In cognitive linguistic approaches, linguistic **METAPHORS** are typically seen as the surface expression of metaphorical **THOUGHT**, which is in most cases grounded in **BODILY EXPERIENCE**.

In most cases, and across many languages (Ullmann 1957):
- Syntactic structure: adjective (source) - noun (target)
- Metaphoric transfer: directional, from the "lower" to the "higher" senses

Directionality may be seen as the outcome of the combination of several cognitive and perceptual factors (Strik Livers 2015, Winter 2016, Strik Livers & Winter 2018):
- The "higher" senses are dominant in perceptual experience → more likely to be target
- Some senses are strongly connected in actual perception → likely to be connected in language
- There are asymmetries in how perception is encoded in the sensory lexicon. Such asymmetries are consistent with the perceptual and phenomenological properties of the individual senses.
- In particular, the senses differ:
  - the number of lexemes they have
  - the (degree of) evaluativity of the lexemes
  - the distribution of lexical categories
- These asymmetries help explain why some combinations are more likely to be used than others.

Non-directional and counter-directional instances of synaesthesia can be obtained thanks to the power of syntactic structures (Prandi 2017), which:
- May not match independent perceptually-motivated conceptual models
- Can connect sensory concepts in unexpected and virtually unlimited ways.

**SYNAESTHETIC METAPHORS**

The best type of metaphor to reveal the connection between metaphor and bodily experience!

**CONVENTIONAL** synaesthetic metaphors

In most cases, and across many languages (Ullmann 1957):
- Syntactic structure: adjective (source) - noun (target)
- Metaphoric transfer: directional, from the "lower" to the "higher" senses

Conventional synaesthetic metaphors are directional, from the "lower" to the "higher" senses.

**LIVING** synaesthetic metaphors

In most cases, and across many languages (Ullmann 1957):
- Syntactic structure: adjective (source) - noun (target)
- Metaphoric transfer: directional, from the "lower" to the "higher" senses

Living synaesthetic metaphors are non-directional or counter-directional.

**SYNTHESIS**: Examples of directional conventional synaesthesia:
- It is a pretty disgusting smell.
- He asked me to hold his sweet smelling flowers.
- The blue, cool, wintry night sky.
- The flowers are greenish-yellow with a bitter smell.

**SYNTHESIS**: Examples of non-directional or counter-directional synaesthesia:
- The death(west(centre))(smell)(of white(dark))
- Barry soccer player is loud(bright) and spacy.
- There was an anxious, little(dark) sweet(white) of long impressed feet.
- This crisp, sparkling fragrance(smell) shines(brightly) as a Tiffany diamond.
- The touch(touch)(frustrating) of a firm(soft) mattress.
- She touches(light)(the sound)(smell).

Role of linguistic structures in **CREATING**
- Living synaesthetic metaphors
- All possible sensory combinations

References:


Example sentences from Shakespeare's "The Tempest" (1623) and "Hamlet" (1601).

**REFERENCES**


Example sentences from Shakespeare's "The Tempest" (1623) and "Hamlet" (1601).