1 Image schemas
A number of image schemas are listed below. In Chapter 9, we saw that image schemas derive from embodied experience. Make a list of the kinds of situations that are likely to give rise to these image schemas and the sensorimotor modalities to which these experiences relate (you may wish to consult Table 9.1). An example has been done for you.

COMPULSION situations: being moved by external forces like wind, water, physical objects and other people
sensorimotor modalities: haptic system (touch, pressure on skin); vestibular system (balance, orientation); kinaesthesia (awareness of motion, other-initiated motion, inability to stop oneself from moving, directionality of motion, and so on)

a. CONTAINER
b. MATERIAL OBJECT
c. PROCESS
d. CENTRE–PERIPHERY
e. CONTACT
f. NEAR–FAR
g. SCALE

2 Image schemas and metaphor
Consider the following sentences. Identify the image schemas that serve as source domains in these sentences.

(1) We need to weigh up the arguments.
(2) They’re in trouble.
(3) The logic of her argument compelled me to change my mind.
(4) Interest rates have gone up again.
(5) The current rate of borrowing on credit will prove to be a heavy burden for the nation.

3 **Image schemas and linguistic meaning**

The spatial meanings associated with prepositions present a clear case of the way in which image schemas underpin language.

a. In view of this, which (sets of) image schemas might underpin the semantic distinction between the prepositions *up*/down versus *above*/under?

Now consider the metaphoric use of the prepositions *on* and *in* in the following sentences:

(1) a. The guard is on duty.
    b. The shoes are on sale.

(2) a. Munch’s painting *The Scream* portrays a figure in despair.
    b. David is in trouble with Victoria again.

b. What might be the experiential basis for the fact that states such as *sales* and *duty* are described in terms of *on*, while states such as *despair* and *trouble* are described in terms of *in*?

c. We saw in Chapter 9 that the *container* image schema plausibly underpins *in*. What might be the image schema underpinning *on*? What is your rationale for this?