

Swiss Center for Affective Sciences

Metaphor, Emotion, and Music

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LECTURE

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12:15 - 13:15

Campus Biotech
Room 144.165
9, chemin des Mines
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Subsequent to the publication of George Lakoff and Mark Johnson's *Metaphors We Live By* in 1980 metaphor came to occupy a different place in the study of human language and cognition. Rather than simply being a vagrant, imprecise way to use language, metaphor was regarded as a basic structure of human thought which was manifested through a range of linguistic expressions. In his 1990 *Emotion Concepts*, Zoltan Kövecses provided a detailed account of the way this approach—often called conceptual metaphor theory—could be applied to the study of the kinds of meaning that are associated with the emotions. In this paper, I explore the resources offered by conceptual metaphor theory for the study of emotions, and in particular for the kinds of emotional responses that are associated with both the production and reception of music. My argument will be that while conceptual metaphor theory points toward ways such responses could be studied empirically, the independence of music from language suggests that metaphor theory is at best a first approximation of how such responses are organized ■

Swiss Doctoral School in Affective Sciences

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