

Metaphors for, in and of Education Research

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Edited by

Warren Midgley, Karen Trimmer and Andy Davies

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P U B L I S H I N G

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To all those who inspired and
encouraged us to undertake this journey
and to those who gave directions and advice
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CHAPTER ONE

‘WALKING THE LABYRINTH’: A METAPHORICAL UNDERSTANDING OF APPROACHES TO METAPHORS FOR, IN AND OF EDUCATION RESEARCH

WARREN MIDGLEY AND KAREN TRIMMER

Abstract

In the literature on education research, the word labyrinth is often employed to refer to complexity in processes and/or contexts, most commonly with negative connotations: a place of dead-ends and frustrations. This chapter draws on a model of the unicursal labyrinth, a design known since the Bronze Age in Europe, Asia and the Americas, in which there is only one path which leads to the centre. This design is used in some traditions as a tool for personal reflection, self-discovery and spiritual renewal: adherents ‘walk the labyrinth’, knowing that it will lead them on a winding path that takes them at times very near to, and at times very far from, the centre they seek. They continue with the belief that if they continue to follow the path, they will not only arrive at the centre, but also will have discovered much along the way. This chapter applies the walking the labyrinth metaphor to introduce this volume of chapters on the use of metaphors for in and of education research.

Introduction

Metaphors can be useful conceptual tools for, in and of education research. One common use of metaphor in education research is to illustrate or explain a concept in a way that will communicate effectively to the intended audience. For example, Freire’s (1985) metaphor of *banking* has proven to be a useful tool for understanding his conceptualisation of a

transfer of knowledge approach of pedagogy. However, metaphor can also provide a useful tool for analysing dimensions of a complex concept or phenomenon that might not be so clearly available for examination. For example, Deleuze and Guattari (1987) used the metaphor of a *rhizome* to explain their conceptualisation of the complex system of connections that make up the internet. Buchanan (2007) then used this same metaphor as a critical framework of analysis to interrogate the nature of the complex system of connections of the internet, concluding that in many respects, the internet was not as decentralised as the rhizome metaphor. Thus, metaphor can be employed to suggest new avenues for investigation of phenomena.

This chapter employs metaphor in this second way. In this sense, metaphors are conceptualised as mechanisms for exploring abstract, novel and speculative ideas (Yob, 2003), that can lead to new forms of conceptual insight (Zhao, Coombs, & Zhou, 2010). They not only provide a framework for enabling people to make meaning of their lives (Lakoff & Johnson, 1980), but they can also help researchers make meaning of their work, professional identities, and the worlds they inhabit as researchers. This chapter begins by briefly telling the story of the metaphor of *walking the labyrinth* and then articulating a framework of analysis suggested by this metaphor. Then, the framework developed from the walking the labyrinth metaphor is applied to introduce the chapters in this present volume and suggest possible ways of reading them. The chapter concludes by outlining ways in which this framework might be applied more broadly.

Walking the Labyrinth

In the literature on education research, the word labyrinth is often employed to refer to complexity in processes and/or contexts, most commonly with negative connotations. Often it is a metaphor used to express frustration. As an example, Green, Camilli and Elmore (2006) write, “Having survived the labyrinth of AERA committees” (p. xi) to communicate the difficulty they experienced in negotiating their way through a complex series of committees and their associated requirements. Similarly, Watkins and Tisdell (2006) use the metaphor to describe the complex role of degree program consultants in adult education. In these ways, labyrinth is being used to refer to a maze that has a series of confusing and frustrating dead-ends. Whilst this is an acceptable use of the word in everyday speech, this is not the meaning of the word labyrinth that is employed in this chapter.

The *labyrinth* that forms the basis of the metaphor in this chapter is the unicursal labyrinth that has been known since the Bronze Age in Europe, Asia and the Americas (Pennick, 1994). This labyrinth is a pattern that traces one single pathway from the entry point to the centre. The pathway is not a direct one; generally it weaves in and out, near and far from the centre. However, there is only one pathway, and following that one pathway will inevitably lead to the centre. The unicursal labyrinth plays an important role in some spiritual traditions to guide journeys of self-discovery (Visser, 2000). *Walking the labyrinth*, as this devotional practice is sometimes known, requires a person to literally walk along the path of a unicursal labyrinth. The journey of this walk becomes a sacred space in which the person engages in self-reflection, with the hope of achieving greater awareness. A similar understanding of labyrinth has also been found to be useful in the development of therapeutic tools for problem solving and achieving mental focus outside the various spiritual traditions in which it was originally developed (Peel, 2004).

In this chapter, we draw from the metaphor of walking the labyrinth to provide a possible framework for engaging with the chapters in this book. The dimensions of this framework are:

- Purposeful engagement
- Ongoing reflection
- Embracing unfinalisability

Purposeful engagement

The practice of ‘walking the labyrinth’ requires the participant to make the choice to follow the path all the way to the centre. At any time, the participant could simply step off the path, and walk straight to the centre, or indeed straight back home should he or she so desire. The conscious and proactive choice to follow the path from beginning to end can be seen to be a metaphor for the concept of purposeful engagement (Browne-Ferrigno, 2003; McMillan & Forsyth, 1991) which points to the commitment to and belief in the intrinsic value in engaging in an activity for the purpose of personal growth and learning, as opposed to simply completing a task to achieve an extrinsic goal. Clearly, the reader has made one kind of decision in starting to read this book. To purposefully engage would involve more than simply reading to the end for the sake of completing the task (or skipping to the end to get it over with). Engaging purposefully involves actively seeking to follow the path where it leads – in this case, actively choosing to follow the lines of thought prompted by the different ideas presented in different ways throughout this book.

Ongoing reflection

The goal of walking the labyrinth is to create a space for personal reflection. To read the chapters in this book with this metaphorical understanding in mind indicates an attitude of ongoing reflection. This kind of reflecting encompasses more than merely revisiting past actions; a more critical reflection (Yost, Sentner, & Forlenza-Bailey, 2000) will also explore the personal beliefs, values, assumptions, aspirations and goals that underpin those actions. It is the hope of authors and editors alike that the different ideas explored in the chapters that follow would be a catalyst for this kind of ongoing engagement.

Embracing unfinalisability

One of the potential concerns that might be raised with seeking to purposefully engage in ongoing reflection is what Markova et al. (2007) have called the dilemma of dialogic heterogeneity. They note that the process produces what might be seen to be an infinite regression in cycles of reflection, such that no kernel of truth can ever be identified. In the writings of Bakhtin (1981) this phenomenon is called – in English translation – unfinalisability. Rather than lamenting the lack of definitive conclusions, this attitude to reflection, and indeed to research more broadly, allows for the opportunity of continuing to develop and learn.

Therefore, whilst walking the labyrinth of this volume, we would encourage readers to be purposefully engaged in ongoing reflection with a mind that is open to always discovering something new. This new discovery might be something that the reader adopts as a personal belief, or it might be something that the reader chooses to accept as a perspective that is different to the one he or she holds. In either case, it will lead to a fuller understanding of the world in which we operate as researchers, educators, and human beings.

Journey through the chapters in this book

Our journey begins with a toast of wine, traditionally an appropriate way to begin an adventurous quest that may be arduous, but also exciting with challenges and lessons to be learnt along the way. Chapter 2 explores the expressive and evocative nature of metaphorical language in the context of wine tasting notes. The introduction of Conceptual Metaphor Theory gives a sound basis to the beginning of our journey and assists in providing a framework that may also be reflected upon as we venture into further

chapters. We also become aware that the journey, and the use and meaning of metaphor, will differ for each individual who enters the labyrinth. The chapter considers cross cultural studies and how meaning of metaphorical language, its intent and interpretation may be impacted in different socio-cultural contexts.

We next venture closer to the core of this labyrinth in Chapter 3 to investigate the value and use of metaphor in education and also research. Metaphors enable teachers to bring personal and social understandings to the fore to engage their students and make meaning of less accessible knowledge. This powerful link to personal dimensions of knowing through the use of metaphor has also been used by teachers in narrative research to support reflection and collaborative inquiry. Chapter 4 continues this path through consideration of metaphors in mixed methods research. The use of metaphor to promote innovation and insight through challenge of entrenched views of traditional methods and provision of multiple perspectives assists researchers to develop robust approaches to mixed methods research studies.

The next phase of our journey, through Chapters 5, 6 and 7, takes us deep into the labyrinth where we come up against challenges to our quest. Taking on the role of heroine we confront our nemesis, which takes the form of completion of a PhD, and come forth victorious from the vortex transformed, wiser and with the aim of enlightening and empowering others taking on the challenge of doctoral study. Chapter 5 explores the complexity of the doctoral research journey as a transformative process from novice to expert through the metaphor of Persephone's journey through the ancient Greek labyrinth. Metaphor is shown as a powerful means for interpreting the lived experience of research, and the chapter articulates the inchoate experience of personal transformation, to make manifest the underworld of the doctoral journey. Chapter 6 uses a different metaphorical journey to elucidate the author's lived experience as a doctoral student. This chapter likens the doctoral quest to Harry Potter's with decisions to publish throughout candidature being the horcruxes experienced as goals along the way in his journey to defeat his nemesis, Voldemort. Chapter 7 considers the nature and impact of stressors faced by doctoral students and early career researchers through the metaphor of a spiralling vortex that is all consuming of time and emotion. Strategies to assist with navigating safe passage and achieving the central goal whilst maintaining well-being are highlighted.

Having established our need to promote well-being along our way, we next move on to the spiritual dimension of our journey in Chapters 8, 9 and 10. We remain on our PhD journey in Chapter 8 but also move on to

explore how authentic Yoga teachers incorporate spirituality in their teacher training programmes. This chapter also assists in making the distinctions between metaphor, simile and analogy, introduces the narrative analysis technique of restorying, and uses the metaphor of the Kosher model to analyse the layers of self in the journey to find transcendence at our spiritual centre. Chapter 9 continues the doctoral journey with the use of restorying. By embracing the madness of method in educational research, the metaphor of rhizomatic thinking is introduced as an alternative to the arboreal metaphor of the tree of knowledge. Meaning is made in relation to teenagers, musicking, schooling and literacies through rhizomatic restorying that recognises complexity and weaves together discursive threads to acknowledge new imaginative ways of thinking. The arboreal metaphor of the tree of life is the focus of Chapter 10. This metaphor, symbolic of the interconnectedness of life and earth, has ancient roots in many cultures and religions. The Native American worldview is explored and also the view of Indigenous Australian culture. The metaphor is applied to working cross culturally to elicit learning and grow knowledge and understanding in participatory action research.

Our journey with metaphor now takes another turn as the following four chapters 11, 12, 13 and 14 demonstrate the use of metaphor as a conceptual tool to assist in constructing meaning in a diverse range of educational research contexts. Chapter 11 explores the tool metaphor as a way of understanding and conceptualising the use of digital technology in teaching students with Autism Spectrum Disorders. This is done through consideration of case studies of lessons utilising interactive white boards. It highlights the need for teachers to be constantly aware of their pedagogical goal as complex digital technologies have the potential to become the focus of instruction and distract from the true pedagogical goal. We then take a sharp turn in Chapter 12 to consider the use of metaphor in a quantitative research context. The use of metaphor as a conceptual tool is used to communicate and interpret how the quantitative approaches of complexity theory and probability theory were used to develop a model of risk-taking in decision-making by school principals. Researchers in educational leadership are increasingly using complexity and chaos theory as a tool to provide greater understanding in dynamic educational environments. The use of metaphor assists in making these complex tools accessible to all educational researchers irrespective of preferred methodological approach by using familiar concepts to link to unfamiliar concepts and thereby create new meaning. This use of metaphor as a tool to bridge conceptual understanding is again applied in

Chapter 13 in the context of whole school development and change. The Innovative Designs for Enhancing Achievement in Schools (IDEAS) school renewal process is the focus of speculation on the power of metaphor to assist in the facilitation of cognitive connection and development of new knowledge required to promote positive and unified change in schools and their surrounding communities. This phase and our journey ends with Chapter 14 where metaphors extracted from a collection of transnational students' own accounts are analysed to explore the impact of international orientation, mobility, adjustment and adaption to foreign environments, such as new schools. The identification of the many metaphors used to help elucidate such a lived experience, are used as tools to gain an improved understanding of the student experience and as a means to consider ways to better support parents, teachers, schools and community services that contribute to transnational students' social and educational development.

Our journey through the labyrinth reaches its destination at the centre with the construction of meaning in these final chapters where diverse aspects of our adventure and varied uses of metaphor as a conceptual tool in education research are explored. The value and nature of metaphor, its challenges, and its spiritual and pragmatic dimensions provide challenges to consider on our journey's path to assist and guide future forays in your own education research.

Walking the labyrinth of this book

The journey outlined in the preceding section is, of course, just one possible pathway through the chapters of this book. The reader may choose a completely different path through the chapters and sections presented. The metaphor of walking the labyrinth introduced in this chapter is not intended to suggest the most appropriate order of reading through the chapters. Rather, the metaphor is used in the broader sense of providing a suggested model for engaging with some or all of the various ideas presented throughout this volume.

Conclusion

The intention of introducing the metaphor of walking the labyrinth was to serve three purposes. Firstly, it was selected as a useful metaphor for presenting the various chapters in this volume, which include a broad range of different ideas presented in a range of very different ways. The principles of purposeful engagement, ongoing reflection and embracing

unfinalisability – drawn from the metaphor itself – provide a useful framework for thinking about and responding to the ideas presented herein. This same framework might also be applied to education research more broadly, and in this second sense, the metaphor is also a useful mechanism for introducing a collection of essays about metaphor in, for and of education research. Thirdly, employing a metaphor to introduce this volume that is about metaphor, seemed an appropriate way to set the tone for the chapters that follow. We invite you to walk the labyrinth as you read this volume.

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CHAPTER TWO

WINE AND METAPHOR: CROSS-CULTURAL [DIS]HARMONY

ALLISON CREED

Abstract

When influential Australian wine judge and critic James Halliday describes an Australian 2008 Shiraz as “an undoubtedly full-bodied wine, with a peacock’s tail display of blackberry fruit, dark chocolate and vanillin oak, and with impeccable balance and line, the finish subtle” (Dan Murphy’s, 2011, October, p. 7) he endeavours to capture its essence in prose. The use of such expressive and evocative language is intended to conjure visual, emotive and synaesthetic perceptions from his audience. This chapter explores the bond between metaphorical language and wine discourse in the specialised genre of wine tasting notes. It takes a broadly cognitive linguistic approach with a socio-cultural theoretical orientation to metaphor analysis supporting the notion of embodiment in the sensory experience of wine description and evaluation. The framework of Conceptual Metaphor Theory (CMT) involving cross-domain mapping of conceptual metaphors is highlighted as a valuable facilitative process contributing to metaphor analysis in authentic discourse. The chapter draws upon cross-cultural studies whilst addressing a neural perspective as recognition grows of the influences and constraints applying to metaphorical intent and interpretation. Embracing an interdisciplinary perspective offers insights as to how metaphor is used to think and talk about wine. The chapter concludes by proposing that the ongoing relevance of Australian wine tasting notes is reliant on the meaningfulness of their metaphoric language in our global and multicultural marketplace.

Introduction

When influential Australian wine judge and critic James Halliday describes an Australian 2008 Shiraz as “an undoubtedly full-bodied wine, with a peacock’s tail display of blackberry fruit, dark chocolate and vanillin oak, and with impeccable balance and line, the finish subtle” (Dan Murphy’s, 2011, p. 7) he endeavours to capture its essence by drawing on expressive and evocative language in the form of metaphor to conjure visual, emotive and synaesthetic perceptions in his audience. This highly subjective manner of description and evaluation of gustatory impressions forms the basis of wine tasting notes. Metaphoric language in this context is exploited as a conceptual aid and has been described as an “indispensable tool for communicating the complex sensory experience of wine tasting” (Caballero & Suárez-Toste, 2008, p. 242). Nevertheless, researching metaphor in authentic text or “naturalistic data” (Low, 1999, p. 48) and more specifically exploring the bond between metaphorical language and wine discourse has received limited attention.

Wine tasting notes form a genre which unites scientific and metaphoric language arising from a Western Eurocentric worldview. They are written and communicate the sensory perceptions of sight, flavour (encompassing taste and smell) and mouth-feel experienced by the wine taster. The use of metaphorical language in this genre is an attempt to paint a sensory picture enabling the writer to transfer these somewhat abstract sensory perceptions to evoke a more concrete and physical response in the audience. When meaning is successfully conveyed, the sensory experience of critic and audience correspond. Metaphoric language therefore plays an essential role in enlivening and shaping sensory expectations and perceptions to ultimately influence consumer behaviour in wine consumption and sales.

Furthermore, their language presents what Goatly (2007) refers to as “ready-made categories” and these “carry with them an ontology or ideology of which we may not be aware” (p. 25). Their metaphorical language becomes a device for packaging and processing messages (Deignan, 2008) and steering human interaction (Buchholz & Kleist, 1995).

A pioneer of figurative language research in wine discourse is Adrienne Lehrer. Her 1975 publication *Talking about Wine* applies a semantic linguistic theory and her results provide invaluable insight and have stimulated further investigations. Metaphor studies today cross interdisciplinary boundaries as there is now growing recognition that metaphor arises from complex interaction between our “brains, bodies, language, and culture” (Gibbs, 2008, p.4). The interest in metaphor and its

communicative function and effect has blossomed as has the Australian wine industry. Australian wine has gone global. It is now exported to over 100 countries and its fastest growing market is China to which exports have risen from A\$2 million in 2000-01 to A\$185 million in 2010-11 (Wine Australia, 2012). However, such global market development may present a cross-cultural hurdle for the heuristic nature of Australian wine tasting notes.

This chapter explores the relationship between metaphor and the genre of wine tasting notes through a socio-cultural theoretical orientation. It takes a broadly cognitive linguistic approach to their conceptual and linguistic organisation guided by the theoretical framework of Conceptual Metaphor Theory (CMT). Cross-domain mapping of conceptual metaphors, identified in authentic texts drawn from Australian wine tasting notes, exemplify CMT's valuable contribution to metaphor analysis. Current research pursuing a neural perspective adds insight as to their function and effect in terms of metaphor processing and sensory embodiment. The chapter concludes by proposing that the ongoing relevance of Australian wine tasting notes is reliant on the cross-cultural meaningfulness of their metaphoric language in our global and multicultural marketplace.

Metaphor in a Specialised Language Domain

Whether from a cognitive semantic or cognitive linguistic viewpoint, the role of metaphor is fundamental to everyday thought, action and communication whether it be written, spoken or symbolic. Metaphor is a means "for seeing something in terms of something else" (Burke, 1945, as cited in Cameron & Low, 1999, p. 130) and employed in practically all statements (Derrida, 1974). It is an imaginative use or "dreamwork" of language according to Davidson (1978) and its interpretation is a "creative endeavour" reflective of speaker and audience (p. 32). Technical and professional language too favours the use of metaphors according to Quemada (1978, as cited in Kocourek, 2001). There is now broad agreement that the use of metaphor is pervasive, and central to communication and understanding (Gibbs, 1994; Glucksberg, 1998; Lakoff & Johnson, 1980). This is supported by current experimental and corpus based studies which highlight the role context, genre and socio-cultural phenomena play in shaping the use and interpretation of metaphor (see, for example, Charteris-Black, 2004; Geeraerts & Grondelaers, 1995; Gibbs & Macedo, 2010; Palmer & Sharifian, 2007; Yu, 1995, 2009). In the language domain of wine discourse it is important to understand the

influence of metaphor because it plays a significant cognitive and communicative role in the specialised genre of wine tasting notes.

In communicating experiences in the sensory domains of VISION, TASTE, SMELL and TOUCH from wine tasting, metaphorical language creates a concrete or more physical foundation for understanding in an attempt to transfer these sensory perceptions. It is distinct from metonymy which may borrow words from other sensory experiences or their source name such as the wine's *palate* or its *nose*. Take the metaphorical phrase "A rare gem" (Dan Murphy's, 2011, p. 10) used in an Australian wine tasting note in reference to a 2010 Pinot Noir. Whilst this is the writer's subjective evaluation and your own may differ on tasting the actual wine in question, you probably had little trouble understanding the intent of this metaphorical expression invoking properties associated with gemstones such as their beauty, rarity or value. In contrast, it is less likely that you applied the literal meaning of a gemstone being a precious stone, gem or jewel and associate the wine evaluation with mining or a sparkling necklace. This example appears to fit nicely with the Aristotelian or comparison view where metaphor is understood and used on the basis of similarity, in this case that a wine and a gemstone are alike in some ways. However cognitive linguistic theory suggests that underlying this metaphorical expression, commonly referred to as a figure of speech, is a conceptual metaphor which helps the audience to understand the correspondences between wine and a gemstone.

Wine Tasting Notes

Within a globally expanding wine market, wine tasting notes are valued as useful and persuasive consumer guides and a means for wine promotion in wine journals, buyer's catalogues and on winery websites and bottle labels. Metaphor in wine tasting notes is often invoked by the wine critic/writer to address gaps in terminology, at times referred to as a poverty of language. This comes to the fore when one reflects upon the limited number of smell (e.g. fresh, scented or pungent) and taste words (e.g. sweet, sour, bitter, and umami) that do not simply rely on similarity. Furthermore, recent research identifies that the flavours we experience are largely dependent on the sense of smell (Goode, 2007; Shepherd, 2011) with one's conceptualisation aided by other modalities for language descriptors (Brochet & Dubourdieu, 2001; Paradis, 2009). The language employed in wine discourse has been shown to influence consumer choice probabilities and purchase decisions. For example, studies of wine bottle back label information by Mueller and Snolnoki (2009) and Mueller,

Lockshin, Saltman and Blanford (2010) identify influences on consumer purchasing behaviour. Expressive wine tasting note description and information about food pairing proved to be the most influential on a positive buying decision. At the heart of this influence is whether the text proved meaningful to the prospective buyer so as to result in the transfer and embodiment of the sensory experiences described in these wine tasting notes.

Wine tasting notes are descriptive and “evaluative texts aimed at the promotion of wine” to the consumer according to wine discourse researcher Suárez-Toste (2007, p. 55). When reading wine tasting notes the audience is engaged in the strict schema which governs their writing (Cabellero, 2007; Lehrer, 2009; Paradis, 2009). This specialised genre is organised around a short text of usually one paragraph. A technical introduction at the start establishes the wine by name, year of production and producer, grape variety or vineyard locality, price, etc. The middle of the text is devoted to describing the wine under evaluation from the taster’s perspective. This reflects and conveys sensorial impressions, experienced as the wine is being tasted by the wine writer, through descriptive and evaluative language targeting and evoking the senses of sight, taste/smell and touch. A comment or recommendation, such as in the example below selected from *Dan Murphy’s Fine Wine Buyer’s Guide* (Dan Murphy’s, 2011, p. 5), may complete the wine tasting note

Petaluma Hanlin Hill

Clare Valley SA, Riesling 2010

Pale quartz-green; a flowery bouquet with lime and apple blossom aromas; an intense and tightly sculpted palate, with the length and balance to repay extended cellaring.

94/100 James Halliday winecompanion.com.au

Whilst lexically dense, the genre of wine tasting notes employs rich figurative language in the form of synaesthesia and metaphor and when successful it effectively transfers the intrinsic sensorial perception that is wine tasting. Bretones (2005), Feldman and Narayanan (2004) and Gibbs (2005) argue that this is a result of the cognitive organisation of this grounded bodily experience. Seremetakis (1994, as cited in Sutton, 2010) goes much further arguing that the “sensory is not only encapsulated within the body as an internal capacity or power, but it is also dispersed out there on the surface of things as the latter’s autonomous characteristics, which then can invade the body as perceptual experience” (p. 212). To effectively articulate the diverse sensorial properties evoked through physically tasting a wine, metaphor has become an essential heuristic tool

in wine tasting notes without which our cognitive and communicative needs remain unfulfilled (Suárez-Toste, 2007). However, each act of communication or external cues such as those found in wine tasting notes is only successful in generating sensory perceptions or consumer expectations if its intended meaning is recognised by the intended audience (Deliza & MacFie, 1996). It is important to remember that the way language is processed is affected by the audience's physical and subjective or personal experience enmeshed in social-cultural influences and practice (Palmer & Sharifian, 2007).

Metaphor and its Embodied Evocation of the Senses

The identification and analysis of metaphor, until recently, was approached from an objectivist theoretical standpoint and largely viewed through a semantic lens. This approach advanced language as opposed to thought and even when accepted as a central feature of language, metaphor was considered as ornamental arising from objective similarity involving comparison, substitution, interaction or a combination dependant on one's theoretical perspective (Cacciari, 1998). Researching the nature and function of metaphor, has been an enduring endeavour (i.e. Black, 1962; Breal, 1899; Richards, 1936). Nevertheless, toward the latter half of last century change was in the air. Searle (1979) presented his questioning of the underlying principles related to metaphorical formulation and understanding in the publication *Metaphor*. He argues that "metaphorical meaning is always speaker's utterance meaning" and, if successful, calls to mind of the audience the intended meaning of the utterance (Searle, 1979, as cited in Burkhardt, 1990, p. 303). This was a similar view to that held by Black (1962) in that metaphoric meaning depends on the intent of the speaker along with context and tone of voice. In contrast, Davidson (1978) suggests that meaning interpretation involves speaker and audience collaboration. Whilst Black (1962) and Searle (1979) take a speech act perspective in which behaviour and language is rule governed, Davidson's (1978) view of meaning collaboration is one "little guided by rules" (p. 31). In 1979, Reddy created metaphorical waves of his own by presenting a new focus and one which created a distinction between metaphor as a rhetorical tool and one that was fundamental to shaping human thought and language organisation. This viewpoint presents a contrast between the conceptual level and a purely linguistic one.

Grasping the baton of Reddy's (1979) Conceptual or Cognitive Metaphor Theory (CMT), Lakoff and Johnson (1980) advanced the CMT framework arguing for the metaphorical structure of thought itself. They

create a distinction between linguistic and conceptual metaphor with the latter referring to a mental rather than a concrete representation. Through the process of conceptual mappings one thought or idea and its properties (TARGET domain) is understood through another (SOURCE domain). This has proven to be a productive and insightful method of metaphor analysis (i.e. TARGET IS SOURCE). Using Lakoff and Johnson's (1980) example of LOVE IS A JOURNEY¹, this abstract concept of LOVE, identified as a TARGET domain, is actively mapped to a concrete bodily experience (A JOURNEY) which is identified as the SOURCE domain. A differing viewpoint is held by Davidson (1978) who argues that metaphorical words or phrases are a literal expression of meaning. Therefore, they do not have a second or figurative meaning or convey ideas or cognitive content. Put more simply, metaphor may use a word in a new way but this does not invoke a new word meaning.

Whilst Davidson (1978) is sceptical of the alleged cognitive content of metaphor, Lakoff (1994) proposes a universally embodied basis for conceptual and linguistic organisation involving a “cross-domain mapping in the conceptual system” (p. 43). This organisational process is referred to as asymmetrical mappings by Suárez-Toste (2007) who highlights that two domains are involved through which wine is construed. The examples below utilise domain titles from wine writing research by Caballero (2007) and Suárez-Toste (2007). They pursue a cognitive linguistic approach to conceptual metaphor identification and analysis through asymmetrical mapping guided by the theoretical framework of CMT. The Australian wine tasting notes below produced by wine reviewer Campbell Mattinson (Dan Murphy's, 2011) employs a strong personification schema of wine revealing WINE IS A PERSON.

“This is a pretty sexy drink...Soft, ripe and excellent balance; warming alcohol lifts the wine through the finish nicely. The exciting new face of Australian red wine” (p. 7).

In the next example, the Dan Murphy's Wine Panel (Dan Murphy's, 2011) exploits the SOURCE domain of JOURNEY to convey to the audience their perceptions of the wine.

“An absolutely thrilling ride of tropical fruit and zesty citrus finishing crisp and fresh” (p. 5).

¹ Notational convention employed by Lakoff and his collaborators use uppercase titles to identify conceptual metaphors.