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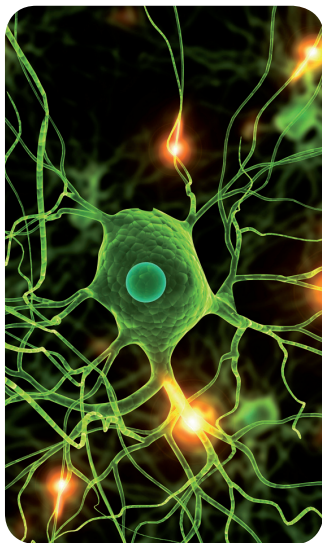
Multimodal Metaphors in the Wall Murals of Northern Ireland

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TFM

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Master´s Degree in English Applied Linguistics.

1 Abstract

In Northern Ireland, there was an intense political and armed struggle between Catholic pro-Irish groups and Protestant pro-British groups from 1969 to 1994, a period called `The Troubles´. This violent timeframe is embodied in the striking decoration of the walls in many neighborhoods of Belfast and other cities; this ornamentation consists of big scenes of historical events, elated portraits of historical figures and martyrs, threatening men carrying gunshots, acronyms of armed groups and powerful slogans such as: No Surrender; Time for peace, Time to go; Collusion is not an illusion. It seems that religion and politics framed or set up a warlike social situation through simplification and idealization of reality. The wall murals seem to set the limits between these two communities and make the neighborhoods or towns look like conquered territories. According to Dixon (2001) "in Northern Ireland, Irish nationalists and British unionists have very different perspectives on the conflict and its history." We can see these two different perspectives of this conflict through the different iconography, words and messages on the wall murals.

The main aim of my TFM is thus to carry out an analysis of these murals by applying Critical Discourse Analysis together with the most recent theoretical and methodological tools coming from Socio-Cognitive models of discourse analysis, namely, Conceptual Metaphor Theory (Kövecses, 2009, 2010, 2015), Multimodal Metaphor Theory (Forceville & Urios-Aparisi, 2009), and Blending or Conceptual Integration Theory (Fauconnier & Turner, 2002; Coulson & Oakley, 2005; Oakley & Hougaard, 2008; Dancygier, 2012; Dancygier et al., 2012; etc.).

In short, my working hypothesis is that the paintings under study clearly activate socio-cultural domains or frames in many neighborhoods, and that these frames influence the perception and understanding of reality. Socio-Cognitive approaches, in my opinion, can shed light on how these mural painted messages are created and understood by the community. Moreover, I have chosen the study of these paintings because I can apply my analytical

skills based on my training in History of Art and above all, my personal interest in researching on the area of multimodal metaphors and its possible relation to the socio-political function of artistic displays.

2   Introduction

In this paper I carry out a conceptual analysis of the metaphors that appear in the wall murals in Northern Ireland by applying Critical Discourse Analysis together with the most recent theoretical and methodological tools coming from Socio-Cognitive models of discourse analysis, namely, Conceptual Metaphor Theory (CMT), Multimodal Metaphor Theory and Blending or Conceptual Integration Theory or Blending Theory (BT), two of the latest developments of Metaphor Theory.

My working hypothesis is that the paintings under study clearly activate socio-cultural domains or frames in many neighborhoods, and that these frames influence the perception and understanding of reality. Socio-Cognitive approaches, in my opinion, can shed light on how these mural painted messages are created and understood by the community. Language is likely to reveal many clues about the identity and thoughts of the community, nevertheless ideas can also be communicated through different ways apart from words or linguistic metaphors, for instance, images, sounds, smells, textures and tastes. And thus, concepts can be expressed by using other kind of metaphors: visual, sonorous, olfactory, tactile and gustatory.

Wall murals in Northern Ireland combine pictorial and verbal information to convey persuasive slogans that could influence the conception of the environment and the language of the community of Northern Ireland. It appears that these paintings could identify the neighbors´ ethnicity and the predominant ideology in a neighborhood. Therefore context, images and messages seem to influence the way of thinking and the perspective on the reality. From my own perspective, wall murals can be understood as huge

billboards, pages of comic books or artistic canvases that embody political ideas, emotions and feelings aroused during the conflict in Northern Ireland from 1968 to 1998.

To sum up, in this study I will use several theories belonging to cognitive approaches to discourse in order to analyze wall murals from Northern Ireland and study the information conveyed in these walls can be understood as projections of people´s identity during this warlike experience and also as the representation of two ideologies that pervade people´s minds and accordingly their ways of assessing the specific socio-historical and cultural situation they live in. This work thus includes a first section on the socio-historical backgrounds of the community under study; then a brief description of the data and methodology, as well as the main theoretical concepts used; the analysis of the data are presented next, and finally, some preliminary conclusions.

3   Socio-historical background

After many violent episodes between the British authority and Irish nationalists in the past, on December 6th 1922 the former and the latter signed a treaty in which the partial independence of the island was agreed, so there was a division in two areas: Northern Ireland that depends completely to the British Administration, and the Irish Free State, which became the Republic of Ireland or EIRE after a civil war between Anti-Treaty forces and Pro-Treaty forces which ended on May 24th 1923. The socio-political situation in Northern Ireland was complex in the 20th century since this territory inherited all the aftermaths of former conflicts which had occurred throughout the island in earlier centuries. Dixon (2008:2) points out "where there is conflict over territory there is often historical debate over `who was here first´". The population of Northern Ireland was thus divided into Pro-British or Unionist and Pro-Irish or Nationalists, moreover there was also a division inside both sides since within nationalism:

"the term `nationalist´ was often used to describe someone who aspires to a united Ireland but is opposed to the use of violence to achieve it, while a `republican´ often shared much of the analysis of the `nationalist´ but was prepared to use violence; so all republicans were nationalists, but not all nationalists were republicans." (Dixon, 2008:6).

Similarly, within unionism the term `unionist´ describes a supporter of the Union who was opposed to the use of violence and used more constitutional means to defend the Union, while a `loyalist´ was used to describe a unionist who tended to employ or advocated more militant methods to defend the Union, sometimes including violence.

In the 1960s, catholic nationalists were a minority in Northern Ireland and they were not taken into account in politics and social life, maybe because protestant unionists wanted to maintain their predominance in this area. Some demonstrations to ask for civil rights, like The Bloody Sunday, were answered violently by the British Army. At the end of the 60s, `The Troubles´ or the increasing of violent acts from both parts began. Eventually, in 1994 began a ceasefire from Pro-Irish and Pro-British armed groups. Although there were some subsequent violent events, both sides chose non-violent proposals to solve the conflict. Nowadays they are still working for a peaceful coexistence of the population of Northern Ireland but it seems any socio-political event such as the `Brexit´ (abbreviation of the British exit of the European Union) "could actually endanger the stability of the peace process in Northern Ireland" as Enda Kenny, the Irish prime minister, has argued (McGowan, 2016).

The sociologist Bill Rolston (2000:159) points out that the first person who decorated a wall in 1908 in Belfast was a shipyard worker that recreated the Battle of Boyne, an important protestant victory over the Irish Catholics in the XVII century. Supposedly, the triumphant king, William III, appeared in the composition, a figure that was included in many of the following Pro-British murals. This particular way of expression established a pattern and a tradition in the Pro-British society of Northern Ireland. Goalwin (2013:198) suggests it

was a shipyard worker who painted the first wall mural since this was a well-paid job exclusively for members of the protestant working class that could have given them access to basic material to decorate a wall, in contrast, Pro-Irish could not have afforded materials because of low salary jobs as well as they were dissuaded and disallowed by the government to display their national ideology. Later in the 70s, in the Pro-British wall murals the human figure was disappearing as well as the iconography of the famous protestant king that was progressively replaced by other symbols such as ensigns and banners. In contrast to Pro-British, Pro-Irish wall murals seem to come into view massively after the Hunger Strike of 1981 (2000:162) as a way of protest. From the second half of the 80s to the beginning of the 90s, the increasing of violence by Pro-British armed groups together with a weariness from the younger Pro-British working class against the staid and old fashion iconography of the Orange Order could have been the main reasons of the appearance of masked figures toting guns that could also be seen as explicit signs of a defensive and watchful attitude. Finally, due to the cease-fire in 1994, the issues of the wall murals turned into political aspirations and left aside the violent past. Mainly, wall murals in Northern Ireland were painted by "untrained artist, mostly men and boys and often by ex-prisoners" (2000:165). Besides, Santino (1999:522) indicates that Republican wall murals had to have the approval from the Pro-Irish leadership and Goalwin (2013:200) suggests the first Pro-British murals could have been promoted by individual initiatives of craftsmen but subsequent painters were assigned the decoration of walls by Pro-British organizations. Curiously, it is suggested (1999:527) that for many years, Pro-Irish population in Northern Ireland seems to have been against the political predominance of Pro-British political parties in the government which could have been seen as a colonial occupation. In contrast, Pro-British population has supported a Pro-British government in order to keep their traditional rights, so they have felt closer to Great Britain and its monarchy but there could be certain resemblances between Pro-Irish working class and Pro-British class since both have similar cultural traditions and styles of social behaviour or popular protest: parades, demonstrations, bonfires and wall murals. Apparently, within Pro-

British side there has been a hierarchic structure in which the ruling class differs from the style of the working class in spite of sharing the attachment to Great Britain. It could be said that Pro-British working class has experienced "conflict and cognitive dissonance" (1999:527) since this part of the population could have felt scorned by the ruling class they have supported because of its exalted style to communicate their national identity and ideology. Therefore, the passionate way of conveying the construal of reality through paintings on the wall murals could mean a link between Pro-Irish working class and Pro-British working class.

Traditionally, many images from Pro-British wall murals refer to the local history of Ulster which could be an attempt to legitimate the predominance of the British influence in Northern Ireland. This back to the past or historical deeds could intend to remark the British military superiority over the Irish army in the past. Apart from this commemoration of the history of Ireland, Pro-Irish wall murals also allude to international conflicts, worldwide revolutions and universal pursuit of civil rights and freedom, so this trait could be an attempt to compare or identify the Pro-Irish cause to other social movements around the world such as the South-African Anti-Apartheid, Native Americans and Afro-American activism from The United States of America, Palestinians from the West Bank, Jamaican Rastafarianism and Revolutionary Cubans.

The different topics of the wall murals from both sides could lead us to argue that there were diverse points of view on the reasons of the confrontation and the interpretation of the historical background. Pro-British and Pro-Irish seem to have opposite perspectives about themselves, apparently, the former consider themselves as British and Ulster as part of the United Kingdom, in addition, they also think they are the legitimate inhabitants of Northern Ireland and look at the members of the Irish armed groups as terrorists, the latter consider themselves as Irish and Northern Ireland as part of the Republic of Ireland, they also think there is a British occupation in this part of the island. Both sides use different names to call the same places, Pro-British talk about Ulster and the city of Londonderry and Pro-Irish use the name Northern Ireland or the Six

Counties and the city of Derry. In addition, both sides use different iconography on the paintings.

After checking many Pro-Irish murals, we can distinguish some distinctive characteristics:

- Celtic ornamentation, chains, barbed wire, animals, mythological figures like Cuchulainn (semiotic).
- Sentences in Gaelic: ex. Tiocfaidh ár lá =Our day will come (semantic).
- Historic events: Dublin Easter Rising in 1916, the Hunger Strike in 1981.
- The colors from the flag of the Republic of Ireland: Green (symbolizes the Gaelic culture), White (symbolizes the peace between communities) and Orange (symbolizes Protestantism); other Pro-Irish symbols are the Starry Plough flag which is the emblem of the Irish Labour movement and the Easter Lily which reminds the dead Pro-Irish rebels in the 1916 Easter Rising.
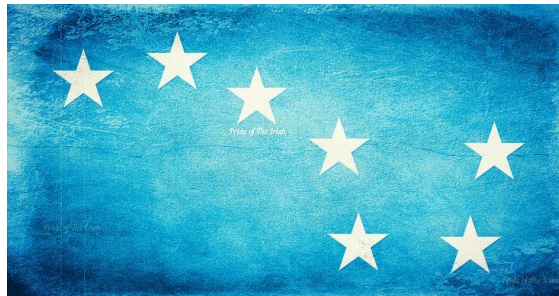
The Starry Plough flag

- The crests of the traditional four provinces of Ireland: Ulster, Munster, Leinster and Connaught.

The four provinces of Ireland

- Portraits of the hunger strikers and other Pro-Irish martyrs or victims of the violent conflict.
- Representations of the armed struggle and its activists; the Irish Civil Right movement and other revolutionary processes around the world.

Also we can recognize distinguishing features in the Pro-British murals:

- British ensigns and symbols used in heraldry (semiotic): the Red Hand of Ulster is the symbol of Ulster that was formerly used by both sides but it mainly appears in Pro-British wall murals since it is consider the representation of the Protestant combative attitude that has its origin in the mythic story about how this symbol became the seal of the O´Neill family because one of its leaders cut one of his hand in a desperate attempt to win a boat race which prize was the dominion of a piece of land. (Goalwin, 2013:204). Another mythological figure that appears is Cuchulainn, an idealized warrior.

The Red Hand of Ulster flag

- Historical events: the conquest of Ireland in 1649 by Oliver Cromwell; the Battle of Boyne in 1690 in which the Dutch-born Protestant king William of Orange defeated the army of Catholic King James II; the Battle of Somme in 1916 during the World War I in which the 36th Ulster Division fought with the British army.
- The colors from the Union Jack flag: Blue, Red and White and its three overlapped crosses that symbolize Saint Andrew from Scotland, Saint George from England and Saint Patrick from Ireland. The orange color appears as the symbol of the Orange Order, an organization that defends the Protestant supremacy in Ulster.
- Masked human figures carrying guns.
- Portraits of Pro-British martyrs and victims of the violent conflict.

Most of the wall murals in Northern Ireland are in the city of Belfast and Derry/Londonderry:

- Pro-British murals are in East Belfast and Shankill areas of Belfast, and in the Fountain, Bond´s Street, Lincoln Courts, and Irish Street areas in East Londonderry.
- Pro-Irish murals are in Falls Road, Ardoyne, and Upper Springfield areas of Belfast, and the Bogside, Foyle Road and Creggan areas of Londonderry.
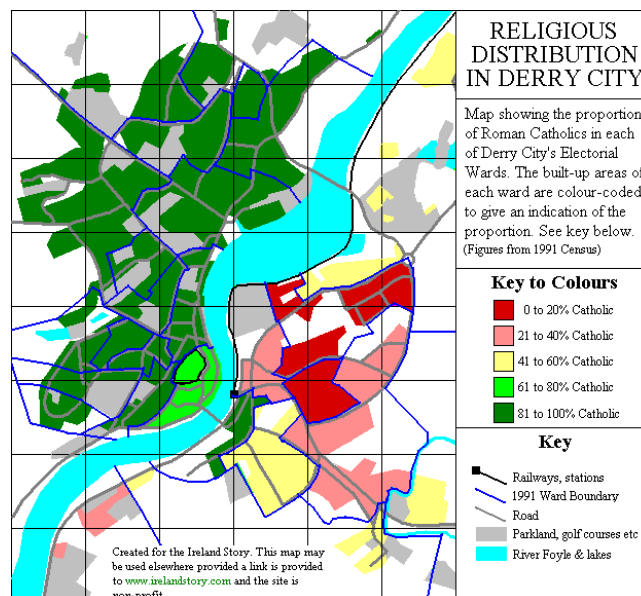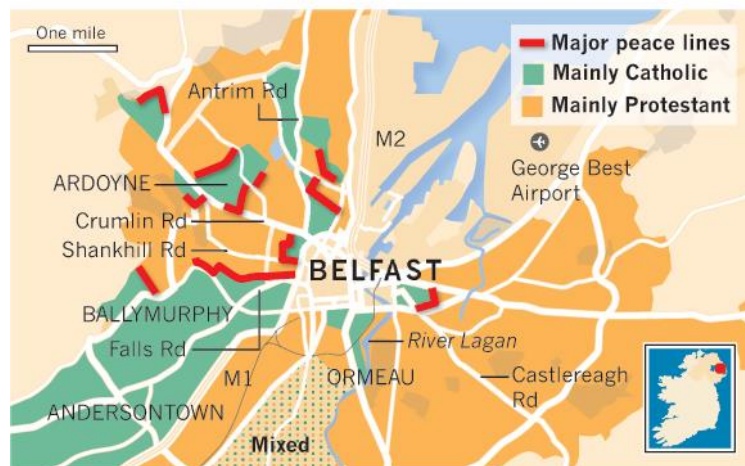
It could be argued that a person´s point of view on local politics and society depends on personal experiences and all the surrounding information. Therefore slogans and images of the wall murals could have had a certain influence over the population´s perspective of the situation in Northern Ireland. It is possible that people from both sides see the conflict in Ulster as a war of attrition or a fight for freedom and the departed are remembered as martyrs, victims or freedom fighters. An interesting concept to understand the repetitive iconography on how the King William III Pro-British wall murals became symbols of Ulster, as we will see, is Lakoff and Johnson's (1980) concept of *image schema*, which is the product of our ability to schematize and recognize similarities between objects and situations, whose function is to justify the

symbolic processes that pervade everyday cognition deeply (in Cuenca & Hilferty, 1999: 106). Within this line of research, Bryan and McIntosh (2005:127,128) point out that symbols give people the necessary elements to "imagine themselves" and to express their political identity. Apparently, Rolston (1991:69 and passim) suggests that the presence of symbols in the context of Northern Ireland entails the metaphor ART IS A WEAPON (in Santino, 1999:521). Besides, art could be considered a persuasive device to communicate aims and ideas (Goalwin, 2013:192), so conveying ideology though art could be seen as an attempt to fuse politics and culture. That is to say, in this hostile milieu the blend of conceptual information from different scopes in the space of art or painted walls provides powerful metaphors. Seemingly, the metaphorical way of thinking showed on the wall murals could have performed an active role in the dialectical confrontation between Pro-Irish and Pro-British for many years, so the conceptual metaphor ARGUMENT IS STRUGGLE OR WAR could be suitable in this accurate context. Moreover, the conflict in Northern Ireland have been considered a "war of words and symbols" (Goalwin, 2013:192) since together with the use of physical violence there was a clash of persuasive semantics and semiotics conveyed through different modes in the wall murals.

Possibly, the fight for the rightful ownership of the territory in Northern Ireland seems to have caused the sectarian separation of the neighborhoods. Wall murals could mean emotional and psychological borders or barriers that strengthen the existing physical division between both communities represented by obstacles like walls, fences, closed gates, barbed wires and chains. Places could be seen as containers, in the sense of Lakoff and Johnson's (1980) image schemas, where you can get in and get out. In fact, the most prominent physical barriers in Northern Ireland are the Peace lines which are walls that separate many neighborhoods and they started to be built in the late 60s of the Twentieth century coinciding with the beginning of The Troubles. According to Meredith (2015), a comparative study based on two surveys carried out by Ulster University in 2012 and 2015 over 1,000 people from the main cities of Northern Ireland, the proportion of people who wants Peace lines to remain has

increased from 22% to 30% and the quantity of people who want them to be demolished has decreased from 58% to 49%. In addition to that, the data of this research show that 44% of the Pro-British people who participated in the surveys are reluctant to take down these barriers in contrast to the 23% of the Pro-Irish people who think the same. 55% of this part of the population thinks that Peace lines show a negative image of Northern Ireland and 4 in 10 people have never communicated with people from the other side of the wall.

Apparently, the context of Northern Ireland has had a major role in the construal of reality as well as the verbal and visual conceptualization on the wall murals, so it could be possible that the multimodal messages conveyed in these paintings together with the physical contact with the surroundings have influenced the population´s point of view about the conflict. In Northern Ireland, from 1968 to 1998, it seems that people lived in a vigilant environment in which surveillance cameras, soldiers and police patrols watched everyone and the other way round. Perhaps, the target domain WATCHFULNESS is expressed in the source domain of visual representation of scrutinizing gestures that appear in some wall murals. In the following excerpt a vigilant atmosphere could be noted:

> "…Kevin Cooper, a Belfast-based photographer, took us to see some Protestant murals, one of which depicts a paramilitary fighter in a mask with a gun pointed at the viewer. While I was taking a picture of this mural, ...a lovely old lady walked by and said with some pride, "Pay attention to the gun. Wherever you go it follows you." She said this as a point of interest for a neophyte viewer. There was no threat in her demeanor. It seems just to be part of the local lore, and she seemed completely unaware that it sent a shiver all the way down my spine." (Anderson & Conlon. 2013:38).

The sensation of being observed in silence that the population of Northern Ireland probably experienced for many years can be associated with the idea of *panopticism* developed by Michel Foucault (1995:195): "Each street is placed under the authority of a syndic, who keeps it under surveillance"…"Each

individual is fixed in his place. And, if he moves, he does so at the risk of his life…", a concept clearly related to the systematic control over the population. Moreover, a field of investigation called *proxemics* which focuses on the relation between human beings and their surroundings seems to indicate that the space which human beings occupy affects their behavior and communication, so the location could produce expectations of appropriate behavior and opinion. Hall (1990:4) suggests that human beings create environments or contexts that create different kinds of people: "The relationship between man and the cultural dimension is one in which both man and his environment participate in molding each other. Man is now in the position of actually creating the total world in which he lives…"

4 Theoretical Background

Three socio-cognitive theoretical and analytical tools have been especially useful to describe the complexity of interactions behind the production and comprehension of the murals under study, namely: conceptual metaphor theory, multimodal metaphor and blending and conceptual integration theory.

4.1 Conceptual Metaphor Theory

First of all, cognitive domains are mental representations of how the world is organized; they can include a large variety of data, from the most indisputable and empirically checked facts to the most flagrant mistakes, illogical inventions and superstitions; they are the equivalent to what Fillmore (1975 & 1985) and Lakoff (1987a) define as *frames* and *idealized cognitive model* (in Cuenca & Hilferty, 1999:70). Following Haiman (1980) and Langacker (1987:4.2), there is not a clear separation between linguistic knowledge and knowledge of the world, so the separation between semantics and pragmatics can be artificial. Concepts do not exist in an empty space or out of a context; they exist in relation to more general fields of knowledge. (in Cuenca & Hilferty, 1999:70,

71). *Cognitive domains*, another similar notion used by cognitivists to refer to this relationship between language and the world, determine the meaning of the words or even change the meaning of words completely, they are essential parts of the semantic structure and they are identified with structures of knowledge that are implicit in the meaning of a word. (Cuenca & Hilferty, 1999:72, 73).

As the American cognitive linguist George Lakoff (1980:39) states, human beings think in metaphors or metaphorically in an attempt to make abstract concepts comprehensible. Conceptual metaphors are aimed at comprehending abstract entities by referring to them as if they were concrete concepts. Seemingly, metaphors are everywhere and they are cognitive tools that can only exist in a context. Conceptual Metaphor Theory (CMT) "has always stressed that human beings can only come to grips with the abstract by metaphorically coupling it with the concrete-perceptible" (Forceville & Urios-Aparisi, 2009:12). CMT seems to focus on the relation between two conceptual domains or units of cognitive organization. Metaphorical conceptualization based on analogy is achieved through mapping which consists on linking two domains or conceptual structures, in other words, associating a concrete vehicle or source domain to an abstract topic or target domain. The conceptual structure from the source is unidirectionally projected into the target.
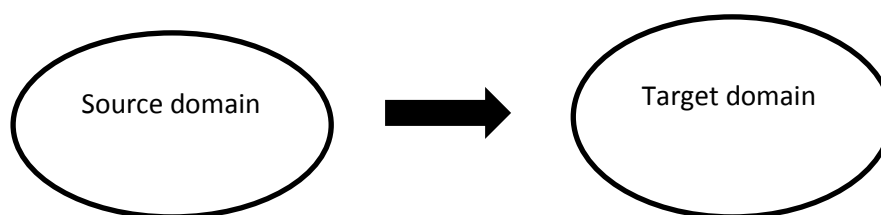
There seem to be two kinds of conceptual metaphors:

- *Conventional* or *structural metaphors* reflect modes of thought which are common in every human being and appear in everyday verbal communication and idiosyncratic or poetic language. Conventional metaphors are dead or fossilized. Lakoff and Johnson (1980:50, 63, 64)

point out that in structural metaphors a concept is metaphorically structured in terms of another, for instance, TIME IS MONEY entails that in our context, "traditionally money is considered something limited and thus valuable". Apart from structural metaphors Lakoff and Johnson distinguish another two kinds of metaphors: on the one hand, *orientational metaphors* that determine the spatial position of a concept, for example, HAPPINESS IS UP indicates culture and physical experience influence in the creation of this metaphors, also called *image schema metaphors;* on the other hand, *ontological metaphors* that show the understanding of our physical experiences in terms of objects and substances, e.g. LIFE IS A JOURNEY points the rational way of dealing with our life experience.

- *Creative* or *novel metaphors* also reflect common modes of thought but "not all poetic metaphors are conventional ones or not all verbal metaphors in poetry reflect basic conceptual metaphors" (Forceville, 2002:26)[1]. Although creative metaphors or novel conceptualizations seem to add something new since they appear to come from our imagination they are likely to be based on old metaphors so they could have the potential to become conventional. Many creative or novel metaphors are inspired by contextual factors such as the immediate linguistic context and knowledge about the main discourse participants: speaker, addressee and topic. (Kövecses, 2009:22, 2015:1). According to Goalwin (2013:192, 194, 213), the messages communicated on the wall murals near the boundaries between different neighborhoods seem to be aimed at two addressees: Pro-Irish and Pro-British communities as a way to intensify the physical and ideological division between them by defining and strengthening their identities. Supposedly, the topics of the wall murals used by the speakers, that in this case could have been the most politicized groups of each side, could have had the internal function of looking for the support of the less politicized or the most neutral

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[1] See Hidalgo Downing (2013, 2105) and Romano (2013, 2015) for recent applications of metaphorical creativity.

members inside the community. Regarding the external function, the speakers from both sides could have intended to show outside a self-image of resiliency and even threat.

Metaphoric thinking is a general cognitive operation that works at every level of cognition so it does not matter if it is about the most conventional metaphor or the most creative one. It seems that the fact which determines the type of metaphor is the diverse degrees of ability that are used by people in the process of creating a metaphor. (Fauconnier & Turner, 2002:17).

The embodied nature of conceptual metaphors is made clear by Lakoff and Johnson in the following statements: "Mind is body" or "mind is inherently embodied, reason is shaped by the body" (Lakoff and Johnson, 1999:5). We construe our environment through *embodiment* as Evans states "Our mental representation of reality is grounded in our embodied mental states: mental states captured from our embodied experience". (Evans, 2011:73). Therefore, we could say the essence of source domains is embodied and thus, physical (Forceville, 2009:28). Apart from the importance of embodiment to construe the reality and to create conceptual metaphors, cultural connotations often influence the correspondence between source domains and target domains. For instance, in the wall murals from Northern Ireland, as we will see, some compositions are similar to American comics, movies and works of art that maybe could indicate they were cultural references which inspired some source domains that appear on the wall murals. Kövecses indicates that in the selection of metaphors "our knowledge about the entities participating in the discourse" is important (Kövecses, 2009:16). The most important entities or participants are: the one who conveys information, the one who receives the information and the issue of the information. Moreover, this Hungarian theorist indicates that the concerns, intentions and interests of the speaker influence in the selection of metaphor. Following this theory, it could be possible that some of the painters of the wall murals are interested in visual media like advertising, comic books, art or movies, and so make use of source domains from their fields of activity or hobbies to refer to target domains they want to spread

through the community. Kövecses also thinks "metaphor is linguistic, conceptual, neural, bodily and social constructed" (Kóvecses, 2008:53, 2015). Studying the possible universality and diversity of metaphors in languages from different linguistic families and cultures that share conceptual metaphors which refer to the same concepts (Kövecses, 2015), he explains embodiment or physical contact with reality as the reason why different languages and cultures conceptualize elements through similar metaphors. At the generic level, metaphors tend to be universal and at the specific level, metaphors tend to be different depending on the language and culture.

Kövecses (2008:55, 56, 57, 58, 59) distinguishes two types of metaphorical variation:

- *Cross-cultural variation* which is appreciated in the diverse versions of a conceptual metaphor. A metaphor constitutes a generic structure that is completed by each culture at a specific level and it can give us an idea about the character or behavior of a language and its speakers. For instance, the metaphor: AN ANGRY PERSON IS A PRESSURIZED CONTAINER is shared by different cultures but particularly the British culture (according to the English Dictionary of Cambridge, to turn somebody´s stomach means to make someone feel sick, often because they are angry or upset about something) and also the Japanese culture relates anger to belly (hara) in the conceptual metaphor: ANGER IS (IN THE) HARA. Another example is how the Zulu culture links anger to heart in the conceptual metaphor: ANGER IS (IN THE) HEART.
- *Within culture variation,* which explains that a metaphor can change in the different dimensions of a culture or society: social, regional, style, subcultural and individual. For example, in English-speaking countries and others, on the one hand, men usually make use of the names of frail animals like BUNNY and KITTEN and sweet food such as COOKIE and SWEETIE PIE to refer to women. And on the other hand, women use the name of strong animals like BEAR to talk about men.

This scholar thinks variation is influenced by the interaction between the different components of a metaphor (Kövecses, 2008:60), and that there could be two types of mappings or correspondences between source domains and target domains: basic conceptual and entailment or inferences. Apart from that, there could be a cross-mapping, blend or integration between elements from the source domains and target domains which produces new conceptual material.

In addition, the causes of metaphor variation are:

- Differential experience which means that many metaphors change because our experiences in life are different.
- Differential cognitive preferences which mean that many metaphors change because the cognitive processes of creation of abstract ideas are different.

According to Kövecses (2008:67), the history of our spatial context and our personal history "play a role in shaping metaphorical conceptualization".

All languages and cultures make use of cognitive processes (metaphors, metonymy, blending) in metaphorical conceptualization but the use of these processes is different in each language and this is called "cognitive preferences or styles" (Kövecses, 2008:68).

Cognitive linguistics thus seems to argue that the building of universal metaphors is caused by shared bodily experiences but, as Kövecses (2008:68) says, these bodily experiences are not used in the same way in each language or variety. Therefore, both universal embodiment and metaphor variation have the same importance in the building of a conceptual metaphor (Kövecses, 2008:72).

In Northern Ireland, the Pro-Irish and Pro-British communities could have had similar bodily experiences since both sides have shared the same spatial context but even though this general frame for conceptual creation exists, some other elements such as traditions, cultural background, ideology, personal life,

hobbies, professions have influenced the building of different perspectives on the conflict and history of Northern Ireland that can be perceived in the diverse metaphors used on the wall murals, as I show in section 5.

4.2 Multimodal Metaphor Theory

The traditional verbal mode of conveying information is being complemented by multimodal methods of communication and this fact emphasizes the importance of the perception of information from the environment through the five senses. So it could be said, human beings seem to more easily assimilate the elements perceived from the reality through the five senses. In accordance with Forceville (2009:31) there are some methods to trigger a metaphorical relation between concepts:

- Perceptual resemblance: when a visual representation resembles another one.
- Filling a schematic slot unexpectedly: when an element is placed unexpectedly in an unsuitable context.
- Simultaneous cueing: when two elements are shown in different modes, target and source are represented simultaneously.

As we have seen before, Conceptual Metaphor Theory (CMT) states that human beings think metaphorically and metaphors can appear in different modes of communication. Nowadays, communication seems to be a combination of ways or modes of expression and perception. However, language has been traditionally the main method of communication and metaphors have been compositions to convey information that show the complex and creative nature of language and thus, of human mind. But metaphor is not just a resource of literature to embellish a message, it is a primarily related to thought procedure of construing concepts from reality. As Lakoff said, "metaphor [is] not a figure of speech, but a mode of thought" (Lakoff, 1993:210). Following Conceptual Metaphor Theory (CMT), human beings think metaphorically and these mental or conceptual metaphors can be expressed in different modes or "sign systems

interpretable because of a specific perception process" (Forceville, 2009:22). The metaphors which appear in one single mode are called *monomodal* and they can be verbal or non-verbal but if a metaphor appears in many modes or modalities apart from language such as images, sounds, gestures, smells, tastes and textures, this kind of metaphor is named *multimodal*. Apparently, written and spoken language have been predominant modes or modalities in multimodal metaphors. Furthermore, multimodal discourse makes use of different materials (paint on the wall murals or cloth and cardboard of banners), diverse modes (written messages and images) and different genres (politics, history and religion). Some conceptual metaphors are not translatable into language but only in images, so these could be "direct manifestations of conceptual metaphors" (Forceville & Urios-Aparisi, 2009:9). As Santino (1999:522) points out, in most of the wall murals in Northern Ireland there is a combination of semantic (words) and semiotic (pictures).

According to Forceville and Urios-Aparisi (2009:13), "Personification is a crucial variety of multimodal metaphor no less than of verbal metaphor. …animals are attractive choices as source domains…animals provide rich opportunities for the mapping idiosyncratic features". Traditionally, identifying animals with human behavior has been a very common practice in literature and politics, ex. the Greek Aesop´s fables, the Roman imperial eagle. Personifications through animal mappings are prototypical instances of *great chain of being* (Lakoff and Johnson, 1980) or *propositional metaphors*, abstractions which act as models of thought and behaviour and specify the relations that hold among them (Sharifian, 2011:10).

The elements that indicate the metaphorical similarity between two concepts are different in every case and even the modes used in the representation of each metaphorical term influence the relation between concepts. So as regards of the use of different modes in conceptual metaphors it would be suitable to mention Marshall McLuhan´s statement "the medium is the message" (McLuhan, 1964:24) which suggests that the content of a message can change if it is conveyed in different modes. So the messages and metaphors conveyed

in the analyzed wall murals of Northern Ireland seem to be influenced by the diversity of modes.

4.3   Blending Theory and Conceptual Integration Theory

Blending Theory (BT), by Fauconnier and Turner (2002), proposed a model of linguistic creativity which is more complex than the Conceptual Metaphor theory since it consists of two or more inputs with shared and unique features that combines to give as a result a blend. (Forceville, 2009:20).

Conceptual Metaphor Theory describes a process of meaning construction through metaphors that could have their origin in the generic space. The generic space is formed by all the common elements between the target domain and the source domain. (Croft & Cruse, 2004:271). CMT implies a mapping between two conceptual structures or units of cognitive organization named source domain and target domain. On the one hand, CMT indicates the existence of established metaphoric associations between concepts or stable knowledge structures represented in long-term memory. On the other hand, BT points to the unconscious ability to combine elements from conventional conceptualizations into new and meaningful ones.

Both CMT and BT consider metaphors as conceptual rather than linguistic elements, but CMT deals with a projection between two mental representations or units of cognitive organization called domains, while BT allows more than two representations called mental spaces.

GENERIC SPACE

INPUT (SOURCE DOMAIN)   **INPUT (TARGET DOMAIN)**

BLENDED SPACE
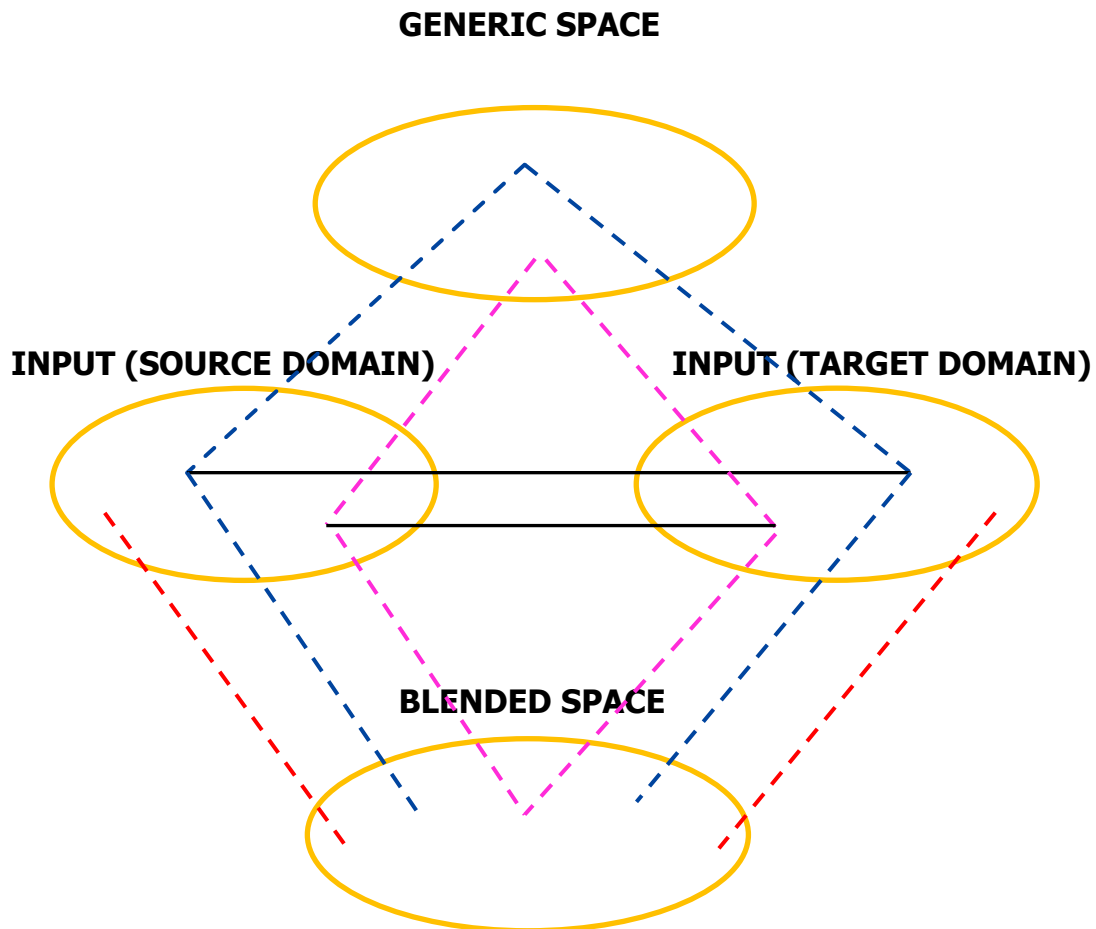
Within Conceptual Integration or Blending Theory, the unit of cognitive organization or framework organized by domains is called *mental space* which "can be used generally to model dynamic mappings in thought and language" (Fauconnier & Turner, 2002:40), in other words, BT allows discourse analysts to explore the dynamic evolution of speakers´ on-line or same time representations. The painting on the wall murals could be the product of a dynamic creation of conceptual meaning since there is a fluent and unstoppable interaction between traditional iconography, a changeable context and the artistic skills of the working class of Northern Ireland. In addition, BT entails four spaces: two *input spaces* (source and target), a *generic space* or conceptual structure shared by both inputs and a *blended space* where material from the inputs combines and interacts until the final blend emerges. In this four-space model, material is projected from both source and target spaces to the blend (Grady, Oakley & Coulson, 1999: in sections 2.2, 2.6), besides "relationships between elements from the same input should become as close

as possible within the blend". BT is a "process of meaning emergence" (Dancygier, 2014:297). The *blended space* is the place where selected conceptual material from the target domain and the source domain combines to give as a result a new structure. And this new structure is related to an element from the two domains. Strictly speaking, due to cross-mapping of the inputs´ features in the blended space, a new conceptual or emergent structure arises in which something can be thought in term of other concept. We can define inputs as "conceptual packets structured by frames (knowledge structures linked to vocabulary items) or mental spaces". (Dancygier, 2014:297).

Blending brings new perspectives to familiar objects and situations that is why blends are highly creative and in many cases it is difficult to guess the emerging meaning but at the same time, blended models seem to be useful tools to comprehend abstract concepts. A primary mechanism of blending is called compression that refers to the following type of event: "when elements from the inputs get fused in the blend, the conceptual distance between them is reduced or eliminated". (Dancygier, 2014:300). Because of this compression sometimes it is difficult to see the difference between concepts from the domains and the blended space. The reverse process of compression is named decompression and an example of this proceeding is the decompression of viewpoint which means to construe a situation depicted from more than one viewpoint at a time.

In accordance with Grady, Oakley and Coulson (1999: in section 2.5), the basic processes of blending are:

- *Composition*: the projection of content from each of the inputs into the blended space. Sometimes this process involves fusion of elements from the inputs.
- *Completion*: the filling out of a pattern in the blend, evoked when structure projected from the input spaces matches information in long-term memory. This process is often a source of emergent content in the blend.

- *Elaboration*: it is the simulated mental performance of the event in the blend which we may continue indefinitely.

Finally, certain similarities between Blending Theory and the idea of recursivity (Chomsky, 1965:8) or the property of languages in which a structure, such as a phrase or clause, may form a part of a larger structure of the same kind, allowing for a potentially infinite variety of constructions can be established. In other words, the blending process takes advantage of conceptual metaphors or established structures to create blended metaphors which are new structures that could trigger the creation of other metaphors. "Blending is an invisible, unconscious activity involved in every aspect of human life." (Fauconnier & Turner, 2002:18) which gives rise to new meanings or metaphors that are based on previous concepts and metaphors so these innovative blends do not come out of nothing. Besides, the influence of the social and cultural context together with the innate intellectual ability to relate abstract concepts or ideas to our physical reality are likely to be key elements in the emergence of metaphors.[2]

5   Data and Methodology

First of all, I have chosen pictures of some specific Pro-Irish and Pro-British wall murals from the Internet because they are suitable examples to be analyzed applying the analytical tools coming from Multimodal Metaphor and Blending/Conceptual Integration and carrying out a qualitative analysis of the metaphors triggered by multimodal messages painted on the murals of Northern Ireland. More specifically, the combination of the written mode through slogans (semantic) and the visual mode through images (semiotic) communicates national identity and socio-political aspirations. Firstly, I have identified the possible metaphors suggested through different modes and

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[2] For one of the first studies showing the interaction of Blending and Multimodal metaphor analysis see Alonso, Molina and Porto (2013).

secondly, I have assessed the emergent meanings resulting from the blend of information that goes from five mental spaces to a blended space, namely:

- Two spaces for the inputs linked to source and target domains from the CMT which structures maps onto one another.
- A generic space or conceptual structures shared by the two inputs.
- A space for common shared knowledge or socio-cultural background.
- A space for modes used in the wall murals to communicate the metaphors.

The *working hypothesis* of this research is thus that there could be reciprocity or synergy between the human metaphorical way of thinking and the socio-political context in Northern Ireland, since the former seems to be promoted by the embodiment of the latter and at the same time, the latter seems to be influenced by the former. That is to say, it is possible that the mental concepts of the population of Northern Ireland related to conflict, national identity and ideology could have been shaped by their physical experiences of a complex situation but also the mental concepts conveyed in different modes on the wall murals could have built physical and emotional borders in the territory or physical environment.

6   Analysis of Wall murals from a Socio-Cognitive perspective

6.1   Pro-Irish wall murals

This is a summary of the Pro-Irish wall mural analyzed in this section:

- Wall mural No.1

Multimodal metaphor: REPUBLICANISM IS CUCHULAINN. (Modes: Visual and Written)

- Wall mural No.2

Multimodal metaphor: COLLUSION IS A SPIDER. (Modes: Visual and Written)

- Wall mural No.3

Multimodal metaphor: CURFEW IS BARBED WIRE. (Modes: Visual and Written)

- Wall mural No.4

Multimodal metaphor: DISINFORMATION IS A BLINDFOLD. (Modes: Visual and Written)

- Wall mural No.5

Multimodal metaphor: IDEOLOGY IS A BARRICADE. (Modes: Visual and Written)

- Wall mural No.6

Multimodal metaphor: FREEDOM IS A LARK. (Modes: Visual and Written)

- Wall mural No.7

  Multimodal metaphor: PEACE IS A DOVE. (Modes: Visual and Written)

- Wall mural No.8

Multimodal metaphor: SOLIDARITY IS A HANDSHAKE. (Modes: Visual and Written)

- Wall mural No.9

Multimodal metaphor: ENDURANCE IS A POLITICAL PRISONER. (Modes: Visual and Written)

6.1.1   Analysis of wall mural No.1

Wall mural No. 1 and statue of Cuchulainn by Oliver Sheppard (1911).

Wall mural No.1 in Lenadoon Avenue, West Belfast depicts the semi-mythical figure of Cuchulainn that appears in both Pro-Irish and Pro-British wall murals (Santino, 1999:520). This Irish mythological hero is a symbol of fight and resistance since he fought until his death against the invasive troops of Queen Mebd and Lugaid who conspired to kill him. In spite of being dead, Cuchulainn remained on his feet since he tied himself to a stone that is the reason why his enemies only made sure he passed away when a raven landed on his shoulders (Squire, 2003:183). Apparently, both communities construe this myth from different perspectives: on the one hand, Pro-Irish consider him an Irish or Celtic hero and on the other hand, Pro-British seen him as a pre-Celtic warrior who inhabited Ireland before the arrival of the Celts and died defending his land from the Celtic invasion. In this wall mural, Pro-Irish have made use of the gesture from the statue sculpted by Oliver Sheppard in 1911 that brings to mind a dead Christ which curiously remains in the General Post Office in Dublin where a group of Irish nationalists dug in and resisted the British gunshots in the 1916 Easter Rising. This building could be seen as the last bastion of the Irish nationalists that allowed them to keep on fighting when the rebellion was almost quelled by the British army (Santino, 1999:520). So there could be an

analogy between the stone where Cuchulainn remained standing until his death and the General Post Office in Dublin. Seemingly, Irish nationalists who participated in the 1916 Easter Rising and Pro-Irish volunteers in Northern Ireland could identify with the mythological figure of Cuchulainn since he symbolized the physical trait of resistance. Roland Barthes (1972:109 in Goalwin, 2013:192) explains "myth as a form of speech, a secondary semiotic system that incorporates linguistic signs to convey a new meaning". Possibly, in Northern Ireland the myth could establish a historic and cultural base in both sides as well as an analogy with contemporary events. In this case, the image of Cuchulainn is framed by a rim with the colors of the flag of the Republic of Ireland; the crests of the traditional four provinces of Ireland: Ulster, Munster, Leinster and Connaught; and on the top there are nine portraits of Pro-Irish volunteers. Apart from these images, there are the depiction of two parchments with the list of the nine Volunteer´s names corresponding to the portraits and a ribbon with written messages in Gaelic and in English: `unbowed and unbroken´, at the bottom it is written the Irish word `Saoirse´ which means freedom. All these concepts could trigger the metaphor REPUBLICANISM IS CUCHULAINN, so two domains are perceived: CONFLICT IN ULSTER and CELTIC MYTHOLOGY, therefore the following mappings appears: CUCHULAINN maps onto PRO-IRISH, QUEEN MEBD AND LUGAID map onto PRO-BRITISH, INVASION maps onto FREEDOM, BATTLE maps into VIOLENCE. This mapping cannot explain the possible message of this Pro-Irish wall mural: "Pro-Irish will achieve freedom if they resist the attacks of their enemies as Cuchulainn did". The concept RESISTANCE is not being mapped from the source CUCHULAINN to the target REPUBLICANISM. Following Blending Theory, the emergent meaning "resistance against the enemies" comes from the blend of diverse elements from each of the inputs:

- From the target input space, structured by the domain of CONFLICT IN ULSTER, it takes the identity of people who fight for the independence or freedom of Northern Ireland (Pro-Irish), the identity of people who fight for the union of Northern Ireland with Great Britain (Pro-British), the goal which is freedom.

- From the source input space, which makes use of the domain of CELTIC MYTHOLOGY, it takes the idealized figure of a hero (Cuchulainn) and the positive values associated to this figure such as courage and resistance.

The two input spaces share some structure, represented in the generic space, in which people (agent) use violence (mean) against others (undergoer) to achieve something (goal).

COMMON SHARED KNOWLEDGE

Myths are considered uncertain sources of knowledge but they are parts of the cultural tradition of a country that explain the existence of some beliefs and behaviors.
Some people use violence as mean to solve a conflict.

GENERIC SPACE

Agent
Undergoer: Enemy
Goal
Mean

MODES

Words in Gaelic such as `Saoirse´ (freedom) and in English: `unbowed and unbroken´; the lists of the nine Volunteer´s names (verbal-written mode)
A rim with the colors of the flag of the Republic of Ireland; the crests of the traditional four provinces of Ireland; nine portraits of Pro-Irish volunteers; a representation of Cuchulainn (visual mode)

INPUT SPACE 1: CONFLICT IN ULSTER

Pro-Irish
Pro-British
Freedom
Violence

INPUT SPACE 2: CELTIC MYTHOLOGY

Cuchulainn
Queen Mebd and Lugaid
Invasion
Battle

BLENDED SPACE

Pro-Irish republicans will achieve freedom if they resist the attacks of Pro-British with violence as Cuchulainn did.

The REPUBLICANISM-CUCHULAINN blend

6.1.2   Analysis of wall mural No.2

Wall mural No. 2

Wall mural No.2 in Beechmount Avenue, Belfast shows the image (visual mode) of a spider-web with a big arachnid on it with names (verbal-written mode) in its legs: `PSNI´ (Police Service of Northern Ireland), `RUC´ (Royal Ulster Constabulary), `Special Branch´ (units responsible for matters of national security in British and Commonwealth police forces), `RHC´ (The Red Hand Commando-loyalist paramilitary group), `UFF´ (The Ulster Freedom Fighters-loyalist paramilitary group), `LVF´ (The Loyalist Volunteer Force-loyalist paramilitary group), `UDA´ (The Ulster Defense Association-loyalist paramilitary group), `UDR´ (The Ulster Regiment-an infantry regiment of the British Army), `UVF´ (The Ulster Volunteer Force-loyalist paramilitary group), `MI5´ & `MI6´ (British Intelligence Services). In the upper side, there is a red band with the slogan (verbal-written mode) `Collusion!´ and the drawing of a door with a number ten on it which could refer to 10 Downing Street that could be a metonymy for the official residence and office of the British Prime Minister. In addition, there is another written message: `A web of double agents, death squads and deceit´. Initially, bearing in mind the metaphor COLLUSION IS A SPIDER, within this prototypical instance of great chain of being (Lakoff and Johnson, 1980) or propositional metaphors (Sharifian, 2011:10), two main domains can be distinguished: SECRETIVE COLLABORATION IN ULSTER and

POISONOUS ANIMAL that have projections from source to target addressed by corresponding mappings: ANIMAL maps onto MAN; SPIDER maps onto PRO-BRITISH; VENOM maps onto BULLETS; BITE maps onto SHOT; LEGS maps onto PARTICIPANTS OF COLLUSION OR CONSPIRACY (a secret or illegal cooperation); JUNGLE maps onto NORTHERN IRELAND; SPIDER-WEB maps onto NETWORK OR SYSTEM OF INTERCONNECTED PEOPLE. These mappings cannot explain the suggested meaning conveyed in this Pro-Irish wall mural: "secretive Pro-British procedures to fight against Pro-Irish are illegal". Spiders do not act illegally since law just determines human behavior and these animals only behave by instinct without following conventional laws. So the notion ILLEGAL is not being mapped from the source SPIDER to the target COLLUSION. Blending Theory accounts for the inference of illegal as follows, the blend takes some structure from each of the inputs:

- From the target input space, structured by the domain of SECRETIVE COLLABORATION IN ULSTER, it takes the identity of people who are accused of performing collusion or an illegal action (Pro-British), the identity of people who are affected by the performance of collusion or an illegal action (Pro-Irish), the place where collusion or an illegal action could have taken place (Northern Ireland), the mean to perform collusion or an illegal action (network or system of interconnected people).
- From the source input space, which makes use of the domain of POISONOUS ANIMAL, it takes the role of spider and associated activities such as weaving a web, acting silently and deadly.

The two input spaces share some common structure, represented in the generic space, in which living organisms perform quiet actions towards others with deadly resources in a hostile place.

COMMON SHARED KNOWLEDGE   **GENERIC SPACE**   **MODES**

Some spiders are deadly for human beings as well as silent. Some illegal actions are dangerous and tend to be hidden.

Agent
Undergoer
Mean
Space

`Collusion!´/`A web of double agents, death squads and deceit´/`PSNI, RUC, Special Branch, RHC, UFF, LVF, UDA, UDR, UVF , MI5, MI6´. (verbal-written mode)
Spider web and spider (visual mode)

INPUT SPACE 1: SECRETIVE COLLABORATION IN ULSTER   **INPUT SPACE 2: POISONOUS ANIMAL**

Man	Animal
Pro-British	Spider
Pro-Irish	Prey
Shot	Bite
Bullets	Venom
Participants of collusion	Legs
Northern Ireland	Jungle
Network or system of interconnected people	Spider-web

BLENDED SPACE

Some Pro-British organizations make use of illegal procedures to defeat Pro-Irish nationalism in Northern Ireland.

The COLLUSION-SPIDER blend

Wall mural in Ballymurphy, Belfast and poster of the American movie The Usual Suspects (1995).

In addition, in a wall mural in Ballymurphy, Belfast, there are two spiders in the lower angles next to the word `murder´ which could mean a personification of these animals. Also we see what seem to be two black legs growing out of the title `The Usual Suspects´ together with the image of a line-up similar to the poster of the movie *The Usual suspects* by Bryan Singer (1995) in which every character was a criminal. Possibly, some Pro-British people and state organizations whose names appear in the line-up seem to be compared to the criminals from the movie. Besides, the eight silhouettes of the suspects could suggest the eight legs of a tarantula. So the secretive activities of several Pro-British groups represented in every silhouette could be identified with the deadly and silent features of a spider. In this wall mural there is a blend of concepts conveyed through different modes: visual and written. Curiously, the mix of equal signs from mathematics and exclamation marks emphasizing the concept `state murder´ gives immediacy to the written messages that resemble advertising slogans. In this case, the possible metaphor COLLUSION IS A LINE-UP is triggered through the perceptual resemblance between the poster of the movie *The Usual suspects* and the wall mural. Moreover, the emergent meaning could be that "the illegal association of these Pro-British organizations makes them become criminals or accomplices".

Wall mural in Belfast.

There is another wall mural in Belfast in which the word `collusion´ appears written and the emergent meaning seems to be the same but the powerful image of a spider has been replaced by the personification of Death wearing in one half: a police hat and in the other half: a handkerchief, sun-glasses and a beret with the insignia of a Pro-British armed group. In the Western iconic image of a skull, there is a tight connection between the phenomenon of death and a distinctive part of the human bone structure since it is part of the biologic matter that remains after the decomposition of a dead body, so this metonymical association of concepts is reasonable. Furthermore, a skull could entail concepts such as illegal and deadly since traditionally it was the main symbol in the black pirate flag. So metaphors such as DEATH IS A SKULL, DANGER IS A SKULL or COLLUSION IS A SKULL could be triggered in this case.

Wall mural in West Belfast and Liberty Leading the People by Delacroix (1830).

Another example of perceptual resemblance is a wall mural in West Belfast which composition of the scene resembles the canvas *Liberty Leading the People* by Delacroix (1830), so the members of the Pro-Irish armed groups are depicted as revolutionaries or freedom fighters. Therefore the metaphor REVOLUTION IS ARMED PEOPLE could be triggered through the perceptual resemblance between the painting by Delacroix and this wall mural.

6.1.3   Analysis of wall mural No.3

Wall mural No.3 in Falls Road, Belfast and picture of a march in Falls Road, Belfast.

Usually, a resource for physical separation in Northern Ireland has been barbed wire that has the structural properties associated with borders: obstacle, defense, control vigilance. As a consequence of these properties, barbed wire has the additional functional property of containment. And this instance of restriction is partly a consequence of the structural properties of borders and partly a consequence of the properties of the human body. Traditionally, barbed wire has been an element to limit the access of people to certain areas such as countries, military barracks, jails, concentration camps and trenches. Human beings have been separated and isolated by using barbed wire. It is possible that in Northern Ireland many people identify barbed wire with impregnable limits of distressing spaces of confinement. In wall mural No.3 in Falls Road, Belfast, there are two modes to communicate information: written in the sentence `Falls Curfew in July 1970, dedicated to all those women who faced up to military aggression´ and the slogans `Oppression breeds resistance´,

`Resistance brings freedom´ and images of women and children walking towards a soldier. The British Army imposed a 36 hours curfew in the Catholic district of Falls in Belfast because after a raid to look for weapons there was an intense riot. On July 5th this curfew finished when a group of women and children entered the area of the curfew with food for the neighbors. This scene is framed by barbed wire. In this instance, the concrete concept BARBED WIRE is the source domain of the target domain OPPRESSION and the image of a SOLDIER is the source domain of the target domain CURFEW. It seems that the physical contact with barbed wire and soldiers could have made the Pro-Irish population to consider them as oppressive elements. In this wall mural the metaphor CURFEW IS BARBED WIRE seems to be suggested and the emergent meaning from the blend is that "obstacles can be overcome by people when the aim is freedom".

COMMON SHARED KNOWLEDGE

Freedom is a natural phenomenon and restriction is an artificial imposition.
Curfew is a restrictive measure that impedes free movement.

GENERIC SPACE

Agent
Mean
Goal
Undergoer

MODES

`Oppression breeds resistance´/ `Resistance brings freedom´/ `Falls Curfew in July 1970, dedicated to all those women who faced up to military aggression´ (verbal-written mode). The image of women and children marching towards a soldier (visual mode)

INPUT SPACE 1: PHYSICAL BARRIERS

Obstacle
Discomfort
Containment
Assailants

INPUT SPACE 2: CURFEW

Army
Safety
Control
Population

BLENDED SPACE

Obstacles can be overcome by people when the aim is freedom.

The CURFEW-BARBED WIRE blend

6.1.4   Analysis of wall mural No.4

Wall mural No.4 in Londonderry.

In wall mural No.4 in a Catholic residential area of Derry, the messages are conveyed through written mode in the slogan: `Many have eyes but cannot see´, a sentence that comes from the Bible (Psalm, 135:16) and the image of a human head with covered eyes talking to a microphone. In this case the source domains are the words EYE and SEE and the target domains are the concepts PERCEPTION and UNDERSTAND respectively. So, the MIND IS AN EYE is a prototypical metonymical mapping for the near-universal metaphor: SEEING IS UNDERSTANDING. The general mapping between visual perception and intellectual activity relates the experience of vision to the scope of knowledge and ideas has been widely studied within Cognitive Linguistcs (Sweetser, 1991). The blend of conceptual information from the slogan and the image in this wall mural suggests the blended metaphor DISINFORMATION IS A BLINDFOLD the meaning that could emerge is "the inability of the mass media to collect objective information does not let them understand and assess accurately this situation".

COMMON SHARED KNOWLEDGE

Cognition is the process of understanding through the senses.
The lack of vision is a perceptual disability.

GENERIC SPACE

Instrument
Procedure (Goal/Mean)

MODES

` Many have eyes but cannot see´
(verbal-written mode)
The image of a human head with covered eyes talking to a micro-phone.
(visual mode)

INPUT SPACE 1: COMPREHENSION

Mind
Understanding
Ignorance

INPUT SPACE 2: VISUAL PERCEPTION

Eyes
Seeing
Blindness

BLENDED SPACE

If the mass media do not understand an event, they cannot give reliable information about it.

The DISINFORMATION-BLINDFOLD blend

6.1.5   Analysis of wall mural No.5

Wall mural No.5 in Bogside, Derry, *The Battle of Bogside*.

Pictures of the Bogside area.

Wall mural No.5 titled *The Battle of Bogside* was made by *The Bogside Artists*: Tom Kelly, William Kelly and Kevin Hasson (www.bogsideartists.com) who painted several murals in the Bogside area in Derry. This is an example of multimodality since the target and the source are expressed in several modes: verbal and visual.

Wall mural in Bogside, Derry, *The Petrol Bomber.*

But first of all, I would like to talk about another mural made by these three people in which monomodality is used since it just shows the image taken from a picture in black and white of a young boy wearing a gas mask and wielding a petrol bomb, so in this case the only mode to convey the message is visual. *The Petrol Bomber* mural could suggest that people embodied the effects of the suffocating and hazy atmosphere of the Battle of Bogside in Derry in 1969 between Pro-Irish neighbors from the Bogside area, members of the Royal Ulster Constabulary and Pro-British people. Mainly, the teargas fired by the RUC made people involved in the riot wear this kind of respiratory protection. In this visual metaphor, the abstract topic or target domain BATTLE is related to the concrete vehicle or source domain GAS MASK. Goalwin (2013:211) points out that the image of a young rioter holding a petrol bomb is shocking. Maybe it is striking because when every detail that forms the image of this rioter is analyzed individually, we realize that YOUTH is conventionally related to the concepts of INNOCENCE or GOODNESS, A BOTTLE FULL OF FLAMMABLE FLUID WITH A WICK is linked to EVIL OR WICKED INTENTIONS, a GAS MASK is tied to the adult masculine concept WAR. So in this tense context: a neighborhood where there were three days of riots, the emergent powerful image of a rioter in a wall mural is the result of the blend or fusion of three visual aspects: a boy, a petrol bomb, a gas mask and their entailments respectively: innocence, wickedness, war. Possibly, the blend of opposite or contradictory elements seems to be an effective strategy to catch the attention of human beings, that is why advertising usually makes use of contrasts of concepts to design shocking and appealing commercials; for persuasive and emotional purposes in the main. In my opinion, contradiction seems to be a distinctive trait of the human psyche or behavior and the tendency to polarity in the construal of reality is likely to be a primary mental process of simplification which helps to comprehend easily the complexity of the environment. Metaphors are cognitive devices which facilitate the assimilation of complicated physical experiences such as violent conflicts and the iconic image of a gas mask could elicit the meaning that "thanks to the visuals, the embodied aspects of the metaphors are presumably universally comprehensible" (Forceville and Urios-Aparisi,

2009:7), even though, cultural variation can elicit different meanings and interpretations (Kövecses, 2015). Seemingly, the near-universal aspects of the metaphor come from the perception of the basic senses and the specific aspects of the metaphor come from the influence of the context. For instance, fumes and gases affect human´s eyes and breathing but the use of a mask makes the nuisance disappear. In the riots of Northern Ireland, tear gas seems to have been a usual method to disperse the protesters by causing eye irritations, cough and unrest. Hence generally, a mask means respiratory protection since its use is linked to a sensory relation with the environment but this type of mask in a different place like Japan could also trigger memories from the atomic bombs of Nagasaki and Hiroshima. Apparently, embodiment is likely to be common and universal in human cognition, but the construal of context or the idea of reality is different because every place is diverse which explains the cultural differences among communities of human beings. A gas mask has the structural properties associated with conflict: violence, shambles, chaos, haze, war. As a consequence of these properties, gas masks have the additional functional properties of protection, safety and defense. And this instance of protection is partly a consequence of the structural properties of violence and partly a consequence of the properties of the human body. For a long time, many people have breathed tear gas and fumes in demonstrations and in this process, masks and other elements of respiratory protection such as handkerchiefs have been used to protect themselves and at the same time to remain anonymous. It is possible that in Northern Ireland many people could identify gas masks with struggle or resistance.

In *The Battle of Bogside* mural, the abstract topic or target domain POLITICS is related to the concrete vehicle or source domain RIOT. In this case, the metaphor IDEOLOGY IS A BARRICADE is multimodal since the message is conveyed in different modes: verbal and visual and the emergent meaning could be "ideologies are seen as static positions that must be defended fiercely". This metaphor can be extracted because in many cases the creation of barricades or trenchs is the physical representation of the idea of division, confrontation and lack of dialogue between ideologies. Firstly, inside the scene

we can identify the existing wall mural in Bogside, Derry that consists of a white gable wall with the message `You are Now Entering Free Derry´ painted in black letters. In this evidence of written mode, the abstract topic or target domain FREE is related to the concrete vehicle or source domain DERRY (city of Northern Ireland). A possible meaning of this message could be that this accurate place is a container free from Pro-British or Protestant influence because the majority of inhabitants are Pro-Irish or maybe this place is devoid of the former British imperialism (Santino, 1999:523) and conflict since it is a relic from a bygone situation. Perhaps, the concept free could have been linked to Derry after having embodied some kind of restriction in this place. Before this verbal message that informs about the context, there is a depiction of a turmoil consisting of a hazy atmosphere full of people (three of them wearing handkerchiefs around their mouths and noses) making gestures of throwing things behind a barricade and a woman on her knees hitting the pavement with a trash bin´s lid (a method to warn the members of armed groups about an incoming raid or maybe just a noisy way to incite a revolt against the authority). Moreover, in the forefront of the composition there is a portrait of the republican activist Bernadette Devlin McCaliskey talking through a megaphone. Possibly, smells and sounds of the scene have been translated into the mode of image. By looking at this painting one can recreate in his or her mind, firstly, the sound from lid against the floor, the amplified voice through a megaphone, the falling stones, bricks and glass and secondly, the smell of an unbreathable and hazy atmosphere. In my opinion, the decoration of this wall mural is sensorially overloaded since almost we are required to use our five senses to recreate in our mind how was the situation in that place at that particular time.

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES

The use of violence means lack of understanding and agreement. Political discussions resemble struggle.

Agent
Mean
Space
Goal

`You are Now Entering Free Derry´
(verbal-written mode)
The image of rioters, hazy atmosphere, a woman on her knees hitting the pavement with a trash bin´s lid, a portrait of the republican activist Bernadette Devlin McCaliskey talking through a megaphone
(visual mode)

INPUT SPACE 1: POLITICS

INPUT SPACE 2: RIOT

Politicians ——————— Rioters
Discussion ——————— Rampage
Parliament ——————— Street
Votes ——————— Social demands

BLENDED SPACE

Ideologies are seen as static positions that must be defended fiercely.

The IDEOLOGY-BARRICADE blend

6.1.6   Analysis of wall mural No.6

Wall mural No.6.

Commemorative mural No.6 in the corner of Sevastopol St. and Falls Road, Belfast, is dedicated to Bobby Sands, a MP (Member of the British Parliament) and hunger striker who died in prison in 1981 in order to achieve the political status for the Pro-Irish activists. This prisoner was a writer too and in one of his texts titled *The Lark and the Freedom Fighter* compares his fight to the attempts of a confined lark to achieve freedom. Apart from that, the way the Pro-Irish hunger strikers are depicted in some wall murals resembles the iconography of Christ suffering for the sins of mankind, Goalwin (2013:206). In spite of this subtle analogy with Jesus, the scarce presence of religious symbols in the paintings of murals about a conflict between two Christian communities: Catholic and Protestant is quite remarkable. One possible explanation for the absence of this kind of symbols could be that socio-political and cultural issues have more importance in the conflict than sectarian or religious differences.

Wall mural in Derry.

Traditionally, within literary tradition, the LARK stands for DAYBREAK and in the biblical fragment from John 8:12: "Then Jesus again spoke to them, saying, "I am the Light of the world; he who follows me will not walk in the darkness, but will have the Light of life.", so the LARK could be seen in a Christian context as a symbol of LIFE. In the upper part of this wall mural the image of a BIRD together with the Gaelic word `Saoirse´ could suggest the figure of the mythological phoenix that reborn from the ashes of its predecessors. So the LARK at the bottom could be BOBBY SANDS´ REINCARNATION breaking his imprisonment through a hunger strike, and the PHOENIX on top could be the NEXT GENERATIONS LIVING IN FREEDOM. The spatial position of these images and their associated concepts could lead to the orientational metaphors: LIFE IS UP and DEATH IS DOWN.

In this wall mural, there are two modes to convey meaning:

- Written: `Everyone, Republican or otherwise has their own particular role to play…our revenge will be the laughter of the children´, `Saoirse´ (Freedom in Gaelic), `Bobby Sands MP´
- Visual: A portrait of Bobby Sands framed by chains that seem to be broken by two birds and on the right and left side there are two ensigns of harps (symbol of Ireland).

The presence of image of two birds and a chain could trigger several metaphors: on the one hand FREEDOM IS A FLYING LARK, in which BIRD is the source domain of the target domain IMPRISONMENT, on the other hand, CONFINMENT IS A CHAIN in which RESTRICTIVE ELEMENT is the source domain of the target domain IMPRISONMENT. In this case I am going to focus on the metaphor FREEDOM IS A FLYING LARK whose emergent meaning from the blend of concepts could be "flying is an act of elevation and liberation as well as dying for an ideal".

COMMON SHARED KNOWLEDGE

Human beings use imprisonment as a punishment and put birds inside cages to be petted.

GENERIC SPACE

Agent
Space
Procedure (Mean)
Goal

MODES

`Everyone, Republican or otherwise has their own particular role to play…our revenge will be the laughter of the children´, `Saoirse´ (Freedom in Gaelic), `Bobby Sands MP´ (verbal-written mode)
Portrait of Bobby Sands framed by chains that seem to be broken by two birds and on the right and left side there are two ensigns of harps which are symbols of Ireland
(visual mode)

INPUT SPACE 1: IMPRISONMENT

Human
Bobby Sands
Jail
Hunger Strike
Political status

INPUT SPACE 2: BIRD

Animal
Lark
Cage
Flying
Migration

BLENDED SPACE

Flying is an act of elevation and liberation as well as dying for an ideal.

The FREEDOM-LARK blend

6.1.7 Analysis of wall mural No.7

Wall mural No.7 and comic book strip: Mickey Mouse by Walt Disney.

In wall mural No.7 in Whiterock Road, Belfast, a schematic slot is unexpectedly filled by an element which in this case it is a soldier who is carried by the biblical bird of peace from Ireland to Great Britain instead of carrying an olive branch. Also a similarity in color can be seen between the soldier´s uniform and the olive branch. Another unexpected element is the speech bubble by the bird´s beak that indicates an animal uttered words or meaningful sounds. Accordingly, comic books could be the main influence in the visual representation of speech in this mural as well as in the personification of animals through the human ability of speaking. Therefore, two modes have been used to convey information: visual in the images of the soldier, the bird and the colors of the flags of the Republic of Ireland and Great Britain; and written in the utterance of these characters: `Time for peace´ and `Time to go´. The metaphor PEACE IS A DOVE seems to be triggered in this wall mural in which the source domain BIRD refers to the target domain PEACE PROCESS but also the conventional metaphor TIME IS MOTION and its resulting idioms *time flies* and *time goes by* could be unconsciously suggested in this wall mural. It seems that the period of time in which a peace process takes place could entail the inertial movement of entrenched ideologies towards moderation, migration of armies and changes in the population´s state of mind. Apparently, the conceptual information referred to space and time has been unified. To

conclude, the emergent meaning in the blended space could be "peace means movement of people".

COMMON SHARED KNOWLEDGE **GENERIC SPACE** **MODES**

The bird of peace is a religious symbol.
Soldiers usually come back home when a war is finished.

Agent
Undergoer
Procedure: Mean
Goal

` Time for peace´, `Time to go´
(verbal-written mode)
The image of a soldier who is carried by a bird from Ireland to Great Britain.
(visual mode)

INPUT SPACE 1: PEACE PROCESS   **INPUT SPACE 2: BIRD**

Man ——————————— Animal
Soldier ——————————— Olive branch
Retreat ——————————— Flying
Social stability ——————————— Migration

BLENDED SPACE

Peace means movement of people.

The PEACE-DOVE blend

6.1.8   Analysis of wall mural No.8

Wall mural No.8.

In wall mural No.8 in Northumberland St, Belfast, the image of two hands with sleeves decorated with the colors of the Irish and Palestinian flag coming out from two prison cells´ windows to handshake is accompanied by the words `solidarity´, the acronym `P.O.W.´ (prisoners of war) and some words in arab. In this case, there is simultaneous cueing since the concepts solidarity and imprisonment appear in two different modes simultaneously, on the one hand, visual mode in the images of a handshake and two prison cells´ windows respectively, and on the other hand, written mode in the word `solidarity´ and the acronym `P.O.W.´. The imaginative conception of two prisoners shaking hands blends the situation of the Pro-Irish and Palestinians prisoners, and it has the emergent structure of an encounter. The creation of this coherent but improbable scenario through our creative thinking seems to suggest the closeness of both movements. The image of a handshake could symbolize the ideological proximity between Palestinians prisoners and Pro-Irish prisoners in Northern Ireland, moreover, Goalwin (2013:209) suggests that Pro-Irish and Palestinian armed groups could have had military training in Lybia together. Apparently the physical experience could be the main reason of the existence of a link between human beings´ interaction and physical space which we can see in the conventional metaphors: A SOCIAL RELATIONSHIP IS PHYSICAL PROXIMITY, SIMILARITY IS PROXIMITY and DIFFERENCE IS REMOTENESS. Solidarity or friendship is correlated with handshake which triggers proximity or close physical contact. The possible suggested metaphor in this mural could be SOLIDARITY IS A HANDSHAKE and the emergent meaning from the blend of conceptual structures could be "there is solidarity between people that are living similar experiences".

Murals with several scenes related to Palestine.

In another wall mural with similar topic, there is an image of the Palestinian flag with a hand gesture in which the index and middle fingers are raised forming an angle that coincide with one of the angles of the red triangle. This gesture could mean victory or peace, so we end up introducing the notions of peace and victory into the scene in order to make sense of the composition. So in this case, an appropriate metaphor could be PEACE IS VICTORY. Moreover, in an adjacent composition, there is also an Irish flag with a hand showing a V sign, the sentence in Gaelic: `Tiocfaidh ár lá´ (Our day will come) and a sentence in Arab.

COMMON SHARED KNOWLEDGE

Handshaking is a usual gesture of agreement and salutation.

GENERIC SPACE

Agent
Mean
Goal

MODES

`Solidarity P.O.W.s´, arab words.
(verbal-written mode)
Images of a handshake, two prison cells´ windows, the colors of the Irish and Palestinian flags.
(visual and gestural mode)

INPUT SPACE 1: HUMAN RELATIONS

People
Physical contact
Friendship

INPUT SPACE 2: INTERNATIONAL POLITICS

Political prisoners
Connection between nations
Supporting a cause

BLENDED SPACE

There is solidarity between people that are living similar experiences.

The SOLIDARITY-HANDSHAKE blend

6.1.9   Analysis of wall mural No.9

Wall mural No.9 and front page of the newspaper The Voice.

In wall mural No.9 in Northumberland St, Belfast, there could be a type of blend called *XYZ construction* which was described in 2002 by Fauconnier and Turner (in Dancygier, 2014:298). In the mural, Nelson Mandela appears greeting with his left clenched fist (a metaphoric gesture/image metaphor for resistance or revolution). Moreover, there is a statement written by Mandela: `In my country we go to prison first and then become President´ and the acronym-logo `SF´ of the republican political party Sinn Fein. Mandela´s famous phrase could lead to a XYZ construction (X is the Y of Z) which, in this context, would be as follows: Nelson Mandela (X) is a political reference (Y) of Pro-Irish prisoners (Z). In this instance there are two cross-mappings:

- NELSON MANDELA is linked to the concept POLITICAL REFERENCE.
- PRO-IRISH PRISONERS, not explicitly expressed, are linked to the concept POLITICIAN.

This process of blending helps to complete the required role for Pro-Irish prisoners (Z): politicians.

As we know, Nelson Mandela was a prisoner before he was elected President of South Africa and became a worldwide symbol of resilience, patience and pacification. In this wall mural, there are two part-whole visual metonymies in

the flags behind standing for the countries of South Africa and Ireland that could, in addition, be an analogy for a *concrete is concrete* metaphor: IRELAND IS SOUTH AFRICA. This visual or image metaphor could subtly suggest that there are parallelisms between the social and political situation in South Africa and Northern Ireland. In the statement "a metaphor can also conceptualize the concrete in terms of the concrete" (Forceville, 2009:27), Forceville indicates that *concrete is concrete* metaphors are salient outside the verbal mode, for instance, in many pictorial and multimodal metaphors.

Wall mural dedicated to Kieran Nugent in West Belfast.

In the wall mural related to Nelson Mandela and a wall mural dedicated to the Pro-Irish prisoner Kieran Nugent, both figures are depicted with the same gesture: raised arm with clenched fist. Both murals are related to the abstract concept FREEDOM through different modes, the former, written mode: `Madiba, Nelson Mandela. Freedom Lover. Friend of Ireland´ and the latter, visual mode: a BIRD is painted between the bars of a cell´s window which could be the source domain of the target domain FREEDOM.

Wall mural in Bogside, Derry.

Curiously, in a blue colored mural in Bogside, Derry, the representation of a bird seems to be a visual blend between the figure of this animal and a clenched fist that suggests the metaphor FREEDOM IS A BIRD or RESISTANCE IS A CLENCHED FIST. Taking into account these elements, Pro-Irish prisoners are depicted as tough people and potential important political figures and peacemakers.

COMMON SHARED KNOWLEDGE   **GENERIC SPACE**   **MODES**

The clenched fist is a gesture which means resistance or strength.

Agent
Space
Goal

`In my country we go to prison first and then become President´, `Madiba, Nelson Mandela. Freedom Lover. Friend of Ireland´, `SF´ acronym of Sinn Fein (verbal-written mode)
Portrait of Nelson Mandela greeting with his left clenched fist, flags (visual and gestural mode)

INPUT SPACE 1: IMPRISONMENT   **INPUT SPACE 2: NELSON MANDELA**

Pro-Irish prisoners ———————————— Nelson Mandela

Northern Ireland ———————————— South Africa

Political status ———————————— President

BLENDED SPACE

Tough Pro-Irish prisoners could be important politicians and peace makers after putting up with a long imprisonment.

The ENDURANCE-POLITICAL PRISONER blend

6.2 Pro-British wall murals

This is a summary of the Pro-British wall mural analyzed in this section:

- Wall mural No.1

Multimodal metaphor: PEACE PROCESS IS A CROSSROAD (Modes: Visual and Written)

- Wall mural No.2

Multimodal metaphor: LOYALISM IS A TIGER (Modes: Visual and Written)

- Wall mural No.3

Multimodal metaphor: THE TROUBLES IS A BATTLEFIELD (Modes: Visual and Written)

- Wall mural No.4

Multimodal metaphor: GLORY IS MARBLE (Modes: Visual and Written)

- Wall mural No.5

Multimodal metaphor: COMPREHENSION IS A PAIR OF GLASSES (Modes: Visual and Written)

- Wall mural No.6

Multimodal metaphor: THE TROUBLES IS A BOAT RACE (Modes: Visual and Written)

- Wall mural No.7

Multimodal metaphor: FREEDOM IS A COMMODITY (Modes: Visual and Written)

- Wall mural No.8

Multimodal metaphor: LOYALISM IS CUCHULAINN (Modes: Visual and Written)

- Wall mural No.9

Multimodal metaphor: TRIUMPH IS A HORSE (Modes: Visual and Written)

6.2.1   Analysis of wall mural No.1

Wall mural No. 1.

In wall mural No.1 in Shankill Road, Belfast, there are two modes for conveying information: written in the slogans `Resistance´, `2002-at the crossroads´, `EIRE´, `war´, `United Kingdom´, `peace´, `Good Friday Agreement´ and visual in the image of the Stormont Parliament, a man in suit, who we can relate to David Ervine, the leader of the Progressive Unionist Party, which was the political branch of the paramilitary organisation, the Ulster Volunteer Force. This man appears holding a sheet with the text: `Good Friday Agreement´, this was an accord signed on 1998 between the government of the Republic of Ireland and Great Britain to achieve peace in Northern Ireland, which was supported by the majority of the population of Northern Ireland and the Republic of Ireland through voting.

Picture of David Ervine.

There are several concepts occupying opposite spatial positions which could trigger some image schema or orientational metaphors (Lakoff and Johnson, 1980), for instance, the concepts `EIRE´ and `WAR´ pointing to the left side seem to suggest that by following that direction or if Northern Ireland joins EIRE, can refer to a past socio-historical situation (the Irish Civil War) and the concepts `UNITED KINGDOM´ and `PEACE´, pointing to the right side, appear to indicate that Northern Ireland is still united to the United Kingdom, and thus peace can be achieved in the future. It seems that in many wall murals chronological order goes from the left side to right side and maybe this is a consequence of the Western way of reading. The concepts PAST and FUTURE, in addition, have emerged from the symbolic places that occupy the pairs of words `EIRE´ and `WAR´ and `UNITED KINGDOM´ and `PEACE´ in the composition. Moreover, a left-right polarity linked to political progressivism and conservatism could be suggested in this instance, so we could infer that a movement towards the right or conservative ideas could lead to social stability and peace and a shift to the left or progressist ideas lead to social instability and war. At the generic level, in this wall mural, WAR IS BAD and PEACE IS GOOD, and at the specific level in a Pro-British environment in Northern Ireland, WAR IS EIRE, and PEACE is UNITED KINGDOM. Bearing in mind the visual and written modes used in this wall mural, the suggested metaphor would be PEACE PROCESS IS A CROSSROAD and the emergent meaning would be "stability of Northern Ireland depends on choosing the right option in the agreement".

COMMON SHARED KNOWLEDGE

Taking decisions is difficult since there is always the risk of choosing the wrong option.

GENERIC SPACE

Agent
Procedure (Mean)
Goal
Space

MODES

`Resistance´, `2002-at the crossroads´, `EIRE´, `war´, `United Kingdom´, `peace´, `Good Friday Agreement´ (verbal-written mode) Images of the Stormont Parliament and a man in suit holding a sheet (visual mode)

INPUT SPACE 1: POLITICS

INPUT SPACE 2: WAYS

Population of Northern Ireland ———————————————— Walkers

Voting ———————————————— Walking

Stormont Parliament ———————————————— Road

Pro-Irish ideology ———————————————— Left

Pro-British ideology ———————————————— Right

BLENDED SPACE

Stability of Northern Ireland depends on choosing the right option in the agreement.

The PEACE PROCESS-CROSSROAD blend

6.2.2   Analysis of wall mural No.2

Wall mural No.2 in Cultra Street, Belfast.

In wall mural No.2 in Cultra Street in Belfast, the image of a tiger appears escorted by two masked human figures, two flags: UDA flag and The Red Hand of Ulster flag and two insignias with these written messages `UFF 3rd Batt, Quis separabit´ and `UYM E Coy, Terrae Filius´, both are acronyms for loyalists´ paramilitary groups: The Ulster Freedom Fighters and Ulster Young Militants (the young wing of the Ulster Defense Association). The translation of the Latin slogans into English is `Who will separate us?´ and `Sons of the land´ respectively, that refer to the intention of these Pro-British group to keep on being part of Great Britain. Apart from that, it is written the following slogan: `Welcome to Loyalist Tigers Bay´. Tiger´s Bay is a Pro-British area of Belfast. Therefore, in this case there are two modes of communication: written and visual. Maybe the presence of the image of this fierce animal and two armed people could inspire the metaphor: LOYALISM IS A TIGER and the meaning emerging from the blend could be "Pro-British loyalists are fearsome".

Renovated wall mural in Cultra Street, Belfast.

Later, because of the specific socio-political context influenced by the peace process, this wall mural was renovated with an innovative image of the tiger and new written slogans `Community. Pride. Culture.´ that seem to convey a peaceful message.

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES

Tigers are very dangerous and ferocious animals as well as some human beings.

Agent
Undergoer
Mean
Goal

`UFF 3rd Batt, Quis separabit´, `UYM E Coy, Terrae Filius´, `Welcome to Loyalist Tigers Bay´. (verbal-written mode)
The image of a tiger appears escorted by two masked human figures with rifles, two flags, two insignias (visual mode)

INPUT SPACE 1: NORTHERN IRISH CONFLICT

INPUT SPACE 2: WILD BEASTS

Pro-British —————————————— Tiger

Pro-Irish —————————————— Prey

Gunshots —————————————— Claws and fangs

Union to Great Britain —————————————— Food

BLENDED SPACE

Pro-British loyalists are fearsome.

The LOYALISM-TIGER blend

6.2.3   Analysis of wall mural No.3

Wall mural No.3 in Carrickfergus.

In wall mural No.3 in Carrickfergus, there is a perceptual resemblance between the cover of the single *The Trooper* by the British heavy metal band Iron Maiden and the composition of this mural. So the context of Northern Ireland and an image resembling Eddie the Head, Iron Maiden´s mascot, wearing the British uniform could trigger the metaphor THE TROUBLES IS A BATTLEFIELD. In addition to an emblem of the UFF and a figure toting a rifle and a flag of the UDA, we can distinguish a hooded figure carrying a scythe which is the representation of the grim reaper, a usual personification for Death. Moreover, there are three crosses with the names of members of the Pro-Irish political party Sinn Féin: `Gerry Adams´, `Martin McGuinness´ and `Alex Maskey´. Apart from this visual information, the following slogan: `Show no mercy and expect none´ is written as well as the message on a ribbon: `B. Coy. C-Fergus´, which seems to be the abbreviation for B Company or the Queen´s Regiment Carrickfergus, the first British troops on the streets of Belfast in August 1969. Furthermore, the information from the inputs Northern Irish conflict, army and the words and images from the mural could have blended into the emergent blend: "the conflict of Northern Ireland created a warlike atmosphere".

Front page of the single *The Trooper (1983)* by the British heavy metal band Iron Maiden.

Even the lyrics of the song *The Trooper* by Iron Maiden could have boosted the creation of this painting since it describes a battle from the point of view of a

dying soldier. This song is inspired by the poem *The Charge of the Light Brigade* by Tennyson about the Battle of Balaclava during the Crimean War.

The Trooper

by Iron Maiden

You'll take my life but I'll take yours too
You'll fire your musket but I'll run you through
So when you're waiting for the next attack
You'd better stand there's no turning back

The bugle sounds as the charge begins
But on this battlefield no one wins
The smell of acrid smoke and horses breath
As you plunge into a certain death

The horse he sweats with fear we break to run
The mighty roar of the Russian guns
And as we race towards human wall
The screams of pain as my comrades fall

We hurdle bodies that lay on the ground
And as the Russians fire another round
We get so near yet so far away
We won't live to fight another day

We get so close near enough to fight
When a Russian gets me in his sights
He pulls the trigger and I feel the blow
A burst of rounds takes my horse below

And as I lay there gazing at the sky

My body's numb and my throat is dry

And as I lay forgotten and alone

Without a tear I draw my parting groan

COMMON SHARED KNOWLEDGE

War is a violent confrontation between regular armies.

GENERIC SPACE

Agent
Undergoer: Enemy
Mean

MODES

`Show no mercy and expect none´, `B. Coy. C-Fergus´, `G. Adams, McGuinness and A. Maskey´ (verbal-written mode)
An emblem of the UFF, a figure wearing British uniform and toting a rifle and a flag of the UDA, we can distinguish a hooded figure carrying a scythe (visual mode)

INPUT SPACE 1: NORTHERN IRISH CONFLICT

Pro-British
Pro-Irish
Violence

INPUT SPACE 2: ARMY

Trooper
Enemy
War

BLENDED SPACE

Pro-British are members of a lethal regular army.

The THE TROUBLES-BATTLEFIELD blend

6.2.4 Analysis of wall mural No.4

Wall mural No.4 in Shankill Road, Belfast.

In wall mural No.4 in Shankill Road, Belfast, there is a portrait of the deceased Pro-British William Bucky McCullough, two ensigns of loyalist groups, and some real bouquets attached to the walls that can be smelled and touched. Thus, there are four modes: verbal, visual, olfactory and tactile in these wall murals which seem to metaphorically represent the place as a sacred graveyard or a shrine. It is interesting how a gable wall made of bricks and mortar, whose shape resembles a Classic temple with depictions of two columns with concave grooves and a smooth capital and a podium, could have become a sacred place for passersby. In accordance with Fillmore (1975, 1982), some words are framed in an *idealized cognitive domain* that represents our knowledge of the world in a simplified and partial way (in Cuenca & Hilferty, 1999:74). For example, the meaning of the word divinity is incomprehensible by itself but if we frame it in the area of classic culture, its meaning seems to be clearer. Divinities seem to be framed in a way that portrays them as admired figures in the community. The frame or cognitive domains of a divinity seem to support the concepts of ETERNITY and RESPECT. All these concepts could trigger the metaphor GLORY IS MARBLE, so two domains are perceived: MEMORIALS and ANCIENT CLASSIC ARTS, which activate the following mappings: GODS maps onto DECEASED, TEMPLES map onto GABLE WALLS, OBLATION maps onto BOUQUET, VENERATION maps into RESPECT. This mapping cannot explain the

possible message of this Pro-British wall mural: "Deceased Pro-British in the Northern Irish conflict are everlasting figures". The concept EVERLASTING is not being mapped from the source ancient CLASSIC ARTS to the target MEMORIALS. Following Blending Theory, the emergent meaning "deceased are everlasting figures" comes from the blend of diverse elements from each of the inputs:

- From the target input space, structured by the domain of MEMORIALS, it takes the identity of people who died in the conflict (Deceased Pro-British).
- From the source input space, which makes use of the domain of ANCIENT CLASSIC ARTS, it takes the concept temple since its main building material was marble, a resistant stone, and the concept god and the values associated to this figure such as immortality.

The two input spaces share some structure, represented in the generic space, in which some figures are offered something in a place as a token of appreciation.

COMMON SHARED KNOWLEDGE

The Ancient classic temples were made of marble and there were images of Gods inside.

GENERIC SPACE

Patient Agent
Space
Mean
Goal

MODES

`Lt Col William Bucky McCullough´,`1949-1981´, `In loving memory of all our fallen comrades from A Coy, B Coy, C Coy, 2nd Batt UFF West Belfast Brigade, murdered by the enemies of Ulster´, `Quis separabit´, the names of deceased in the conflict.
(written mode)
A portrait of the deceased Pro-British William Bucky McCullough, images of two ensigns, two columns on a podium and the silhouettes of two people with rifles.
(visual mode)
Three bouquets
(olfactory and tactile modes)

INPUT SPACE 1: MEMORIALS

Deceased
Gable walls
Bouquet
Respect

INPUT SPACE 2: ANCIENT CLASSIC CULTURE

God
Temples
Oblation
Veneration

BLENDED SPACE

Pro-British deceased are everlasting and renowned figures.

The GLORY-MARBLE blend

6.2.5   Analysis of wall mural No.5

Wall mural No.5.

In wall mural No.5 in Newtownards Road at Lendrick Street, Belfast, there are two modes: written in slogans and visual in different images and scenes. In this particular case, blending comes from the decompression[3] of Northern Irish society which is depicted from four different perspectives or visions: at war, at peace, in the past and in the future. The image of Northern Ireland is conceptually decompressed into different situations and periods of time. This wall mural thus aims four different perceptions of the same place throughout time. The upper and lower left side is SOMBER and the upper and lower right side is COLORFUL which could have connotations related to different moods: SAD and HAPPY respectively. In the lower side, we can notice the shape of a pair of glasses in which we find concepts such as `terrorism´, `conflict´, `imprisonment´, `past´ are written on the left lens, and `culture´, `employment´, `human rights´, `peace´, `equality´, `diversity´ and `future´ on the right one. The image of this pair of glasses together with the slogans: `Peace cannot be kept by force. It can only be achieved by understanding´ and
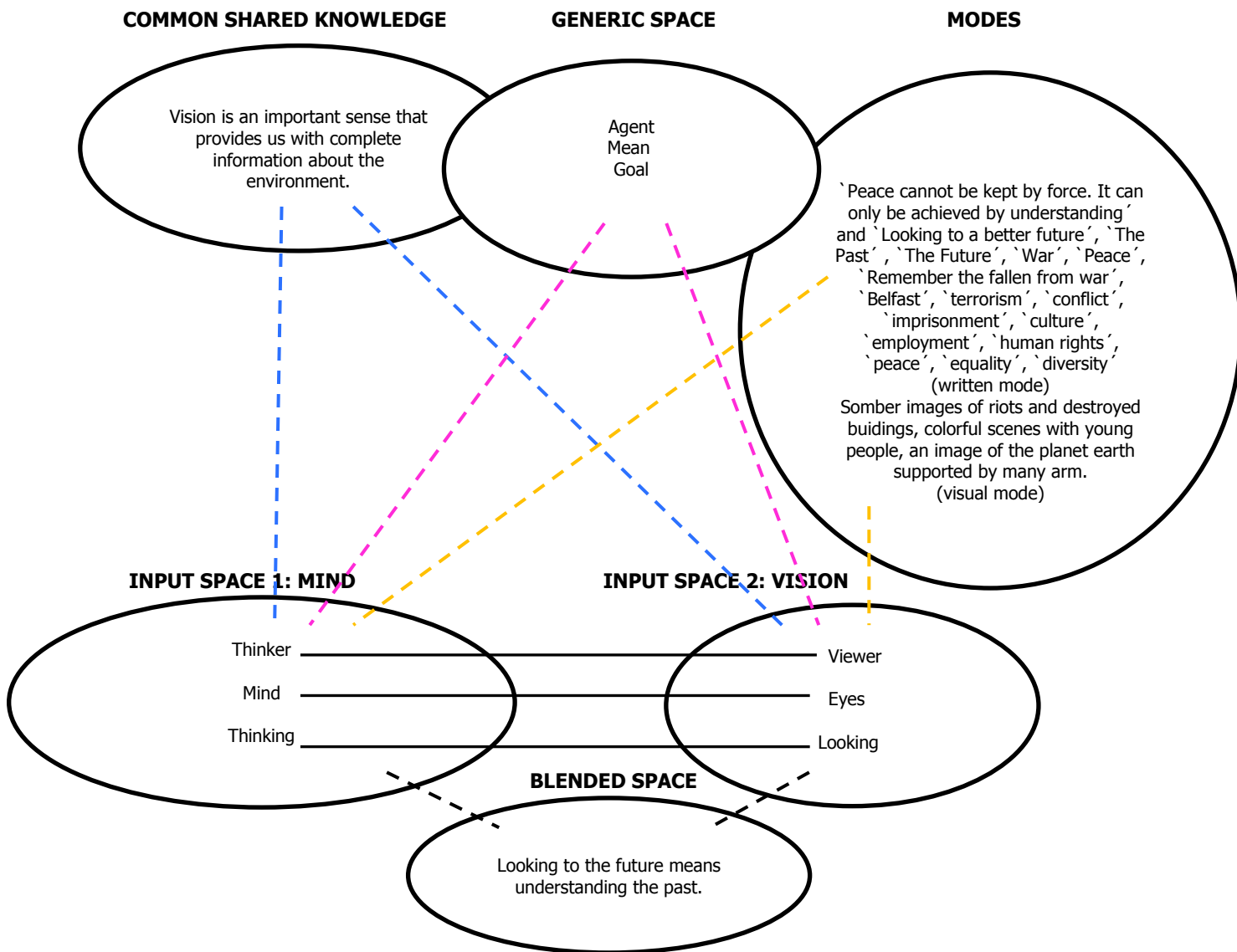
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[3] The construal of a situation depicted from more than one viewpoint at a time. See Dancygier, B. (2014). Stylistics and blending. In M. Burke (ed.) Routledge Handbook of Stylistics.

`Looking to a better future´ activate two conceptual metaphors: PEACE IS A FLUID IN A CONTAINER and LOOKING IS CONCEIVING A FORTHCOMING SITUATION IN NORTHERN IRELAND. Kövecses (2009, 2015) suggests that the linguistic context influences the selection of linguistic metaphors. The abstract concept PEACE in this slogan seems to be taken as something that can be restrained and KEEPING PEACE BY FORCE could be conceptualized as PHYSICALLY OR SOCIALLY CONTROLLING THE INANIMATE ENTITY PEACE. The frame for PEACE involves war, conflict and violence, events in which physical force has an essential role.

Bearing in mind all this information, the possible metaphorical mapping in this wall mural could be COMPREHENSION IS A PAIR OF GLASSES, a mapping that clearly belongs to the more generic metaphor UNDERSTANDING IS SEEING. Two domains are, therefore, perceived: MIND and VISION, and the mappings would be: THINKING IS SEEING, THE MIND/BRAIN IS THE EYES; mappings that have already been described above cannot explain the possible message of this Pro-British wall mural: "looking through the lenses of understanding the population of Northern Ireland could have a hopeful vision or promising expectations for the future". The concept FUTURE is not being mapped from the source VISION to the target MIND. Following Blending Theory, the emergent mapping LOOKING TO THE FUTURE IS/MEANS UNDERSTANDING THE PAST comes from the CONCEPTUAL INTEGRATION of diverse elements from each of the inputs:

- From the target input space, structured by the domain of mind, it takes the action of thinking.
- From the source input space, which makes use of the domain of vision, it takes the action of looking.
- From the information conveyed in the written mode, it takes the concepts the past and the future.

The two input spaces share some structure, represented in the generic space, in which someone uses parts of his body to perform an action.

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES

Vision is an important sense that provides us with complete information about the environment.

Agent
Mean
Goal

`Peace cannot be kept by force. It can only be achieved by understanding´ and `Looking to a better future´, `The Past´ , `The Future´, `War´, `Peace´, `Remember the fallen from war´, `Belfast´, `terrorism´, `conflict´, `imprisonment´, `culture´, `employment´, `human rights´, `peace´, `equality´, `diversity´ (written mode)
Somber images of riots and destroyed buidings, colorful scenes with young people, an image of the planet earth supported by many arm. (visual mode)

INPUT SPACE 1: MIND

INPUT SPACE 2: VISION

Thinker —————————————— Viewer

Mind —————————————— Eyes

Thinking —————————————— Looking

BLENDED SPACE

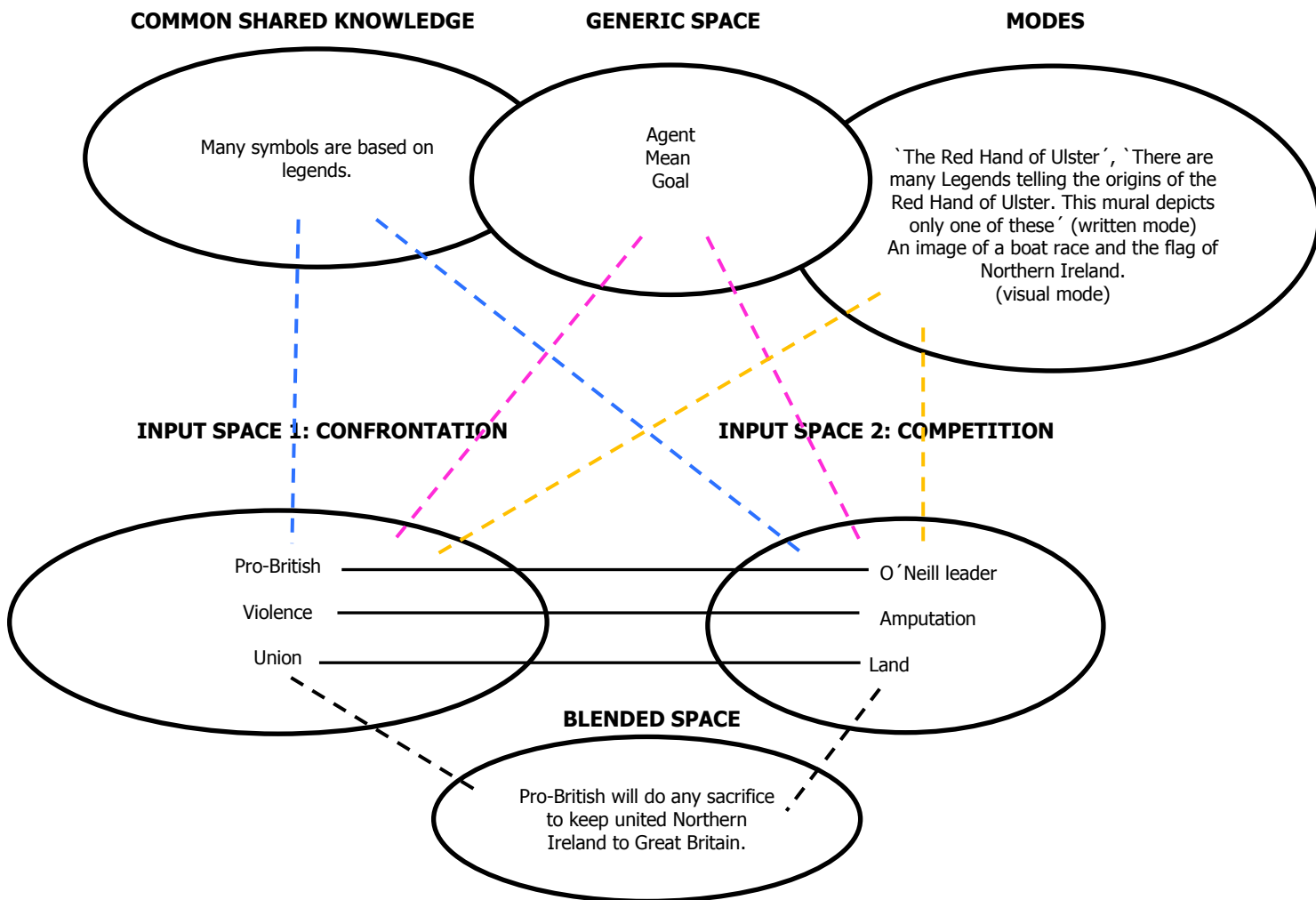Looking to the future means understanding the past.

The COMPREHENSION-PAIR OF GLASSES blend

6.2.6   Analysis of wall mural No.6

Wall mural No.6.

In wall mural No.6 in Shankill Road, Belfast, the legend of the Red Hand of Ulster is depicted both visually and verbally. In a ribbon, we find the following inscription: `The Red Hand of Ulster´ and in a parchment: `There are many Legends telling the origins of the Red Hand of Ulster. This mural depicts only one of these´. The main scene of this wall mural consists on an amputated hand on a rock near to the seashore and two boats getting closer to a beach. In one of those boats there is a man without his right hand who is raising his left hand. This painting describes how one of the leaders of the O´Neill family won a boat race, he cut one of his hands and threw it to the seashore in a desperate attempt to be the first one who touches the piece of land that was at stake. On top of this scene, there is the Red Hand of Ulster flag, symbol of Northern Ireland. The metaphor triggered in this wall murals could be THE TROUBLES IS A BOAT RACE and the emergent meaning in the blend of the structures from the mental spaces is that "Pro-British will do any sacrifice to keep united Northern Ireland to Great Britain".

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES

Many symbols are based on legends.

Agent
Mean
Goal

`The Red Hand of Ulster´, `There are many Legends telling the origins of the Red Hand of Ulster. This mural depicts only one of these´ (written mode)
An image of a boat race and the flag of Northern Ireland.
(visual mode)

INPUT SPACE 1: CONFRONTATION

INPUT SPACE 2: COMPETITION

Pro-British ———————————— O´Neill leader

Violence ———————————— Amputation

Union ———————————— Land

BLENDED SPACE

Pro-British will do any sacrifice to keep united Northern Ireland to Great Britain.
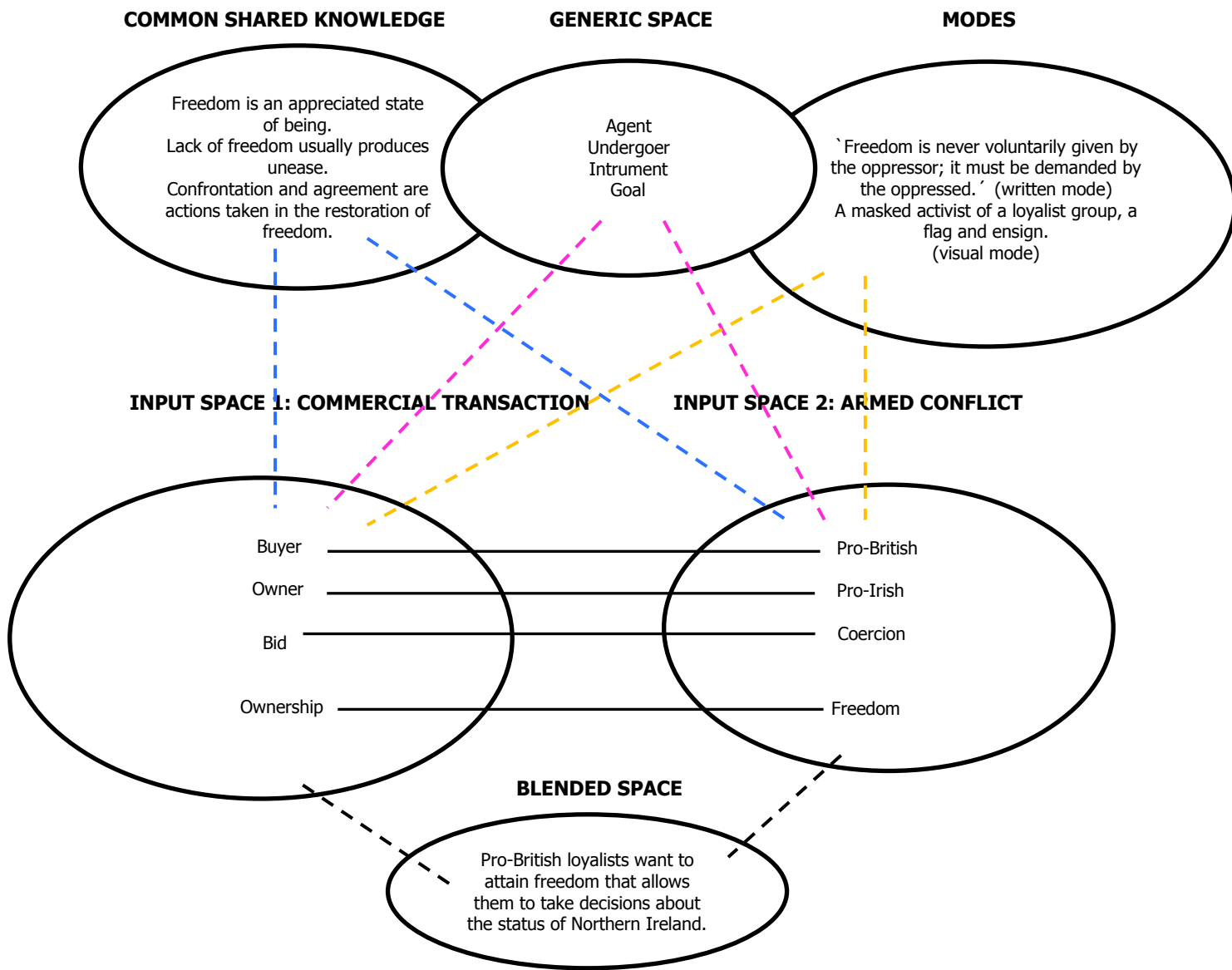
The THE TROUBLES-BOAT RACE blend

6.2.7   Analysis of wall mural No.7

Wall mural No.7 and front-page of Marvel´s comic book: Amazing Spider-Man Vol 1 129,

February 1974.

In wall mural No.7 in Inverwod Court, East Belfast, there is a masked activist of the loyalist group UVF (The Ulster Volunteer Forces) toting a rifle. This foreshortened gesture of this figure reminds the pose of some characters from American comic books.

At the back of the scene there is a torn loyalist flag and ensign. On the right side, there is a written message: `Freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed.´ This statement seems to imply that the concept freedom is a valuable object which is given and demanded, so in this mural the suggested metaphor is FREEDOM IS A COMMODITY and the emergent meaning is "Pro-British loyalists want to attain freedom that allows them to take decisions about the status of Northern Ireland".
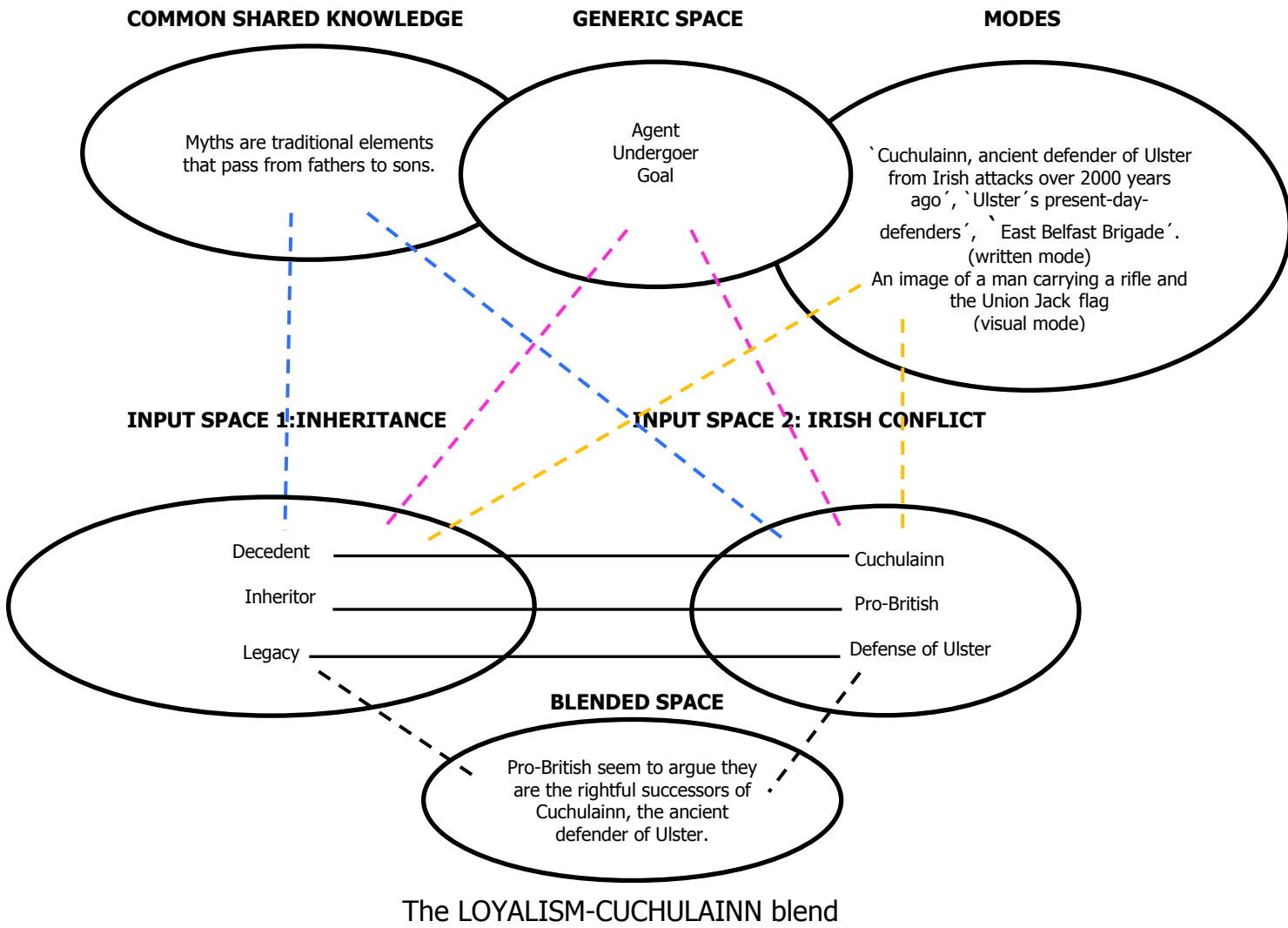
COMMON SHARED KNOWLEDGE

Freedom is an appreciated state of being.
Lack of freedom usually produces unease.
Confrontation and agreement are actions taken in the restoration of freedom.

GENERIC SPACE

Agent
Undergoer
Intrument
Goal

MODES

`Freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed.´ (written mode)
A masked activist of a loyalist group, a flag and ensign.
(visual mode)

INPUT SPACE 1: COMMERCIAL TRANSACTION

INPUT SPACE 2: ARMED CONFLICT

Buyer ——————————— Pro-British

Owner ——————————— Pro-Irish

Bid ——————————— Coercion

Ownership ——————————— Freedom

BLENDED SPACE

Pro-British loyalists want to attain freedom that allows them to take decisions about the status of Northern Ireland.

The FREEDOM-COMMODITY blend

6.2.8   Analysis of wall mural No.8

Wall mural No.8.

In wall mural No.8, in Newtownards Road, East Belfast, there is the Pro-British point of view on the myth of Cuchulainn which is clarified in the following written messages: `Cuchulainn, ancient defender of Ulster from Irish attacks over 2000 years ago´, `Ulster´s present-day-defenders´, `East Belfast Brigade´. Apart from this verbal representation of concepts, there is an ensign of a loyalist group and a superposition between the image of the famous sculpture of Cuchulainn by Oliver Sheppard, the image of a man carrying a rifle and the Union Jack flag. The metaphor in this wall mural could be LOYALISM IS CUCHULAINN and the emergent meaning from the blend of structures could be "Pro-British loyalists seem to argue they are the rightful successors of Cuchulainn, the ancient defender of Ulster".

COMMON SHARED KNOWLEDGE

Myths are traditional elements that pass from fathers to sons.

GENERIC SPACE

Agent
Undergoer
Goal

MODES

`Cuchulainn, ancient defender of Ulster from Irish attacks over 2000 years ago´, `Ulster´s present-day-defenders´, `East Belfast Brigade´. (written mode)
An image of a man carrying a rifle and the Union Jack flag (visual mode)

INPUT SPACE 1:INHERITANCE

INPUT SPACE 2: IRISH CONFLICT

Decedent

Inheritor

Legacy

Cuchulainn

Pro-British

Defense of Ulster

BLENDED SPACE

Pro-British seem to argue they are the rightful successors of Cuchulainn, the ancient defender of Ulster.
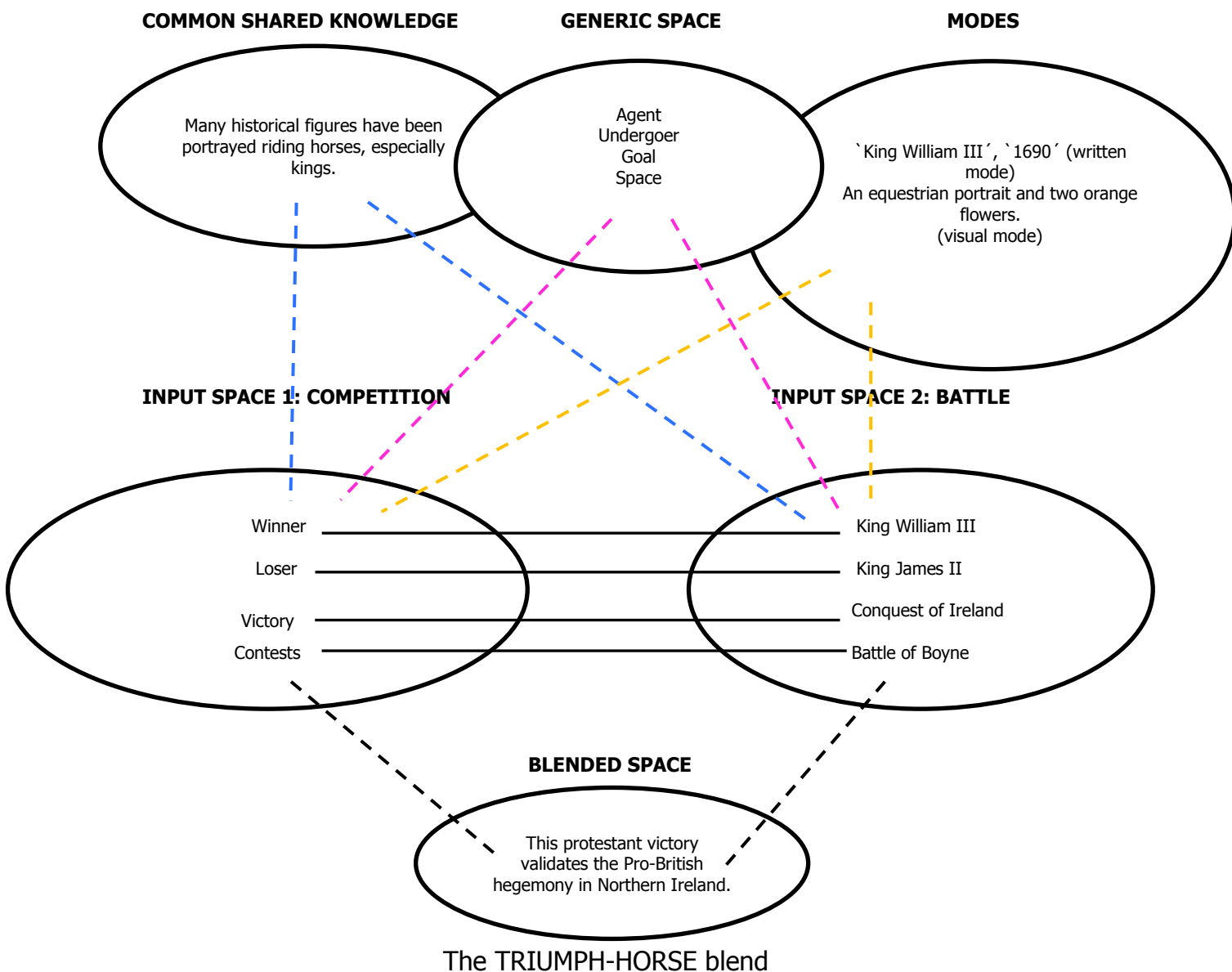
The LOYALISM-CUCHULAINN blend

6.2.9   Analysis of wall mural No.9

Wall mural No.9.

Finally, in wall mural No.9, in Shankill Parade, there is an equestrian portrait of the Dutch-born Protestant king William of Orange crossing the River Boyne. His name is written on a ribbon `King William III´. In addition, there are four numbers which refer to a date `1690´, the year when this monarch defeated the army of Catholic King James II in the battle of Boyne. Possibly, the image of two ORANGE FLOWERS could be metonymical (orange) and metaphorical mappings for the protestant Orange order. The suggested metaphor in this wall mural could be TRIUMPH IS A HORSE and the emergent meaning is "this protestant victory validates the Pro-British hegemony in Northern Ireland".

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES

Many historical figures have been portrayed riding horses, especially kings.

Agent
Undergoer
Goal
Space

`King William III´, `1690´ (written mode)
An equestrian portrait and two orange flowers.
(visual mode)

INPUT SPACE 1: COMPETITION

INPUT SPACE 2: BATTLE

Winner ———————————————— King William III

Loser ———————————————— King James II

Victory ———————————————— Conquest of Ireland

Contests ———————————————— Battle of Boyne

BLENDED SPACE

This protestant victory validates the Pro-British hegemony in Northern Ireland.

The TRIUMPH-HORSE blend

7   Conclusions

To sum up, in this study I have described the socio-cultural context of the wall murals Irish phenomenon, and I have analyzed the metaphors that appear in both the Pro-Irish and Pro-British wall murals in Northern Ireland taking into account Conceptual Metaphor Theory, Multimodal Metaphor Theory and Blending or Conceptual Integration Theory or Blending Theory.

The analyzed metaphors in this TFM show the different points of view of two communities about the same topic: the concept of nation in Northern Ireland. Apparently, symbols, colours, portraits, animals, myths and slogans seem to be tools to construe the idea of reality in this territory.

From a general point of view, this research attempts to justify the connection between communication through metaphors and cognition as well as the reciprocity between the environmental or socio-historical and cultural influence in the construal of the reality of the community and the influence of metaphors or cognitive structures in society. Both context and conceptual-cognitive structures are essential to understand discourse and metaphors, and metaphors are essential, as well to understand the ideology and identity of a community. Besides, the existence of different modes for conveying information shows the variety of shapes that metaphors can have: written, visual, sonorous, olfactory, tactile and gustatory; being the written and visual modes the most productive in the wall murals under study to show the ideological and identity differences between the Pro-Irish and Pro-British community.

Finally, this TFM wishes to shed light on the highly complex interactions of social, cognitive and discursive parameters Irish people represented in the wall murals in a difficult time in the history of Northern Ireland.

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Battle of the Bogside.

[https://www.youtube.com/watch?v=Gpg-pEpaSwU]

The Trooper by Iron Maiden.

[https://youtu.be/X4bgXH3sJ2Q]

9 Acknowledgements