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2016년 8월

석사학위논문

The Meaning Extension of The Two
Polysemous Verbs
Lay and *Set*

조선대학교 대학원

영어영문 학 과

제 맹

The Meaning Extension of The Two Polysemous Verbs Lay and Set

다의어 동사 lay and set의 의미 확장 연구

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지도교수 최영주

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영어영문 학 과

제 맹

제맹의 석사학위논문을 인준함.

위원장	조선대학교 교수	고연숙	(인)
위원	조선대학교 교수	김남희	<i>Kim Namhee</i>
위원	조선대학교 교수	최영주	(인)

2016 년 8 월

조선대학교 대학원

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<초록>

다의어 lay와 set의 의미 확장 연구

제맹

조선대학교 대학원 영어영문학과

이 연구의 목적은 인지의미론의 틀을 바탕으로 영어의 전형적인 다의어 동사에 들어가는 lay와 set이 지닌 많은 의미들이 어떻게 서로 연결되어 있는지를 보여주는 것이다. 인지의미론에서는 자주 쓰이는 대부분의 낱말은 다의적인 특성을 지니고 있으며, 다의어의 수많은 의미들 가운데에는 원형적인 의미들과 비원형적인 의미들이 있고, 비원형적인 의미들은 개념적 은유(conceptual metaphors)나 개념적 환유(conceptual metonymy), 윤곽 변화(profile shift)와 같은 인기 기제를 통해서 원형적인 의미들로부터 확장되어 나온다고 주장한다. 이러한 다의어의 의미 확대는 언어에 나타나는 자연스러운 현상으로 우리 인간의 일반적인 인지 능력과 긴밀히 연결되어 있다.

인지언어학자들의 주장처럼, 동사 lay와 set도 둘 다 원형적인 의미들과 비원형적인 의미들로 이루어진 범주에 해당한다. 달리 말하면, 이 두 동사는 각각 다양한 의미를 지니고 있으며, 이 의미들 중에 원형적인 의미들이 있고 비원형적인 의미들은 은유나 환유, 윤곽 변화라는 인지기제를 통해 원형적인 의미들에 연결되며, 각각 하나의 의미 망을 이룬다.

동사 lay의 의미 특성을 기술하기 위한 개념적 바탕에는 행위자(agent), 이동자(mover), 목표(goal), 출발점(origin)이 있다. lay의 원형적인 의미들에서 행위자는 문장의 주어로, 이동자는 동사의 목적어로, 목표는 전치사구의 목적어로 부호화되며, 출발점은 언어로 명시되지 않는다. 이 원형적인 의미들은 구체적인 방향성 공간에서 행위자가 이동자에게 힘을 가하고 그 결과로 이동자가 목표물에 펼쳐지게 되는 과정을 부각한다. 그런데 원형적인 의미들에서 목표물의 한 부분과 이동자의 한 부분은 평면적인 속성을 지니고 있어야 한다. 공간에서 명시되는 lay의 비원형적인 의미들에서는 과정의 모든 참여자가 부각되는 것이 아니라, 목표나 목표와 이동자가 둘 다 윤곽으로 부각되지 않는다. 또한 lay의 비원형적인 의미들은 상태 변화와 같이 비공간영역에서 명시되는 추상적인 과정을 명시한다.

동사 set은 lay와 마찬가지로 구체적인 방향성 공간에서 행위자가 이동자

에게 힘을 가하고 그 결과로 이동자가 위치 변화를 겪으며 새로운 목표에 자리 잡게 되는 과정을 지시한다. set의 독특한 의미적 속성은 위치 변화의 결과로서 이동자와 목표 사이에 어떤 기능적 조합이 생겨난다는 것이다. set은 이동자의 단순한 위치 변화만을 지시하는 것이 아니라 이 과정의 결과가 훨씬 더 안정적이고 지속적임을 나타낸다. 또한 set의 일부 의미들에는 이동자의 이동 방향이 하향적이라는 특성도 지니고 있다. lay의 경우와 마찬가지로, set의 비공간적이고 추상적인 의미들은 은유나 환유라는 인지적 기제를 통해서 원형적인 의미들에서 확장되어, 원형적인 의미들과 함께 하나의 얽히고설킨 망을 이룬다.

본 문

Chapter 1 Introduction

Polysemy is one of the most pervasive and important semantic phenomena in language. It is the phenomenon whereby a lexical item is commonly associated with two or more meanings that appear to be related in some way (Evans and Green 2006). Polysemous words, words with multiple related senses, represent a great challenge for any theory of word meaning. Brugman(1981) originally proposes a position that polysemy as a conceptual phenomenon should form the basis of a theory of word meaning.

Much research has been done on the polysemy of words, but there also exist controversial views. According to the formal linguists' view, polysemy is epiphenomenal, emerging from monosemy. On the other hand, the cognitive semantics diverges from the monosemy view, developing the position that polysemy is a fundamentally conceptual phenomenon. An important concern for cognitive semanticists has been to explain how polysemy arises. The traditional approach to the sources of word meaning change mainly resorts to external factors, namely social or historical factors. But cognitive linguists hold that 'less prototypical senses are derived from more prototypical senses by cognitive mechanisms,' such as conceptual metaphors, conceptual metonymies, or profile shift, 'that facilitate meaning extension' (Evans and Green 2006).

Based on the previous achievements of polysemy and meaning extension study, and other relative theories in cognitive semantics, this thesis will propose a framework of three cognitive mechanisms that motivates polysemous word meaning extension. Then this thesis is to investigate how the internal cognitive mechanisms function in the meaning extension of polysemous words.

Chapter 2 Review of Polysemy

With respect to the study of polysemy, the formal linguists hold the monosemy view, but the cognitive linguists take polysemy as a conceptual phenomenon. Traditionally, word meaning extension is one form of word meaning change. Some traditional studies on meaning change mainly resort to the external factors, while the cognitive semantic approach gives new insight into the account of meaning extension.

The complicated relation between meaning and words is first noted by the stoics. However, 'concrete research into the multiplicity of meaning only began in the eighteenth century' and is continued in the nineteenth century by 'linguist interested in meaning from the point of view of etymology, historical lexicography or historical lexicography or historical semantics' (Nerlich and Clarke 1997). An important linguist in the nineteenth century historical tradition is Breal, whose research into polysemy marks a new starting point, in that he distinguished the study of polysemy away from lexicography and etymology and investigated 'polysemy as the always synchronic pattern of meaning surrounding a word, which is itself the ever changing result of semantic change'(Nerlich and Clarke 1997). The focus of studies on polysemy changes from diachronic perspective to synchronic perspective. Nerlich (2003) mentions that "in his account of Plato's contribution to linguistics, Fred Householder points out that polysemy meant primarily 'homonymy', which refers to the multiple, but unrelated meanings of a word. Breal still subsumes homonymy under the heading of polysemy."

While the formal linguists have long recognized the existence of polysemy, it has generally been viewed as a surface phenomenon, in the sense that lexical entries are underspecified (abstract and lacking in detail) and are 'filled in' either by context(Ruhl 1989) or by the application of certain kinds of lexical generative devices(Pustejovsky 1995). According to this view, polysemy is epiphenomenal, emerging from monosemy: a single relatively abstract meaning from which other senses are derived on the basis of context, speaker intention,

recognition of that intention by the hearer and so on(Evans and Green 2006).

Because of the appearance of structural linguists and generative linguists, polysemy does not play an important role in linguistics until recently. Structuralists propose that linguistic signs consist of 'signifiant'(form) and 'signifie'(meaning) and their relationship is not motivated but arbitrary. Therefore, this arbitrary phenomenon, in which one linguistic form has more than two related meanings, is considered as the case of homonymy instead of polysemy. In regard to the generative account, generative linguists' study has a tendency to connect polysemy with syntax. On account of this bias, abstract phenomenon, such as word meanings are not dealt with in their framework. This is to say, they think that there is no reason why an individual linguistic form has more than two senses and each sense is tied to a linguistic form of word individually.

These accounts, which limit polysemy but maximize homonymy, raise critical problems. To regard two meanings sharing a simple form of word as more than one distinct word lead to the proliferation of words, which is a crucial problem for the lexicographers. The focus on the association between language and psychology has grown when cognitive linguistics emerges in the eighties. In the general cognitive principles, words are taken as conceptual categories instead of being studied as purely formal linguistic principles. This notion gradually comes into being in linguistics. Linguists'interest in polysemy increases and thus polysemy become an essential subject in linguistics.

2.1 Cognitive Semantics on Polysemy

Cognitive lexical semantics treats the polysemy exhibited by leccal items as a psychologically real conceptual phenomenon. Lexical items are view as conceptual categories, structured with respect to a prototype. It follows from this position that polysemy reflects conceptual organizations and exists at the level of mental representation rather than

being a purely facial phenomenon. Lakoff's approach to the lexical items as a category of senses is by illustrating how he model *over* in his famous study *Women, Fire, and Dangerous Things*. Lakoff's approach has been highly influential, there nevertheless remain some problems, in that it entails a potentiality of vast proliferation of distinct senses for each lexical.

2.2 Account of Cognitive semantics

Recent studies indicate that polysemy involves extension of a central sense of word to other senses by devices of human imagination, such as metonymy and metaphor (Sweetser 1990). Ullmann points out in his book *Semantics* that polysemy is a fundamental feature of human speech which can arise in a multiplicity of ways, among which two of the five sources are metaphor and metonymy(Ungerer and Schmid 1996).

Langacker(Wang Yin 2001) argues that the relations among the varied meanings of the polysemous words are not arbitrary but developing from a prototypical meaning of a word through specific semantic extending mechanism, and each relation among the various meanings motivated. Taylor (2001) proposes that metaphor and metonymy are two basic means of category extension and holds the view that two of the most important processes for the meaning relatedness are metaphor and metonymy. Philosophers and cognitive linguists have shown that metaphors and metonymies are powerful cognitive tools for our conceptualization of abstract categories

Chapter 3 Mechanisms of Meaning Extension

3.1 Metaphoric Mechanism

Metaphor has attracted the attention of scholars interested in language especially rhetoricians and literary critics for more than two thousand years. Traditionally, metaphor is viewed as a set of extraordinary figurative expressions. After the advent of cognitive linguistics, the study of metaphor becomes a central topic. The basic sight is that metaphor is not merely a linguistic phenomenon, but a cognitive phenomenon.

The term metaphor can be dated back to the Greek word ‘metapherein’ in which ‘meta’ means change and ‘pherein’ expresses to carry. Traditionally, it means the transference from one entity to another as a whole. Basically, the study of metaphor is confined in the field of rhetoric and literature. Thus metaphor is viewed as a figure of speech that is used for stylistic effect in speech or an essay.

Metaphor is considered as a figure of speech, in other words, as more or less ornamental devices used in rhetorical style, which is prominently reflected in Aristotle’s works. In the book *Poetics*, Aristotle argues, ‘Metaphor is the application to one thing of the name belonging to another. We may transfer the name of a genus to one of its species, or the name of one species to its genus, or the name of one species to that of another species, or on the ground of analogy’(Aristotle 1954). According to Aristotle’s definition, metaphor is a meaning transferring system. A metaphor concerns at least two words or entities, one of which stands for another. This is the main contribution of Aristotle for contemporary metaphor theory. However, the major shortcoming of the traditional view is that metaphor is not considered as a cognitive mechanism of human beings.

Metaphor has traditionally been based on the notions ‘similarity’ or ‘comparison’ between the literal and the figurative meaning of an expression. In the example *John is an ass*, the similarity lies in the quality of being stubborn. The three components of metaphor are tenor,

vehicle, and ground. The working mechanism of metaphor is as follows: X(tenor) is like Y(vehicle) in respect of Z(ground).

Based upon the ‘substitution’ or ‘comparison’ view of metaphor, I. A. Richards and M. Black developed the so-called ‘interaction theory’ of metaphor. They maintained that the essence of metaphor lies in an interaction between a metaphorical expression and the context in which it is used. In the example *Tony is an ass*, the interaction can be described as a semantic clash or tension between the metaphorically used category *ass* and the context of a human being *Tony*, and this results in the interpretation of the sentence as *Tony is as stubborn as an ass/Tony is like an ass* in respect of being stubborn.

3.2 Cognitive Nature of Polysemy

Cognitive approach towards metaphor differs from the traditional approach. In the cognitive view, metaphor is not the matter of language, but a powerful cognitive instrument for our conceptualization of abstract categories. People can map the elements from a concrete source domain onto elements of an abstract, intangible domain.

Metaphor is pervasive in everyday life. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature(Lakoff and Johnson 1980). Then metaphor is more than simple A is B statements. We use this cognitive tool to comprehend what cannot be comprehended completely, such as feelings, spiritual awareness. It is a product of human cognitive development and a necessity for cognition. The essence of metaphor is understanding and experiencing one kind of thing in terms of another(Lakoff and Johnson1980).

As to the mechanism of metaphor, cognitive linguistics uses two terms to explain it. One is ‘domain’ which refers to the concept; the other is ‘mapping’ which means the directional interaction between the two concepts. Metaphor is a means whereby ever more abstract and intangible areas of experience can be conceptualized in terms of the familiar and concrete. It is characterized by conceptualization of one

cognitive domain in terms of components more usually associated with another cognitive domain.

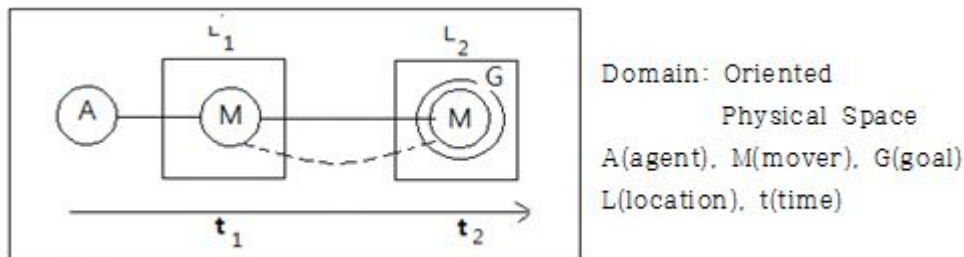
Metaphor is asymmetry. It does not set up asymmetrical comparison between two concepts, establishing points of similarity. Instead, they provoke the listener to transfer features from the source to the target. The mapping does not work the another way around. It has often been noted that a typical metaphor uses a more concrete source to describe a more abstract target.

Chapter 4. Semantic Analysis of *Lay* and *Set*

The words *lay* and *set* are usually used as a polysemous verb. Each word has many senses listed in a dictionary. How many senses there are listed under the heading of each verb depends on dictionaries. However, the prototypical senses are usually listed first as the basic senses in any dictionary. In this respect, the conceptual base of each word *lay* and *set* needs to be examined.

4.1. Semantic Analysis of *Lay*

Lay conceptually refers to a process in which an object comes to be newly situated with reference to another object which has an inherent flat surface. At least the three participants are involved in the process referred to: an agent, which exerts energy; a mover, which comes to be newly located as a result of energy exerted; and a goal, which serves as a reference point for a mover being newly located. What is essentially required in the process referred to by the verb *lay* is that both a mover and a goal have their own flat surface such that a flat surface of a mover can spread out on a flat surface of a goal.¹⁾ The process can be schematically depicted in the following figure:



<Figure 1: Conceptual Base of *Lay*>

4.1.1 Prototypical Senses of *Lay*

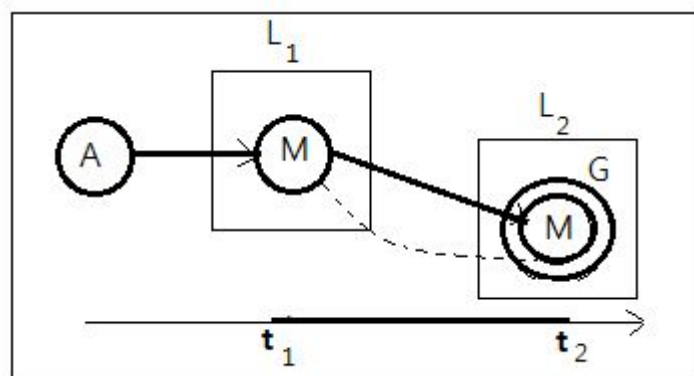
1) The requirement of the flatness existing between a mover and its goal in the semantic characterization of *lay* can be easily seen from the ungrammaticality of the following sentence **He laid his fist through the window*, in which the preposition *through* implies that it is almost impossible for the 'flatness' property to exist between the mover (FIST) and the goal (WINDOW).

As the verb *lay* conceptually refers to an event related to a location, the senses specified within the domain of oriented physical space are thought of as being more prototypical than others. In the prototypical senses of *lay*, an agent, a mover, and an object are respectively encoded as a sentential subject, a verbal object, and part of a prepositional phrase in an active voice, referring to a process in which an object (mover) comes to be newly located with reference to another object (goal). In the process referred to, the goal is specified only schematically and is not elaborated until the verb combines with a prepositional phrase. The prototypical senses of *lay* are best reflected on the following sentences and are schematically depicted in the following figure²⁾:

- (1) a. John laid a book on a desk. (Longman English Dictionary)
- b. Mothers routinely laid babies on their backs to sleep.(Longman English Dictionary)
- c. She laid the baby down gently on the bed.(Oxford English Dictionary)
- d. They would smoke all of these herbs on the grill and lay the fish on top of the herbs. (COCA: 2015 NEWS)

<Figure 2> Prototypical Senses of *Lay*

2) In its prototypical senses, the verb *lay* collocate with the preposition 'on', but it can be combined with other prepositions, as shown in sentences *They laid the cover over the baby.*, *He laid a number of garments at the foot of her bed,* or *I was sitting on the couch and laid his head across my lap so that I could stroke his snout,* only if the 'flat-surface' property is implied.



In the prototypical senses of *lay*, an agent exerts any energy on a mover and as a result the mover comes to be newly placed with reference to a goal, which implies a downward movement. In the prototypical process in which the mover spreads out on the goal, a surface of the mover is horizontally in contact with a surface of the goal and the goal is supporting the mover. Specifically, in (1a-d), the verb *lay* designates the process where the agents (JOHN/MOTHERS/SHE/ THEY) exerts an energy on the movers (BOOK/BABIES/BABY/HERB) respectively, bringing the movers' shift of location in which each mover come to spread out on and be in horizontal contact with a surface of its goal.

In the process referred to by the most prototypical senses of *lay*, a surface of the mover comes to be horizontally in contact with a surface of the goal, but the verb can refer to another slightly varied process in which there arises a vertical contact between a mover and its reference object as a result of an agent's energy exertion on the mover, as shown in the following examples:

(2) a. They will lay their hands on the sick, and they will recover.

(COCA: 2015 ACAD)

b. She laid her hand on his shoulder. (Longman English Dictionary)

In (2a), the verb also refers to the same prototypical process reflected in the sentences of (1a-d), although there is a possibility that a surface of the mover (HANDS) comes to be vertically in contact with a surface of the goal (THE SICK PERSONS). The same is true of (2a). In the prototypical senses, a mover traces a downward path in the process of being newly located, but in the processes exemplified in (2a-b), it does not matter whether a mover follows a downward path or an upward path or a neutral path. Rather, it is an existence of parallel contact between a mover and its reference object what is highlighted in the processes exemplified in (2a-b).

4.1.2 Metonymically Extended Senses of *Lay*

In addition to the prototypical senses in which a mover comes to be newly located with reference to another object (goal) as a result of an agent's energy emission, the verb *lay* can imply a kind of functional assembly which comes into existence between the mover and its reference object, as shown in the following example:

- (3) a. John laid himself on the bed.(Oxford Dictionary)
- b. The followers laid a person on the throne.(Oxford Dictionary)
- c. The servant laid a man on the horseback.(Oxford Dictionary)

In (3a), the agent (JOHN) places a mover (THE AGENT HIMSELF) on the top surface of the bed. In the process, the mover comes to be located at a particular position, from which the mover can most easily pick themselves up and entertain the most comfortable rest or sleep. That is, the mover comes to be functionally assembled with its goal with respect to the act of resting or sleeping. The same holds in (3b), where the agent (FOLLOWERS) places the mover (A PROMINENT FIGURE) on the particular sitting surface, namely seat, of the goal (throne). In (3b), the reference object (THRONE) is not an ordinary seat upon which any common man can sit but an official seat which only

a special man or man of extraordinary power can take up. Historically, we know that when a prominent person's followers have him sit on the throne, the person comes to enter into an official period of rule as king. Thanks to our common knowledge, we understand taking a particular seat as metonymically standing for a particular power or status the seated person has or the role the seated person plays. In other words, a functional assembly can be thought of as existing between the seated person and the throne as a result of the 'laying' process. A similar inference can be derived of (3b). In (3b), when the agent (SERVANT) causes the mover (PERSON) to be seated on the specific position of the reference object (HORSEBACK), probably a saddle, he comes to be in a ready state for starting out for his destination. That is, the person is functionally assembled with the horse's back with respect to horse-riding.

The senses of *lay* in (3) are deeply linked to the more prototypical ones reflected in the sentences of (1) through the mechanism of conceptual metaphor, specifically A PLACE FOR POWER OR STATUS. However, those senses are slightly different in two respects: The degree of downward movement is a little smaller, and an aspect of functional assembly is more prominent. In (3), the mover plays a role of controlling the reference object.

Another group of senses of the verb *lay*, which is glossed 'bet', is also linked to the prototypical senses through PLAYER FOR HIS PERFORMANCE in the frame of such a wager as horse-racing or sports-gambling, as shown in the following sentences:

- (4) a. She had laid \$100 on the favorite. (Iciba Dictionary)
 b. She laid \$10 that he will win. (Iciba Dictionary)

In both the sentences above, the sense of the verb *lay* is manifested with reference to the wagering frame, respectively a horse-racing frame in (4a) and a matching frame in (4b). Here, the verb designates a process in which an agent (SHE) put a mover (A SUM OF MONEY)

on one of the options presented, which metonymically stand for an expected performance result of a racing horse or a human player. Here, it is important to note that putting money on an option does not refer to a simple action itself, but metonymically stands for the whole game of wagering.

4.1.3. Metaphorically Extended Senses of *Lay*

The prototypical senses of *lay* are manifested in an oriented physical space and the metonymically extended senses of the verb are specified in both an oriented physical space and a socio-cultural space. In any case, all the senses of *lay* examined so far have a physical object as a mover in common. However, a nonphysical or abstract thing can also serve as a mover, as shown in the following sentences.

- (5)a. She refused to lay the blame on any one party. (Iciba Dictionary)
- b. You really have to lay the blame of this whole thing on the University of Alabama. (COCA: 2010 SPOK)
- c. I'd say that was a clutching at lay the blame on someone else. (COCA: 2009 SPOK)
- d. I'm sorry to lay all this work on you. (Iciba Dictionary)
- e. Mother laid the responsibility of caring for the dog on me while she was away. (Longman English Dictionary)
- f. The government has laid a heavy tax on tobacco. (COCA: 2010 SPOK)

In the process of 'laying' reflected in the sentences above, it is an abstract thing which we cannot see with our eyes nor touch or grasp

with our hands nor move in another location that serves as a mover. A blame or charge is what plays a role of mover in the above sentences, where the verb *lay* is used to present or bring forward a word of blame. When the verb is used in these senses, it is usually collocated with nouns meaning something difficult and unpleasant, such as blame or work or responsibility, as in the above sentences. In a literal sense, blame is not a movable thing in the least, but we often conceive blame as such a physically movable thing. The same is true of tax or responsibility or work. the way we think of blame or work or responsibility as a kind of heavy thing is what makes these uses of the verb *lay* possible in (5). Specifically, thanks to the conceptual metaphor BLAME/WORK/RESPONSIBILITY IS A HEAVY BURDEN, an abstract thing such as blame or responsibility can serve as a mover of the verb *lay* in its semantic characterization.

The senses of *lay* specified in the following sentences are also derived through what Michael Reddy (1979) calls Conduit Metaphor, which consists of IDEAS (OR MEANINGS) ARE OBJECTS, LINGUISTICS EXPRESSIONS ARE CONTAINS, and COMMUNICATION IS SENDING.

- (6) a. The bill was laid before parliament. (Oxford English Dictionary)
- b. I laid my case before the commission. (Oxford English Dictionary)

According to Conduit Metaphor, it is natural that in (6), a bill or case serves as a mover of the verb *lay*, for it is composed of a number of sentences (regarded as containers), each of which also has a number of ideas or meanings (regarded as things). Thus, no wonder presenting a bill or a case to a parliament or a commission is thought of as sending a physical object to someone.

Another meaning of the verb *lay* is derived through the application of another conceptual metaphor called TASK PERFROMANCE IS

CONSTRUCTION, as shown in the following sentences:

- (7) a. Diplomats meeting in Chile have laid the cornerstone for far-reaching environment regulation. (Longman English Dictionary)
- b. They had laid the foundation for future development. (Longman English Dictionary)
- c. It is essential for the meeting to lay a proper basis for the treaty of Nice.(Oxford English Dictionary)
- d. We lay the groundwork for sharing our understanding with students. (COCA: 2015 ACAD)
- e. Special education teachers in elementary and middle schools can lay the groundwork for later family involvement. (COCA: 2015 ACAD)
- e. The organizers meet in March to lay plans.(Oxford English Dictionary)

All the sentences above show that we conceive of doing a careful preparation for a task or setting up a specific plan for it as laying a basis, foundation, cornerstone or groundwork for a task or an activity. As reflected in (7a-d), such a task as regulation, development, treaty, understanding, or involvement is often thought of as a kind of completed building. Thus, doing a careful preparation for a task or setting up a specific plan for it may well be thought of laying a basis, foundation, cornerstone or groundwork for completing a building.

All the senses of *lay* examined so far imply a locational shift of a mover whether a physical mover or an abstract mover, from an origin to a goal as a result of an agent's exertion of energy. However, the verb is also used to refer to a process in which a patient (amounting to a

metaphorical mover) experiences a change of state from an original state to a resultant state, as shown in the following sentences:

- (8) a. He laid the secret bare.(Oxford English Dictionary)
 b. They laid open the plot.(Oxford English Dictionary)
- (9) a. The country was laid waste.(Longman English Dictionary)
 b. Crops were laid flat by the heavy rainfalls.(Longman English Dictionary)
- (10) a. The country was laid in ruin.(Oxford English Dictionary)
 b. The failure of the crops laid him in debt.(Oxford English Dictionary)

These senses of *lay* referring to a change of state are derived from prototypical senses through a number of conceptual metaphors called Event Structure Metaphor (Lakoff 1993), such as STATES ARE LOCATIONS, CHANGES ARE MOVEMENTS (INTO OR OUT OF LOCATION), CAUSES ARE FORCES, ACTIONS ARE SELF-PROPELLED MOVEMENTS, PURPOSES ARE DESTINATIONS, etc. In (8), the verb *lay* designates the process where a metaphorical mover (SECRET/PLOT) comes to experience a change from a hidden state (metaphorically considered an starting point) to a known state (metaphorically considered a destination). The same is true of (9) and (10). The only difference among these senses of the verb is that a final state (destination) is linguistically encoded by an adjective in (8) and (9) and by a prepositional phrase in (10).

4.1.4. Extended Senses of *Lay* by Profile Shift

The prototypical senses of *lay* linguistically encode an agent as a sentential subject, a mover as a verbal object, and a goal as an object of a prepositional phrase, thus profiling all those three participants involved

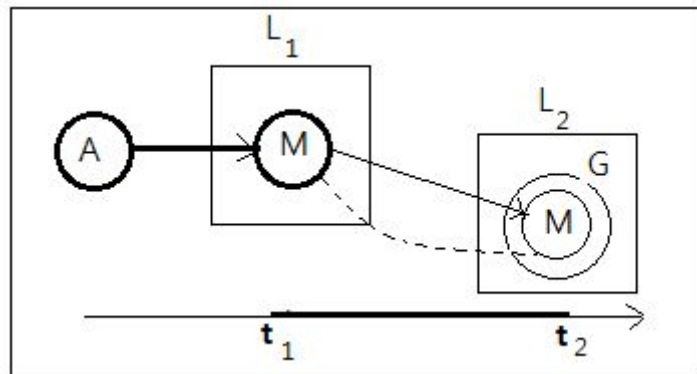
in the ‘laying’ process. However, when they can be inferred in the written or conversational context or by the world knowledge, both the mover and the goal are not encoded linguistically, coming into an un-profiled state, as shown in (11) and (12).

- (11) a. The butler always laid the table. (Longman English Dictionary)
 b. John laid the linoleum.(Longman English Dictionary)
- (12) a. The hens stopped laying.(Oxford English Dictionary)
 b. Our chickens are all laying now.(Oxford English Dictionary)

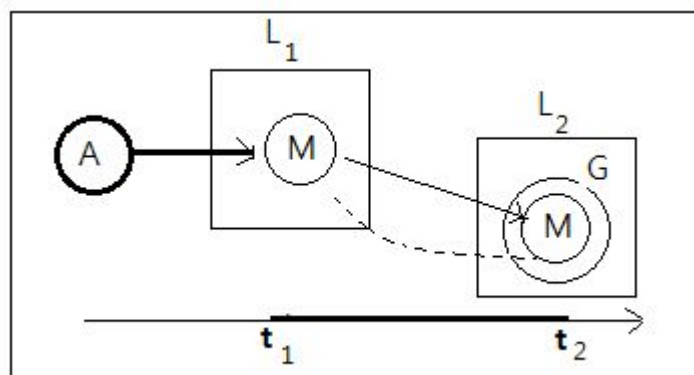
In (11), the verb *lay* designates the process in which a mover comes to be newly located in an unspecified but contextually inferable goal, which is conventionalized in our culture of daily lives related to food and housing. From our knowledge of table or linoleum, it can be easily inferred that the floor is where both the table and the linoleum, serving as a mover, come to be newly located in (11). Particularly, it is noteworthy to say a little about the meaning of the verb phrase ‘*to lay the table*’ in (11a). The phrase implies locating a table set with spoons, forks, dishes, and food on the floor, not an empty table. Thus, it is natural that the sentence (11a) means “setting a table so that guests can eat food arranged on it”, not “covering a table with a cloth.”

On the other hand, the verb *lay* can be used with only an agent overtly lexicalized and both the mover and the goal sub-lexicalized. In (12), the verb designates the process in which either hens or chickens, which serve as an agent in the ‘*laying*’ process, exert some energy on an unspecified mover in an unspecified place. In our culture of livestock, we have learned a lot of things about chickens and hens: They have feather, they could fly in old days, hens produce eggs on a flat nest, female chickens grow up to be hens, etc. From these knowledge, we can easily infer that the unspecified mover are the eggs falling down from hens’ body onto their flat nest serving as an unspecified goal in

the 'laying' process. The two groups of senses of *lay* respectively reflected in (11) and (12) can be diagrammatically presented in the following figures:



<Figure 3> Extended Senses of *Lay*
 by Profile Shift (specified in (11))



<Figure 4> Extended Senses of *Lay*
 by Profile Shift (specified in (12))

4.2. Conceptual Base of *Set*

The usage of the word *set* is very similar to *lay*. Basically it also conceptually refers to a process such that an object comes to be situated with respect to a new goal. In addition to this there is a functional assembly which is very difficult to describe and perceive.

4.2.1 Prototypical Senses of *Set*

As the verb *set* conceptually refers to an event related to a change of location, the senses specified within the domain of oriented physical space are thought of as being more prototypical than others. In the prototypical senses of *set*, an agent, a mover, and a referential objective respectively encoded as its subject, its object and the object of the preposition following the mover. In this respect, the verb *set* is like *lay*, that is the goal in the semantic structure of *set* which is specified only schematically is also elaborated by a prepositional phrase.

The prototypical senses of *set* are best reflected on the following sentences.

- (12) a. The waiter set the glass on the table.(Longman English Dictionary)
- b. Set the plates gently on the table, for they are very delicate.(Longman English Dictionary)
- c. She set the lamp on the table.(Longman English Dictionary)
- d. He set the figure on the pedestal.(Longman English Dictionary)
- e. The stonemasons set the stone on the graves.(Longman English Dictionary)

The concept of *set* depends on the event in which an agent applies force to a mover and a result the mover down along a path, even if the downward movement is very faint, in order to reach a new goal. When the mover finally reaches the goal, a functional assembly as well as a new spatial relation comes into existence. An agent in (12a) place a mover on the top surface of the table. In this process, the movers are located at a particular position, from which guests can most easily pick them up and have food contained in them. Therefore, the mover comes to be functionally assembled with its goal with respect to the act of eating or drinking. On the other hand, in (12c), someone places the lamp on the particular top surface of the table, but she will place it not randomly but at the place where it can give the best light to the space surrounding it. In (12) the movers are inanimate objects, however, they may be animate persons, as shown in the following example:

- (13) a. The follower sets a person on the throne.(Oxford English Dictionary)
- b. The servant sets a man on horseback.(Oxford English Dictionary)

In (13), the downward movement is still included, but it is very subtle. In (13a), the reference object (THRONE) is not an ordinary seat upon which any common man can sit but an official seat which only a special man or man of extraordinary power can take up. Thus a functional assembly can be thought of as existing between the seated person and the crown as a result of setting. In addition, when a person's followers seat him on the throne, he comes to enter into an official period of rule as king. In (13b), when the agent (SERVANT) causes the mover (PERSON) to be seated on the specific position of the reference object (HORSEBACK), probably a saddle, he comes to be in a ready state for starting for his destination. That is, the person is functionally with the horse's back with respect to riding the horse. The senses of *set* in (13) are different from but related to the more prototypical ones in two respects: the degree of downward movement is a little smaller, and the

aspects of functional assembly are different. In (13), the mover plays the role of controlling the landmark object.

The goal may be elaborated by a prepositional phrase with ‘in’. the downward movement is very faint in (12) and (13), but a higher degree of downward movement is more clearly shown in the following sentences:

- (14) a. He set a post in the ground.(Longman English Dictionary)
 b. He set a stake in the ground.(Longman English Dictionary)
 c. The site set the words in many different contexts. (COCA: 2015 ACAD)

In the events which the above sentences describe, the agent (HE/HE) applies force to the mover (POST/STAKE), which as a result is thrust below the ground, which is often conceptualized as its internal part. In (14), the mover is not simply an enlogated object made of wood or metal but rather something which can perform a function such as milestone or a boundary fence or a frame used to burn someone to death, when it is combined with the reference object (GROUND). Thus ,as a result of setting, one extreme of an object such as a post to a stake is not only fixed in a specific place but also plays the role of drawing a line of demarcation or giving some information about the ground to which it belongs. In (14), a new spatial relation and functional assembly holding between the mover and its landmark after the act of setting is specified by the supporting preposition ‘in’.

In the following sentences, a new spatial relation with a functional assembly between a mover and its landmark is characterized by the preposition:

- (15) a. She set the flower in the vase.(Oxford English Dictionary)
 b. Be sure that the glass is set firmly in the window frame.(Oxford English Dictionary)

- c. He had the sapphire set in a gold ring.(Oxford English Dictionary)
- d. The jeweler set the diamonds in the crown.(Oxford English Dictionary)

In (15), the mover is an accessory with which the agent brings the landmark to perfection, while the landmark is an object which is conceptualized as a container. The mover (FLOWER /GLASS /SAPPHIRE/DIAMONS) ought to occupy the inner area of its contain landmark (VASE/WINDOW/FRAME/RING/CROWN) if it is to be functionally combined with its landmark; otherwise, a functional assembly cannot be said to come into being between the two sets of participants. For example, in (15a), if the flowers are scattered about the vase or placed in a position other than its inner part, it cannot be said that the flower and the vase come into a function assembly but simply that the location of the flowers comes to be known to the viewer with respect to the vase. The same is true of (15c-d). As a result of setting , in (15) the window comes to be complete and in (15c-d) the degree of perfection of the ring or the crown becomes higher, making it very valuable. (The sense of *set* reflected in (15) also contains downward movement, though it is very faint.)

The resultant spatial relation between a mover and its landmark can be characterized by the preposition *at*, as shown in the following sentences:

- (16) a. The hotel porter took her suitcases from the taxi and set them down at the reception desk.(Longman English Dictionary)
- b. The worshippers set their gifts at the feet of the god.(Oxford English Dictionary)
- c. In view of the danger, we have set additional guards at the entrance to the palace.(Longman English)

In (16a), the source of the mover (SUITCASE) is the agent's hand and its goal is within reach of the agent's hand. The source can be thought of as the inside of the taxi, but it is more likely that the agent's hand is regarded as the source, for the process in which the agent moves the suitcase nearer the reception desk is linguistically encoded by *take* rather than *set*. Then, when the suitcase reaches its goal, it traces a path containing downward movement. The downward movement is more clearly encoded by the particle 'down', but it is also included in the process of setting, which can be seen from the fact that *set* is etymologically derived from the word meaning *cause to sit*. In (16a-b), however, the downward movement is faint, and in (16c) it is completely absent. What is important in the sense of *set* is that there exists a functional assembly between the mover and its landmark after the act of setting. In (16a), the suitcase is not randomly located at just any place neighboring the reception desk, but rather it can be said to occupy a specific place where the owner of the suitcase and the reception desk guide enter into a transaction most conveniently. In (16b), the mover(GIFTS) is not an ordinary thing but an uncommon thing which is of religious significance. Thus the mover and its landmark (GOD) are functionally combined from the viewpoint of performing a religious rite. In (16c), the mover (GUARDS) comes to be in the state of defending figure schematically represents the integration of the sense of *set* and that of the AT-phrase reflected in (16), but the downward path is not drawn in it, for it is not a requisite part of *set*.

In the following sentences, downward movement is not implied in the least, and the mover traces a path only in the second-dimensional plane:

- (17) a. He set the alarm clock at 4 a.m.(Oxford English Dictionary)
- b. They set the thermostat at 70.(Oxford English Dictionary)
- c. I set the dial at 0.5.(Longman English Dictionary)

In (17), the mover (CLOCK/THERMOSTAT/DIAL) is metonymical, for it is not the entire mover but only a part that goes along a path. That is, the hands of the clock, the needle of the thermostat, and the needle of the dial come to be located at a notch mark on a scale. In the process of setting reflected in (17), each agent does not locate the metonymical mover at a random mark but at a particular mark so that each mover can perform the function which he wants.

The prototypical senses of *set* are well reflected in so-called idiomatic expressions such as *set pen to paper*, *set the axe to*, and *set a match/fire/light to*. In each event which the following sentences describe, there is also an agent applying force, a mover tracing a path, and a goal which the mover finally reaches.

- (18) a. She set pen to paper.(Longman English Dictionary)
- b. We had better set the axe to that old apple tree.(longman English Dictionary)
- c. He set spurs/the whip to his horse to make it go faster.(Longman English Dictionary)
- d. John set fire /a light/ a match to the papers.(Oxford English Dictionary)
- e. He set the horn to his lips.(Oxford English Dictionary)

In (18a), an agent (SHE) exerts force upon a mover (PEN) in order to cause it to reach its goal (PAPER). It can be said that a functional relation inherently exists between pen and paper. As a result of setting, the two come to be in state of functional assembly, which amounts to writing. In(18b), the functional assembly between axe and tree is the activity of cutting. The same is true of the events described in (18c-e), where the functional assembly holding between the mover and its goal object after the act of setting is the horse's running faster, the burning of the papers, and the agent's blowing of the horn. In these senses of

set, it is of little significance in which direction the mover goes to reach its goal. In sum, the prototypical senses of *set* characterized in the domain of oriented physical space designate an event in which an agent exerts energy upon a mover and as a result the mover comes into a new spatial relation with its landmark and is functionally assembled with it. The various senses are different from but interrelated with one another depending upon how the new spatial relation comes into existence between the mover and its landmark and whether the mover goes down along a path or moves only on the horizontal plane.

4.2.2 Extended Senses of *Set* by Profile Shift

In this subsection, some of the ways in which profiling differentiates the senses of *set* on the same conceptual base will be examined. First, the goal which the mover finally reaches is background; second, the landmark object is encoded as the direct object of *set*, whereas in the prototypical senses it is the object of the locative preposition following the mover; third, the agent as energy source is background and the mover is regarded as having its own internal power.

In the following sentences, the goal which a mover finally reaches is not linguistically encoded but can be inferred from our conventionalized knowledge of the world.

- (19) a. He set a landmark.(Oxford English Dictionary)
 b. He set a plants/fruit trees.(Longman English Dictionary)
 c. The order to set the first watch came at 8 o'clock.(Longman English Dictionary)
 d. User set the frequency of vibration.(COCA: 2009 SPOK)

(19), the mover denotes an animate or inanimate entity which is viewed as being elongated. In the process of setting in (19a-b), the agent (HE/HE) causes one extreme part of the elongated mover (LANDMARK/PLANTS or FRUIT TREES) to occupy the inner area of its background landmark object (probably GROUND), and in this process downward movement is included. In (19c), the mover (WATCH) shifts its position only in the horizontal plane, but as a result it can be said to take up the specific top surface of the unprofiled landmark. In (19), as a result of setting, the mover is fixed and comes to be in the state of performing its function properly. The landmark begins its function as a milestone or an information post and the plants or trees are ready to grow.

In all the sentences examined so far, the mover of the conceptual base of *set* is encoded as a direct and its goal appears as a prepositional phrase. However, the mover may also be a member of a prepositional phrase, and the landmark object specifying the goal may be encoded as the direct object of *set*. Let us compare the following two sentences:

- (20) a. The jeweler set the diamonds in the crown. (Oxford English Dictionary)
- b. The jeweler set the crown with the diamonds. (Longman English Dictionary)

The two sentences above commonly contain an agent, a mover and its goal. They profile all the participants of the same conceptual base of *set*, but they are profiled from different perspectives. In (20a), the profiling is made from the viewpoint of the diamonds, whereas in (20b) it is made from the viewpoint of the crown. In other words, what is thought of as receiving more direct influence after the act of setting is the diamonds in (20a), whereas in (20b) it is the crown. The two constructions above are not a reflection of a difference in the objective senses but they result from the ways the speaker structures or

construes the same objective scene. In (20b), the crown is construed as receiving the agent's influence more directly than that in (20a).

- (21) a. Her bracelet was set with emeralds.(Longman English Dictionary)
- b. The municipal authority made a parkway set with sycamores.(Oxford English Dictionary)
- c. The workers set the ground with trees and bushes.(Longman English Dictionary)

In all the senses of *set* considered so far, the agent of the conceptual base is encoded as the subject of the verb, but the mover may be selected out as the subject, as in the following sentences:

- (22) a. The sun sets in the west.(Iciba English Dictionary)
- b. The sun sets later in summer. (Longman English Dictionary)
- c. The moon sets tomorrow at 4 o'clock.(Longman English Dictionary)
- d. The moon is setting.(Longman English Dictionary)

In (22), no energy is transmitted from an agent or other energy source to the mover, which rather is conceptualized as an object which can give rise to self-induced movement. Thus in (22), *the sun* is thought to be, at once, the mover and the agent. In the events which the above sentences describe, *set* designates the process in which the agent-mover goes down along a path to reach its goal. In (22a), the goal is linguistically encoded and is profiled, whereas in (22b-d) it is unspecified and unprofiled.

The agent which the following sentences describe are similar to those in (22) except for the downward property of the path which the agent-mover traces:

- (23) a. The current sets to the south.(Oxford English Dictionary)
 b. The wind sets to the north.(Oxford English Dictionary)
- (24) a. The current flows to the south. (Longman English Dictionary)
 b. The wind blows to the north.(Longman English Dictionary)

In (23), the current or wind can be said to be perceivable entity which can be self-moving. There exists a functionally close relationship between the current or wind and the direction. In (23), the verb *set* designates the process in which the movement of the current or wind comes to be fixed in a specific direction for a rather long period of time. The sense of fixation included in (23) comes to be better clarified when the sentences in (23) are compared with those in (24), where it cannot be said that the fixation of the current or wind's direction is explicitly revealed.

In sum, the senses of *set* examined in this subsection are characterized on the same conceptual base of prototypical senses, but they are subtly different with respect to the way of profiling. First an agent, his energy transfers to a mover and a path traced by the mover is profiled, and the resultant relation in which the mover finally reaches its goal is background. However, the goal can be easily inferred from our knowledge of the world, and the mover goes down along a path or moves simply within a horizontal plane. Second, all the participants are profiled as in the prototypical senses, but the perspective of profiling is shifted. Third, the mover and its energy source are the same entity. That is, the mover's internal energy gives rise to its tracing a path. In this case, the mover's goal may or may not be profiled. At any rate, what matters is that a mover comes to

be functionally combined with its specified or unspecified landmark object as a result of setting.

Chapter 5. Conclusion

This paper tried to clarify the meaning extension of the word *set* and *lay* on the model of cognitive semantic theory. The cognitive linguists take polysemy as a conceptual phenomenon. Traditionally, word meaning extension has been a form of word meaning change. Some traditional studies on meaning change mainly resort to some external factors, while the cognitive semantic approach gives new insight into the account of meaning extension. Naturally, cognitive lexical semantics treats the polysemy exhibited by lexical items as a psychologically real conceptual phenomenon. Lexical items are viewed as conceptual categories consisting of prototypical senses and non-prototypical senses, which of them all are intertwined, forming a network.

Lay conceptually refers to the process in that an object comes to be situated with respect to a new object. Especially the formal structure with the word *lay* is as follows: SUBJECT + lay + OBJECT₁ + for + OBJECT₂(ex. If you lay the basis for something or lay plans for it, you prepare it carefully). SUBJECT + lay + OBJECT + before(ex. The bill was laid before parliament.)

The word *set* takes various participants as agent, mover, source, goal, and instrument as its grammatical subject, its verbal object, and part of its prepositional phrase. Especially the formal structure with the word *set* is as follows. Subject + set + Object₁ + on + Object₂(ex. The waiter set the glass in the table), SUBJECT + set + OBJECT₁ + in + OBJECT₂(ex. He set a post in the ground.), SUBJECT + set + OBJECT₁ + at + OBJECT₂(ex. The worshippers set their gifts at the feet of the god.), SUBJECT + set + OBJECT₁ + to + OBJECT₂(ex. He set the horn to his lips), SUBJECT + set + OBJECT(ex. The jeweler set the diamonds in the crown), SUBJECT + set + with + OBJECT(ex. The jeweler set the crown with the diamonds), and SUBJECT + set + (pp)(ex. The sun sets in the west.). In all the senses of *set* considered so far, the agent of the conceptual base is encoded as the subject of the verb.

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