE IS POSITIVE, NOT WHOLE IS NEGATIVE as in the expression “He’s half the man he used to be”.

2.3.2.2 Nature of metaphors

According to Kövecses (2002), metaphors may be based on both knowledge and image. Most metaphors are based on our knowledge of concepts which associated with the source domain enables the mapping to the target. This occurs in the metaphor TIME IS MONEY (based on our knowledge that both money and

time are valuable for us). However, there is another kind of metaphor called *image-schema metaphor*. This type is based on the speaker's experiences, which enables to create image-schemas. Here, what are mapped from a source to a target are not conceptual elements of knowledge but conceptual elements of image-schema, as in the metaphor SIMILARITY IS CLOSENESS, with the linguistic expression "You're with me on this" (meaning "you share my idea"). Most orientational metaphors are part of this kind.

2.3.2.3 Level of generality

Finally, metaphors can be classified according to their level of generality in *generic-level* and *specific-level metaphors*. In the first ones, both source and target domains can be defined by a small number of properties, which allow to relate them to general entities or generic events. That is the case of the metaphor EVENTS ARE ACTIONS where the concept "event" can be filled in not just one but in many ways, such as loving, dying, getting sick, inflation, etc.

On the other hand, specific-level metaphors have a rich schematic structure that includes many details to describe both domains with a great number of properties. Such is the example of LIFE IS JOURNEY where by using the reference of "journey" we have many aspects like a traveler, a point of departure, means of travel, a destination, difficulties along the way, etc.

2.3.2.4 Conventionality

One of the recurrent topics in the study of metaphors is the conventionality or how prevalent metaphors are in our language. The property of conventionality can be attributed to both, metaphorical expressions and conceptual metaphors. There have been several approaches to this issue (Evans and Green, 2006; Lakoff and Johnson, 2003), although none has clearly distinguished when a metaphor becomes conventional or continues being novel. Moreover, the terminology in

relation to the degree of conventionality of CMs is still discussed, for example, in terms of “dead” or “conventional”.

It has been stated that “dead” and “conventional” are the same (Lakoff, 1987), as it is said that a conventional metaphor has lost its metaphorical value, which explains the idea that the metaphor is “dead”. This is because its metaphorical meaning is so fixed in our everyday language that we do not consider it as a metaphor anymore. For instance, consider the following expressions:

(8) “The company is growing fast” (SOCIAL ORGANIZATIONS ARE PLANTS)

(9) “I can’t digest all these facts” (IDEAS ARE FOOD)

These two ideas are highly conventionalized as “speakers of English use them naturally and effortlessly for their normal, everyday purposes when they talk about such concepts” (Kövecses, 2002: 34). This means that when people use them they do not realize they are using a metaphor. Following the idea expressed before, the examples would be considered as being “dead”.

Lakoff and Johnson (2003) have defended the notion that conventional metaphors are not dead since they are part of our language. If anything, they are very much alive. They state that to consider a metaphor as “dead” is to think that metaphors are merely a matter of language and not thought. Lakoff and Johnson’s main proposal is that language and thought are related and, therefore, metaphors are a matter of thought. The authors say a metaphor may be called “dead” only when it is eccentric and isolated and its understanding is based on an imprecise connection to a lesser-known conceptual metaphor and plays no interesting role in our conceptual system. They give the example A MOUNTAIN IS A PERSON with the expression “foot of the mountain”, where explain that this metaphor does not interact with other metaphors, therefore is unsystematic and isolated. On the contrary, a conceptual metaphor such as THEORIES ARE BUILDINGS give rise to many expressions by using different parts of the conceptual metaphor, like “the foundations of my theory are sure”, “these facts are the bricks of my theory”, or

even “his theory has thousands of little rooms”, where one unused part of the conceptual metaphor serves to create the expression. The authors add that the unused parts of a “dead” metaphor can be extended to create a novel metaphorical expression.

In addition, Lakoff (1987), claims that if a metaphor is called dead, it should be an expression that is not alive in any respect (mappings, source and terminology do not exist anymore). He illustrates this point with the example of the word “pedigree” (which came from Old French “pie de grue”) that means “foot’s crane”. In the past this word was used as metaphor for a family tree diagram because they looked similar. He adds that at the time that metaphor was alive it was used for one term only. He says that type of metaphor deserves to be called “dead” as it does not have a complex conceptual mapping as rich metaphors do. He also indicates that “conventional living modes of thought which are used everyday are anything but ‘dead’ “ (1987: 3). He states that traditional theory call “dead” to any metaphor that is not considered novel or poetic.

On the same topic, Steven Pinker (2007) proposes a compromise: he agrees on the fact that some words with metaphorical origin have completely lost their figurative value but that doesn’t mean that they are “dead”, as we can see in the phrases “light at the end of the tunnel” or “the bottom line is...”. These expressions seem to be no longer discernable to the general speaker.

Conventional metaphors are known as the ones in which the speakers are not aware that they are talking metaphorically. Such are the cases as when we “defend our arguments” or we “construct theories”. Conventionality is also present when we express ideas like “that’s when you grow the most”, referring to an emotional or psychological change. In contrast, unconventional metaphors, or novel metaphors, are not only in poetry or arts as we could imagine. In fact, they are the production of many creative speakers who create metaphorical expressions using a conventional conceptual metaphor or producing a new conceptual metaphor. While the speaker creates this metaphor, the listener must participate

actively in the process of interpretation. Notice the examples taken from Kövecses (2002):

(10) “Stop the world. I want to get off” (LIFE IS A JOURNEY).

(11) “We’re buying a front row box seat and we’re not even getting to see a bad show from the bleachers” (LIFE IS A SPORTING GAME) – American politician Ross Perot (1992).

The first example shows that the novel metaphorical expression is created based on a conventional conceptual metaphor “LIFE IS A JOURNEY”. In the second example, however, the speaker creates a novel metaphorical expression leading to a new conceptual correspondence “LIFE IS A SPORTING GAME”.

Many scholars have studied the conventionality of metaphors because this characteristic allows understanding how people have conceptualized aspects of reality through time. There are common concepts among individuals, such as emotions and time, which have been understood by the use of highly conventional metaphors (i.e. ANGER IS FIRE). However, our language keeps changing, giving rise to new realities, which need to be defined by the use of new expressions. According to Lakoff and Johnson (2003), novel metaphors can modify our cognitive or conceptual system and the perceptions coming from it, helping the creation of a new reality. Metaphors, conventional and novel, play an important role in the way we structure our vision of the world.

In relation to conventionality, therefore, there is still no conclusive criterion to recognize novel metaphors and distinguish them from conventional expressions, because the process of recognizing them is experienced-based and directly related to our knowledge of the world. This means that recognizing the degree of conventionality in a metaphor will be guided by the conceptualization that we have of certain topics. For that reason, the distance between them is not absolute but it is a continuum. That is why linguists prefer to talk about a scale of conventionality

(Kövecses, 2002). In spite of that, they have all agreed in the fact that the more a metaphor is used by a community, the more conventional becomes.

2.4 Metaphor and humor

Lakoff and Johnson postulate that “the most fundamental values in a culture are consistent with the metaphorical structure of the most fundamental concepts in the culture” (2003: 23). Consider the metaphors GOOD IS UP and MORE IS UP. These two conceptual metaphors are coherent with statements such as MORE IS BETTER and BIGGER IS BETTER, while LESS IS BETTER and SMALLER IS BETTER are not coherent with them. In the same idea, a phrase like “Your status should be higher in the future” is completely coherent with metaphors as HIGH STATUS IS UP and THE FUTURE IS UP. They explain that this happens because those values are ingrained in our culture. This leads to the idea that our values do not work independently but are part of a coherent system with the metaphorical concepts we use everyday. Nonetheless, not all cultural values are coherent with the metaphorical system, but those that are coherent, are deeply embedded in our cognitive system. At large, the importance that we give to some values is a matter of what our culture has dictated and also a matter of our personal experience. It is interesting to observe that speakers share cultural patterns to form conceptualizations, and that within these conceptualizations metaphors play a relevant role in discourse production. This can be seen when we are able to map one domain onto another to decode certain messages in the way they were intended. This is particularly relevant for the role that metaphors may play in humor, as will be discussed in the next section.

Humor is one aspect of our life that it is also culture-conditioned. If we analyze why people laugh, we will think that people need to understand the world to create and understand humor. This phenomenon has been widely studied from different points of view. From the perspective of cognitive science, philosophers and linguists have tried to study its effects on language and communication.

According to Schwarz, humor “represents a central aspect of our everyday conversation and it is a general fact that all humans naturally participate in humorous speech and behavior” (2010: 8). Through the years, many theories of humor have been proposed. Krikmann (2006) states that, in general, theories of verbal humor are divided into three groups: *superiority*, *relief* and *incongruity* theory. In this section, the three branches will be briefly explained, considering ideas reviewed by Schwarz (2010) and Krikmann (2006).

a) Superiority theory

This theory emphasizes the negative aspect of humor by laughing and finding funny the misfortune of others. Here, humor is pointed against some person or group, usually on political, ethnic or gender groups. According to this theory, we laugh at these individuals because we feel happiness at feeling superior to them. This may be exemplified when someone falls down and everybody laughs.

b) Relief theory

This theory considers humor as a release of tension. Sigmund Freud is the most important author who worked on it. This type of theory is more interested in the psychological effects of humor. According to this theory, humor is mainly used to cope and overcome one’s inhibitions and also to reveal repressed desires, as when people joke on sex or religion.

c) Incongruity theory

This theory is essentially cognitive and describes humor as the response to the awareness of incongruity (ambiguity or inappropriateness) between two ideas. The main point of the theory is not incongruity *per se* but its realization and resolution. That is the reason that this theory also receives the name of Incongruity-resolution theory. Understanding and solving the incongruity presented would cause the reaction of laughter. Raskin (1985 in Krikmann, 2006) presents the following joke to illustrate this theory:

(12) “Is the doctor at home?” the patient asked in his bronchial whisper. “No,” the doctor’s young and pretty wife whispered in reply. “Come right in.”

In this example it is possible to see two incongruous scripts: visiting the doctor and visiting the lover, which are linked by the component of whispering that is compatible with both. Woman’s invitation to *come in* triggers the shift from the first script to the second.

The idea of incongruity is also proposed by Koestler (1964 in Kyratzis, 2003) who presents the concept of *bisociation*, explained as two incompatible matrices that are brought together in comic creativity, as well as the emotional tension as the ones that produce a comic effect. On the other hand, Kyratzis (2003) mentions that *duality* and *tension* are two relevant aspects for linguistic theories of humor. The concept of duality has been explained as

two different and opposing in some way scenarios; this duality is not detected at first by the person who is processing the text; a certain element in the text betrays this duality; the processor at some point realises the duality, the opposition, and, consequently, the tension between the two scenarios; the tension is translated into laughter (Kyratzis, 2003: 1-2).

The ideas of duality and tension are further systematized by Raskin (1985) who maintains the importance of these concepts but changes the notion of two opposing scenarios by two overlapping and opposing scripts. This was called the “Semantic Script Theory of Humor”. Later on, this theory is broadened by Attardo and Raskin (1991). They rename the theory as “General Theory of Verbal Humor”, which presents to a great extent the cognitive structures that are needed to generate and process a joke. In 2001, Attardo revises and extends it “in order for it to be able to account for any kind of (extensive) humorous texts, and not just jokes” (Kyratzis, 2003: 2). Coulson (2001) proposes the frame-shifting process and she notes that humor is based on the shift from one frame to another while processing a humorous text, where the need of the shift is clearly indicated by the speaker. Consider example (13):

(13) I let my accountant to do my taxes because it saves time: last spring it saved me ten years.

Coulson (1997) explains that in the previous joke the word “years” prompts the listener to reanalyze the word “time” and, at the same time, the word “time” works as the connector between the initial and final interpretation of the scenario. Interestingly, the joke here also depends on a metaphorical interpretation of the concept “save” (TIME IS MONEY). In this sense, humor may also be seen as a mechanism that depends on triggering metaphorical interpretations, as illustrated in the previous example.

Although metaphor has been widely studied through the years by many scholars (Lakoff and Johnson, 2003; Evans and Green, 2006; Kövecses, 2002; Croft and Cruse, 2004) its incidence or relevance in humor has not. Even though some authors have mentioned correspondences between metaphor and humor, there are few studies that revise the humorous potential of a conceptual metaphor or its linguistic expression. Moreover, its treatment in humor is still not well-defined. In the past the explanation of this relationship was that the humorousness of metaphors was produced by the semantic distance between the concepts compared (Pollio, 1996), however, this is a characteristic common to all CMs, not only the humoristic ones. Following Pollio’s line of thought, it seems difficult to determine when the distance between the concepts is large enough to be considered humorous, therefore it is not easy to conclude when a metaphor becomes funny. In the following paragraphs the ideas from two different authors, who have worked in the treatment of metaphors as a humorous resource, are summarized.

2.4.1 Kyratzis’s deblending hypothesis

First of all, Kyratzis (2003) explores the relationship between metaphor and humor by applying relevant theories of humor and metaphor to conversation data, in order to understand the cognitive processes that contribute to laughter in that

specific discourse. The data collection of his study was a three-hour conversation among 5 Greeks about the topics of love, sex and relationships. His study was based on the notion that studying conversational data will provide the opportunity to see how blends are created in real time. In his article, he starts by presenting some important theories of humor (Koestler, 1994; Raskin, 1985, Attardo and Raskin, 1991 and Attardo, 2001).

What is important to Kyratzis is the fact that in all humorous texts, the boundaries between these opposing scripts or scenarios are momentarily unclear until the listener realizes about the boundaries creating a tension that is released and causes laughter.

On the other hand, duality is also present in metaphors although here the boundaries between the two spaces (or domains) are fused. The root of metaphors involves the idea of two concepts brought together, interacting with each other and, most importantly, having clear boundaries between them. In both humor and metaphor two dissimilar or incongruent concepts are joined, although the nature and purpose of this blending is different for each case. Pollio suggests that “split reference yields humor if the joined items (or the act joining them) emphasize the boundary or line separating them; split reference yields metaphor if the boundary between the joined items (or the act joining them) is obliterated and the two items fuse to form a single entity” (Pollio 1996, cited by Kyratzis, 2003: 7). This leads to come back to the initial inquiry about the moment in which a metaphor becomes humorous.

According to his analysis, Kyratzis concludes that a possible relation between metaphor and humor can be described as follows

it seems that a metaphor becomes a joke and causes mirth in discourse when attention is drawn to the boundaries between the two concepts it brings together; speakers, either intentionally or unintentionally, disjoin the domains that are relevant to the metaphor and emphasize their dissimilarities. In this way, the initial tension between the two input spaces is reinstalled and the realization of the existence of boundaries and the tension between them leads to humor (as it does in jokes) (2003: 15).

Considering the author's conclusion, it is possible to hypothesize that the more novel a metaphor is, the more aware we are of the boundaries between the two domains. This can be so because it seems easier to emphasize dissimilarities in a novel metaphorical expression than in a conventional one, since in a novel metaphorical creation the distance between the two domains appears to be wider.

The author also points out that although the process of disjoining the two domains or deautomatising a metaphor is common in discourse and serves different purposes, it seems that when using a metaphor in a funny text it becomes more relevant. This may be also called "de-blending", when speakers break the metaphorical blend. According to Kyratzis, this would contribute to humor.

2.4.2 Dynel's novelty proposal

Dynel (2009) studies metaphors as a source of conversational humor. Her focus of study is metaphors that have humorous potential and are deliberately produced within a discourse, rather than humorous unintentional metaphorical expressions. A key distinction that she makes in her study is the difference between humorousness and funniness, where the former is a humorous stimulus and the latter is an individual's idiosyncratic evaluation of that stimulus.

Her analysis of metaphors as a humorous resource is based on the dichotomy between conventional and novel metaphors. Her work is focused on the creative uses of metaphor under the assumption that novelty and surprising form has been the global explanation of humorousness of metaphors. From this idea, she concludes that "the feature of novelty is not reserved to metaphors carrying humorous potential but it is their intrinsic feature, as long as the hearer is not familiar with a given verbalisation" (Dynel, 2009: 31). As the author proposes, the feature of novelty does not guarantee the humorousness of a metaphor because it is not exclusive of metaphors used in humor. The characteristic of novelty in metaphors can be seen in different types of discourse.

Dynel explains that the potential humorousness of metaphors lies in the *incongruity* between both domains, which are somehow congruous even if we are not able to see that at first. She describes incongruity as emphasizing the differences between both concepts. Consequently, humorous metaphors are the ones that have unusual correspondences between domains. In her own words:

a metaphor is humorous when the dissimilarities between the tenor and vehicle loom large, while the points of convergence are covert. The perception of incongruous ideas with the simultaneous expectation of a metaphorical comparison forces the listener to seek similarities among the attributes of the concepts, and thereby to resolve the incongruity. When found, points of resemblance between the two concepts are all the more striking, granting the interpreter the pleasurable feeling of cognitive satisfaction consequent upon his/her arrival at a resolution and the resultant appreciation of humor (2009: 33).

Thus, one important feature of humorous metaphors is resolvable incongruity between the domains being compared. These two overlapping domains are of a different ontological nature, e.g. concrete vs. abstract or non-human vs. human. This is illustrated in her article as follows (2009: 34):

(14) Her laugh is an old Chevrolet starting up on a below-freezing morning.

In example (14) the author presents a novel metaphorical expression in which a human-related aspect (laugh) is compared to an inanimate object (a car). The comparison of these two domains presents an incongruity that must be solved to understand it and find it funny. The common characteristic between these two domains is that they both share a grinding sound, so when resolving the incongruity one understands that the meaning of this novel metaphor is that her laugh is very unpleasant. However, Dynel adds that incongruity itself, or distance between domains, does not guarantee the humorousness of a novel metaphor. In fact, she hypothesizes that the character of the domains involved may have an important role for the humorous potential of metaphors, because there are not distance measurement techniques, therefore this can be evaluated only intuitively.

Finally, the author is aware that her proposal is not a prescriptive rule but only an interpretative tool, which may facilitate the exploration of humor in metaphors.

2.5 Conclusions to the literature review

The literature reviewed in this chapter supports the idea that the study of metaphors is not a simple task, as metaphors are not simple linguistic resources but very rich ones, full of complex mappings and relations. In this sense, the notion that metaphors are only part of the linguistic field seems limited, since our conceptual system plays an important role in the creation and understanding of metaphors.

Within this framework, some issues are still in need of clarification, such as a clear and agreed taxonomy to identify metaphors as well as one to distinguish conventional metaphorical expressions from novel ones. As it has been mentioned, when studying CMs researchers must rely on their intuition and knowledge of the language when identifying different types of metaphors.

Concerning Kövecses's taxonomy for target and source domains, it remains to be seen if these categories exist in samples of natural language or not.

The study of the relation between metaphors and humor is still in its infancy and although the cognitive similarity between them is not difficult to recognize (both share the characteristic of two dissimilar concepts brought together) a clear theoretical criterion to distinguish between them is still needed. That would contribute to a great extent to the exploration of how one influences the other.

As to Kyratzis and Dynel's theoretical contributions, both present novel metaphors as an important feature that would help to explain humorousness of this discursual device. Although Kyratzis does not mention explicitly that creative metaphorical expressions account for humor, his conclusion on the subject leads to think that the feature of novelty would help to emphasize dissimilarities. As he says: "the more conventional a metaphor is the less aware we are of the tension

between the boundaries of its input spaces” (Kyratzis, 2003: 15) Since the boundaries must be noted and the tension reinstated to become a humorous metaphor, creative or novel metaphors seem to fit more with his conclusion. On the other hand, Dynel bases her study on the use of novel metaphors, since novelty and surprising form have been the explanation of humorous metaphors.

In addition, both authors explain that along with novelty, there are other features that account for the humorousness of metaphors, Kyratzis bases his interpretation on duality and tension and Dynel on the principle of incongruity (or cognitive distance) between domains.

Although interesting, these proposals are still limited by the fact that they are based on studies using conversational data, where speakers talked about different topics. It was not, necessarily, a humorous discourse. Nonetheless, to evaluate the validity of such proposals, it seems necessary to see how novel metaphors work in a completely humorous discourse, since previous Dynel and Kyratzis’s studies have been based on jokes or isolated pieces of conversation.

In this thesis, a study is reported that addresses the use of CMs and also the relationship between novel metaphorical expressions and humor, in a discourse conceived purposefully and specifically to produce humor. To that purpose, the study was guided by the following research questions:

- a) What are the conceptual metaphors that occur more frequently in stand-up comedy routines?
- b) What are the most common target and source domains used to speak metaphorically in stand-up comedy routines?
- c) Is there a connection between the linguistic metaphorical expressions and humor? If so, what is the importance of novel metaphorical expressions in the production of humor?

The next chapter will explain the methodological procedures for the collection and analysis of data for this study.

CHAPTER 3: METHODOLOGY

The present investigation is of a descriptive nature. It aims at examining the employment of conceptual metaphors in stand-up comedy routines. This was achieved by implementing a mixed approach, both qualitative and quantitative. More specifically, the study had the aim of exploring the relation between novel CMs and humor. Two stand-up comedy routines were examined so as to identify the metaphors used, recognize the most recurrent topics that were explained by the use of a metaphor and characterize their use in relation to novelty and its effects on humor.

3.1 Data collection

The data for this research study was taken from the transcriptions of two stand-up comedy routines, performed by the American comedian Ellen DeGeneres. Both transcriptions were found online and then revised. These two routines were used completely, forming a two-hour long data collection. In the comedy special “The beginning” (2000), DeGeneres shares her humorous observations on daily life, including remembering names, clothing, the need for approval, and making personal videos in this post-coming-out. In the first 10 minutes of the routine “Here and now” (2003), she touches on procrastination, new paint colors, television commercials, and mental disorders; topics that fit into the show's subtitle, “Modern Life and Other Inconveniences”. By the end, she also jokes about cell phones, memory loss, elevators, vocal inflections, pickle jars, and social embarrassment. The complete transcriptions of both routines are found in Appendices 1 and 2.

Ellen DeGeneres is an American comedian, TV host and actress. She began performing in 1981 at the age of 23 in a local coffeehouse. She got her big debut in 1986 when, acting on a tip from Jay Leno, “The Tonight Show” starring Johnny Carson sent a booking agent to catch her act at the club “Improv” in

Hollywood. She then began making regular appearances on the talk show circuit, including performances on “The Late Show” with David Letterman, “The Tonight Show” with Jay Leno, “The Oprah Winfrey Show”, among others. As a film actress, DeGeneres starred in *Mr. Wrong* (1996), appeared in *EDtv* (1999), and *The Love Letter* (1999), and provided the voice of Dory in the Pixar animated film *Finding Nemo* (2003). In 2010 she was a judge on “American Idol” for its ninth season. Recently, she hosted the 86th Academy Awards, receiving critical acclaim. In 2000, Ellen taped “Ellen DeGeneres: The Beginning”, her first hour-long HBO stand-up comedy special. In 2003, DeGeneres also taped her second HBO comedy special, “Here and Now”. Both routines received critical acclaim and they were also nominated for two Emmy Awards. They are both good examples of humorous discourse in the stand-up comedy genre. The reason for selecting DeGeneres is that she is an established comedian whose humor is based on extended discourses and not only on telling jokes.

The justification of using this type of discourse is because of the belief that comedians, although working with a prepared script, create their routines using real and relatively spontaneous language; that is to say, they communicate their message in the same way as people communicate under normal day-to-day circumstances, creating closeness with the receptor in order to achieve humorous effects. Both routines are based on prototypical situations, talking about things people can easily relate to. That is also a reason for choosing them for the study because in order to talk about those topics it is expectable that the comedian uses everyday language.

It is accepted, although not widely studied, that humor and metaphors work in a similar way, they both share some structure similarities: two separate concepts that are brought together (Kyratzis, 2003). Furthermore, Dynel (2009) stated that novelty and surprising form has been the global explanation for humorousness of metaphors (as explained in section 2.6). Although novelty in metaphors is not strictly related to only humorous expressions, this feature is compatible with the element of surprise that leads to humor. This relation between novel metaphors

and humor has not been studied in stand-up comedy routines, mostly it has been investigated using short humorous texts, like jokes. The present study aims to see if the feature of novelty plays a role in humor in extended humorous discourses, namely stand-up comedy routines. In the next section a brief characterization of the stand-up genre is provided.

3.1.1 Stand-up comedy

A stand-up is a kind of humorous routine where a comedian performs in front of an audience, reciting a succession of funny stories, short jokes or monologues, revising different types of topics throughout the routine. Schwarz (2010) explains that this kind of artistic expression may have its origins in the context of “Commedia dell’arte”, in the 16th and 17th century where actors and actresses performed extemporaneously using masks and different scenarios. Nevertheless, the research on this field shows that its real origin has not been traced yet. She also states that, according to researchers, stand-up comedy resulted out of the burlesque and vaudeville traditions from the 15th century.

Back in the 1960’s, comedians were not the central act of a show, but they served as opening act to many famous bands or theater companies. It was after this time, during the 1960’s and 1970’s, that stand-up comedy began to have more success with people since the audience got interested in this type of humor and started to buy stand-up comedy tapes. Through the years, stand-up comedy has become a well-established form of creating humor.

This special kind of comedy aims at generating instant laughs by the interaction of the comedian and the audience. This is crucial to continue with the performance successfully. The British comedian Jimmy Carr and the writer Lucy Greeves in their book “Only Joking: What’s so funny about making people laugh?” define stand-up comedy as: “a peculiar performance art form. In a room filled with people, the comedian is the only one facing the wrong way. He’s also the only one

who isn't laughing. For normal people that's a nightmare, not a career aspiration." (2006: 103).

As it was stated before, the reasons for working with this genre are that it is a humorous extended discourse, made purposefully to achieve humorous effects and the belief that comedians use, to a great extent, everyday language, in order to connect with people. These two characteristics make stand-up comedy a suitable genre to aim the objectives of this study.

3.2 Data analysis procedures

As indicated in section 1.2, the study aimed at three objectives, namely: a) to offer a quantitative description of the conceptual metaphors and of their overt metaphorical expressions used in both comedy routines, b) to revise the most frequent topics to which they are related to and c) to distinguish the humorous usage of metaphors, based on the notion that novel metaphors would lead to humor.

After collecting the transcriptions for both routines, a revision was made, in order to amend any orthographic mistake.

The first specific objective was achieved by identifying and underlying all the metaphorical expressions in the two stand-up comedy scripts. The conceptual metaphors (CM), which underlied such expressions, were determined according to Lakoff and Johnson's theory, mainly in terms of *target domain is source domain* and expressed in parentheses. The names of these CMs were created based on what appeared in an online list of CMs compiled by Lakoff (1994) and also some of them were created for this study. The process of creating names for the target and source domains was very careful, taking into considerations the references and examples given by Lakoff (1994). Then the different instances of each CM was counted and organized in terms of their frequency in relation to the total of instances of CMs found in the samples.

Due to the formal arrangements of this study, only the first page of one routine is displayed below in order to illustrate the identification of metaphors. The complete data set and its analysis are presented in Appendices 1 and 2 of the study. All the metaphorical expressions are underlined and next to them all the conceptual metaphors are marked in bold and put in parentheses. The following is a sample of the analysis that illustrates the procedure just described.

ELLEN DEGENERES – THE BEGINNING.

Ladies and gentlemen, please, welcome Ellen DeGeneres.

Thank you, thank you. Thank you very much. Yeah. This is a very emotional night for me, you have no idea **(IDEAS ARE OBJECTS)**

or maybe you do now. This has been quite a journey **(LIFE IS A JOURNEY)**

for me and to lead to this night, **(PURPOSES ARE DESTINATIONS)**

because since I made the decision **(DECISION IS CREATION)**

to come out **(DECLARING ONE'S SEXUALITY IS GOING OUT)**

three years ago.

Easy for you to say, yeah. My life has been very interesting the last three years.

And I knew people would maybe want me to talk about it, some people may not want me to talk about it, and I went back and forth **(DECISION IS MOTION)**

trying to decide should I talk about it or not. Ultimately I've decided: No, I don't want to talk about it. It has been talked about enough. How can I even... What would I say? I feel it would be best expressed through interpretive dance.

Hey everybody, I am gay!

So, that's what happened. It is interesting, because being down there, **(FEELING BAD IS DOWN)**

and I know a lot of people have been down there, **(FEELING BAD IS DOWN)**

it doesn't matter, what the reason is, and it is a very symbolic thing, it's a mental thing

when you are down there, **(FEELING BAD IS DOWN)**

there are times, you do not believe you will ever... ever get up again. **(GOOD IS UP)**

It's a scary place and it's very dark. **(DIFFICULTIES ARE LOCATIONS)**

In order to fulfill the second specific objective of the study, the conceptual metaphors thus determined were classified according to the discursal topics and subtopics (love, life, money, etc), being developed in the metaphors to see which topics were the most recurrent. Then, the most frequent domains were compared with the taxonomy presented by Kövecses (2002).

Next, to achieve the third specific objective, and to explore the approach made by Dynel and Kyratzis about novel metaphors and humor (see section 2.6), the metaphorical expressions previously identified were classified according to their degree of conventionality, in order to count the occurrences of novel and conventional metaphors in both humorous discourses. As there is no clear taxonomy that permits to differentiate easily a conventional from a novel metaphor and the analysis has to rely basically on one's intuition, for this study the help of online dictionaries (Oxford and Wordreference) were used only when doubt to confirm if the metaphorical meaning of certain words appeared in the dictionaries registers. If so, the phrases were considered as conventional. The following is an example of this procedure:

Metaphorical expression: "Then I realize I'm gone"

First, the phrase "I'm gone" is identified as what makes the expression metaphorical. The meaning of "gone" is looked up in the two dictionaries above mentioned, so as to check that its metaphorical connotation appears as one meaning.

Dictionary meaning of "gone (adj.):" Oxford dictionary: No longer present.

Wordreference: Departed, left.

Metaphorical/contextual meaning: Not being concentrated.

Conclusion: Its metaphorical meaning does not appear in any of the dictionaries. For that reason it was considered as a novel expression.

Finally, the scripts were revised one more time to identify the moments in which the attributed explicit intentionality of humor is presented when using a metaphorical expression. It is important to note that for this study the attributed intentionality of humor was seen from the comedian's point of view and not from the audience's point of view. That is to say, these moments were not identified from the audience's laughter but from the comedian's intention to create humor. This is compatible with Dynel's distinction of humorousness (stimulus) and funniness (evaluation of the stimulus) explained in section 2.4. When the intentionality of humor was connected to the use of a metaphor, the type of metaphor (conventional or novel) was identified in order to explore the correspondence between novel metaphorical expressions and humor. The classification and counting of these metaphors helped to provide a broader qualitative interpretation of the use of novel metaphorical expressions when producing humor. The following is a sample of a moment where a metaphor was present when attributing the intentionality of humor:

Metaphorical expression connected with explicit intentionality of humor:

What do you mean you're not in the mood?

The comedian is talking about the humorousness of sexual tapes and explaining that people do this in order to improve their performances by watching them later. She is describing a couple's argument about their sexual performances; the woman ends up crying because of all her couple's complaints while the man says: "Get back in there and let's try again. What do you mean you're not in the mood?" Although the complete story is humorous, the final phrase seems to have an explicit intention of humor. This phrase contains a metaphorical expression: "you're not in the mood" (STATES ARE LOCATIONS).

Examples like the above helped to characterize the relation between novel metaphorical expressions and humor in a better way, because it was possible to see when the metaphor played a significant role in this relation.

Chapter 4 next reports the results obtained from the application of the analysis procedures described.

CHAPTER 4: RESULTS AND DISCUSSION

As established in section 1.2, the specific objectives of this study were to offer a statistical count of metaphorical expressions and their conceptual metaphors, to identify the most recurrent target and source domains and to distinguish novel from conventional metaphors, in order to study their incidence in humor. To that purpose, a set of 131 metaphorical expressions were identified and studied in terms of source and target domain. Then, the most recurrent topics were classified and, finally, the relation between novel metaphorical expressions and humor was explored.

In this section the statistical results of this study will be reported. They are expressed in terms of frequencies and some of them are also expressed in percentages, in order to examine the relative distribution of the different metaphors identified in the samples.

4.1 Number of metaphorical expressions found in both scripts.

Table 1 and Figure 1 show that the number of metaphorical expressions studied from each comedy routine was quite similar. However, a difference can be seen in the routine “Here and Now” with 71 expressions over 62 from “The beginning”. This will be consistent in the following tables and figures.

Routine	Number
“The Beginning”	62
“Here and Now”	71
Total:	131

Table 1: Metaphorical expressions expressed in numbers.

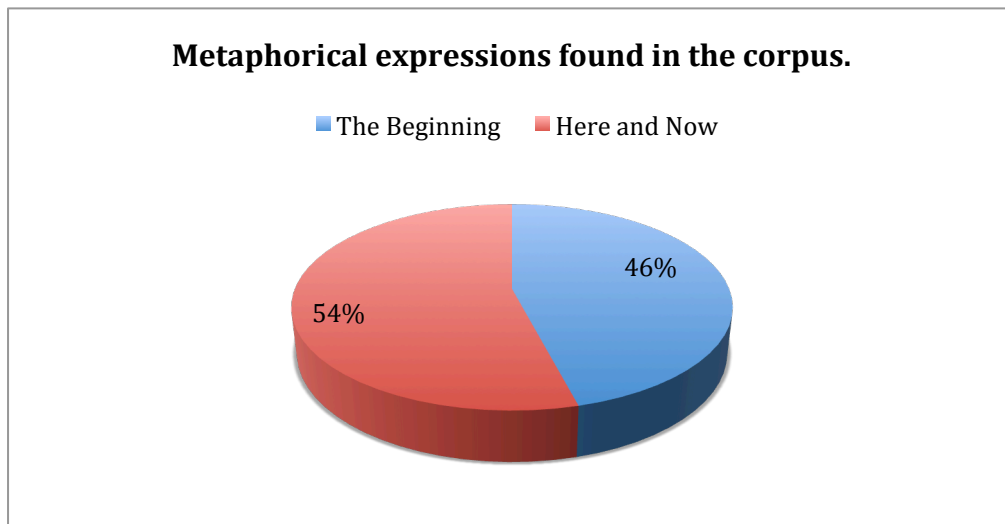


Figure 1: Metaphorical expressions expressed in percentages.

This first piece of information allows observing that the comedian certainly used metaphors in both her routines.

4.2 Different conceptual metaphors in both scripts.

There were 94 different conceptual metaphors found in the complete corpus. 40 of them correspond to the routine “The beginning”, which mean a 43% of the total of conceptual metaphors identified. There were 54 different CMs found in the routine “Here and now”, corresponding to a 57% of the corpus. Further on, tables 11 and 12 will show the list of all conceptual metaphors found in the corpus and their frequency.

Routine	Number
The beginning	40
Here and now	54
Total	94

Table 2: Conceptual metaphors expressed in numbers

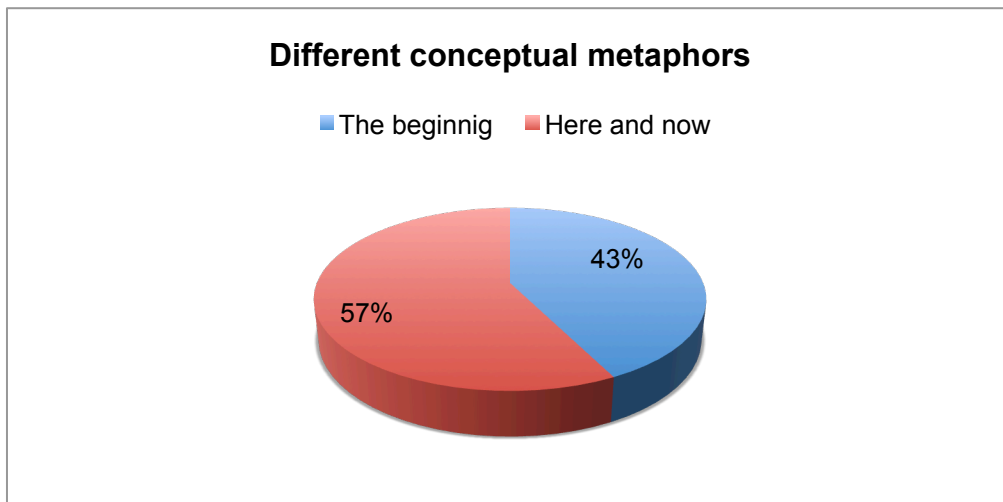


Figure 2: Conceptual metaphors expressed in percentages.

The results show that metaphors are, naturally, part of our language and thought (see section 2.2), even in non-spontaneous discourses like stand-up comedy scripts. This suggests that it seems inevitable that this linguistic phenomenon appears in our discursual productions, no matter if it is prepared or not: they are an inherent feature of language and thought.

4.3 Target domains

Table and Figure 3 show the number of different target domains identified within the 94 different conceptual metaphors revised. 36 different target domains correspond to the routine “The beginning” and 40 of them correspond to “Here and now”. This is translated into 47% and 53% respectively.

Routine	Number
The beginning	36
Here and now	40
Total	76

Table 3: Target domains expressed in numbers.

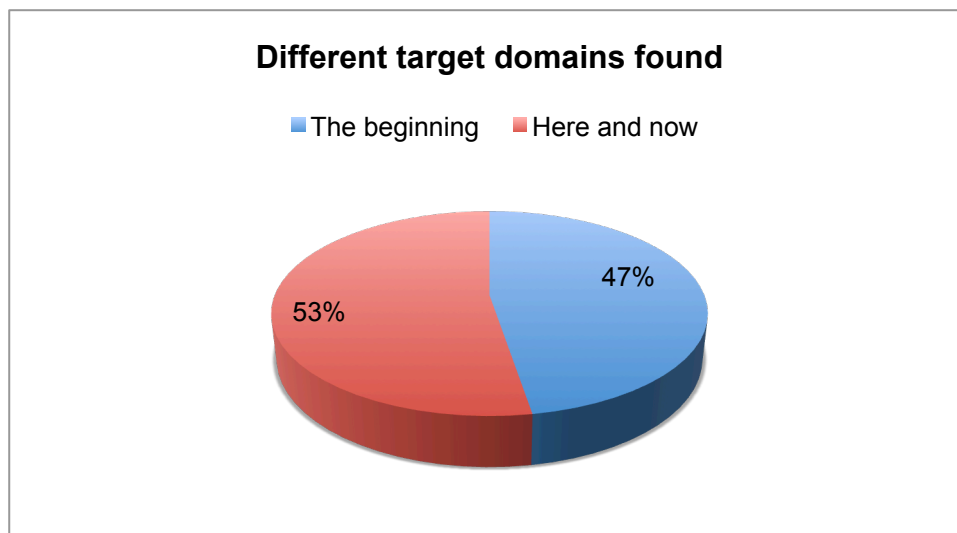


Figure 3: Target domains expressed in percentages.

One characteristic of stand-up comedy routines is that they revise different topics throughout the routine (as mentioned in section 3.1.2). The comedian must accomplish the thematic progression in order to avoid a monotonous discourse, which undermines the humorous purpose. In this respect, it can be expected that in both these routines the comedian tried to explain different topics by the use of metaphors.

In the next sections, target domains are described in more detail, regarding the topics they are referring to, as well as their number of occurrence.

a) Frequency of the most common target domains

In relation to target domains found in the metaphors of the routine “The beginning”, in Table 4 it is possible to see that the most common was *concentration*, used in 9 opportunities. This means that 14,5% of the times in which she spoke metaphorically, was to refer to the concept of *concentration*. This target domain could be seen in e.g. “Somebody’s talking to me and I’m there for as long as I can possibly hold on”. This result is consistent with the fact that one complete part of this routine dealt with problems of concentration that the comedian has. She also spoke metaphorically about *ideas* in 5 occasions, meaning 8% of the times.

She referred to this topic in phrases such as “You have no idea”. 29% of the moments in which she used a metaphor, was to discuss the topics of *feeling bad*, *decisions*, *food*, *personal preferences*, *silence* and *thinking*. The rest of the target domains represents 48,5% of the whole target domains of the current routine.

The beginning	
Target domain	Occurrence
Concentration	9
Ideas	5
Feeling bad Decision Food Personal preferences Silence Thinking	3
Body Life Maturity Purposes States	2

Table 4: Frequency of the most common target domains in “The beginning”.

Concerning the most frequent target domains found in the routine “Here and now”, table 5 reveals that the most frequent topic was *ideas*, of which she expressed it metaphorically in 8 different opportunities. This would mean that from all the moments in which she decided to use a metaphor, 11,2% of the times she did it, was to talk about *ideas*, as in the example “That’s when it hit me”, where she related ideas with “forces”. The concept of *time* was also expressed metaphorically

in 5 occasions, meaning a 7,04% of the occurrences. This target was expressed with phrases like “At some point, you are going to hear something positive” or “That’s been around long time”. The topic of time was related to “location” and “a landscape we move through”. *Events*, *life* and *states* were stated metaphorically 16,9% of the times, with 4 cases each.

Here and now	
Target domain	Occurrence
Ideas	8
Time	5
Events Life States	4
Conversations	3
Actions Attention Being ready Body Emotions Mind Music Success Thinking Understanding	2

Table 5: Frequency of the most common target domains in “Here and now”.

The occurrences of these target domains seem to be related to the different topics the comedian talked about throughout her routines.

b) Target domains shared by both routines

Some target domains were recurrent in both routines. The previous tables and figures showed the target domains that were most used in each routine. Now, the discussion will be about the ones that were shared by both routines. The most frequent ones were *Ideas*, *Life* and *States* and *Thinking*. The rest of the repeated target domains were *Body*, *Silence*, *Emotions*, *Mind*, *Understanding* and *Difficulties*, with less than 5 incidences each.

Target domain	Occurrence
Ideas	13
Life States	6
Thinking	5
Body Silence	4
Emotions Mind Understanding	3
Difficulties	2

Table 6: Most frequent target domains shared by both routines

Figure 4 below illustrates the percentage of occurrence of the most frequent target domains considering the complete corpus of metaphorical expressions (131 linguistic metaphors). As the figure shows, in 10% of the times the comedian talked metaphorically, she explained the concept *Ideas*. This was conceptually expressed as IDEAS ARE OBJECTS as in “The person talking to you has no clue”; IDEAS ARE COMMERCIAL TRANSACTIONS as in “Ok, Here’s the deal”; IDEAS ARE OBJECTS MOVING UPWARDS as in “It’s amazing what comes up when sit in that

silence” and IDEAS ARE FORCES as in “That’s when it hit me”. *States* and *Life* were expressed metaphorically in 5% of the times for which the comedian conceptualized them as STATES ARE LOCATIONS, as in the expressions “We are in love” or “You’re in a bad mood”; LIFE IS A JOURNEY, as in “We’ve come a long way, haven’t we?” and LIFE IS MOTION as in “We move too fast”. The concept of *Thinking* was also expressed metaphorically in both routines. Though less frequent, 4% of times, DeGeneres talked about thinking using a metaphor. Conceptually, this was expressed as THINKING IS MOTION which underlies the expression “All right, let’s go through this again, shall we?” and THINKING IS MOVING UPWARDS, as in “When I came up with the idea”.

The rest of the metaphorical expressions used in both routines, represents the 77% of the whole corpus.

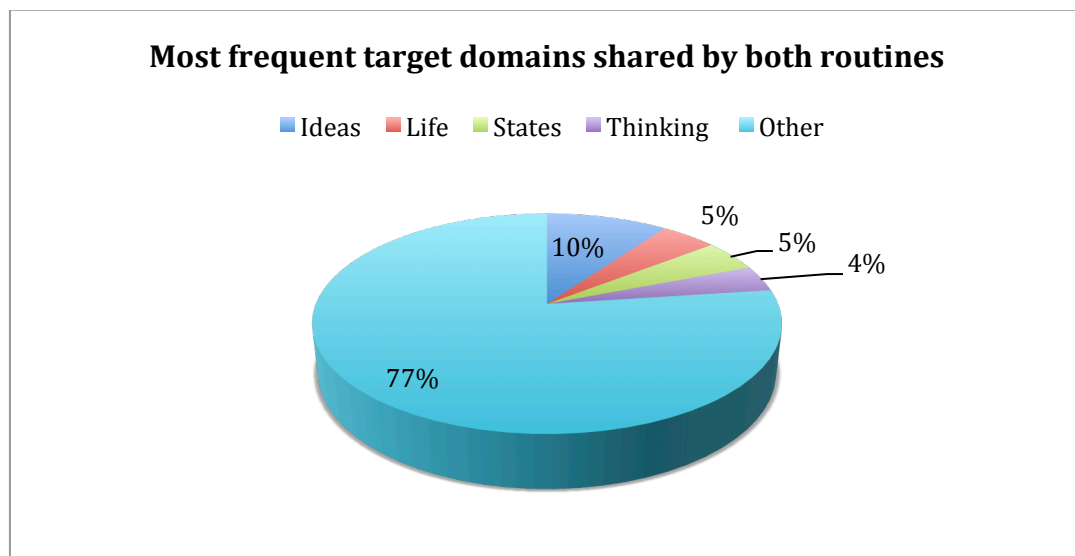


Figure 4: Most frequent target domains shared by both routines

This evidence permits to explore the most recurrent topics the comedian tried to explain by the use of a metaphor and also to make a comparison with the topics that Kövecses (see section 2.3) proposes as most common ones. Since some of the target domains used by the comedian (thinking, ideas and emotions)

are part of Kövecses’s taxonomy, it is possible to conclude that the comedian used metaphors to explain common topics, as any person would do.

4.4 Source domains

Table 7 and Figure 5 indicate that from the entire list of source domains found in the corpus 53% of them correspond to the routine “Here and now”, corresponding to 31 different source domains, whilst 47% was taken from “The beginning”, which corresponds to 28 different source domains.

Routine	Number
The beginning	28
Here and now	31
Total	59

Table 7: Source domains expressed in numbers.

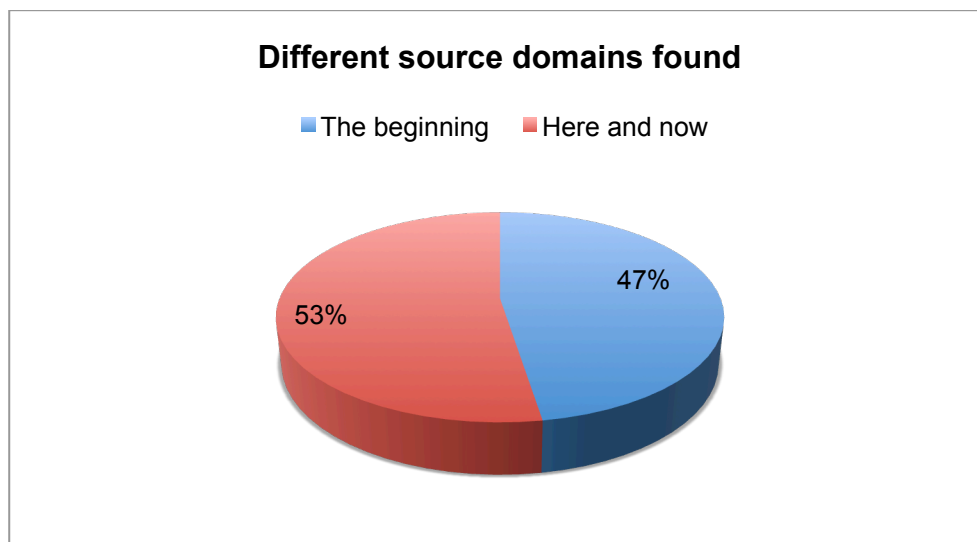


Figure 5: Source domains expressed in percentages

The number of source domains is not exactly the same as the target domains, which indicates that the comedian explained different topics by the use of the same references. It also shows that there are some source domains are more versatile than others. One example is the source domain *objects*, which served to describe ideas and events (see tables 11 and 12 for more examples).

In the next tables and figures it will be possible to see the source domains more in detail, regarding the topics they are referring to, as well as their frequency.

a) Frequency of the most common source domains.

In relation to the source domains used to create metaphors in the routine “The beginning”, Table 8 shows that the comedian used the concept *container* to draw 9 different metaphorical expressions, such as “You’re out of rum”, in which she related *container* to alcohol, or “That’s just pop in your head” where she created the association with the topic “mind”. This means that 14,5% of the times she spoke metaphorically she explained ideas in terms of a *container*. The source domain *place* was also frequent, with 7 instances of use, meaning that in 11,2% of the moments the concept *place* was useful to create cognitive correspondences, all of them related to the topic of “concentration”, as in the expression “I have no clue what they’re saying then I realize I’m gone”. She also referred to concepts in terms of *objects* in 6 different opportunities, corresponding to 9,6% of the whole routine. Some examples are “When people bring God into it”, where she related it to the topic “beliefs”; or “We are filled with hate instead of love”, in which she talked about “emotions” as *objects*. *Locations*, *motion* and *down* were also recurrent, with 5, 4 and 3 incidences respectively.

The beginning	
Source domain	Occurrence
Container	9
Place	7
Objects	6

Locations	5
Motion	4
Down	3
Creation	
Growing	
Journey	2
Physical closeness	2
Valuable object	

Table 8: Frequency of the most common source domains in “The beginning”.

Table 9 shows the most frequent source domains found in the routine “Here and now”. From it, it is possible to see that the most common reference the comedian used was *objects*, with 14 cases of frequency. This means that 19,7% of the times she referred to different concepts in terms of *objects*. This is seen in examples like “I had no idea” in which she related it to the topic of “ideas”; or in the metaphorical phrase “I can’t put this off” where the source domain *objects* worked to explain the topic “events”. *Locations* was also frequent, its frequency of occurrence being 12,6%. This was materialized in expressions such as “No matter how pain you’re in” (FEELINGS ARE LOCATIONS) or in “You’re in a bad mood” with STATES ARE LOCATIONS, being the underlying conceptual metaphor. The next three source domains in decreasing order were *possessions*, *forces* and *motions*, with 7%, 5,6% and 4,2 % of frequency respectively.

Here and now	
Source domain	Occurrence
Objects	14
Locations	9
Possessions	5

Forces	4
Motion	3
Being complete Destination Journey Moving upwards Objects moving upwards Route Vehicles	2

Table 9: Frequency of the most common source domains in “Here and now”.

The results from both routines illustrate that the most recurrent references were made of very concrete physical entities, such as *container* and *objects*. They can both be classified as ontological metaphors. This suggests that the comedian used these conceptualizations to categorize abstract concepts that do not usually have precise boundaries, as ideas or personal preferences.

b) Source domains shared by both routines

Table 10 and figure 6 below show the source domains that were recurrent and shared by both routines. Percentages are calculated in relation to the total of 131 linguistic metaphors. The most frequent source domain was *objects* with 20 occurrences. This means that 15% of the times she spoke metaphorically, she did it by understanding something in terms of an object. She expressed it with the following conceptual metaphors and their corresponding expression: IDEAS ARE OBJECTS, as in “I will say these things, I will point them out to you”, EMOTIONS ARE OBJECTS like in “We are filled with hate instead of love”, ATTENTION IS AN OBJECT which underlies the expression “That’s all our attention a man can take”, DIFFICULTIES ARE OBJECTS as in “I have a problem” or SILENCE IS AN OBJECT with the example “To break that silence”.

The reference *location* was also frequent in both routines, with 14 examples of use, which represents 15% of the whole. Some conceptual metaphors with this source domain are STATES ARE LOCATIONS as in “We are in love” and “You are in bad mood”, FOOD IS LOCATION like in “People run out cheese” and FEELINGS ARE LOCATIONS as in “No matter how much pain you’re in”. 8% of the times, the comedian conceptualized ideas in terms of a *container*, as it can be seen in the following conceptual metaphors and their corresponding linguistic expressions: FOOD IS A CONTAINER (“I am out of cheese, OK!”), THE MIND IS A CONTAINER (“That just pop in your head”) and BODY IS A CONTAINER (“Suck the coolness right out of you”).

Finally, another frequent source domain was *motion*, with 7 cases of example in both routines. This is translated into 5% of the complete corpus. The comedian referred to *motion* in metaphors such as THINKING IS MOTION with the expression “All right, let’s go through this again, shall we?”, DECISION IS MOTION as in “I went back and forth trying to decide” and LIFE IS MOTION like in “We move too fast”.

The rest of the source domains do not have a significant frequency, with 4 or less cases each.

Source domain	Occurrence
Objects	20
Locations	14
Container	10
Motion	7
Journey	4

Destinations Move upwards Valuable object	3
Valuable possession	2

Table 10: Most frequent source domains shared by both routines.

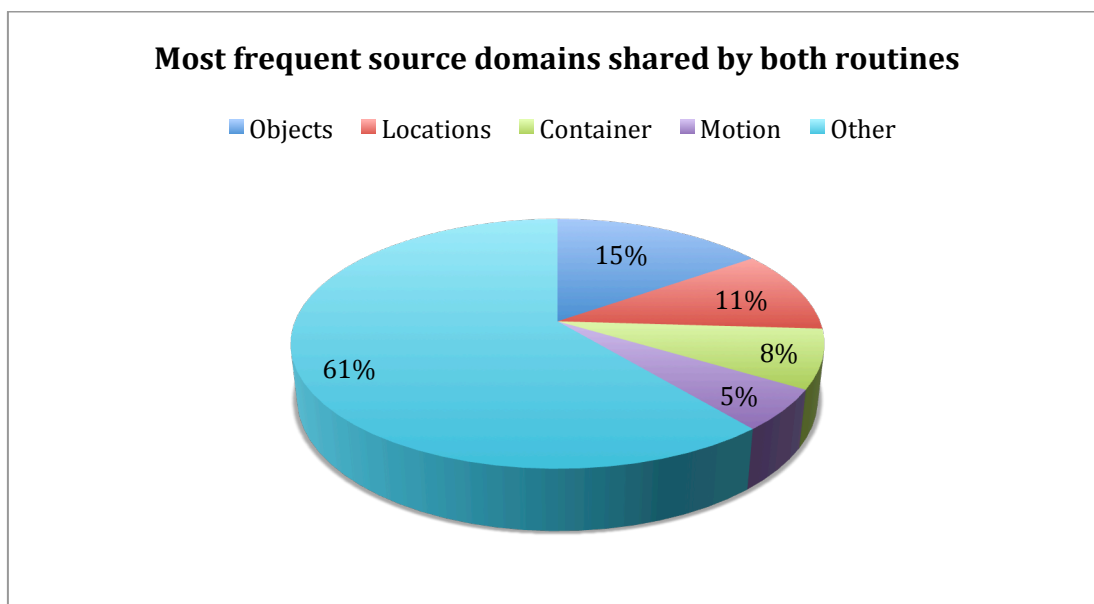


Figure 6: Most frequent source domains shared by both routines

As it can be expected, many ideas were explained by conceptualizing them in terms of *objects* and *locations*. It is easy to relate to something that you can touch, see and feel, as well as to relate to a place where you can be. In relation to Kövecses's taxonomy, it is interesting that the references that the comedian made do not appear as the most common ones proposed by the author (see section 2.3), even though she used metaphors to refer to common events. This will be addressed in the Discussion section.

4.5 Most common conceptual metaphors in “The beginning”².

40 different conceptual metaphors were found in the comedy special “The beginning”. These 40 CMs underlie 62 metaphorical expressions, as it was seen earlier in this presentation of results. Table 11 shows the most frequent conceptual metaphors, their occurrence throughout the routine and one example. The most common conceptual metaphor was CONCENTRATION IS A PLACE, representing 11% of the complete set of metaphors. The conceptual metaphor FOOD IS A CONTAINER appeared 8% of the times becoming the second most common CM. With 3 cases each, meaning 5% of cases, the following CMs were identified: PERSONAL PREFERENCES ARE CONTAINERS, THINKING IS MOTION, FEELING BAD IS DOWN and IDEAS ARE OBJECTS.

Conceptual metaphor	Example	Occurrence
Concentration is a place	“Somebody is talking to me and I’m there as long as I can possibly hold on”	7
Food is a container	“I am out of cheese, OK?”	5
Feeling bad is down	“I know a lot of people have been down there”	3
Ideas are objects	“You have no idea”	3
Personal preferences are containers	“The stuff that people are into”	3
Thinking is motion	“Alright, let’s go through this again, shall we?”	3
Body is a container	“We are filled with hate instead of love”	2
Decision is creation	“If I make that decision”	2
Life is a journey	“This has been quite a journey for me”	2
Maturity is growing	“I believe that is when you grow the most”	2

² For further examples and references, go to Appendix N° 1 at the end of this study.

Purposes are destinations	“To lead to this night”	2
Silence is valuable object	“I believe that silence is golden”	2
States are locations	“We are in love”	2

Table 11: Occurrences of the most common CMs in “The beginning”.

The results show that CONCENTRATION IS A PLACE was the most common conceptual metaphor within this routine. Interestingly, all metaphorical expressions related to this CM were classified as novel expressions, as it will be shown in table 13. Here we see the original connection between being in a place and being focused, since, as it was said before in this chapter, it seems easier to understand ideas by relating them with places. Also, the topic of concentration was very important within this routine.

4.6 Most common conceptual metaphors in “Here and now”³.

The routine “Here and now” presented 54 different conceptual metaphors. These 54 conceptual metaphors explained 71 metaphorical expressions. Table 12 illustrates the most common CMs, one example and their frequency of occurrence.

Looking at the results, it can be seen that in this script the frequency of each conceptual metaphor was not very different from the rest of them, only by 1 or 2 cases. There are many CMs with only 2 or 1 case throughout the routine. This represents a difference with the other routine, because here the frequency of occurrence among CMs is very similar. Having said that, the most common conceptual metaphors were IDEAS ARE OBJECTS and STATES ARE LOCATIONS, representing the 5,6% of the entire set of metaphors each.

These conceptual metaphors were followed closely by CONVERSATIONS ARE POSSESSIONS, with 4,2% of occurrence. The rest of the CMs had 2

³ For further examples and references, go to Appendix N° 2 at the end of this study.

instances of occurrence, as can be seen in the table below. The CMs with 1 instance of occurrence were not considered for this study.

Conceptual metaphor	Example	Occurrence
Ideas are objects	"The person talking to you has no clue"	4
States are locations	"You are in bad mood"	4
Conversations are possessions	"You're gonna lose the call"	3
Actions are a route	"You won't go back down"	2
Being ready is being complete	"I'm running and I'm done, that's all I needed"	2
Emotional stability is maintaining position	"I've got to come to my senses cause I've been right on fences for so long"	2
Events are objects	"I can't put this off"	2
Ideas are objects moving upwards	"It's amazing what comes up when sit in that silence"	2
Life is a journey	"We've come a long way haven't we?"	2
Life is motion	"We move too fast"	2
Thinking is moving upwards	"When I came up with the idea"	2
Time is a landscape we move through	"You know that Aretha Franklin's song "Respect", that's been around long time"	2

Table 12: Occurrences of the most common CMs in "Here and now".

Although the frequency of occurrence was very similar among CMs, there was one that was repeated: IDEAS ARE OBJECTS. The comedian used this conceptual metaphor to describe situations where thoughts or ideas can be compared as objects that someone possesses or loses. She complemented it throughout her discourse with the conceptual metaphor IDEAS ARE OBJECTS MOVING UPWARDS. For her, ideas are not only objects but they are also forces. This was expressed in one opportunity with the conceptual metaphor IDEAS ARE FORCES ("That's when it hit me"). The results are expected, since, in this study, the conceptual metaphor IDEAS ARE OBJECTS is one of the most frequent ones,

also because what has been suggested in section 4.4 above: it seems easy to understand concepts in terms of a physical entity like objects.

4.7 Novel metaphorical expressions and degree of conventionality in “The beginning”

The third specific objective of this study was to explore the importance of novel metaphorical expressions in the creation of humor. For that reason, all linguistic metaphors were classified according to their conventionality. The table below shows the metaphorical expressions from the routine “The beginning”, which were classified as novel, as they had not been heard or seen in those contexts before.

Metaphorical expression	Conceptual Metaphor
“It’s a scary place and very dark”	Difficulties are locations
“It is our light, not our darkness that most frightens us”	Aspects of personality are light
“I’m there as long as I can possibly hold on”	Concentration is a place
“Then I realize I’m gone”	Concentration is a place
“I’m not here”	Concentration is a place
“I don’t know how long I’ve been gone”	Concentration is a place
“I start to come back”	Concentration is a place
“And I’m back”	Concentration is a place
“And I’m wondering if they know how long I’ve been gone”	Concentration is a place
“Then I totally go off again”	Concentration is turning on

Table 13: Novel metaphorical expressions in “The beginning”.

Concerning the degree of conventionality, figure 7 below shows that in “The beginning” most metaphors have been classified as conventional with 84% of occurrence. This means that from the 62 metaphorical expressions found in this part of the corpus, 52 have become part of the American English language database and they are no longer recognized as metaphors. 10 metaphors were identified as novel or creative, since they had not been heard, used or expressed in those contexts before. This was translated into 16% of cases. Most of them were conceptualized as CONCENTRATION IS A PLACE, where the comedian related the fact of being concentrated as being in some place. This can be seen in the previous table, where novel metaphorical examples are shown with their corresponding conceptual metaphor.

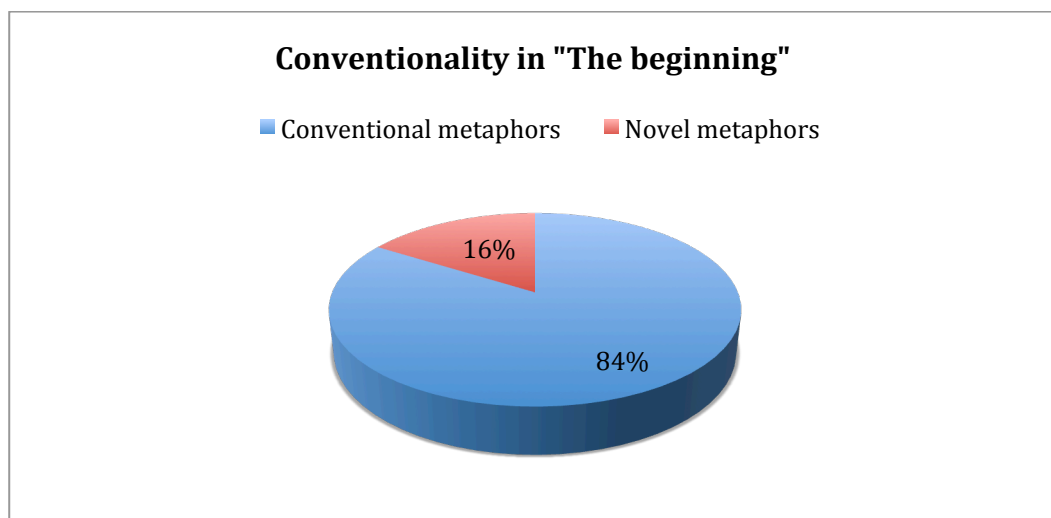


Figure 7: Degree of conventionality in “The beginning”.

These results make possible to see that even though she expressed ideas in a novel metaphorical way, they were not the majority in this script. This allows concluding that the comedian did not base the funniness of this routine on novel metaphorical creations.

4.8 Novel metaphorical expressions and degree of conventionality in “Here and Now”

In the same way that the previous section, table 14 illustrates the expressions that were considered novel in “Here and Now” and their corresponding conceptual metaphors.

Metaphorical expression	Conceptual metaphor
“They go in some fantasy land when they start talking to the weather man”	Joy is fantasy
“Sorry I didn’t sprinkle rose petals for you”	Attitudes are actions
“You’re walking to that disease written door handler”	Disease is a destination
“It just takes one little trip to just suck the coolness right out of you”	Body is a container
“We could save a big chunk of time and sit it aside”	Time is an object you can divide

Table 14: Novel metaphorical expressions in “Here and now”.

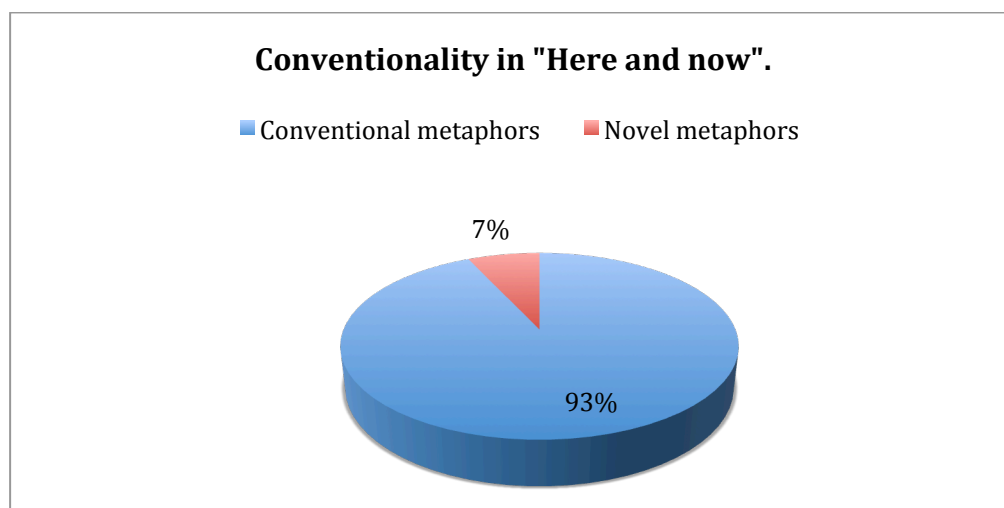


Figure 8: Degree of conventionality in “Here and now”.

The conventionality of metaphors in the routine “Here and now” was even more significant than it was in “The beginning”. Here, only 5 different novel or creative metaphors were found, out of 71 metaphorical expressions. This was translated into 7% of the cases. Conventional metaphors, however, were the majority once again, with 66 cases, meaning 93% of the whole. According to the results of this study, all those 66 phrases are considered as being part of the American English language database. Regarding the results, it is also possible to conclude that in this script the humorousness was not strictly related to the creation of novel expressions.

4.9 Metaphorical expressions and the comedian’s attributed intention of humor

The final part of this study consisted of revising both scripts once again and seeing if there was a relation between the use of a metaphor and the intentionality of humor. Even though both samples of discourse are completely humorous, there are moments in which the intention of humor is more explicit. Here the intentionality was seen from the comedian’s point of view, that is to say that these moments were not considered from the audience’s laugh but from the comedian’s attributed purpose to create humor. An example of this was presented in section 3.2.

In this study 131 metaphorical expressions were identified, from which 34 were directly related to the intentionality of humor. 13 metaphorical expressions were part of the routine “The beginning” whereas 21 were from the routine “Here and now”. As figure 9 illustrates, the majority of metaphors identified in both scripts were not *directly* related to the creation of humor. The word “directly” is highlighted here because being both discourses completely humorous, all metaphors were part of humor development, but 34 of them had a direct relation to the humorous intention. Table 15 shows these metaphors.

Metaphorical expression	Conceptual metaphor
Alright, let's go through this again, shall we?	THINKING IS MOTION
Just filled with road rage back there	ANGER IS FLUID
She's got her legs full, I'll tell you that	BODY IS A CONTAINER
And then I just drift off	CONCENTRATION IS FLOATING
I don't know how long I've gone	CONCENTRATION IS A PLACE
It took him forever to get the veal, anyway	PURPOSES ARE DESTINATIONS
You're out of rum	ALCOHOL IS A CONTAINER
I get to the store and they're out of cheese?	FOOD IS A CONTAINER
People run out of cheese	FOOD IS A LOCATION
What do you mean you're not in the mood?	STATES ARE LOCATIONS
We are in love	STATES ARE LOCATIONS
I'm getting ahead of myself, anyway	ASPECTS OF THE SELF ARE DISTINCT INDIVIDUALS
Hang in there, baby!	EMOTIONAL STATES ARE LOCATIONS
I'm never gonna get around to write about procrastination	DESTINATION IS TIME CONSUMING
I fell for it	TO BELIEVE IS TO FALL
Got to go, got to go right now	BODILY FUNCTIONS ARE LOCATIONS
They go in some fantasy land when they start talking to the weather man	JOY IS FANTASY
Move along	COMPLIANCE IS MOVEMENT
Did I lose you?	CONVERSATIONS ARE POSSESSIONS
Let me get rid of this other call	CONVERSATIONS ARE POSSESSIONS
Your brain should be on it, too	MIND IS AN OBJECT
Completely forgot the point you're trying to make	IDEAS ARE OBJECTS
Praying that point will come back to you	IDEAS ARE OBJECTS
I am in for the night	STATES ARE LOCATIONS
Sorry I didn't sprinkle rose petals for you	ATTITUDES ARE ACTIONS
They don't want you to make it	SUCCESS IS A VALUABLE OBJECT
Give it, I got it, I got it	KNOWLEDGE IS AN OBJECT
When I'm done	BEING READY IS BEING COMPLETE
You're walking to that disease written door handler and open it up	DISEASE IS A DESTINATION
And lands on your cheek	BODY IS A DESTINATION
Suck the coolness right out of you	BODY IS A CONTAINER
Pain takes the back seat to embarrassment, doesn't it?	PAIN IS HUMAN
The wrong words all along	TIME IS A LANDSCAPE WE MOVE THROUGH
You move too fast	LIFE IS MOTION

Table 15: Metaphors related to the attributed purpose of humor.

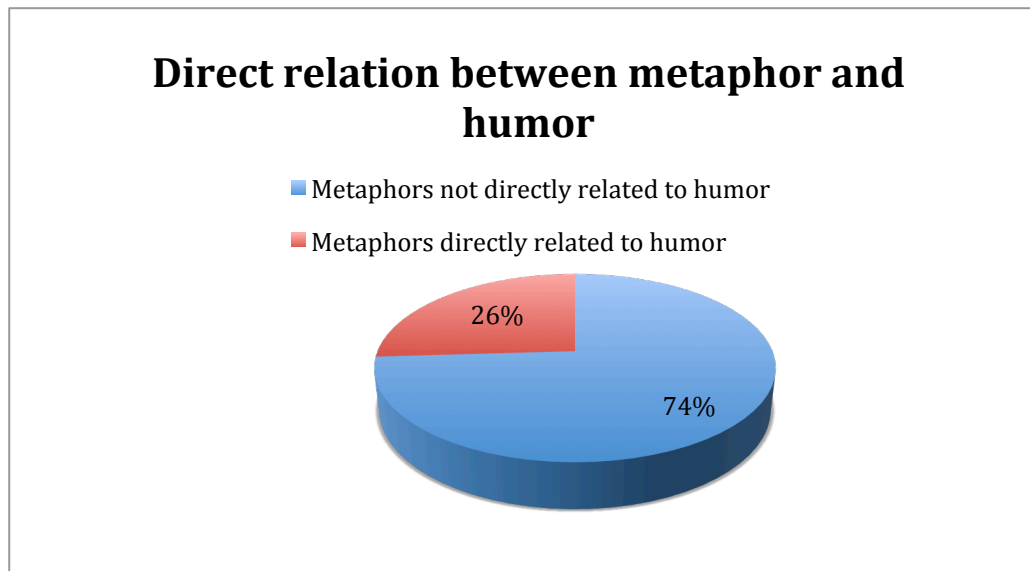


Figure 9: Direct relation between metaphor and humor in both scripts.

Even more important for the present study was to see if there were novel metaphors present in the expressions that were found to be related to humor, since, according to what has been reviewed, novel metaphorical expressions would lead to humor. From 34 expressions, only 5 were novel while the other 29 were conventional. Figure 10 shows this information graphically.

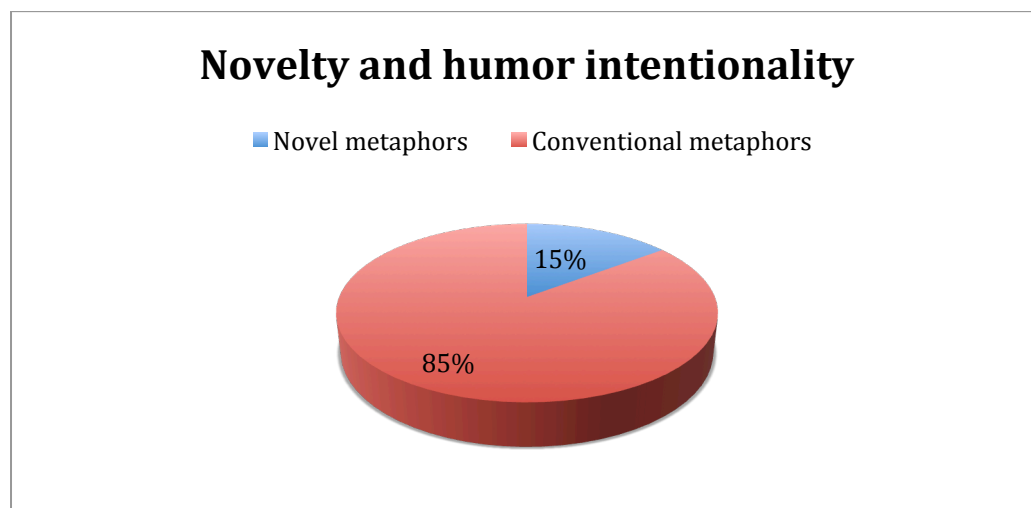


Figure 10: Novelty and humor intentionality.

This piece of information is coherent with the previous findings and supports the idea that in an extended humorous discourse, metaphors are not an essential element to create humor but one of the many linguistic resources working together. Furthermore, these results confirm, as it has been stated before, that novelty in metaphors is not what would lead to the funniness in an extended discourse.

4.10 Discussion

After revising the results of this study, there are some issues that need to be discussed, in relation to the inquiries guiding it: the most common CMs occurring in both routines, the most frequent target and source domains used to speak metaphorically and the connection between novel linguistic metaphors and humor.

The first question of this study referred to the conceptual metaphors used in both stand-up comedy routines. In relation to that, and considering both routines, it was observed that the comedian used relatively more metaphorical expressions than conceptual metaphors, which indicates that some CMs were used more than once, to express different linguistic expressions. For instance, the conceptual metaphor IDEAS ARE OBJECTS was seen in expressions like “you have no idea” and “I will point them out to you”.

Regarding the frequency of CMs, the following were the most common ones: IDEAS ARE OBJECTS, STATES ARE LOCATIONS, LIFE IS A JOURNEY and BODY IS A CONTAINER. All of them are metaphors that are used in different types of discourse, not only in humorous ones. If these four most common CMs are classified according to their function (section 2.3.2.1), it will be seen that three of them are ontological (IDEAS ARE OBJECTS, STATES ARE LOCATIONS and BODY IS A CONTAINER) and one is a structural metaphor (LIFE IS A JOURNEY). There are no orientational metaphors within the group of the most frequent ones. However, that does not mean that they were not used. In fact, there were examples like FEELING BAD IS DOWN and GOOD IS UP, only that they were neither frequent nor shared by both routines. This result shows that the comedian

used different types of metaphors throughout her routines, which is in line with the fact that she covered many different topics in her comedy specials.

That she did not use only one type of metaphor in particular but all of them, suggests that the comedian used everyday language as well as common CMs. This was believed before starting this study and was the reason for choosing stand-up comedy routines. On the other hand, it is possible to say that these four most common CMs are conventionalized within the English language. The fact that the most common conceptual metaphors used are conventionalized within the English language gives the primary evidence that in these routines novel metaphors are not the majority and thus humor will not be connected to them. In cases in which novel metaphorical expressions were connected to the purpose of humor, the reason may be in the nature of the topic addressed, as it will be discussed later on in this section.

The second question that guided this study was about the most common target and source domains used to speak metaphorically in both stand-up comedy routines. Considering both routines, the most frequent target domains were “ideas”, “life”, “states” and “thinking”. The types of target domains seem to be related to the variety of topics that the comedian covers within both routines. Something similar happened in relation to the source domains, where the most frequent ones were “objects”, “locations”, “container” and “motion”.

It was not surprising to note that many ideas were explained by conceptualizing them in terms of *objects* and *locations*. As explained in section 2.3, a metaphor is made by describing an abstract idea (target domain) as a more concrete one (source domain); that is why it is understandable the use of objects and locations to explain concepts: it is easy to relate to something that you can touch, see and feel, as well as to relate to a place where you can be.

As has been indicated in section 4.3 above, this result is useful for this study, since it allows identifying and discussing the most common references that the comedian used to speak metaphorically.

In section 2.3, Kövecses's taxonomy of target and source domains was presented and now it is compared with the results of this study. In relation to the topics that generally work as target domains, the results of this study indicate that 3 of the topics that the comedian tried to explain are part of this taxonomy: *Thinking* (or Thought, as Kövecses proposed), *Ideas* and *Emotions*. This finding may help validating his taxonomy and that would help to confirm the idea that the comedian uses metaphors to talk about the same topics as in a day-to-day communicative situation.

Concerning Kövecses's taxonomy about source domains commonly used, it is interesting to see that the comedian's most common references for metaphors are different from the ones that the author proposed. Although the comedian uses metaphors to talk about topics that are very common, the references that she uses might not be as common as Kövecses states. Or maybe they are, and the taxonomy needs to be revised. It is necessary to remind the reader that the author created this taxonomy based on what he collected from different dictionaries and, even though they are a valid support in studies where definitions of words are useful to explain certain concepts (as the present study, which resorted to the help of dictionaries in cases where the conventionality of a metaphorical concept was not clear), sometimes they can be rather limited in the information they provide. It is understandable that creating a taxonomy based on lexicographical data seems the easiest way to do it. However, a dictionary is not the complete lexicon of a language, and, therefore, has the limitation of time, since language changes continually. According to Del Barrio and Torner (1994-95) a dictionary is not capable of describing entirely a language because it is a standardized sample of its lexicon, that reduces the group of lexical units (or items) to a closed inventory of them. Thus, a dictionary offers an incomplete and restricted image of its linguistic entries. It is foreseeable that working with discourses will offer different results, since in discourses we can see how language is fully developed, how words and phrases are interrelated in order to form interesting, and also expectable, conceptualizations.

The third inquiry of this study was focused on the relation between novel metaphorical expressions and humor. First of all, it must be said that some directions to distinguish a novel metaphor are needed. The analysis must rely on the researcher's intuition and knowledge of the English language and culture surrounding the language. It was for that reason that (as mentioned in section 3.2) in this study two dictionaries were used to clarify doubts concerning to the conventionality of a concept.

In relation to this objective, it is interesting to observe that in one of the routines, the comedian used many metaphorical expressions to refer to *concentration*. This was in fact one important topic within one of her routines and she decided to talk about it metaphorically. Here she used a set of novel metaphors. The most common one was CONCENTRATION IS A PLACE but she also used CONCENTRATION IS FLOATING and CONCENTRATION IS TURNING ON to speak about it directly. It is interesting to see that she used metaphors to refer to concentration and that she used those ones in particular. In only a couple of opportunities, the *concentration* metaphors coincided with the attributed intentionality of humor. Those were examples of the direct relation between novel metaphorical expressions and humor. Unfortunately, there were not a lot of cases of novel metaphors in both routines, and even fewer cases of novel metaphors connected to the intention of humor, so it cannot be established that humorousness appeared because of that relation.

The analysis shows that from the complete universe of metaphors studied in only a small percentage of them (26%) the intentionality of humor was more explicit and in an even smaller percentage (15%) novelty was present in metaphors. The purpose to compare the intentionality of humor with the use of metaphors was to corroborate the previous findings where it was established that most metaphors were conventional leading to think that novelty was not the main feature to produce humor. As both discourses were extended and completely humorous, since they are stand-up comedy routines, it seems understandable that metaphors were not the central element to create humor but just one of different linguistic resources

working together. In relation to novel metaphors it was expected that their use was lower than conventional ones and thus their relation with humor was less significant. The reason may be because both scripts tell a succession of interrelated funny stories and not isolated jokes in which the speaker must surprise the audience with a very powerful punch line.

One possible explanation for cases in which novel metaphorical expressions and the purpose of humor were connected, is that it may be related to the nature of the topic addressed in that moment. For example, in general, diseases are considered to be a serious topic but the comedian talked about that issue in a humorous way using the metaphorical expression “You’re walking to that disease written door handler” (DISEASE IS A DESTINATION) to mention how easy is to infect yourself and get sick by touching a bathroom door in a restaurant, since it is full of germs. In other words, the use of a novel metaphorical expression may help to transform this topic into a less serious one and make it funny. This coincides with the hypotheses proposed by Kyratzis (2003) and Dynel (2009), where, along with novelty, the former based the humorousness of metaphors on duality and tension and the latter on the principle of incongruity (section 2.6). The previous example shows how incongruent both domains are (DISEASE-DESTINATION); this produces tension because attention is drawn to the dissimilarities of both domains. The listener must resolve the incongruity to find the metaphor funny. Although validating their hypotheses was not an objective of this study, it is interesting to see that they can be applied to the samples of it.

As it was mentioned before, there were not many examples that illustrate the connection between novel metaphor and humor. Perhaps this relationship is closer in other kind of discourses where a joke is used remotely, as the example presented in Dynel’s (2009) study suggests (see section 2.5.2).

Considering both scripts examined in this study and in relation to Dynel and Kyratzis’s approaches, it can be established that even though both routines are completely humorous, the comedian did not base the humorousness of her speech on the use of novel metaphorical expressions. Moreover, she uses metaphors as

any person would do in everyday discourse. This may be because she elaborated her scripts using everyday language and talking about everyday situations most of the time.

Finally, this study, along with the ones by Kyrzatis and Dynel, allow proposing that the connection between novel metaphorical expressions and humor seems more evident with isolated jokes used in a conversation than in a complete humorous extended discourse, as stand-up routines are. Also, that the character or nature of the topic addressed will influence on the humorousness of a novel metaphor, as it was explained before.

CHAPTER 5: CONCLUSIONS

The present thesis has examined the use of metaphorical expressions and conceptual metaphors in two stand-up comedy routines. Its general objective was to make a descriptive analysis of the use of metaphorical expressions and conceptual metaphors in DeGeneres's comedy specials. This goal was achieved by fulfilling three specific objectives: to offer a quantitative account which allowed to draw some conclusions about the use of metaphors, to identify the topics that the conceptual metaphors were related to; and to explore the humorous usage of metaphors within these two routines, based on the notion that novel metaphors would contribute to humor.

Concerning the previous studies about the use of metaphors in the creation of humor (Kyratzis, 2003; Dynel, 2009), it was observed that they dealt with jokes, which were randomly expressed in an ordinary conversation. They did not deal with the use of metaphors in a completely humorous discourse, as stand-up comedy routines are. In these two studies, all jokes were part of a conversation that was not intentionally funny in the first place.

The methodology implemented to carry out this study, included identifying all metaphorical expressions used in both routines. After that, the conceptual metaphors underlying those expressions were expressed in terms of TARGET DOMAIN IS SOURCE DOMAIN. Subsequently, all conceptual metaphors were organized according to the topics that they were related to. Then, all novel metaphors in both routines were identified and the rest of them were classified as conventional ones. Afterwards, the comedian's attributed purpose of humor was studied in the moments where she used novel metaphorical expressions, to see if they contributed to humor. Finally, results (see section 4) were obtained by calculating the frequency of metaphors and then classifying them, in order to establish the most used CMs, the most common target and source domains employed to create these metaphors, and, the possible relation between novel

metaphorical expressions and the purpose of humor. The main findings of this study can be summarized as follows:

First of all, the results show that, in both routines, the comedian used relatively more linguistic metaphors than conceptual metaphors, indicating that some conceptual metaphors were used more than once. This was seen in cases where the same CM served to express different linguistic expressions, like IDEAS ARE OBJECTS in “you have no idea” and “I will point them out to you”, for example.

Considering both routines, the most frequent target domains were “ideas” “life”, “states” and “thinking”. The percentages of occurrence are strictly related to the variety of topics that the comedian covers within both routines. This is also seen in the fact that most target domains have only 1 or 2 occurrences along the routines. A similar situation was expected to happen with source domains. In fact, regarding the source domains, the comedian used many different concepts to express metaphors. The most frequent ones were “objects”, “locations”, “container” and “motion”. Many ideas were conceptualized in terms of “objects” and “locations”; this was not surprising since, as metaphors explain an abstract concept through a concrete one, it seems easy to relate to something that you can touch and see, as well as a place where you can be.

Comparing this piece of information with Kövecses’s (2002) taxonomy of target and source domains, it can be concluded that some of the most common target domains from this data set are in line with the ones offered in the taxonomy. However, the most common source domains found differ from the ones proposed by the author. This may be explained by the fact that Kövecses worked with dictionaries to create the taxonomy and not with discourses, as this study. As it was mentioned in the Discussion section (4.10), it was expected that working with discourses would offer different results, since in discourse language is fully developed, while in a dictionary we see a standardized sample of the lexicon of a specific language.

In relation to the conceptualizations of linguistic metaphors, the most recurrent conceptual metaphors within the routine “The beginning” were CONCENTRATION IS A PLACE and FOOD IS A CONTAINER, whilst in the routine “Here and now”, the most recurrent ones were IDEAS ARE OBJECTS and STATES ARE LOCATIONS.

The conceptual metaphors shared by both routines were IDEAS ARE OBJECTS, STATES ARE LOCATIONS, LIFE IS A JOURNEY and BODY IS A CONTAINER. These four conceptual metaphors are very common ones and probably used in different types of discourses, not only humorous. In fact, all of them are considered to be conventional conceptual metaphors, which coincides with the notion that, in these routines, conventional metaphors were the majority.

According to their function, three of them correspond to ontological metaphors and one to structural metaphor. Although there are no orientational metaphors within the group of the most frequent ones, there are some in the complete set of analyzed metaphors, only that they are neither frequent nor shared by both routines. One example is FEELING DOWN IS BAD. The comedian did not use only one type of metaphor, but all of them in different moments. This gives evidence that she used everyday language in her routines, since the use of metaphors was like any person would do.

Another objective in this study was to explore the use of novel metaphorical expressions within both routines to study the possible connection between metaphors and humor, according to Kyratzis (2003) and Dynel’s (2009) approaches. It is important to remind the reader that these authors had explored this relationship only in isolated jokes, which were part of an everyday conversation.

Considering all the linguistic metaphors found in both routines, the vast majority of metaphors corresponded to conventional expressions, while only a small group of them was considered to be novel or creative. This suggests that even though DeGeneres uses novel metaphorical expressions, they are not the majority of the complete universe of metaphors. In fact, most of them are

considered as being conventional types of metaphors. This probably happens because she elaborates her comedy script by using everyday language and, as it has been stated before, the metaphors she uses are just like the ones used in a day-to-day discourse.

Furthermore, when exploring the intentionality of humor and its relation with metaphors, the analysis showed that from all the linguistic metaphors found only a small percentage of them coincided with moments where the comedian's intention of humor was more explicit. Moreover, the intentionality of humor coincided even less with novel metaphors. This evidence helped to confirm the previous findings of this study, which stated that, in both scripts, metaphors were not used to produce humor. This is compatible with the idea that, in an extended humorous discourse, the creation of humor is not strictly related to the use of novel metaphorical expressions, but that, probably, they work together with other linguistic resources.

Finally, although the results show that the comedian used different metaphors in her humorous discourse, it cannot be claimed that this linguistic resource was used as a humorous device *per se*, since it is possible that metaphors have been used randomly, as being part of everyday language.

5.1 Limitations of the study

Because of the rather small size of the text samples, it is difficult to draw definite conclusions about the theme of investigation. On the one side, the material was only from one comedian. This does not permit to compare results from different comedians. In particular, results obtained from just a couple of scripts make difficult to establish a categorical conclusion between the use of metaphorical expressions and their relation to humor.

While analyzing the samples, it was noticed that there are no clear directions to distinguish conventional from novel metaphors. The analysis must rely on intuition and knowledge of the English language. There are moments that the differentiation becomes very difficult and the analyst must trust only in his intuition

and knowledge of, not only the English language, but also of the culture surrounding the language. It is for this reason that, in this study, online dictionaries were used in case of doubt. The use of dictionaries turned out to be helpful, since they were supposedly updated online versions.

5.2 Further research

First of all, it would be a good idea to expand the study of metaphors in humorous discourse, especially in stand-up comedy routines, since this type of humorous discourse has not been widely studied. One suggestion would be to analyze material from different comedians so the results could be more conclusive in this matter and corroborate what was seen in this study: the relation between novel metaphorical expressions and humor does not seem very close in an extended humorous discourse. For this reason, it would be useful to enlarge the investigation corpus to establish more categorical conclusions, considering that further studies based on a larger corpus might either validate or modify the findings obtained in the present study, by the observation of more instances of CMs used in humorous discourse.

As mentioned in section 5.1, it would be very interesting and useful to have methodological directions that help in the conventionality classification process. Although dictionaries are a standardized sample of the lexicon, they seem to be a great help in this matter. As it was explained before, in this study, dictionaries were used in case of doubt, by identifying the word that makes the phrase metaphorical and then looking its metaphorical meaning up in dictionaries. If dictionaries had this meaning, the word was considered to have a conventional or lexicalized use. It would be interesting to explore the importance of this resource thus validate this method or find a better one. For example, instead of just using the dictionaries in case of doubt, use them for all cases of metaphorical expressions. This would permit the researcher to see how conventionalized some meanings are and establish the degree of conventionality of a word. For instance, the researcher

should choose an uneven number of dictionaries so as to verify on how many of those dictionaries the metaphorical meaning appears. If the meaning appears in all dictionaries, the word/expression can be classified as completely conventional and if none of the dictionaries shows the metaphorical meaning, as completely novel. In cases that some dictionaries show the meaning but in others it does not appear, the researcher can classify the word in a scale of conventionality, which can be in direct relation with the number of dictionaries used.

Another idea, related to the connection of metaphors and humor, is to study the use of novel metaphors in isolated jokes in order to see if this relation is made to produce humor in that type of humorous discourse. Results of the present study suggest that there seems to be a closer relation between novel metaphors and isolated jokes than with extended humorous discourse. This would offer more, and new, insights about this relationship and, thus, contribute to the study of metaphors in Cognitive Linguistics.

Finally, another interesting further research would be to study what other linguistic resources work along with metaphors to create humor in stand-up comedy. This is based on the finding in this study it is not the metaphor itself the one that creates the humorous effect but that, possibly, it works together with other resources. For example, studies are required to examine the use and importance of irony, non-verbal and paralinguistic resources when producing humor in an extended discourse. As an idea, the researcher could study metaphorical expressions under Grice's Cooperative Principle Theory and see if the Quality maxim is violated, as the theory proposes a speaker does when being ironic. This may lead to show that novel metaphorical expressions do not work alone when producing humor, and may also lead to find that irony might contribute for conventional metaphorical expressions to be funny in an extended humorous discourse.

5.3 Final comments

The study reported in this thesis was an attempt to observe and examine the use of metaphors and the relation between them and humor in stand-up comedy routines. In addition to provide the most common topics treated metaphorically by the comedian and the metaphors used for that, its most important contribution lies in the analysis of conventionality. In this line, this study explored the approach that claimed that novel metaphors would lead to humor. This idea had been only treated in short humorous discourses, namely jokes, and not in extended humorous ones, namely stand-up routines.

The evidence presented in this study reveals that in both routines novel metaphorical expressions were not the ones leading to humor, as they were present in a small percentage of occurrence and a smaller percentage was considered to be related to the purpose of humor. It is suggested that, to create humor, they probably worked along with other linguistic devices. This may show that in an extended humorous discourse, novelty in metaphorical expressions is not what generates humor.

The evidence presented in this thesis confirms that our thought is metaphorical in nature and that there are certain concepts that are best understood by the use of a metaphor. In this sense, metaphors are not a style resource but the materialization of human thought. In particular, the study contributes to our knowledge of how novel metaphors relate to humor, especially, to distinguish that this relationship does not seem evident in an extended humorous discourse, such as stand-up comedy routines. This type of study shows that there are some linguistic phenomena, which are best explained by a cognitive theory and how they are processed in our minds. That is the case of explaining the relation between metaphor and humor in discourse. As Kyratzis (2003) mentions, exploring this relation shows that linguistic and cognitive studies of humor and language can benefit from each other.

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APPENDICES

Appendix 1: Script “The beginning” – Ellen DeGeneres
(taken from http://www.springfieldspringfield.co.uk/movie_script.php?movie=ellen-degeneres-the-beginning)

Ellen DeGeneres – The beginning.

Ladies and gentlemen,

please, welcome Ellen DeGeneres.

Thank you, thank you.

Thank you very much.

Yeah, woo...

This is a very emotional night for me,

you have no idea, **(IDEAS ARE OBJECTS)**

or maybe you do now.

This has been quite a journey for me and... **(LIFE IS A JOURNEY)**

to lead to this night, because **(PURPOSES ARE DESTINATIONS)**

since I made the decision to come out three years ago... **(DECISION IS CREATION) (DECLARING ONE’S SEXUALITY IS GOING OUT)**

Easy for you to say, yeah...

My life has been very interesting the last three years.

And I knew people would maybe want me to talk about it,

some people may not want me to talk about it,...

and I went back and forth trying to decide should I talk about it or not **(DECISION IS MOTION)**

Ultimately I've decided: NO, I don't want to talk about it.

It has been talked about enough... How can I even, what would I say?

I feel it would be best expressed through interpretive dance...

"HEY EVERYBODY, I AM GAY!"

So, that's what happened...

It is interesting, because...

being down there, and I know a lot of people have been down there,
(FEELING BAD IS DOWN) **(FEELING BAD IS DOWN)**

it doesn't matter, what the reason is,

and it is a very symbolic thing, it's a mental thing...

when you are down there, there are times, **(FEELING BAD IS DOWN)**

you do not believe you will ever... ever get up again. **(GOOD IS UP)**

It's a scary place and it's very dark... **(DIFFICULTIES ARE LOCATIONS)**

But I believe that is when you grow the most, **(MATURITY IS GROWING)**

when you face your fears. That's when you grow. **(MATURITY IS GROWING)**

So I have decided, I am gonna face every fear I have.

I am gonna challenge myself every opportunity I get.

People always try to make you feel better:

There is nothing to fear but fear itself.

OK, great, now I am scared of fear,

thank you very much, wasn't before.

I also decided to get rid of the need of approval...

That is a strong addiction, need of approval, isn't it?

I am on a patch right now actually,
 it releases a small doses of approval, until I no longer crave it,
 then I'm gonna rip it off.

Cause if I make that decision to get back on the stage, **(DECISION IS CREATION)**

I thought I cannot worry, what people think about me.

There are things that need to be said that I will say... I will...

I know, a lot of people don't want me to say them,
 'cause people think once something has stayed a certain way for a
 certain amount of time, leave it alone, don't change it.

But I think, things need to change...

and I will point them out to you tonight **(IDEAS ARE OBJECTS)**

I will say these things.

For instance: Do we still need directions
 on the back of a shampoo bottle?

Oh yeah, I've said it...

Whose shampooing for the first time? Anybody?

And if you are, you can read anyway.

You're like a wild crazy ape person
 that has been raised in the wild by monkeys or wolves
 or something nurturing that would raise you.

Reptiles won't raise you, they don't even raise their own young,
 Don't expect them to raise you.

Those monitor lizards don't even look that dangerous,
but those tail'll whip around, slapping your head and break your neck.
So if you are in the wild,
try to catch the eye of a monkey or a wolf or something like that...
Don't look them directly in the eye, that is threatening to them actually...
Just sideways, if you walk next to them, and kinda glance...
Actually, if you are lower, that is even less threatening... just...
Don't smile, if you show your teeth, that's also threatening.
So say some hikers find you... you know...
That is a big find; if they find a crazy wild ape person,
they're gonna bring you back to civilization certainly.
But they're not gonna just throw you in the shower
and expect you to know how to shampoo your head...
They're gonna shampoo your head for you...
And then you would mimic that.
That is how you survive so long in the wild by mimicking things...
So who needs the directions on the back of a shampoo bottle?
And it is not bad enough there are directions,
there is a 0800 number on the back.
In case the directions are too vague for you.
Rinse and repeat, but how many times?
To be the only thing to be more pathetic than calling the 0800 number
is working at the 0800 number.

Alright, let's go through this again, shall we? **(THINKING IS MOTION)**

Right...

I am gonna stop you,... did you wet your hair first?

You're welcome...

That's my job.

Thank you...

Thank you for holding?

It's about the size of a quarter in the palm of your hand?

No, can't be two dimes and a nickel...

No, can't be three nickels and a dime.

why, cause it can't spread out that's why... that's why...

then you just rinse and repeat...

Oh my...

How old are you?

You should repeat seven more times then.

What a fascinating story...

What did you survive on? Nuts and berries or what?

Wolves? My Goodness...

And they just nuzzled you?! Aaaw...

No, I can't help you with the conditioner,

you're gonna have to call that line on your own.

I'm fascinated by animals... all of nature fascinates me..

You ever watch ants? You have the kind of time like me?

It's for a while there.

It's interesting, because if you watch them...

they're always in that long single-file line, if you notice that...

They're always in that single-file line, they don't have to be...

There are no lanes painted for them they were forced to stay in...

They can go anywhere on the ground that they wanna go,

but they stay in the line.

Don't you think, there has got to be the one ant,

that asshole ant in the back,

just filled with road rage back there, just... "Common, let's go!" (**ANGER IS FLUID**)

You've ever noticed, sometimes an ant will pick up a dead ant

and walk around with that dead ant carrying that around?

That's to get into the car-pull lane to pass up that line.

I'm pretty sure.

And we kill them like crazy...

Just any kind of way, we can kill ants, we kill them...

orange soda, any kind of liquid will do... just kill 'em...

cause the smaller something is, the easier it is for to kill it, cause...

we don't see their little expressions right before we're killing them...

It's true, we'll just kill anything..

Fly gets into the house...kill it right away! Kill the fly!

What's wrong with us? What is the matter with us?

We've named them, they're called HOUSE flies,
that is their name.

They know, where to be...

You don't see a horse fly trying to get it in there...

they're on a horse somewhere, they stay on the horses...

Flies are amazing, they are inside...

They're flying all over the place until they find a mirror, you noticed that?

They find a bathroom mirror and they are there for about an hour...

they don't move...

I think, it is cause they think, they've found another fly.

They're having a conversation with that fly:

Thank God, I thought I was alone...

You look very familiar.

I am very attracted to you...

You're a good listener..

OK, here is the deal: **(IDEAS ARE COMMERCIAL TRANSACTIONS)**

I think there is an open window, you go tell the other flies

we've have found a house, I'll wait here...

Go, I'm gonna wait here...

Alright, I'll go...

Hey, you wait here...

Don't come with me!

Are you mocking me?

Stay very very still! There comes that human!

Finally, she's gonna read that Greenpeace newsletter.

Why is she rolling it up?

I don't like to kill things, I really don't,

I'll try not to kill something, if I can avoid it, I'll get it out of the house.

People like to kill things, a spider gets in, whatever, kill it...

I will take a piece of cardboard

and I'll try my best to get it out of the door, if I can...

anything, that is in the house.

Not anything, let me qualify that...

If it's a burglar, I'm not gonna take a piece of cardboard...

OUT, OUT,... Sir... Sir... OUT!

If a spider gets in the house, people wanna kill the spider right away.

Spider doesn't know, you don't want it in there.

It's not like you posted signs all over the place: "KEEP OUT SPIDER"

Which to me would be very arrogant assuming they only speak English...

But our ego tells us, we are the only ones that have any kind of feeling,

we're the only ones with the relationship, we're are the only ones with family.

You know, I think that if you kill a spider, there is a relationship that you are ruining

There is a conversation going on outside with the other spiders:

Did you hear about Chris?

Sneaker...

And now Stephanie has 900 babies to raise all alone...

She's got her legs full, I tell you that, right now... **(BODY IS A CONTAINER)**

Chris was so kind, wouldn't hurt a fly.

It's just been tough for them lately, they just lost their web last week.

Those humans think, they are so smart...

Let them try shoot silk out of their bottom, see what they could make.

It's true. Admit,...

if you look at a spider web, that is magnificent to me...

Look at a spider web and see what they can do.

Look at a bird's nest and see what that is...

At least nature uses every single thing they've got...

We don't, we're capable of so much more and we just don't use it...

You know that Nelson Mandela quote:

Our deepest fear is not that we are inadequate,...

our deepest fear is that we are powerful beyond measure.

It is our light, not our darkness that most frightens us... **(ASPECTS OF PERSONALITY ARE LIGHT)**

"Bla, bla, bla,..." whatever he says..

It's true. They say we use 10% of our brain... 10%...

Imagine, what we could accomplish,

if we used the other 60%...do you know, what I'm saying?

I like to think I am smart and I am constantly reminded just...

left and right, that I am just not as...smart as...

Every single time I drive my Toyota Land Cruiser

into an underground parking structure, I duck... every single time...

Don't trust it...

I am loosing my mind just slowly the older I get,... **(MENTAL SELF IS AN OBJECT)**

I am doing things that are starting

to scare me, like I'll be walking out of the house,

I've just had a banana, so I've got the banana peel in one hand

my car keys in the other hand...

I go to the trash,

I throw my car keys away and I walk out with my banana peel.

Constantly doing things like that...

I forget people's names all the time...that's a really bad one for me...

People I totally should know, too.

They are coming up to me at a party night

I just start panicking and I have to do that fake-out thing:

I am sorry, remind me again, how do you pronounce your name?

['kath-ee], ok...

So the emphasis is on the first syllable... ['kaeth-ee]

For some reason I was gonna say [kaeth-'ee]...

Look at you...

I have a hard time staying focused for long periods of time...

That's... I try,... I really try... I do...

Somebody is talking to me and I'm there as long as I can possibly hold on.
(**CONCENTRATION IS A PLACE**)

and then I just drift off... (**CONCENTRATION IS FLOATING**)

I don't know, where I go, but I'm not here, (**CONCENTRATION IS A PLACE**)

just the mouth moving in front of me.

Have no clue, what it is, they're saying...

Then I realize I am gone and (**CONCENTRATION IS A PLACE**)

I don't know, how long I've been gone. (**CONCENTRATION IS A PLACE**)

So I start to come back... (**CONCENTRATION IS A PLACE**)

I just catch the word "leotard" and

I am like "what the... " and I'm back... (**CONCENTRATION IS A PLACE**)

And I am wondering, if they know that I was gone and I am back...
(**CONCENTRATION IS A PLACE**)

'cause my facial expression has changed so drastically...

So I try to play with it like what it looked like before,

so it wasn't so...

Still I am not listening,

cause I am worried about my facial expression and what that's looking like.

Then I totally go off again, like: (**CONCENTRATION IS TURNING ON**)

Is it everybody I talk to, is everybody boring, or is it me, do I have ADD?

If so, I'm sure there is some kind of clinic,

or some place I could go get tested for that...

to find out for sure, but who's got that kind of time and patience to...
call them up and make an appointment
and find out where they're located, drive down there and take a test...
sit around and find out the answer...

I know I have ADD, cause I don't have the patience
to go and find out, if I have ADD.

It's like people, who take Ginkgo Biloba every day.

If you can remember to take it every day, you DON'T NEED IT!

So anyway... so now I am back and there is that space...

that silence...they've clearly finished talking...

And you've no idea, what they said...

So you have to do that fake-out thing...

That is not good enough, they're still kinda staring at ya...

Do, what I do, if I can help you out, I am pleased to do it,

cause I know, it's an awkward situation for all of us...

I always say something about Gloria Estefan...

I'm telling ya, it works, if you commit to it...

She can work in any conversation you can possibly...

It could be like: "What's that got to do with copper plumbing?"

And you're like: "Gloria Estefan is the copper plumbing of the music industry. "

I mean, look at her, she's beautiful, durable, reliable, indestructible.

Look, how she came back after that bus accident,

are you gonna debate me on this?

And do that, that brings it on home...

I think people talk to much anyway...

talk, talk, talk...

Sometimes people are talking and in my mind I'm like: "Shut up, shut up,..." "

"bla, bla, bla... "

Right?

People are so... alright...

Now you're with me... **(UNDERSTANDING IS PHYSICAL CLOSENESS)**

People are scared of silence...

Aren't they? You find silence, people always have to fill it with something.
(SILENCE IS VALUABLE OBJECT)

The world is so full of noise.

It is so hard to find silence.

I believe that silence is golden. **(SILENCE IS VALUABLE OBJECT)**

It is the one thing I hold on to. **(SILENCE IS VALUABLE POSSESSION)**

It is where all of our answers are.

It is, where our truth is, our passion,...

our path,... our everything.

All of the answers are in silence, if you can find it.

I was outside not too long ago, I tried to meditate.

I closed my eyes.

And I got to that still place,...

that everybody talks about.

Just for a moment, but I was there.

And the first message that I got...

so strongly and so clear was...

we are all one...

Every living thing, we are all connected.

The next thing I felt

was this little tiny thing in the palm of my hand...

there is this little mosquito in the palm of my hand,

this little prehistoric-looking creature...

this strange bug...

And I'm thinking about, what I just thought, I look at this thing...

then I just killed it...

and then I went back to my lovely state of being...

the next thing I heard was: "Would you like anything else or will that be all?"

told the waiter I was meditating, "idiot, thanks a lot for interrupting... "

He wouldn't get any tip, I'll tell you that...

It took him forever to get that veal anyway, so... (PURPOSES ARE DESTINATIONS)

I decided an outdoor coffee was not the place

to be spiritual, people are too rude and stupid...

So I left...

I started walking to my car...

which was like three blocks away...

because the parking situation is crazy...

cause the world overpopulated with the wrong kind of people...

and back to the loving place...

so I am walking and I see my car, and I see a meter-mate standing at my car...

writing a ticket...

and I'm like: "Oh, please, wait, stop, please don't write the ticket, I am here. "

and she's like: "I am sorry, but you're

parked illegally in front of a fire-hydrant. "

and I'm like "Oh, illegally in front of a fire-hydrant. "

And she is like: "Please, stop talking to me that way. "

And I am like: "What way?"

It was fun... and so...

I said: "Please, be compassionate,... "

don't give me the ticket, I'm here...

and she said: "Oh, I'm sorry,... I've already started writing, I can't stop".

Oh that's how, you've already started writing, so you can't stop... OK...

Well,... I would not like to hit you, but

my fist is already in the air, OK?

and back to the loving place.

So I get in my car,

and I lit up a cigarette and prayed to where I would be lead...

and I heard: "Drive!", it was her...

And I'm like: "Alright... "

So I start driving...

It is so hard to drive and be compassionate and loving.

Cause the way people drive...

it's just enough to... I'm telling ya...

I was behind someone, they were going so slow...

I could had gotten out of my car and walked around it going.

Sorry to have to pass you, but you're going a little too slow.

Anyway, so I went to go around them to give them the I-hate-you look.

How else are they gonna learn?!

It's up to us... so...

I went to go around them and it was...

a nun... can you believe that?!

I was like: why don't you take a vow no to drive...

drop it like a bad habit.

...and back to the loving place and...

again praying to where I would be lead...

Then I see a health-food store just right there, appears right before my eyes.

That seems spiritual, I have never been in a health-food store before...

I don't know, if you've ever been in a health-food store,

but hey, if this is healthy, sorry, don't wanna be it.

Oh, I aspire to be you... uhm...

They are so proud of themselves, too...

Guess how old I am!

I don't know...

Guess how old I...

30?

I am 16, but the point is I've never had diary...

OK, whatever,...

They think they know it all.

Let me see your tongue..

What?

Let me see your tongue...

You're full of toxins.

I said: "You are full of toxins, what a stupid thing to say to me?"

I needed a herb...

for something inside,

I mean like a spleen or something that is inside...

Cause something needed something...

because of something that happened... and so...

they do this thing called kinesiology...

they put the herbs in your hand

and if your arm goes down, you need that...

which is so... stupid,...

it sounds stupid, but

but it's not, it works, I tell you what, because last week I was in Gucci...

and I had a sweater in my hand and it went right down.

Couple of minutes earlier I had a dress in my hand and it didn't go down at all...

Don't need it...

So anyway, so then he said...he, she... I don't know, what it was...

Its name was Earth Spirit...

Was that a boy's name?

Earth Spirit is all like: "You need some wheat grass juice. "

And I was like: "Wheat grass juice, do I need a sprout wrap, too?"

He said: "You're aura is brown.. "

I said: "You're aura is brown, what a stupid thing to say to me?!"

We're gonna have to call the security guard...

Oh, the health-food security guard, what is his name? "Whispering Pine"?

Why, is meat breath offending you?

So anyway, they kicked me out, I left... and...

So I'm driving again...

back to the loving place and praying to where I would be lead..

and then it hit me:

You're out of rum... **(ALCOHOL IS A CONTAINER)**

If you're quite, it'll come...

So I went to the liquor store and...

no parking ever, you know,...

so I had to park across the street in some parking-lot,

because again... you know...wrong kind of people...

So I am going to liquor store getting the rum and a pack of smokes...

and some rolling papers...

Peace!

So I come out and go to my car...

Parking attendant standing right next to my car

He wasn't there, when I got out...

parking attendant standing right there

Oh, you can't park here for that establishment.

You must go in here and purchase something and get validated...

I said: "Please, be compassionate, idiot. "

"No, you have to go in here... "

Anyway,... it looked like a spiritual type place:

It was called "Pleasure Chest", or something like that..

Some type of toy store, I would guess...

unsafe toys...

cause I'd been playing with some of them...

this pogo stick is going to hurt somebody...

I don't know...

who... is gonna..

it's bad... on your back...

and it's...

not sturdy...

so...

that's what I was thinking..

Anyway... I had to get something...

and it was getting late..

I didn't wanna deal with the traffic **(TRAFFIC IS A BUSINESS MAN)**

and have to get into the carpool lane.

So I bought a blow-up doll, which they had...

I don't know, if I didn't blow it up properly, or...

Anyway, it was deflating, it was loosing air... that's the...

And so, I had to pull over on the side of the road and...

why they put the valve in the crouch area, I don't know.

It's silly... it's what it is

So there I am on the side of the road... blowing up...

Linda... I named her...

That's when there is a knock at the window...

and it's a cop of course...

And I thought, OK...This does not look good at all..

And it does not help matters any that I am naked..

Now, I'll tell why that is..

Well, if you are going to buy a blow-up doll,...

before warned that they do not come with clothes...

I don't know, what that's about, but there is no clothes or anything...

You can't ever dress them up...

So I thought, I am not gonna look like a crazy person,
driving around with a naked passenger.

I am not stupid...

So there I am naked...

Well except for the harness, but forget about the harness...

and the captain's hat and the paddle and so.

There I am on the side of the road getting handcuffed...

in my harness and a captain's hat and a paddle holding Linda...

and the cop said: "You have the right to remain silent. "

I was like: "Finally, that's what I've been looking for all along"...

It is hard to find the silence, isn't it?

just hard..

Even when it's silent, it's not silent...

Even at night, when you are trying to go to sleep...

just quiet..

Your head just doesn't stop, _____ **(THINKING IS MOTION)**

Your brain just goes and goes... **(THINKING IS MOTION)**

all these nuns, equator; fragmented, weird thoughts

that just pop in your head, that is when you find out **(IDEAS ARE OBJECTS) (THE MIND IS A CONTAINER)**

how boring, YOU actually are.

It's just you, just your thoughts...

you're trying to go to sleep

all of a sudden

I like grapes.

That was a good restaurant, we went to today.

That was some good tuna salad.

Not too much mayo...

I should start making my own tuna salad.

Silly to go out and pay for something, I can make at home.

I should have ordered something I don't know how to make...

like eggplant and parmigiano...

or something like that.

I've never really liked eggplant, but the parmigiano sounds interesting.

I think I left money in my pants.

If it's a one I don't care,

but if it's a twenty I wanna get that out of there.

It's fun to find money though, that's fun...

You're not really finding money, it's your money...

I got to remember that...

money in the pants, money in the pants...

What's in the pants? Money. Money in the pants...

em 'n' the pe, em 'n' the pe,...

Ah, now I have to pee...

I just peed, I don't really have to pee,

I just think I have to pee...

If I don't pee now, I am gonna get up in the middle of the night...

and gonna be mad, I didn't pee now...

If I get up to pee I should check for money in the pants

Now, I am not gonna wake up to much...

I am just gonna keep my eyes closed and pee with my eyes closed...

Get back in bed, that is when the weird images start,

that is the next phase, just these images...

Giant olive,... what?

Cloris Reachman's face

How come?

And that's when the song starts...

and you cannot stop the song or anything...

The more you try to stop the song...

the more the song goes over and over again in your head... just...

Bye Manan..

Stop it! Please, stop!

Bye Manan...

Stop it! Please! Shut up!

Shut up!

And then you hear: "Shut up!"

Who's talking?

And that's when you realize,
that it's your inner child, just playing with you...
just talking back and forth to you...
Cause you don't play with your inner child anymore...
so your inner child is wide awake and just wants to play...
and here you are negotiating with you inner child that night...

Please, I have a very busy day tomorrow,...

Oh, please, I have a very busy day...Bye Manan...

Stop it!

That's why people are so angry and grumpy and rage full all day long,
cause their inner child has kept them up all night long..
and they're exhausted and their inner child is just sound asleep now...

That child doesn't go anywhere...

we still have that child in us, each one of us has that child...

that we need to play with every day

and we would sleep better...

I don't know what happens... but somewhere along the way **(LIFE IS A JOURNEY)**

we just get so jaded, we loose that joy,

and that bliss, when you look in a child's eyes

they're happy with just about every single thing

Just watching them learn, how to walk.

Their eyes are just...they can't believe they're walking.

they're so excited that they're walking and just that's so happy for them...

and then we get older...

I got to walk...

No, I'll get it...

We lose that sense of play that we should all... I don't know...

Why do we stop playing games?

Just go to a total stranger tomorrow on the street...

Just go to them and touch them: "You're it!" and just run away...

It would be so fun, you know!

Maybe they will hear and just do it back to you.

Just try it tomorrow..

Have a giant game of tag going on the street all the time

Everybody playing with their briefcases and backpacks...

walking along, "Who's it?", "Ugh... You're it", "No, you're it!"

At work just play,...

when your boss comes in looking for you

just play hide-and-seek...

just duck behind the desk...

What are they gonna do? Fire you?

Was just playing hide-and-seek... I...

Children are so amazing, they just remind you of how

simple things should be...

I have a godchild that

is the most beautiful thing in the world to me..

my godchild, she's an angel... (**CHILDREN ARE CELESTIAL BEINGS**)

she's just a little precious...just... ray of light... (**LIGHTNESS IS GOOD**)

she's two... or six...I don't know... but she is...

Kids have fun so easily...

You are on a plane and there is a kid in front of you...

a two-year old... or a four-year old...

peek-a-boo... that's all they need...

they don't care about in-flight entertainment or anything.

peek-a-boo is enough for them, just to make them giggle.

all it takes for you to make a little kid just giggle

is go: "Boo!"

and then they duck down, they're so excited...

they never get tired of that game though...

They will play from here to Paris...they just...

A couple of hours in, you're trying to end that game...

I don't know... my imagination is...that stops me...

sometimes... when you're a kid imagination is fun.

and nobody tries to stop you.

When you get older, all of a sudden

you use your imagination to keep you from doing things.

At least for me... like...

I wanna do something and I'll just think...oooh.. what if?

You know that thing?

Let's say for instance:

I am out of cheese, ok? **(FOOD IS A CONTAINER)**

And then I'll think: Oooh, but what if...

I go to the store and they're out of cheese? **(FOOD IS A CONTAINER)**

I'd be like: "How can you be out of cheese?" **(FOOD IS A CONTAINER)**

and they would be like: "What do you mean like, how can we be out of cheese. "
(FOOD IS A CONTAINER)

"You're out of cheese, people run out of cheese". **(FOOD IS A CONTAINER)**
(FOOD IS A LOCATION)

Then I'd be like: "Yeah, but you're a store... "

you should have cheese stocked up in the back, for people like me...

coming in looking for cheese...

and that is when they send the manager over,

who thinks he is so cool for being a manager.

'Cause his picture is framed in front of the store, cause he is the manager.

and he would be like: "What seems to be the problem, ma'am?"

which to me is so condescending as "little lady"

and I'd be like: "The little lady's problem... "

he'd be like: "Who is the little lady?"

I'd be like: "Shut up and listen to me... "

You're out of cheese and I want some...

He's like: "How about some cottage cheese?"

Like he is gonna negotiate the situation, he is a diplomat.

He is the manager...

And I'd be like: "I don't want cottage cheese... "

I want cheddar cheese...sharp cheddar cheese is what I came in for.

Sharp cheddar cheese and cottage cheese are not the same thing.

Just 'cause they have cheese in the title, doesn't make it a cheese at all.

It would be like going to a music instrument store,

"and say I'd like to buy a trumpet and they'd say:"

"I am sorry, but we're all out of trumpets, but would you like a shoehorn?"

See, that is not the same thing, Mr. Manager

"Thank you for the shoehorn!"... You know...

He starts getting all nervous and everything cause a crowd has formed...

and then he starts feeling humiliated, cause their all sitting around and mumbling.

What seems to be the problem?

I don't know, she wants some cheese.

and so he just slaps me right across the face. And so...

that's when Skip, the part-time guy, who works there, who hates the manager...

'cause he thinks he is so cool for being the manager...

and treats Skip like shit, cause he is just a part-time guy.

Skip is gonna quit on the phone and go back to school anyway.

He doesn't even need the money, he is from a wealthy family,

he's just doing it for the experience,

cause his family wants him to work on summer.

So anyway, he takes the hose

and he goes to spray the manager right in the eye.

but that's when he is leaning down to pick up the cottage cheese.

So he misses him and gets the old woman who's standing right behind him,

she's there picking an avocado, cause the older you get the less you eat.

And all she wants is the avocado...

So she screams out:

My eye, I've been sprayed in the eye with a produce hose.

That is when her nephew, who is visiting from Austin, Texas...

is two aisles over picking out tortilla chips...

'cause he thinks they are gonna have some guacamole. It's one avocado.

and so he start running: "I'll help you, aunt so-and-so!"

running and then, when he is running down the aisle...

he slips on the water from the produce hose,

break his leg, breaks his arm, bruises two ribs right there...

gets a stitch put into his cheekbone, just one, but it's still a stitch

chaos breaks out...

it is all over the Hard Copy and Entertainment Tonight, Access Hollywood

Lesbian Demands Cheese, Causes Riot

I don't even want the cheese...

To me the key to being fashionable... **(TO SOLVE PROBLEMS IS TO OPEN)**

and I've been interviewed on this hundreds of times...

is standing out, but fitting in...

that is what it is..

You don't want to wear something too wild...

that someone notices and is kind of freaky, you know

but you also don't wanna wear some outfit

that someone could have exact same thing on

when you show up at the party. That's embarrassing..

I don't know, if it has happened to you, but

it's happened to me twice...

Both times, it was William Shatner and I'll tell you something...

I think, I look better in the tubed top and I'll say it...

I don't know, I dress kinda boring...

I don't care... I don't go for the trendy stuff

I don't understand... sometimes I think,

the fashion designers are just trying to see what they can get away with...

You know, they come up with some of these things **(TO HAVE AN IDEA IS TO MOVE UPWARDS)**

and I am just looking at them

like I'm talking about the sarong and sari

which is the same thing...

I think, and if not, I am so wrong and so sorry, but...

There was a time, there was the dressing room.

You could walk into a door, there were a whole door...

and you could close to door and you could try on clothes...

and cry... or whatever you do in a dressing room...

But you had a door.

There is no door any longer...

You go to try and close 'em...

the door is just getting higher and higher up...

and lower and lower down

You're trying to get undressed behind a 2x4 back there...

People can see the underwear going down around your ankles...

I don't know about you, but I always take my underwear off

no matter what I'm trying on.

Just a habit really...

That's so the salesperson can get to you.

cause they couldn't before...

for the door, they'd just be on the outside of the door:

"Can I get you anything, you need anything, everything alright?"

"How is everything? Can I get you anything?"

Now they can just poke their head in: "Can I get you anything?"

"How is everything? Everything alright?"

Rollin' upside down on their little car mechanic?

I said, I would call you, Rachel, I don't need anything.

Scoop...

Booa, they check on you a lot, don't they?

What could be going so wrong,
that they need to check on you that often.

"MY BRA IS IN MY ASS!"

"RACHEL!"

I'd like to see how far they'll go to help you,
if you tell them your bra is in your ass.

"Oh my, it's in the ass?"

Do you need a different size or color I don't know what to do...
about the bra in the ass..

I'll get the manager, I don't know...

And they have taken the mirror out of the dressing room.

So you are forced to walk out to take a look at yourself.

So they get another crack at you, to tell you, how you look.

Cause you don't have opinions of your own.

That looks fabulous...

Really?

Yes, your ass looks fabulous...

That is how they get you.

They tell you, your ass looks good, you are buying it.

That blouse, makes your ass looks fabulous...

Is that your bra?

Well, it makes your ass look fabulous.

The ass is such an important thing,
that we check out our asses like crazy,
when we try on clothes...

Now, when we check out our ass, our entire facial expression changes.

We make the ass face suddenly, it is that kind of...

That's my ass...

And that's my ass that way...

I'm gonna walk away, and that's my ass...

We don't make the ass face, when we are at home...

naked, looking at ourselves in the mirror...

Totally different face then...

that there?

I am amazed by people who are just so comfortable with their nakedness...

it doesn't matter, what they look like...

they're just totally comfortable being naked.

I love that...I mean, I...

I admire that ..I think that people...

that are like the ones most comfortable being naked...

are people, who videotape their sex...

You gotta be so confident about your body...

videotaping your sex...

Because, no matter, how much your partner loves you...

in the heat of everything, stuff is moving so fast...

and going on, you know...

You're watching it back on video tape,

you're risking your partner going: "I never saw that before!"

"Have you seen this on yourself right there?"

I don't know, I just...feel like...

People, who videotape their sex there is only one of two reasons

that you're doing it cause, either you are so egotistical...

you're looking at it together going: "Look at us!"

We are hot!

Look at us, look at us...

Look at me, look at me...

Look at you, look at me again, look, look, look...

Look at me, you

Or you are looking at it together like football players

to try to improve for the next time...

to get better, you know...

Alright, let's take a look right here, shall we?

OK, here is what I'm talking about, see how your elbow is up so high?

and your back is arched right there?

Not the best time to do it, I think I'd hold on with that

until... THERE... that is when you do it, right there.

And what's going on right here? What's up?

What is happening right there? Huh?

I'll tell you: nothing...

A lot of energy, a lot of energy...

Look at my face! Nothing going on!

You might wanna check in once in a while.

I know I am biting my lip, it's to keep from laughing.

Where did you come up with that little technique?

Did you make that up?

I thought so. Don't do it!

Don't cry! Come on!

This is how we learn...

Let's go, get back in there and try again, come on!

What do you mean, you are not in the mood? **(STATES ARE LOCATIONS)**

I don't know, I don't understand a lot of the stuff that people are into. **(PERSONAL PREFERENCES ARE CONTAINERS)**

But I do believe, that everyone has the right

to do, whatever they wanna do with their bodies.

If it makes you feel good, do it.

It is your life...

It is your body...

Two contending adults...

I just don't understand a lot of it.

Like people who are into the Mile High Club? **(PERSONAL PREFERENCES ARE CONTAINERS)**

Wanting to have sex in the bathroom on the b...

I don't understand that, I have questions!

How do you even have room

to fit two people in there to have sex?

I barely have room to have sex in there by myself.

I have to leave the door open a smidge cause my leg has to be like that...

That's how I like it!

Sex... that's a... boy, that will separate you...

You tell somebody what you are into... **(PERSONAL PREFERENCES ARE CONTAINERS)**

and people are: "Uuh, you like that? You are weird!"

That separates people like crazy, when you talk about sexuality.

Very interesting, we have this huge debate going on right now...

about same-sex marriage.

There are people, who are against it, there are people, who are for it.

and the people, who are against it some people say:

Marriage is a union between a man and a woman...

it's always been that way and it should always remain that way.

if we change it

and it's between two people of the same sex.

then, what is next? Someone could marry an animal?

That's where they go to right away.

These people scare me...

And they think, we are weird.

I don't wanna marry a goat, I really don't

I can't imagine marrying a goat, I can't even imagine dating a goat.

Getting to the point that you're so serious to make that kind of commitment **(A STAGE IN AN ACTION IS A LOCATION ALONG THE PATH)**

Till you've lived together for a while

to figure it out

and see if you are compatible.

I am just picturing the apartment with you and the goat.

Photographs all over the place.

You and the goat on the beach running holding hands...

You and the goat with the 4 for 1 photo strip

Sunday morning, you're trying to read the paper...

It's trying to eat it...

Don't you eat that section, I haven't read that, yet.

Don't you eat, don't you eat, come here...

Love you, you... goat.

I think that would be a tough day even for the most liberal parents

the day you bring the goat home.

Mom, dad, this is Billy...

We are in love... **(STATES ARE LOCATIONS)**

If you don't like something,

say you don't like it, say you disapprove of it.

say, it's your opinion, that you don't like it...

or it's wrong.

Everyone's got a right for their opinion.

I fully believe that.

But when people bring God into it and say (BELIEFS ARE OBJECTS)

God says this, God wants this, God believes that...

I don't know, how you do that.

I don't know, how you speak for someone else,

because until you are sitting with someone

and hear it for yourself with your own ears...

out of someone else's mouth it's hard to speak for someone else

That's what I believe...

I have learned in this business to not believe anything I read or hear

until I sit down with that person and

hear it for myself.

That's one of the prompts of this business.

You get to meet a lot of interesting people.

and you get to have a lot of interesting conversations.

I've been lucky enough I've met the president,

and Oprah, and Madonna, and lot of people and so...

it was a matter of time before I would met God and I have.

What a day that was!

I will tell you something this was magical for me
cause I was invited over to God's house one afternoon...
for a fondue and chablis.
Normally, I don't like chablis, but it was nice, it was dry...
with a peppery oak aftertaste.

I'm getting ahead of myself, anyway, so... **(ASPECTS OF THE SELF ARE
DISTINCT INDIVIDUALS)**

I get up to God's house.
As I am pulling up, Jeniffer Love Hewitt was just leaving.
She is sweet...
So I go in and I'm sitting in God's living room...
and I'm waiting...
It's bright in there, let me tell you that.
Every lamp was on, crazy, crazy bright in there.
So I'm sitting there and I'm waiting.
And I started thinking...
Wonder what he is dressed like...
I wonder, if he's wearing that robe all the time.
Because I feel like that about the Pope
like once in a while, don't you think he throws on a pair of shorts and a tank?
Chillin' out...
Then I start thinking:
I wonder, if I am dressed appropriately to meet God.

I don't know, how you are supposed to dress...

and then I realize, God's seen me naked.

I just took my clothes off.

So I'm looking around the living room

and in front of me there is a coffee table

with two magazines on: Teen People and Guns and Amo.

A poster of a kitten on the wall: Hang in there, baby! **(EMOTIONAL STATES ARE LOCATIONS)**

Pictures of Jesus EVERYWHERE... I mean

You can't even believe, how many pics of Jesus there were.

Picture of Jesus on a pony with a cowboy hat.

Picture of Jesus on a beach with the T-shirt that said:

“My parents created the universe and all I got was this lousy T-shirt”

I was getting nervous, I'm gonna meet God...

and just a minute, I don't even know how to greet God.

Do I shake hands? Do I courtesy or do I bow?

Do we hug? I feel close enough to God. **(EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS)**

To hug God, but I know, many people want to hug me

because TV does that.

But I don't want to hug a lot of these people.

It's just trying to be respectful.

A couple of minutes later, God walks in the room

carrying a tray of fondue and chablis.

I would say, she was about forty-seven, forty-eight years old...

Just beautiful, beautiful black woman.

We just immediately hugged...

she smelled so good,...

she said it was Calvin Klein's Obsession.

We sat down and started drinking the chablis

and talking about the weather...

what was gonna happen to it.

I was asking different questions, a bunch of questions...

I was just curious about.

What is the hardest thing about being God...

She said trusting people...

You never know, if people really like you...

Or if it's just 'cause you're God.

People always want something from you.

they want money

and they want more money...

that's what they ask a lot, nobody ever thanks anymore.

The only people, who thank, are boxers and rappers.

Rappers are singing songs like: "Slap the bitch up the ass. "

I'd like to thank the Lord Almighty for this award...

Praise Jesus...

Nobody cares about the miracles anymore.

Miracles just go by unnoticed.

I said: "What was the last miracle?"

and she cried... she was upset that I had to ask.

It's the toilette that flushes automatically.

Before that it was the George Foreman Grill

'cause the fat just drips right off...

So anyway, I guess, it was the chablis, or something but I'd loosen up enough to say: (PERSONALITY IS A MATERIAL)

"God, I have to admit, I really felt alone a lot,

I felt like you didn't exist, I didn't believe in you for a time".

She said: "Do you remember that day you were walking on the beach..."

I said: "Yeah. " She said: "I was there. "

I said: "There was just one set of footprints though. "

She said: "I was on your back... "

I thought I felt heavy that day.

I thought it was water retention.

No, that when you're bloated...I am there...

That comforts me...

I'm not gonna bore you with everything

we talked a lot of stuff...

she told me the meaning of life and stuff like that... but anyway.

I was leaving, I was walking out the door,

and I turned around and I said:

God, I have to say I am sorry.

I am so sorry that we are killing all the animals.

I am so sorry that we are chopping down all the trees.

I am sorry that we are filled with hate instead of love **(BODY IS A CONTAINER)**
(EMOTIONS ARE OBJECTS)

I am sorry that we call each other names

and judge each other.

I am sorry that we go to war and kill each other.

I am sorry.

and she was silent for a few seconds.

Then she looked at me and she said:

Have you seen Gloria Estefan's hair lately?

Appendix 2: Script "Here and now"
 (taken from <http://www.vidqt.com/id/5V5lzWgZzcY>)

Ellen DeGeneres: Here and Now (2003)

Ladies and gentlemen,
 please welcome Ellen DeGeneres.

All right, thanks, thank you very much, thank you
 thank you, thank you very much.

Well...thanks.

What a lovely way to start work. Thank you very much.

I..I encourage you to do that for your co-workers
 next time they are walking to work,
 give them that because it's a lovely way
 to start your job. Thank you so much.

What's great about this, you know you think about it...

you have a room full of people, everybody is so different

and we're all here for different reasons, everybody has a different story.

Some people are longtime fans and they bought some tickets today that were on
 sale

I'm always appreciative...there they are ...five of them...

and...yeah, look at the sits they got that's a shame.

Some of you have to get baby-sitters, especially if you have kids.

Some people maybe, you are in bad mood, **(STATES ARE LOCATIONS)**

maybe you had a fight with your boyfriend or your girlfriend

or your husband, or your wife

or your lover, or your partner

or your "room-mate"...or...or

..your niece. The point is..

(EVENTS ARE LOCATIONS)

..you're in a bad mood and now I'm gonna have to work even harder **(STATES**

ARE LOCATIONS)

to make you laugh all because you have to have things in your way **(ACTIONS**

ARE A ROUTE)

and you won't go back down, **(ACTIONS ARE A ROUTE)**

but that's all right because we're all here,

and with all our differences we all have one thing in common

we're all ..gay...

Now...there are people out there going like "they think we're all gay because we're

here?" (WORDS ARE VEHICLES)

Do we look... "gay"?

I've told you this will happen...we're not going to understand a word of this!

That's my one "obligatory gay reference". I have to say something gay otherwise some people might leave here tonight going "she didn't do anything gay, she's not our leader...what happened to our leader?"

Seriously, there are few here that you're probably gay. ..I mean...

You have "tendencies" ...you've thought about it

Now there are people going "I have thought about, does that mean I'm gay?"

I'm not gay!!! Is that how they get us?

Now, I think that one thing we all have in common it's that we all wanna laugh and that is a beautiful thing, so..

I'm stalling ...I...uhmm...

I'm...I'm having a problem with procrastination... **(DIFFICULTIES ARE OBJECTS)**

...and I'm supposed to start the show and I'm not, so

...this procrastination thing...

whatever there's something I'm supposed to do ...I'll do anything other than the one I'm supposed to do.

And then I feel bad about myself and I'm getting depressed,

(EMOTIONS ARE POSSESSIONS)

and I don't really get anything done cause I'm depressed.

And I've told a friend of mine about this problem and she said...

"you should go to therapy" and I've thought about it,

and I thought "wait a minute", why should I pay a stranger to listen to me talk when I can get strangers to pay to listen to me talk?

So that is when I came up with the idea of "touring" and **(THINKING IS MOVING UPWARDS)**

I've thought now I have to write a show, so I've thought "what do I wanna say?"

"what do I wanna talk about?"

So I sat down my desk I was staring at my desk

and I thought.. ...wow...that's dusty.

I can't write with my desk all dusty like this, so,

I went downstairs to get a rag and on the way downstairs

my kitten was on the stairway playing with a piece of ...dust..or something...and uhm..

I went and pat the cat 'cause they do that thing they roll on the back and show you the belly, and you gotta reward that, you can't pass that up. **(OPPORTUNITIES ARE MOVING OBJECTS)**

so.. I sat down and I was patting the cat for about... I don't know... 45 minutes, something like that, and...then I went downstairs and by that time I forgot why I

went downstairs
 and I was staring around trying to remember and I thought..
 I should paint this room.
 I wonder what color this is, it looks like a white but I'm sure there are fancy names
 for it.

All these people...what kind of job is that to come up with name for paint colors?
(THINKING IS MOVING UPWARDS)

You know...all the different colors of "whites", like eggshell or linen, or lily or ...off
 All the different ones, you know...

And I've thought: maybe yellow, you know, canary or banana or smoker's teeth.
 you know, something like that would be...

I thought...I got that right, so maybe if I put some music I'd be more inspired
 so I went over the cabin where I keep all my cd's...

..you should have seen that thing

totally disarray ...oh.. just

Oh...everything. Meatloaf was next to the Cranberries

which...I thought it would be funny one night when I organized it by food when I
 was drunk. Really nothing else was in there except...Brad.

Just all kinds of weird, The doors, The carpenters, The 9inch nails were together,
 and that didn't help anything so, I thought I have to organize this I can't put this off
(EVENTS ARE OBJECTS)

So, and so I'm sitting in a hundreds of cd's and the phone rang and it was a friend
 of mine and I said "I can't talk I'm writing!"

And so she said "I can't believe you, you're so disciplined, I have such a problem
 with procrastination"!

And I said "we should go to lunch and talk about that" so

We went to lunch and we were talking about procrastination and the waitress
 overheard us and she said:

-Listen, I have a problem with procrastination too.

And I said "Really? Get my sandwich
 and..so...

But that's when it hit me, that's I wanna...I should talk about **(IDEAS ARE
 FORCES)**

"Procrastination", that's the problem everybody has it, it's
 universal..."Procrastination".

And then I said "OK, whom am I kidding?"

I'm never gonna get around to write about procrastination. **(DEDICATION IS
 TIME CONSUMING)**

And so my friend said –"That's why I brought this video tape,
 if you watch this guy, he keeps you focus, he keeps you on track, you'll never
 procrastinate again". **(TO CONCENTRATE IS TO FOLLOW ONE DIRECTION)**

So, about a week later I pop in the tape,
I find that if you don't press "play" right away,
someone's on TV all the time. We have 700 channels now, when did this
happened?

When I was a kid we had 5 channels, we didn't have remote
you'd had to hate someone bad enough, to get up and walk that 5 feet to change
the channel... damn bananas....those horses are so much louder when they run.
There were simpler times back then, you know, we were so easily entertained.
We would watch anything, we would watch a flying nun, would watch a talking
horse.

We're so much sophisticated now watching people eat bugs and marry strangers
for money

we've come a long way haven't we? **(LIFE IS A JOURNEY)**

It's enough to make you miss "Mayberry", isn't it?

Oh that was a great show, man, the pace of that show
nothing ever happened on that show.

When there was a time for whistling there was a long time on that show,
Everything was different, it was just slower and longer, commercials were 6
minutes long

telling us how delicious our cigarettes and alcohol were.

Men...those people were happy smoking and drinking, weren't they?

People are still happy in commercials but now they are concentrated in 30
seconds, they have to be happy in 30 seconds.

And there're some happy people too. That, that woman in the shampoo
commercial?

She's happy...

She's too happy...

I fell for it , I bought the shampoo **(TO BELIEVE IS TO FALL)**

I got to tell you, I was shampooing for good ...half an hour but I never got that
happy!

Finally, I just had to fake it, you know, 'cause...

I had to get out of the shower...

It's amazing, 30 seconds and we get invested into the characters of those
commercials. **(EMPATHY IS INVESTMENT)**

You know, that old man who could eat corn on the cob again...

I'm happy for him, he couldn't eat for a while now he can...

That woman on jury duty "got to go, got to go right now" **(BODILY
FUNCTIONS ARE LOCATIONS)**

I got to go... the judges don't understand...

such a relief by the end of that commercial "and I don't have to go right now"
Fantastic...lady.

Those jingles are catchy..

We retain that in 30 seconds, we remember all that stuff you know

because of the repetition
 and I believe that one day the sitcoms would be 30 sec long
 'cause that's all we need, that's all our attention a man can take, **(ATTENTION IS AN OBJECT)**

because our attention's man is shut, we've all got attention deficit disorders
 ADD,OSD or one of this 3 letters disorders 'cause we don't have the time and
 patience

to pronounce the entirely disorder...

that should be a disorder right there: TBD "too busy disorder"

What's with the sudden choice of so much disorders we've got now?

when I was a kid we just got "crazy people" that's all, just "crazy people".

All the commercials on television now are for antidepressants like prozac, paxal
and they get you right the way, **(PEOPLE ARE OBJECTS)**

"are you sad? do you get stressed? do you have anxiety?"

Yes, yes I have all those things I'm alive!

I don't want to take a pill!

Go to Africa, go follow some bush man around, he's getting chased by a lion.

That's stress!! You're not gonna find a picnic on paxal, I'll tell you that right now!

So I was watching the news the other day... brought to you by Paxal,

And now I need it, smart advertising...

that's another thing when I was a kid the news was once a day. You either caught
 it or either missed it

Now the news is on 24 hours a day

and that's not enough now there's a guy talking and there's a crawl down there

so you see that guy talking and the crawl's down there and you're online and put
 your opinion, and you put.. "nooo!!..I said to that nooo...!"

I said no too, that's right...

And if you stop paying attention to the crawl you go back to that guy for a minute
 and you go back to the crawl,

you catch the end of something...

(UNDERSTANDING IS AN OBJECT)

"What about Madonna's left foot, what happened?"

Waiting for to come back around again...goes to commercials "are you sad? do
 you get stressed?"

There should be just one crawl going round and round "things are getting worse"

That's all we need. And the local news, man you don't need to watch every
 broadcast they've got, don't they?

Isn't enough to watch the one you want? This teases you ...to get you to watch it
 later on

there is so incredible cruel.

"It could be the most deadly thing in the world that you're may be having it for
 dinner. We'll tell you what it is tonight at 11".

Is it ...peas?

I feel sorry for the news-casters you know. We can turn it off.
 But that's their job and they have to read these stories and they're coming up at
 the
 teleprompter, and they don't know what's coming up and **(IDEAS ARE OBJECTS
 MOVING UPWARDS)**

They got to go through these range of emotions and that... "there were no
 survivors" **(EMOTIONS ARE LOCATIONS)**
 and next... "which candy bar helps you lose weight?"
 "Still to come...there's an asteroid heading toward the earth" **(HEAD IS
 GUIDANCE)**
 but first... where to find the cheesiest pizza in town?
 also a disturbing news' study finds that studies are disturbing".
They get schizophrenic by the end of it, don't they? No wonder they snap when
 they start **(STRONG EMOTIONS ARE A MENTAL DISEASE)**
 talking to the weatherman. You've noticed it? it's ,it's everywhere they go in some
 fantasy land when they start talking to the weatherman **(JOY IS FANTASY)**
 .."and now let's go to Johnny with the weather. Johnny, when are you gonna stop
 this rain and bring us some sunshine?
 "I'll stop the rain when you'll stop the car- Joslyn Collen..."
 The weather is actually the happiest part of the news because at some point
(TIME IS LOCATION)
 you're going to hear something positive, you're going to hear "it's a beautiful day"
 or it's going to be a beautiful day and it's nice to take in something positive,
(EVENTS ARE OBJECTS)
 because we hear all these negative stuff and we go out into the world so chaotic
(LIFE IS A JOURNEY)
 and we're not going to notice it's a beautiful day, we move too fast not even paying
(LIFE IS MOTION) attention to that, and we need help to keep up to that pace so
 we put a coffee shop here and a coffee shop here and a coffee shop here,
 and the smallest coffee is a tall, "I'll have a coffee and a red bull 'cause I'm very
 very busy! I've got TBD and I'm late for yoga...hurry, hurry!"
 That we're trying to even do yoga is a joke, isn't it?
 I mean we're basically paying for silence, that's what we're doing with that time,
 we're paying for silence.
 I was in yoga the other day
 I'm in full lotus position, my mind is all clear, I'm all shattered...I'm looking out to
(MIND IS A SURFACE)
 my third eye, everything I'm supposed to be doing.
It's amazing what comes up when sit in that silence **(IDEAS ARE OBJECTS
 MOVING UPWARDS)**
 "mama keeps whites...bright light ...(singing)"
 I can't stop that song!
 There is no silence, there is a constant noise all the time and people are talking all

the time
 and even with all the talking there is no communication,
 even when we say how are you? we don't mean how are you
 we don't care, just give us a fine, a good or a sibling answer and move along.
(COMPLIANCE IS MOVEMENT)

And don't even say "pretty good", that's a following up, pretty good...something
 happen...I don't have time...

We learn our condition not to engage in full conversations, you know
 because as soon as you start to talk to somebody, somebody's cell phone is
 gonna go off immediately. Thank God they got rid of those obnoxious rings...huh?
 and we certainly don't have full conversations on cell phones
 usually the reception is so bad but it's only bad on your side.

The person talking to you has no clue, they just rambling on and on **(IDEAS
 ARE POSSESSIONS)**

you've got your fingers jump in your ears, you shushing people on the street, you
 duck behind the dumpsters, so you can hear about your friend's new
 haircut..."what about the bangs?.. are they shorter? are the bangs shorter?..
the baaannnnngs!"

At least if they are static you have a warning, you have an indication you're gonna
 lose the call, **(CONVERSATIONS ARE POSSESSIONS)**

you know, actually there is nothing worse than being a crystal clear reception and
 you'd been **(TELEPHONE RECEPTION IS A SURFACE)**

rambling on...for who knows how long only to find out they cut you out ...who
 knows how long ago.

You learn, you get scared to ever have a full conversation ever again.

You stop yourself in between "hey so we're gonna go to the TCH shop/Hello? All
 right..

And so we knew that we have to have a white wine/still there? all right, and

And I thought what kind of cheese would be best/did I lose you? all right

(CONVERSATIONS ARE POSSESSIONS)

and I like mustard..."

Even if you are on phone at home you're going to be interrupted by something, by
 call waiting usually, which was invented as a convenience but it's really turned into
 "many people choice awards", hasn't it?

And you find out right the way, who wins or loses.

You're having a pleasant conversation with what you think is a good friend,
 you hear a click, they tell you to hold on, you're confident they're gonna come back
 to you

and they come back and say "you know I have to take this other call" do you know
 what that means? What just they've said to the other person? "Let me get rid of
 this other call!" **(CONVERSATIONS ARE POSSESSIONS)**, that's what you
 became.

You don't need to take the other call, you just could to let it to the voice mail, that's

why we have voice mails to catch those calls we've missed.

The voice mail I like the best is that one that you insert your name into it and you end up sounding more like a robot than the robot.

"Your call has been forwarded to an automatic voice message system-ELLEN-is not available".

My goodness

is that how I say my name? "Yeah ,hi I'd like to make reservations for dinner, there's 4 of us and the name is -ELLEN-aw!!"

All this wireless technology, we can talk to anybody, anywhere, anytime and we just take that for granted. It wasn't that long ago that we'd had that one phone in the house,

cord was just being invented back then, there was a shortage of cord, maybe it had a foot or two from the wall to the phone.

Back then when you'd said you're on the phone, you were on the phone.

Then the kitchen wall phone came along, kind of avocado, mustard green usually a groovy color, there was a lot of cord, it was 19 foot cord between...

You could just walk all over the house talking on the phone

clearing tables, wrapping it around the dog,

so by the time you hang up that phone it just became this giant ball of cord confusion right there. But what was fun was so often you'd hold that cord and let the phone spin around itself and back again.

Good times...

We're losing the simple pleasures, we don't have that anymore, now we have hands-free phones so you can focus on the thing you've really supposed to be doing.

You know chances are like when you need both your hands to do something your brain should be on it, too. **(MIND IS AN OBJECT)**

This is me..

Technology...we have all those buttons you know, speed-dial, read-dial, you program numbers, you don't have to remember them anymore, and so you don't, you know, use it or lose it. I'm losing it..

I just don't remember things anymore because all that buttons remembering things for me,

you know, have you ever forgot what you're gonna say? As it's coming out of your mouth?

"Hey you know what... what was I gonna say? What was I gonna say?" suddenly forcing them to participate. We were talking about floor lamps?.. no, Mariah Carey? no

Suddenly there's are "thousand dollars pyramid" for these people: things that taste like chicken? Things that monkey would wear?

That's right we were talking about tiny hats.

That's bad when you forgot you're gonna say two words in, but what's worse is that when you forget what you're gonna say after you've been talking for a while...

Whole bunch of people sitting around and talking about some subject matter,

hideous discussion, they all have opinions and you don't really..
 And you suddenly think..."hey maybe I do", so you jump in there
(PARTICIPATION IS PHYSICAL MOVEMENT)

and you start things as a pretty good opinion; when they're gonna hear this
 opinion

they would think "hey she's smarter than I thought she was, I had no idea how
 smart she was". **(IDEAS ARE OBJECTS)**

So you start to congratulate yourself but because you are celebrating too soon you
 completely forgot the point you're trying to make. **(IDEAS ARE OBJECTS)**

And you're still talking, now they're looking at you like you don't know what you are
 talking about ...and you don't, but you can't let them know that.

So you just keep talking praying that point will come back to you and it doesn't
(IDEAS ARE OBJECTS)

So you start panicking cause now you didn't forget only the point, you completely
 forgot the subject matter that everybody was talking about.

So now you really start panicking, you start sweating, you start loosing your tie... if
 you're a man or Diane Keaton or Avril Lavigne, and you just try to get out of it by
(EVENTS ARE MOTION) saying any generic statement that comes to mind
 "well..six or one, have a dozen of..."

"it's a slippery...slip...my friend" teach a man to fish and there is no aim team"
 It's technology, it's hurtness I say.

I blame the microwave for most of our problems,
 anything that gets that hot without a fire that's from the devil.

You don't believe me, then put a hot pack over there for 3 or 4 min
 pop that thing in your mouth. If that's not hell, ladies and gentlemen, I don't know
 what it is!!!

We're lazy, we have buttons doing everything, there is no physical activity
 attached to anything anymore. Even the garage door opening, we used to get out
 of the car and open up the garage door now there is a button you push.

And the car window, this became "too much" I don't want to turn buttons I just
 wanna fresh air!

We still use that gesture if we want someone to roll their window down in traffic,
 we still use that, even nobody's got it, because we'd look like idiots if we did this...

We're lazy. We used to have breath mints now we have breath strips.

They just dissolve all on our tongue for us.

How lazy...can we not suck anymore?

aa..put it on...aaa I'm tired aaa...I had.. a hot.. day!

We're lazy, we're on the go, we got food on the go, we've got "go-gurt" yogurt for
 people on the "go"

Was there a big mobility problem with the yogurt before? no time consuming was it
 really

"hello? oh hi Tom.. oh I've been dying to see that movie"

uhmm..no...I just opened up some yogurt..

uhmmm... I am in for the night **(STATES ARE LOCATIONS)**

not even later... it's that kind with the fruit on the bottom

umm thanks anyway have fun...good night"

that's a shame, and where we go there's food .There's food everywhere, we've got abundance of food. We've got only "where can you eat" places. We don't eat to be eating all we can eat, we're not bears! we're not hibernating , we'll be back tomorrow night to eat all that stuff, and only in the darkness of a movie theatre we're not feeling guilty about eating a 3 pounds bag of snowcaps.

We're stuck up on pop-corns and candies like we're crossing the Sierras don't we? "Hmm...you have any bns of hard.. or something like that?"

ok I'll have a couple of soft pretzels, a hot-dog... milkdogs...is that the largest pop-corn in that bucket? You don't have a barrel or anything like that? You have a donkey or pack milk or anything? And a Diet-Coke"

There's something about the darkness we lose all our inhibitions in the darkness. Is it the pop-corn really that delicious that we must shovel our hands full of it into our mouth?

Then you have these people in the movie doing the talk the whole time during the movie.

You've ever gone with somebody to the movie but you didn't realize till you get there that you're with somebody like that?

Brand new movie, first day it's open, you're there together and the entire time they're sitting there

"where is she going?"

"why he'd do that? is he mad at her?"

I don't know let's watch it and find out together, shall we?

You know who you are...

You're denying right now "I do not do that!"

"why is she saying that? what's she gonna say next?"

Then you have those people that are sitting behind you and they have that nervous foot that just vibrates the whole time and it finds its way on the back of your chair, or they cross and uncross their legs and they kick the back of your chair and you wanna turn around and say "Please, stop it".

But you don't. This is how we try to get that point with across...

(UNDERSTANDING IS PATH TO DESTINATION)

Don't they know the international signal for "that's irritating!"?

Or you have these people of the rocking chair sits, they need to use your sit back as leverage to get up out of their sit behind you?

You're just like flying back for a second there

you feel like you're gonna be catapulted out of there for a second

no acknowledgement, no "I am sorry", no nothing. They're just walking away with chunks of your weave in their hand..

People aren't this considerate, how it used to be I find. I wouldn't mind more "please" and "thank you's"

That wouldn't hurt anybody would it?

Have you ever held the door for somebody and they just walked thru right there?

No eye contact, no thank you, no nothing, you just stand there "well, you're welcome your majesty!" sorry I didn't sprinkle rose petals for you. **(ATTITUDES ARE ACTIONS)**

And then you meant to hold for just one person but suddenly is like a clown crowd let out, you just standing there, nobody will take it from you...

You're ever running for an elevator and there's somebody there and they see you running and they're just stand there...

like they don't want you to make it! It's awkward when you do make it!

(SUCCESS IS A VALUABLE OBJECT)

"you didn't think I'd make it, did you? well..I did"

If somebody's running for the elevator I'm gonna try to hold the door. I'm gonna stick my arm out until it's too risky. I'm not gonna do it when it's risky, but and it's sometimes an elevator you haven't been and you can't find the panel with those hieroglyphic arrows, and you don't know which one to push? but I'm gonna let them know, as the doors are closing "I did all I could!" We wanna be in there by ourselves there's nothing wrong to admit that.

It's a tiny little space, close proximity to a stranger, silent...that's awkward...I

would try to break that silence by saying something **(SILENCE IS AN OBJECT)**

"first day on parole or...hey wanna smell something weird?"

Was funny to me as you won't say that but you think about it when you're there with somebody and then you laugh, and then they wonder why you laugh and then...

The elevator, as a convenience, it is a mood of transportation, I'm all for it, takes you up high, fast, that's fantastic, but there are certain means of transportation that came along with. That moving side walk on airport?

I can see, you get in the airport, get on that thing, it takes you right to the gate, that's convenient. But no, that's in the middle of nowhere one little section on airport like a little ride in the middle of nowhere.

What's that serving...I mean it's fun 'cause it's moving so if you're moving you're like bionic woman, you're flying, pass people on the ground.

The hard thing is adjusting to walking again, once you get off

trying to find your pace... **(RHYTHM IS A POSSESSION)**

What about the people who get on there and they just stand there. What's that about?

thank God they're on there and they don't have to get anywhere.

Think that with even all these things that are speeding up things for us and moving us along **(THINGS ARE FORCES)**

that we get places earlier or at least we're on time, you're still have those people that are late all the time.

Is one thing if you're late once in a while, but these people are consistently late and they always have the same excuse

"ah sorry...traffic"

"oh really? how'd you think I've got here? "helicoptered" in???"

Then they got all of defensive "sorry" and they would say it like that they don't mean it.

Not when it goes up in the middle like that "sorry" that's not sorry.

That's like these people, when they say something, like that's insulting and they end it with "kidding"...as like it erases or...somehow.

"Hey did you get a haircut? hope you didn't pay for that thing...I'm just kidding"

Well then you don't know how to kid properly 'cause we should've both been laughing.

I found a lot of people don't know how to kid properly, people don't understand the definition of "kidding".

You tell someone something sad -"my dog of 17 years old just died" -"you're kidding"...?

- No...as funny as that is...I'm not.

People always say things that they don't mean, you know like people who say always the worst things?

The paper cut, now that's always the worst thing...is it? really? ok..

What about pickle juice in your eye that's pretty bad too, isn't it?

You ever had pickle juice in your eye?

Boy those pickle jars, have you tried to open them lately? They're vacuum sealed, you cannot open those jars, they're so tight...

You know there was a time there was a big old barrel at general store, you'd rolled up your sleeve and dip in it...those days are gone...

Now they're in the jars, vacuum sealed, you're trying to open 'em and you cannot get'em, squatting helps sometimes... actually.

And you've got always one person in the kitchen..."give it, I got it... I got it...**(KNOWLEDGE IS AN OBJECT)**

to terminate, you finally hand it over and they just pop it right off "-well I loosened it.."

And then once you get little off, that's for the dangerous "the pickle juice in the eye" comes along, because the pickle juice is to the top, they aren't kidding around with that juice are they?

Man, that juice is up and the pickles are packed in there like...I wish they've packed potato chips the way they packed pickles.

It's all air there...there's just 6 potato chips once you get the thing open.

Pickles are packed in there like... sardines,

which, by the way, if you've opened up or not they're not packed tight like pickles.

That expression should change. So...now...now we got to take the pickle out of there and they're packed in there like...pickles, and so then you need help and you're looking for that little stem that's still attached to....the little dill handle if you will,

Ever so gently you try to lift...and it comes off...and you knew it won't, but you try

so then you have to go into the pickle claw, and the pickle claw you know it ...you know it well, it's the same claw it's upside down as the claw to get the spare toilet paper roll that hasn't dropped yet, you know it well. Notice next time...toilet paper claw, pickle claw.

Then once you get the pickle out of there, it's pickle juice in your eye... I'm not saying is the worst thing, I'm saying it's bad... the worst thing is trying to get into a brand new cd. Am I right?

What is happening with the packaging of cds? these are angry, angry people, these cd packagers.

"Open here"...is that...sarcasm?

Are they mocking me? "Open here"

And it's sealed with plastic...I've never seen ...thick, thick government plastic... that's government plastic.

I've never seen that thick before, civilians can't buy it.

And it's like...are they trying to keep it fresh why is it sealed in plastic?

And then you can't get into it so you just slash it with scissors or knife and that's how you have to get into everything now, all the packaging now is like that.

Have you tried to buy scissors? you need scissors to get into scissors.

What if you're buying for the first time? How you'd supposed to get in there???

Batteries are packed like they don't want you to get in there!

Thick laminate plastic and thick cardboard and staples like from staple gun. What can happen to the batteries?

And then try to buy a light bulb, thin, thin, thin cardboard.

Open on both ends.

What if they...? Oh...but they will be fine!

Everything is all different now: the packaging, the way you open things... toilet paper...

Have you tried to...? if you get into a public restaurant when the toilet paper hasn't got started yet and you're the first one there, you got to find the start of it, so you start out slow at first, surely I've got it around once or twice..

And then you go fast "maybe the wind would open the flap" , "maybe I'm going in the wrong way" you go back..

Then back to this way again.

And when you finally found it, it is glued down! They are gluing the first lap down, why?

so now you try to lift it and only a quarter of an inch comes unglued,

the rest of it stays glued so now you're pulling and you've got 5 foot long quarter strip that you keep pulling and pulling.

I don't want a stream I want toilet paper! This is no time to celebrate!

Then you try to get it started, one whole-one, there's a groove over there...then you just shove your finger across, wasting most of the roll trying to start it anew...

Which never goes evenly...then you're starting clawing like a wild animal... "Jesus I just want toilet paper!"

What's happened to the toilet paper, by the way, in the public bathrooms? There's

not even "one plain" there anymore...isn't it?

It's a sheer suggestion what toilet paper used to be...it's a... Innuendo...a ghost.. it's so thin...

And then because it's so thin, it's on that huge cheese wheel size roll

It's like a spare tire roll of toilet paper,

so the heaviness of the roll with the thinness of the paper...try to move it alone it's like just "please if I can have just more than one, please, I just... Please just give me two no one, I just...one. 15min later you got 15 squares in your hand ...

They're even making easier things that don't need to be made easier.

You know those toilets that are flashing automatically now, which I don't decide it when I'm done. **(BEING READY IS BEING COMPLETE)**

'Cause sometimes they go off randomly you're just sitting there...

OMG...How dare you?!!!!

'Cause then they don't go off when you want to, you just standing up and staring at the toilet, you just sit down and fake it out again...

Then you got to wash your hands and you have no control over that either. The sink has to see your hands first underneath.

Then you can't decide how much water you need also, it gives you a certain portion and you don't know how much you get so, you're like a little raccoon under there.

And then it decides that's enough water and it's not so, you have to pull out and go pretend like new hands going back in again,

and the dryer, you put your hands under there quickly like that and all of this to avoid germs and you're walking to that disease written door handler and open it up. **(DISEASE IS A DESTINATION)**

Back to that bowl of mixed nuts you're sharing at the bar.

And then you're all paranoid 'cause your friends are waiting on the bar and you got in the bathroom for half an hour and feel weird.

It's amazing how much time that we put thought in thinking about what other people are thinking about us.

When everybody else are just thinking what we're thinking about them you know, we're so comfortable with that uncomfortable feeling that we get used with anything..

if somebody's talking to you and a tiny bit of moisture comes out and lands on your cheek **(BODY IS DESTINATION)**

you know it's there...

They certainly know it's there...

and nobody acknowledge it, you just keep talking directly in each other eyes, acting like that didn't just happened, waiting them to just glance away just for a second so you can do that..

Why? Is it with that we insult them if they saw us wipe that away...that you don't want that there?!

Why would you wipe my spill away??

Anything makes us uncomfortable have you ever waved to somebody you're sure

it's them.

"There's Nancy... -ugh it's not Nancy"

Weird stuff happening inside...

It's really bad when you go out of the way to get their attention isn't it?

(ATTENTION IS AN OBJECT)

"Oh look there's Nancy.. Nancy!! Nancyyyy!!! God...not...Nancy!!!

I thought you're someone else... didn't she look like Nancy? Let's go let's go. It looked like Nancy".

Or somebody's waving to you and you know you don't know them, but you wave back anyway...

Or if you are walking on the street,

good day for you too, good self-esteem day, you're happy with the outfit, happy with your hair, you're feeling real good about yourself...

it just takes one tiny trip to just suck the coolness right out of you

(BODY IS A CONTAINER)

Can't let that happen and soon as that happens you have to get back right away "pebble...be careful to the pebble, I just tripped down there... someone just puts an orange cone, there's a pebble over here"

Or we're going to denial..."I was just start running anyway. I didn't trip, just gonna run... I'm running and I'm done, that's all I needed, back on schedule with that little jog". **(BEING READY IS BEING COMPLETE)**

Like we're fooling people across the way "oh she tripped??no...just running.."

I thought she tripped but she's running... she stopped...she did trip! you tripped!!! she tripped! "

You've ever walked into a plate glass window?

Two things are happening there: pain and embarrassment,

but pain takes the back sit to embarrassment, doesn't it? **(PAIN IS HUMAN)**

No matter how much pain you're in, if people are laughing you just laugh along with them...

(FEELINGS ARE LOCATIONS)

"Bam!!! I just slammed it, didn't I? Isn't that funny? It's so clean and shiny!!!

Someone should put a sticker or a happy face or something!

Oh my...is that blood?

I'm bleeding...isn't that funny?? I'm bleeding...

Can you help me find my eye???

I lost my eye...

I cannot find my eye!"

It can be as big as that or small, like when you are with someone and they are singing a song that you love

and they sing lyrics you've never sung before.

And suddenly you realize you've been singing the wrong words all along ... **(TIME IS A LANDSCAPE WE MOVE THROUGH)**

"does it have it" that's how they're singing it out there...
 you're thinking to yourself..."why I have been singing "monkey hatcher"...?"
 how many people heard me singing "monkey hatcher"...?
 We all have songs that we don't know the words too...you know
 some songs you don't even bother try learning the words cause you assume
 nobody knows them.
 You know that Aretha Franklin's song "Respect", that's been around long time so
 and we always **(TIME IS A LANDSCAPE WE MOVE THROUGH)**
 get to that part: R-e-s-p-e-c-t...find out what it means to me, RESPECT....
 Certain songs are weird.. there're songs that are hits and there're songs aren't
 hits, like that Respect...that's a song you've hear, and that's gonna be a smash hit
 cause it's about **(SUCCESS IS A FORCE)**
 Respect...and who doesn't want to sing along with that? but certain songs..
 That Peter P and Mary song "If I had a hammer"???
 That was a huge hit! I don't know why.
 I think that song was written for the people who don't have hammers!
 'cause before I had a hammer I'd probably thought to myself "If I had a hammer...
 I would hammer in the morning, I'd hammer in the evening, I'd hammer all over
 this land if I had a hammer!!!
 Once you get a hammer you find out that you don't hammer as much as you think
 you would.
 I love music, music is so important. I think, it's so powerful
 you can be in one mood, one state of mind, **(STATES ARE LOCATIONS)**
 you hear a song and it transports you, **(MUSIC IS A VEHICLE)** it changes your
 emotions, just by hearing a song.
 And even with our ADD and our memory loss
 you can hear a song that you loved in the 5th grade and remember every single
 word to it, and that's how powerful music is, **(MUSIC IS A FORCE)**
 and certainly songs, people respond differently at different music because it
 usually tells a story that we relate to, and for me...mine is Salt 'n Pepper's "Shoop"
 what a beautiful tale..
 "oh here I go...here I go here I go again...girls what's my weekness? men...ok
 then, chillin', chillin', mind in my business...(singing)"

So for me that song,
 that song tells my story but everyone has a different one.
 I know the lyrics of that song and all of the words, because it was an old song,
 kind of, and it was on radio all the time and I used to drive along and sing to it
 and you didn't hear about road rage back then, people'd drive and sing all the
 time. And it's happening less and less now, now people are multitasking while
 they're driving,
 they're driving and talking on the phone, and putting on make-up and shaving,
 which makes me so nervous when I see that leg upon the dash...
 we're doing all these things to squeeze things together so we can save time **(TIME**

IS A VALUABLE POSSESSION).

and I don't know about it but I don't have more time, I have less time
 but let's say just we could save a big chunk of time and sit it aside. **(TIME IS AN
 OBJECT YOU CAN DIVIDE)**

You know what we'd do with it? Nothing!

Nothing. Isn't that the point "to be able to be doing nothing at all"?

But we're not guaranteed that later on chunk of time, all we have is here and now
 and that's why procrastination feels so right.

Procrastination is not the problem, it is the solution.

It is the universe's way of saying "stop...slow down... you move too fast"

(LIFE IS MOTION)

Listen to the music...wow...wow... listen to the music..

Because "music makes people come together, it makes the bush wow ...and the
 rebels, so come on people now, smile on your brother and everybody try to love
 one another , because what the world needs now is love, sweet love and I know
 love is a battle field but boogie on it reggae woman. Because you're gonna make it
 after all, so celebrate good times ...come on. I've got to stop I've got to come to my
 senses cause I've been right on fences for so long **(EMOTIONAL STABILITY IS**

MANTAINING POSITION)

ops I did it again".

What I'm trying to say is...if you leave here tonight and you don't remember
 anything else that I said leave here and remember this:

Procrastinate now, don't put it off! .

Appendix 3: Conceptual metaphors in “The beginning”

Conceptual metaphor	Occurrence
Concentration is a place	7
Food is a container	5
Feeling bad is down Ideas are objects Personal preferences are containers Thinking is motion	3
Body is a container Decision is creation Life is a journey Maturity is growing Purposes are destinations Silence is valuable object States are locations	2
A stage in an action is a location along the path Alcohol is a container Anger is fluid Aspects of personality are light Aspects of the self are distinct individuals	1

<p>Beliefs are objects</p> <p>Children are celestial beings</p> <p>Concentration is floating</p> <p>Concentration is turning on</p> <p>Decision is motion</p> <p>Declaring one's sexuality is going out</p> <p>Difficulties are locations</p> <p>Emotional intimacy is physical closeness</p> <p>Emotional states are locations</p> <p>Emotions are objects</p> <p>Emotions are people</p> <p>Food is a location</p> <p>Good is up</p> <p>Ideas are commercial transactions</p> <p>Lightness is good</p> <p>Mental self is an object</p> <p>Mind is a container</p> <p>Personality is a material</p> <p>Silence is valuable possession</p> <p>To have an ide is to move upwards</p> <p>To solve problems is to open</p> <p>Traffic is a business man</p> <p>Understanding is physical closeness</p>	<p>1</p>
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Appendix 4: Conceptual metaphors in “Here and now”

Conceptual metaphor	Occurrence
Ideas are objects States are locations	4
Conversations are possessions	3
Actions are a route Being ready is being complete Emotional stability is maintaining position Events are objects Ideas are objects moving upwards Life is a journey Life is motion Thinking is moving upwards Time is a landscape we move through	2
Attention is an object Attitudes are actions Bodily functions are locations Body is a container Body is destination Compliance is movement Dedication is time consuming Difficulties are objects Disease is a destination Emotions are locations Emotions are possessions	1

<p>Empathy is investment</p> <p>Events are locations</p> <p>Events are motion</p> <p>Feelings are locations</p> <p>Head is guidance</p> <p>Ideas are forces</p> <p>Joy is fantasy</p> <p>Knowledge is an object</p> <p>Mind is a surface</p> <p>Mind is an object</p> <p>Music is a force</p> <p>Music is a vehicle</p> <p>Opportunities are moving objects</p> <p>Pain is human</p> <p>Participation is physical movement</p> <p>People are objects</p> <p>Rhythm is a possession</p> <p>Silence is an object</p> <p>Strong emotions are a mental disease</p> <p>Success is a force</p> <p>Success is a valuable object</p> <p>Telephone reception is a surface</p> <p>Things are forces</p> <p>Time is a valuable possession</p> <p>Time is an object you can divide</p> <p>Time is location</p> <p>To believe is to fall</p> <p>To concentrate is to follow one direction</p> <p>Understanding is an object</p>	<p>1</p>
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Understanding is path to destination Words are vehicles	1
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