

CHESS-RELATED METAPHORS - *GENS UNA SUMUS*

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Abstract. *The paper examines chess-related metaphorical expressions in English and Serbian from the cognitive linguistic perspective. These linguistic expressions stem from conceptual mapping from the source domain (chess) to the target domain (life in general, or, more precisely, complex life situations). The paper tries to establish a topology of such mappings, based on the notions of event structure and inheritance hierarchies. From the contrastive point of view, the findings show a high correlation regarding this kind of metaphoric conceptualization between the two languages, which may suggest a considerable level of universality, at least in cultures familiar with the game of chess.*

Key words: *cognitive theory of metaphor, chess-related metaphors, English, Serbian*

1. INTRODUCTION

The idea for this paper has been simmering for quite some time.¹ One does not have to be a passionate chess player (or chess hater!) to notice chess words and expressions that appear in everyday language - in newspaper stories, TV reports, films, commercials, novels, conversation, etc., which have nothing to do with the game of chess. To start with, here are just a few examples in Serbian and English from various sources to illustrate this:

'Pregovori su došli u pat poziciju' ['negotiations got into the stalemate position'] - *Politika* daily newspaper

'This is a game of chess. We mustn't make a wrong move' - defence attorney Kitt Devereux (played by Melanie Griffith) talking to her investigator/friend about the case in the film *Shadow of Doubt*

'... her opening gambit to me was, 'Hi, I have ...'. (Mike Gayle: *Turning Thirty*)

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¹ I've been living with an international chess master, who is also a chess writer, for twenty years. A great majority of his friends are chess players, who hardly talk about anything but chess. I usually don't pay much attention to what they are talking about, nor do I read my husband's books or articles (although I proofread them!), but I do appreciate the intricacy of the game and understand the basic rules and basic terms.

Are these chess words and expressions only nice rhetorical ornaments, metaphors as 'figures of speech', and why chess, not football words, for instance? Searching for a linguistic explanation of this phenomenon, this paper examines chess-related metaphorical expressions in English and Serbian from the cognitive linguistics perspective. The first part briefly outlines the main tenets of the contemporary theory of metaphor as presented by Lakoff and Johnson 1980 and Lakoff 1993. The following sections try to establish a topology of conceptual mappings from the source domain (chess) to the target domain (life in general, or, more precisely, complex life situations) and to offer explanations as to what makes chess so special among other sports that it becomes such a prolific source domain for life. The paper also examines a contrastive perspective, which indicates that this kind of conceptualization can be wide-spread in different cultures.

2. THEORETICAL BACKGROUND

According to cognitive semantics, metaphors are not just a matter of language but of thought. Our conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Metaphor is understanding of one kind of thing, one conceptual domain (target) by means of another conceptual domain (source) (Lakoff and Johnson 1980:1-6, Lakoff 1993: 202-204). Thus, when I said at the beginning of this paper 'The idea has been simmering for a long time', I, actually, used a linguistic expression of the cognitive metaphor IDEAS ARE FOOD. This is one of the common ways of conceptualizing ideas - just think of English expressions 'a voracious reader', 'food for thought' or sentences like 'I just can't swallow that claim' or 'I can't digest these arguments'. Metaphor is therefore defined as mapping, (in the mathematical sense) from the source domain (food, in our previous example), to the target domain (ideas). These mappings are highly structured and there is a set of ontological correspondences between entities in a source domain and entities in a target domain, and activation of these correspondences leads to projection of source domain inference patterns to target domain inference patterns. (Lakoff 1993:245-6). Metaphorical understanding is particularly pervasive for abstract experience: 'as soon as one gets away from concrete physical experience and starts talking about abstractions or emotions, metaphorical understanding is the norm' (Lakoff 1993:205). A terminological point that should be particularly stressed is that in this theory the word *metaphor* means a cross-domain mapping in the conceptual system (IDEAS ARE FOOD, for instance, conventionally typed in small caps) whereas the term *metaphorical expression* refers to a linguistic expression ('the idea has been simmering') that is the surface realization of such a mapping. (Lakoff 1993)

3. CHESS-RELATED METAPHORIC EXPRESSIONS

In the light of Lakoff's theory it becomes clear that chess-related expressions in everyday use on non-chess topics are actually a metaphorical mapping, where chess is the source domain and life in general the target domain. The starting corpus of language data was the *Collins COBUILD English Guides to Metaphor* (Deignan 1997), which provides examples of metaphors stemming from various games and sports, including chess. For the purpose of this research we have also collected numerous English and Serbian examples from everyday spoken and written language (dictionaries, media, books, films, interviews, conversation...) and constructed ones that were tested with native speakers, both chess players and non-chess players.

Let us first take a look at the above examples of chess-related metaphorical expressions: 'Pregovori su došli u pat poziciju', 'We mustn't make a wrong move', 'I liked her opening gambit', 'He didn't want to spoil the endgame'. We could view these sentences as simply linguistic expressions of different metaphors (for instance, *we mustn't make a wrong move* means *we mustn't make a wrong action*; *pat pozicija* [*stalemate position*] is the situation in which neither participant can make any further action, etc.). However, according to cognitive semantics theory, these sentences are viewed as a few of the many linguistic expressions which are the manifestations of the unified conceptual metaphor LIFE IS CHESS.

Our knowledge about chess is mapped onto knowledge about life. Such knowledge may vary from person to person, but the most general and common elements are: chess is an ancient, sophisticated, complex mental activity, manifested as a game of chess, played by two opponent players. The game models a battle between two kingdoms, represented by a set of black and white chess pieces on a chessboard. It is played according to fixed rules, but with almost infinite combinatorial options, whereby players alternatively make their moves, within a time-limit. Each player uses strategy and tactics to outplay the opponent, and win the game. The ontological correspondences that constitute the metaphor LIFE IS CHESS map the ontology of chess onto the ontology of life. Basically, the mapping goes as follows:

- life itself corresponds to chess,
- complex life situations in which we interact with other people trying to achieve our goals correspond to a game of chess,
- main participants in such complex life situations correspond to chess players,
- elements of a complex life situation correspond to the elements of a game of chess (participants, stages, actions, other participants),
- the goal to solve a complex life situation in one's favour corresponds to the goal of a chess player to win the game.

Let us now take a closer look and in Table 1 examine the elements of chess (the source domain) together with the elements of life (the target domain), focusing on vocabulary, with some illustrative examples from the corpus².

Table 1. Ontological correspondences of LIFE IS CHESS metaphor in English and Serbian

SOURCE	TARGET	SERBIAN
Chess	Life <i>'...for life is a kind of chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and evil events, that are, in some degree, the effect of prudence, or the want of it', Benjamin Franklin</i>	šah

² Assuming that most of the readers do not have specific chess knowledge, I provide explanations for less familiar chess terms in the column Source.

Orthographical conventions:

bold = chess vocabulary items in English and Serbian that constitute elements of the source domain

italics = examples from the corpus, illustrating source-to-target mapping

Abbreviations in brackets refer to books from which examples were taken, where applicable.

<p>A game of chess, a chess game</p>	<p>A complex life situation that involves interaction with other people, in the attempt to achieve one's goals, using a planned action. '...a situation in which people are trying to gain advantages over each other in a cunning way' (EGM) <i>This is a game of chess. We mustn't make the wrong move. (film)</i> <i>The application is very much part of the long chess game which has been going on between the two communities since 1974. (EGM)</i> <i>'Šahovska partija' - Politika</i> newspaper title about American foreign politics</p>	<p>Partija šaha, šahovska partija</p>
<p>Participants: players, master, grandmaster</p>	<p>Opponents in a complex life situation, skillful participants. <i>(He's) a grandmaster of litigation. (Grisham novel)</i></p>	<p>Igrač, majstor, velemajstor</p>
<p>Stages in a chess game: opening, middlegame, endgame</p>	<p>Beginning, middle and final stages in one's life or in a complex situation <i>Defence Secretary in the 1960s and memoir writer in the 1990sm</i> <i>McNamara still gropes for the elusive coherence that can offer a graceful endgame for his life. (EGM)</i></p>	<p>Otvaranje, središnica, završnica</p>
<p>Move (usual collocations with the adjectives: first, second, last, final, decisive, good, bad, strong, dubious, risky, strong, smart, obvious, forced, the only...), - Black/White to move</p>	<p>(Planned) action, in reaction to or expecting reaction from the opponent, aimed at achieving the goal. <i>That was a smart move!</i></p>	<p>Potez, Kolokacije: prvi, drugi, poslednji, odlučujući, dobar, loš, pametan, sumnjiv, iznudjen, rizičan, očigledan, jedini..., - Crni/beli na potezu</p>
<p>Outcome/result of the chess game: win, loss, draw Usual collocations and expressions: to accept/offer/make a draw, drawish position (= neither of the sides can win, so they agree that they are equal and split the point)</p>	<p>Outcome of the complex situation (favourable from one's point of view, unfavourable, equal for both participants/sides)</p>	<p>Pobeda, poraz, remi, prihvatiti remi, remizirati, remi pozicija</p>

<u>Setting of the chess game:</u> - (Chess)board - square - Black, White	Setting of the situation - place where the conflict takes place - a small element of the setting - Good and bad	- (Šahovska) tabla, - polje, - crni, beli
<u>Elements of playing a chess game</u> <u>Battle-like words:</u> attack, defence, sacrifice, threat, (positional, spatial, material, decisive) advantage,	These words come from other conceptual metaphors CHESS IS WAR, COMPLEX SITUATIONS ARE WAR, SPORT IS WAR Note: this part of the metaphor is shared with other sports and competitive activities	Napad, odbrana, žrtvovanje, pretnja, (poziciona, prostorna, materijalna, odlučujuća) prednost
<u>Elements of playing</u> <u>Specific chess words:</u> - Move (see explanation above) - Check (= attack at the opponent's king), also used as interjection - to give perpetual/double) check - Checkmate, to checkmate (= a move that places the king in a position from there is no escape, as every move results in defeat) - Stalemate (= a situation in which one of the players cannot make a move that is permitted by the rules, so the game ends and no one wins) - Zugzwang ³ (= a position where one is forced to make an undesirable move) - Gambit ⁴ (= an opening in which a minor piece is	Specific actions aimed at achieving a goal - to put the opponent in such a situation that his/her vital areas are endangered - To place in an inextricable situation, to defeat completely <i>An army of the British East India Company, still in charge of imperial India, moved to Kabul in 1839 to checkmate the Russian advances ... in Central Asia.</i> (WA) - A situation in which neither side in a conflict can win or in which no progress is possible. <i>Pregovori su dospeli u pat poziciju.</i> (from Politika newspaper) - a situation where one is forced to act in a way that is unfavourable for him <i>Now the government finds itself in zugzwang, where every move it makes worsens its position against an invisible opponent.</i> (WA) - a manoeuvre used to secure advantage, a remark used to open or	- Potez - Šah - Mat, matirati - Pat - Iznudica, cucvang - Gambit

³ From German, *Zug* (move) and *Zwang* (compulsion, obligation). The translation of the English example into Serbian, with the translation equivalent *iznudica* was judged 'strange but generally understandable' by non-chess playing Serbian speakers, whereas the one with *cucvang* was judged incomprehensible. It should be also noted that Small Chess Dictionary (Averbach 1988) gives only the translation *iznudica*, but in conversation chess players use the adapted version of the German word, *cucvang*.

⁴ From Spanish *gambito*, Italian *gambetto* (the act of tripping someone), from *gamba*=leg.

<p>sacrificed to obtain strategic advantage)</p> <p>- Castling⁵ (= a complex move that moves the rook next to its king, and then they switch places)</p> <p>- Fianchetto (= one of the opening move combinations that moves a particular pawn and a bishop in order to make space for bishop's further moves), fianchettoed bishop</p> <p>- Mating-net⁶(= an exquisite combinatorial manoeuvre consisting of several calculated moves after which the opponent's king is inevitably checkmated)</p> <p>- Post mortem (= two players together analyze the game immediately after it has finished)</p> <p>- To seal the move / the sealed move (= if a game doesn't finish after a specified number of moves during specified time, there is another session. The player to move writes down his first move for that session and seals it in an envelope.)</p>	<p>redirect a conversation. <i>Her opening gambit to me was: 'Hi...'</i> (Gayle novel)</p> <p>- a manoeuvre in which two participants exchange places <i>Novi director je odmah napravio rokadu i postavio Petrovića na mesto zamenika, umesto Jovanovića, koji je dobio resor zaštite životne sredine.</i></p> <p>- a complex manoeuvre <i>... and this smooth fianchetto enabled him to gain more manoeuvring space to rearrange the company to meet the challenge.</i> (book on management)</p> <p>- a cunning calculated manoeuvre which puts the opponent in the situation where s/he loses, a trap <i>She doesn't notice there's a mating net around her.</i> (film)</p> <p>- analyze the situation after everything is finished and nothing can be changed Note: the expression initially comes from forensic science</p> <p>- make a commitment to do a certain action later, with the aim to surprise the opponent</p>	<p>- Rokada</p> <p>- fianketo, fianketirani lovac</p> <p>- Matna mreža</p> <p>- Analiza posle partije</p> <p>- Kovertirani potez, zapečaćen/kovertiran potez</p>
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⁵ There was no example with *castling* in English. The translation of the Serbian example into English was judged 'wrong word' by non-chess playing English speakers.

⁶ In the Serbian subtitle of the film the given example was translated as 'Nije primetila da je upala u mrežu za parenje' [sic!]. Our translation with *matna mreža* was judged 'strange, almost incomprehensible' by non-chess playing Serbian speakers, and 'perfectly understandable' by Serbian chess players. Our translations with *zamka* and *paukova mreža* were judged by both categories of Serbian speakers as 'absolutely understandable', but they are not related to chess, though metaphoric too.

<p>- scoresheet (= a special form into each player takes down all his and opponent's move during the game)</p> <p>- to sign the scoresheet (= when the game is finished, both players sign both scoresheets, confirming that the noted moves are the ones actually played in the game)</p>	<p>- the written evidence of successive activities</p> <p>- to confirm with the opponent that the order of activities and the outcome of the situation was correct ... <i>anything can happen until the scoresheet is signed.</i> (book on business negotiation)</p>	<p>- formular, potpisati formular</p>
<p><u>Time-related aspects of the chess game</u>, which is time-limited:</p> <p>- Flag (= a small red indicator on a chess clock signaling the time for a specified number of moves for each player)</p> <p>- Time-trouble, (= not having enough time to play the specified number of moves)</p> <p>- time control, (= the referee controls whether a specified number of moves has been played during the specified time)</p> <p>- Adjourned game (= the session of the game played after the move has been sealed)</p>	<p>Time for the dealing with a complex situation is limited</p> <p><i>The flag's about to fall! You must call him at once!</i> (film)</p> <p>Not having enough time for a particular activity, which usually involves deadlines</p> <p><i>Upao sam u gadan cajtnot!</i></p> <p>Next session of some activity</p> <p><i>The President can recruit some new arguments to use in the adjourned game with the Parliament.</i></p>	<p>- Zastavica</p> <p>- Cajtnot</p> <p>- vremenska kontrola</p> <p>- Odložena partija</p>
<p><u>Chess pieces</u> (king and pawn are the ones used for metaphoric expressions; the other pieces include queen, bishop, knight and rook):</p> <p>- King (= the most important piece, but with limited movements; the aim of the game is to force the opponent's king in such a position where it can't avoid being captured)</p>	<p>Various participants in a complex situation</p> <p>- someone who is an important, but vulnerable and not very active participant</p>	<p>- šahovske figure</p> <p>- Kralj</p>

<p>- Pawn (= the smallest and least significant chess piece)</p> <p>- Isolated pawn (a pawn that is not accompanied by or protected by other pawns/pieces,</p> <p>- Passed pawn (= a pawn meets no opponent's pieces or threats on his move towards the other end of the board)</p> <p>- Pawn ending (the ending of the game where pawns are still on board)</p> <p>- Pawn chain (= several pawns advancing together)</p> <p>- To promote/to queen a pawn (= to manage to move a pawn to the 8th rank of the board, which enables the player to use it as the strongest piece, the queen, or any other stronger piece except the king)</p> <p>- Queen (= the most powerful piece, with greatest moving options)</p> <p>- To develop the pieces (= to position pieces favourably after the initial position)</p>	<p>- someone who doesn't control the situation, who is not considered important and is likely to be used and manipulated ...</p> <p>- the final stage of the situation where least significant participants are left to take part and take care of the situation</p> <p>- a situation where least significant participants are put into action together</p> <p><i>I pešak postaje kraljica!</i> (a newspaper comment about an unknown and unimportant local politician who (unexpectedly) got to an important place in the party hierarchy)</p> <p>- to use other participants and elements in the situation skillfully and manipulatively into one's favour</p>	<p>- Pešak/pion⁷</p> <p>- izolovani pešak</p> <p>- slobodnjak, slobodni pešak</p> <p>- pešačka završnica</p> <p>- pešački lanac</p> <p>- promovisati pešaka/piona</p> <p>- dama, kraljica</p> <p>- razviti figure</p>
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Regarding the vocabulary from the table, it should be also mentioned that some non-chess playing native speakers were interviewed to check their intuitions about some less common and less known chess words used in non-chess contexts. While the expressions containing most of the general words (such as *chess game*, *draw*, *attack*, *move*), and even some more specific but familiar ones (such as, for instance, *endgame*, *checkmate*, *pawn*) were judged absolutely understandable, expressions containing less familiar chess words such as *gambit*, *zugzwang*, *mating net* could be grasped only from the context. Quite ex-

⁷ Averbach (1988) gives only the translation *pešak*, while Serbian chess players use both terms interchangeably, with a slight preference for *pešak* in written language. However, for metaphoric expressions, *pion* is highly preferred and *pešak* quite strange, sometimes unacceptable.

pectedly, the word *fianchetto* was a total mystery to all but chess players, who, strangely, did not see its metaphoric potential.

It should be noted that in the ontology outlined above we see the confirmation of the important notions and generalizations from Lakoff's theory. In particular, the metaphor A COMPLEX LIFE SITUATION IS A GAME OF CHESS can be seen as an instance of one of the basic general metaphors, EVENT STRUCTURE metaphor, in which various aspects of event structure, including notions like states, changes, processes, actions, causes, purposes and means are characterized cognitively via metaphor in terms of space, motion and force. For example, for LIFE IS CHESS metaphor particularly significant is the part ACTION IS MOTION, further specified as MANNER OF ACTION IS MANNER OF MOTION, FORCES AFFECTING ACTION ARE FORCES AFFECTING MOTION and INABILITY TO ACT IS INABILITY TO MOVE.

Event structure metaphor itself is one of the most general metaphors, very widely spread and standing almost on the top of the metaphorical system of English and other languages (Lakoff 1993) and such metaphors tend to be widely spread, almost universal. On the other hand, metaphors for life, love, careers, difficult situations are lower in the hierarchy, they inherit basic elements from higher metaphors (event structure), and are claimed to be much more restricted culturally. However, specific, lower-level metaphors exhibit the same general structure as the higher-level metaphors, but they can include specific cultural content, thus causing cultural variation in metaphor. The idea of cultural variation in metaphor has recently gained more attention, especially in Kövecses 2006, chapter 10.

In this paper we try to see whether there are any cross-cultural differences in the conceptual metaphor LIFE IS CHESS. Our study was not strictly a contrastive, corpus-based study of translation equivalents, such as a detailed study of linguistic expressions and underlying metaphors (for possible contrastive options and classification models, see Deignan *et al* 1997, Hiraga 1991). What we did was note and collect, and sometimes even create, some chess-related expressions from English and Serbian, and analyze them in terms of Contemporary Theory of Metaphor. We checked most of the examples from each language with native speakers, both chess players and non-chess players, and translated them and checked translations with L2 native speakers. The findings confirm that the metaphor LIFE IS CHESS exists in both languages and is realized by the mutually translatable vocabulary items and metaphoric expressions. This leads to the conclusion that English and Serbian culture both have this kind of metaphoric conceptualization and metaphoric expressions. Although our study did not include other languages, it can be assumed that this observation could hold for all the cultures familiar with the game of chess. Particularly interesting would be to extend the study to Russian, Arabic, Chinese and Hindi, since these are languages from different families, belonging to different cultures, which, nonetheless, share the interest in and passion for chess. On the other hand, in languages and cultures not familiar with this game, we wouldn't expect to find chess-related metaphoric expressions and complex life situations would be conceptualized and expressed in different terms.⁸

⁸ I am grateful to Junichi Toyota for his comments on this section of the paper, related to the Japanese language. Although there seem to be no chess-related metaphors, in Japanese there are quite a few metaphoric expressions stemming from the game of *shogi* (a strategic board game, which involves moving the pieces), which are mostly related to particular moves and their consequences. A further cross-linguistic and cross-cultural research could investigate if there is the more general metaphor LIFE IS A STRATEGIC BOARD GAME, highlighting particular decision-making processes in life.

Having explained the cognitive and linguistic mechanism responsible for chess-related expressions in everyday language, in the final section of the paper I will try to answer the question I announced at the beginning – what is it that makes chess, rather than some other sport, for instance, football, such a rich source domain for life. After all, aren't there many more people who play, watch and enjoy football? Moreover, if one of the chief points of conceptual mapping is to use some familiar, concrete source domain to conceptualize some less familiar, more abstract target domain, how come that we use chess as the source domain for life? Everybody lives and has a life, but certainly not everybody plays chess?

We should start from the main characteristics of chess. As mentioned above, chess is an ancient intellectual game originating from India, which models a battle between two kingdoms. It is rule-governed and organized, with the fixed starting position. To most, a large part of its allure and sophistication lies in the mind-boggling complexity and interdependence of the moves, as well as in the combinatorial options and extraordinary difficulty of employing deeper strategies and more accurate tactics in order to win. Pure luck and chance play almost no part in chess; quite the contrary, chess is the model of control over the contingent possibilities of cause and effect, each player seeking to manipulate the game towards the preferred sequence of moves, i.e. cause and effect, which will lead to his victory. It should be also mentioned that these characteristics of chess have been widely recognized and are often depicted in art (painting, literature, film), where chess is used as a symbol of a struggle of two, or of cold logic (for details, see Wikipedia, part *chess and culture*)⁹.

It is true that there are indeed not many expert chess players, but quite a few people passionately pursue it as a pastime, and most educated people are familiar with at least basics of the game. However, it is the characteristics of chess that make it different from other, less complex and controlled and more physical and hazardous games and sports, rendering it a suitable model, the source domain for life itself. We all live our lives, and directly or indirectly experience situations that involve interaction with other people who are perceived as rivals. Sometimes we try to comprehend and control life's mind-boggling complexity. However complex chess may be, it is nevertheless less so than life. Unlike the rules of chess, the rules of life are not fixed; unlike chess games, complex life situations don't always start from the same position, with a balanced starting situation. To quote the painter Samuel Bak, famous for his metaphoric chess paintings: '[in chess] if you employ logic, have a plan, guess the projects of your enemy, you have the choice and the control. If you make an error, you must accept the consequences. Everything is rational. How very different from real life...'¹⁰

Conceptualizing life in terms of chess, and using various chess-related metaphoric expressions to talk about certain aspects of complex life situations may be an attempt to conceptualize them in such terms as to make us seem more in control, more in charge of our actions, dependent on our own logic rather than on physical strength, mere luck or

⁹ Some food for thought and amusement: Why do you think there are chessboards in so many films, especially adorning premises of some tycoon? Why do Harry Potter and his friends or Captain Kirk from *Star Trek* play some special versions of chess?

¹⁰ It is interesting to mention the recent book co-authored by the former Chess World Champion Anatoly Karpov (Karpov and Phehizon 2006). Occasionally, he criticizes the prolific use of chess-related expressions in business, sports and political discourse, by people who, comparing it to war, fail to understand the essence of chess. Karpov, however, recognizes a lot of useful parallels, especially between business and chess.

just fate in our 'battles' with other people.¹¹ In our Western civilization, which places high values on the rational and the logical, this kind of conceptualizing life as chess could be thus explained.

4. CONCLUSION

Our study, which includes examples from English and Serbian, shows that the same metaphor and most of the metaphorical linguistic expressions exist in both languages. It may be assumed that further research that will include other languages and cultures familiar with the game of chess will confirm that there is a considerable level of universality of this metaphor, with possible variations in the linguistic expressions.

For the very end of the paper, I would like to add that the official motto of FIDE (World Chess Federation) and all the chess players of the world is *GENS UNA SUMUS*. Even if we are not all chess players, it seems that, in sharing the way we conceptualize life as chess and use metaphoric expression to talk about it, we could be one tribe indeed.

LIST OF ABBREVIATIONS

EGM = *Collings Couibild English Guides 7: Metaphor*
 WA = word archive at <http://wordsmith.org/awad/archives/1001>

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¹¹ To corroborate this, another quotation from Samuel Bak: "Life is an ongoing struggle between forces that seek power and domination. The real game of chess sets up rules that reward intelligence, rationality, planning, and patience. The human experience of subsisting in our present world, a world that continually breaks rules, cheats and manipulates -- knows no such luxury. The opponents of the real world fight battles that are cruel and irrational. My painted chess-games try to be metaphors of the human struggle for survival." http://www.chess-theory.com/encpb1005_chess_practice_blog.php

ŠAHOVSKE METAFORE - *GENS UNA SUMUS***Biljana Mišić Ilić**

Rad se bavi metaforičnim izrazima vezanim za šah u engleskom i srpskom jeziku iz perspektive kognitivne lingvistike. Ovi metaforični iskazi potiču iz konceptualnog preslikavanja iz izvornog domena (šah) u ciljni domen (život, ili, preciznije, složene životne situacije). Rad pokušava da ustanovi topologiju ovakvih metaforičnih preslikavanja, zasnovanu na pojmovima strukture događaja i hijerarhije pojmovnog nasleđivanja. Sa kontrastivne tačke gledišta, dobijeni rezultati ukazuju da postoji značajna korelacija u ovoj vrsti konceptualizacije između engleskog i srpskog, što može da ukaže na značajan stepen univerzalnosti, bar u kulturama koje su upoznate sa šahovskom igrom.

Ključne reči: *kognitivna teorija metafore, šahovske metafore, engleski, srpski*