

## **Narrative triggers: Metonymy and metaphor in the process of recovering temporality in atemporal representations**

In this talk we explore the question of how metonymic and metaphorical processes triggered by personal names used as street names and by 3D artworks help the recipients reconstruct the narratives hidden behind them.

For Labov and Waletzky (1967, Labov 2013), the minimal narrative are two clauses connected by a temporal sequence. Similarly, Popova and Cuffari (2018) in their cognitive poetic approach to fiction see temporality as a necessary condition for a verbal representation to be a narrative.

Musolf's (2006,2016) metaphorical scenarios show how expressions like "the Franco–German marriage" can be deliberately developed into "mininarratives" (2006:23). Zlatev and Stampoulidis (2020) and Stampoulidis (2019) take this a step further by claiming that depictions, such as street art, can work as "secondary narratives".

We follow this line of research and claim that metonymy and metaphor can help unpack the narrative from atemporal representations such as street names and 3D art. In case study 1, we integrate Linguistic Landscape and CL to investigate the media debates about street renaming. Although street names are often viewed as "empty signifiers" (Rose-Redwood – Alderman – Azaryahu 2018), we claim that at the time of the regime change, the timeless and semantically empty signs can be awoken and provide access to the collective memory narratives. In case study 2, we employ DHA (Reisigl and Wodak 2009), Social Semiotics (O'Halloran 2008, O'Toole 2011) and metaphor studies (Kwiatkowska 2013, Forceville 2011, 2013, 2017, El Rifaie 2015) to analyse 3D artworks of African American self-taught artists from Alabama. Sculptures, assemblages and installations have a clear spatial dimension, but unlike dance or film do not have an explicit temporal dimension. Yet, they can function as narrative triggers, that is through metaphor and metonymy they provide access to the socially shared narratives of the past.

Within the Motivation and Sedimentation Model (Blomberg and Zlatev in press; Devylder and Zlatev in press) the street names and 3D artworks would be metonymic and metaphoric signs communicated at the situated level of meaning making, while the collective memory and shared socio-cultural knowledge would be part of the sedimented level. The semiotic representations we consider, seen within Zlatev and Stampoulidis' approach as secondary narratives, could thus serve as access points to primary narratives and stimulate the recipient to (re-)construct the narratives that the city authorities imprinted in the city text, and African American artists expressed through their work.

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