Halszka Bąk

The structure of conceptual blends in
a Mixed Martial Arts play-by-play commentary

Poznań, 2009

OŚWIADCZENIE

Ja, niżej podpisany/a

....

student/ka Wydziału Neofilologii

Uniwersytetu im. Adama Mickiewicza w Poznaniu

oświadczam,

że przedkładaną pracę dyplomową

pt. ....

napisałem/am samodzielnie.

Oznacza to, że przy pisaniu pracy, poza niezbędnymi konsultacjami, nie korzystałem/am z pomocy innych osób, a w szczególności nie zlecałem/am opracowania rozprawy lub jej istotnych części innym osobom, ani nie odpisywałem/am tej rozprawy lub jej istotnych części od innych osób.

Jednocześnie przyjmuję do wiadomości, że gdyby powyższe oświadczenie okazało się nieprawdziwe, decyzja o wydaniu mi dyplomu zostanie cofnięta.

....

(miejscowość, data)   (czytelny podpis)

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"So I set out to explore and explain the world of fighting,
to myself and to anyone who would listen – not everywhere in the world,
and not everything, because that would never end – to try in some small way,
with some logical progression, to understand it."

Sam Sheridan, *A fighter's heart: One man's journey through the world of fighting.*

Introduction

The purpose of this paper is to analyze the effect metaphorical mappings may have on the structure of a conceptual blend. For the purpose of the analysis the author first characterizes the theory of conceptual metaphor and metonymy and the theories of conceptual integration. The theoretical account is organized in a step-wise manner, from the most basic to the most complex notions. Having drafted the theoretical premises upon which the author's sample material will be analyzed, the author moves on to the analysis of two examples selected for that purpose. The paper ends with conclusions drawn from the analysis and a prospect for future analyses.

In the first chapter the author delineates the basic theory of conceptual metaphor and metonymy. The chapter opens with the description of mental organization of the mind which constitutes the cognitive environment, where conceptual metaphors and metonymies occur. This environment contains structures which allow for the massive sensory input received by the mind to be properly processed and organized into coherent conceptual categories. In chapter 1, the author describes in detail the process of conceptual categorization and indicates how this process influences the creation of conceptual metaphors and metonymies. Furthermore, the author outlines the conceptual frame structure and its connection to the emergence of conceptual metonymy. Finally, the author characterizes conceptual domains and describes their role in the process of mapping, which occurs in both conceptual metaphor and metonymy.

In the subsequent sections of chapter 1, the author defines the notions of conceptual metaphor and metonymy using the theory presented in the preceding sections on the cognitive environment they emerge from. Using an example from the

play-by-play commentary sampled for the analysis proper, the author defines conceptual metaphor, its possible mappings, the direction the mappings take and the role of conventional knowledge in the creation of conceptual metaphors. Then, using a different example, the author characterizes conceptual metonymy, by bringing under closer scrutiny its mappings, their directions and the role of the cognitive structures in the creation of conceptual metonymy.

In chapter 2, the author focuses on two conceptual integration theories: the metonymy-based metaphor and conceptual blending. The chapter presents the theory exploited in the analytical third chapter. In the first section of chapter 2, the theory of metonymy-based metaphor is presented. The author relates the theory to the basic notions of metaphor and metonymy, and describes the interaction of these basic cognitive mechanisms on the conceptual level. In the next section, the author focuses on the theory of conceptual blending and the principles governing it, as well as on the conceptual structure in which conceptual blending occurs.

Chapter 3 covers the analysis of the conceptual blends found in the material sampled for this paper. Two examples of conceptual blends are inspected to define the effects that mappings of metaphors into blended spaces have on the overall structure of the emergent conceptual blend. The first example of the analysis displays certain conceptual instability. The reasons for this instability are analyzed in detail in the first section of chapter 3. The second example is based on the same structure as the first example, but it is conceptually stable. The reasons why the conceptual instability did not occur despite the same conceptual integration scenario are analyzed in the following section of chapter 3.

In the final section, the author summarizes the results of the analysis, draws conclusions from the results and gives reasons why the observed conceptual instability did not occur in both examples. Additionally, the author accounts for the metaphorical mappings occurring in the examples, explains their role and effect on the integration of the blended space as well as the stability of the emergent conceptual blend. Finally, the author shows some further research perspectives on the observed PUPPET MASTER metaphor, this paper being just a starting point of the research.

Chapter 1: Basic theory of conceptual metaphor and metonymy

1.1. Introduction

Mixed Martial Arts (henceforth: MMA) is a composite of many other, so called "pure" martial arts, where the MMA fighters thrive on different styles to create a unique hand combat technique of their own. In a similar way, metaphor and metonymy depend on the conceptual environment formed by categories, frames and domains. All three appear to take a different approach to what Lakoff (1987: 68) calls an Idealized Conceptual Model (henceforth: ICM). The term ICM, as elaborated by Radden and Kövecses (1999: 20), is understood as a structure embracing the conceptual projection of a given phenomenon, its cultural context and the packets of encyclopedic knowledge related to it, as well as the ontological account of the phenomenon. The term is thus a fairly complex construct stretching from cognition through lexicalized knowledge to empirical sensations. The notions of category, frame and domain seem to have developed as a refined version of the ICM model, whereby all three are conceptual structures. The ontological realm is conspicuously absent from the theory, thus making a strictly conceptual affair (Lakoff – Johnson 1980: 10).

1.1.1. Category

The fundamental role of a category is to provide a structure for the tangled mindful of concepts that every human being enjoys in the everyday game of making sense of the world around (Lakoff – Johnson 1980: 7). A conceptual category is defined as the sum of experiences connected with all the members of a given category, based on their relative similarity to one another. All members in a given category to be classified as such must be meaningful and relevant in a given context (Radden – Dirven 2007: 3).

The human mind's ability to categorize the reality is of utmost importance as it enables an economic use of brainpower to process the bulk of sensory input it receives. For this purpose, according to the Relevance Theory[1], the mind sieves out only what is important at a given moment and only works on the information thus gained if it can be, in some sense, turned to one's advantage (Wilson – Sperber 2000: 609). According to Glucksberg (2004: 77), all members of a given category share some prominent attributes which validate their membership in a given category. In this way, the automatic choice of only the salient and relevant attributes of the observed phenomena sets the stage for categorization. For example, the prominent attribute of a glass-jawed fighter is essentially that he is vulnerable to knock-out blows landed on the jaw bone and chin. This definition describes the salient attribute validating a membership in the category of glass-jawed fighters. Accordingly, it does not matter whether the fighter is a boxer, a karate master or an MMA champion; if he can be brought down by a blow to the jaw, he will fall into the category.

Independently of the shared attributes, each member possesses a host of other minor (as less relevant in a given context) attributes which distinguish one member from another (Glucksberg 2004: 77). The quantity and quality of these attributes determine the place a given member takes in the conceptual category's internal structure. Categories do not display rigid, systematic structure with well defined boundaries. On the contrary, the boundaries are fuzzy and the organization is loosely arranged in what can be visualized as concentric groupings of category members

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[1] Relevance Theory proposed by Sperber and Wilson (2006: 607) is a well-established theory in cognitive linguistics. It states that the mind's ability to infer meanings acts selectively, choosing the sensory input that is relevant. Input is deemed relevant when it can be turned to one's advantage.

(Radden – Dirven 2007: 7). For instance, the conceptual schema of the category *glove* might be similar to that presented in Figure 1:
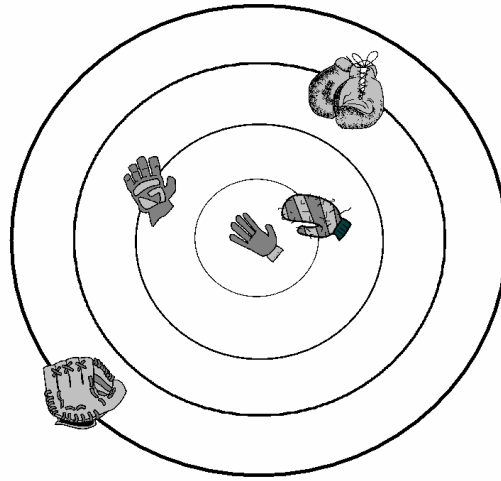

Figure 1: A conventional prototypical structure for the category *glove*.

In the diagram, the glove placed in the center is the category member considered to bear the most characteristic features of the category, and so it manifests most clearly the salient, meaningful and relevant attributes of the category as they are perceived. Such category members are called prototypes (Taylor 1989: 38). The area outside the center occupied by the prototype is called the periphery and it is occupied by the category members which bear less resemblance to the prototype. The further away from the centre, the lesser the resemblance (Radden – Dirven 2007: 7).

The arrangement of members in the category is by no means fixed. Taylor (1989: 41) indicates a wide variety of factors which have a major impact on the arrangement from the inherent properties of the phenomenon which becomes a member of the category, through the cultural context in which it exists to the personal experience of each individual human being. The latter is of enormous importance since it can pivot the entire arrangement. For instance, in the mind of an MMA fighter the *glove* category may present a prototypical structure similar to that presented in Figure 2.
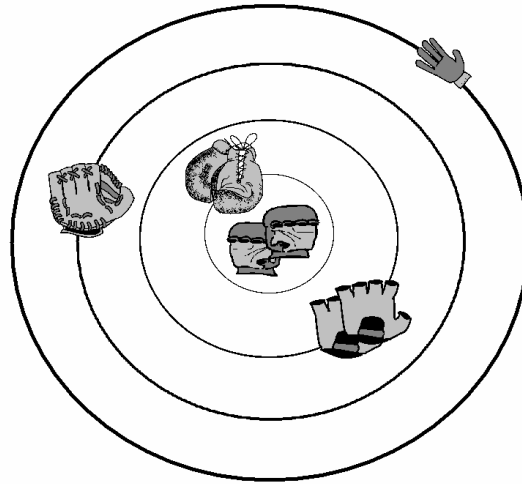
Figure 2: An MMA fighter's prototypical structure of the category *glove*.

Categories are not final nodes in the complex conceptual structure of the mind. They belong to higher-order structures of taxonomy and partonomy which establish different relations between categories. Radden and Dirven (2007: 8–9) describe taxonomy as a hierarchical ordering of categories which remain in a 'kind-of' relationship and which are in some way similar to one another. According to Taylor (1989: 46–51), taxonomy is a set hierarchy which typically features three levels of organization. Basic level terms represent the entities most readily coming to mind when an individual has to name a phenomenon in the ontological realm. As presented in Figure 3, the basic level terms of the category *grappling* are *throws*, *joint locks* and *pinning techniques*. Subordinate level terms present a more detailed description of the reality, already described by the basic level terms, and in Figure 3 they are represented by *hip throw, one-arm shoulder throw, armlock* and *leglock*. The superordinate level term *grappling* overarches the basic level terms, grouping them by their most prominent feature; i.e. an offensive technique replacing punches and kicks with throws, holding, grabbing or pinning used in contact sports, as presented in Figure 3.

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                        │  grappling   │
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           ┌───────────────────┼─────────────────────┐
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    │   throws    │      │ joint locks │       │  pinning    │
    └──────┬──────┘      └──────┬──────┘       │ techniques  │
      ┌────┴────┐          ┌────┴────┐         └─────────────┘
┌─────┴────┐ ┌───┴────────┐ ┌──┴─────┐ ┌──────┴──┐
│hip throw │ │one-arm     │ │armlock │ │ leglock │
│          │ │shoulder    │ │        │ │         │
│          │ │throw       │ │        │ │         │
└──────────┘ └────────────┘ └────────┘ └─────────┘
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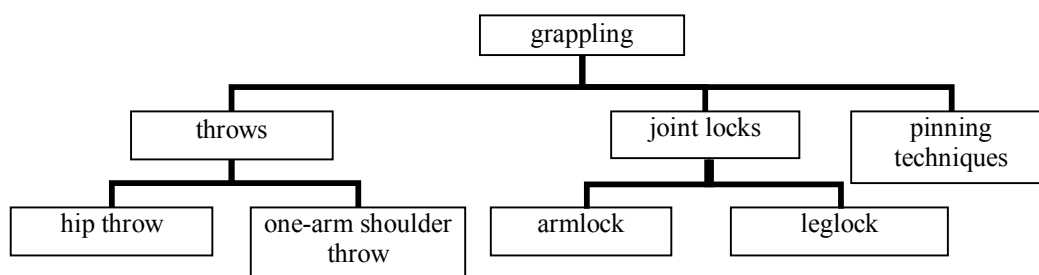
Figure 3: A simplified taxonomy of grappling techniques.

Unlike taxonomy, partonomy relates more clearly to the inherent features of the phenomena it describes. The categories ordered in a partonomic structure remain in a 'part-of' relationship and in reality, in the ontological realm are necessarily in a contiguity relation to one another (Radden – Dirven 2007: 9). A simple example of a partonomy would be that of a human arm: arm – shoulder – upper arm – elbow – forearm – wrist – palm – fingers. Each category involved in this partonomy can be thus analyzed down to the cellular level. Thus, a partonomy is a structure independent of such attributes of categories which are linked to, for instance, the function of a particular category member in the ontological realm (Radden – Dirven 2007: 8). Consequently, an arm will still be called an arm whether a fighter uses it to hit or to choke an opponent.

1.1.2. Frames

Frames are conceptual configurations of many domains. They establish links between selected domains (Taylor 1989: 87), relying on packets of encyclopaedic knowledge about the world and its inner workings. In this way, according to Radden and Dirven (2007: 10), frames are capable of creating a simulation of how things work in the world. Encyclopaedic knowledge, however, is not engaged en masse in interpreting the reality. As stated by Taylor (1989 :89) and supported by Kövecses (2002: 248), the culture of the speech community in which a given frame operates motivates the packets of knowledge which are to be used. It also defines how it is to be used.

Let us consider example (1):

(1)   Vicious knee to the *body*!

The example is an excerpt from the play-by-play commentary which shall be analyzed in more detail in Chapter 3 of this paper. It describes a situation where the fighter Tito Ortiz received a kick to the side of his abdominal cavity while pinned to the ground by his opponent, Randy Couture. The packets of knowledge involved in constructing the commentator's remark include the knowledge about human anatomy and the knowledge of martial arts. Human anatomy provides the domain of body and the knowledge about it, and the knowledge about martial arts determines what the target of the kick really was, in this case – the front of Tito Ortiz' torso. Without the packet of knowledge about martial arts, the comment would make no sense, or it would force one to imagine a knee, truly spectacular in size, that could hit an entire body.

The example reveals one more feature of the frame structure. Relying on his knowledge, the commentator uses the word *body* to signify the specific area of *the front of the torso*. This is an example of a conceptual operation within a frame whereby one names the entire frame while having in mind only the part which is directly involved in the described phenomenon. That specific part is called an *active zone* (Radden – Dirven 2007: 10) and it only manifests itself in the cognitive sphere; it is not linguistically expressed. In the case of example (1), what is expressed linguistically is the frame of Tito Ortiz' body with the commentator's packets of knowledge attached. The active zone is Tito's torso, and this part of information is not expressed, but rather inferred (Taylor 1989: 89; Wilson – Sperber 2000: 609).

1.1.3. Domains

Categories and frames, however important in structuring of the cognitive system, are not nearly as important as conceptual domains. Their significance will become more evident once the mechanisms of conceptual metaphor and metonymy have been described. Radden and Dirven (2007: 11) define conceptual domain as a general area

of conceptualization dependent on the context in which it is used. For instance, within the domain of human body, in the context of a biology class, knee is one of the joints in the lower limb. But in the domain of martial arts and in the context of an MMA fight the very same knee will become an effective weapon usedto execute kicks.

Despite the apparent nebulousness of the definition, conceptual domains are, as a rule, rich in details drawn from a wide spectrum of conventional knowledge (Kövecses 2002: 248).This spectrum changes, and different sets of packets of knowledge are chosen depending on the context in which a given domain appears.

Also Taylor (1989: 84) emphasises that any linguistic expression must be compared against its contextually determined domain to be properly understood. He also implies that domains are more heavily dependent on the language proper than the category, which is purely conceptual, or frame, which is prevalently conceptual (Taylor 1989: 84).

1.2. Conceptual metaphor and metonymy

Categories, frames and domains together create a rich cognitive concoction from which metaphors and metonymies emerge. Both conceptual mechanisms are deeply entrenched in human cognition and are capable of motivating thinking, behavioural patterns and language. In fact, they are so easy to use and so natural that one hardly ever notices how ubiquitous they are (Radden – Kövecses 1999: 18).

1.2.1. Metaphors

Upon closer inspection language is rife with metaphors. This is because conceptual metaphors are pervasive in human cognitive system, which motivates and shapes language (Lakoff – Johnson 1980: 3). Understood in this way, metaphorical expressions are but a reflection of the conceptual environment of the human mind (Barcelona 2000a: 5).

Conceptual metaphor in its basic form (complex metaphorical structures will be discussed in Chapter 2 of this paper) is a cognitive mechanism exploiting two domains, one of which is called source, and the other – target. Those two are linked together by a mental process of mapping, whereby a portion of the source domain is projected onto the target domain so that the target is partially understood in terms of the source (Barcelona 200a: 3). Consider example (2):

(2)   He's faced the *top of the food chain.*

This example, like the previous one, comes from the play-by-play commentary to be studied in detail in Chapter 3 of this paper. This comment refers to Randy Couture, and is proceeded by a list of top-ranking MMA champions that Couture had faced up until the commented fight. The italicized part of the comment should be understood metaphorically. The source domain in this case is the biological food chain domain, and the target is the ranking of Ultimate Fighting Championship[®2] (henceforth: UFC[®]) competitors. The portions of the source involved in this mapping are 'the natural order' and 'hierarchy of power'; the higher in the food chain, the stronger. This convergence is echoed by the target structure, which involves 'the unanimous order' (the ranking of a given fighter must be justified by an unanimous decision) and 'ranking by power' (the stronger the fighter, the higher his ranking). Such perceivable conceptual similarity of the source and target domain content sets the conditions for the emergence of a conceptual metaphor (Barcelona 2000b: 31).

The richness of conventional knowledge a given source domain commands may not only provide material for a mapping as based on perceived likeness, but also draw some less obvious attributes and map them onto the target. Such conceptual associations mapped in this way are called entailments, and they serve to enhance the scope of metaphor (Kövecses 2002: 249). In example (2), such entailment could involve the literal ferocity, brutality and bloodiness of wildlife mapped on the adversity that the MMA fighters face in the cage[3].

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[2] The Ultimate Fighting Championship[®] is the ongoing tournament of MMA taking place in the United States of America and featuring all weight classes.
[3] In Mixed Martial Arts instead of a ring or a mat, fighters compete in an octagonal cage.

Metaphors can be said to inherit some traits of their conceptual environment formed by domains. For instance, although metaphor is universally motivated by a search for understanding (Taylor 1989: 132), it is also very strongly motivated by its experiential basis and cultural context of the speech community it operates in (Gibbs 1999b: 153). In his thematic study, Grady (1999: 87 – 91) enumerates the abovementioned motivations and adds the conceptual interrelation of generic and specific levels of categorization and the resemblance between source and target domains. Apart from motivation, metaphors also exploit the packets of knowledge connected to the domains they include, especially in the case of entailments (Kövecses 2002: 249).

However numerous the types of conceptual metaphors, one can observe one overruling direction that their mappings take. Typically, source domains are classified among the concrete, non-abstract entities, while targets belong to the abstract ones (Grady 1999: 83). In example (2) this unidirectionality is also expressed. Here, the solid law of nature and actual state of things in the wild are being mapped onto the abstract and artificially created ranking of fighters.

1.2.2. Metonymy

Metonymy is a basic cognitive device which is reflected in language in the form of metonymic linguistic expressions (Radden – Kövecses 1999: 18). As pointed out by Gibbs (1999a: 62), metonymy is a process deeply entrenched in our cognitive system and, like metaphor, it has a potential to motivate our behavioural, linguistic and thinking skills.

The mapping occurring in conceptual metonymy is different in character from that taking place in metaphor. For one thing, it occurs in a single matrix domain instead of two unrelated domains (Barcelona 2000a: 4), where a matrix domain is a system of conceptually subordinate domains, or subdomains, incorporated in one superordinate domain structure – the matrix (Ruiz de Mendoza Ibáñez 2000: 115).

Despite such single-domain arrangement of the mapping, metonymy, as a conceptual transfer, can still be said to involve a source domain and a target

domain[4]. The character of the source and target domain, however, is quite different than that favoured by metaphor. The source works like a key or, as it is aptly called, a vehicle, providing access to the target (Radden – Kövecses 1999: 19). There are two basic master directions for metonymic transfer: SOURCE-FOR-TARGET, also referred to as PART-FOR-WHOLE, and TARGET-FOR-SOURCE also known as WHOLE-FOR-PART (Ruiz de Mendoza Ibáñez 2000: 109). The former is an instance of conceptually accessing the matrix domain through its subdomain, while in the latter case the situation is reversed. Consequently, as opposed to metaphor, in metonymy the transfer is not unidirectional (Radden – Kövecses 1999: 22). For instance, example (1) contains two metonymies, each of different kind. The *knee* in the example is a PART-FOR-WHOLE type of metonymy, because in the context of example (1) *knee* is but a subdomain of the matrix *kick*. The *body*, on the other hand, is a WHOLE-FOR-PART type of metonymy, as in the example the matrix *body* stands for one of its subdomains, the *abdominal cavity*.

Metonymy is based on contiguity relations, but as has been accentuated by Taylor (1989: 123-124), the contiguity should be of conceptual nature, while actual contiguity relations of referents are not an absolute prerequisite for the emergence of metonymy. A distinction between metonymies derived from contiguity of referents in the material world and metonymies composed on the basis of conceptual adhesion alone has been proposed by Seto (1999: 91-92). He sets apart metonymy as a referential phenomenon based on spatio-temporal contiguity (Seto 1999: 91-92) and synecdoche as a category-related phenomenon relating the genus and species levels of categorization.

The conceptual proximity of source and target domains determines the strength of motivation for metonymies (Panther – Thornburg 2003: 6).The closer they are conceptually, the stronger is their motivation and the easier the interpretation of a given metonymy. For example, if a fighter states that he has suffered an injury to his knee, while having in mind a particular sinew, that metonymy bears a strong motivation. It is strong not only because it is referential, but also because the anatomical scheme of a knee constitutes a matrix domain to which the subdomains of sinews, cartilage, bones etc. closely adhere. By contrast, example (2) is a weakly

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[4] For consistency, the terms 'source domain' and 'target domain' will be preserved in this paper regardless of whether source/target are referring to a matrix domain or a subdomain.

motivated metonymy, since what is understood there by *knee* is a kick executed by bending the knee and using the hip as a lever, contacting the attacked person/object with the knee. This is an example of a more complex conceptual metonymy, which could be described as INSTRUMENT-FOR-ACTION, based on loose conceptual proximity.

Metonymy, in a way similar to metaphor, operates in cognitive environment comprising domains, and it exploits the conventional knowledge and cultural context (Ruiz de Mendoza Ibáñez 2000: 114). For example, a person possessing conventional knowledge about martial arts and understanding the context of attending an MMA match, does not need visual feedback to understand the remark in example (2). His knowledge of the sport would let him understand what the commentator means by *knee to the body*; the context would tell him that the domain he needs is that of a fight, while the mechanism of conceptual metonymy would govern the process of eliciting a complete meaning of the remark (Panther – Thornburg 2003: 9).

1.3. Conclusion

In chapter 1, the author has sketched basic theoretical premises of the cognitive approach to metaphor and metonymy. The description is far from exhaustive, as the cognitive linguistics is rapidly expanding and the bulk of the study cannot possibly be covered in as short a paper as the one the author presents. However, it is the author's belief that the theoretical outlook presented here will be sufficient to serve as a starting point for the discussion of the issues of blending and metonymy-based metaphor presented in Chapter 2, as well as the textual analysis to be presented in Chapter 3.

Chapter 2: Metonymy-based metaphor and conceptual blending

2.1. Metonymy-based metaphor

Cognitive linguistics now recognizes conceptual metaphor and metonymy as fundamental cognitive mechanisms of the human mind. Both metaphor and metonymy operate within the same conceptual environment comprising lifelong experiences organized in domains; they both rely on the process of mapping and both feature a source and a target, albeit of slightly different status. All these analogies have prompted some theories on the possible interaction between the two.

This interaction has been delineated by Radden (2000: 93), who proposes a theory of a continuum formed with metonymy and metaphor on either extreme. His schema of the continuum is not very detailed, but it highlights a metonymy-based metaphor in a mid-position between metonymy and metaphor (Radden 2000: 93). The idea of the continuum has been elaborated by Ruiz de Mendoza Ibáñez (2000: 113 – 115), who sketches clear-cut cases of 'referential metonymy' on one extreme and 'many-correspondence metaphors' on the other. The term 'many-correspondence metaphors' is his own term for metaphors which exploit multiple sources to map onto a single target.

Conceptual metaphor by definition maps cognitive material onto the target partially, so that the target is partially understood in terms of the source. Metonymy-based metaphor is a notion characterizing that partiality. It is defined as a mapping between a source and a target, both of which can be traced down to a single domain (Radden 2000: 93). According to Radden (2000: 93), metaphors which are

grounded in metonymy are more natural in the sense that they establish a very strong conceptual link between their involved conceptual domains. In support of this claim Ruiz de Mendoza Ibáñez and Hernández (2003: 23) provide evidence for the active involvement of relevance theoretic mechanisms in metaphoric and metonymic mappings. In conceptual metonymy, the relevance theory determines cognitively salient elements of domains which are then used for effect in metonymic mappings (Ruiz de Mendoza Ibáñez – Hernández 2003: 34). Since those selected elements are cognitively powerful enough to validate certain associations needed for metaphor, those exact elements are chosen for metaphoric mappings (Ruiz de Mendoza Ibáñez – Hernández 2003: 34). Thus, relevance strengthens the conceptual link between domains.

As stated by Barcelona (2000b: 34 – 42), every metaphor, including the entrenched and conventionalized ones, can be traced down to a metonymy. His claim is that every metaphor is, and every entrenched one once was, a metonymy-based phenomenon (Barcelona 2000b: 31), and the task of tracing down metonymic roots can be carried out by historical linguists and etymology scholars. Additionally, Barcelona explains how the Invariance Hypothesis can account for the metonymic basis of metaphor. The Invariance Hypothesis states that the cognitive topology of the target must be preserved in the mapping (Lakoff 1990: 39). The Invariance Hypothesis can thus account for the perceived likeness between the source and target which accompanies any mapping and for the metonymic constraint on metaphor, where metonymic constraint means that the emergent metonymic model of the target in line with the Invariance Hypothesis must be preserved in the mapping (Barcelona 2000b: 45).

Metonymy-based metaphors can be identified by tracing them to either of the four sources defined by Radden (2000:105). The first one is the common experiential basis, a point also made by Barcelona (2000b: 38) mentioned earlier in this chapter. The second source relates to the relationship between metonymy and implicature (Radden 2000: 98). Relating to the relevance theory operating in implicatures and conceptual metonymy, Radden (2000: 98) suggests that the richer the implicature drawn from a metaphorical expression, the richer the strong conceptual links established by metonymy for that metaphor. The third source is the conceptual category structure which organizes conceptual material into a hierarchy on genus and

species levels. The cognitive operation whereby genus is conceptually accessed through species or the other way around is fundamentally metonymic (Radden 2000: 101). The final source are cultural models of the speaking community in which a given metonymy-based metaphor operates. The cultural rules expressed in its linguistic regularities determine how a given metonymy can be shaped and expressed (Radden 2000: 102). Verifying a metaphor against any of these sources allows to trace the metonymic basis underlying that metaphor.

2.2. Conceptual blending

To deal with novel metaphoric expressions there exists yet another theory involving conceptual interaction of metaphor and metonymy, called conceptual blending theory. The notion of blends was introduced by Gilles Fauconnier and Mark Turner(1995).

The process of blending does not rely on domains, but on mental spaces, which are defined as temporary and partial representative structures that are constructed on-line by speakers as they conceive of or talk about a particular situation (Grady et al. 1999: 102). There are four mental spaces included in the process of conceptual blending, and they are arranged in a structure called Conceptual Integration Network (hence: CIN) (Coulson – Oakley 2003: 54). The four mental spaces are: target and source input spaces, a generic space and a blended space (Radden – Dirven 2007: 31). The input spaces, although labelled 'source' and 'target' should not be mistaken for the function and status of target and source domains entertained by conceptual metaphor and metonymy. In blends both source and target enjoy a comparable status: they are symmetrical, high in topicality and capable of projecting material into the blended space (Grady et al. 1999: 117). Additionally, the content of the input mental spaces in the case of blends can be varied in terms of cognitive complexity, as the inputs can even contain entire conventionalized metaphors, which are in themselves stable mental constructs linking distant domains (Grady et al. 1999: 109). Apart from input spaces, there is also a generic space which constitutes the impression of similarity between input spaces and contains a general pattern found in both input spaces (Radden – Dirven 2007: 32). The last one out of

mental spaces is the blended space which is a sum of partial mappings from both inputs and that bears partial meanings inherited from the inputs and possesses an emergent, independent meaning of its own (Radden – Dirven 2007: 31).

According to Grady et al. (1999: 107), the process of blending happens in three stages: composition, completion and elaboration. In composition, selected parts from inputs are projected into the blended space; completion assumes that the partial pattern formed in the generic space is compared against a pattern from long-term memory and completed accordingly; and finally in elaboration the speaker performs a mental simulation of the situation created in the blend (Grady et al. 1999: 107).

The mapping which occurs in blends relies heavily on the ability of the speakers to identify analogies across spaces and to juxtapose the counterparts from different spaces (Coulson – Oakley 2003: 53). Comparing the similar parts of input spaces allows to form the generic space and helps to select the portion of inputs which is to be projected into the blended space; it also allows to formulate the new independent meaning of the blend (Grady et al. 1999: 106). Mappings in the blended space are highly selective. Conceptual metonymy in close cooperation with relevance-theoretic mechanisms designates the salient elements within a given mental space and triggers inferential effects (Coulson – Oakley 2003: 57). Not all the salient parts, however, are chosen for the mapping. On the contrary, some aspects, which from the objective point of view would be treated as salient, are ignored, while others are highlighted for maximum cognitive effect (Grady et al. 1999: 115). How those salient parts are selected and what conditions a blend should fulfil to be defined as such is determined by the Optimality Principles (Turner – Fauconnier 2000: 138).

Figure 4 is a hypothetical schema of a CIN. The source input mental space contains elements which correspond to the elements in the target input mental space. The correspondences between these elements generate the generic space with the structures common for both input mental spaces. The last of the four is the blended mental space, whereto cognitive material is projected. Lexical items from long-term memory are matched to the new arrangement of cognitive material formed in the blend, thus creating a blend – a novel metaphorical expression.
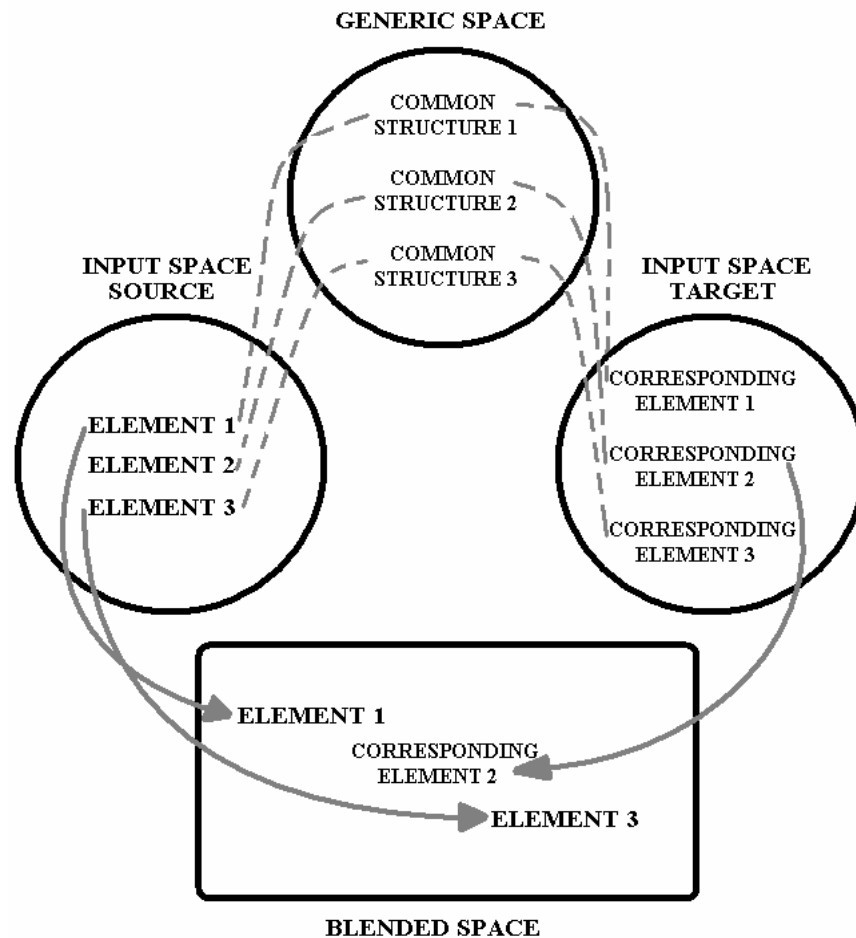
Figure 4: A model of a Conceptual Integration Network

The Optimality Principles have been formulated by Turner and Fauconnier (2000: 138-139), and they include the principles of: integration, web, unpacking, topology, good reason and metonymy projection constraint. The principle of *integration* holds that the blend must be integrated tightly enough to be manageable as a unit and that every mental space included in a given CIN must in itself be integrated as well. The principle of *web* holds that the conceptual links established in the blend must be maintained easily and without extra conscious effort while the blend is being manipulated as a unit. The principle of *unpacking* holds that whatever conceptual links have been established and whatever input has been used, they should be retrievable from the CIN itself, with no additional information from other sources. The principle of *topology* accounts for the structure maintained in the generic space,

as it holds that the input spaces as a whole and their elements should remain in a relation of maximum correspondence to one another, the structure of this correspondence being formulated and upheld in the generic space. The principle of *good reason* accounts for cognitively salient elements which are chosen for a particular mapping, as it holds that every element placed in the blend must be of significance, meaning that any such element must bear relevant links to other spaces and perform relevant functions in the blend. Finally, the principle of *metonymy projection constraint* holds that if a selected element enters a blend, transferring with it yet another element which is metonymically linked to it, then the conceptual distance between the linked elements should shorten after entering the blend. The metonymic projection constraint principle thus goes in line with the integration principle validating the closer relation of metonymically linked elements in a mental space.

2.3. Conclusion

Chapter 2 covers the two main theories on the interaction between conceptual metaphors and metonymies: metonymy-based metaphors and conceptual blending. Metonymy-based metaphor establishes conceptual metonymy as the central mechanism of cognition which governs the selection of attributes later exploited by metaphors. Conceptual blending presupposes metonymic operations in close cooperation with relevance theory as one of the fundamental stages of creating a novel metaphorical expression from cognitive material processed in a Conceptual Integration Network. Conceptual blending is governed by a set of principles called the Optimality Principles.

Chapter 2 is kept purely theoretical and utilizes no examples in support of the presented theory because that part will be accounted for in Chapter 3 of this paper. In Chapter 3 the hereby presented theory will be recalled to interpret and describe the examples sampled for this paper from the play-by-play commentary of the UFC® 44 Undisputed[5] light heavyweight title match between Tito Ortiz and Randy Couture.

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[5] In UFC® the ongoing tournaments are given consecutive numbers and titles, as in "UFC® 44 Undisputed."

Chapter 3: Conceptual blends in
a Mixed Martial Arts play-by-play commentary

3.1. Introduction

The theoretical account of conceptual blending relies on the nature of mental spaces, which permits the presence of cognitive material of varied complexity to appear in these spaces. Among other things, the theory speculates on the possibility of placing entire metaphors in the mental spaces and even mapping them as wholes into blends (Grady et al. 1999: 109). Despite that, case studies of blends with metaphor mappings are conspicuously absent from the theoretical account which is usually based on models with a very regular structure. In an MMA play-by-play, the author of this paper has observed blends with a very unusual asymmetrical CIN structure and strong metaphorical mappings from one of the Input Spaces. The purpose of this chapter is to present this unusual structure and, through the analysis, to present potential influence of metaphorical mappings on the structure of a conceptual blend.

The conceptual blends to be analyzed in this Chapter have been rendered from a specific genre of reportage called 'play-by-play', which is a way of commenting a sporting event as it unfolds before the eyes of the announcers. In a play-by-play, a genre characteristic of events broadcast on television, the announcers provide a voiceover for the performance of athletes, background information on them and on the sport discipline they compete in. Such a commentary is frequently highly saturated with sporting terminology and often features sporting jargon. With an MMA play-by-play commentary, it is also not uncommon for the announcers to

become emotionally involved in the observed events and the ensuing affected speech acts add to the character of this reporting style.[6]

The intensity and violence of the commented fights call for conceptual shortcuts where language fails to convey as much information as the announcers intend to convey within the limited time they have, which explains why the MMA play-by-play is rife with metaphorical expressions. The mental shortcuts made possible by conceptual metaphor combined with the very short talking time stemming from the dynamics of the action in the cage both contribute to the specific character of the blends in the MMA play-by-play. The exact effects these factors have on the CIN structures of the blends will be discussed in detail for each analyzed example.

The presence of the visual feedback in the commentary also tends to play an important role, in at least a part of the remarks the announcers make they rely on the audience's ability to observe the situation in the cage. The visual feedback helps to fill out the information gaps which occur due to the nature of the commentary. At the same time, the fight commentary sampled for the analysis in this paper yielded some announcers' comments based on wider context independent of the visual feedback. The two examples of blends sampled for the purpose of this paper are detached enough from the context to be successfully interpretable with comparable results even outside the context of this particular play-by-play.

For the purpose of the following analysis the author has chosen a play-by-play commentary of UFC® 44 Undisputed light heavyweight championship title fight between Tito Ortiz and Randy Couture. The fight took place on 26 September 2003 at Mandalay Bay Events Center in Paradise, Nevada. This particular fight has been chosen for several reasons. Firstly, by the time the fight was taking place, MMA was already very popular and had earned itself the recognition as a legitimate sport. It was, in fact, so popular and well-known that the announcers allowed themselves the use of quite a lot of jargon and MMA terms without offering any elaboration on their meaning (within the space of 30 minutes the announcers used 48 different martial arts-related terms without giving a single explanation for any of them). Secondly, the fight had the full running time permitted by the rules, which is five five-minute rounds with one-minute breaks between the rounds. This amount of time was enough

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[6] Play-by-play characteristics are based on material found at Reference.com, a feature of Dictionary.com (in reference).

for the author to establish a structure of a linguistic mini-event of its own kind. Thirdly, the fight went in a way the announcers did not expect it to go, thus evoking a strong emotional response. The more awe-inspiring manoeuvres in the cage the announcers witnessed the more frequent their usage of conceptual devices became. As the author has observed, while commenting the fight the announcers used a stunning number of 91 different metaphorical expressions, some of which were repeated more than once, if in slightly modified forms. Out of the total number of metaphors, just 18 were identified as well-established conventionalized metaphors. Metonymies used in UFC 44® play-by-play are not impressive in variety, but they make up for this deficiency in numbers, since almost all of martial arts terms are clear-cut cases of conceptual metonymies. The author of this paper counted 11 different metonymical expressions aside from the fighter terminology. The play-by-play yielded 3 blends. In comparison with metaphors the number may not seem impressive, but blends are novel expressions, and the ones rendered from the play-by-play were all created within the space of mere 30 minutes, which essentially means that 3 completely new metaphors were created in just half an hour. In this Chapter the author will analyze two of the three blends; they display a very interesting CIN structure which seems to be unique for an MMA play-by-play commentary, and which illustrates the effect of metaphorical mappings on the blended space.

For the convenience of the readers of this paper the author provides a transcript of UFC® 44 Undisputed Tito Ortiz vs. Randy Couture play-by-play commentary in Appendix 1. The fighter terms necessary for the understanding of the analysis will be explained in footnotes. The transcript of the UFC® 44 play-by-play has been recorded from a video footage of the fight available on-line at MMA-Core.com (2008). Although sufficient background and contextual information will be provided for every analyzed example, familiarizing oneself with the transcript of the play-by-play and/or the video of the fight (at the address specified in the Reference section) before further reading will be helpful.

3.2. One-sided, lopsided[7]

The following example of a blend appears first in UFC® 44 play-by-play:

(3)   He fought Vladimir Matyushenko, but *Vladimir had a really hard time making* the two hundred and five pound *weight limit* and I think *that sucked him dry*.

Example (3) is a blend which can be interpreted independently of the visual feedback from the commented fight. It is based entirely on the announcer's knowledge of the recent match of Tito Ortiz vs. Vladimir Matyushenko and its outcome. This information and the underlying knowledge about the fight preparation routine that MMA fighters normally undertake is organized accordingly in the mental spaces of the blend. The announcer utilizes a substantial amount of fighter jargon about *making weight*, which stands for achieving a certain body weight consistent with the weight class a fighter is assigned to. Fighters are classified into divisions based on their body weight, but when they are not preparing for a fight, fighters normally exceed the permitted weight limit for their class. During the preparation for an upcoming fight fighters undergo a weight limit regime comprising a strict diet and intensive fitness exercise called 'cardio', which helps them lose extra pounds in a controlled way. Except for the fighters who, like Vladimir Matyushenko, are moving to a lower weight class, this process is not very strenuous. But for Vladimir the weight limit regime meant shedding sixty pounds within three months, which was the condition he had to make to fight Tito Ortiz. The regime put an overwhelming strain on his body and contributed to his loss in the fight against Tito. All this information is conceptually present in example (3)'s Input mental spaces. Figure 5 presents the CIN for example (3).

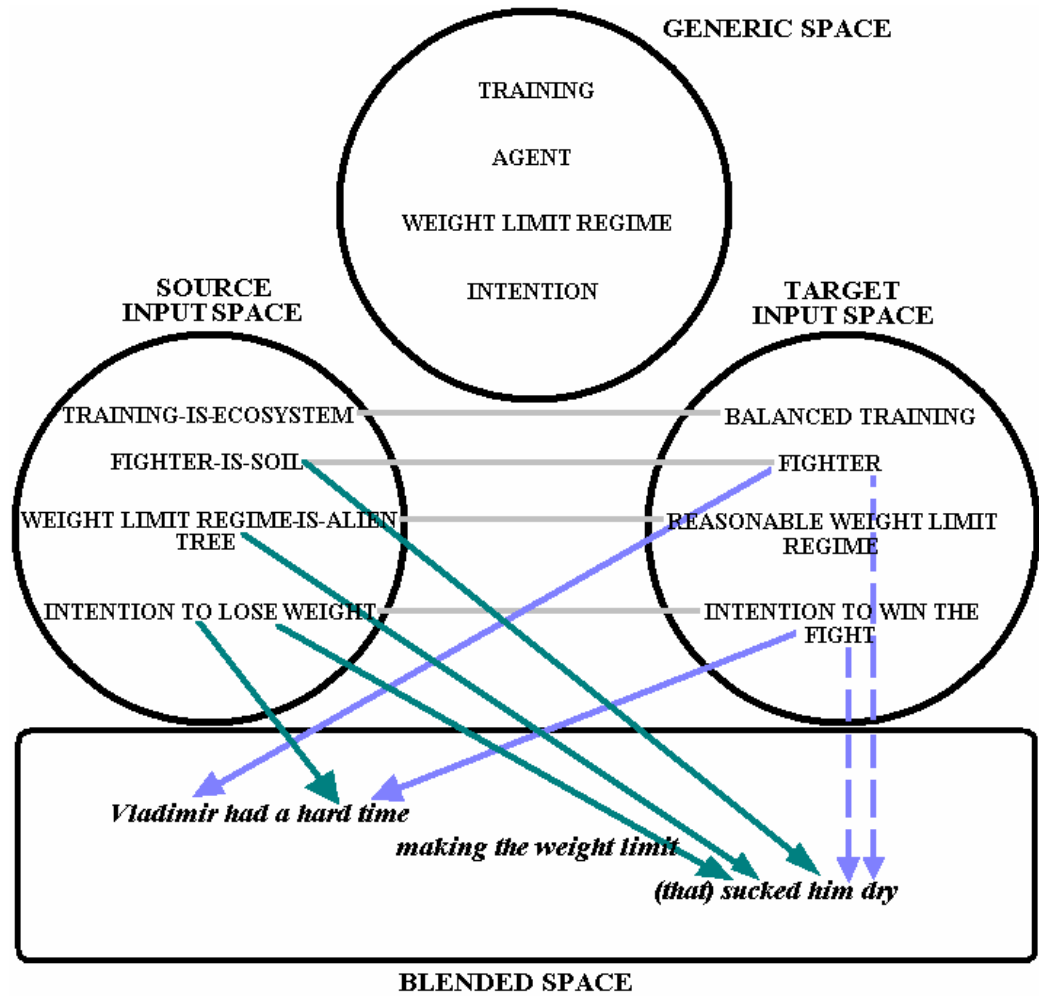[7] A quote for UFC® 44 play-by-play.

Figure 5: CIN for example (3).

Example (3) is one of a kind in more than one sense. First of all, although the blend in example (3) satisfies most of the Optimality Principles, the blended space fails to establish a cognitively effective emergent meaning of its own. Secondly, the metonymy-based metaphor in the Source Input Space employs a conceptual imagery inconsistent with the typical cognitive pattern used in MMA play-by-play. Finally, example (3) presents a distinctive pattern of the distribution of 'agency' and 'intentionality' elements in its CIN.

The Optimality Principles established by Turner and Fauconnier (2000: 138 – 139) define how a blend should be structured to be cognitively effective. They can be divided into two groups, where one is concerned primarily with structural and the other with cognitive issues. The first group includes the Principles of topology, web and integration, while the second comprises the Principles of good reason, unpacking and metonymic projection constraint.

The cognitive group is satisfactorily realized in the blend. All of the elements placed in the Input Mental Spaces have certain meaning necessary for the creation of the blend, which validates the realization of the Principle of good reason. This Principle is of paramount importance in the blended space as well, because the elements mapped into the blend from its Inputs collectively form the meaning of the blend. The blend does not establish an independent meaning, but it is a sum of the meanings mapped into it, which increases the significance of the Principle of good reason even more. The Principle of unpacking allows to reconstruct the contents of the Input Spaces by tracing the mappings and the correlations between elements in the blended space. In example (3) the Principle is realized satisfactorily mainly because of the support provided by the realization of the structural web Principle. The metonymic projection constraint is particularly pronounced in the mappings from the Source Input Space, while in the Target Input space it is virtually non-existent apart from the metonymical link between the 'fighter' and his 'intention to win the fight'. In the Source Input Space all of the elements are metonymically linked to one another within the framework of the complex metonymy-based metaphor TRAINING-IS-ECOSYSTEM.

Out of the structural Optimality Principles only topology and web are fully realized. The Principle of web conceptually holds the blend in (3) together even though its linguistic expression is syntactically scattered across the utterance it appears in. The realization of the Principle of topology is expressed mainly in the establishment of the firm generic space. The Principle also protects the weak presence of the Target Input Space mappings in the second part of the blend (marked by discontinuous lines in Figure 5) which is dominated by the Source Input Space metaphorical mappings. The Principle of integration is realized in the Input and Generic Spaces, each forming a coherent conceptual unit. But the realization of the Principle falters when applied to the blended space. The blend is a sum of the meanings mapped into it; however, had the Principle been realized in it, the blend would instead muster a coherent and independent meaning which would be structured like a metaphor. This violation of the integration Principle could potentially disqualify example (3) as a blend. But only by viewing the example through the blending theory can the dynamics of 'agency' and 'intentionality' be accounted for.

The theory of conceptual metaphor is too restrictive in terms of how the mappings are construed to explain the ultimate structure appearing in example (3).

The dominant structure in the Source Input Space is a complex metonymy-based metaphor which, as has been stated above, evokes conceptual images quite unlike the fairly regular mental imagery of an MMA play-by-play. The typical choice of concepts for an MMA play-by-play includes destruction, machinery, warcraft, weaponry, savage natural disasters, physical and psychological abuse. Example (3) emerges from this conceptual sea of violence with a surprisingly tame and static imagery, namely a metaphorical picture of a plant-exclusive ecosystem.

The main overarching metaphor in the Source Input Space is the TRAINING-IS-ECOSYSTEM metonymy-based metaphor. Both ECOSYSTEM and TRAINING originate in the same domain of NATURAL ENVIRONMENT. While the topology of the former is rather evident, TRAINING is more obscurely related to NATURAL ENVIRONMENT. TRAINING in terms of MMA is a form of conditioning which serves to prepare fighters to survive the adversity in the cage, and it works very much like the law of natural selection in nature. Martial arts is in fact the modern world's way of dealing with the evolutionarily ingrained instincts of survival, the training being the working law of natural selection translated into a socially acceptable pattern of behaviour in the civilised world. Additionally, on the level of martial arts fans, the concepts of fighting and the natural world, especially of the brutal expressions of the laws of nature, seem to be close neighbours, which is reflected in many metaphors which compare fighters to animals and destructive forces of nature. The TRAINING-IS-ECOSYSTEM metaphor is an overarching structure which serves mainly to organize the conceptual material within the Source Input Space, but it does not participate in the mappings from that space.

What of the complex metaphor does make it into the blended space via mappings are its component simple metaphors FIGHTER-IS-SOIL and WEIGHT LIMIT REGIME-IS-ALIEN TREE, as well as the element of 'intention to lose weight', metonymically linked to the latter. The WEIGHT LIMIT REGIME-IS-ALIEN TREE metaphor is strongly related to the overarching metaphor. The idea behind the simple metaphor is that the ECOSYSTEM, which corresponds to a balanced training, is suddenly inhabited by an ALIEN TREE, which corresponds to a weight loss regime of the type

adopted by Vladimir Matyushenko. The mappings from the domain of ECOSYSTEM include a disturbance of balance within the system which is triggered by a new element – the ALIEN TREE, which in Vladimir's case was the new weight limit regime. The regime proved too much for his body, and as a result he lost a lot of precious energy and resources to sustain the ALIEN TREE, in other words, to keep losing weight. This loss of energy is metaphorically seen as the ALIEN TREE *sucking* Vladimir *dry*, which is expressed in the FIGHTER-IS-SOIL metaphor. This simple metaphor additionally provides the metaphorical mapping of passiveness from the domain of SOIL to the domain of FIGHTER. Therefore, the agent in the source is robbed of the function of instigating action, while his driving force is the 'intention to lose weight'. From a sentient agent he becomes an insentient patient of his own prevailing intention. The Source Input Space agent is therefore weak and passive, entirely dominated by the complex metaphor.

The 'agent' and 'intention' from Target Input Space are completely different. The Target Input Space 'agent' is sentient; he is a 'fighter' who preserves his 'intention to win the fight'. This makes him conceptually stronger than his Source Input Space counterpart. He is undergoing a 'balanced training', which means that his preparation routine is not as strenuous as the one in the Source Input Space. The 'weight limit regime' for this fighter is 'reasonable', which signifies that the preparation routine is aimed at preparing him for a fight in his own weight class. This allows him to keep the strong 'intention to win the fight' despite the need to lose weight; thus, he remains the sentient instigator of the action and the real agent in the blended space, a privilege denied to the 'agent' from the Source Input Space.

Example (3) reveals a very specific pattern of 'agency' and 'intentionality' distribution within its blended space. The dynamics of these factors is caused mainly by the fact, that both 'agents' and both 'intentions' are mapped into the blend without a solid preference for either. The announcer uses the expression *Vladimir had a hard time making the weight limit*, where *hard time* designates the conceptual clash of the 'intention to win the fight' and the 'intention to lose weight'. In this part of the blend the former is stronger, but in the *sucked him dry* part, the latter proves superior. In the *sucked him dry* part the 'intention to lose weight' conspires with the FIGHTER-IS-SOIL and WEIGHT LIMIT REGIME-IS-ALIEN TREE metaphors mapped from the Source Input Space to create a heavy conceptual centre. All of the Source Input Space mappings

are focused on the *sucked him dry* part of the blend, which has an overwhelming cognitive effect on the Target Input Space mappings of 'agency' and 'intentionality' in the *sucked him dry* sequence. The Target Input space mappings are weakened to such an extent that the integration of the entire mental space is disturbed. The elements mapped into the blend cannot mesh together to create a coherent novel meaning and, instead, constitute a blended space meaning which is a sum of the mapped meanings. The weak presence of the Target 'fighter' and 'intention to win the fight' come from the announcer's underlying knowledge about the outcome of the Toto Ortiz vs. Vladimir Matyushenko fight. The announcer knew that Vladimir neither died in the match nor forfeited it which are the two possible conceptual outcomes had the Source Input Space mappings dominated the *sucked him dry* part entirely. But Matyushenko lost by decision[8], which means he did fight and that he fought until the end and survived, even though he lost. This in turn means that Vladimir did not entirely lose his 'intention to win the fight', even though it was strongly contested by the 'intention to lose weight'. Once again such distribution of 'intentionality' cannot be accounted for within the framework of conceptual metaphor theory, but the blending theory explains its dynamics in a very coherent and logical way.

All in all, example (3) does not form a well-integrated blend, but rather remains a linguistically expressed blended space without an independently emergent meaning of its own. However, its occurrence and the peculiar nature of the 'agency' and 'intentionality' mappings cannot be accounted for by the conceptual metaphor theory. The realization of most of the Optimality Principles validates this imperfect conceptual unit as a blend. Example (3) reveals a curious asymmetry of the Input Spaces with the Target Space's simple structure and the Source Space's complex metaphor organization. This asymmetry causes a certain conceptual instability of the blend in example (3); however, it is not uniformly disabling, as will be revealed in the analysis of example (4), whose CIN is hauntingly similar to the one in example (3). Both examples exploit the same pattern of removing the conceptually strong 'agent' with his 'intentions' and restricting it to the Target Input Space where it is

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[8] Decision is one of the eight ways in which MMA bouts can end. Decision is a victory/loss based on the scores kept by the three judges on the cage side.

mapped from into the blended space. In example (4), however, this CIN organization is used for a much better cognitive effect.

3.3. Forty years young, Randy Couture[9]

The following example has already appeared in this paper as an illustration of the mapping process in Chapter 1. Here the same example is analyzed as a conceptual blend, and therefore it will be referred to as example (4):

(4)   *He's faced the top of the food chain*!

This example is a comment about Randy Couture's fighting history. It is preceded in the UFC 44[®] play-by-play by a list of his previous opponents who happen to be the MMA finest fighters occupying the very top of the MMA rankings. It should be noted that at the time of UFC 44[®] Randy Couture was 40 years old, which is a ripe age for retirement in martial arts. This knowledge plays an important role in the choice of mappings for the blend in example (4).

Compared against example (3), this blend is a successful realization of the same CIN pattern. First and foremost, example (4) realizes all of the Optimality Principles and manages to establish a novel emergent meaning structured like a metaphor. Furthermore, it displays the same asymmetry of Input Spaces organization present in example (3), but its mappings are much more balanced in terms of cognitive effect. Finally, as both the Target Space and Source Space agents are mapped, the generic space 'agent' once again enjoys a double presence in the blended space, but the 'intention' is only mapped once, which allows for a much better integration of the blended space. Figure 6 presents a CIN for example (4).

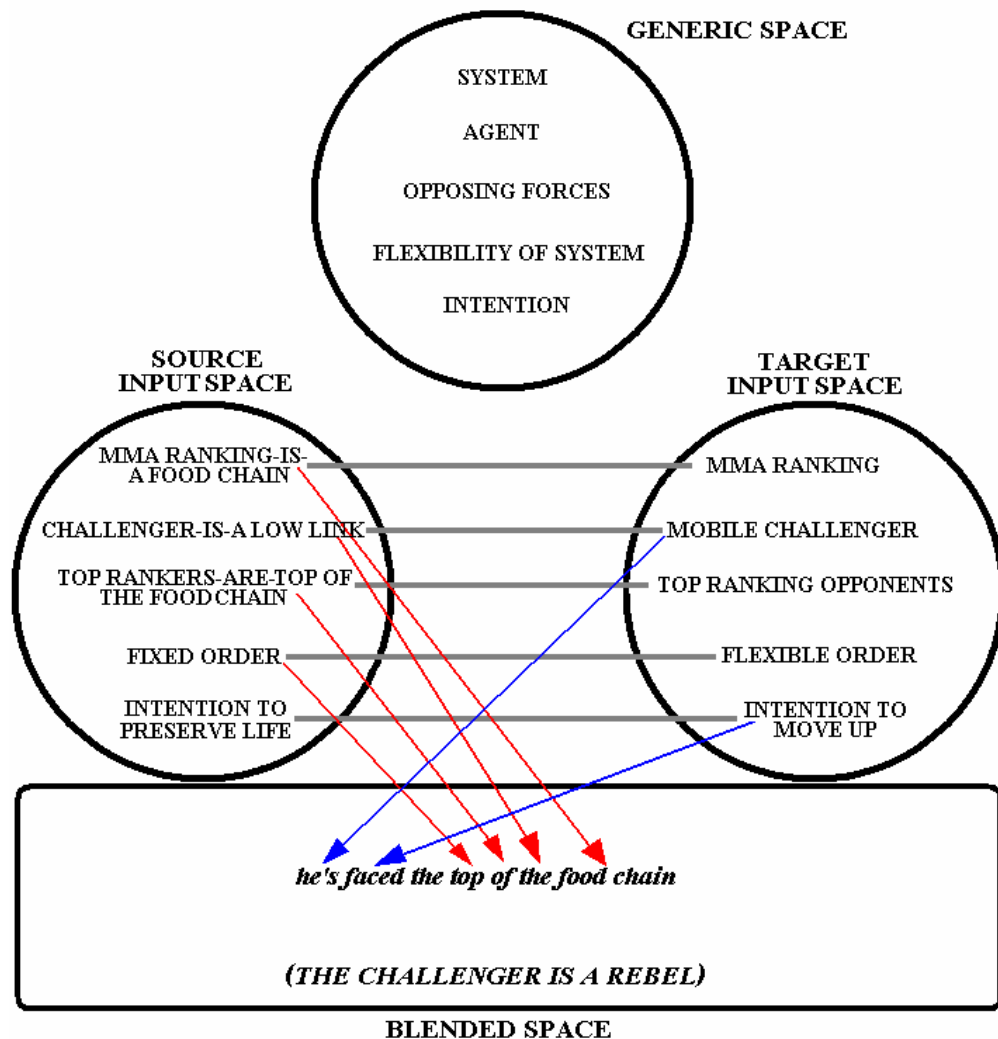[9] A quote from UFC[®] play-by-play.

Figure 6: CIN for example (4)

The entire utterance in example (4) is a blend, which increases the cognitive effect of the novel metaphor and makes the realization of the Optimality Principles easier. In example (3), the blend's linguistic expression is scattered across an utterance which contains additional information, such as the exact weight limit, which disrupts the cognitive effect of the blend. In example (4) there is no additional, unrelated linguistic material which could potentially disturb the perception of the blend for what it is. Such form of the linguistic expression of just the bare blend eases the work of all the Optimality Principles.

The Principle of unpacking is realized consistently, providing one possesses the underlying background and contextual knowledge about Randy Couture. This is because only with this knowledge can the full conceptual scope of the blend be assessed. All of the elements in the Input Spaces satisfy the principle of good reason,

as they are collectively forming very coherent conceptual images. Owing to the fairly homogenous conceptual structures thus formed the Inputs can be said to loosely correspond to the two possible reactions in the human body to the adrenalin hormone, that is fight or flight. The Target Input Space represents a fighter who reacts in 'fight', while the Source Input Space represents an agent who chooses 'flight'. The metonymic projection constraint is very prominent in the Source Input Space where the component metaphors of the overarching MMA RANKING-IS-A FOOD CHAIN metaphor are metonymically linked to one another. It is also very strong in the Target Input Space where the challenger[10] is metonymically linked to his 'intention to move up' in the ranking. Conclusively all of the cognitive group Optimality Principles are realized for example (4).

The structural group of Optimality Principles is perceivably better realized here than in example (3). The Principle of topology establishes a solid generic space and allows for the very strong and unbroken dominance of the Target Input Space 'agent' throughout the blend. The Principle of web is satisfied with particular ease as the entire utterance constitutes the blend. The Principle of integration is markedly more successful for example (4) than it is for (3). Not only are the Inputs and generic space forming coherent conceptual units, but also the blended space is integrated well enough to muster an independent emergent meaning which is not a sum of its mappings. Instead it is a completely new conceptual metaphor (in Figure 6 noted in brackets at the bottom of the blended space).

Similar to example (3), the Source Input Space for example (4) contains a complex metonymy-based metaphor MMA RANKING-IS-A FOOD CHAIN. The domains of MMA RANKING and FOOD CHAIN are examples of hierarchic order based on subjectively assessed strength. Such hierarchies regular in NATURE, which is the common conceptual domain from which the metaphor originated. Additionally there also is the perceived conceptual closeness of nature and the fighter realm, already mentioned in example (3), which strengthens the metonymic link between the MMA RANKING and FOOD CHAIN domains. The main mapping taking place in the MMA RANKING-IS-A FOOD CHAIN metaphor in the fixedness of the hierarchy, which is transferred onto the usually flexible ranking of MMA fighters. Thus in metaphorical understanding the

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[10] A fighter who throws a challenge to another fighter who is ranked higher than himself.

MMA RANKING stands still, becomes a fixed, unchangeable order. The Source Input Space element 'fixed order' is a conceptual lynchpin of the entire metaphor and it metonymically belongs to and connects the simple metaphors CHALLENGER-IS-A LOW LINK and TOP RANKERS-ARE-TOP OF THE FOOD CHAIN to the overarching one. It structures the simple metaphors as well. The CHALLENGER-IS-A LOW LINK metaphor is conceptually determined by the 'fixed order' element. It metaphorically puts any challenger fighter into the FOOD CHAIN hierarchy and assigns him to A LOW LINK. Such an assignment automatically forces the 'challenger' to accept the only 'intention' possible in these metaphorical circumstances, that is the 'intention to preserve life'. This 'intention', however, is the only element from the Source which is not mapped into the blended space; it remains exclusive for the Source Input Space. Being A LOW LINK he can no more have the fighter-like 'intention to move up' in ranking, than a plant can attack a predator. The overarching metaphor and the 'intentionality' element thus make the 'challenger' choose flight over fight. Parallel to the CHALLENGER-IS-A LOW LINK there is also the TOP RANKERS-ARE-TOP OF THE FOOD CHAIN metaphor, also determined by the 'fixed order' element. Within the 'fixed' hierarchy of the overarching metaphor the opponents of the 'challenger' are placed at the top of the FOOD CHAIN thus completing the overall meaning of the Source Input Space: the challenger is a low-ranking fighter in a fixed hierarchy of fighters. The 'challenger' cannot work to improve his position and in case of adversity he chooses flight.

The Target Input Space, on the other hand, presents the conceptual image of a fighter who chooses fight over flight. It depicts a 'challenger' who is driven by his 'intention to move up' in the 'MMA ranking'. Both him and his 'top-ranking opponents' are mobile in the said ranking, as some of them win, some of them lose, some keep their rank while others lose it. The ordering of the fighters in the ranking is therefore 'flexible'. The Target Input Space 'mobile challenger' with his metonymically linked 'intention to move up' stand as the strong 'agent' within the blended space and constitute the strongest and only mappings from the Target Input Space.

The mappings from both Inputs interact within the blended space and mesh together into a brand new meaning. Once again the Source Input Space mappings are centred in one part of the blend, but they do not dominate the blend. On the contrary, they counterbalance the conceptually strong Target Input Space mappings. The

'intentionality' in example (4) is only mapped from the Target Input Space, which clarifies the conceptual status of the 'agent' within the blend. Owing to the metonymic projection constraint, the 'agent' in the blend is more closely related to his 'intention' than he was in the Target Input Space. As a result, the blended space 'agent' is perceivably stronger than the one in the Target Input Space wherefrom he originated. He is, in fact, strong enough to resist the influence of the Source Input Space 'agent' mapping and the overall conceptual dominance of the metaphor mappings. The Source Input Space 'agent' mapping is present and plays an important role, but without its corresponding 'intention' mapping it has no cognitive power to overpower the Target mapping. The Source Input Space CHALLENGER-IS-A LOW LINK mapping relates the Target 'mobile challenger' to the remaining Source metaphor mappings in the blend. Accordingly, only with respect to the metaphors mapped from the Source, the Target 'agent' remains a metaphorical LOW LINK. But as a 'mobile challenger' with his 'intention to move up' he does not passively subject himself to the rule of the MMA RANKING-IS-A FOOD CHAIN metaphor. The announcer uses the expression *faced* with the meaning 'to confront; to contest', to signify that. The conceptual image emerging from this situation is that there is a challenger who refuses to be placed in a fixed hierarchy and chooses to fight for a better position, and what is more, he succeeds. This is a conceptual-level fight against a stale world order, which results in a new metaphor: FIGHTER-IS-A REBEL. Such metaphor seems particularly adequate when applied to Randy Couture who seems to defy the odds on daily basis, a fact which has been noted in several expressions throughout the UFC$^{®}$ 44 play-by-play, notably in the phrase chosen for the title of this section.

All in all, the blend in example (4) is a structural twin of example (3), as it also reveals a conceptual asymmetry of the Input Spaces' organization and selects most of its mappings from the Source. Unlike example (3), however, it is conceptually stable mainly by virtue of a single 'intention' mapping and a strong preference for the Target Input 'agent'. The Optimality Principles are realized to their full extent, solidifying example (4) as a blend. Consequently, the cognitive effect of the blend is much greater than that of example (3).

3.4. Conclusion

Chapter 3 comprises the analysis of two selected examples extracted from the sample material of MMA play-by-play chosen for this paper. Using the theory presented in the first two chapters, the author analyzes the CIN structure of each of the chosen examples, the contents of the input spaces and the mappings identified in each of the examples, with particular attention given to the effect of metaphorical mappings on the structure of the two selected conceptual blends. The blends are compared against the Optimality Principles to verify their classification as blends and their effectiveness as such. The author concludes that asymmetrical metaphorical mappings in example (3) destabilize the blended space hindering the emergence of a novel metaphor, while a more even conceptual distribution of metaphorical mappings in example (4) allows such stable, novel structure to appear. A more detailed account of the implications of the analysis here presented is given in the Conclusion to this paper.

Conclusion

The purpose of this paper has been to present the effect of metaphorical mappings on the structure of conceptual blends in the MMA play-by-play. To analyze this complex problem, the author first presented its theoretical background in a stepwise manner. The first chapter presented the basic notions of metaphor and metonymy as they function in the cognitive environment created by the conceptual categories, frames and domains.

These basic notions supported by examples served as a base for Chapter 2, which presented the more complex theoretical aspects of conceptual integration theory used in this paper. Chapter 2 contained the two mainstream theories of conceptual integration: metonymy-based metaphor and conceptual blending, both of which were identified in the sample material for this paper. Chapter 2 thus presented the essential notions necessary for the analysis of the sample material, which was presented in Chapter 3 of this paper.

The case study presented in Chapter 3 of this paper offers an insight into the very distinct structure of conceptual blends produced during MMA play-by-play commentary. They can be said to offer a specific model of conceptual blending, characteristic of MMA play-by-play and markedly different from the transparent and regular models presented in the theory.

The two conceptual blends presented in Chapter 3 are structural twins. For both the Target Input Space is organized in a simple way with the most important elements being those of 'intention' and 'agency'. The 'agent' in these blends always bears a strong metonymical link to the 'intention' element. In example (3) this link proved distorting for the overall cognitive effectiveness of the blend, as 'agents' and

'intentions' from both Inputs were mapped into the blend and clashed, thus destabilizing the entire structure. In example (4) this cognitively detrimental effect was remedied by mapping the 'intention' only from the Target, which also strengthened the Target 'agent', thus helping in the distribution of the cognitive material more evenly throughout the blend. In both cases the generic 'agent' enjoys a double presence in the blend, but only in example (4) does this mapping work properly thanks to the selection of 'intention'. The Target Input Spaces are where the true 'agent' – the sentient instigator of the action – is conceptually situated.

The Source Input Spaces for both examples contain complex metonymy-based metaphors with a set of metonymically linked simple metaphors and an addition of some stand-alone domains. Most of the Source Input Space elements are mapped into the blended space and condensed in one part of the utterance they appear in, forming a heavy conceptual centre. In example (3) this heavy centre along with the double mapping of 'intention' into the blend augmented the conceptual instability of the blend. In example (4) this heavy centre was balanced out by the strong and undisturbed 'agent' plus 'intention' mapping from the Target Input Space. The 'agent' to be found in Source Input Spaces is typically a logical opposite of its Target Input Space counterpart. He is not the sentient instigator of the action, but a metaphorical 'patient'.

Depending on how the 'intentionality' of the 'agent' was mapped and distributed in the blend, the mapping of metaphors had a profound effect on the integration and meaning of the emerging blend. In either case the metaphorical mappings showed a tendency to gather in one area of the blended space, thus forming the blend's conceptual centre of gravity. Such a phenomenon causes a visible conceptual instability within the blended space, but can be balanced by a strong Target Input Space mapping.

In conclusion, the Input Spaces of these blends are asymmetrical in terms of the amount and complexity of contents. Depending on the choice of mappings such structuring of CIN can be used to a very good effect, as shown in example (4), or to a cognitive disturbance, as shown in example (3). Either way, the CIN pattern revealed by these two blends is diverse from the very regularly structured blends presented as model cases in the theory analysed by the author of this paper. At the same time such structuring has been predicted by the theory, which allows an

unconditional presence of metaphors in the mental spaces and the mappings. The model cases, however, never presented how such presence may influence the blended space. This paper's case study was an attempt to describe this influence by studying examples of blends which contain metaphors in just one mental space, as discovered in UFC® 44 play-by-play.

On a final note, the blends presented in this Chapter display a pattern where the 'agent' is conceptually moved to a different location than the mappings which define him in metaphorical terms. Such a phenomenon of a detached agent seems consistent with the type of metaphor the author of this paper identified during the analysis of UFC® 44 play-by-play. The metaphor has been labelled as the PUPPET MASTER metaphor, and has been found in a relatively large number of metaphorical expressions (the author identified 23 different expressions bearing the characteristics of the PUPPET MASTER metaphor in the sample material chosen for this paper). Therefore, the case study of conceptual blends presented here and found in the same source may serve as a starting point of further research and a separate paper on this intriguing conceptual metaphor.

Appendix

Transcript of the UFC® 44 Randy Couture vs. Tito Ortiz play-by-play commentary:

REPORTER # 1 : They are the same size. A dozen years separates champion and champion. Ortiz! Couture! The official introduction ofhe veteran voice in the octagon – Bruce Bumper.

BRUCE BUMPER [introduction]

REPORTER # 1 : I have never seen Tito this angry! He looks so amped up! Look at Fernando Vargas and Bobby Jackson! Tito looks fired up for this fight.
REPORTER # 2 : So does Bobby Jackson! That man is Randy Couture, he was smiling the whole time.
REPORTER # 1 : So calm…
REPORTER # 2 : Oh, my goodness, is this ever gonna be good! Undisputed. Big John McCarthy - who else ? - our referee.

ROUND 1

BIG JOHN MCCARTHY: Alright! For the undisputed light-heavyweight championship! Are you ready? Are you ready? Let's get it on!

REPORTER # 1 : Let's get it on, baby! We've been waiting all night! We've been waiting for months. And the time is now!

REPORTER # 2 : Tito got double under-hooks, but Randy shook it off.

REPORTER # 1 : Tito trying to steal a page of Randy's book with a little Greko and to clinch here quickly.

REPORTER # 2 : Remember how Randy was able to take Chuck Liddell down frequently. The strategy in the two camps has had to have been unbelievable.

REPORTER # 1 : Tito's really trying hard for the takedown here.

REPORTER # 2 : Absolutely, Randy's defending, but it looks like Tito's got a leg.

REPORTER # 1 : There's no question, ground-and-pound is the technique that Randy Couture does not like to have used against him.

REPORTER # 2 : They both want to get the other one on their back, but…

REPORTER # 1 : You're absolutely right. But the real question is who operates better from the back. Randy has lost a couple of times from being on his back, both those times to larger opponents – Josh Barnett and Rico took control of the fight. Tito's never been put on his back. But Tito does operate very well from his back, I've seen Tito do jiu-jitsu. Tito has an excellent guard, he's an excellent jiu-jitsu guy, he just doesn't like to use it. He's told me before, when he gets a guy down he doesn't wanna submit them. He wants to beat on them. He said when you tap out he's alright about it, but if he pounds you down – you never forget it. He said: "I wanna pound those guys out, I can submit them – I don't want to."

REPORTER # 2 : Look at the take-down defense by Randy Couture, the knee to the mid-section of Tito Ortiz. And there's an answer by Tito. Randy with the clinch pushed up against Tito. Look, he tried to kick the right foot out and go for that big take-down that worked against Chuck Liddell. Tito, as you said, has never been taken down in his UFC career.

REPORTER # 1 : He's also never fought a guy who's as good a wrestler as Randy Couture. He fought Vladimir Matushenko, but Vladimir had a really hard time making the 205 pound weight limit and I think that sucked him dry. Tito dominated that fight, however. Randy's got double under-hooks.

REPORTER # 2 : Wow, are both of these guys exhausting some energy here quickly.

REPORTER # 1 : If Randy can lock his hands together here he might be able to take Tito down. He's got him locked together now. This is a dominant position for Randy, this is a better position.

REPORTER # 2 : Well, first it was Tito attempting to control and get the first takedown and now, as you said, Randy looks closer to having that opportunity.

REPORTER # 1 : Randy is so calm, he's such a… he's a consummate professional.

REPORTER # 2 : Good knees in the clinch by both of those competitors. Tito with the left into the midsection… and there's a take down!

REPORTER # 1 : He's got his back! He's got one hook in!

REPORTER # 2 : Rand Couture has taken him down!

REPORTER # 1 : He's got the choke in!

REPORTER # 2 : Can he finish?

REPORTER # 1 : He's gotta get his second hook in! He's gotta get his right leg over and hook in, or Tito's gonna roll into guard. Randy still's got his back! He's gotta get his right leg hook in. Now Tito rolled it out.

REPORTER # 2 : Nice work by Tito Ortiz. When he was taken down.

REPORTER # 1 : And now Tito's got Randy down. Randy's getting up, though.

REPORTER # 2 : Everything is advertised here in the first three minutes. This is going to be a deep and long war.

REPORTER # 2 : Absolutely, Randy's up. This is very evenly matched. It's what all these guys have been saying that Tito's gonna run through and get crazy. This is gonna be a war. The chants of "Tito" here at the Mandalay Bay.

REPORTER # 1 : They love Tito here. Randy ducks underneath.

REPORTER # 2 : Now, will they strike? Tito has really claimed that his boxing has gone through the roof.

REPORTER # 1 : Well, it clearly has. You can him just warming up. When he was shadowboxing his combinations were lightning-fast. And his leg kicks. Working out with noted muay-thai trainer Colin Oyama. I'm sure you thought he hasn't fought in a while but he's been training like an animal. He takes his title of UFC champion very, very seriously. Even though the guy hasn't been fighting for a while, he's the … Oh!

REPORTER # 2 : Oh, that's the big takedown! There's the big takedown we saw Couture utilize against Liddell.

REPORTER # 1 : Randy's got him in side-control. Knees to the body. Like I said before, Tito does have an excellent guard. He's just never had an opportunity to use it. Let's see if it comes up here.

REPORTER # 2 : He'll make it more that one opportunity tonight.

REPORTER # 1 : I know he's been training off his back a lot, he's had his training partners put him on his back and he starts from there. He's prepared himself to be in this position. But have his training partners been as tough as Randy Couture? Now he's rolling. Oh, he's gonna go for a sweep here!

REPORTER # 2 : Tito with good defense. Half-guard now. What an action-packed first round! For the light heavyweight championship!

REPORTER # 1 : Tito's rolling over, he's gonna be trying to get to his knees.

REPORTER # 2 : Taken down not once but twice in round number one was Tito Ortiz!

REPORTER # 1 : I gotta give that round to Randy! This is a war, ladies and gentlemen, no doubt.

REPORTER # 2 : Look at how fresh Tito looks.

[recap commentary]

REPORTER # 1 : Alright now here that Randy almost had the choke. He needed to get his right leg in as a hook, he had his arm across Tito's neck and just could not secure that right leg over. It's open right there, he just needed to put his right leg up and put it over Tito's right leg. And here's that take-down, he's got double under-hooks – boom! Just like he did with Chuck. That's the first time Tito's felt that in the octagon.

[recap over]

ROUND 2

REPORTER # 2 : Team Quest.

REPORTER # 1 : 40 years young, Randy Couture. Capitan America!

REPORTER # 2 : Shakin' it out. Now Tito said he thought Randy was tired in that second round against Chuck Liddell. The eco freak and the cardio king.

REPORTER # 1 : Look at him.

REPORTER # 2 : Scheduled for five five-minute rounds. Randy has never been defeated by a striker. He has out-struck the best strikers. High kick!

REPORTER # 1 : Oh, nice.

REPORTER # 2 : Defended nicely. Couture again wants to takedown.

REPORTER # 1 : Double under-hooks by him again. Tito tries to reverse it. Wow! Randy's out-muscling Tito here!

REPORTER # 2 : You think that… Oh! My goodness!

REPORTER # 1 : Oh! He's got it… Randy is out-muscling Tito Ortiz in the clinch. Tito appears to be tired!

REPORTER # 2 : Close-guarded Couture! Trying to work Tito Ortiz up against the fence.

REPORTER # 1 : Nice elbows inside by Randy.

REPORTER # 2 : Belfort, Smith, Randleman, Rizzo – twice! Liddell! They've all been defeated by Couture…

REPORTER # 1 : This is a dose of Tito's own medicine!

REPORTER # 2 : …many in this fashion, Joe!

REPORTER # 1 : This is a dose of Tito's medicine. This is the position where Tito usually finds himself! On top of a guy, pounding him against the fence. He does not like this, I guarantee you! He's never faced adversity in the octagon except the one time he fought Frank Shamrock. His only other loss he got caught in a quick submission by Gay Mezger when he was a relevant newcomer in the sport. He was basically a wrestler who was training with Tank Adams, he was just a really tough guy.

REPORTER # 2 : That was six years ago, that was may of 1997. Man, he has changed since that point.

REPORTER # 1 : Absolutely, he's evolved tremendously. But has he had the level of competition that Randy's faced? Randy faced Kevin Randleman, he's faced Pedro Rizzo once or twice, Josh Barnett. He's faced the top of the food chain! Ricco Rodriguez in the heavyweight division. And then coming down on two-oh-five he looked unstoppable against Chuck Liddell. And look at him here. Tito Ortiz on his back, getting pounded against the fence.

REPORTER # 2 : Ortiz has beaten Mezger and Bohlander, Silva, Kondo, Tanner and Elvis, Matyushenko and Shamrock. And Randy Couture – the chants are starting to pump out from the pacific north-west! Couture! There's some more again! Randy trying to rain down on Tito. Working that left hand to take the breath away, the breathing pattern of Ortiz a bit.

REPORTER # 1 : Tito so far is not doing anything with his guard, he's just trying to keep his hands up and avoid being pounded. He's not trying to sweep, he's not trying to hold him down, he's not trying for submissions. He's actually doing pretty much the same thing that Ken Shamrock was doing against him.

REPORTER # 2 : Passes with one leg, he's in the half now.

REPORTER # 1 : If Randy can mount Tito, Tito's gonna be in some serious trouble here. He's very tired.

REPORTER # 2 : Especially against the fence, Joe.

REPORTER # 1 : And he's taken these short, hard elbows to the face. Plus, is Tito used to this? He's not used to this! This hasn't happened and he's always been the front-runner. He's always been the guy dominating the fight. He's never really had a tough moment in the fight. I mean, he got rocked once by Wanderlei Silva and he came back to control him. But he's never been in a position like this before.

REPORTER # 2 : Don't forget ufc-dot-tv. Great UFC program in October, log on for the latest and the greatest, the networks and the times. Ufc-dot-tv for results from tonight's UFC 44 Undisputed. Congratulations to Tim Sylvia for defending his heavyweight belt. There will be no arguing, there will be no interim, there will be no "I didn't fight you," "You didn't wanna fight him," no questions gonna be left after the end of this one.

REPORTER # 1 : Randy's almost past his guard now. He's just gotta avoid that left leg… he's got it. He's past the guard. No, he's back in half-guard. Tito's trying to stand up. He's got a hold of Randy's head.

REPORTER # 2 : Tito's trying to work the solar plexus area of the chiseled Randy Couture. 40 years old. 12 years older than Tito Ortiz. And Couture showing the great will and determination in his ground game. Putting Tito in a position we have not seen him in for years if at all.

REPORTER # 1 : Uh-oh, Tito's going for an arm-bar.

REPORTER # 2 : Well we know Tito does have submissions.

REPORTER # 1 : He's never used them in the UFC but he definitely does possess them. We saw them… we saw him submit Yuki Kondo. But he hasn't really used submission skills other than that.

REPORTER # 2 : [unintelligible] Randy dynamite-proof… ten minutes of action here.

REPORTER # 1 : Now he's ramming elbows!

REPORTER # 2 : Final 5 seconds of round number 2, which has all been Randy "The Natural" Couture.

REPORTER # 1 : Nice elbows inside by Randy, a total, dominating round for "The Natural." And Tito says something to Randy when Randy stands up.

REPORTER # 2 : This fight seems very reminiscent of what Randy was able to do against Ricco Rodriguez in the first couple of rounds, then Ricco started to take-over.

[recap commentary]

REPORTER # 2 : Let's take a look at that takedown. Randy's got double under-hooks, trips the leg – boom! Presses him up against the fence, which is what Tito likes to do to his opponents. Here he goes again. Here's a second look.

[recap over]

REPORTER # 1 : Randy's not even winded! Whatever this guy's eating, I wanna eat it! He's some crazy diet, I wanna try it!

REPORTER # 2 : Alkaline-dot-com!

REPORTER # 1 : I don't know what it is – crazy, leafy green vegetables and fish – I wanna get a list from Ryan Parsons. Tell me what to eat.

REPORTER # 2 : Tito Ortiz. Ah, the celebrities in the house tonight love it. Randy Couture.

REPORTER # 1 : Michael Clark Duncan. Rethinking his prediction.

REPORTER # 2 : Yeah, no question. Everybody seemed to predict that Tito would be the victor.

ROUND 3

REPORTER # 1 : Randy looks focused and Tito's looking a little nervous right here.

REPORTER # 2 : Two of the best if not the best mixed martial artists in the world.

REPORTER # 1 : Oh, nice right hand by Tito.

REPORTER # 2 : Tito's changing strategy a bit.

REPORTER # 1 : Tito does have a much-approved stand-up, maybe he thinks that's a better idea for him right now.

REPORTER # 2 : Looking for another takedown is Randy Couture. Staying with his game plan, that's the one thing about Couture that he's so disciplined with. Staying with the game plan, being persistent in what he feels is gonna be most effective. Can he get Tito down again? Yes, he can.

REPORTER # 1 : Down again! Unbelievable.

REPORTER # 2 : Persistence. And dominance.

REPORTER # 1 : He's a pit-bull.

REPORTER # 2 : This is a guy that looked up to Kenny Monday. And he was inspired to wrestle and compete like Kenny did, the Olympic Champion from 1988. On numerous occasions Randy "The Natural" Couture just missed Olympic opportunities. He's represented himself so well as a champion in the Ultimate Fighting Championship.

REPORTER # 1 : He's just got unbelievable will and desire that's so hard to overcome. His conditioning is just second to none, look at his position. He's got Tito in a crucifix position, and Tito literally can't use his arms. He locks one arm up at his legs and the other one up with his other arm, and he's just gonna try and pound him from here.

REPORTER # 2 : And Tito has been neutralized for the entire second round and now for 90 seconds of round number three.

REPORTER # 1 : He can't defend his punches here! Well, he's got both of his arms locked up.. Okay Tito rolls over his back, this is… He's in a crucifix! He can be submitted here.

REPORTER # 2 : Well, that's the big question here. Other than ground-and-pound, how does Randy finish? We've never seen him finish other than the ground-and-pound.

REPORTER # 1 : Tito's got a hold of Randy's leg now, trying to turn it around. But he's taken punches. He's got a hold of his ankle, if he can pull Randy's right ankle out, he'll end up having Randy on his back. Right there!

REPORTER # 2 : He's fallin'.

REPORTER # 1 : Randy stands up! Nice knee to the body by Tito.

REPORTER # 2 : This is very much like [unintelligible]…

REPORTER # 1 : Nice turn-around!

REPORTER # 2 : …well we've never seen that type of turn-around in that fight.

REPORTER # 1 : This guy is just so frustrated! It's gotta be so tiring to keep saying yourself: "oh he's gotta get tired eventually" and he doesn't! And he's 40!

REPORTER # 2 : Relentless. Randy "The Natural" Couture.

REPORTER # 1 : What an inspirational athlete.

REPORTER # 2 : Tito's got a lot of those Tito-maniacs around the world looking for him to make his move.

REPORTER # 1 : His will is just unsurpassed. Randy's… his will is just completely dominating. He takes guys' hearts away. You saw with Kevin Randleman, you saw

with Pedro Rizzo, you saw with Chuck Liddell. He's just an unbelievably dominant competitor.

REPORTER # 2 : And the chants are starting to change, the crowd is starting to shift towards "The Natural."

REPORTER # 1 : Absolutely. Tito's taking some punches here… does not look good. He's defending a lot of them but a lot of them are…

REPORTER # 2 : There's a good elbow.

REPORTER # 1 : Absolutely.

REPORTER # 2 : Here's a good elbow. What can Tito do, Jo?

REPORTER # 1 : Well, he's gotta lock him up in a guard and try to control him. He's gotta control his head, go to full guard, control his body and try to sweep him. What he's doing right now is not working, he's just basically holding on and hoping Randy makes a mistake, but Randy's maintaining the position and the pounds him through the entire round. That's what he did through the entire second round, he's doing it through this round. Look, you can see Tito's guard, it's just laying there. Reminiscent of how Ken Shamrock mock-fought him on the bottom. Tito's gotta get up from here. He's gotta grab a hold of Randy's body and lock his legs. He's gotta do that, he's gotta stop him from raining his punches down, or he's never gonna turn the tide. He's taken some punches here.

REPORTER # 2 : Randy working the elbow, Tito trying to strike back from the guard. And Randy does not appear to be fatigued at all, trying to pass the guard. In the half now, the right leg is in.

REPORTER # 1 : As tired as Tito is, if Randy passes him, he's gonna be in big trouble.

REPORTER # 2 : 35 seconds left in round three.

REPORTER # 1 : Oh, Randy's passed. He's just gotta get Tito's left leg out and he's completely past. He's… oh! He's mounted! Oh, Tito swept him back off.

REPORTER # 2 : He pushed him right back off.

REPORTER # 1 : Tito almost swept him.

REPORTER # 2 : Time's gonna run out on Randy if he does get the mount.

REPORTER # 1 : He's got it, he's got side-control.

REPORTER # 2 : Time's gonna run out here in round three.

REPORTER # 1 : You know what? He can do a lot of damage in five seconds!

REPORTER # 2 : Oh, we have seen that, haven't we?

REPORTER # 1 : And there it is!

REPORTER # 2 : Yeah, he did.

REPORTER # 1 : That's a lot of moral damage too. Believe me, Tito Ortiz is not happy right now.

REPORTER # 2 : What is going through the mind of Tito Ortiz.

REPORTER # 1 : Complete, total frustration, trying to figure out what to do, what's the game plan.

[recap commentary]

REPORTER # 2 : Here's the reversal. Randy gets Tito on his back, pulls him away from the fence – something that Tito's used to do to his opponents.

[recap over]

REPORTER # 2 : Well Randy quoted a lot… He stated at the start that he wasn't going to hunt Tito down but he was going to be conservative, really. He was, in the first round, he hunted him down with the takedowns in the second and third round.

REPORTER # 1 : Randy, at 40 years old looks to be the fresher fighter entering into the fourth round. Unbelievable.

ROUND 4

REPORTER # 2 : Now the corner said to Tito to throw some bombs in early…

REPORTER # 1 : Oh, big right hand by Randy and a takedown!

REPORTER # 2 : …another takedown! Immediately! And they're on their feet down here at Mandalay Bay Centre. That took no time at all. Tito tried to come out, get the strike, as his corner had suggested, and Couture with cat-like speed drove in, got the double leg and drives him to the mat again. Fourth round here.

REPORTER # 1 : Randy looks to be the stronger fighter. Unbelievable. Tito's going for a sweep.

REPORTER # 2 : Randy's trying to pass.

REPORTER # 1 : Now Tito looks very frustrated.

REPORTER # 2 : You were absolutely right when you said earlier that he's taken a page or two or three out of Tito's book, This is what Tito does to opponents. Oftentimes the opponents don't last as long as Tito's really lasted, though.

REPORTER # 1 : The big question going in for this battle is who fights better off the back, I thought it was gonna be Tito. But Randy's just completely imposed his will

on Tito here. And the crowd's… it's chanting "Randy" now! The crowd that was booing Randy is now chanting for him.

REPORTER # 2 : Tito did go the distance against Vladimir Matyushenko, winning by an honest decision, that was the other wrestle that you had talked about. Neither had ever been doubted for their stamina and cardio especially entering this very well publicized and anticipated match-up.

REPORTER # 1 : Tito did dominate Vladimir Matushenko. But one: Vladimir had a really hard time making 205 pounds and two: it was his first fight in the UFC. The first fight, the big show, you loose a lot of energy just from the adrenaline dump. You know, your adrenaline gets to you like "oh, my God am I really in the UFC?" They close the cage, you see the cameras, and you're like: "Wow, I hope I don't get my ass kicked." And that takes a lot out of people.

REPORTER # 2 : Tonight the heavyweights and the light heavyweights, Matt Hughes in the welterweight division. UFC 45 tickets go on sale tomorrow, November, the Mohegan Summer, after the game.

REPORTER # 1 : Vicious knee to the body. Randy's got a hold of Tito's back again. If he can get those hooks in… He's got one! He's rolled him over! He's gotta get that second hook! He's gotta get his right leg across Tito's right thigh. Otherwise Tito's gonna roll him over, he's gonna be in his guard. Mount!

REPORTER # 2 : Full mount!

REPORTER # 1 : Randy's got the mount!

REPORTER # 2 : Here we go! Randy Couture: right-left, right-left! John McCarthy watching.

REPORTER # 1 : Un-believable!

REPORTER # 2 : Couture teeming off on Tito Ortiz! The elbows, the mount!

REPORTER # 1 : This is a page out of Randy versus Chuck Liddell.

REPORTER # 2 : Randy Couture trying to end the fight, here, in the fourth round! Sliding him in towards the fence!

REPORTER # 1 : Tito's doing a good job blocking these, but some of them are getting through and he is not responding. Big John stopped the fight of Randy versus Josh Burnett for much the same time of punches.

REPORTER # 2 : Let's see Tito has to intelligently defend himself, he's doing it right now! Couture dominant! Adds the mount here, in the fourth. And threw a bunch of punches at Tito Ortiz.

REPORTER # 1 : Tito's gotta be wondering what he can do right now, he's pushing up the fence, trying to use the fence to roll Randy over, and… he's got him!

REPORTER # 2 : Now remember, with all those punches Randy did blow a lot of oxygen there.

REPORTER # 1 : But, you know, Tito blew a lot of oxygen defending them and plus the frustration of being on his back with Randy mounting him and pounding him.

REPORTER # 2 : And he is still doing so.

REPORTER # 1 : Randy has faced more adversity in the octagon than Tito.

REPORTER # 2 : No question, no question at all.

REPORTER # 1 : I mean, has Tito prepared himself mentally to be in this position, of being dominated and coming back and winning? That's the big question right here. We know he's a champion. We know he's a warrior, but has he mentally put himself in this position that this is gonna happen. Big elbows!

REPORTER # 2 : This is absolute control and domination by Randy Couture.

REPORTER # 1 : This is very similar to Randy's fight with Chuck.

REPORTER # 2 : That one ended 2 minutes and 39 seconds into the third. Tito is gonna be so far behind on points as we enter the fifth round, he's pretty much gonna have to have this fight stopped to come back and win.

REPORTER # 1 : Absolutely, he's lost every round in my opinion.

REPORTER # 2 : And Couture just wants to maintain pushin', maintain. Every time we thought Tito might end up having a reversal it has not happened. One-sided, lopsided. Randy Couture will enter fifth and final round with a huge lead on the judges' scoreboards.

REPORTER # 1 : Unbelievably dominant performance by Randy Couture. Tito walks back to his corner shaking his head in disgust and frustration. Let's take a look at Randy Couture.

[recap comment]

REPORTER # 1 : Mounting Tito, just raining down bombs! Tito trying to punch from the bottom. Big elbow. Here's a big right hand from Randy Couture – bam! Right in the face, and then elbow.

[recap over]

REPORTER # 1 : He blocks the punch, he comes over, the arm is not there, he slams him down with an elbow. Colin Oyama his coach has just told him to choke Randy out.

REPORTER # 2 : This is why they're called warriors. Twenty minutes. They've gone twenty minutes and now with these last five minutes.

REPORTER # 1 : This is gonna decide it.

ROUND 5

REPORTER # 2 : Unless there is a miraculous turnaround, it's already decided.

REPORTER # 1 : Tito has gotta do something.

REPORTER # 2 : Yeah, he desperately needs to avoid this takedown early again.

REPORTER # 1 : Big right hand.

REPORTER # 2 : And Randy will go toe-to-toe for a second, but you know that he's gonna shoot. You know, he's looking for his chance to clinch or to takedown. And Tito just looked at those legs just a little bit, trying to avoid the takedown.

REPORTER # 1 : Tito's looking very frustrated.

REPORTER # 2 : Extremely frustrated, you pointed out, he shook his head in disgust, cause he's not able to display any of his game here tonight. Because of Couture has pressed and pressed and pressed again.

REPORTER # 1 : I mean this is … this guy is just incredible. Who would have thought at age 40 years old… And Tito said: "No 40 year old guy is gonna beat me." He said that before the fight.

REPORTER # 2 : Faster, stronger, down at 205, he's changed his lifestyle. From an extreme and ultra-dynamic cardio-man to the eco freak. That's what he changed his lifestyle to.

REPORTER # 1 : Like I said before, I talked to his coach, his chiropractor and a nutritionist coach Ryan Parsons to explain to me the diet that he's got Randy on… He's down again!

REPORTER # 2 : If he can hold on here for another 3 minutes, Randy Couture will look down to be the undisputed light heavyweight champion.

REPORTER # 1 : Randy's not trying to hold on, he's trying to keep pounding him! He wants to decide this one on his own. Tito has three minutes to do something.

REPORTER # 2 : Tito felt that Randy had gassed a little bit against Chuck. I don't know, I don't see any bit of fatigue from Randy Couture here tonight. Nor Tito Ortiz, for that matter.

REPORTER # 1 : Tito's just frustrated, he's a cardio machine as well, but, you know what, that doesn't do any good when you're on your back getting pounded. I mean he hasn't gassed, he hasn't worn himself out, but he has been beaten down.

REPORTER # 2 : Two and a half minutes remains here in this fifth and final round.

REPORTER # 1 : Short elbows by Randy. Randy just continually pounding away. Look at him past Tito's guard now. Tito's trying to stand up, he's got a hold of his back, though…

REPORTER # 2 : He's just gotta do something.

REPORTER # 1 : Suplex!

REPORTER # 2 : Goodnight!

REPORTER # 1 : Oh, man. Randy can get his back here again. He's gotta get his hooks in, he's got a hold of him, he's in side-control now. He let Tito get into half-guard. He doesn't mind us, he's very [unintelligible], just pounding away and elbowing from this position.

REPORTER # 2 : One minute and twenty seconds remains.

REPORTER # 1 : Unless Tito can pull out a miracle victory by submission or knock out somehow, Randy Couture has defied the odds and at age 40 years old has completely dominated another young opponent.

REPORTER # 2 : So he'll become the first 4-time champion, and the first with two titles in two different classes.

REPORTER # 1 : Incredible.

REPORTER # 2 : Trish Couture said she'll feel better in 25 minutes, she was right about the 25 minutes. She was also right about feeling better.

REPORTER # 1 : Tito's rolling for a knee-bar! Tito roll for a knee-bar! If Tito's got the energy… Nope, Randy's stepping out of it. He's got 37 seconds to pull this off. That's a… that's a… in Tito's ass.

REPORTER # 2 : Oh, my goodness. There's the shot.

REPORTER # 1 : He's punching him in the ass!

REPORTER # 2 : That was not a tap! That was not a tap! That's a pat! That's a statement!

REPORTER # 1 : A spanking!

REPORTER # 2 : Oh, my goodness. As bad as Tito could do.

REPORTER # 1 : That is just humiliating.

REPORTER # 2 : Yeah, that is a huge statement.

REPORTER # 1 : Tito's got a hold of Randy's ankle but he's not doing anything to it.

REPORTER # 2 : Okay, with 8 seconds left, he's gonna have to take it off. It's all over! Randy "The Natural" Couture. Capitan America!

REPORTER # 1 : Unbelievable!

REPORTER # 2 : Is the Undisputed!

REPORTER # 1 : Unbelievable!

REPORTER # 2 : Light heavyweight champion of the world!

REPORTER # 1 : That guy is my hero! Unbe… Tito just yelled in frustration, he's threw his mouthpiece on the ground. Unbelievable! 40 years young, Capitan America, ladies and gentleman! That's the baddest dude on the planet! Wow. What an impressive and inspirational athlete.

REPORTER # 2 : He did not fight Chuck, and during that time Randy said: "I'll come down, I'll fight Chuck." He defeated Chuck. And now Tito and Randy share a moment of class and admiration towards each other.

REPORTER # 1 : You know what, Tito Ortiz is 28 years old, 12 years younger than Randy, I'm sure he's gonna learn from this, I'm sure he's gonna be back, but this has gotta hurt.

REPORTER # 2 : He has not lost in years, the five-time defending champion, last lost at UFC 22 to Frank Shamrock in the middleweight title fight. This man lost twice in the heavyweight division. And now he is rocking. Let's get the official word from Bruce Bumper in the very crowded octagon. Incredible performance by Randy Couture.

THE END

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