UNIVERSIDAD AUTÓNOMA DE MADRID

FACULTAD DE FILOSOFÍA Y LETRAS

Programa de Doctorado en Filosofía y Ciencias del Lenguaje

Mención Internacional

PhD. DISSERTATION

Multimodal creativity in the murals of Northern Ireland

Roberto Asenjo Alcalde

Dirigido por / Supervised by:

Dr. Manuela Romano Mozo y/and Dr. Augusto Soares da Silva

March 2020

"It´s not the bricks that are built on top of each other that divide our houses and divide our neighborhoods, it´s the bricks inside people´s heads. And in most cases those bricks are already crumbling down. As they fall, the walls that are built around us they´ll disappear themselves."

Danny Devenny.

Northern Irish muralist.

"We don't see things as they are, we see them as we are."

Immanuel Kant.

Philosopher.

To my family.

Thank you for your unconditional support.

Abstract/Resumen

In Northern Ireland, there was an intense political confrontation and an armed conflict between Catholic and Protestant communities from 1969 to 1998, a period called `The Troubles´. This difficult timeframe has been metaphorically portrayed through differents modes of representation in the murals of Belfast and Derry/Londonderry. Since conceptual metaphors depend on embodiment or the physical experience of the environment, it is important to study to what extent contextual elements such as date, location and participants influence the creation and interpretation of blends or innovative metaphors that are inspired by conceptual metaphors based on three types of metaphorical schemas: propositional, image and event (Soares da Silva 2016). In this dissertation, an analysis of 100 murals is carried out by combining the most recent theoretical and methodological tools coming from socio-cognitive models of discourse analysis, namely, Conceptual Metaphor Theory (Lakoff and Johnson 1980; Cuenca and Hilferty 1999; Charteris-Black 2004; Kövecses 2008, 2009, 2015; Semino 2008; Steen 2011 and Musolff 2004, 2015); Multimodal Metaphor Theory (Forceville and Urios-Aparisi 2009), and Blending Theory or Conceptual Integration Theory (Fauconnier and Turner 2002; Coulson and Oakley 2005; Oakley and Hougaard 2008; Dancygier 2012; Dancygier et al. 2012; Brandt and Brandt 2005). Moreover, this PhD thesis focuses on the study of the metaphorical way of thinking of each community through the identification, classification and analysis of target and source domains, metaphorical schemas and modes of representation used by the muralists in the compositions. The results extracted from the corpus under study prove that the creation and construal of metaphorical content in the murals of Northern Ireland depend on the physical experience of the environment where the blends arise.

Keywords: conceptual metaphor theory, multimodal metaphor theory, blending theory, metaphorical schemas, modes of representation, discourse analysis, target domain, source domain.

En Irlanda del Norte, hubo una intensa confrontación política y conflicto armado entre las comunidades Católica y Protestante desde 1969 hasta 1998, un periodo llamado `The Troubles´. Este complicado espacio temporal ha sido representado metafóricamente a través de diferentes modos de representación en los murales de Belfast y Derry/Londonderry. Puesto que las metáforas conceptuales dependen de la corporeización o experiencia física del medio, es importante estudiar hasta que punto elementos contextuales tales como la fecha, el lugar y los participantes influyen en la creación e interpretación de las mezclas o metáforas innovadoras, la cuales están inspiradas en metáforas conceptuales basadas en tres tipos de esquemas metafóricos: proposicional, imágen y evento (Soares da Silva 2016). En esta disertación, se ha llevado a cabo el análisis de 100 murales combinando las más recientes herramientas teorícas y metodológicas de los modelos socio-cognitivos de análisis de discurso, es decir, Teoría de la metáfora conceptual (Lakoff and Johnson 1980; Cuenca and Hilferty 1999; Charteris-Black 2004; Kövecses 2008, 2009, 2015; Semino 2008; Steen 2011 and Musolff 2004, 2015), Teoría de la metáfora multimodal (Forceville and Urios-Aparisi 2009) y Teoría de la mezcla o de la integración conceptual (Fauconnier and Turner 2002; Coulson and Oakley 2005; Oakley and Hougaard 2008; Dancygier 2012; Dancygier et al. 2012; Brandt and Brandt 2005). Además, esta tesis doctoral se centra en el estudio del pensamiento metafórico de cada comunidad por medio de la identificación, clasificación y análisis de los dominios meta y fuente, los esquemas metafóricos y los modos de representación empleados por los muralistas en las composiciones. Los resultados extraidos del corpus estudiado prueban que la creación e interpretación del contenido metafórico de los murales de Irlanda del Norte dependen de la experiencia física del entorno donde las mezclas surgen.

Palabras clave: teoría de la metáfora conceptual, teoría de la metáfora multimodal, teoría de la mezcla, esquemas metafóricos, modos de representación, análisis de discurso, dominio meta, dominio fuente.

Acknowledgements/Agradecimientos

First of all, I would like to thank my supervisor at the Universidad Autónoma de Madrid, Prof. Manuela Romano Mozo and my supervisor at Universidade Católica Portuguesa Braga, Prof. Augusto Soares da Silva, for their assistance and smart guidance. Specially, I will not forget their encouragement to finish this dissertation. Moreover, I would like to show my gratitude to my colleagues Miriam Sánchez Montilla and Maria Muelas Gil since I took their excellent Master´s Thesis: *Approaching Domestic Violence from a Multimodal Perspective. A Multilingual Contrastive Study on Anti-Domestic Violence Campaigns* and PhD Dissertation: *Metaphor, economy and persuasion: A socio-cognitive approach to metaphor in times of elections*, respectively as references to structure many parts of my dissertation as well as bibliographical references to understand concepts from the Conceptual Metaphor Theory and Conceptual Integration Theory.

Besides, I am very grateful to Beatriz from the library of Teaching school and all my colleagues from Universidad Autónoma de Madrid. Also the library staff and colleagues from Universidade Católica Portuguesa made me feel at home during my stay in Braga, especially to Augusto Soares da Silva, Maitê Gil and Dafne Palu who helped me with statistics and the classification of the metaphors suggested in the murals. Additionally, I want to express my appreciation to Prof. Ana Margarida Abrantes from Universidade Católica Portuguesa Lisbon who showed me the innovative Brandt and Brandt´s perspectives on Blending Theory.

Also I would like to express my sincere gratitude to Prof. Rachel Whittaker and Prof. Mick O´Donnell from Universidad Autónoma de Madrid since they kindly wrote recommendation letters when I needed them, Prof. Charles Forceville from Universiteit van Amsterdam for his useful advises and inspiring theories on multimodality, Prof. Tom Morton for his remarks about the metaphorical meaning of the murals and last but not least I want to express my gratitude to my landlord in Belfast, Sean Greene who took me in his car to visit the most interesting murals, Prof. Bill Rolston from Queen´s University of

Belfast who helped me to understand many aspects of the murals and the Republican muralists Danny Devenny and Marty Lyons for their generosity and kindness.

Primeramente, me gustaría agradecer la ayuda y los consejos de mi directora de tesis en la Universidad Autónoma de Madrid, la profesora Manuela Romano Mozo y de mi codirector en la Universidade Católica Portuguesa de Braga, el profesor Augusto Soares da Silva. Especialmente, no olvidaré el estímulo de los dos para que finalizara esta tesis. Además, me gustaría mostrar mi gratitud tanto a mi compañera Miriam Sánchez Montilla, autora de la excelente tesis de master titulada *Aproximación a la violencia domestica desde una perspectiva multimodal. Un estudio contrastivo sobre las campañas en contra de la violencia doméstica*, como a Maria Muelas Gil, autora de la sobresaliente tesis doctoral titulada *Metáfora, Economía y Persuasión. Aproximación socio-cognitiva a la metáfora en tiempo de elecciones*, pues ambos trabajos me sirvieron de referencia para estructurar muchas partes de mi disertación y me facilitaron bibliografía para comprender términos de la Teoría de la metáfora conceptual y la Teoría de integración conceptual.

También estoy muy agradecido a Beatriz de la biblioteca de la facultad de Educación por ayudarme a buscar referencias bibliográficas y a mis compañeros de la UAM. Por otra parte, los bibliotecarios y compañeros de la Universidade Católica Portuguesa me hicieron sentir como en casa durante mi estancia en Braga, especialmente Augusto Soares da Silva, Maitê Gil y Dafne Palu que me ayudaron con la estadística y la clasificación de las metáforas sugeridas en los murals. Mas aún, quiero expresar mi aprecio a la profesora Ana Margarida Abrantes de la Universidade Católica Portuguesa de Lisboa que me mostró innovadoras perspectivas de Brandt y Brandt sobre la Teoria de la mezcla.

Asi mismo, me gustaría expresar mi mas sincero agradecimiento a la profesora Rachel Whittaker y al profesor Mick O´Donnell de la Universidad Autónoma de Madrid, ya que escribieron cartas de recomendación cuando las necesité, al professor Charles Forceville de la Universidad de Amsterdam por

Table of contents

List of tables, figures and pictures

Tables

Figures

Pictures

Picture 10: Photograph by Bill Kirk in 1974 titled Gun Games, the Art bollege.

Picture 11: Photograph of a young boy made in 1982 in Belfast.

Picture 12: Mural known as Belfast´s Mona Lisa.

Picture 13: The Subject (1988-1990), The State (1993), The Citizen (1981-1983) by Richard Hamilton.

Picture 14: Mural in Northumberland St., Belfast, 2016 and temporary exhibition on Richard Hamilton at Reina Sofia Museum, Madrid, 2014.

Picture 15: Andy Warhol shopping in a supermarket in New York, 1965 and a visitor looking at a sculpture by Warhol in a museum.

Picture 16: Gerry Adams, Northern-Irish political leader and Rafa Nadal, Spanish tennis player.

Picture 17: Murals prior to painting.

Picture 18: Photograph by Bill Kirk in 1970 titled Bombay Street reconstruction and photograph of the aftermaths of the 1916 Easter Rising.

Picture 19: An Easter Lily between the flags of the Republic of Ireland and the Starry Plough.

Picture 20: The four provinces of Ireland.

Picture 21: The Red Hand of Ulster flag.

Picture 22: Mural in Donegall Pass, Belfast.

Picture 23: Pro-British banner.

Picture 24: Mural in Connswater St., Belfast and mural in Newtownards area, Belfast.

Picture 25: Mural dedicated to George Best in Blythe St. Belfast.

Picture 26: Local artists: Mark Ervine (Loyalist), Danny Devenny (Republican) together with Conrad Atkinson (English artist) and Robert Ballagh (Irish artist) in front of the mural based on Guernica by Picasso.

Picture 27: Reproduction of "The Third of May After Goya" by Roberto Ballagh in Bogside, Derry-Londonderry.

Picture 28: Former loyalist mural in Sandy Row, Belfast and Ross Wilson´s new mural.

Picture 29: Former Loyalist mural in Cultra Street, Belfast which was replaced by the artist Ross Wilson.

Picture 30: Danny Devenny at the International Mural Wall in Belfast.

Picture 31: Possible signature of Danny Devenny on a mural in Belfast.

Picture 32: Marty Lyons painting a mural on a scaffolding in Divis St, Belfast.

Picture 33: Muralists Marty Lyons (Republican), Mark Ervine (Loyalist) and Danny Devenny (Republican) working together in a mural dedicated to the American anti-abolitionist Frederick Douglass in Northumberland St., Belfast.

Picture 34: The Bogside Artists: William Kelly, Tom Kelly and Kevin Hasson.

Picture 35: Possible signature of Lucas Quigley on a mural in Belfast.

Picture 36: Gerard "Mo Chara" Kelly (www. vimeo.com) and a mural attributed to Mo Chara in Sevastopol St., Belfast.

Picture 37: Probable photograph of the muralist Bobby Jackson in front of his mural in Fountain Estate, Derry/Londonderry.

Picture 38: *Gun* by Andy Warhol, 1981.

Picture 39: Image from a storefront in Belfast.

Picture 40: Pro-Irish mural in Rossville Street, Derry/Londonderry, 1981.

Picture 41: Mural in King's Road, Dundonald, Belfast.

Picture 42: Detail of murals in Hopewell Crescent and Lower Falls Road, Divis St., Belfast.

Picture 43: *Visio Tondali* (15th century) by Bosch; *Spring* (1563) by Giuseppe Arcimboldo and *Endless Enigma* (1938) by Salvador Dali.

Picture 44: Mural No.16 in Divismore Crescent, Belfast.

Picture 45: Mural in the Bogside, Derry/Londonderry.

Picture 46: Graffiti on the Falls Road in West Belfast.

Picture 47: Mural No.86 in Conway Link, West Belfast.

Picture 48: Image from Derry Girls at Netflix.

Picture 49: Calligram (1918) by Apollinaire.

Picture 50: *The Altar* (1633) by George Herbert.

Picture 51: Mural in Falls area, Belfast.

Picture 52: Image of a red hand on the door of a Spanish office and on a mural in Northern Ireland.

Picture 53: Mural No.42 in Conway Walk, Northwest Belfast.

Picture 54: Catholic mural No.51 in Glenalina Road, West Belfast and Protestant mural No.20 in Hopewell Crescent, Northwest Belfast.

Picture 55: Catholic mural in Ballymurphy, West Belfast and Protestant mural in Donegall Pass, South Belfast.

Picture 56: Catholic mural No.2 in Lecky Road, West Derry/Londonderry and Protestant mural No.5 in Shankill Road, Northwest Belfast.

Picture 57: Catholic mural No.61 in Divis Street, West Belfast and Protestant mural No.62 in Canada Street, Southeast Belfast.

1   Introduction

This first chapter presents preliminary information of the topics that are described in more detail in the subsequent chapters. First, this introduction presents the motivations behind this dissertation, as well as the theoretical and methodological tools used. Second, the main aims, research questions and hypotheses of the research are detailed. And finally, the structure or organization of the thesis is explained.

1.1   Motivations and justifications of the research

In Northern Ireland, there was an intense political confrontation and an armed conflict between the Catholic and the Protestant community for thirty years, from 1969 to 1998. This difficult timeframe has been portrayed through different modes of representation on the walls of many neighborhoods in Belfast and other cities such as Derry/Londonderry; mostly these multimodal messages consist of big painted scenes of historical and daily events, portraits of historical figures, prisoners and martyrs, men and women carrying shotguns, acronyms of armed groups and catchy slogans such as: *No Surrender* (Protestant war cry at the Siege of Derry in 1689); *Time for peace, Time to go* and *Collusion is not an illusion* (Republican watchwords). From a simplified perspective, in the context of Northern Ireland two different conceptions of Christianism: Catholic and Protestant correlate two opposed ideologies respectively: Pro-Irish and Pro-British. Murals are likely to be propagandistic devices for the standardization of a complex social reality and a warlike situation. These paintings seem to set psychological borders that reinforce the physical barriers 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"; these two different perspectives of the conflict, I think, can be seen through the iconography, words and messages on the murals.

The murals are predominantly visible in many parts of the main cities´ landscape, so a fact that makes them appealing sources of information to understand a complicated period of time in the history of Northern Ireland, especially for researchers. Mainly, these compositions have been categorized and analysed (Rolston, 1991, 1995, 2003, 2010, 2013; Santino, 1999; Bryan & McIntosh, 2005; Goalwin, 2013; Larsson, 2013) as sociological phenomena related to violent events and the intense political confrontation that took place in this part of the island of Ireland, from 1969 to 1998, a period called `The Troubles´. However, their figurative content, especially their metaphorical meaning, has not been identified, classified and analyzed yet, so this dissertation, based on the most recent theoretical and methodological tools coming from socio-cognitive models of discourse analysis, intends to fill up this gap.

The main theoretical tools deployed in this work are *Conceptual Metaphor Theory* (Lakoff & Tuner, 1989; Lakoff & Johnson, 1980, 1999; Lakoff, 1993; Kövecses, 2008, 2009, 2015; Soares da Silva, 2016; Soares da Silva, Cuenca, & Romano, 2017), complemented by *Multimodal Metaphor Theory* (Forceville & Urios-Aparisi, 2009, Forceville, 1996, 2007, 2009a, 2009b, 2012; Serafini, 2015) and *Conceptual Integration Theory or Blending Theory* (Fauconnier & Turner, 2002; Coulson & Oakley, 2005; Oakley & Hougaard, 2008; Dancygier, 2012; Dancygier et al., 2012; Brandt & Brandt, 2005, 2013). In addition, *Critical Discourse Analysis* as applied to metaphor (Charteris-Black, 2004; Musolff, 2004; Semino, 2008) and to multimodality (Kress & Van Leeuwen, 2006, Kress, 2011; Šorm & Steen, 2013), as well as *Cultural Linguistics* (Palmer, 1996; Bernárdez, 2008; Sharifian, 2011, 2017) have been crucial models in the explanation of how culture and language interact in the creation of the meanings emerging from the murals under study.

Finally, the data for this study were retrieved through field research in Ireland: interviews to a renowned Northern Irish expert in the murals of Northern Ireland and to a Northern Irish muralist, visits to museums and pictures of the murals in situ. In addition, after the combined analysis of Conceptual Metaphor Theory, Multimodal Metaphor Theory and Conceptual

Integration Theory, a reliability test was carried out by two experts in Conceptual Metaphor Theory and a Northern Irish lecturer to check the validity of the researcher's findings.

1.2   Main aims and research questions

In general, the main goal of this research is to know more about human communication or metaphorical ways of thinking in confrontational contexts where politics, religion and ethnicity play an essential role. Specifically, the most important objectives are, first, the study of the modes of representation and metaphorical schemas displayed in the murals in order to understand how the two opposed perspectives on the conflict in Northern Ireland, Catholic and Protestant, are construed and conceptualized in both communities and, second, the contrastive analysis of similarities and differences in the use of metaphor by both the Catholic and Protestant communities. In addition, this study wishes to show the importance of contextual facts such as the physical experience of reality and the influence of socio-cultural traditions in the creation and interpretation of the metaphorical messages in the murals.

In addition to the main aim of this study, namely to throw light on the multimodal metaphorical discursive strategies used by the creators of the murals, the research also addresses the following research questions that are divided into two different groups which correspond to two main hypotheses in this dissertation. First, that the socio-historical and political context influences the modes of representation and metaphorical schemas in the Catholic and Protestant murals. Context exactly refers to commemorative and electoral events occurring in the time the murals were made and the area where the murals were located which is determined by the predominance of a community. And second, that modes of representation and metaphorical schemas are crucial discursive strategies in the construal of the emergent meaning of the murals.

- <u>The influence of context in the modes of representation and metaphorical schemas used in the Catholic and Protestant murals</u>

1-Are the metaphorical schemas used differently across communities? That is to say, do any of the two communities: Catholic or Protestant show a preference for one of the three metaphorical schemas: Event, Image or Propositional? Are the source domains used differently across communities?, in other words, do any of the two communities: Catholic or Protestant show preference for a specific source domain? do Catholics and Protestants use the same source domains?

2-Are the modes of representation used differently across communities? Namely, do any of the two communities: Catholic or Protestant show a preference for monomodality or multimodality to convey metaphorical content in the murals?

3-Is there a dependent relation between context and content? That is to say, do the electoral events in Northern Ireland influence the display of violent content in the murals?

4-Is there a dependent relation between context and modes of representation? Namely, do electoral events in Northern Ireland influence the use of monomodality or multimodality to convey metaphorical content in the murals?

5-Is there a dependent relation between context and metaphorical schemas? Specifically, do electoral events in Northern Ireland influence the metaphorical schemas used in the murals?

6-Is there a dependent relation between metaphorical schemas and modes of representation? In other words, is any of the metaphorical schemas predominantly monomodal or multimodal in the murals?

- <u>The influence of modes of representation and metaphorical schemas in the content of the murals</u>

7-Do modes of representation influence the content of the murals? To be specific, are monomodality or multimodality predominant in murals with violent

content? is there a dependent relation between monomodality or multimodality and the violent content of the murals?

8-Do metaphorical schemas influence the content of the murals? Id est, is the use of any of the three metaphorical schemas predominant in murals with violent content? is there a dependent relation between the use of any of the three metaphorical schemas and the violent content of the murals?

These research questions will be answered in Chapter 7, after a detailed analysis in Chapter 6.

1.3   Hypotheses of the research

In the history of mankind, there has been a natural tendency to reproduce reality or interpret the environment, from the prehistoric indoor paintings in caves to the contemporary outdoor graffiti in the streets. In fact, the hunting of animals is one of the main topics painted inside many caverns from the Stone age; an essential activity for the survival of the first human tribes. Regarding graffiti, the street artist Banksy shows in his incisive and metaphorical compositions his own perspective on the consumerist and violent contemporary society. In this sense, the creation and communication of metaphorical content in the murals of Northern Ireland, I think, are influenced by a context with a violent past in which religion and politics were essential elements to define the communities´ idiosyncrasy. In my opinion, contextual elements such as electoral events and the ideology of the community who lives in the location of the mural affect the types of metaphors and the way they are conveyed in the murals.

Moreover, the physical borders or walls that separate the Catholic and Protestant communities such as the *Peace Line* in Belfast transform the neighborhoods into divided territories and reinforce the existing psychological barriers between the two idiosyncrasies. The metaphorical content of the selected murals, which is triggered by the environment, clearly activates socio-cultural domains or frames in the Catholic and Protestant community of the neighborhoods of Belfast and Derry/Londonderry, and these frames clearly

influence the perception and understanding of reality. The dissertation thus follows Charteris-Black´s idea that "critical analysis of metaphors can provide insight into the beliefs, attitudes and feelings of the discourse community in which they occur" (2004:13).

In addition, according to Charteris-Black "metaphor is very close to the nature of language itself – language as a socially accepted system for representing the world around us, but also as a personal code – for experimentation and innovation in the boundaries of world meaning" (2004:3) and language is likely to reveal many clues about the identity and thoughts of a community of people, 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 in metaphors through other modes of representation: visual, sonorous, olfactory, tactile and gustatory.

From my perspective, the use of modes of representation and metaphorical schemas are loaded with meaningful conceptual information that can influence the content of the murals. Therefore, the modes of representation to convey certain metaphorical schemas could be the reason of the presence of violent content in the murals. Apart from that, the written and pictorial conceptualization of violence in the metaphors could arise emotions and feelings in people who experienced the conflict to influence their perspective on the Northern Irish conflict and promote their support for political aims. Besides, Charteris-Black (2004:24) says that "because metaphor has the potential to arouse the emotions it is very often used in persuasive language".

1.4 Structure of the dissertation

First of all, this dissertation provides background information about the conflict and the murals following a chronological order to contextualize the emergence of metaphorical content. Next, the main three theories from Cognitive Linguistics used to identify, classify and analyze the metaphors are explained, namely, Conceptual Metaphor Theory (CMT), Multimodal Metaphor Theory

(MMT), Conceptual Integration or Blending Theory (BT). Then, the corpus under study and methodology are described. The criteria followed to identify and classify the metaphors are illustrated by examples from the collected data. Also, the three different types of the most significant metaphorical schemas, in which the murals have been assorted, are exemplified. A detailed study of the whole corpus and the analysis of two representative murals of each metaphor type provide qualitative and quantitative results for the final discussion and the conclusions. The dissertation is thus structured into the following chapters:

- Chapter 1 includes the Introduction that explains the reasons to carry out this study, the main objectives, research questions, hypotheses and the structure of the text.

- Chapter 2 contains the explanation of important historical events in Ireland and the prominent figures and groups that were involved in the conflict of Northern Ireland, necessary to understand the murals under study.

- Chapter 3 is focused on the muralists, the history and characteristics of the murals and their impact on the Northern Irish society.

- Chapter 4 explains the theoretical tools that have been used in this research and clarifies concepts such as *conceptual metaphor*, *multimodal metaphor* and *blend*. It also includes pictures and schemes to illustrate the descriptions.

- Chapter 5 describes the data under study, paying special attention to the selection criteria of the Catholic and Protestant murals, the identification of metaphorical content and the classification of the metaphors into three categories of schema, as well as to the main analytical model used. Also, the contextual variables of the murals are shown in this chapter.

- Chapter 6 focuses on the conceptual metaphors and blends suggested in the Catholic and Protestant murals and a detailed analysis of 6 prototypical examples from the corpus is included.

- Chapter 7 provides the discussion of the main results of the study and conclusions extracted from the previous chapters, answering all the

research questions formulated in the Introduction and, finally, the difficulties and challenges encountered in this dissertation and proposing further research within the field.

- Chapter 8 includes the references that have been consulted throughout the research process, and this last chapter is followed by the appendices that contain important data and materials.

2   Historical context of the conflict

This chapter presents a description of the historical background of the conflict in Northern Ireland throughout time and the people who took part in it. Firstly, the most meaningful historical events are organized in chronological order and secondly, the main organizations and leaders, that were involved in this confrontation, are introduced.

Mainly, this chapter is based on the following bibliographical references: Sierra (2009), Alonso (2000, 2001), The Sunday Times Insight Team (1972), O´Brien (2007) and Dixon (2008). Besides, information has been extracted from websites of several British and Irish mass media: BBC News NI, RTE News and The Telegraph. All this information will help to understand the causes and aftermaths of this dispute and also to construe the topics of the murals and thus, the suggested conceptual metaphors they project.

2.1   Chronology

The timeline of the struggle between Irish and British nationalists in Ireland is divided in two parts: before and after the division of the island. For many years, there was a violent conflict for ruling this territory but when the territory was finally split in 1916, the dispute went on and elements such as religion, politics and the use of different languages, polarized or divided the population of Northern Ireland into opposed categories: Catholics and Protestants, Nationalists and Unionists, Republican and Loyalists, Gaelic speakers and Ulster

Scots speakers. Professor of psychology David Canter (2009:15) states that "the human process of categorization is so fundamental that we are usually not aware that we are doing it. This lack of awareness is particularly dangerous when the categories are arbitrary and naïve". He also points out that "attitudes and culture" set the most important differences between people and not mere features such as "religion, country of birth, 'ethnicity', 'race' or even football team supported". These are elements that even could lead to self-destructive vindictive inclinations, namely, Samson syndrome, a psychological condition "by which individuals become radicalised to the point that they will take their own lives as part of killing others" (Canter, 2006:107). This syndrome takes the name from the biblical character Samson who used his outstanding physical strength to destroy the columns of a pagan temple that finally collapsed and killed him and many pagan worshipers, so this narration means "the Biblical example of a final act of self-destructive vengeance" (2006:107). In Northern Ireland, concepts such as 'Catholic' and 'Protestant' mainly allude to religious beliefs but also to political ideas, cultural traditions and neighbourhoods.[1]

In the main, the following timeline, based on Sierra (2009), describes how the successive generations of inhabitants of the island of Ireland have coexisted with confrontations between Catholics and Protestants, and thus, these events could have instilled gradually but firmly in the collective mind of Ireland the idea of a constant opposition of two forces throughout time. Therefore, this fact could explain the existence of a force-dynamic pattern (Talmy, 2000:413-419)[2] in the creation and interpretation of the metaphors that are suggested in the murals of Northern Ireland.

---

[1] When I was in Belfast, I was told a joke that can be an illustrative example of the identification of religion with politics: One man asks other one: which religion do you belong to? And he answers: Judaism, but the first man insists: OK, but are you a Catholic Jew or a Protestant Jew. Levine (2010:11) points out that in Northern Ireland during many years there have been three questions that help to categorize people: "Where do you live? Where did you go to school? How many brothers and sisters do you have? ". In the interview with Bill Rolston (see Appendix A), he told me two anecdotes related to categorization of people, the first one is mentioned in a chapter of a book titled *The Politics of Legitimacy* (1978) by Frank Burton in which a woman on a bus in Belfast identified herself as a Catholic by exclaiming unconsciously: "oh Jesus, Mary and Joseph" after a light blow on the road. The other anecdote is about the unaware reluctant attitude of Belfast men towards hugging that was perceived by a woman who was not from Northern Ireland.

[2] This force-and-barrier schema is a way to schematize the embodied experiences of opposed forces or to conceptualize the force that affects and defines any entity.

Before the division of the island

1593-1603→*The Nine Years war in Ireland:* this confrontation between Irish rebels and English troops meant the fight for the predominance in the island of Irish Catholics against English Protestants. Politics and religion are traditionally blended in Ireland. In 1601, the Spanish Catholic king Philippe III tried to help the Irish Catholic rebels by sending troops led by Juan del Águila but both Irish and Spanish were defeated in the battle of Kinsale. Although this important setback, the Irish rebels led by Hugh O´Neill endured during a year the English offensive led by Lord Mountjoy over Ulster. Finally, in 1603, the Irish rebellion was definitely beaten and the Irish leaders signed the Treaty of Mellifont (Sierra, 2009:134).

1607→*Plantation of Ulster:* Scottish population started colonizing confiscated lands in Ulster and they "brought their own traditions, institutions and way of living" so these Protestant settlements changed Ulster into a society different from the rest of the island (ibid. 2009:134).

1641-1642→*Irish rebellion against Scottish and English settlers:* Irish took advantage of the English Civil war between the English king Charles I (Royalists) and the Westminster Parliament (Parliamentarists) to begin an uprising that was described in England as a massacre, in fact, it was called *The Bloody Massacre* (ibid. 2009:141).

1642-1648→*The Irish Confederates´ war:* Irish Catholics established their own government or confederation that fought the English Parliamentarian army that was trying to invade Ireland. The Irish confederation suffered important defeats so they had to join the English Royalists in a coalition against the Parliamentarists. Finally, Parliamentarists won the conflict (ibid. 2009:142-144).

1649-1653→*The Cromwellian war:* the English military and politician Oliver Cromwell led the Parliamentarist army in the conquest of Ireland and the myth of *The Bloody Massacre* in Ireland became a justification for his brutal actions in Ireland. The harsh measures carried out in Ireland by this English ruler left an unforgettable mark in the Irish society (ibid. 2009:145).

1688-1690→ *Williamite/Jacobite war in Ireland:* after Cromwell´s death there was a restoration of Monarchy in England with the Catholic kings Charles II and his son James II. The latter confronted his Protestant daughter Mary II and her husband William III of Orange (see Picture 1). This conflict was promoted by Protestant noblemen who were afraid of the advantages achieved by the Catholics in Ireland. Two important events in this war were *The Siege of Derry* (1689) in which the city of Derry/Londonderry held out against king James II´s army and *The Battle of Boyne* (1690) in which king James II was definitely dethroned by William III. After this war, Protestant predominance in Ireland came back once again (Sierra, 2009:149-153; The Sunday Times Insight Team, 1972:31, 32).

Picture 1: Statue of king William III of Orange in Carrickfergus, Northern Ireland (Picture by R. Asenjo, 2018)

1798→ *United Irishmen´s rebellion:* due to the predominance of the Anglican Protestants in the Northern Irish institutions, Catholics and groups of other kinds of Protestantism joined in the organization called *United Irishmen* to achieve political reforms through rebellion. Finally, the rebels were defeated but it was the first time in the history of Ireland that the use of religion for political aims did not help for division. Revolutions in North America (1775-1783) and France (1789) were more influential than religion (ibid. 2009:183).

1845-1850→*The Great Famine:* an inadequate agricultural policy and a bad harvest of potato, basic food for the Irish lowest classes, caused one million deaths and the emigration to other countries of 1.5 million people. Catholics were the main victims of this disastrous situation so their rejection against Great Britain increased (ibid. 2009:220).

1858→*Irish Republican Brotherhood:* this important revolutionary organisation was established in Dublin (ibid. 2009:221).

1870-1912→*Irish Home Rule Movement:* Irish nationalism grew and associations such as the *Irish National Land League* and the *Home Rule League* appeared. In order to promote the self-government of Ireland there were three home rule bills. In 1913, these political events influenced the formation of opposed paramilitary organizations such as the *Irish National Volunteers* (INV) that was in favour of the Home Rule and the *Ulster Volunteer Force* (UVF) that was against the Home Rule and many of their members participated and died in the World War I (see Picture 2) (ibid. 2009:225, 226, 259, 261). Levine argues that:

> "the implementation of Home Rule was delayed until after the end of the war, and young men from both sides of the Irish divide joined the British army; Unionists in order to prove their loyalty to the King, Nationalists in order to earn the right to have Home Rule implemented once the Great War was over" (Levine, 2010:52).

Picture 2: World War I recruitment posters (Pictures by R. Asenjo in Belfast Townhall)

1916→_Easter Rising:_ Irish nationalists proclaimed the Irish Republic (see Picture 3) and began an armed rebellion. Important figures of this rising (Thomas Clarke, Seán MacDiarmada-MacDermott, Patrick Pearse, Joseph Plunkett, Thomas MacDonagh, James Connolly, William Pearse, Edward Daly, Michael O'Hanrahan, John MacBride, Éamonn Ceannt, Michael Mallin, Seán Heuston, Con Colbert) were executed after they surrendered to the British authorities (see Picture 4). And the rest of the revolutionary were imprisoned. Among them, Eamon De Valera and Michael Collins who led the _Irish War of Independence_ later on (ibid. 2009:261-266).

Picture 3: Image of the leaders of the Easter Rising in The Weekly Irish Times and the manifest read in the General Post Office of Dublin in 1916 (Pictures by R. Asenjo, Kilmainhaim Jail, Dublin)

Picture 4: Courtyard inside Kilmainhaim jail, Dublin where several Irish nationalist leaders (P.H. Pearse, Thomas I. Clarke, Thomas MacDonach, Joseph Plunkett, Edward Daly, Michael

O´Hanrahan, William Pearse, John MacBride, Con Colbert, Eamonn Ceannt, Michael Mallin, Seán Heuston, Seán MacDiarmada and James Connolly) were executed in May 1916 after the Easter Rising. (Picture by R. Asenjo in 2016)

1919-1921→*Irish War of Independence:* after the failure of the rising, the *IRA* (Irish Republican Army) was created to begin a guerrilla warfare against the British administration in Ireland led by Michael Collins, Richard Mulcahy and Cathal Brugha. This kind of armed struggle or war of attrition was similar to the actions of the Spanish population against Napoleonic troops in the *Spanish War of Independence* (Sierra, 2009:266, 269; O´Brien, 2007:14, 15).

1921→*Anglo-Irish Treaty:* after a violent period in Ireland, the British authority (led by David Lloyd George) and a delegation of Irish nationalists (led by Arthur Griffith) signed a treaty (see Picture 5) 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 that was proclaimed in 1922 (Sierra, 2009: 272, 273; O´Brien, 2007:30).

After the division of the island

1922-1923→*Irish Civil War:* confrontation between Pro-Treaty forces (led by Richard Mulcahy and Michael Collins, killed in August 1922) and Anti-Treaty forces (led by Eamon De Valera and Cathal Brugha, killed in July 1922) that stood against the division of Ireland. Finally, the former forces won the confrontation in 1923 and some years later, the Republic of Ireland was officially proclaimed in 1949 (Sierra, 2009:273-277, 282; O´Brien, 2007:35, 36, 51).
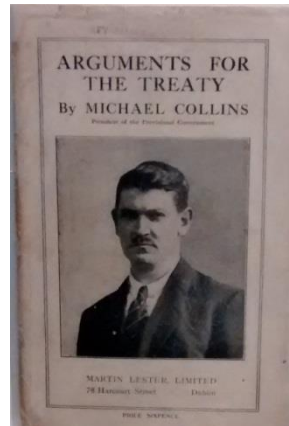
Picture 5: Arguments for the treaty by Michael Collins (Picture by R. Asenjo, The Ulster Museum, Belfast)

1950s→_Border Campaign in Northern Ireland:_ Republicans attacked British infrastructures close to the border between Northern Ireland and the Republic of Ireland. It meant an attempt to reactivate the armed struggle in Northern Ireland (Sierra, 2009: 307; O´Brien, 2007:52, 53).

1960s→_Civil Rights Movement in Northern Ireland:_ for a long time, in Northern Ireland, the Catholic population was considered a minority and their members deemed as second class citizens so they were not taken into account in politics and social life, maybe because Protestant unionism wanted to maintain its political predominance. At the end of the 60s, some demonstrations and marches were held to ask for civil rights as regards of employment and power sharing but they were restrained violently by part of the Protestant community in the _Burntollet Bridge Incident_ (January 1969, Burntollet) and by the RUC (Royal Ulster Constabulary) in the _Battle of the Bogside_ (August 1969, Derry/Londonderry). These events meant the beginning of the intensification of violence or a period called _The Troubles_ (around 3400 people died). Due to the inability of the Unionist government to deal with the confrontation between Protestants and Catholics, the presence of the British army was required to take over this difficult situation but finally, this military intervention led to more violent acts such as the _Bloody Sunday_ (1972, Derry/Londonderry) and repressive measures like the _Internment Policy_ (1971, imprisonment without

trial of Catholic population of Northern Ireland) (Sierra, 2009: 307-313; O´Brien, 2007:63-76).

1976-1981→*Republican prisoners´ protest:* in order to claim for the political status of the Republican prisoners, the inmates performed several insubordinate acts: the *Blanket protest*, *Dirty protest* and *Hunger Strike* (10 Republican prisoners died from starvation) (Sierra, 2009:314, 315).

1994-1998→*Peace process in Northern Ireland*: there are two main events in the beginning of the Northern Irish pacification which are the *Ceasefire* (1994) and the *Good Friday Agreement* (1998) (Sierra, 2009:321, 323; O´Brien, 2007:118, 119). After the *Ceasefire* (1994) there were some violent events that could have ruined the peace process: the murder of Gino Gallagher (January 1996) who was the leader of the Republican armed group *Irish National Liberation Army* (INLA), the IRA bombing of Canary Wharf in London (February 1996), the IRA bombing of Manchester City centre (June 1996), the killing of Billy Wright (December 1997) who was the leader of the Loyalist armed group *Loyalist Volunteer Force* (LVF), the *Real Irish Republican Army* (RIRA) bombing of Omagh (August 1998), the Protestant harassment of Catholic female students at the entrance to Holy Cross School in Belfast (2001 and 2002) and the yearly riots caused by the Protestant parades every 12 July (Alonso, 2000: 130, 135, 221, 222, 288; O´Brien, 2007:152, 160). Progressively, non-violent proposals are being accepted more and more to solve any difficulty in the *Peace process*. Nowadays, both communities are still working for a peaceful coexistence of the population of Northern Ireland and a definitive solution of the conflict.

2016→*Brexit:* socio-political events 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 (The Telegraph, 17 February 2016). Because of the `Brexit´ there could be a possible restoration of the border between the Republic of Ireland (part of the European Union) and Northern Ireland (part of Great Britain).

2017→_The use of Gaelic:_ in the Northern Irish Parliament there is a division as regards of the Irish language. On the one hand, Republican activists and the most important Republican political party: Sinn Fein support the idea of making official bilingualism (English and Irish language) in court, parliamentary sessions, street signs, public buildings and encouraging the use of the Irish language by civil servants and the police. Maybe, the main goal of this proposal is getting an official status for Irish language as Scottish Gaelic and Welsh language. On the other hand, Unionists activists and the main Unionist political party: DUP (Democratic Unionist Party) think that the use of Gaelic could be an element that promotes discrimination of non-Irish speakers when they apply for public jobs and a further step towards the incorporation of Northern Ireland in the Republic of Ireland. Perhaps, the Unionists consider the use of Gaelic a way of supporting and spreading of the Republican ideology in Northern Ireland instead of the reactivation of a cultural asset. DUP leader, Arlene Foster (BBC News NI, 28 June 2017) stated in a party event held in February 2017: "If you feed a crocodile it will keep coming back for more". In this statement on the use of Gaelic, the Unionist politician makes use of the conceptual metaphor: IRISH NATIONALISM IS A CROCODILE that links a reptile to an ideology and the possible emergent meaning could be `promoting the Irish language in Northern Ireland is a quiet threat to Unionism´.

Maybe, Northern Ireland could have sometimes been ignored by both Great Britain and the Republic of Ireland, as Levine seems to suggest in the following extract:

> "in 1940 a proposal from Winston Churchill´s wartime government horrified Unionists…Churchill´s war cabinet offered Eire an undertaking towards a united Ireland, in return for Eire´s abandonment of wartime neutrality. The Northern Ireland cabinet reacted furiously at the perceived treachery. In the event Eire, already keener on reunification in theory than in practice, rejected Churchill´s offer" (Levine, 2010:80).

The socio-political situation in Northern Ireland was complex in the 20th century since the population of 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´". Possibly, the fight for the rightful ownership of the territory in Northern Ireland seems to have caused the sectarian separation of the neighbourhoods. For instance, the most prominent physical barriers in Belfast are the *Peace lines* which are walls that divide parts of the city into Catholic and Protestant areas. They started to be built in the late 60s of the 20th century coinciding with the beginning of *The Troubles*. According to Meredith (BBC News NI, 15 December 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 number of people who wants 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.

To sum up, all the controversial historical events such as the battles before the division of Ireland and the continuous confrontation between the two communities after the split of the island have become usual topics in many murals. So the ancestral presence of violence in the Northern Irish society could have influenced the population´s way of conceptualizing the physical environment and thus, the metaphorical content of the murals conveyed by the muralists in different modes of representation, as we will see in the analysis of these compositions in Chapter 6.

2.2 Participants.

Due to the existence of more or less moderate and uncompromising political parties in every community, one can guess that both Catholic and Protestant are not ideologically homogeneous groups, so the different personal

experiences in the same spatial context could have influenced the way of thinking and beliefs of the population.[3]

Apparently, the inhabitants of Belfast share a particular sense of humour that appears in *the craic* or *the crack* which is defined as:

> "a cohesive word widely used in Ireland to mean `the talk, or the ambience, or what´s going on.´ For Sally Belfrage, Belfast speech is `magical´ and her tribute to the city´s distinctive oral culture conjures a world similar to the paradisal fantasy in Yeat´s poem, `The Man Who Dreamed of Faeryland´; Belfast is `magic´- local demotic for `super´ or `marvellous´ or whatever high superlative leaps instinctively off the tongue" (The Guardian-Observer, 1987).

Typically, the population of Northern Ireland has been categorized into Pro-British (Protestant unionists) and Pro-Irish (Catholic nationalists). Inside the Pro-Irish nationalism there is also a division:

> "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 with Great Britain who was opposed to the use of violence and used more constitutional means to defend the union, while a `Loyalist´ is a Unionist who tended to employ or advocated more militant methods to defend the union, sometimes including violence.

Regarding the use of violence, psychologists Neil Ferguson and Mark Burguess (in Canter, 2009:30) have researched on how particular individuals in Northern Ireland have become active participants of the violent conflict and they concluded that possibly the exposure to violent acts together with other

---

[3] During my stay in Northern Ireland, S. Greene, my landlord in Belfast, told me that the city during *The Troubles* was like a `micro-cosmos´ where there were people who were directly affected by the conflict and others who were not.

social and personal factors can be the main reasons for a potential participation in violent actions.

Firstly, the main participants in the long armed conflict were the following groups with their acronyms (Sierra, 2009:361-362; Alonso, 2000:9-10): on the one hand, the main armed Republican groups were: the *Irish Republican Army* (IRA) and the *Irish National Liberation Army* (INLA). The IRA was a renovated version of the paramilitary organization: *Irish National Volunteers* (INV) (O´Brien, 2007:14) which was created in 1913 and promoted by the paramilitary group *Irish Republican Brotherhood* (IRB) and the Republican political party Sinn Féin. The IRA started fighting the British government in the *Irish Independence War* (1919-1921) (Sierra, 2009:261, 269). Both Republican armed groups INV and IRA were supported by a women's paramilitary organisation called *Cumann na mBan*. (RTE News, 31 March 2014; O´Brien, 2007:93). In the *Irish Civil War* (1922-1923), the Pro-Treaty armed forces or the Irish Free State regular army fought the Anti-Treaty armed group or the new IRA (O´Brien, 2007:35). At the beginning of *The Troubles* in 1969, the IRA split into Official *Irish Republican Army* (OIRA) "which claimed to have held on to 70 percent of its volunteers" and *Provisional Irish Republican Army* (PIRA) or Provos that attracted the youngest generations of Republicans. In 1972, the OIRA stopped its armed activity and began its way towards politics but the PIRA reached its peak in killings (243 casualties) that year (O´Brien, 2007:77-79). In 1975, some IRA volunteers who disagree with the strategy of the IRA created the *Irish National Liberation Army* (INLA) (Alonso, 2000:132). Despite the *Good Friday Agreement* in 1998 which meant the official end of the violent conflict, dissident Republican armed organizations such as *Continuity* IRA and *Real Irish Republican Army* (RIRA) have carried on with the armed struggle (O´Brien, 2007:157-159). On the other hand, the most important Loyalist paramilitaries forces were: *Ulster Volunteer Force* (UVF) led by Gusty Spence (Alonso, 2001:29), *Ulster Freedom Fighters* (UFF), *Red Hand Commando* (RHC), *Ulster Defence Association* (UDA) that "was formed in 1971, drawing support from Loyalist working class areas of Belfast" (O´Brien, 2007:83) and *Loyalist Volunteer Force* (LVF) led by the departed Billy Wright

(Alonso, 2000:207). Apart from the participation of these antagonist armed groups and the intervention of the security forces: the British Army and the *Royal Ulster Constabulary* (RUC), the British Intelligence services could have took part in the conflict: MI5, MI6, Special Branch. (The Irish Times, 14 December 2012).

Secondly, the most significant political parties with their acronyms (Sierra, 2009:361-362; Alonso, 2000:9-10) and leaders in the Northern Irish conflict and peace process are the following: on the one hand, the major Pro-Irish political parties are *Sinn Feinn* (SF), the most prominent Republican party led by both the departed Ruairí Ó Brádaigh and Martin McGuinness and the retired Gerry Adams, and *Social Democratic and Labour Party* (SDLP), a moderate Nationalist party founded in 1970 and led by the departed Gerard Fitt and the retired John Hume (Alonso, 2001:39-40). On the other hand, the most prominent Pro-British political parties are *Democratic Unionist Party* (DUP), a conservative Unionist party led by the departed Ian Paisley (Alonso, 2001:36), *Ulster Unionist Party* (UUP) another conservative unionist party led by David Trimble (Alonso, 2001:25), *Progressive Unionist Party* (PUP), a left wing Unionist party linked to the Protestant working class led by the departed David Ervine (Alonso, 2001:29). As we can see, inside both communities, there have been moderate and radical political parties. In an interview to Gerry Adams in 16 April 1995 (Alonso, 2001:43), he states that Pro-British feel themselves superior to Pro-Irish and from his point of view, the only difference between them is political and not religious, racial or cultural. However, the Nationalist politician Bernadette McAliskey disagrees with Adams´ opinion since she thinks "a person is what he/she says he/she is and what he/she wants to be" (Alonso, 2001:43).

3 Socio-Cultural context of the murals.

The main topics dealt with in this chapter are: the importance of culture in the concept of national identity in the Pro-Irish and Pro-British communities and

how the murals of Belfast and Derry/Londonderry mean important ways to convey the idea of nationalism and also cultural references of Northern Ireland that have become elements of tourist attraction.

Regarding Pro-Irish ideology, before the partition of Ireland, the Irish culture, and thus, the Irish national pride seemed to be promoted by the Gaelic League through the spreading of the Irish language and the practice of Gaelic sports (Irish football and Hurling) which was encouraged by the Gaelic Athletic Association. The boost of their own language and traditional sports tried to set a difference from the English language and the most distinctive British sports: football, rugby, cricket, tennis (Sierra, 2009:240-242).

Picture 6: Michael Collins at Croke Park stadium in Dublin and Illustrated poster `The Game of Hurling´, as published in The Illustrated Sporting and Dramatic News, 26th November 1881 (Picture by R. Asenjo, Cork Public Museum)

Nowadays, the promotion of the Irish language is a matter of discussion in Northern Ireland. Apart from the encouragement of the Irish language and sports, the Republican movement has made use of other cultural disciplines such as music and literature to express its ideology (Goalwin, 2013:199). Traditionally, the main cultural influences in Ireland are: Celtic, Roman-Christian, Viking, Norman and English (Sierra, 2009:22, 33, 71, 99, 111). Apparently, the Christian figure of Saint Patrick (introducer of Christianism in Ireland) and the Celtic figure of Cuchulainn (a mythological hero) are key ancestral figures of Irish culture that have become relevant to the nationalist idiosyncrasy (Sierra, 2009:23, 50).

Regarding the predominance of the Unionist culture over the nationalist, Goalwin states:

> "With its roots in the seventeenth century penal laws imposed on the entire island of Ireland by the British, discrimination against native Irish culture was deep-seated and only strengthened by the successor Unionist government in Northern Ireland. Thus with Unionist culture dominant, nationalist culture was relegated to the margins of Unionist society (Rolston, 1991:71) and expressions of cultural identity, such as Republican answers to the Loyalist parading tradition, were outlawed and dealt with harshly by the government" (Goalwin, 2013:198).

And with reference to Pro-British idiosyncrasy, Shirlow and McGovern point out that:

> "it is impossible to understand Unionism and Loyalism without understanding the role of `fundamentalist Protestantism´ in Ulster Protestant political culture…a series of symbols, myths and rhetorical motifs within the discourse of contemporary Unionist ideology are derived from theological, and, in particular, `fundamentalist Protestant´ perspectives" (Shirlow and McGovern, 1997:12).

In addition, Shirlow and McGovern (1997:12) argue that Protestantism has promoted the distinction between opposed entities such as "the sinned against the sinning, the righteous and the damned and the good and the devil, the elect and the dark forces" and the concept `sacred past´ empowers the Protestant fundamentalist ideology and pervades the population´s way of thinking.

Apart from the importance of religion in the Pro-British community, it seems that:

> "sport plays an important role in the construction of identities in the modern world, and in Northern Ireland, that means not only gender (male) and class-specific (working class) identities, but also a fusion of sectarianism and the `imagined community´ of the Ulster

Protestant…in the contemporary world, sport is commonly one of the most important vehicles for expressing political identity…there is no denying the importance of sport in working-class communities" (ibid. 1997:12, 95, 97).

Picture 7: Mural in Shaftesbury Avenue, Belfast, that shows players of Gaelic football and hurling (Picture by R. Asenjo, 2018).

Traditionally, Protestant working-class has been culturally different from the Unionist middle-class and we can see this fact in the differences between the Loyalist organizations and the Orange order. Besides, rugby, cricket and hockey are mainly practiced by the middle-class and football by the working-class. Football is a suitable sport for "collective identification" and for instance, being a Northern Irish supporter of the Glasgow Rangers Football Club from the Scottish League seems to be part of the Pro-British idiosyncrasy (Shirlow and McGovern, 1997:96, 98, 100). Throughout history, sports have been vehicles for political purposes or national identity exaltation, the most notorious example is the Olympic Games, an event originally created to promote solidarity and friendship among countries. In the 1936 Olympic Games held in Berlin, German athletes usually made the fascist salute on the podium and there were swastikas in the Olympic stadium; in the inaugural ceremony of 1980 Olympic Games celebrated in Moscow, the representation of some communist leaders such as Lenin and symbols like the sickle and the hammer were shown in

bleachers and pitch of the stadium. Sometimes sports become passionate human activities and some political ideologies have made use of this exciting and emotive atmosphere to convey political messages to get the support from the masses.

Therefore, in Northern Ireland, cultural manifestations such as language (English and Gaelic), sports (rugby, cricket, football, hurling, Gaelic football), religion (Catholicism and Protestantism) and mythology (Goddess Ériu or Erin, Cuchulainn, Queen Maev or Medb, King Nuada, Queen Macha, Heremon O´Neil, Finn McCool) have encouraged the development of national identity. All these cultural elements seem to build the collective idiosyncrasy of two confronted communities in Northern Ireland so their presence in the murals makes the interpretation of the compositions an easier task for the addressees of the messages: the members of Catholic and Protestant communities. Consequently, murals have become conventional ways to convey persuasive ideas in an artistic format loaded with metaphorical content.

3.1 Overview of the murals

For many years, it has been suggested (Santino, 1999:527) that the 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 deemed 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 working class since both have similar cultural traditions and styles of social behaviour or popular protest: parades, demonstrations, bonfires and 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" (Santino, 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 murals could mean a link between Pro-Irish working class and Pro-British working class.

Usually, as it will be shown in Chapter 6, many images from Pro-British 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 the commemoration of the history of Ireland, Pro-Irish 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. So we can conclude that many Pro-British and Pro-Irish murals attempt to blend or set analogies between events from the past and the present and from other places. Moreover, in these international murals, different languages are used, for instance, Arabic, Gaelic, Spanish, Basque and Hebrew.

Kress and Van Leeuwen (2006:13) assert "communication requires that participants make their messages maximally understandable in a particular context. They therefore choose forms of expression which they believe to be maximally transparent to other participants". In Northern Ireland, the representation of local myths such as Cuchulainn, historical events such as the Battle of Boyne and notorious figures such as William of Orange suggest us that these topics are well known by the population who live in that context. Also, Kress and Van Leeuwen (2006:20) admit the relevance of individuality in the elaboration of meanings but at the same time, they maintain that communicators or artists, convey "social meanings". Northern Irish painters seem to reflect the social diversity in their murals, in other words, a fragmented and polarized society. For instance, the different topics of the 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 refer to the same places, Pro-British talk about the city of Londonderry and Northern Ireland and Pro-Irish talk about the city of Derry and The North of Ireland or The Six Counties (Antrim, Armagh, Down, Fermanagh, Derry and Tyrone that are two-thirds of the historical province of Ulster since the counties of Monaghan, Cavan and Donegal are part of the Republic of Ireland). Painters from both communities use different iconography on the murals and the participants of the famous parades around Shankill Road and Falls Road wear uniforms of diverse colors and carry decorated banners. These public events still stir up feelings that sometimes lead to confrontation between Pro-Irish and Pro-British communities. Moreover, cities have become matter of sociolinguistic research and "language and visual discourse have become elements under study" (Martín, 2016:627). According to Moreno (2008:173), "in real language many aspects come together: social, political, demographic, anthropologic or cognitive and also the purely linguistic aspect". Language thus seems to be the performance of human cognition and a consequence of the social context but at the same time language can influence the socio-cultural context since the political use of language can determine the way of thinking of people and establish nationalist ideologies and frontiers. In fact, the cities of Belfast and Derry/Londonderry (see Picture 8) are divided in designated areas for the Catholic and Protestant communities through artificial borders such as walls or peace lines and natural frontiers like rivers as it can be seen in the maps.
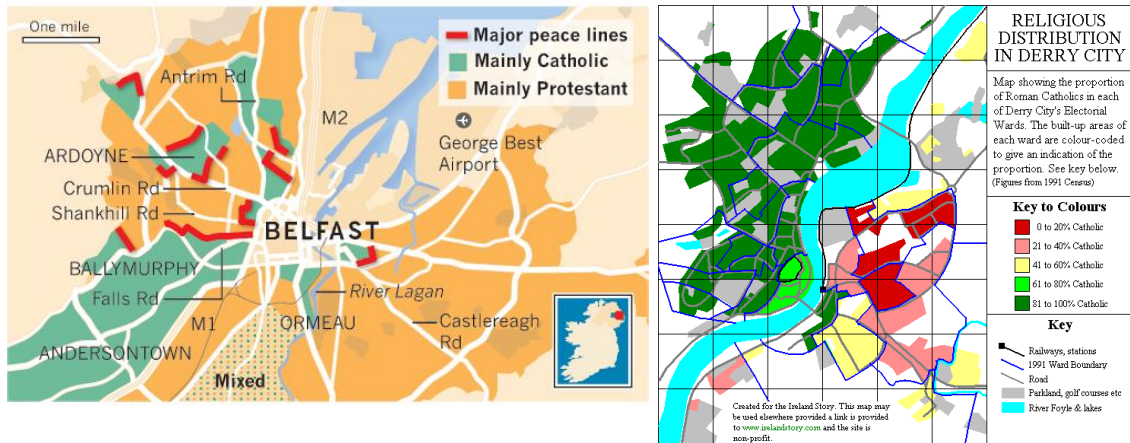
Picture 8: Map of Belfast (left)[4] and Derry/Londonderry (right)[5]

Besides, in many cases, the political murals seem to act as reminders of the separation between Catholics and Protestants (see Picture 9), although there are paintings that seem to convey neutral or socio-cultural messages.
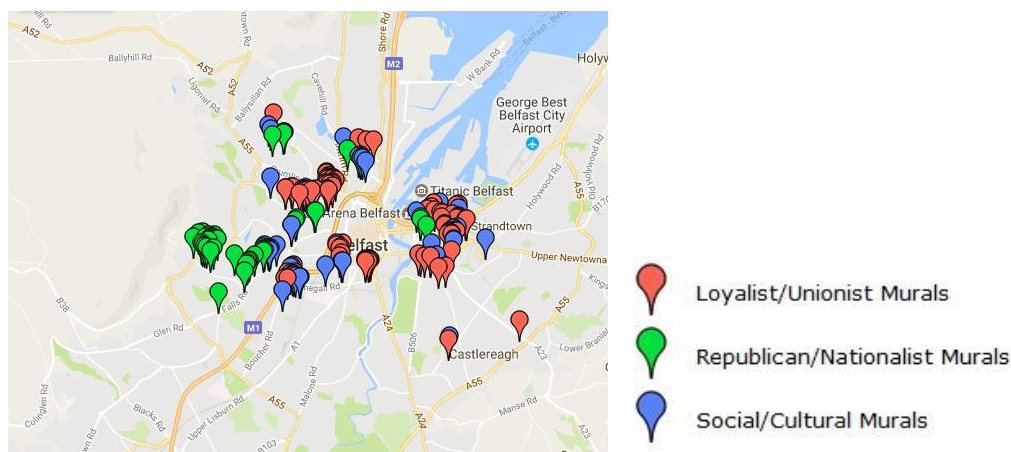
Picture 9: Distribution of the murals of Belfast[6].

3.2 The impact of the murals on the local population

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 murals could have had a certain influence over the population´s perspective of the situation in Northern Ireland.

---

[4] www.citiesintransition.net

[5] www.virtualtourist.com

[6] www.belfast-murals.co.uk

Regarding the possible influence of murals on people who are living the confrontation, Rolston states:

> "The very worst year of our conflict or the year in which the most deaths occurred was 1972. In 1972, Republicans did not paint any murals, so murals were not a factor and people decided they were going to fight the British army…what I´m saying is that murals are part of something, they are not the problem in themselves, they´re a symptom of something and if there is a political division, those murals are going to express that political division, suppressing the murals does not make the political division any less…There is one exception I have to this sort of *laissez-faire* attitude which is this: I do worry about very heavy duty military images for kids, I worry about that a little bit, for example, if you look back 20 years, 15 years of Loyalist areas, if a kid came out of a house, they´d look around them and almost every wall they´d see would be of a larger than life young man with a hood carrying a rifle and for young impressionable kids, I just wonder what it does in terms of them seeing what the horizon is, basically it doesn´t give them a big broad vista, it doesn´t say to them: look there are a number of possibilities for my life, there are a number of ways in which I can go, what it says over and over again is: this is the way you go". (*Did propaganda increase the level of conflict in Northern Ireland?*, 2014)[7].

Hence, the different experiences in childhood seem to be very important to form a perspective of the environment. Also education is likely to be essential in the formation of personality. In Northern Ireland there are not many mixed schools as it is pointed in Levine´s book (2010:284): "we have different educational systems: Catholic schools and state schools which are really for Protestant children, so people don´t have the chance to meet".

---

[7] https://www.youtube.com/watch?v=k2v-79ComWE

Furthermore, in an interview in 2018, the Republican muralist Marty Lyons states that murals could influence the perspective of younger generations and foreigners on the conflict of Northern Ireland:

> "yeah, I was partly what that was created for, it was, educate different people coming in about what was happening here, it was a way of education and especially kids as well because kids ask questions about what´s it about, people from different countries coming in and ask questions what´s it about and muralists tell them" (see Appendix A).

Regarding children and their cognitive skills to communicate and conceive their environment, there are two different theories from two phychologists, on the one hand, Piaget (1923) who "contends that the child´s egocentric speech is a direct expression of the egocentrism of his thought; as the child grows older, autism recedes and socialization progresses, leading to the waning of egocentrism in his thinking and speech" (in Vygotsky, 1962:132-133). Piaget seems to indicate that the development of children´s cognitive skills of communication and construal of reality starts from introspection and an individualist relation of children with their social context. On the other hand, Vygotsky (1962:133) points out that "egocentric speech develops along rising not a declining, curve; it serves mental orientation, conscious understanding; it helps in overcoming difficulties; it is a phenomenon of the transition from the social, collective activity of the child to his more individualized activity". Vygotsky appears to say that the contact of children with their society promotes their egocentric speech and thus, their individual perspective of reality.

In some photographs (see Pictures 10 and 11), children are portrayed carrying toy weapons in the streets of Northern Ireland, so perhaps these young boys were influenced by the militarist atmosphere at that time.

Picture 10: Photograph by Bill Kirk in 1974 titled Gun Games, the Art bollege (Picture by R.
Asenjo, The Ulster Museum, Belfast)

Picture 11: Photograph of a young boy made in 1982 in Belfast (Picture by R. Asenjo, The Ulster
Museum, Belfast)

For the youngest generations of Northern Ireland, it must have been
difficult to remain isolated from the complicated environment or spatial context
where they lived on. The Northern Irish psychologist Jeremy Harbison and his
wife Joan point out in their book titled *A Society under stress* that:

"...in Northern Ireland an appalling combination of circumstances, both
social and economic, inevitably influences the way people feel, perceive
and react...whilst being 'born and bred' in Northern Ireland cannot be a
justification for producing this book, it at least answers one oft-
repeated retort to academic research on the province that 'unless

you´re from the place you can´t start to understand it!" (Harbison and Harbison, 1980:4, 7).

Regarding the interpretation of the murals, in an interview in 2018, the sociologist and one of the most renowned experts on the murals in Northern Ireland, Bill Rolston (see Appendix A) points out that if you are an outsider you cannot completely understand some socio-cultural aspects of Northern Ireland but he also said that foreigners can add new perspectives on the events that happened in this place although these innovative points of view are sometimes superficial but devoid of the local population´s prejudices. From the standpoint of an outsider, Belfast could be considered a nice growing city with a violent past that can be supposed because of the messages from the murals and the objects from the museums. Apart from that, there must have been a gradual upgrade of the city center and the suburbs, for instance, there are modern buildings in the shipyard area such as the Odyssey Arena, the Titanic Museum and the Titanic Studios where the famous TV series *Game of Thrones* was shot. As an outsider, the mental recreation of the tragic events, that happened in many neighbourhoods of Belfast and Derry/Londonderry, can help to figure out the messages conveyed in the murals. Besides, in order to complete the outsider´s understanding of the conflict, talking to people from Northern Ireland and visiting places such as local museums, jails and cemeteries are instructive activities. Although there is peace in Northern Ireland, some muralists carry on painting murals and thus, it still remains the same will or necessity of conveying conceptual information to the rest of the population, maybe in an attempt not to forget what happened in the past and also to give positive messages to the younger generations.

Apparently, the context of Northern Ireland has had a major role in the construal of reality as well as the verbal and pictorial conceptualization on the 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.

Regarding the atmosphere in Northern Ireland, from 1969 to 1998, it seems that people lived in a vigilant environment in which surveillance cameras,

soldiers and police patrols watched the population 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 murals (see Picture 12). 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 and Conlon, 2013:38).

Picture 12: Mural known as Belfast´s Mona Lisa[8]

Probably, the sensation of being observed in silence that the population of Northern Ireland could have experienced for many years can be associated with the idea of panopticism developed by Foucault (1995:195) who states "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

---

[8] www.hecktictravels.com

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". Martín (2016:627) points out that a new field of investigation called Linguistic scenery has emerged and it focuses on the language used in the different displays and interactions in public spaces that shows the diversity of linguistic, ideological and political streams. Martín (2016:613) also argues that one of the common traits of many protest movements is the role of the communicative performances in the space transformation, enactment of its ideologies, achievement of a national and global impact on the audience´s active gaze. The public spaces or streets of Northern Ireland became environments of political discussion through the profuse apparition of multimodal messages on many walls. Apparently, there was a necessity of spreading or communicate ideas, grievances and political goals in the murals that backed up the active participation in the conflict. Both sides of the confrontation give their own perspectives about the origin of the conflict. These points of view differ from one another because they are based on personal experience of reality and collective perception of themselves. Larsson (2013: 46, 47) affirms that:

> "Protestants are seen to be living under siege from the Catholics; both Protestants and Catholics perceive themselves to be minorities in the society: Catholics in Ulster and Protestants in Ireland. This has made each group form a distinctive cultural cohesion that is based in opposition to the other group".

In general terms, the murals mean the occupation of the public space by persuasive messages that try to reinforce the sense of community and to create affective bonds with the cause and sympathy for the casualties of the conflict who are seen as martyrs or innocent victims. Blommaert (2005, 2010) points

out that sociolinguistics of mobility studies the configuration and representation of spaces and places and how the different interactions and identities within spaces strongly determine the different modes of using the language (in Martín, 2016:627). Additionally, Radden (1992:532, 533) states:

> "the cognitive processes involved in the construal of a conceived scene are similar to those of perceptual processing…the organizing principles of perception that have been discovered by gestalt psychologists also govern linguistic structuring. The perceptual grouping of incoming sensations into figure and ground has its equivalent in linguistic organization…the larger entity serves as the reference background for the location of the smaller".

In fact, the spatial context influences the assimilation of conceptual messages since a mural painted on a permanent outdoor location means an unavoidable source of information for the passers-by. Furthermore, people usually link places with forms, colours, sounds and smells. Hence, these sensory inputs reinforce the memory of a location and help to remind the verbal information or the name of a site, namely, street, square or avenue, so the mental recreation of a spot could be based on a previous perception or embodiment of its characteristics. Vygotsky (1962:121) argues that "a word made us think of its meaning just as any object might remind us of another…a word might denote at first one object and then become associated with another, just as an overcoat, having changed owners, might remind us first of one person and later another". Consequently, the construal of a multimodal message depends on the physical experience. On the one hand, people who have experienced the conflict in Northern Ireland can identify messages from the murals vividly and on the other hand, people who have not lived the conflict in Northern Ireland can have a less intense interpretation of the messages on the murals. Forceville (2007: Lecture 5) states that "in some cases, construal of the metaphor depends on knowledge of the sociocultural environment".

3.3 Murals: art or propaganda?

In a documentary, Rolston (2012) gives his opinion about the function of the murals:

> "most of these murals are at the heart of every working class community, so their messages are not to the outside world or tourists, they are to the communities: are you with us?, are you against us?, are you in agreement with what we stand?" (*Art of Conflict*, 2012).[9]

Apart from the importance of the physical experience into the way of thinking and expression, the place where a message is conveyed influences our perception of conceptual information, for example, understanding the message from some canvas about *The Troubles* by the British painter Richard Hamilton at a neutral place such as the Tate Modern Museum of London is different from assimilating the information that one is receiving when is looking at a mural in a street of Belfast. Certainly, receiving a message in its original environment is a powerful external stimulus to assimilate it. Based on the personal experience of the author of this research, the perception of the conflict in Northern Ireland is different when one sees a temporary exhibition of several canvas about *The Troubles* painted by Richard Hamilton (see Picture 13) at the neutral and ad hoc artistic space of Reina Sofia Museum of Madrid in 2014 and when one looks closely, in a Catholic neighbourhood of Belfast in 2016, at the painted brick walls with barbed wire and spikes on top (see Picture 14). Serafini (2015:412) states that: "recognition of the represented elements of a visual image by no means implies that one understands the meaning potentials or purposes of a particular image (Pauwels, 2008). The process of interpreting visual images involves more than simply being able to recognize the elements contained within". Serafini (2015:417) also says that "one´s interpretations and modes of representation might change in different times and spaces based on different intentions, motivations, and understandings; how we come to view a particular

---

[9] https://www.youtube.com/watch?v=Elf4hTYeNY0

image and how it is positioned in a composition affect the meaning potential of our interactions". Therefore, the conjunction of a complete socio-cultural knowledge on a context and a context experience *in situ* is essential to create analogies between concepts and to obtain the most accurate emergent meaning conveyed by pictorial metaphors. Besides, it seems to be true that "the capacity of images to affect us as viewers is dependent on the larger cultural meanings they evoke and the social, political, and cultural contexts in which they are viewed" (Sturken and Cartwright, 2001; in Serafini, 2015:420).

Picture 13: The Subject (1988-1990), The State (1993), The Citizen (1981-1983) by Richard Hamilton[10]

Picture 14: Mural in Northumberland St., Belfast, 2016 (left) and temporary exhibition on Richard Hamilton at Reina Sofia Museum, Madrid, 2014 (right). (Pictures by R. Asenjo).

Similarly, in some works of art by the North American painter Andy Warhol there is a recreation of ordinary things such as cans of Campbell's soup, bottles of Coca-Cola and boxes of Brillo soap pads (see Picture 15). It could be

---

[10] www.tate.org.uk

argued that the distinctive features of these objects have become almost invisible in specific contexts of the daily life such as supermarkets or kitchens since they have been utterly conventionalized or assimilated in the consumerist societies but the way of seeing and thinking those items change when they are shown on a painted canvas or a wood sculpture in the context of a museum because this artistic environment endows these reproductions with new characteristics that make them creative expressions about consumerism (CONSUMERISM IS A WORK OF ART). Therefore, the context and the mode of representation or medium influence the interpretation of a message. As regards of conceptual metaphors, for instance, a can of Campbell´s soup on the shelves of a supermarket could be identified with a conventional metaphor and the recreation of this product on a canvas hanging on a museum´s wall could be seen as a creative metaphor, a type of metaphor that will be explained in Chapter 4. Consequently, a conventional real can of soup has inspired the making of a creative and innovative drawing of this container in the same way a conventional metaphor stimulates the emergence of a creative metaphor which adds new conceptual information or features to the source domain of the metaphor and thus, to the target domain, as it will be shown in Chapter 4.

Picture 15: Andy Warhol shopping in a supermarket in New York, 1965 (left)[11] and a visitor looking at a sculpture by Warhol in a museum (right)[12]

Mainly, a metaphorical way of thinking can lead us to conceive concepts such as CONSUMERISM in terms of a PRODUCT and ART in terms of a

---

[11] www.tumblr.com

[12] http://blog.iws.com.ve

REPRODUCTION OF A PRODUCT. So both the mode of representation in which something is conveyed and the context where is placed influence the nature of the source (a product and a reproduction of an item) that refers to the target (consumerism and art). Regarding the murals of Northern Ireland, the streets where they are placed and the pictorial and written modes used to communicate metaphorical perspectives of the conflict affect the interpretation of the conceptual information and thus, the reality. Moreover, not only context and modes of representation influence the formation and construal of a metaphor but the socio-cultural background, personal tastes and creative ability.

According to Goalwin (2013:192, 194, 213), the messages communicated on the 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 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 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.

Furthermore, Rolston (Belfast Telegraph, 06 August 2011) says that murals are just considered political issues and not works of art since "they look like art but are not in the eyes of the people who paint them, so there is no pressure to preserve them". Also as regards of muralists, in an interview in 2018, Rolston states:

> "I´m not saying they aren´t artists and they say they are not artists but what they mean is that art is what an artist does but that´s not me, I´m not one of those, but are they technically capable?, yes; are they imaginative?, yes; do they deal with things that are bigger than local the way most artists do?, you know?, the sort of big huge human questions about life and death and the value of things, yes, they do all the things" (see Appendix A).

This statement coincides with what Pro-Irish muralist Marty Lyons points out in an interview in 2018:

> "we don´t really call ourselves artists, call ourselves Republican activists, we are just activists, other people call us artists but we didn´t, in our own group, call ourselves artists but now sort of things changing because people think we´re artists, so…" (see Appendix A).

It could be argued that the political message of a mural is not an obstacle to consider it as a work of art and preserve it. Besides, degradation can be part of the artistic process, for instance, the contemporary artistic movement called *Land Art* was about the physical modification of a place that was exposed to weathering and thus, change and disappearance. Hence, murals in Northern Ireland are examples of ephemeral art that are loaded of transient and persuasive messages. Besides, murals mean on-line ways of communication that have a determined function in an accurate moment and they depend on the events that happen in a socio-cultural context which is in constant change.

In addition, Goalwin (2013:192) suggests art could be considered a persuasive device to communicate aims and ideas. For many years, works of art have been vehicles for political propaganda: Soviet Socialist Realism (sculptures, films, photographs, paintings), Mexican Muralism (paintings), Spanish Civil War Posters: Republicans and Fascists, German National Socialist art and Italian Fascist art (paintings, sculptures, films, photographs, paintings, posters, buildings). Maybe, conveying ideologies though art could be seen as an attempt to fuse politics and culture. That is to say, in the Northern Irish hostile milieu, the blend of conceptual information from different scopes, such as politics and culture in the artistic context of painted walls provides powerful interpretations of reality or suggestive metaphors. Seemingly, the metaphorical way of thinking showed on the 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 has

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 of representation in the murals. Seemingly, the blend of conceptual information from different scopes: culture, politics, history and religion and its communication through different modes of representation in the artistic space of the murals provides highly persuasive metaphors that could influence the people´s perspective about the Northern Irish conflict.

Additionally, murals can have similar functions as endorsement marketing which consists on getting a famous person to promote a product or brand, so there is an attempt to relate all the positive characteristics of a celebrity to a product, and thus, influence consumers´ choices. This type of advertising campaigns makes potential buyers think of a brand or product (target) in terms of a person (source). For instance:

Athletes→ Features: effort, excellence, health, honesty. Products→ sporting goods, food, drinks.

Actors and Singers→ Features: success, beauty, self-confidence. Products: perfumes, clothes, wristwatches, cars.

Journalists→ Features: credibility, reliability. Products: bank investments and loans, insurances.

A sort of endorsement could be the *Photocall*, in which celebrities pose before a billboard when they get in an event. Northern-Irish murals could have had the same purpose of a Photocall (see Picture 16) since well-known politicians have been sometimes photographed by these paintings. Probably, these artful compositions could have influenced people´s perspective about this conflict in the same way advertising campaigns affect consumers´ point of view on a product.

Picture 16: Gerry Adams (left), Northern-Irish political leader in Belfast[13] and Rafa Nadal (right), Spanish tennis player[14]

Apart from that, Santino (1999:522) argues that Republican 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. Apparently, some of the walls are assigned to certain organizations to be painted through written graffiti with the following words: *booked* and *reserved* and acronyms of Loyalists organizations: *UVF*, *UDA* and *RHC* (see Picture 17). So, this could mean nobody is allowed to paint on those marked walls without the approbation from those groups.

Picture 17: Murals prior to painting[15]

---

[13] www.unite.org.nz

[14] www.pinterest.com

[15] https://extramuralactivity.com

3.4 Characteristics of the murals

After checking around ninety Pro-Irish murals, some distinctive characteristics can be distinguished:

- Celtic ornamentation, chains, barbed wire, animals, local mythological figures like Cuchulainn, Finn McCool or Fionn MacCumhaill, King Nuada, Queen Macha, Goddess Erin and foreign ones such as Phoenix. This mythic bird has become a symbol of the rebirth of the Irish Republicanism from destructive events: 1916 Easter Rising and 1969 arson in Bombay Street (a Catholic area burned by Protestants) (see Picture 18).

Picture 18: Photograph by Bill Kirk in 1970 titled Bombay Street reconstruction (left) (Picture by R. Asenjo, The Ulster Museum, Belfast) and photograph of the aftermaths of the 1916 Easter Rising (right)[16]

- Sentences in Gaelic: ex. Tiocfaidh ár lá =Our day will come.
- Historic events: the Great Famine in 1845, 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 socialist Irish Republicanism and the Easter Lily (see Picture 19) which reminds the dead Pro-Irish rebels in the 1916 Easter Rising.

---

[16] www.irishnews.com

Picture 19: An Easter Lily between the flags of the Republic of Ireland and the Starry Plough[17]

- The crests of the traditional four provinces of Ireland: Ulster, Munster, Leinster and Connaught (see Picture 20).

Picture 20: The four provinces of Ireland[18]

- Portraits of the Republican 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.

Similarly, some distinguishing features can be recognized in the Pro-British murals:

- British ensigns and symbols used in heraldry: the Red Hand of Ulster (see Picture 21) is the symbol of Ulster that was formerly used by both

---

[17] www.pinterest.com
[18] www.irishcentral.com

sides but it mainly appears in Pro-British murals since it is considered 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 hands 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.

Picture 21: The Red Hand of Ulster flag[19]

- Historical events: the conquest of Ireland in 1649 by Oliver Cromwell; the Siege of Derry in 1689; the Battle of Boyne in 1690 in which the Dutch-born Protestant king William of Orange defeated the army of the Catholic king James II; the Battle of Somme in 1916 during the World War I in which the 36th Ulster Division fought as part of 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; other Pro-British symbol is the poppy (see Picture 22) which reminds the deceased Northern Irish soldiers in the World War I.

- Masked human figures carrying guns.

- Portraits of Pro-British martyrs and victims of the violent conflict.

---

[19] www.cain.ulst.ac.uk

Picture 22: Mural in Donegall Pass, Belfast

(Picture by R. Asenjo, 2018)

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

- Pro-British murals are in East Belfast, Shankill area of Belfast, the Fountain, Bond´s Street and Lincoln Courts, and Irish Street areas in East Derry/Londonderry.
- Pro-Irish murals are in West Belfast, Falls Road area of Belfast and in Ardoyne and Upper Springfield, and the Bogside, Foyle Road and Creggan areas of Derry/Londonderry.

In general, 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. So, 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, as it will be explained in Chapter 4. According to Martín (2016:628), "the diverse practices of communication build the urban reality and our experience towards space". Besides, Martín (2016:630) indicates that space has stopped being considered a container to be seen as a social construction that relates social

movements to its ability to change the space. In the case of Northern Ireland, the actions of both communities have changed the external appearance of the streets: building fences and checkpoints, installation of cameras and painting murals. Following Pennycook (2010: 61-62), the space of protest is no longer a stage where language appears but it is, at the same time, the matter and the driving force for the apparition of new practices and new cultural, political and historical forms (in Martín, 2016:630).

3.5 Chronology

This section presents how social events are related to the making of the murals, from the chosen themes to the used iconography. Therefore, both makers (muralists) and receivers (population) of persuasive messages conveyed through words and images in the murals are directly influenced by their environment.

From the beginning of the 20th century: Protestant decoration of banners (see Picture 23) used in the parades at the end of the 19th century was transferred to the walls by shipyards workers. The most important issues in the Pro-British murals were the king William III and the historical Protestant victories in Northern Ireland (Rolston, 2004:39; 2000:162; Goalwin, 2013:197, 198).

Picture 23: Pro-British banner (Picture by R. Asenjo , The Ulster Museum, Belfast)

In the 1970s: Pro-Irish civil rights movements began at the end of the 1960s and violence increased at the beginning of the 1970s. A growing diversity inside the Unionist community influenced the decoration of the Pro-British murals, so the human figure was disappearing as well as the iconography of the famous Protestant king William III that was progressively replaced by other symbols such as ensigns and banners. (Rolston, 2000:162).

Before the Hunger Strike of Republican prisoners (1980-1981): the Republican political parties did not participate in the Northern Irish institutions and they promoted Abstentionism (Sierra, 2009:315). Until 1981, there were not Pro-Irish murals, just graffiti. In the 1980s, Pro-British painted murals about the Protestant victories over the Catholics and the participation of Northern Irish soldiers in the World War I but according to Rolston[20], by the late 1980s, there was an agreement between the governments of Dublin and London as regards of Northern Ireland and the reaction of the Protestant community was that Loyalists murals become more militaristic and figures wearing masks began to appear in many murals (Rolston, 2000:162).

After the Hunger Strike of Republican prisoners: the Republican strategy called *Armalite and ballot box* began which meant the coexistence of armed struggle and political participation of the Republican political parties. Armalite was a usual type of rifle used at that time by the IRA (Alonso, 2001:246). The Republican prisoner and hunger striker, Bobby Sands, was elected to the British Parliament. After the death of ten hunger strikers the number of Pro-Irish murals increased amazingly in the Catholic neighbourhoods. Rolston (2000:162) points out that Pro-Irish murals seem to come into view massively after the Hunger Strike of 1981 as a way of protest. They were commemorative but also showed the armed struggle and international solidarity in a very creative way (Rolston, 2004:42).

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

---

[20] billrolston.weebly.com

appearance of masked figures toting guns that could also be seen as explicit signs of a defensive and watchful attitude (Rolston, 2004:40).

From the Ceasefire (1994): there was an active participation of the Republican parties in the Northern Irish institutions and thus, more positive murals come out from both communities referring to the future of Northern Ireland and former important cultural figures in the Northern Irish society and it began a progressive removal of murals on the struggle, men wearing balaclavas and a renewal of murals of king Billy (William III) and historical events. Finally, due to the Peace process, the issues of the new murals are leaving aside violence and they are turning into more neutral and softer matters such as historical events: Northern Irish volunteers in the World War I, plain portraits of king William III without horse, the construction of the Titanic; Northern Irish sport figures: George Best, boxers; Northern Irish musicians: Gary Moore, Van Morrison (see Pictures 24 and 25); Northern Irish writers: C.S. Lewis. (Rolston, 2004:41)

Picture 24: Mural in Connswater St., Belfast (left) and mural in Newtownards area, Belfast (right) (Pictures by R. Asenjo, 2018).

Picture 25: Mural dedicated to George Best in Blythe St. Belfast

(Picture by R. Asenjo, 2018).

In 2007, Republican muralists, Loyalist muralists and other artists (see Picture 26) painted together a version of Picasso's Guernica in Belfast (Rolston, 2013:28).

Picture 26: Local artists: Mark Ervine (Loyalist), Danny Devenny (Republican) together with Conrad Atkinson (English artist) and Robert Ballagh (Irish artist) in front of the mural based on Guernica by Picasso[21]

The Irish painter, Robert Ballagh, already painted in 1970 his own version of another famous Spanish painting `Shooting on May 3´ by Goya (see Picture 27). A reproduction of the acrylic on canvas by Ballagh can be seen in the Bogside, Derry-Londonderry.

---

[21] https://extramuralactivity.com

Picture 27: Reproduction of "The Third of May After Goya" by Roberto Ballagh in the Bogside, Derry-Londonderry (Picture by R. Asenjo, 2018).

In 2012, the Northern Irish painter and sculptor Ross Wilson replaced a huge Loyalist mural in Sandy Row, Belfast (see Picture 28). According to an article from *Belfast Telegraph* (04 July 2012), Loyalist Jackie McDonald said he hoped the replacement of the mural could regenerate Belfast's Sandy Row, "I see this as a new dawn, whether they come over the Boyne bridge and saw the mural, they might have felt intimidated", he told the BBC.

Picture 28: Former loyalist mural in Sandy Row, Belfast (left) and Ross Wilson´s new mural (right) (Pictures by R. Asenjo, 2018)

Following *The Irish News* (16 October 2014), the artist Ross Wilson worked together with students of a local school to create new murals that replaced Loyalist ones in the Tigers Bay´s area (see Picture 29). Moreover, *Belfast Telegraph* (12 April 2010) pointed out this artist and the neighbour of Tigers Bay, Leanne Marshall have helped to promote the change of the murals. These are some interesting statements by these two people from this article:

Firstly, Ross states: "I wanted to help as long as the children had a say in terms of what went up; three words emblazon the new image of a tiger's head; community, pride and culture. I did the painting with about 20 primary seven kids from Currie Primary School on the Limestone Road; I was very surprised how radical the people in the area were in terms of their attitudes towards changing them. Paramilitary leaders were very positive about it".

And secondly, Leanne adds: "we want to change murals so they're not territorial any more. The community is taking control; before, kids who were born after the peace process would look at the paramilitary murals and everything they knew about the Troubles would be based on that".

Picture 29: Former Loyalist mural in Cultra Street, Belfast[22] which was replaced by the artist Ross Wilson[23]

3.6 Muralists.

In the documentary Art of Conflict (2012), Rolston mentions the argument: *history is written by the winners* and this could suggest the idea that the creation of many murals by both communities could mean winning supporters for the cause or the propagandistic side of the conflict. In addition, this expert

---

[22] www.pinterest.com
[23] www.michealmartin.ie

(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 subsequent 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 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.

Murals in Northern Ireland were mainly painted by "untrained artist, mostly men and boys and often by ex-prisoners" (Rolston, 2000:165). According to an article from *Belfast Telegraph* (12 April 2010), some painters do not want to make public their identities "for obvious reasons" since the topics of some of their paintings could become controversial and they are aware of the possible discomfort that their compositions could cause in their socio-political contexts. However, there are some other well-known muralists who have been painting for many years on the walls of Northern Ireland:

- Danny Devenny (Pro-Irish) also known as Danny D (see Picture 30): this famous Northern Irish painter and former member of the IRA was arrested in 1973 for a bank robbery and sentenced to 8 years at Long Kesh prison, a place surrounded by barbed wire that consisted in several huts with metal roof, similar to a concentration camp, so life inside this jail had to be a tough experience for him but it was there where he began painting without any previous training. According to Mr. Devenny´s statement to *The New York Times* (18 October 1998), "the murals are not about me", "they're about the people whose story I'm trying to tell. I'm very fearful of letting them down". Also he said to *Anphoblacht* (16 June 2011), "the murals give people a voice; we were

broadening the view of Republicanism and demonstrating the support for Republicanism within the nationalist population".

Picture 30: Danny Devenny at the International Mural Wall in Belfast[24]

Picture 31: Possible signature of Danny Devenny on a mural in Belfast (Picture by R. Asenjo, 2018)

- Marty Lyons (Pro-Irish) (see Picture 32): nowadays, this muralist from West Belfast is a usual collaborator of Danny Devenny since 1990. In 1980, he began to paint murals for the youth branch of the Republican political party Sinn Fein. He has painted historical scenes based on old photographies. In the past, Lyons and Devenny painted under the threat of the security forces so they had to finish their murals as fast as possible. Marty Lyons points out that:

> "The Brits and the Peelers didn't like what we were doing either as they would go out of their way to harass and intimidate us. Sometimes they would drive armoured Land Rovers at the ladders we were on or the foot patrols would shake the ladders when we were on them" (Anphoblacht, 16 June 2011).

---

[24] Picture by Mal McCann. www.irishnews.com

Picture 32: Marty Lyons painting a mural on a scaffolding in Divis St, Belfast[25]

Both painted some murals at the Douglas Fairbanks Theater on West 42d Street in New York and maybe the proximity of the ceasefire and the long distance made them mix Pro-Irish and Pro-British images in the same composition, which meant a breakthrough in the creation of political murals about The Troubles. In one of these compositions, there was a scene in which a Pro-Irish political leader shook hands with a Pro-British counterpart. Regarding this audacious action, Devenny (1998) asserted it was symbolic of what he wanted.[26]

Picture 33: Muralists Marty Lyons (Republican), Mark Ervine (Loyalist) and Danny Devenny (Republican) working together[27] in a mural dedicated to the American anti-abolitionist Frederick Douglass in Northumberland St., Belfast (Picture by R. Asenjo, 2018).

---

[25] www.newsletter.co.uk
[26] www.nytimes.com
[27] www.anphoblacht.com

- Tom Kelly (Pro-Irish): this muralist is one of *The Bogside Artists* (see Picture 34). He is a Christian who believes in the comforting effect of faith on people's feelings of grief or distress. His participation in activities with people from different communities in Northern Ireland and his murals can be considered attempts to bring closer communities from different ideologies.[28]

- Kevin Hasson (Pro-Irish): this muralist is one of *The Bogside Artists*. He has visited many places around the world and he has painted several murals in Germany where he lived for some years. In his family, there were members who had skills for arts. He volunteered in a humanitarian organization which made him realize about the unfair situation suffered by many people in India, so this fact gave him a global perspective of social problems.[29]

- William Kelly (Pro-Irish): this muralist was one of *The Bogside Artists*. He studied art in Belfast Art College in 1970 and he is a renowned artist in Ireland.[30] Following The Irish News (10 January 2017) he passed away in 10 January 2017.

The murals painted by *The Bogside Artists* could be seen as healing memorials.[31]

Picture 34: The Bogside Artists: William Kelly, Tom Kelly and Kevin Hasson.[32]

---

[28] http://cain.ulst.ac.uk/bogsideartists/artists.htm
[29] http://cain.ulst.ac.uk/bogsideartists/artists.htm
[30] http://cain.ulst.ac.uk/bogsideartists/artists.htm
[31] http://cain.ulst.ac.uk/bogsideartists/artists.htm

- Frank Quigley (Pro-Irish): this painter from West Belfast began painting in 1973 when he was at Long Kesh prison for arms possession. After getting in and out of jail several times, he got a degree in fine applied arts. He started painted mural in 1989 and for the time being, he has painted 50 murals. He pointed out to *Belfast Telegraph* (12 April 2010) that "because I work with so many groups now I try and let the young people work with me. They give input into the design and do a bit of painting to fill in outlines. I'm a jobbing artist so the murals are only part of what I do. But they are a big part. I even did my thesis in university about them".

- Lucas Quigley (Pro-Irish): this muralist from Belfast possibly painted a mural on Nelson Mandela in Northumberland St., Belfast, in which his name is written on the lower right side of the composition. In an interview in 2018, Rolston (see Appendix A) says that "Lucas actually is one of the very few muralists who does have an art training but he got it afterwards; he´s been painting murals for twenty years, twenty five years, he then went back to art college"

Picture 35: Possible signature of Lucas Quigley on a mural in Belfast (Picture by R. Asenjo, 2018)

- Michael "Mickey" Doherty (Pro-Irish): this Northern Irish artist said to *Irish Mirror* (25 September 2014) that one of his murals in North Belfast in which anonymous men pointing to the sky with their shotguns by a flag of the Republic of Ireland, a cross and an Easter lily is about people "remembering their history; the mural was organized and paid for by an ex-prisoners group and has nothing to do with Sinn Fein".

- Gerard "Mo Chara" Kelly (Pro-Irish): this muralist spent some time in jail where he was given a book of Celtic mythology and he decided that the

---

[32] Picture by Margaret McLaughlin. www.irishnews.com

moment he gets out of prison, he would do cultural and political murals (The Irish Times, 03 September 1996). Following Peter Moloney[33], Mo Chara painted in 1989 a mural dedicated to Bobby Sands in Sevastopol St., Belfast (see Picture 36). This muralist pointed out that "the murals are part of the struggle, and if people can't express themselves on a wall, what can they do?. He also said "my murals are never, ever, destructive or sectarian. They have expressed what my community felt". He considers his mythological murals as reconciling scenes since he thinks "all the people in Ireland were Celtic people".

Picture 36: Gerard "Mo Chara" Kelly[34] and a mural attributed to Mo Chara in Sevastopol St., Belfast[35]

- Bobby Jackson (Pro-British): he could have painted a mural in 1920s which Rolston (2010:1) took a photograph in 1982 in Fountain Estate, Derry/Londonderry (see Picture 37). This mural consists on a portrait of king William III crossing the river Boyne on a horse in the historic *Relief of Derry*. Apart from being a mural painter, he could also have been a member of the Protestant historical and cultural organisation called Apprentice Boys of Derry/Londonderry that commemorates the famous Siege of Derry.

---

[33] https://petermoloneycollection.wordpress.com
[34] www. vimeo.com
[35] https://petermoloneycollection.wordpress.com

Picture 37: Probable photograph of the muralist Bobby Jackson[36] in front of his mural in Fountain Estate, Derry/Londonderry[37]

- Mark Ervine (Pro-British): this street artist is David Ervine´s son, leader of the Progressive Unionist Party (PUP) who was in jail for being a member of a Loyalist group and later he was one of the promoters of the Peace process. He explained his points of view to *Belfast Telegraph* (12 April 2010) which are interesting to study the influence of the socio-cultural context in the creation of the paintings:

"I started painting when I was about six", says Mark. "There was a painting competition in our community group in east Belfast and I won. That was a great feeling and I've been doing it ever since; I've always painted political murals, but not paramilitary ones though I've been asked to do so; If someone had told me 20 years ago that I'd be working with a former Republican prisoner today, I wouldn't have believed them", adds Mark; "years ago, drawing or painting murals was a pretty dangerous pursuit. You could get shot dead while doing it, and mixing with other the 'other community' just simply didn't happen. When I look at some of the things we paint now, I'd never have even thought about doing them before 1998. But even now I have to be careful in case I upset the wrong people; in some areas, I obviously have to ask for permission before going to work on a mural — especially if it's on top of a paramilitary one; I've always been

interested in Protestant culture —Through my murals, I try to represent the key moments that have affected Protestants down the years".

- Dee Graig (Pro-British), this muralist from East Belfast, began painting at secondary school. One of his earlier works was a mural in which a Red Hand of Ulster with a thumb down tried to convey the concept of opposition to the Anglo-Irish Agreement. He thinks that the transformations in the murals have gone along with the changes in Ulster. However, the development of the murals has been slower than the variation in politics. The Peace process in Northern Ireland influenced the socio-cultural context enormously and following Graig´s statement to *Belfast Telegraph* (12 April 2010):

"After the Loyalist ceasefire I painted a mural at Mersey Street of hooded men but they weren't carrying guns. It's important for the community to see that while the guns are gone the men and the cause are still there; children need to see political murals to find out about their history. Murals also remind people what they don't want to go back to. Murals are a community thing — they want them painted, both the political and the historical. We have workshops where each group decides what kind of message they want the mural to have".

In the documentary film *Art of Conflict. The Murals of Northern Ireland* (2012)[38] by Valeri Vaughn, Graig said "the only thing in common is the artistic side of things" as regards of the Republican muralists.

- John Keery (Pro-British), in the same documentary, Keery says "I have never met or talk to them" as regards of his Pro-Irish neighbours.

---

[38] https://www.youtube.com/watch?v=Elf4hTYeNY0

4   Theoretical tools: Socio-Cognitive Linguistics

In this chapter, three socio-cognitive theoretical and analytical tools are explained. They have been especially useful to describe the complexity of interactions behind the production and comprehension of the murals under study, namely: Conceptual Metaphor Theory (CMT) developed by George Lakoff and Mark Turner in the 1980s, Blending Theory (BT) by Gilles Fauconnier and Mark Turner in the 1990s, Multimodal Metaphor Theory by Frank Serafini and Charles Forceville in the 2000s. Both CMT and BT do not contradict each other (Croft and Cruse, 2004:271), the latter is based on the former so BT means an innovative and updated version of CMT. In 2005 Line Brandt and Per Aage Brandt offered an innovative approach to Blending Theory. In addition to these theories from socio-cognitive models of discourse analysis, the theoretical framework of Cultural Linguistics or the study of the relation between language and culture helps to analyze the conceptualization of cultural elements in the use of English and Irish language in the murals of Northern Ireland. In 1996 Gary Palmer published *Toward a Theory of Cultural Linguistics* which meant a first step in the research on the relation among language, culture and cognition that would be named Cultural linguistics.

All these theoretical tools belong to Cognitive Linguistics (CL) which is a linguistic model that has its origin in the general insatisfaction with Generative grammar between the end of the 1970s and the beginning of the 1980s in several universities of California (Cuenca and Hilferty, 1999:11, 12). One could say that this branch of linguistics began in 1980 when two former Generativist linguists: George Lakoff and Mark Johnson published *Metaphors We Live By* but Gibbs (2017:6) indicates:

> "Prior to Lakoff and Johnson´s first book most discussions of language and thought dependencies were narrowly focused on questions related to the Sapir-Whorf hypothesis, particularly within the domain of color. Research in the cognitive sciences during the 1960s and 1970s demonstrated an increasing interest in semantic memory, and showed how conceptual knowledge was both necessary for language

understanding and could be analyzed in various representational formats".

So the emergence of Cognitive Linguistics has its inception in the following fields of study and researches: North-American anthropology about the relation between language and culture (Sapir, Whorf, Boas), Biology and Neurobiology about the relation between body and mind (Edelman), Psycholinguistics about categorization (Maturana, Varela, Thompson, Rosch), Topology about complex systems (Thom, Petitot). Following Bernárdez (1999:12, 22-25), apart from Lakoff and Langacker, there are other researchers who participated in the formation of Cognitive Linguistics: Fillmore, Kay, Fauconnier, Talmy, Wildgen and Desclès.

In 1987, two important books were published: *Women, Fire and Dangerous Things* by George Lakoff and *Foundations of Cognitive Grammar: Theoretical Prerequisites* by Ronald Langacker. These texts boosted the spread of CL to other parts of the United States of America and Europe, initially in Germany, Belgium and Holland. Croft and Cruse (2004:17) point one of the main hypothesis of CL is that language is not an autonomous cognitive faculty and Geeraerts (2006:11, 12) says possibly the most renowned element of CL is Conceptual metaphor which is considered a "cognitive mechanism that involves the interaction between different domains of experience". First of all, CL began looking for the links among conceptual thinking, body experience and linguistic structure (Cuenca and Hilferty, 1999:14), in other words, CL started focusing on the relation between language and cognition but following generations of Cognitive linguists would be interested in the connection between language and context, language and culture and the different ways of communicating conceptual metaphors.

According to Romano and Porto (2016:2), "in the last years the study of discourse, cognition and society has finally become intertwined within cognitive linguistics through the development of a new epistemology and its empirical tools". However they also point that before the emergence of Socio-Cognitive Linguistics there were texts published between 1994 and 2005 by Langacker, Geeraerts, Bernárdez, Palmer and Brandt which already showed "interest in

social aspects of language" (Romano and Porto, 2016:2). Moreover, they state that "factors such as the real, specific linguistic and communicative situation, the socio-cultural and historical context, the intentions of participants, etc. are today at the centre of linguistic research" (Romano and Porto, 2016:3). Actually, the more social elements to consider in a linguistic study the more complete and wider perspective we attain from a discourse in a particular context.

Eventually, Romano and Porto (2016:3) think that this recent "social turn" in Cognitive Linguistics should make the researchers "look for experimental and corpus-based evidence to establish a more realistic link between linguistic variables and social meaning", therefore, a methodical analysis of real samples is required in order to obtain solid conclusions about the possible meanings of a discourse "for its specific users in specific contexts". To conclude, they mention "the 'empirical turn' of Cognitive linguistics" that suggests the importance of a scientific and statistical study of reality to prove the coherence and accuracy of Cognitive Linguistics´ theories.

4.1 Conceptual Metaphor Theory

4.1.1 What is a metaphor? Basic concepts

As 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 and Urios-Aparisi, 2009:12), moreover Steen (2011:29) points "metaphor is one of the very few basic mechanisms for abstract communication, and categorization, which in turn is fundamental for human cognition, language". Charteris-Black (2004:15) says that "basic experiences

determine the way that we think about the world and that this is manifested in language" and in the creation of a metaphor "an abstract notion is conceived as if it had a physical reality". So, according to Grady (1997:84) conceptual domains: source and target are "closely related in our experience" (in Charteris-Black, 2004:15). The quote from the avant-garde poet, Guillaume Apollinaire, "when man wanted to make a machine that would walk he created the wheel, which does not resemble a leg" could exemplify the nature of conceptual metaphors (LEGS ARE WHEELS; HUMAN BEINGS ARE MACHINES) since they are formed by concepts that belong to different domains (human body and mechanic artifact) but there are analogies (both promote movement) between their features.

Conceptual Metaphor Theory (CMT) seems to focus on the relation between two conceptual domains or units of cognitive organization that are called *cognitive domains* which 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* (Cuenca and 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. According to Charteris-Black (2004:10), "some theorists argue that semantics cannot provide an adequate account of metaphor because we don´t need to consider what *words* mean semantically when taken out of a context but what speakers mean pragmatically when they use words in contexts". Concepts do not exist in an empty space or out of a context; they exist in relation to more general fields of knowledge (Cuenca and Hilferty, 1999:70, 71).

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 (see Figure 1).
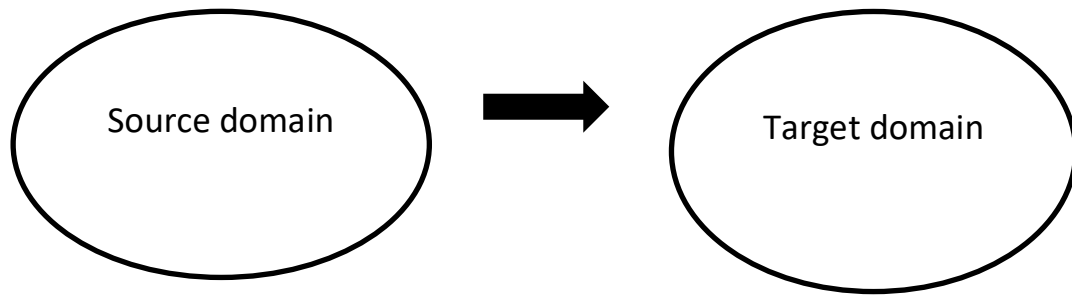
Figure 1: Source domain and Target domain.

The embodied nature of conceptual metaphors is made clear by Lakoff and Johnson (1999:5) in the following statements: "mind is body" or "mind is inherently embodied, reason is shaped by the body". Human beings construe their environment through *embodiment* as Evans (2011:73) states "our mental representation of reality is grounded in our embodied mental states: mental states captured from our embodied experience". Therefore, it could be said the essence of source domains is embodied and thus, physical (Forceville, 2009:28). Embodiment is essential to construe the reality and to create conceptual metaphors but also cultural connotations influence the correspondence between source domains and target domains. For instance, some murals of Northern Ireland resemble American comics, movies and works of art, so this could indicate they are cultural references that inspire the source domains suggested in certain compositions. Kövecses (2009:16) indicates that in the selection of metaphors "our knowledge about the entities participating in the discourse" is important. 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 murals are interested in visual media like advertising, comic books, art or movies, and so they 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 (2008:53; 2015) also thinks "metaphor is linguistic, conceptual, neural, bodily and social constructed". 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. Musolff (2015:46-47) indicates that "metaphor understanding and interpretation is neither automatic nor universal but, on the contrary, variable and culture-specific/-sensitive" and "as `cultural conceptualizations´, metaphors are `intrinsic to cultural cognition´".

In addition, Kövecses (2008:55-59) 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.

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). Forceville (2007:10, Lecture 4) states that "in order for the metaphor to be interpreted in more or less the way envisaged by the makers, the audience must in addition select the `appropriate´ features to be mapped from source to target".

In Northern Ireland, 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 murals, as shown in Chapter 6.

Apart from embodiment, Lakoff and Johnson (1980) talk about the concept of *image schema* or "the raw material for conceptualisation" (Charteris-Black, 2004:14). Besides, "Mark Johnson proposed that embodied experiences give rise to image schemas within the conceptual system. Image schemas derive from sensory and perceptual experience as we interact with and move about the world" (Evans and Green, 2006:178). It 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 (Cuenca and Hilferty, 1999:106). For instance, the repetitive iconography of the Protestant king William III in the murals of Northern Ireland has become a symbol for the Protestant population of Ulster. Bryan and McIntosh (2005:127,128) point out that symbols give people the necessary elements to "imagine themselves" and to express their political identity. 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). The characteristic *Persuasion* from the source domain WEAPON is unidirectionally projected into the target domain ART. So this transfer of conceptual information gives this metaphor the emergent meaning: `Art is a way of persuasion´. In the painting titled *Gun* by Andy Warhol in 1981 (see Picture 38), the suggested metaphor could be DEATH IS A REVOLVER since Warhol was almost killed with a revolver in 1968. So the image of a revolver could refer to the concept death since the painter had a near-death experience in which the use of a revolver was involved.

Picture 38: *Gun* by Andy Warhol, 1981[39]

---

[39] www.wordpress.com

4.1.2 Metaphorical creativity

In the main, creativity could be closely related to our metaphorical way of thinking in which the combination of conceptual information gives innovative perspectives of reality. Besides, Charteris-Black (2004:2) points that "metaphor is evidence of the ability of the human brain to perceive similarity relations and our ability to find the similar in the dissimilar is a fundamental characteristic of what we understand by `creative´ thinking". Additionally, he mentions the opinion of Levinson who believes "the interpretation of metaphor relies on the ability to think analogically" (Charteris-Black, 2004:10).

Following the statement at the newspaper El Pais (02 October 2015) of Pablo Fernández-Berrocal, Professor of Psychology at Universidad de Malaga (Spain), "for more than a century, we have been trying to assess creativity not as a product but as a process and despite investigations there are not conclusive results yet". Although experts are not sure how creativity works as a process, it is curious, the presence of a constant element in the most creative theories: the association of concepts to understand abstract or inapprehensible entities, for instance:

- Albert Einstein, in his Theory of Relativity, combined the concepts of time and space to understand how the universe works on a large dimension (outer space) and on a small dimension (atomic particles).
- Plato, in his Theory of Forms, linked the apparent world to the world of forms to explain the true nature of knowledge.

First of all, Forceville (2007:5, Lecture 1) points that metaphors can give a refreshing perspective of a target domain:
- by relating it to an unpredicted source domain.
- by associating it to unusual characteristics of a recognized source domain. The mapping of unusual features from the source domain to the target domain surprisingly occurs because the structure of the source reveals similarities with the structure of the target.

Additionally, Forceville (2007:6, Lecture 1) states "inasmuch as rich source domains can provide elaborate structure to target domains, the resulting metaphors may amount to ideological frameworks for individuals or for communities", so it could be argued that the metaphors suggested in the murals of Northern Ireland could show the people´s different ideologies and opposite perspectives on the conflict. Furthermore, he suggests that a carefully selected metaphor could be the product of the most creative relation between the less important characteristics of a target and a source domain and this fact shows that conceptual creativity is a key element in the making of metaphors. Besides, he thinks that the metaphorical connection between a scarcely-structured target domain with a profusely-structured source domain can endow the target with a well-formed structure. In the elaboration of metaphors, a target domain is determined by a source domain which arises in a concrete environment and the producer of metaphors selects them to have an accurate function in this same place. The context in which a metaphor appears determines the selection of characteristics that will be used in the connection between a source domain and a target domain.

At this point, Forceville (2007:10, Lecture 1) says that a source domain can activate diverse characteristics in a target domain and this fact allows a different assimilation or "perception-cum-cognition" of the target domain. But also just a source domain can trigger the apparition of different features in diverse target domains. So the several possible combinations that produce different "emergent properties" can suggest how the creativity phenomenon works.

Metaphorical way of thinking is considered 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. Actually, the fact that determines the type of metaphor is the diverse degrees of ability that are used by people in the process of creating a metaphor (Fauconnier and Turner, 2002:17).

There are 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. Moreover, 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" and "not all verbal metaphors in poetry reflect basic conceptual metaphors" (Forceville, 2009:26). In addition, Hart (1995:14) thinks that "literary metaphor borrows from conventional metaphor and shifts the effects of that conventional metaphor, invigorating everyday usage by forcing it to take on sometimes surprising functions". Moreover, Forceville (2007:1, Lecture 7) thinks "some creative metaphors strike us as more innovative than others". Although novel metaphors or new conceptualizations are products of our creativity that add original perspectives of our reality, they are likely to be based on old metaphors and thus, they could have the potential to become conventional. This argument is stated by Evans and Green (2006:436): "despite, mental spaces are dynamic and temporary conceptual 'packets' constructed 'on-line' during discourse, blends can become conventionalized, in which, case the blend becomes established as a relatively stable knowledge structure in the conceptual

system". Grady distinguished between primary metaphors and compound metaphors. He considered the first ones "foundational" and the second ones "constructed from the unification of primary metaphors" (Evans and Green, 2006:304). In addition, Forceville (2007:4, Lecture 8) says "Lakoff and Turner (1989) reinforced the idea that almost all creative metaphors could be traced to underlying conceptual metaphors". 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).

4.1.3   Metaphor in discourse

To begin with, Lakoff and Johnson (1980:159) point that "metaphors play a central role in the construction of social and political reality" and the history of a spatial context and the "personal history play a role in shaping metaphorical conceptualization" (Kövecses, 2008:67). So it could be true that the features of a place determine the verbal and non-verbal aspects of a language, for instance, in Northern Ireland, a place where military and politics pervaded the daily life for many years, the presence in the murals of representations of weaponry as well as acronyms could indicate the influence on the population of the regular use of these abbreviations in the mass media and political rallies, to refer to weapons (RPG, AK-47, M16), political organizations (DUP, SDLP) and armed groups (Provos, IRA, UVF). Musolff (2004:2) argues that "if our social experiences and conceptualizations are organized in terms of metaphors, then politics, as part of social domain, must also be perceived and constructed metaphorically".

Besides, Charteris-Black (2004:23, 24) mentions that metaphor has diverse interrelated roles in language: "a semantic role in creating new meanings for words, a cognitive role in developing our understanding on the basis of analogy and a pragmatic role that aims to provide evaluations" but Lakoff's contemporary theory of metaphor seems to pay particular attention to

thought and not to language so there is a transition from metaphor in language to metaphor in thought (Steen, 2011:44). In a revised version of this theory, there is a joint action of three disciplines of knowledge: language, thought and communication. According to Steen (2011:43), there is a transition from metaphor in thought to metaphor in language, thought and communication. And he also classifies metaphors in three dimensions (ibid. 2011:36):

- Metaphor in language shows a contrast between metaphor and simile.
- Metaphor in thought shows a contrast between conventional and novel metaphor.
- Metaphor in communication shows a contrast between deliberate and non-deliberate metaphor.

Moreover, Steen (2011:27) argues that metaphor in language could be considered "a derivative of metaphor in thought" and although, theoretically speaking, metaphor belongs to the conceptual area, "in empirical practice it works its wonders in language, communication, or thought" (ibid. 2011:59). Therefore, he points that metaphor can have diverse approaches (ibid. 2011:27):

- A Semiotic approach related to the dimension of language and the linguistic forms of metaphor.
- A Psychological or cognitive approach related to the dimension of thought and the conceptual structures of metaphor.
- A Social approach related to the dimension of communication and the communicative functions of metaphor.

  Additionally, Steen (2011:46, 47) suggests that:

- Psychological approach is focused on finding metaphors in individual behavior and it assumes that "individuals need mental representations of metaphor in language, thought, and communication"
- Social approach is focused on finding metaphors in collective behavior and it argues as possible the existence of "supra-individual or shared representations of metaphor in language, thought, and communication, which are abstractions across individuals who are interacting with each other".

Furthermore, Steen makes a distinction between deliberate and non-deliberate metaphor in the following statements

- "deliberate metaphor concerns the intentional use of metaphors as metaphors between sender and addressee (e.g., Steen 2011b); non-deliberate metaphor does not involve the intentional use of metaphor as metaphor between sender and addressee" (Steen, 2017:1-2).

- "deliberate metaphors are those metaphors that draw attention to their source domain as a separate detail for attention in working memory, whereas non-deliberate metaphors do not (cf. Steen 2011b, 2013)" (ibid. 2017:7).

- "non-deliberate metaphors are always conventional metaphors (the reverse does not hold)" (ibid. 2017:14).

Apart from that, Steen (2011:48) states that the new contemporary theory of metaphor provides with new perspectives on how metaphor works and points that "the opposition between deliberate and non-deliberate metaphor is about the presence or absence of a change in perspective on the target domain that is communicatively shared between the producer and the recipient" (Steen, 2011:37). In other words, sometimes people realize they are dealing with metaphors deliberately when they communicate with someone else but in other occasions, metaphors are so common in our way of thinking and communication that we do not pay attention to the metaphorical nature of our thoughts and language. On the one hand, it is possible that conventional metaphors are used unconsciously and they are not easily recognized as metaphors since they have become fossilized or usual parts of our thoughts and speech. On the other hand, the simultaneous and unusual nature of novel metaphors leads us to recognize them as deliberate products of a conceptualizing process in progress that consists on amplifying or modifying consciously the comprehension of a concept. An example of deliberate conventional metaphor could be METAPHORICALLY SPEAKING, TIME IS MONEY, a non-deliberate conventional metaphor: TIME IS MONEY and a deliberate novel metaphor: ETERNITY IS A DIAMOND, this novel or creative metaphor could have

become conventionalized by advertising campaigns in the slogan DIAMONDS ARE FOREVER.

In addition, Steen (2011:46) asserts that "metaphor identification from a behavioral angle looks at psychological or social processes involving real people in real time" and he also maintains "although all language use involves intentional or goal-directed behavior, some metaphorical language use is deliberately metaphorical as a ploy in communication" (Steen, 2011:43). Consequently, metaphors in communication are convincing devices used by the sender to make the addressee construe the reality in a specific way. Also Steen (2011:48) indicates "Sopory and Dillard (2002) have reviewed the persuasive effects of metaphor in discourse from a social-psychological angle".

Following Steen (2011:55, 56), metaphors in thought can be classified in four types:

- Official metaphorical models: they are established by official education (Science, Religion), e.g. the mind as a computer.
- Contested metaphorical models: they are set up by mass media, e.g. AIDS as `the plague´. They are persuasive.
- Implicit metaphorical models: they appear in examples from popular, high-level culture and advertising, e.g. love is the drug.
- Emerging metaphorical models: they come up in professional or private business situations and they are based in embodiment of physical experience, e.g. Purposes are destinations.

In addition, Semino (2008:9, 10) points that "the originality of the contribution of CMT lies particularly in its focus on patterns of conventional metaphorical expressions, its emphasis on the embodied nature of many conventional metaphors, and its account of how metaphors can systematically shape our world-views". Besides, Semino (2008:1) defines metaphor as "a pervasive and central linguistic phenomenon to many different types of communication, from informal interaction through political speeches to scientific theorizing".

4.2 Multimodal Metaphor Theory

4.2.1   What is a multimodal metaphor? Basic concepts

First of all, 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 mainly, human beings perceive the elements from reality through their 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 mentioned 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 (1993:210) said, "metaphor [is] not a figure of speech, but a mode of thought". 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).

On the one hand, the metaphors conveyed in one single mode are called *monomodal* and they can be verbal or non-verbal. Written and spoken language are predominant in the verbal modes and images, sounds, gestures, smells, tastes and textures in the non-verbal modes, for instance, a book without illustrations (verbal mode), a radio broadcast with spoken language and without music (verbal mode). And on the other hand, metaphors communicated in more than one mode simultaneously are named *multimodal*, for example, a book with written text and illustrations (verbal and pictorial modes), a radio broadcast in which a song-with-lyrics is being played (verbal and sound modes).

All in all, the most usual type of multimodal metaphor is the combination of verbal and pictorial that Forceville (1996: 148-61) calls verbo-pictorial metaphor which he considers it is a subtype of pictorial metaphor (2007:8, Lecture 3). Some conceptual metaphors are not translatable into language but only in images, so these could be "direct manifestations of conceptual metaphors" (Forceville and Urios-Aparisi, 2009:9). As Santino (1999:522) points out, in most of the murals displayed on the streets of Northern Ireland there is a combination of semantic (words) and semiotic (pictures).

Apart from that, an innovative perspective on street art is given by Stampoulidis and Bolognesi (2019:3) in the following statement "a street artwork consisting of linguistic and pictorial signs is a form of polysemiotic communication, instantiated in the particular sociocultural medium of street art". Therefore, they make a distinction between multimodality or "sensory modalities" and polisemiotic communication or "semiotic systems". On the one hand, Stampoulidis and Bolognesi (2019:4) conceive multimodality as "the synergy of two or more distinct but interacting sensory modalities (vision, hearing, smell, touch, and taste) in the act of perception" and on the other hand, they consider polysemiotic communication as "the synergy of two or more semiotic systems (language, gesture and depiction) (Stampoulidis et al., 2019; Zlatev, 2019)". In other words, they suggest that the street artists use one type of sign (unisemiotic system) or several types of sign (polisemiotic system) to communicate metaphors that can be perceived by the addressee through one sense (monomodal) or several senses (multimodal). So they seem

to restrict the concept semiotic system to the production of metaphors and modality to the reception of metaphors.

In addition to the simultaneous use of diverse signs or modes in a discourse, different materials can be used to convey a message (paint on the bricked walls, banners made of vinyl, cloth or cardboard) and different genres (politics, history and religion). An appropriate instance of combination of modes (tactile and pictorial), materials (plastic, wood, paint) and genres (politics and religion) could be the one portrayed in the image taken from a storefront in Belfast (see Picture 39) that consists on a chess board with tridimensional caricatures of influential figures from the Northern-Irish politics. The pieces are set up on a green and yellow square board of eight rows (called ranks) and eight columns (called files) similar to a chess board: in the first row there are Northern Irish Police officers on the left and republican militants wearing black berets and sun glasses, they are supposed to be the pawns since they are small in size, in the second row there are some well-known Northern Irish politicians: John Hume, Martin McGuiness, Gerry Adams, David Ervine, Ian Paisley, Mo Mowlam, David Trimble, etc. and in the background or third row there are Elizabeth II (Queen of England), Tony Blair (Prime Minister of the UK), Bertie Ahern (Taoiseach of the Republic of Ireland), the Pope, cardinals, etc. The setup of these figures reminds the hierarchical order in a classic battlefield in which troopers were onwards and officers were backwards, so concepts such as attack, defense and strategy that belong to the domain of war can also belong to the domains of argument and game. In fact, Lakoff and Johnson (1980:4) already mentioned the conceptual metaphor ARGUMENT IS WAR in "Metaphors We Live By". But in this accurate case, the suggested metaphor could be POLITICS (target) IS A CHESS BOARD (source) and the emergent meaning from it could be that politicians are `fair game´ for criticism.

Picture 39: Image from a storefront in Belfast.

(Picture by R. Asenjo, 2016)

Mostly, CMT has been focused on identifying regular and conventional patterns of metaphorical conceptualization. Therefore, the conventional idiom `fair game´, that means legitimate aims for attack or ridicule, could be related to the derisive traits of the figures and their position on a chess board. Moreover, Musolff (2015:37) says that in conceptual metaphors such as NATION IS BODY or NATION IS PEOPLE, the universal source domains: body and people are linked to the concept nation but "the lexicalised phrase *body politic* in English" is the result of the cultural loan from the medieval Latin *corpus politicum* so oftently political issues in English are referred in terms of body parts, for instance *head of state* and thus *head of nation*. In a multimodal Pro-Irish mural (see Picture 40) which Rolston (2010:46) dates it in 1981, there is a cartoon of the former Prime Minister of the United Kingdom, Margaret Thatcher whose body has the shape of the biggest British island and she is biting the north part of the island of Ireland. Therefore, in this case, the suggested metaphor could be GREAT BRITAIN IS MARGARET THATCHER.

Picture 40: Pro-Irish mural in Rossville Street, Derry/Londonderry, 1981[40]

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 *The 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).

Principally, 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 or metaphors conveyed in the murals of Northern Ireland under study seem to be influenced by the diversity of modes. Furthermore, Kress and Van Leeuwen (2006:20) state that "the different modes through which texts are constructed

---

[40] http://cain.ulst.ac.uk

show social differences, so that in a multimodal text using images and writing, the writing may carry one set of meanings and the images carry another". Furthermore, Forceville (2007:11, Lecture 1) says "metaphors are central instruments in cognition, and do not only manifest themselves in language but also in pictures and sounds". Forceville (2007:11, Lecture 1) also states that the composition of a metaphor is influenced "by the medium in which it occurs", for instance, elements such as shapes, colors, gestures, setting and texture can affect the mapping between domains that appear pictorially or in the visual mode. Moreover, "the manner of representation and the material used (see Kress and Van Leeuwen 1996: chapter 7; Forceville 1999 is a critical discussion of this important book) to render it may influence the construal of the metaphor as well as its interpretation" (in Forceville, 2007:12, Lecture 1).

Additionally, Martín (2016:623) points that when some semiotic resources move from one medium to another and enter into a chain of replicas and reproductions, its power of changing a space also increases. Also Romano and Porto (2019:2, Introduction) argue "the study of multimodal metaphor must thus be addressed as a product of social and cultural practice, as new ways of communicating and new affordances are provided by technological advances. The close relationship between culture and metaphor is particularly manifest in multimodal discourse".

Particularly, in Northern Ireland, slogans uttered by politicians in political rallies (e.g. Reverend Ian Paisley shouting `Never´ repeatedly in a rally on November 1985) or photographs of riots and prisoners appear in the painted images and written messages in the murals, so these visual reproductions could mean attempts to emphasize the importance of some images and messages in the conflict and to reinforce them in the passersby´s memory. In other words, the murals could be considered the highlights of *The Troubles*. Following Rolston in the documentary *Art in Conflict* (2012), murals in conflict areas could be seen as expressions of the community voice.

4.2.2   Types of multimodal metaphors

On the whole, Forceville (2007:1-3, Lecture 2) distinguishes four types of visual or pictorial metaphors:

- Hybrid: one element (target) is represented in an unrealistic manner which makes it look like another entity (source), for instance, in the hybrid metaphor COMPUTER COMPONENTS (target) ARE NOTES IN A MUSICAL COMPOSITION (source), computer components are understood in terms of musical notes. Moreover, in the hybrid ANIMALS (target) ARE PEOPLE (source), this form is inconceivable in the world in which happens since even in fantastic worlds such as fables, animation movies and comic books we still see the animal and not the human features in the characters. An example of hybrid from Batman´s comic books is the character called Penguin whose human and animal traits are inseparable. In advertising campaigns hybrids are used only when the product advertised is not the target of the metaphor, a service or abstract idea or the manipulation of the product-as-target is (almost) invisible. In some murals of Northern Ireland, animals are depicted acting as human beings.

Picture 41: Mural in King's Road, Dundonald, Belfast[41]

---

[41] http://billrolston.weebly.com/1990s1.html

- Integrated: one element (target) is represented in a realistic manner which makes it look like another entity (source) even without the influence of the context, for example, the integrated SENSEO COFFEE MACHINE (target) IS SERVANT (source) indicates that the shape of this coffee machine reminds a waiter. Particularly, in Northern Ireland, the experience of prisons´ metaphorical quality was embodied by the prisoners inasmuch as Northern-Irish people were familiar with the source (H-floors) from visual perception, for instance, mappings from source (letter H) to target (suffering) are mostly culturally determined since it is the cultural value attached to the form of the prisons that has significance. Besides, Forceville (2007:6, Lecture 3) points that:

> "materials that can be easily bent, folded, cut, stretched or otherwise moulded lend themselves well to this type of metaphor. And a "material" that can of course be endlessly reshaped is the human body itself: A person can briefly adopt a posture, or display a certain behaviour, strongly cuing a source domain".

Picture 42: Details of murals in Hopewell Crescent, Belfast (left)[42] and in Lower Falls Road, Divis St, Belfast (right)[43]

Moreover, in two murals of Northern Ireland (see Picture 42), gestures and postures of human figures resemble words, for instance, PLAY in a mural in Hopewell Crescent, Belfast which Rolston (2013:58) dates it in 2009 and letters

---

[42] www.bittenbythetravelbug.com
[43] www.irishredstar.wordpress.com

(H, X) in a mural in Lower Falls Road and thus, express concepts such as childhood and hunger or suffering respectively. Maybe, the ambiguity of this kind of pictorial metaphors can have its precedent in paintings by Hieronymus Bosch, Giuseppe Arcimboldo and Salvador Dali (Picture 43).

Picture 43: *Visio Tondali* (15th century) by Bosch[44], *Spring* (1563) by Giuseppe Arcimboldo[45] and *Endless Enigma* (1938) by Salvador Dali[46]

First of all, both hybrid and integrated form one entity, but only hybrids are impossible. According to Forceville (2007:2, Lecture 3), Noel Carroll uses the term "noncompossible homospatial" (see Carroll 1996: 213 et passim) to refer to the incompatible or impossible conjunction of two elements at the same time in the same place because this could never happen in the real world.

---

[44] www.museodelprado.es

[45] www.realacademiabellasartessanfernando.com

[46] www.museoreinasofia.es

Secondly, in a hybrid, one element (target) is unnaturally at the same time another entity (source) and the result is an impossible creation, so this type of pictorial metaphor is homospatial but non-compossible.

Thirdly, in an integrated, one element (target) is represented in a realistic manner which makes it look like another entity (source), so this sort of pictorial metaphor is homospatial and compossible.

- Contextual is perceived as a uniform entity that can be conceived as something else because of the visual context in which is represented, so depending on the environment it can mean one thing or another. Following Batman´s comic books, the characters of Batman and Catwoman are examples of contextual since both superheroes put on and take off their costumes depending on the situation. This type of pictorial metaphor resembles the concept of a collage and it can be removed from its context without difficulty and the source domain does not appear explicitly but it is subtly pointed by the pictorial context. In the mural No.16 (see Picture 44), on the one hand, the target of the metaphor is CONFLICT IN NORTHERN IRELAND which is visually represented by three republican activists and an Irish flag and the source is FRENCH REVOLUTION that was portrayed in the famous canvas Liberty Leading the People by Delacroix (1830) which does not appear in the mural plainly but subtly suggested by the pictorial or visual context (armed revolutionaries at the center with a tricolor flag on top and a pyramidal configuration of the scene) that helps the beholder to suppose the identity of the source. The features mapped from source to target are based in the analogy between two specific domains: France and Northern Ireland.

Picture 44: Mural No.16 in Divismore Crescent, Belfast.

(Picture by R. Asenjo, 2018)

- Simile is perceived as a uniform entity which is contrasted with another uniform entity from a different area so the first one is understood in terms of the second one. Furthermore, similes are more explicit than metaphors and their verbal version includes "is like" and "as". According to Romano (2017:1, 2) "these two analogical figures do not only show structural differences, but also reflect different cognitive processes as well as different discursive functions", so similes would simply "make explicit what a metaphor merely implies (Israel et al., 2004:123)" (in Romano, 2017:5), for instance, the simile THE FLAG OF IRELAND (target) IS (LIKE) THE FLAG OF SOUTH AFRICA (source) indicates that both concepts are national symbols and it could suggest the idea that there are similarities in the history of both countries. In a mural in the Bogside, Derry/Londonderry (see Picture 45), portraits of the republican activist Bobby Sands (target) and Nelson Mandela (source) constitute the simile BOBBY SANDS IS (LIKE) NELSON MANDELA which suggests that both were important political figures in their countries who spent part of their lives in jail.

Picture 45: Mural in the Bogside, Derry/Londonderry.

(Picture by R. Asenjo, 2018)

In a commercial about a Mazda car model which slogan is *Drive Together*, there is a juxtaposition of images of parts of a car and parts of a human body which are shown in turn as follows: legs running-tire spinning, opened eye-car light, bristly body hair-rubber filament on the tread of a tire, motor-heart, dew-gooseflesh, wrist watch-speedometer, footprint-tire tread, red blood cells-red break lights, smiling lips-front bumper, elbow movement-mechanism of a convertible car´s top in movement. In this case the simile is CAR IS LIKE HUMAN BODY and the contrasting effect stimulates assimilation of the simile.

Therefore, it could be argued that both contextual and simile do not occupy the same place simultaneously so they are non-homospatial, but in contextual only the target is explicit and the source is suggested. On the one hand, contextual promotes the identification of the source by showing the target explicitly in a visual context which suggests the source and on the other hand, simile shows target and source explicitly.

Mainly, Forceville (2007:5, Lecture 2) states that we interpret metaphors because we think the person who produces them wants us to look for their meaning. So bearing in mind the producer´s intentions are essential in the study and construal of metaphors, hence images mean an invitation to interpret metaphors instead of just identifying them. Forceville (2007:9, Lecture 3) also adds that due to the predominance of the visual culture, people have realized the manipulative power of images but they still are not aware of the importance of other modes that can be even more sophisticated and subtle methods of communicative manipulation. Besides, Serafini (2015: 412) says "the creation of

visual images allows humans to communicate feelings and ideas across time and space, develop relationships with one another, and document the details of everyday experiences". In static advertising methods coming from the graphic arts, such as printed panels or posters, the target and source of a pictorial metaphor have to be present or insinuated at the same time but in more dynamic media like TV ads simultaneity is not required because they can consist on sequences of images, so the art of making motion pictures has more resources for creating metaphorical analogies between different elements than painting or photography. However, just the ways of metaphor creation or the communicative modes in which a metaphor is conveyed is not enough for its construal (Forceville, 2007:10, Lecture 4) since elements such as the socio-cultural context and the ability to create innovative metaphors or the degree of creativity play an important role in this process. Besides, Charteris-Black (2004:12) thinks that "creativity is necessary both for those who employ metaphor in everyday language use and for those who interpret it". Apart from that, Forceville (2007:10, Lecture 4) says that in order to approach to the predicted intentions of the metaphor creator, the addressees have to choose the suitable characteristics that can be mapped between source and target therefore, an influential factor in the accurate interpretation of a metaphor is the addressees´ capacity of creating analogies between features from different domains or the intellectual ability to construe innovative metaphorical content. Additionally, Forceville (2007:3, Lecture 5) thinks that in some cases the interpretation of a metaphor relies on the socio-cultural context and in addition, Gibbs (1999:13) states that "people clearly bring their own biases into interpreting human artifacts. It is no surprise that responses to any specific utterance, poem, or artwork will vary considerably across individuals".

4.3 Blending Theory-Conceptual Integration Theory

As regards of this innovative theory by Fauconnier and Turner (2002), Forceville (2012:2-3) says "although Blending Theory suffers from certain shortcomings (Forceville, 2004, Câmara Pereira, 2007:53), I agree with Câmara Pereira that it

can help formalize creative processes; Blending Theory at the very least offers a plausible template for modelling how human beings constantly combine relatively simple concepts in order to arrive at more complex ones. One of the phenomena Blending Theory can model is metaphor". Moreover, Fauconnier and Turner (2003:61) point that "conceptual blending has been shown to operate in the same way at the highest levels of scientific, artistic, and literary thought, and at the supposedly lower levels of elementary understanding and sentence meaning". Following Fauconnier and Turner (2003:61), the constitutive principles of conceptual integration or blending are "partial cross-space mappings, selective projection to the blend, development of emergent structure in the blend".

Mainly, Blending Theory (BT) proposes a model of linguistic creativity which is more complex than the Conceptual Metaphor Theory (CMT) since it consists of two or more inputs with shared and unique features that combine to give as a result a blend (Forceville, 2009:20). Apart from that, 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 and Cruse, 2004:271). So 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 metaphorical 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. In addition, Câmara Pereira (2007:67) states "there seems to be no specific set of rules for analyzing a blend other than intuition". The philosopher Immanuel Kant, in *Critique of Pure Reason* (1781), says that "all human cognition begins with intuitions, proceeds from thence to conceptions, and ends with ideas".

4.3.1 Four-mental spaces scheme

To begin with, 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. Figure 2 shows the four-mental spaces scheme (Fauconnier and Turner, 2003:59) that consists in four mental spaces, the mapping between two of them (inputs), how their shared conceptual structure constitutes the generic space and how the selective projection of features blends in the blended space.

GENERIC SPACE
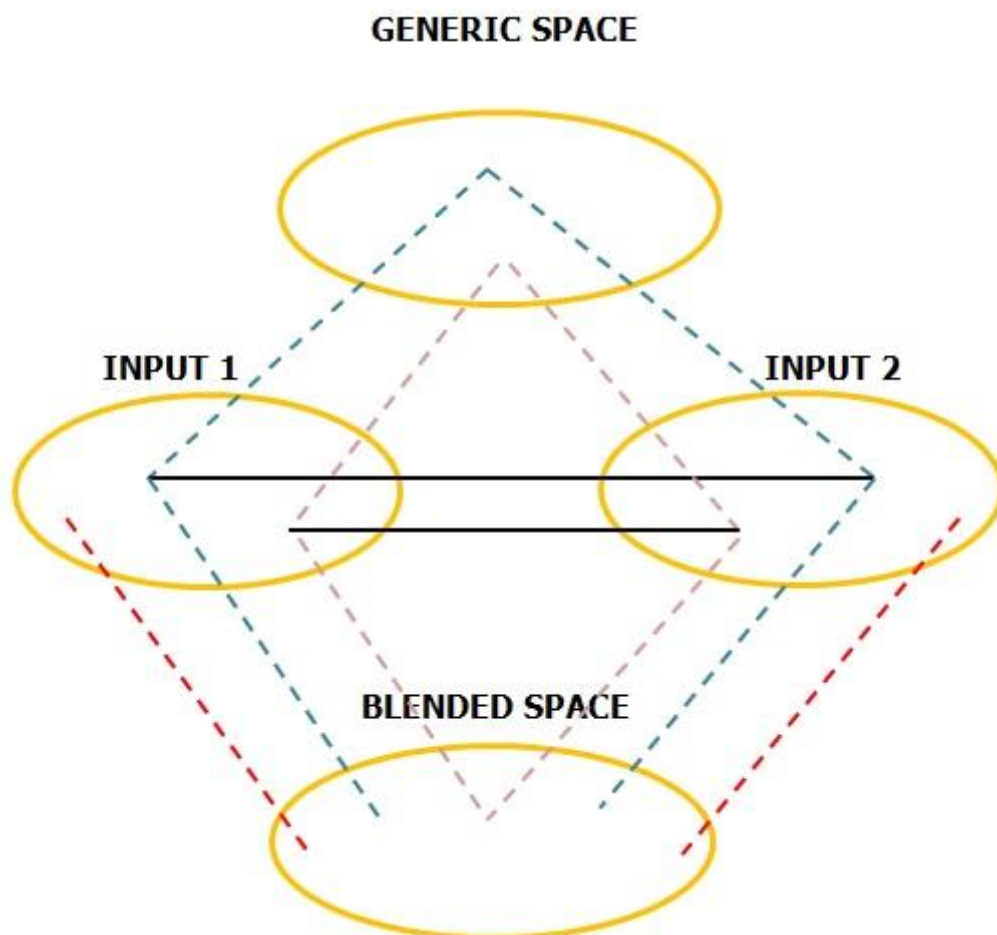
Figure 2: Four-mental spaces scheme.

As mentioned previously, 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 and Turner, 2002:40), in other words, BT allows discourse analysts to explore the dynamic evolution of speakers´ on-line or same-time representations. Fauconnier and Turner (2003:60) also mention that "mental spaces are built up, interconnected, and blended in working memory by activating structures available from long-term memory. Mental spaces can be modified dynamically as thought and discourse unfold". The painting on the 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-mental spaces scheme, material is projected from both source and target spaces to the blend (Grady, Oakley and Coulson, 1999: in Sections 2.2, 2.6). According to Forceville (2007:4, Lecture 6), "blends are hybrid structures used in communication", moreover, they have a specific function or intention in a precise context. This context defines the features from every input which take part in the blend. He also says that an important element of the context is the "activity type (Goffman, 1974) in which the user of a blend is involved" (2007:4, Lecture 6). Also knowing the discursive genre used in the blending process helps to understand the final blend.

Mainly, BT is a "process of meaning emergence" and "relationships between elements from the same input should become as close as possible within the blend" (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. Besides, inputs can be defined as "conceptual packets structured by frames

(knowledge structures linked to vocabulary items) or mental spaces" (Dancygier, 2014:297).

Furthermore, the blending process 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. 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.

On top of that, 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. On the contrary, 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. Fauconnier and Turner (2003:76) think that:

> "a language is a powerful culturally developed means of creating and transmitting blending schemes. The capacity for language depends intricately on the capacity for blending and compression; the patterns we find in a language are the surface manifestation of blending

schemes that have emerged within a culture and that have wide applicability".

Therefore, certain similarities can be established 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. In the Blending Theory, "more complex integration networks ("multiple blends") allow multiple input spaces, and successive blending in which blends at one level can be inputs at another" (Fauconnier and Turner, 2003:61), also the origin of new conceptual structures or *blends* is in the knowledge of established conceptual structures or *conventional metaphors*. In other words, old metaphors are the base of new metaphors and if these *blends* turned into *conventional metaphors* after time, they could trigger the creation of another *blends*. So both Blending Theory and *recursivity* refer to the unlimited creation of structures, conceptual and syntactic respectively, based on previous ones. Although there could be similitudes between *blending* and *recursivity,* Fauconnier and Turner (2003:76) points that syntax or the study of forms in language "is essentially incomplete if we do not simultaneously study the blending schemes for which these language forms prompt".

Apart from that, Forceville (2007:11, Lecture 1) points that both main elements of a metaphor: "the target and the source are part of, in principle, infinitely expanding networks of (true or untrue) facts, connoted meanings, metonymic extensions, attitudes, emotions, etc."

Curiously, Steen (2011:32) states that "Gentner and Bowdle points that different `mental processes´ are applied when a metaphor is novel (creative) and the moment it changes into conventional (structural)". According to Forceville (2007:11, Lecture 1), on the one hand, in conventional metaphors the relation between source and target "has become conventionalized" and even the metaphorical pairing of these two elements is usually inactive, on the other hand, in novel metaphors the provisional pairing of source and target changes forcibly the way we see or think the target.

Additionally, Fauconnier and Turner (2003:76) indicate that "the most obvious and perhaps the most powerful way cultures provide children with useful blending schemes is through language" and "blending is an invisible, unconscious activity involved in every aspect of human life" (Fauconnier and 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. Moreover, the influence of the social and cultural context together with the innate or intuitive ability to relate abstract concepts or ideas to our physical reality are likely to be key elements in the emergence of metaphors.[47]

Bearing in mind Steen´s (2011:46, 47) opinion on metaphor identification from a behavioral angle, there could be three essential elements that influence the blending process:

- Psychological or the degree of creativity: people have different creative capabilities or cognitive abilities of making analogies and communicative necessities. Muralists are highly creative people who have painting skills and the determination of conveying messages in an artistic way.

- Social or the influence of the environment: people experience diverse socio-cultural contexts. Muralists show in the murals their own perspective about their society.

- Communicative or the use of communicative modes: people convey and assimilate conceptual information through different communicative ways that influence the construal of reality. Muralists are inspired by photographs, speeches, historical iconography and texts to create their murals through drawings and words that are beheld by the population of Northern Ireland who have to interpret the metaphorical information from the messages on the walls.

In addition, Coulson (2005:107) says that some researches indicate that "conceptual blending plays an important role in cases of verbal humor". On a

---

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

wall in Belfast (see Picture 46), the following humorous sentence was written: *Iron Lady Rust in Peace.* The word *Rest* from the idiom *Rest in Peace* that belongs to the domain DEATH has been changed into *Rust* that is part of the domain METAL. This graffiti refers to the death of Margaret Thatcher whose nickname was *The Iron Lady.* In this case, the analogy between rotting and rusting could be based on processes of matter deterioration that take place in graveyards (Margaret Thatcher´s death) and shipyards (construction of vessels made of metal in Belfast). Almost the same pronunciation of rust and rest shows that blending of conceptual information from different domains can convey unexpected joking meanings.

Picture 46: Graffiti on the Falls Road in West Belfast[48]

4.3.2   Six-mental spaces scheme

Brandt and Brandt (2005) proposed a different approach to Blending Theory in which the generic space does not exist as a mental space since "the structure that the inputs have in common, the shared structure or ("generic" structure in Fauconnier & Turner´s terms), is specified by what is situationally relevant; the content projected to the blend is selected based on how the inputs are framed. The framing of the inputs is contextually motivated" (Brandt and Brandt, 2005:232). However, they suggest the existence of six mental spaces (see Figure 4) that participate in the creation of new metaphors:

---

[48] https://twitter.com/jaggimontreal

- Semiotic space: it is "a space of expressive signification" (ibid. 2005:224) and the base for space-building or the formation of other mental spaces. It is composed of three different layers: Semiosis (the interchange of expressive signs), Situation (the background of the interchange of expressive signs: participants, place, time, etc.), Pheno-world (all elements that can be rationalized) (see Figure 3).

- Relevance space: it contains the necessary information for the construction of meaning. There are three types of relevance that have their origin in the three layers of the Semiotic space (see Figure 3): Illocutional (the content of the message is determined by the speaker´s intentions or speech acts), Situational (the framing of the inputs is determined by the relevant contextual information), Argumentational (the structure of the blend is determined by an ethical schema). This force-and-barrier schema or force-dynamic pattern described by Talmy (2000:415-419) is used to rationalize the force that affects and defines any entity as well as to give the odd figurative blend an evaluative meaning (negative or positive) by explaining the confrontational interaction of two semantic roles in language. In addition, De Mulder (in Geeraerts and Cuyckens, 2007:295) points that "language presents entities as possessing intrinsic force tendencies". These two semantic roles or entities are an Agonist that possesses two intrinsic force tendencies (rest or motion) and an Antagonist that can allow or change those tendencies. There are different force-dynamic patterns:

➢ The Agonist´s intrinsic tendency toward rest or inaction is overcome by a stronger Antagonist, which forces it to move.

➢ The Agonist´s intrinsic tendency toward rest or inaction is stronger than the force opposing it; consequently, the Agonist remains in place.

➢ The Agonist´s intrinsic tendency toward rest or inaction is allowed by the Antagonist (letting).

➢ The Agonist´s intrinsic tendency toward motion or action is opposed by the Antagonist, but the Agonist is the stronger entity.

➤ The Agonist´s intrinsic tendency toward motion or action is blocked by a stronger Antagonist.

➤ The Agonist´s intrinsic tendency toward motion or action is allowed by the Antagonist (letting).
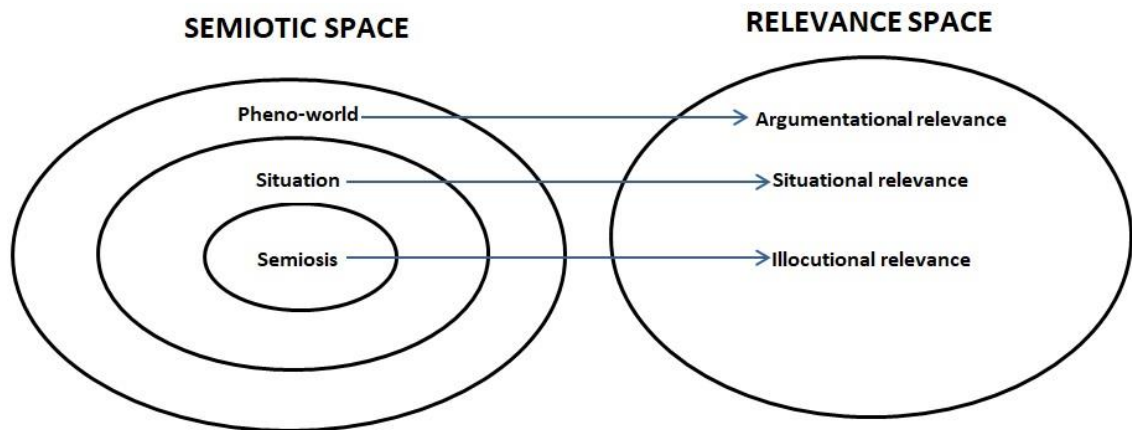
Figure 3: Semiotic and Relevance space.

• Reference space: it contains the target that has been mentioned in the Semiotic space. The contextual framing of the content in this space affects the framing of the content in the Presentation space (Brandt and Brandt, 2005:232).

• Presentation space: it contains the source that has been mentioned in the Semiotic space.

• Virtual space: it contains the blend or virtual representation without meaning of one entity assimilated as other. This content is composed of the projections from the Reference and Presentation space.

• Meaning space: it contains the blend or virtual representation structured by a force-and-barrier schema or force-dynamic pattern which participates in the construction of meaning together with the speech act. Afterwards this emergent meaning is mapped out to the Semiotic space where it is shared by the participants of the interchange of expressive signs.
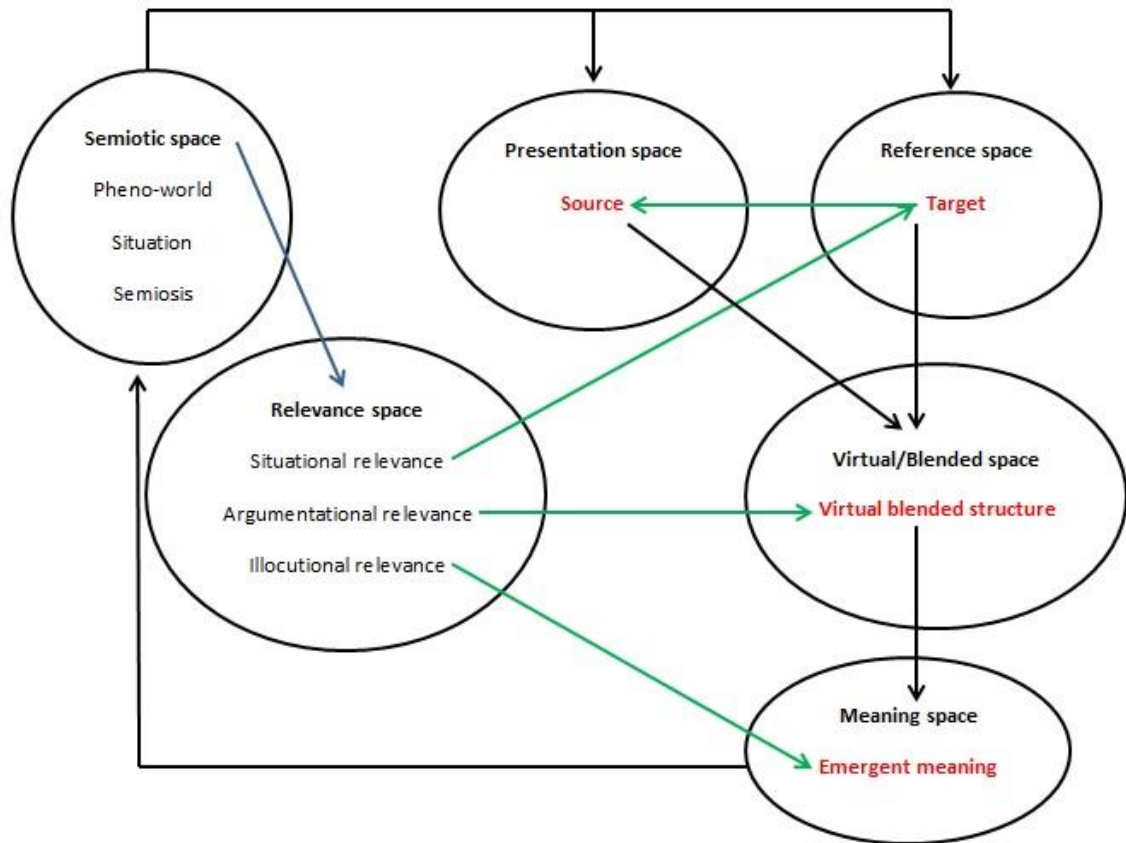
Figure 4: Six-mental spaces scheme.

4.4 Culture and ideology in the interpretation of contexts

In this section, it is explained how elements that appear in a context such as language and images influence in the making and construal of metaphors and how they became ways to convey the idiosyncrasy of the inhabitants of an environment. Moreover, it is described the importance of the individual experience of reality in the interpretation of a context and how Cultural Linguistics studies the relation between two important cognitive entities: culture and language.

4.4.1 Words and images

According to Kövecses (2009:12, 15), "the influence of the immediate linguistic context" could be the cause to choose certain metaphorical expressions, so "the

linguistic context can play a somewhat more straightforward role in the selection of metaphors". Also Kövecses suggests that sometimes metaphors are "selected and elaborated as a result of what the conceptualizer knows about the topic" but also "the selection of a metaphor depends on knowledge about the conceptualizer himself or herself" and in this case "the author's (conceptualizer's) knowledge about him- or herself does not need to be conscious" (Kövecses, 2009:18). In many Pro-Irish murals, some sentences are written in Gaelic, a language that differs from English. So the Gaelic words could suggest the idea of language as a distinctive trait of the Catholic or Pro-Irish community. In this case, the addressees´ knowledge of this language and preference for it could have influenced the written message on the mural. So, the suggested conceptual metaphor IDENTITY IS LANGUAGE could be an evidence of the muralist´s personal interest in the Irish culture and his/her identification with this language.

Regarding the Irish language, Barbour and Carmichael (2007:25, 37) say that one of the causes of the frailty of this Celtic language in Ireland, apart from the predominant use of English starting from the second half of the nineteenth century, could be the confrontation with "other symbols of national identity: a clearly defined national territory (an island), popular national cultural forms (music and dance), and, perhaps most significantly, a national religion (Catholicism)". In Northern Ireland, diverse cultural expressions (parades, murals, commemorative monuments), different conceptions of the Christian faith (Catholic and Protestant) and the use of minority languages (Irish and Ulster Scots) have been tools to express perspectives of the physical environment and to define the idiosyncrasy and national identity of two opposed communities. Regarding to English language, May (2001:136) says that this one has replaced Irish Gaelic as the ethnic or national language in all the territory. Despite of the vast assimilation of English language in the island, in Northern Ireland, cultural, ethnic and national divergences between communities still have not disappeared. Besides, Barbour and Carmichael (2007:40) think the predominant use of English in Ireland has become an "apolitical act" so speaking English in both the Republic of Ireland and Northern

Ireland seems not to be politically meaningful but the use of Irish language in Northern Ireland by part of the population orally or written in the murals could mean in itself a display of ideology or membership of a certain ethnic group. On the contrary, in the Republic of Ireland, the use of Irish seems not to indicate ideology but just a socio-cultural tradition. Barbour and Carmichael (2007:38) state that:

> "Protestants, with some exceptions, are strongly hostile to Irish, where earlier generations were not necessarily so and may have even been speakers of Irish or the closely related Scottish Gaelic. Catholics have strongly positive attitudes; indeed learning Irish has become a symbol of nationalist activism, but still only a minority is fluent".

The following extract from *Language and Minority Rights. Ethnicity, Nationalism and the Politics of Language* (2001) by Stephen May is explanatory about the relation among the concepts language, culture and ethnicity:

> "while a specific language may well be identified as a significant cultural marker of a particular ethnic group, there is no inevitable correspondence between language and ethnicity; linguistic differences do not always correspond to ethnic ones - membership of an ethnic group does not necessarily entail association with a particular language, either for individual members or for the group itself. Likewise, more than one ethnic group can share the same language while continuing without difficulty to maintain their own distinct ethnic; language may well be a factor in national identity but it is certainly not the only one, nor is it even essential: `language may invite us to unite but it does not compel us to do so´; there is considerable evidence that while language may not be a determining feature of ethnic and national identity, it remains nonetheless a significant one in many instances; the cultural significance of language to ethnic and national identity may help to explain its political prominence in many ethnic and ethno-nationalist movements. In this regard, the interconnections between the cultural and political dimensions of language become central" (May, 2001:129).

In Northern Ireland, English language is spoken by both Pro-Irish and Pro-British but this common element is not strong enough to form a cohesive society since there are other cultural elements like the Celtic and British tradition or Catholicism and Protestantism that appear to be more influential in the different ways of conceiving the reality.
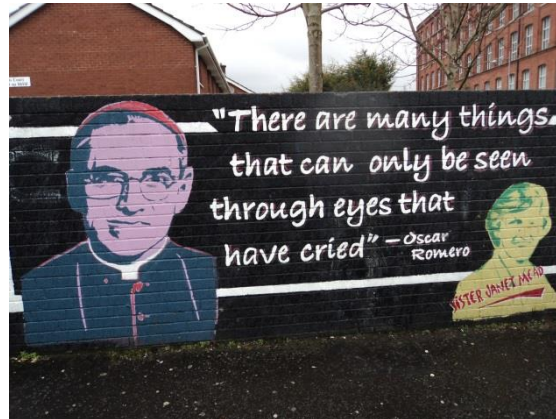
Picture 47: Mural No.86 in Conway Link, West Belfast (Picture by R. Asenjo, 2016).

Besides, Kress and Van Leeuwen (2006:2) argue that "like linguistic structures, visual structures point to particular interpretations of experience and forms of social interaction". After many years of an intense showdown to settle a political and cultural dispute, it is logical to think Northern Irish people easily identify the metaphorical messages painted on the murals, for example, the drawings of the flags of Great Britain and the Republic of Ireland with their distinctive colors, heraldry and historical figures determine the passersby´s interpretation of the message.

Additionally, a humorous perspective of how part of the Northern Irish population could have understood the multimodal messages conveyed in the 1990s murals can be found in a scene (see Picture 48) from the Northern Irish sitcom titled *Derry Girls*[49], in which four adult characters from the same Catholic family in the 1990s are looking at a mural recently painted in the wall of their house that consists on a tricolour flag with two schematic black crossed rifles and the sentence *Up the Rebellies*. Moreover, in this scene, there is a dialogue

---

[49] *Netflix*, Episode 5, Season 1, 2018

between the characters that shows different interpretations of two ambiguous black shapes in the composition:

Ma Mary: What are they, stilts?

Granda Joe: Golf clubs.

Aunt Sarah: I thought…spatulas.

Da Gerry: They´re rifles.

Aunt Sarah: Really? Are you sure?

Da Gerry: Fairly sure. I also don´t understand what connection spatulas, golf clubs or stilts would have to the Irish Resistance.

Granda Joe: Christ, he´s a dose [Irish slang to talk about somebody who is considered very irritating, in this case Granda Joe refers to his son in law Da Gerry]

Picture 48: Image from *Derry Girls* at Netflix (2018)

Following Kress and Van Leeuwen (2006:4) "visual language is not transparent and universally understood; it is culturally specific", for instance, "Western visual communication" is strongly influenced by the way of writing from left to right and from up to down. So Kress and Van Leeuwen (2006:4) think diverse conceptual information is linked to essential aspects of "visual

space" and "in many parts of the world, Western visual communication exists side by side with local forms". Many local elements such as Gaelic words, flags, meaningful colors and myths blend with common elements from Western forms of visual communication, for instance, advertisement´s short slogans or comic strips´ distribution and narrative from left to right and top to bottom. Moreover, Kress and Van Leeuwen (2006:12) points that "as mature members of a culture we have available the culturally produced semiotic resources of our societies, and are aware of the conventions and constraints which are socially imposed on our making of signs". In many murals of Northern Ireland there are usually pictorial representations of martyrs that suggest the concept sacrifice, clenched fists that suggest the concept resistance and birds that suggest the concept freedom. Interestingly, in Northern Ireland, birds seem to be traditionally meaningful, especially in the Pro-Irish context as Levine (2010:66) points:

> "The Wild Birds Protection Act passed by the Northern Ireland Parliament in 1931, was a significant piece of legislation- for birds and for nationalists. For birds it created designated sactuaries. For nationalists it was the only bill sponsored by their political party to become law between the creation of the state of Northern Ireland and the suspension of its Parliament in 1972. Northern Ireland was a strange democratic anomaly for the first fifty years of its existence, demonstrating more concern for the welfare of curlews than Catholics".

4.4.2   Individuality

Apart from the influence of cultural aspects in the making and construal metaphors, also introspection seems to play an important role in the elaboration and interpretation of metaphors. Charteris-Black (2004:11) points that "analysis of metaphor is often, then, an exploration of the inner subjectivity of speakers – what it is unique to their perception of the world – and forms the basis for their response to particular situations and to particular ideas". The philosopher Immanuel Kant says that "we don't see things as they are, we see

them as we are", this could mean that maybe everyone filters the information received from the senses and thus, there are not neutral interpretations of the same context.

Furthermore, Charteris-Black (2004:12) says that "metaphor bonds people in a joint act of meaning creation" and the maker of a metaphor persuades the addressee to take part in "an interpretative act". In Northern Ireland, each community construes the reality differently since both take into account different convictions, perspectives and feelings based on their diverse experiences of the enviroment. Lakoff has recently said, in a TV interview[50], that in our brain there are neurocircuits that contain our interpretation of reality, when those neurocircuits are fixed they become neurofilters that make you understand what your brain allows you to understand. If the information we receive does not fit with our singular idea of reality, we try to change it, ignore it or attack it. Lakoff also points that "language activates worldviews or ideas that are physically in our brain".

Moreover, it could be argued that images, sounds and other modes trigger perspectives of reality, for instance, the Rorscharch test used in Psychology, that consists in the interpretation of an undetermined form, can reveal aspects of the observer´s personality and way of thinking. In addition, Kress and Van Leeuwen (2006:30) argue that colors and shapes have a "psychological impact, a non-semiotic capacity for stirring the emotions of the masses". Therefore, it could be true that colors are meaningful in the context of Northern Ireland because some specific colors represent the idea of nationality and this concept is able to arouse intense feelings and promote emotional perspectives about the conflict. Besides, Kress and Van Leeuwen (2006:19) point "both language and visual communication express meanings belonging to and structured by cultures in the one society".

Certainly, an image without a text by its side is a call to different interpretations but a combination of modes or a visual representation together with a written text, a sound, a smell or a texture aims people at a much more precise meaning and thus an easier interpretation of metaphors. So, modes

---

[50] PBS's Tavis Smiley in February 2017

complement each other in order to improve the identification or understanding of metaphors. As an example, when one visits a museum and looks at the exhibited paintings, both the verbal information about the artist or the cultural and historical context of the work of art from written cards next to the canvases and the oral guide´s explanations help to complete and assimilate the perceived visual information. And the other way round, every reader shapes an own mental picture or visual interpretation after reading a text but if there is an illustration linked to the text, our subjective impression or conceptualization of the text is complemented or even replaced by the printed image.

Generally, multimodal metaphors provide the senses with more information to understand concepts that sometimes are difficult to understand because they are products of elaborated analogies. An interesting instance of multimodality in literature could be the visual poetry or caligrams. *Calligram* (1918) by the avant-garde poet Guillaume Apollinaire (see Picture 49) reminds a bird, in fact, one of the French words at the bottom is colombe that means pigeon. So in this case, the message is conveyed through written and visual mode simultaneously.

Picture 49: *Calligram* (1918) by Apollinaire[51]

Another example of visual poetry is the poem *The Red Wheelbarrow* (1923) by the poet William Carlos Williams in which the particular disposition of four verses resembles the form of four wheelbarrows in which the words: *depends, wheel, with rain, the white* are supposed to be the handles of these small carts.

---

[51] www.wordsandeggs.files.wordpress.com

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

In addition, a precedent of the visual poems by Apollinaire and Williams in the 20th century is the 17th century poem *The Altar* (1633) by George Herbert (see Picture 50) in which the shape of an altar is visually suggested.

The Altar.

A broken A L T A R, Lord, thy fervant reares,
Made of a heart, and cemented with teares:
    Whofe parts are as thy hand did frame;
    No workmans tool hath touch'd the fame.
        A H E A R T alone
        Is fuch a ftone,
        As nothing but
        Thy pow'r doth cut.
        Wherefore each part
        Of my hard heart
        Meets in this frame,
        To praife thy name.
    That if I chance to hold my peace,
    Thefe ftones to praife thee may not ceafe.
O let thy bleffed S A C R I F I C E be mine,
And fanctifie this A L T A R to be thine.

Picture 50: *The Altar* (1633) by George Herbert[52]

Conversely, gestures can resemble letters and thus, concepts such as: "V" for victory (see Picture 51).

---

[52] www.wikipedia.org

Picture 51: Mural in Falls area, Belfast[53]

Following Kress and Van Leeuwen (2006:19), "language and visual communication can both be used to realize the `same´ fundamental systems of meaning that constitute our cultures, but that each does so by means of its own specific forms, does so differently, and independently". Therefore, one possible argument is that images and letters can convey essential concepts or similar information through different ways but spatial context determines the use of distinctive forms that communicate meaningful information to people who live in a specific environment, for instance, in places where Christianism is a strong cultural influence, a Christogram next to the iconic image of a bearded suffering man is easily identify with the figure of Christ and in spatial contexts such as some neighborhoods of Belfast where Republicanism and Catholicism are the predominant idiosyncrasies, the image of a bearded starving man together with a capital letter "H" is linked to the republican hunger strikers but also to Christ. The emergence of conceptual information within metaphors provides clues about the embodied context in which they appear.

As regards of the influence of context and personal background in the identification and construction of metaphors, Forceville (2007:4, Lecture 1) points:

"the interpretation of each metaphor requires work from its interpreter. Sometimes the context in which a metaphor appears gives the interpreter clues as to which features are to be mapped, but often this is not the case, and it will depend on the interpreter (and her personal

---

[53] www.gettyimages.com

experiences, her knowledge, her culture) how far she will go in deciding on the mappable features".

Another important issue is that the context in which a metaphor appears and "the intentions of the author" help to identify the characteristics that have been mapped between source and target but if these features cannot be easily perceived by the audience, the "individual's personal knowledge of and attitudes towards a source domain" (Forceville, 2007:11, Lecture 1) can guide the interpretation. Apart from that, Forceville (2007:11, Lecture 1) states that:

> "source domains may have very different salient connotations from one (sub)culture to another. This means both that different individuals may interpret the same metaphor slightly or vastly differently, and that metaphors can be understood slightly or vastly differently from how they were intended by their makers".

In the context of Northern Ireland, the connotations of the visual representation of a red hand (source) are different from the connotations of the same image in the context of Spain (see Picture 52). Therefore, the context helps the addressees of a metaphor to identify the source (figurative meaning) and the target (literal meaning).

Picture 52: Image of a red hand on the door of a Spanish office (Picture by R. Asenjo, 2018) and on a mural in Northern Ireland[54]

---

[54] www.ansionnachfionn.com

4.4.3   Cultural Linguistics

First of all, Cultural Linguistics is an area of knowledge that focuses on the relation between two important cognitive entities: culture and language (Duranti, 2000:53). Cognitivist linguists make use of the term *Cognitive domains* to talk about the relationship between language and the world that determines the meaning of the words or even change the meaning of words completely. Cognitive domains 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 and Hilferty, 1999:72, 73). Moreover, Palmer (2000: 144, 147) thinks that language and perspective of the world constitute each other, so there is an essential connection between language and the images provided by the perspective of the world.

Mainly, Cultural Linguistics is influenced by several disciplines such as anthropology, sociology, psychology, ethnography, literature and fine arts. Therefore, Cultural Linguistics is "a discipline with multidisciplinary origins that explores the relationship between language and cultural conceptualizations" (Sharifian, 2017:1). A significant concept in this discipline is *cultural cognition* (see Figure 5) which is a way of thinking produced by "the interactions between members of a speech community across time and space" (Sharifian, 2017:2). Sharifian also points that this field of study researches the characteristics of human languages that "encode culturally constructed conceptualizations of the whole range of human experience" (ibid. 2017:1). This discipline offers "tools for analyzing the relationship between language and cultural conceptualizations" (ibid. 2017:3) which are a theoretical and an analytical framework for studying "the cultural conceptualizations that underlie the use of human languages" (ibid. 2017:1). Besides, the interaction or use of language is an important element in the creation of cultural conceptualizations that appear in "arts, literature, ritual, cultural events, emotion, etc.," (ibid. 2017:3). Consequently, cultural conceptualizations can appear in several aspects of human life such as Language (English, Irish, Ulster Scots), Arts (paintings, songs), Literature (poems, novels), Rituals (traditional dances, ceremonies,

parades), Cultural Events (Christmas time, St. Patrick´s day), Non-verbal communication (facial gestures, body language, emotions: pride, hate, fear) and Sports (Hurling, Gaelic football, Cricket, Rugby, Football).
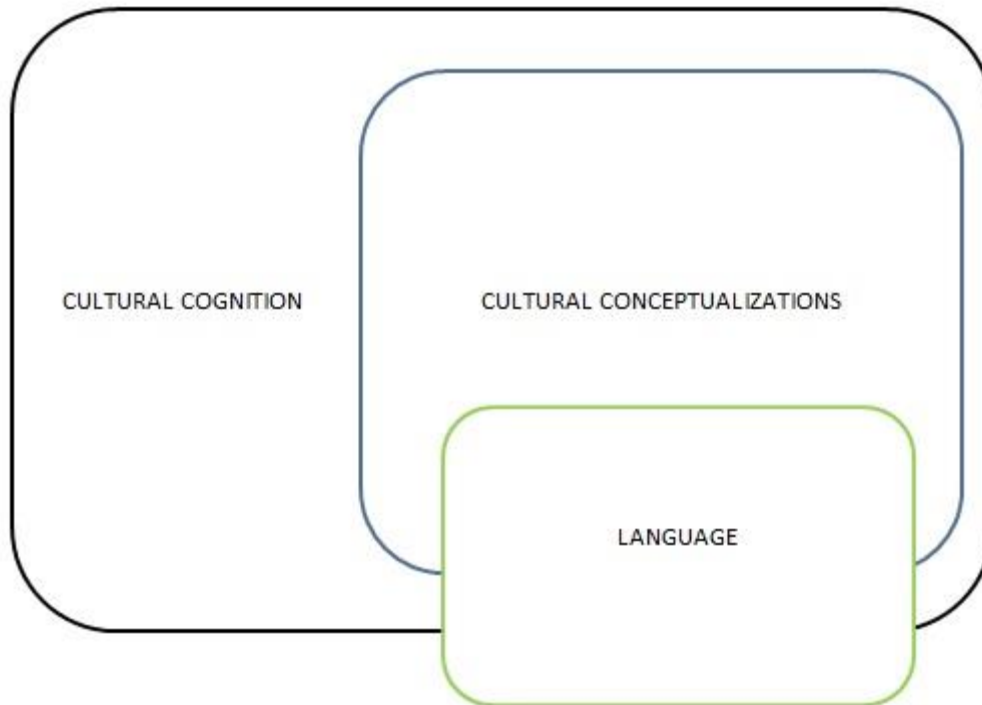
Figure 5: Cultural cognition, Cultural conceptualizations and Language.

According to Duranti (2000:48) "culture is something that is learnt, conveyed and inherited from previous generations through human actions and linguistic communication; by means of linguistic socialization one acquires culture and language". Duranti (2000:50-51) also points that languages are systems of categorization or classification of "the natural and cultural world" that can offer valuable information about idiosyncrasy and cultural phenomena. In addition, Duranti (2000:71) suggests that culture is an event which connects people with their spatial context and languages are tools to reproduce and change the reality. He also says that taking part in cultural activities or refusing to be part of them mean conveying perspectives of the world so "cultural manifestations are communicative acts" (Duranti, 2000:64). Additionally, Duranti (2000:66) points that "communicative forms (linguistic expressions, graphic signs, gestures, live performances) are vehicles of cultural practices". In Northern Ireland, cultural practices such as painting murals, speaking Irish,

joining parades or participating in bonfires are meaningful ways of communication. Therefore, these particular systems of communication or own language are so ingrained in the context that information such as the identity of the addressee or the purpose of the message are encoded or not explicitly represented since these data are easily assumed by the community. In Northern Irish murals, there are many elements that can be understood without difficulty by the local population but tourists and researchers need to receive an explanation or clarification to interpret the possible meanings of the compositions. Moreover, Palmer (2000:62) says that "establishing the meaning of a discourse requires paying attention to the identities and background of the discourse participants as well as to the immediate antecedents of the discourse that is being interpreted, *especially because all these aspects are set up by the participants*".

Additionally, May (2001:133) says that "Sapir's argument was that one's social and cultural experiences are organized by language and thus each language represents a particular worldview". May (2001:134) also adds "since so much of any culture is verbally constituted (its songs and prayers, its laws and proverbs, its history, philosophy and teachings), there are parts of every culture that are expressed, implemented and realized via the language with which that culture is most closely associated". So, there is reciprocity in the development of languages and cultures and thus it could be argued that through the study of a language we can infer cultural data and vice versa. According to Sharifian (2017:6), cultural categories, cultural metaphors and cultural schemas are tools for analyzing the characteristics of language or examples of "culturally constructed conceptualizations of experience". In this line of thinking, Bernárdez (2008:243) points that "my knowledge of language, in its relation to my surroundings, makes me conceive the reality in a certain way". Moreover, Bernárdez (2008:244-245) adds "language largely determines our behavior, our relation with reality and other people; language is loaded with affectivity which is absolutely necessary for the existence of cognition, thinking and language". Apart from that, he suggests that "activities, customs and behaviors from our culture" apparently show neutral or innocuous information

but they are loaded with persuasive "positive and negative values" (Bernárdez, 2008:245). Besides, he says "words are loaded with feelings; if we feel a special appreciation for a concept, we will transfer that appreciation to the corresponding word" (Bernárdez, 2008:245). Therefore, Bernárdez (2008:245) thinks language can be used for conveying a negative perspective of concepts from reality, that is to say, words are frequent tools to communicate subjective perspectives on the surroundings. Interestingly, Palmer (2000:26) states "words evoke mental images that range from simple and definite sensory experiences to complex and abstract conceptual structures" and those mental images are socially and culturally constructed or "structured by culture and personal background" (Palmer, 2000:75).

Mainly, the murals of Northern Ireland show events from the reality and convey messages through written and pictorial modes that could be influenced by cultural beliefs, ideologies, individual feelings and experiences. Palmer (2000:148) says that "communities and individuals build their visions of the world gradually through the integration of experiences. New experiences are always estimated under the traditional scheme of our own culture". Palmer (2000:147) also points cognitive linguists and anthropologists have demonstrated the existence of many ways of conceptualization and this can be seen in the huge variety of languages and cultures in the world. Moreover, Bernárdez (2008:60-62) says conceptualization of abstract entities such as emotions is different in each language but some cultures and languages take as their own, conceptual metaphors from other cultures and languages, for instance, from the Anglo-Saxon culture or English language. He suggests that a possible cause for the influence of English metaphorical expressions over others could be its frequent inclination toward a use of metaphors. Following Bernárdez (2008:63), "metaphors are cultural entities" so the huge spreading of the Anglo-Saxon culture and English language around the world have influenced the metaphorical way of thinking and expressing of many other cultures and languages.

Apart from that, Bernárdez (2008:55, 56, 58) points that metaphors are products of society and culture, they are historically and culturally determined

and they are the result of a certain culture´s way of seeing things and we cannot expect they have a universal nature. He also thinks that metaphors are transmitted from one generation to the next one, from one man to another and they are so cognitively integrated that members of a sociocultural group use them without knowing they are metaphors. Hence, they are not just forms of linguistic expression but principles guidelines (generators) of our cognition, including our way of seeing the world (in so far as sociocultural and historical cognition), they are able to guide our actions and cause problems among people and social groups. In Northern Ireland, both the personal experience of the physical reality and the metaphorical conceptualization of the environment displayed in the murals could have influenced the people´s perspective of the social conflict.

Also Duranti (2000:58-59) thinks it is assumed that all members of a culture participate of the same knowledge but that is not true. People from the same country or community can have different ideas about fundamental cultural beliefs (the identity or the existence of God), different skills in daily cultural activities (the way of cooking or eating habits) and different strategies to construe facts and resolution of problems. In the spatial context of Northern Ireland, different ways of thinking and a cultural contrast can be distinguished in a population which is divided into two opposed communities, for instance, the cultural conceptualization in Northern Ireland of the myth of Cuchulainn by the Catholic community is different from the Protestant one, so this could be a suitable instance of what Sharifian (2017:5) calls *reconceptualization* of cultural conceptualizations in which a pagan myth is adapted differently in the same territory by two different Christian communities: Catholic and Protestant.

In this chapter three important theories coming from Cognitive Linguistics have been described: Conceptual Metaphor Theory, Multimodal Metaphor Theory and Blending Theory. The combination of these complementary approaches to metaphor will help to carry out an analysis in Chapter 6 of the corpus described in Chapter 5.

5 Data and Methodology

This chapter explains the selection criteria used for the corpus under study and the identification and classification of the metaphors following Conceptual Metaphor Theory (CMT) and Multimodal Metaphor Theory (MMT). Besides, Blending Theory (BT) helped to understand the process of creation and interpretation of the blends and the emergent meanings suggested in the murals. On the whole, methodologically speaking, CMT, MMT and BT complement each other properly and they provided the necessary theoretical tools to deal with the corpus efficiently.

Finally, in addition to the metaphor identification and classification procedures described in Sections 5.2 and 5.3 respectively, a reliability test was carried out to avoid the intuitive identification of metaphors and check the percentage of coincidences in the validity of the metaphors and emergent meanings of the murals.

5.1 The Corpus

The corpus consists of one hundred murals selected out of two hundred pictures taken in Catholic and Protestant areas of the cities of Belfast and Derry/Londonderry in two different visits by researcher in 2016 and 2018. Also, images of former versions of murals were downloaded from the Internet[55] in order to link and compare them to the in-situ photographs of the current

---

[55] www.virtualtourist.com; www.belfast-murals.co.uk; www.hecktictravels.com; www.tumblr.com; http://blog.iws.com.ve; www.unite.org.nz; www.pinterest.com; https://extramuralactivity.com; www.irishnews.com; www.irishcentral.com; www.cain.ulst.ac.uk; www.michealmartin.ie; www.newsletter.co.uk; www.anphoblacht.com; https://petermoloneycollection.wordpress.com; www.reportdigital.co.uk; http://billrolston.weebly.com/1980s1.html; www.wordpress.com; http://billrolston.weebly.com/1990s1.html; www.bittenbythetravelbug.com; www.irishredstar.wordpress.com; https://twitter.com/jaggimontreal; www.gettyimages.com; www.ansionnachfionn.com; www.globespots.com; www.telegraph.co.uk; www.reddit.com; www.flickr.com; www.sittinginenglish.tumblr.com; www.upload.wikimedia.org

murals. Besides, Maria Muelas, a lecturer from the UAM, provided six images of the murals taken in-situ by herself in 2013.

All the murals were classified into dates (approximate year and decade of creation), locations (address and area), communities (Catholic and Protestant) events (commemorative events and elections held in the year of creation) and contents (non-violent or violent). To this purpose different books and webpages[56] were consulted. The final corpus of one hundred pictures was then qualitatively and quantitatively analyzed including both monomodal as well as multimodal metaphors triggered by verbal and pictorial elements displayed on the murals, as detailed in Section 5.3.

5.1.1 Data collection

In order to choose the one hundred images, two main selection criteria were taken into account: murals with socio-historical topics from Catholic and Protestant areas of Northern Ireland and definite metaphorical content (see Section 5.2.1) conveyed in one or more modes. In this research, fifty Catholic and fifty Protestants murals with definite metaphorical content were analyzed. Checking the same quantity of murals from each community allowed to compare the similarities and differences in the use of sources in relation to certain targets and the use of different modes and schemas in each community. Also the violent content of the murals and the coincidence of the year of creation of the mural with electoral events are studied in the Catholic and Protestant murals. The pictures of the analyzed murals were taken on the

---

[56] Belfast Live. Retrieved from http://www.belfastlive.com.uk; Bill Rolston. Retrieved from http://billrolston.weebly.com; Extramural Activity. Retrieved from https://extramuralactivity.com; Peter Moloney Collection. Retrieved from https://petermoloneycollection.wordpress.com; https://extramuralactivity.com/peter-moloney-collection; The Bogside Artists. Retrieved from https://cain.ulster.ac.uk/bogsideartists/murals.htm; Tony Crowley Collection. Retrieved from http://ccdl.libraries.claremont.edu; Rolston, Bill. (1995, 2003, 2010, 2013). *Drawing support.*Vol.1, 2, 3, 4. Dublin. Beyond the Pale Publications.

streets of Belfast and Derry/Londonderry. These compositions were mainly painted on the walls that separate areas of the cities and gable walls of houses.

5.1.2   Catholic and Protestant murals

The information collected about the Catholic and Protestant murals is displayed in the Tables 1 and 2. The information about the murals includes the year of creation of the mural, the address, the area (mainly in Belfast and Derry-Londonderry), violent content of the mural (written or pictorial display of participants of violence: activists, prisoners, soldiers, victims; tools of violence: weapons and war machinery; violent scenes: riots, destruction, threatening attitudes), electoral events held in the year of creation of the mural.

Catholic murals

Mural nr.	Year of creation (approx.)	Address	Area	Violent content	Electoral event
1	2015	Rossville Street	West Derry-Londonderry	YES	YES
2	2017	Lecky Road	West Derry-Londonderry	YES	YES
3	2006	Lecky Road	West Derry-Londonderry	YES	NO
6	1997	Lecky Road	West Derry-Londonderry	YES	YES
7	1999	Westland Street	West Derry-Londonderry	YES	YES
8	2001	Glenalina Road	West Belfast	YES	YES
10	2012	Whiterock Road	West Belfast	YES	NO
11	2016	Rockmount Street	Southwest Belfast	YES	YES
13	2013	Northumberland Street	Northwest Belfast	YES	NO
14	2016	Oakman Street	West Belfast	YES	YES
15	2016	Divis Street	West Belfast	YES	YES
16	2002	Divismore Crescent	West Belfast	YES	NO
17	2002	Ballymurphy Road	West Belfast	YES	NO
18	2011	Whiterock Road	West Belfast	YES	YES
24	2017	Divis Street	West Belfast	YES	YES
26	2017	Northumberland Street	Northwest Belfast	NO	YES
28	2011	Westland Street	West Derry-Londonderry	YES	YES

29	2001	Sevastopol Street	West Belfast	YES	YES
30	2014	Ballymurphy Crescent	West Belfast	YES	YES
31	2004	Rossville Street	West Derry-Londonderry	NO	YES
32	2004	Glenalina Road	West Belfast	YES	YES
36	2014	Westland Street	West Derry-Londonderry	YES	YES
50	2016	Northumberland Street	Northwest Belfast	YES	YES
51	2010	Glenalina Road	West Belfast	YES	YES
52	2016	Clonard Street	West Belfast	YES	YES
53	2016	Andersonstown Road	Southwest Belfast	YES	YES
54	2016	Essex Grove	South Belfast	YES	YES
58	2014	Ballymurphy Road	West Belfast	NO	YES
59	2016	Divis Street	West Belfast	NO	YES
60	2012	Northumberland Street	Northwest Belfast	YES	NO
61	2017	Divis Street	West Belfast	NO	YES
65	2008	Rossville Street	West Derry-Londonderry	NO	NO
68	1995	Beechmount Avenue	West Belfast	NO	NO
69	2014	Ballymurphy Road	West Belfast	NO	YES
71	2001	Rossville Street	West Derry-Londonderry	YES	YES
73	2018	Whiterock Road	West Belfast	YES	NO
77	2014	Divis Street	West Belfast	NO	YES
79	2006	Rossville Street	West Derry-Londonderry	YES	NO
81	1994	Lecky Road	West Derry-Londonderry	YES	YES
82	2002	Artana Street	Southeast Belfast	YES	NO
83	2016	Northumberland Street	Northwest Belfast	YES	YES
84	2016	Falls Road	West Belfast	YES	YES
85	2016	Rockmount Street	Southwest Belfast	YES	YES
86	2014	Conway Link	West Belfast	NO	YES
87	2015	Rossville Street	West Derry-Londonderry	NO	YES
88	2017	Northumberland Street	Northwest Belfast	YES	YES
91	2016	Divis Street	West Belfast	NO	YES
92	2016	Westland Street	West Derry-Londonderry	YES	YES
93	2016	Divis Street	West Belfast	YES	YES

Table 1: Catholic murals.

Protestant murals

Mural nr.	Year of creation (approx.)	Address	Area	Violent content	Electoral event
4	2015	Carnan Street	Northwest Belfast	NO	YES
5	2012	Shankill Road	Northwest Belfast	NO	NO
9	2016	Hopewell Crescent	Northwest Belfast	YES	YES
12	2012	Crimea Street	Northwest Belfast	YES	NO
19	2014	Pine Street	South Belfast	YES	YES
20	2009	Hopewell Crescent	Northwest Belfast	YES	YES
21	2013	Sandy Row	Southwest Belfast	YES	NO
22	2015	Oak Street	South Belfast	YES	YES
23	2007	Hopewell Crescent	Northwest Belfast	YES	YES
25	2011	Newtownards Road	East Belfast	YES	YES
27	2013	Hopewell Crescent	Northwest Belfast	NO	NO
33	2017	Glenwood Street	Northwest Belfast	YES	YES
34	2000	Hopewell Crescent	Northwest Belfast	YES	NO
35	1997	Sandy Row	Southwest Belfast	YES	YES
37	2017	Blythe Street	Southwest Belfast	YES	YES
38	2014	Glenwood Street	Northwest Belfast	YES	YES
39	2014	Carnan Street	Northwest Belfast	YES	YES
40	2016	Newtownards Road	East Belfast	YES	YES
41	2016	Northumberland Street	Northwest Belfast	YES	YES
42	2012	Conway Walk	Northwest Belfast	YES	NO
43	2017	Conway Street	Northwest Belfast	YES	YES
44	2013	Canada Street	Southeast Belfast	YES	NO
45	2016	Newtownards Road	East Belfast	YES	YES
46	2012	Northland Street	Northwest Belfast	YES	NO
47	2017	Dundee Street	Northwest Belfast	YES	YES

48	2012	Derwent Street	East Belfast	YES	NO
49	2007	Derwent Street	East Belfast	YES	YES
55	2009	Dover Place	Northwest Belfast	YES	YES
56	2018	Newtownards Road	East Belfast	YES	NO
57	2016	Newtownards Road	East Belfast	YES	YES
62	2013	Canada Street	Southeast Belfast	YES	NO
63	2016	Newtownards Road	East Belfast	NO	YES
64	2016	Newtownards Road	East Belfast	NO	YES
66	2015	Hopewell Crescent	Northwest Belfast	NO	YES
67	2011	Newtownards Road	East Belfast	YES	YES
70	2016	Pine Street	South Belfast	NO	YES
72	2016	Newtownards Road	East Belfast	YES	YES
74	2016	Newtownards Road	East Belfast	YES	YES
75	2015	Oak Street	South Belfast	YES	YES
76	2014	Canmore Street	Northwest Belfast	NO	YES
78	2009	Hopewell Crescent	Northwest Belfast	NO	YES
80	2008	Hopewell Crescent	Northwest Belfast	YES	NO
89	2015	Northumberland Street	Northwest Belfast	YES	YES
90	2009	Peace Line	West Belfast	YES	YES
94	2016	Newtownards Road	East Belfast	NO	YES
95	2009	Dover Place	Northwest Belfast	YES	YES
96	2009	Dover Place	Northwest Belfast	YES	YES
97	2009	Hopewell Crescent	Northwest Belfast	NO	YES
98	2015	Hopewell Crescent	Northwest Belfast	NO	YES
99	2015	Susan Street	East Belfast	NO	YES

Table 2: Protestant murals.

5.2 Metaphor identification

Before identifying the metaphors, different aspects were taken into account, such as the spatial context (location of the mural), the idiosyncrasy of the sender (muralist) and the receiver (community) and time context (the approximate date of creation and important events).

After having this background information, the salient images and words displayed in the murals were estimated to find the possible main topic of the composition (target) or "general meaning" (in Steen, 2018:121) conveyed by the muralists. Mainly, the saliency or relevance of the pictorial and written elements displayed in the murals are determined by size, place in the composition, color, perspective (Kress and Leeuwen, 2006:63) but also by the time and spatial context, that is to say, when and where the murals were created.

In this research, the methodology to identify metaphorical content in the murals is partially inspired by the *Target method* used by Soares da Silva (2016) and the *Visual Metaphor Identification Procedure* (VISMIP) fostered by Steen (2018). Mainly, the steps followed in the metaphor identification consisted in "searching for metaphorical expressions which contain words from their target domains" (Soares da Silva, 2016:84). This "method for metaphorical identification is based on Stefanowitsch's (2006) "metaphorical pattern analysis" of target domains" (Soares da Silva, Cuenca and Romano, 2017:4). Then, relevant pictorial elements, that suggested the main topic of the composition, were looked for. After that, figurative written and pictorial elements (source) were searched for in the mural since according Forceville (1996:109) "there should be 'something odd' present in an image to incite metaphorical responses" (Schilperoord, in Steen, 2018:12). Also, Schilperoord (in Steen, 2018:14) refers to the usual presence of discordant factors in visual metaphors: "incongruities are used to convey a broad range of contents and to perform communicative functions like persuasion, explanation, informing and instructing". Having identified the main topic of the mural (target) and the figurative expressive element (source) of the blend, there was a search for

conceptual metaphors that could have inspired it to compare similarities and differences in the sources and target domains used by both communities. To sum up, the process of metaphor identification procedes from the search for the components of the blends to the detection of their respective conceptual metaphors and schemas, in other words, from a specific-discursive scope to a generic-cognitive range.

In order to check the validity or cogency of the metaphors extracted from the murals and their corresponding emergent meanings, a reliability test was carried out. It consisted in a Yes/No-questionnaire that was filled by both thesis coordinators Dr. Manuela Romano and Dr. Augusto Soares da Silva, and Dr. Tom Morton, a native lecturer from Northern Ireland.

Consequently, these are the percentages of coincidence between the interpretations of the author of this dissertation and the answers of the respondents of the questionnaire: Tom Morton (67 %), Manuela Romano and Augusto Soares da Silva (82 %)[57].

5.2.1   Murals with definite metaphorical content

As explained in Section 4.1, conceptual metaphors are products of human cognition which help to understand complex elements from the context but they are also communicative tools to convey points of view about the environment through analogies. In this case, definite metaphorical content means that consistent analogies can be made between the main topic of the mural (target) and an incongruous verbal or pictorial element (source). Apart from that, when there is an innovative combination of conceptual information from several inputs, the final result is a blend or a creative metaphor (see Section 4.3).

Besides, the emerged blend in each mural can be inspired by several conceptual metaphors based on physical experiences and socio-cultural phenomena but just one is the most prominent since it is suggested through salient pictorial and written elements in the composition. In this research the blends have been chosen following the salient presence of a discordant factor

---

[57] Clearly, further tests need to be carried out with Northern Irish subjects.

(Steen, 2018:14). In the Protestant mural no.42 (see Picture 53), in Conway Walk, Northwest Belfast, the discordant factors in the composition are a sunset and a wreath of poppies so two possible blends are identified: SOLDIERS ARE SUNSETS (inspired by the conceptual metaphors NEGATIVITY IS DARK EVENT and SAD IS DOWN) and SOLDIERS ARE POPPIES (inspired by the conceptual metaphor SAD IS DOWN), however the chosen one is SOLDIERS ARE POPPIES because the poppies are foregrounded in the center and the sunset is backgrounded and following Kress and Van Leeuwen "foreground objects are more salient than background objects, and elements that overlap other elements are more salient than the elements they overlap" (2006:202) and "for something to be presented as centre means that it is presented as the nucleus of the information" (2006:196). Moreover, the conspicuous contrast between color red and black makes the poppies prominent elements since "colour clearly can be used to denote more general ideas" (2006:229). So the conceptual metaphor SAD IS DOWN in this context could be triggered by three possible reasons, the first one, by the analogy of cutting down flowers and the killing of young soldiers in the Battle of Somme (World War I), the second one, the physical effects of experiencing the deep sorrow for someone who has died and the third and most coincidental one, the strong sedative and analgesic effects of morphine, an opiate extracted from poppies, that doctors usually prescribe to people who are suffering or about to die to ease their pain. Interestingly, the main reason why poppies have become emblematic visual representations of war casualties is the first verse *In Flanders fields the poppies blow* from the poem *In Flanders Fields* by John McCrae (1915) about the death of soldiers in the World War I. Following Granfield (2009:1), "millions of people around the world recite and sing the lines every year during remembrance ceremonies". In the introduction of an edition in 2015 of *In Flanders fields and other poems* by McCrae, Gnarowski says that this poet took part in the World War I as a soldier and surgeon, and this "dichotomy in McCrae´s personality –warrior and medical man- is striking" since he had two opposing roles: to kill and cure people in the same event. In both cases, he witnessed the agony and burial of many soldiers so it is logical to assume that he knew about morphine as a palliative remedy.

Besides, Gnarowski (2015) explains that after the battle of Ypres, "a great disillusionment and sadness set in on McCrae, and in March of 1915 he was writing to his mother to tell her that the makeshift burial grounds around the battlefields of Flanders, the cemeteries where the poppies of his famous poem were destined to bloom, where rapidly filling up".

After the World War I, poppies became an emblematic visual representation of the war casualties that can be seen pinned on people´s jackets in the countries of the Commonwealth every November 11th on the Remembrance Day. But before the World War I, poppies were already linked to warlike events because in the 19th century, the British army took part in the two Opium Wars against China, so this flower is a socio-cultural referent in the United Kingdom.

Picture 53: Mural No.42 in Conway Walk, Northwest Belfast (Picture by R. Asenjo, 2018).

Mainly, flowers of different kind such as poppies (linked to commemorative events of the World War I and production of morphine), Easter lilies (linked to commemorative events of the 1916 Easter Rising and the passion and resurrection of Christ in the Catholic church), daylilies (linked to the Protestant Orange order, blooming in Summer and resistance to plagues) are used in both analyzed Catholic and Protestant murals (see Picture 54) as sources of metaphors that convey suggestive emergent meanings: SOLDIERS ARE POPPIES, REPUBLICAN ACTIVISTS ARE EASTER LILIES, VICTORIOUS PROTESTANT KING IS DAYLILY.

Picture 54: Catholic mural No.51 in Glenalina Road, West Belfast (left) and Protestant mural No.20 in Hopewell Crescent, Northwest Belfast (right). (Pictures by R. Asenjo, 2018).

5.2.2   Murals with indefinite metaphorical content

Conversely, there are murals with doubtful metaphorical content since seemingly, there are not noticeable discordant factors or incongruities that trigger logical analogies and thus, emergent metaphorical meanings. This apparent lack of metaphorical content is exemplified in the following two murals (see Picture 55): in the first example, a Catholic mural in Ballymurphy, West Belfast, the concept Irishness, communicated in the flag of the Republic of Ireland, the emblems of the four Irish provinces and the portrait of the Republican activist Pat McGeown, does not contrast with any other element in the composition such as the blue background, the celtic frames and the written messages: *Pat (beág) McGeown* (the portrayed Republican activist´s name and nickname, in Irish *beág* which means small) and *Comrade Councillor Cara* (cara in Irish means friend). Similarly, in the second instance, a Protestant mural in Donegall Pass, South Belfast, the concept Britishness expressed in the Union Jack flag does not differ strikingly from the written messages: *Donegall Pass* (a Protestant area of Belfast) and *1913 UVF 2013* (acronym of a Loyalist organization and the dates of creation and possible disbandment of this group).

Picture 55: Catholic mural in Ballymurphy, West Belfast (left) and Protestant mural in Donegall Pass, South Belfast (right). (Pictures by R. Asenjo, 2018).

5.3   Metaphor classification

After the selection of one hundred murals with definite metaphorical content, the blends suggested in the murals were classified into:

- Cognitive domains.
- Modes: Monomodal or Multimodal.
- Generic categories of conceptual metaphors to track the physical and cultural embodiment of thought and language (Soares da Silva, 2016:92) in the context of Northern Ireland:
  - Metaphors based on propositional schemas: The Great Chain of Being.
  - Metaphors based on image schemas.
  - Metaphors based on event schemas or the generic-level metaphor ACTIONS ARE EVENTS.

Moreover, the conceptual metaphors conveyed in the selected murals were classified as political and this type of metaphor:

> "is a paradigmatic example of a socio-culturally, situated discursive strategy that emerges from the interactions between deeply entrenched cultural-ideological knowledge, the specific socio-historical situation and the more particular contextual factors such as discourse type, intentions of participants, etc. The persuasive and manipulative nature of political

metaphors thus requires a model that integrates the cognitive, social and discursive strategies in the explanation of both their production and interpretation in real communicative situations" (Soares da Silva, Cuenca and Romano, 2017:351).

5.3.1 Propositional schemas: The Great Chain of Being

This type of conceptual metaphor is based on Lakoff and Turner´s (1989:160) categorization of the world following Lovejoy´s *The Great Chain of Being* (1936). According to Lakoff and Turner, the order of The Great Chain of Being starts from the most valuable and complex entities that are on the highest position to the less important and simple ones that are on the lowest place, as follows, Deities or Celestial creatures, Human beings, Animals, Plants, Complex objects or Artifacts and Basic materials such as the minerals. Following Soares da Silva (2016:88), The Great Chain of Being is "a cultural cognitive model that is very influential in Western thought" and ranks the entities of the Universe following a hierarchical order based on the quality of features and demeanour.

In order to identify propositional schemas it is necessary to check the presence of an entity from The Great Chain of Being in the source of the metaphor. In this type of metaphor, specific qualities of the source are transferred to the target for placing it in a position inside this hierarchical order, hence propositional schemas convey the appraisal of the metaphor maker towards an entity. In the corpus of this research, there are no other entities from The Great Chain of Being apart from ANIMALS and SUPERNATURAL ENTITIES that have been identified as source domains.

In this research, the conceptual metaphors based on propositional schemas (12 samples) identified in the data are the following:

PEOPLE ARE ANIMALS.

PEOPLE ARE SUPERNATURAL ENTITIES.

PLACES ARE SUPERNATURAL ENTITIES.

Schema	Conceptual Metaphor	Total
Propositional	PEOPLE ARE ANIMALS	5
	PEOPLE ARE SUPERNATURAL ENTITIES	4
	PLACES ARE SUPERNATURAL ENTITIES	3
		12

Table 3: Number of conceptual metaphors based on propositional schemas.

Broadly, in the corpus there is a total amount of 12 samples of conceptual metaphors based on propositional schemas and the most frequent one is PEOPLE ARE ANIMALS (5 samples) and the least one is PLACES ARE SUPERNATURAL ENTITIES (3 samples).

In detail, there are 4 samples of conceptual metaphors based on propositional schemas in the Protestant murals and 8 samples in the Catholic murals. Besides, there is the same quantity of Multimodal (6 samples) and Monomodal metaphors (6 samples). For example, in the conceptual metaphor based on propositional schemas PEOPLE ARE ANIMALS, human beings are presented as fierce animals in some murals. The blends inspired by PEOPLE ARE ANIMALS are REPUBLICAN RIOTERS ARE BULLDOGS and UNIONIST POLITICIANS ARE LIONS (see Picture 56).

Picture 56: Catholic mural No.2 in Lecky Road, West Derry/Londonderry (left) and Protestant mural No.5 in Shankill Road, Northwest Belfast (right). (Pictures by R. Asenjo, 2018).

This is an overview of the blends found in the murals that have been classified as propositional schemas:

- PEOPLE ARE ANIMALS

Mural No.1: REPUBLICAN HUNGER STRIKERS ARE LAMBS

Mural No.2: REPUBLICAN RIOTERS ARE BULLDOGS

Mural No.3: CATHOLIC VICTIM IS A BUTTERFLY

Mural No.4: PROTESTANT MUSICIANS ARE LIONS

Mural No.5: UNIONIST POLITICIANS ARE LIONS

- PEOPLE ARE SUPERNATURAL ENTITIES

Mural No.6: CATHOLIC VICTIM IS CHRIST

Mural No.7: CATHOLIC VICTIMS ARE SAINTS

Mural No.8: REPUBLICAN ACTIVISTS ARE SAINTS

Mural No.9: LOYALIST ACTIVIST IS A SAINT

- PLACES ARE SUPERNATURAL ENTITIES

Mural No.10: CONNACHT IS NUADA´S ARM

Mural No.11: IRELAND IS ÉRIU

Mural No.12: ULSTER IS A DEITY

5.3.2   Image schemas

Images schemas are cognitive models or mental patterns that help to conceptualize the physical experience so they "derive from sensory and perceptual experience as we interact with and move about the world" (Talmy, 1985, 1988; Johnson, 1987; Evans and Green, 2006:178). Image schemas serve as source domains in the conceptual metaphors conveyed by the metaphor maker to refer to an entity in terms of his embodiment of physical experiences and socio-cultural phenomena. Following some "studies in cognitive linguistics suggest that over two dozen different image schemas and several image schema transformations appear regularly in people´s everyday thinking,

reasoning, and imagination" (Johnson, 1987; Lakoff, 1987, in Geeraerts, 2006:239). Another characteristic of image schemas is that they:

> "are not specific images but at schematic. The represent schematic patterns arising from imagistic domains, such as containers, path, links, forces, and balance that recur in a variety of embodied domains and structure our bodily experience (Lakoff, 1987:453; Johnson, 1987:29). Image schemas are also not specific to a particular sensory modality (Lakoff, 1987:267; Johnson, 1987:24-25)" (Croft and Cruse, 2004:44).

Among the one hundred analyzed murals there are 64 samples that contain the following image schemas: Space, Motion, Link, Force, Existence and Containment. In both Protestant (23 samples) and Catholic (18 samples) murals, the most recurrent Image schema is Space-Verticality (41 samples). In this research, the conceptual metaphors based on image schemas (64 samples) identified in the data are classified into the following types:

Space-Verticality consists in the physical or metaphorical high and low position: DOMINANCE IS UP, MORE IS UP, HAPPY IS UP, SAD IS DOWN, PERSISTANCE IS UP.

Link consists in the physical and metaphorical union of different entities: ASSOCIATION IS CONNECTION.

Motion-Path consists in the physical and metaphorical movement from place to place: LIFE IS JOURNEY.

Force-Enablement consists in having the physical and metaphorical potential force or power to perform some acts: IMPORTANCE IS BIG SIZE.

Force-Restraint removal consists in the physical and metaphorical removal of a barrier by force: EVENT IS FORCE.

Existence-Cycle consists in the physical and metaphorical progression of successive events: EVENT IS MOVEMENT.

Containment-Container consists in the physical and metaphorical enclosure of entities: EVENT IS CONTAINER.

Schema	Conceptual Metaphors	Total
Image	ASSOCIATION IS CONNECTION	14
	DOMINANCE IS UP	9
	EVENT IS CONTAINER	2
	EVENT IS FORCE	1
	EVENT IS MOVEMENT	1
	HAPPY IS UP	4
	IMPORTANCE IS BIG SIZE	1
	LIFE IS JOURNEY	4
	MORE IS UP	5
	PERSISTANCE IS UP	5
	SAD IS DOWN	18
		64

Table 4: Number of conceptual metaphors based on image schemas.

On the whole, the most frequent conceptual metaphor based on image schemas is SAD IS DOWN (18 samples). Specifically, in the Protestant murals the most frequent conceptual metaphor based on image schemas is SAD IS DOWN (16 samples) but in the Catholic murals is ASSOCIATION IS CONNECTION (6 samples). For example, in the conceptual metaphor based on image schemas ASSOCIATION IS CONNECTION, the concept mutual support is presented as physical contact between two hands. The blend inspired by ASSOCIATION IS CONNECTION is SOLIDARITY IS A HANDSHAKE (see Picture 57).

Picture 57: Catholic mural No.61 in Divis Street, West Belfast (left) and Protestant mural No.62 in Canada Street, Southeast Belfast (right). (Pictures by R. Asenjo, 2018).

The blends found in the murals containing image schemas are:

- Space schemas: Verticality

<u>DOMINANCE IS UP</u>

Mural No.13: REPUBLICAN PRISONER IS NELSON MANDELA

Mural No.14: ASSASSINATION OF A REPUBLICAN ACTIVIST IS A HELICOPTER ELEVATING TO THE SKY

Mural No.15: RIFLE IS A FLAG

Mural No.16: RIFLE IS A FLAG

Mural No.17: RIFLE IS A FLAG

Mural No.18: RIFLE IS VOTE

Mural No.19: VICTORY IS A DAYLILY

Mural No.20: VICTORY IS A DAYLILY

Mural No.21: VICTORY IS A DAYLILY

Mural No.22: VICTORY IS AN ARCH

<u>MORE IS UP</u>

Mural No.23: LOYALIST ACTIVISTS ARE COLUMNS

Mural No.24: REPUBLICAN PROTESTS ARE BRICKS

Mural No.25: LOYALIST ARMED ACTIONS ARE BRICKS

Mural No.26: PROMOTING EQUALITY IS BUILDING HOUSE

Mural No.27: PROMOTING EQUALITY IS BUILDING HOUSE

<u>HAPPY IS UP</u>

Mural No.28: REPUBLICAN HUNGER STRIKERS ARE BIRDS FLYING HIGH

Mural No.29: REPUBLICAN HUNGER STRIKERS ARE BIRDS FLYING HIGH

Mural No.30: REPUBLICAN ACTIVISTS ARE BIRDS FLYING HIGH

Mural No.31: PEACE IS A BIRD FLYING HIGH

<u>SAD IS DOWN</u>

Mural No.32: REPUBLICAN ACTIVISTS ARE SUNSETS

Mural No.33: LOYALIST ACTIVISTS ARE SUNSETS

Mural No.34: LOYALIST ACTIVISTS ARE SUNSETS

Mural No.35: LOYALIST ACTIVISTS ARE SUNSETS

Mural No.36: REPUBLICAN ACTIVISTS ARE SUNSETS

Mural No.37: LOYALIST ACTIVISTS ARE POPPIES

Mural No.38: LOYALIST ACTIVISTS ARE POPPIES

Mural No.39: LOYALIST ACTIVISTS ARE POPPIES

Mural No.40: BRITISH SOLDIERS ARE POPPIES

Mural No.41: BRITISH SOLDIERS ARE POPPIES

Mural No.42: BRITISH SOLDIERS ARE POPPIES

Mural No.43: BRITISH SOLDIERS ARE POPPIES

Mural No.44: BRITISH SOLDIERS ARE POPPIES

Mural No.45: BRITISH SOLDIERS ARE POPPIES

Mural No.46: UNIONIST POLITICIANS ARE POPPIES

Mural No.47: PROTESTANT VICTIMS ARE POPPIES

Mural No.48: PROTESTANT VICTIMS ARE POPPIES

Mural No.49: PROTESTANT VICTIMS ARE POPPIES

PERSISTANCE IS UP

Mural No.50: DEMANDING FREEDOM FOR REPUBLICAN PRISONERS IS RAISING A FLAG

Mural No.51: REPUBLICAN ACTIVISTS ARE CUCHULAINN

Mural No.52: REPUBLICAN REBELS ARE PHOENIX

Mural No.53: REPUBLICAN REBELS ARE PHOENIX

- Link schema

ASSOCIATION IS CONNECTION

Mural No.54: ARMY IS A FAMILY

Mural No.55: ARMY IS A FAMILY

Mural No.56: OWNERSHIP IS A HAND GRASPING

Mural No.57: OWNERSHIP IS A HAND GRASPING

Mural No.58: SOLIDARITY IS A HANDSHAKE

Mural No.59: SOLIDARITY IS A HANDSHAKE

Mural No.60: SOLIDARITY IS A HANDSHAKE

Mural No.61: SOLIDARITY IS A HANDSHAKE

Mural No.62: SOLIDARITY IS A HANDSHAKE

Mural No.63: SOLIDARITY IS A HANDSHAKE

Mural No.64: PEACE IS A CLOCKWORK

Mural No.65: PEACE IS A BRIDGE

Mural No.66: EQUALITY IS A PATCHWORK QUILT

Mural No.72: LOYALIST ASSOCIATION IS AN UMBRELLA

- Motion schema: Path

LIFE IS A JOURNEY

Mural No.67: LOYALIST ACTIVISTS ARE PILGRIMS

Mural No.68: SURVIVAL IS A TRAVEL

Mural No.69: EDUCATION IS A TRAVEL

Mural No.70: EDUCATION IS A TRAVEL

- Force schema: Enablement

IMPORTANCE IS BIG SIZE

Mural No.71: REPUBLICAN RIOTER IS DAVID

- Force schema: Restraint removal

EVENT IS FORCE

Mural No.73: HUNGER STRIKE IS BREAKING CHAINS

- Existence schema: Cycle

EVENT IS MOVEMENT

Mural No.74: DISBANDMENT OF BRITISH ARMED FORCES IS A WANING CRESCENT MOON

- Containment schema: Container

EVENT IS A CONTAINER

Mural No.75: THE SIEGE OF DERRY IS A KEY

Mural No.76: FORTY YEARS OF SERVICE TO PROTESTANTS IS A TOWNHALL

5.3.3   Event schemas: ACTIONS ARE EVENTS

This type of metaphors is "based on the generic-level metaphor ACTIONS ARE EVENT…that is included in the conceptual structure of the Event-Structure metaphor in which actions, states, changes, causes, aims and tools are metaphorically conceptualized as space, movement and force (Lakoff & Turner, 1989; Lakoff, 1993; Lakoff & Johnson, 1999:170-234)" (in Soares da Silva, 2016:94), therefore, event schemas convey how the metaphor maker alludes to different facts or situations in terms of events.

In this research, some of the source domains based on event schemas are: GAME, WAR, POLITICS IN CUBA, POLITICS IN ISRAEL, RELIGION, SOCIAL JUSTICE IN THE UNITED STATES and the most frequent one is LIGHT (10 samples). Mainly, the 24 samples of conceptual metaphors based on event schemas were classified in the following four categories:

Game: LIFE IS GAME, ARGUMENT IS GAME.

War: ARGUMENT IS WAR.

Event: IDEAS ARE EVENTS.

Light: POSITIVITY IS BRIGHT EVENT, KNOWLEDGE IS BRIGHT EVENT, UNCERTAINTY IS DARK EVENT.

Schema	Conceptual Metaphor	Total
Event	ARGUMENT IS GAME	3
	ARGUMENT IS WAR	1
	IDEAS ARE EVENTS	8
	KNOWLEDGE IS BRIGHT EVENT	1
	LIFE IS GAME	2
	POSITIVITY IS BRIGHT EVENT	8
	UNCERTAINTY IS DARK EVENT	1
		24

Table 5: Number of conceptual metaphors based on event schemas.

In general, the most recurrent conceptual metaphors based on event schemas is POSITIVITY IS BRIGHT EVENT (8 samples) and IDEAS ARE EVENTS (8 samples). Specifically, in the Protestant murals the most recurrent conceptual metaphor based on event schemas is POSITIVITY IS BRIGHT EVENT (6 samples) and in the Catholic murals is IDEAS ARE EVENT (6 samples). For example, in the conceptual metaphor based on event schemas POSITIVITY IS BRIGHT EVENT, the actions of human beings are presented as bright light. The blends inspired by POSITIVITY IS BRIGHT EVENT are REPUBLICAN POLITICAL PARTIES ARE SUNRAYS and PROTESTANT MUSICIANS ARE SUNRAYS (see Picture 58).

Picture 58: Catholic mural No.92 in Westland Street, West Derry-Londonderry (left) and Protestant mural No.94 in Dr. Pitt Memorial Park, Newtownards Road, East Belfast (right). (Pictures by R. Asenjo, 2018).

This is an overview of the blends found in the murals that have been classified as event schemas:

- Game

<u>LIFE IS GAME</u>

Mural No.77: CATHOLIC AREA IS A PLAYGROUND

Mural No.78: PROTESTANT AREA IS A BOARD GAME

<u>ARGUMENT IS GAME</u>

Mural No.79: RIOT IS A TAG GAME

Mural No.80: RIOT IS A GAME

Mural No.81: RIOT IS A GAME

- War

<u>ARGUMENT IS WAR</u>

Mural No.82: PROTESTANT PARADE IS BATON REPRESSION

Mural No.83: POLICE ARE ENEMIES

- Event

<u>IDEAS ARE EVENT</u>

Mural No.84: REPUBLICANISM IS COAL

Mural No.85: SOCIALISM IS EARTH

Mural No.86: REPUBLICANS ARE OSCAR ROMERO

Mural No.87: CIVIL RIGHTS MOVEMENT IN NORTHERN IRELAND IS CIVIL RIGHTS MOVEMENT IN THE UNITED STATES OF AMERICA

Mural No.88: REPUBLICANISM IN NORTHERN IRELAND IS SOCIALISM IN CUBA

Mural No.89: UNIONISM IS ZIONISM

Mural No.90: UNIONISM IS ZIONISM

- Light

<u>POSITIVITY IS BRIGHT EVENT</u>

Mural No.92: REPUBLICAN POLITICAL PARTIES ARE SUNRAYS

Mural No.93: REPUBLICAN ASSOCIATIONS ARE FLAMES

Mural No.94: PROTESTANT MUSICIANS ARE SUNRAYS

Mural No.95: SURVIVAL IS A BEAM OF LIGHT

Mural No.96: VICTORY IS A SUNRAY

Mural No.97: YOUTH ARE GOLD COINS

Mural No.98: YOUTH ARE SUNRAYS

Mural No.99: YOUTH ARE SUNRAYS

KNOWLEDGE IS BRIGHT EVENT

Mural No.91: NATIONALISM IN NORTHERN IRELAND IS AN OVERHEAD PROJECTION

UNCERTAINTY IS DARK EVENT

Mural No.100: BRUTALITY IS BLINDNESS

5.4 Contextual variables of the murals

After classifying the multimodal and monomodal blends from the one hundred murals of the database into three types of schema: Propositional, Image and Event, all the blends were analyzed following Brandt and Brandt´s (2015) six-mental spaces scheme (see Section 4.3.2) to extract the possible emergent meaning, in the main. To obtain statistical results, a quantitative analysis of information from the analyzed murals was performed. It consisted in correlating or associating five variables to observe the relation between them: modes of representation (Monomodal or Multimodal) to convey the blends, metaphorical schemas (Propositional, Image, Event) that inspired the blends, the spatial context of the murals that is determined by the predominance of a specific community (Catholic or Protestant), the time context (Electoral events) when the murals were created and the content of the murals (Violent or Non-Violent). For researching on the associations of these variables, the software package *Rcmdr* was used to apply the *Fisher´s Exact test* that offered accurate figures to answer the proposed research questions of the dissertation (see

Section 1.2) and to prove and refute the hypotheses (see Section 1.3). These tests showed that there were two associations between:

- Modes of representation (Monomodal/Multimodal) and Communities (Catholic/Protestant).
- Metaphorical schemas (Event/Image/Propositional) and Modes of representation (Monomodal/Multimodal).

Therefore, these associations indicate that there is a significant use of multimodality to communicate metaphors based on image schemas in the Protestant contexts. The data from the performed *Fisher´s Exact tests* are presented in two groups or hypotheses below:

The influence of context in the modes and schemas used in the Catholic and Protestant murals

5.4.1 Are metaphorical schemas used differently across communities?

1-According to Fisher´s Exact Test, there is not an association between metaphorical schemas (Event/Image/Propositional) and communities (Catholic/Protestant).

	Communities		
Metaphorical schemas	**Catholic**	**Protestant**	**Total**
EVENT	14	10	24
IMAGE	28	36	64
PROPOSITIONAL	8	4	12
Grand Total	**50**	**50**	**100**

Fisher's Exact Test (alternative hypothesis: two.sided): p-value = 0.2388

Table 6: Fisher´s test for metaphorical schemas and communities.

5.4.2 Are modes of representation used differently across communities?

2-According to Fisher´s Exact Test, there is an association between modes of representation (Monomodal/Multimodal) and communities (Catholic/Protestant).

| | Communities | | |
Modes of representation	Catholic	Protestant	Total
Monomodal	16	3	19
Multimodal	34	47	81
Grand Total	**50**	**50**	**100**

Fisher's Exact Test (alternative hypothesis: true odds ratio is not equal to 1): p-value = 0.001655; 95 percent confidence interval: 1.862619 41.739300; sample estimates: odds ratio 7.234532.

Table 7: Fisher´s test for modes of representation and communities.

5.4.3 Is there a dependent relation between context and content?

3-According to Fisher´s Exact Test, there is not an association between electoral events and violent content.

| | Violent content | | |
Electoral Events	NO	YES	Total
NO	4	19	23
YES	21	56	77
Grand Total	**25**	**75**	**100**

Fisher's Exact Test (alternative hypothesis: true odds ratio is not equal to 1): p-value = 0.4191;

95 percent confidence interval: 0.1250395 1.9847165; sample estimates: odds ratio 0.5643957

Table 8: Fisher´s test for context and content.

5.4.4 Is there a dependent relation between context and modes of representation?

4-According to Fisher´s Exact Test, there is not an association between electoral events and modes of representation (Monomodal/Multimodal).

| | Electoral Events | | |
Modes of representation	NO	YES	Total
Monomodal	7	12	19
Multimodal	16	65	81
Grand Total	**23**	**77**	**100**

Fisher's Exact Test (alternative hypothesis: true odds ratio is not equal to 1): p-value = 0.1335; 95 percent confidence interval: 0.6705355 7.7905431; sample estimates: odds ratio 2.346425.

Table 9: Fisher´s test for context and modes of representation.

5.4.5 Is there a dependent relation between context and metaphorical schemas?

5-According to Fisher´s Exact Test, there is not an association between electoral events and metaphorical schemas (Event/Image/Propositional).

Metaphorical schemas	Electoral Events		
	NO	YES	Total
EVENT	3	21	24
IMAGE	16	48	64
PROPOSITIONAL	4	8	12
Grand Total	23	77	100

Fisher's Exact Test (alternative hypothesis: two.sided): p-value = 0.3114

Table 10: Fisher´s test for context and metaphorical schemas.

5.4.6 Is there a dependent relation between metaphorical schemas and modes of representation?

6-According to Fisher´s Exact Test, there is an association between metaphorical schemas (Event/Image/Propositional) and modes of representation (Monomodal/Multimodal).

Metaphorical schemas	Modes of representation		
	Monomodal	Multimodal	Total
EVENT	4	20	24
IMAGE	9	55	64
PROPOSITIONAL	6	6	12
Grand Total	19	81	100

Fisher's Exact Test (alternative hypothesis: two.sided): p-value = 0.02203

Table 11: Fisher´s test for metaphorical schemas and modes of representation.

The influence of modes and schemas in the violent content of the murals

5.4.7 Do modes of representation influence the content of the murals?

7-According to Fisher´s Exact Test, there is not an association between modes of representation (Monomodal/Multimodal) and violent content.

	Violent content		
Modes of representation	**NO**	**YES**	**Total**
Monomodal	4	15	19
Multimodal	21	60	81
Grand Total	**25**	**75**	**100**

Fisher's Exact Test (alternative hypothesis: true odds ratio is not equal to 1): p-value = 0.7749; 95 percent confidence interval: 0.1659046 2.7761259; sample estimates: odds ratio 0.7639151

Table 12: Fisher´s test for modes of representation and content.

5.4.8 Do metaphorical schemas influence the content of the murals?

8-According to Fisher´s Exact Test, there is not an association between metaphorical schemas (Event/Image/Propositional) and violent content.

	Violent content		
Metaphorical schemas	**NO**	**YES**	**Total**
EVENT	9	15	24
IMAGE	14	50	64
PROPOSITIONAL	2	10	12
Grand Total	**25**	**75**	**100**

Fisher's Exact Test (alternative hypothesis: two.sided): p-value = 0.2785

Table 13: Fisher´s test for metaphorical schemas and content.

This chapter has shown the data and methodology of this dissertation. In the main, the selection of the corpus has been described as well as the criteria followed for the identification and classification of the murals´ metaphorical content. And then, the contextual variables of the murals have been displayed. In the following chapter, an analysis in detail of six samples from the corpus will be performed.

6 Analysis

The main aim of this chapter is to present a CMT analysis which is complemented with analytical tools coming from Blending Theory (Fauconnier and Turner, 2002; Brandt and Brandt, 2005, 2013), as well as Multimodal

Metaphor Theory (Forceville, 2007). The complementation of these three theoretical tools can help to better understand how these highly complex messages are created by their authors and also how they are interpreted by subjects in very specific contextual settings. But first, the main conceptual metaphors and blends found in the data are presented and explained.

6.1 Conceptual metaphors and blends in the murals

In this section, Table 14, which includes the total quantity of conceptual metaphors based on the three types of schemas, is presented as well as a comment about the similarities and differences in the sources domains of the blends suggested in the Catholic and Protestant murals. Table 14 shows that the most frequent metaphorical schema is the Image type with 64 samples out of the 100 conceptual metaphors analysed.

Schemas	Conceptual Metaphors	Total
Propositional	PEOPLE ARE ANIMALS	5
	PEOPLE ARE SUPERNATURAL ENTITIES	4
	PLACES ARE SUPERNATURAL ENTITIES	3
		12
Image	ASSOCIATION IS CONNECTION	14
	DOMINANCE IS UP	9
	EVENT IS CONTAINER	2
	EVENT IS FORCE	1
	EVENT IS MOVEMENT	1
	HAPPY IS UP	4
	IMPORTANCE IS BIG SIZE	1
	LIFE IS JOURNEY	4
	MORE IS UP	5
	PERSISTANCE IS UP	5
	SAD IS DOWN	18
		64
Event	ARGUMENT IS GAME	3
	ARGUMENT IS WAR	1
	IDEAS ARE EVENTS	8
	KNOWLEDGE IS BRIGHT EVENT	1
	LIFE IS GAME	2
	POSITIVITY IS BRIGHT EVENT	8
	UNCERTAINTY IS DARK EVENT	1
		24

Table 14: Number of all conceptual metaphors.

As explained in Section 4.3, the blends suggested in the murals are discursive tools deployed to communicate the muralists´ views on the Catholic

– Protestant conflict under study. The source domains of these blends belong to different cognitive domains (see table in Appendix B that includes sources and target domains of the blends, and modes of representation):

- ANIMAL domain (LAMBS, BULLDOGS, BUTTERFLY, LIONS, BIRDS).
- PLANT domain (POPPIES, DAYLILIES).
- POLITICS domain (NELSON MANDELA, VOTE, SOCIALISM IN CUBA, ZIONISM).
- SOCIAL JUSTICE domain (CIVIL RIGHTS MOVEMENT IN THE UNITED STATES OF AMERICA).
- RELIGION domain (CHRIST, SAINTS, PILGRIMS, DAVID, OSCAR ROMERO).
- MYTH domain (NUADA´S ARM, ÉRIU, DEITY, CUCHULAINN, PHOENIX).
- INHERITANCE domain (FAMILY, PATCHWORK QUILT).
- GAME domain (PLAYGROUND, BOARD GAME).
- LIGHT domain (SUNSETS, WANING CRESCENT MOON, OVERHEAD PROJECTIONS, SUNRAYS, FLAMES, BEAMS OF LIGHT, BLINDNESS, GOLD COINS).
- RAIN domain (UMBRELLA).
- COMBUSTIBLE domain (COAL).
- EMBLEM domain (FLAGS).
- GESTURE domain (HANDSHAKES, HAND GRASPING).
- RESTRICTION domain (CHAINS, KEYS, BATON REPRESSION).
- MACHINE domain (CLOCKWORKS).
- TERRITORY domain (EARTH).
- MOVEMENT domain (HELICOPTER, TRAVEL).
- CONSTRUCTION domain (ARCH, COLUMNS, BRICKS, HOUSES, BRIDGE, TOWNHALL).
- WAR domain (ENEMY).

In the murals under study, both Catholic and Protestant approaches share specific source domains (ANIMAL, CONSTRUCTION, GAME, GESTURE, INHERITANCE, LIGHT, MYTH, POLITICS, RELIGION, RESTRICTION, MOVEMENT) but just in some very few cases (15 out of 100) both communities

used the very same sources (HANDSHAKE, SUNSET, SAINT, TRAVEL) to refer to the same targets (SOLIDARITY, ACTIVIST and EDUCATION).

The coincidence of source domains could indicate that both communities Catholic and Protestant construe some aspects of the context of Northern Ireland in a similar way since they could have experienced similar events:

- dehumanization (ANIMAL domain).
- destruction (CONSTRUCTION domain).
- intense childhood (GAME domain).
- support from inside and outside the community (GESTURE domain).
- emotional ties with the kindred (INHERITANCE domain).
- lack of sunny days (LIGHT and RAIN domain).
- idealization or mythification of history (MYTH domain).
- politicization of the daily life (POLITICS domain).
- sectarianism or discrimination (RELIGION and SOCIAL JUSTICE domain)
- imprisonment or isolation (RESTRICTION domain).
- displacement (MOVEMENT domain).

On the one hand, the peace process in Northern Ireland (1994-2005), a factor that provoked a remarkable socio-political turnaround in this context, could have influenced firstly, the use in both communities of similar source domains such as TRAVEL to refer to the target EDUCATION and SUNSET to allude to ACTIVISTS and, secondy, the collaborative work in murals of some muralists from both sides (Catholics: Danny Devenny and Marty Lyons and Protestant: Mark Ervine). On the other hand, the different sources used in the compositions by muralists from both communities could point to diverse approximations to the sensibility of each group of people and a conscious attempt to differentiate one community from another. This persuasive differentiation strategy could be influenced by political ideas, socio-cultural background, individual life experience, artistic taste, skills and creativity.

The discursive metaphors or blends under study are influenced, in the main, by one or more metaphorical schemas (a total amount of 298 metaphorical schemas influenced the 100 blends) that are suggested by the most salient elements of the murals, determined by size, perspective, color and

place in the composition. In the analyzed corpus, the most frequent or common metaphorical schema is the Image type and more precisely, the subtype space-verticality: SAD IS DOWN and the least recurrent one is the propositional schema.

6.2   Blending process

As explained in the theoretical chapter of this dissertation (see Sections 4.2 and 4.3), the analysis of the murals has followed the following theoretical and methodological steps: first, a general description of the murals is carried out following Gunther Kress and Theo van Leeuwen´s (2006) model of multimodal analysis in which pictorial characteristics (size, perspective, color, shape) and the visual relationship between viewer and the represented entities are important sources of conceptual information. And second, a detailed explanation of the conceptual blending process is given following Brandt and Brandt´s theory (2005, 2013), more specifically, their six-mental spaces scheme; as well as Stampoulidis and Bolognesi´s (2019) three-stage metaphorical analysis of street art in which metaphors have different meanings in: (i) Expression, where metaphors have denotative meaning (what is depicted), (ii) Conceptualization, where metaphors have connotative meaning (what is associated) and (iii) Communication, where metaphors have pragmatic meaning (what is implied). This *three-step-wise procedure* of analysis is based on the three approaches and dimensions of metaphor described by Steen (2011): (i) The Semiotic approach related to the dimension of language and linguistic forms of metaphors (but also to pictorial and other semiotic forms), (ii) The Psychological approach related to the dimension of thought and conceptual structures of metaphors and (iii) The Social approach related to the dimension of communicative function and interpretation of metaphors. The analysis, as already stated, thus combines Conceptual Metaphor Theory, Blending Theory and Multimodal Theory.

For the sake of space, the analysis of two salient prototypical examples of each type of metaphorical schemas is described in depth to explain the blending process that gives as a result the emergent meanings and blends.

- Propositional schemas: A CATHOLIC VICTIM IS CHRIST and A CATHOLIC VICTIM IS A BUTTERFLY.
- Image schemas: REPUBLICAN ACTIVISTS ARE CUCHULAINN and VICTORY IS AN ARCH.
- Event schemas: UNIONISM IS ZIONISM and VICTORY IS SUNRAYS.

6.2.1 Propositional schema samples

In the following examples, two Catholic victims of the conflict in Northern Ireland are presented as a holy religious figure in the blend A CATHOLIC VICTIM IS CHRIST and as a beautiful and delicate animal in the blend A CATHOLIC VICTIM IS A BUTTERFLY.

6.2.1.1 A CATHOLIC VICTIM IS CHRIST

Picture 59: Mural No.6 (Picture by R. Asenjo, 2018)

A) General description

Mural No.6 (see Picture 59) titled `Bloody Sunday´ is located in Lecky Road, in a Catholic area of West Derry/Londonderry. It was painted by The Bogside Artists circa 1997[58]. In that year there were elections to the United Kingdom House of Commons and Northern Ireland local elections. This painting commemorates the 25th anniversary of the famous tragedy in Derry/Londonderry called 'Bloody Sunday' on 30 January 1972 in which 14 people were killed by the British army in a demonstration organized by the Civil Rights Association.

Following Kress and Leeuwen (2006:63), the most prominent figure in an image is determined by "size, place in the composition, contrast against background, colour saturation or conspicuousness, sharpness of focus and the 'psychological salience' which certain participants (human figure and face) have for viewer". In this case, the soldier who wears a gas mask, carries a shotgun and steps on a blood smeared banner is a salient element in the composition because of his bigger size and position in the foreground on the left. Besides, Kress and Leeuwen (2006:202) say that "elements appear 'heavier' the further they are moved towards the left, due to an asymmetry in the visual field…foreground objects are more salient than background objects, and elements that overlap other elements are more salient than the elements they overlap". Moreover, the depiction of this soldier from a low angle gives an impression of superiority over both the producer of the image and the viewer. The Protestant king William III in mural No.22 (in 6.2.2.2) and the Celtic mythical warrior Cuchulainn in mural No.51 (in 6.2.2.1) are portrayed from a low angle as well, possibly with the same intention. In this mural there could be a similarity with the painting titled `Shooting on May 3´ by Goya in the way the artist portrayed dehumanization in the French troops without faces who are shooting Spanish rebels.

According to Kress and Leeuwen (2006:196), "for something to be presented as Centre (central element) means that it is presented as the nucleus

---

[58] https://cain.ulster.ac.uk/bogsideartists/murals.htm

of the information to which all the other elements are in some sense subservient. The Margins (elements around the central element) are these ancillary, dependent elements" and in the center of this scene, there are three people carrying the body of one of the victims of the 'Bloody Sunday' and a crouched Catholic priest leads this group meanwhile he is waving a white handkerchief. So, this group is the nucleus of the information but also the type of angle used to depict these people indicates "whether the image-producer is 'involved' with the represented participants or not. The frontal angle says, as it were, 'What you see here is part of our world, something we are involved with'. The oblique angle says, 'What you see here is not part of our world; it is their world, something we are not involved with'" (ibid. 2006:136). In this case, the muralist uses the front angle to portray this group of people and the crowd of demonstrators who is observing the scene at the background, so he is likely to identify himself with all these people. Besides, there could be a resemblance with the death of Christ since this religious figure was covered in a shroud after dying and in the 'Bloody Sunday', "the banner became bloodstained when used to cover the body of one of those killed" [59].

In addition, Kress and Leeuwen (2006:202) point that "the contrast between strongly saturated and 'soft' colours and areas of high tonal contrast - for instance, borders between black and white - have high salience". In this mural, the red stains on the white banner draw attention to the lower part of the composition where there is a pair of black boots and the white handkerchief attracts our attention to the centre of the scene where the victim is. In the western culture, white color is linked to concepts such as innocence, light and cleanliness and black color to power, darkness and death.

Probably, this mural is meaningful to the community from the area where it is located, the Bogside, since in this Catholic neighborhood, several Catholic demonstrators were killed on the `Bloody Sunday´ in 1972, an event that was filmed and photographed. In fact, this composition is partially based on pictures taken at that time. Following Forceville (2009:31), one of the methods to trigger a metaphorical relation between concepts is *Perceptual*

---

[59] https://cain.ulster.ac.uk/bogsideartists/murals.htm

resemblance, that is, when a visual representation resembles another one. Hence, in the context of Northern Ireland where religion is significant, the Catholic population (addressee of the mural) could interpret the victim´s posture and the white banner as religious referents related to the descent of Christ from the cross, a usual topic in religious works of art displayed inside Catholic churches (see Pictures 60 and 61). It could be coincidental that the posture of the victim had been faithfully copied from a picture of the event but it is peculiar that the victim is being taken to an unfolded white banner that originally does not appear in the picture. Apart from that, the central position of the victim in the mural together with the religious common shared knowledge and contextual information is what makes this posture and banner relevant. Furthermore, a body with the posture of a dead Christ close to an unfolded white cloth on the ground is a pictorial incongruity in this scene and "to comprehend visual incongruities the viewer should first and foremost be able to recognize them for what they are and aspire to: to serve expressive rather than purely descriptive or iconic purposes. Incongruities thus have to be acknowledged as artful instead of some occasional error. Instead of asking 'what do I see here?' viewers are supposed to ask 'why do I see what I see here?'" (Steen, 2018:13).

Picture 60: Image of the `Bloody Sunday´ (left)[60] and *Piedad* by El Greco (right)[61]

---

[60] www.bbc.co.uk
[61] https://elpais.com/cultura/2019/10/13/actualidad/1570980576_236640.html

Picture 61: Image of the `Bloody Sunday´ (left)[62] and The Descendant by Valdivieso y Henajeros (right)[63]

Moreover, the priest´s white handkerchief could have similar connotations as the white dress used by brides at weddings to communicate purity or innocence and the black boots could be analogous to the black clothes worn by mourners at funerals to express grief. According to Kress and Leeuwen (2006:229), "colour is also used to convey 'interpersonal' meaning: it allows us to realize 'colour acts' (as language permits 'speech acts'). It can be and is used to do things to or for each other: to impress or intimidate through 'power-dressing'…colours are very powerful and can reduce or raise stress levels".

B) Blending process

The blending process explains how the suggested multimodal blend (A CATHOLIC VICTIM IS CHRIST) and its emergent meaning (the Catholic victims of the Bloody Sunday are exemplary figures or martyrs because they were unfairly killed in an event that demanded equal rights for the Catholic population of Northern Ireland) have arisen in the communicative event under study, that is to say, the murals of Northern Ireland. As already explained, this procedure is based on the six-mental spaces scheme by Brandt and Brandt´s (2005, 2013) which is an innovative approach to Fauconnier and Turner´s (2002, 2003) four-mental spaces scheme that was used to illustrate Conceptual Integration or Blending Theory. The six-mental spaces scheme is combined with "Steen´s (2008, 2011) three dimensional model of metaphor, according to

---

62 www.academickids.com
63 www.museodelprado.es

which metaphors are phenomena that involve the dimensions of expression, conceptualization and communication" (Stampoulidis and Bolognesi, 2019:9).

Therefore, the analysis of this process is structured into three stages (expression, conceptualization and communication) where the blend acquires three meanings (denotative, connotative and pragmatic) that arise and flow through six mental spaces (semiotic space, reference space, presentation space, relevance space, virtual space, meaning space). Besides, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about the Bloody Sunday and the Catholic Church frames.

The multimodal blend in this mural is A CATHOLIC VICTIM IS CHRIST which has been classified as a propositional schema: PEOPLE ARE SUPERNATURAL ENTITIES. In this Catholic mural a victim of the Bloody Sunday (human being) is presented as a dead Christ (divine entity), so there is an attempt to raise an entity from an inferior place to a higher position in the hierarchy of The Great Chain of Being. Apart from the multimodal blend A CATHOLIC VICTIM IS CHRIST, in this painting there are suggested other types of metaphorical schemas that help to construe the final emergent meaning:

> The Image schema **SAD IS DOWN**: A CATHOLICT VICTIM IS A BANNER ON THE GROUND and **LIFE IS A JOURNEY**: LOOKING FOR EQUALITY IS A CROWD WALKING TOGETHER.

> The Event schema **ARGUMENT IS WAR**: REPRESSION IS A SOLDIER, LACK OF FREEDOM OF SPEECH IS A SOLDIER STEPPING ON A BANNER; **IDEAS ARE EVENTS**: DEHUMANIZATION IS A SOLDIER WEARING A GAS MASK, CIVIL RIGHTS DEMONSTRATION IS A RELIGIOUS PROCESSION, PEACE IS A PRIEST WAVING A HANDKERCHIEF.

The multimodal blend A CATHOLIC VICTIM IS CHRIST is based on salient pictorial and written elements in the composition that belong to different domains, for instance, the target A CATHOLIC VICTIM is chosen because it is represented in the center of the scene and the suggested source CHRIST is identified since it is an unexpected entity or incongruity in this visual context and "incongruities are used to convey a broad range of contents and to perform

communicative functions like persuasion, explanation, informing and instructing… unexpected object appears to substitute the expected object" (Steen, 2018:12, 13).

Furthermore, the conspicuous color contrast between the red stains and the white banner makes them prominent elements that could suggest concepts such as VIOLENCE since "colour clearly can be used to denote people, places and things as well as classes of people, places and things, and more general ideas. The colours of flags, for instance, denote states" (Kress and Leeuwen, 2006:229) and the general idea of VIOLENCE is shared by the target A CATHOLIC VICTIM and the source CHRIST.

The different stages of the blending process are thus, expression, conceptualization and communication:

- Expression:

This first stage of the blending process takes places in the **semiotic space** which is the base for the formation of other mental spaces and "the space in which utterances are uttered and come to mean whatever it is they are supposed to mean" (Brandt, 2005:224). In the murals, these utterances are verbal and pictorial expressions, when the identified incongruities "serve expressive rather than purely descriptive or iconic purposes" (Steen, 2018:13). The semiotic space is structured in three levels: Semiosis, Situation and Pheno-world (see Section 4.3.3).

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in verbal and non-verbal modes. The result of this communicative event is a metaphor that expresses denotative meaning (a death demonstrator being carried by other people) through:

- a topic or target (what the mural is about: a person was shot dead by the British army in a Civil Rights demonstration in the Bogside area of Derry-Londonderry). The content of the target shapes the **reference space** (Brandt and Brandt, 2005): A CATHOLIC VICTIM that is expressed in *non-verbal cues* (the image of an unconscious person who is being carried by other people towards a soldier) and *verbal cues* (Civil Rights Association).

- an expression or source (elements depicted in the mural that are "incongruities when contrasted to the topic" (Stampoulidis and Bolognesi, 2019:10) and they contrast because they belong to different domains: the expression or source CHRIST (domain: Religious figure from Judea) contrast with the topic or target A CATHOLIC VICTIM (domain: Inhabitant of Northern Ireland). The content of the source forms the **presentation space** (Brandt and Brandt, 2005): CHRIST that is expressed in *non-verbal cues* (the posture of the victim is similar to conventional images of Christ´s descent from the cross in religious works of art; the image of a spread out blood smeared banner similar to Christ´s shroud; the representation of a Catholic priest waving a handkerchief).

b) Situation- in this second level of the semiotic space, the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressee: Catholic population).
- spatial context (location of the mural: Catholic area).
- time context (date of creation: 1997; contemporary events: 25th anniversary of the Bloody Sunday, elections to the United Kingdom House of Commons and Northern Ireland local elections).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. violence) and religions (e.g. divinity).

- ## Conceptualization:

This second stage of the blending process takes places in the **relevance space** (Brandt and Brandt, 2005) which contains the necessary information for constructing the connotative meaning of the metaphor. This mental space is structured in three types of relevance: Situational, Argumentational and Illocutional.

a) Situational relevance- in this first type of relevance, the relevant contextual information determines the framing of the target (a Catholic was shot dead by British soldiers in a demonstration in Derry/Londonderry) and thus, this comes

to shape the framing of the source (Christ was crucified by Roman soldiers in the Mount Golgotha of Jerusalem) and guides the mappings between both inputs:

> BRITISH SOLDIER maps onto ROMAN SOLDIER
>
> RIFLE maps onto SPEAR
>
> CATHOLIC DEMONSTRATOR maps onto CHRIST
>
> BANNER maps onto SHROUD
>
> DERRY/LONDONDERRY maps onto JERUSALEM

b) Argumentational relevance- in this second type of relevance, the selected features from the inputs are structured in the **virtual or blended space** (Brandt and Brandt, 2005) by an ethical schema, namely, Talmy´s (2000) force-dynamic pattern that, on the one hand, makes description and evaluation possible and on the other, makes the strange and figurative blend meaningful. According to this force-and-barrier schema, there is a force that affects and defines any entity. In the force-dynamic pattern we find in this mural between an Agonist (Catholic demonstrator) and an Antagonist (British soldier), the stronger force (British soldier) is able to change the Agonist´s tendency toward motion and consequently the Agonist shows a force weaker than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: negative evaluation of the Antagonist´s actions towards the Agonist.
- virtual blended structure: Victim of The Bloody Sunday virtually transformed into Christ.

c) Illocutional relevance- in this third type of relevance, the intention of the metaphor maker (muralist) is to persuade the adressee to accept or agree with his perspective on the depicted topic. Together with the ethical schema (Talmy, 2000), the speech acts (Searle, 1969) - performed in the communicative event through images and words - determine the meaning of the metaphor. In this mural an expressive speech act is perfomed by the muralist since he expresses sympathetic pity for the killing of an innocent person and disapproves the inappropriate actions of the British army. So, in this case, the speech act offers

information or forms a statement that is looking for the adressee´s (Catholic population) agreement.

- Communication:

This third stage of the blending process takes place in the **meaning space** (Brandt and Brandt, 2005) which contains the structured blend or emergent meaning (the Catholic victims of the Bloody Sunday are exemplary figures or martyrs because they were killed in an event that demanded equal rights for the Catholic population of Northern Ireland). What is implied in the metaphor is projected out to the semiotic space where it will be shared by the metaphor maker (muralist) and the addressee (Catholic population).

In this last stage of the blending process, the metaphor expresses a pragmatic meaning (in this Catholic neighborhood of Derry-Londonderry the victims are revered figures and the intervention of the British army in this area is rejected) since the interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.6 produced in a specific context. This mural seems to be meaningful to the community from the area where is located, West Derry/Londonderry, since in this part of the city the Bloody Sunday took place.

Semiotic space

In a Catholic area a muralist is communicating a message to the local Catholic population: a person was shot dead by the British army in 1972 in a Civil Rights demonstration in the Bogside area of Derry-Londonderry.

Presentation space

Roman soldier

Spear

Christ

Shroud

Jerusalem

Reference space

British soldier

Rifle

Catholic demonstrator

Banner

Derry/Londonderry

Relevance space

Relevant data: a Catholic demonstrator was shot dead by British soldiers in a demonstration in Derry/Londonderry.
Ethical schema: Agonist (Catholic demonstrator) & Antagonist (British soldier).
Speech acts: the muralist laments the killing of an innocent person and disapproves the inappropriate actions of the British army.

Virtual space

Victim of The Bloody Sunday virtually transformed into Christ.

Meaning space

The Catholic victims of the Bloody Sunday are exemplary figures or martyrs because they were killed in an event that demanded equal rights for the Catholic population of Northern Ireland.

Figure 6: Blend A CATHOLIC VICTIM IS CHRIST

6.2.1.2   A CATHOLIC VICTIM IS A BUTTERFLY

Picture 62: Mural No.3 (Picture by R. Asenjo, 2018)

A) General description

Mural No.3 (see Picture 62) titled ` *The Death of Innocence* ´ is located in Lecky Road, in a Catholic area of West Derry/Londonderry. It was painted by The Bogside Artists circa 2006[64] in the 90th anniversary of the Easter Rising. This painting commemorates the 35th anniversary of Annete McGavigan´s death who was shot dead by the British Army in 6 September 1971.

In this case, the broken downward rifle is salient because of his bigger size and position in the foreground on the left. At the back of the scene there is grey and black rubble with a tilted Christian cross on the upper right and grey lines forming a triangle above the girl and "triangles represent 'action, conflict, tension'" (Dondis, 1973:44, in Kress and Leeuwen, 2006:55-56). According to Kress and Leeuwen (2006:57) "what is most important or otherwise dominant

---

[64] https://cain.ulster.ac.uk/bogsideartists/murals.htm

goes on top, what is less important or dominant is relegated to the bottom". On top, there is a butterfly inside a circle overlapping the bleak background and "circles are 'the traditional symbol of eternity and the heavens'" (Thompson and Davenport, 1982:11, in Kress and Leeuwen, 2006:54). Furthermore, "circles and curved forms generally are the elements we associate with an organic and natural order, with the world of organic nature - and such mystical meanings as may be associated with them derive from this" (Kress and Leeuwen, 2006:55).

In the center of this scene, there is a portrait of Annete McGavigan[65] wearing a school uniform consisting of a white shirt and socks (color linked to innocence) and green skirt and tie (color related to Catholics in Ireland). Therefore the image of this girl is the nucleus of the information but also the type of angle used to depict these people indicates "whether the image-producer is 'involved' with the represented participants or not. The frontal angle says, as it were, 'What you see here is part of our world, something we are involved with'" (ibid. 2006:136). In this case, the muralist uses the front angle to depict this girl, so he is likely to identify himself with her.

In this mural, there are three striking tonal contrasts: the first one, between the white and green uniform and the grey and black debris, the second one, between the red rifle and the blue background and the third one, between the orange wings of the butterfly and the blue bakground which make the uniform, the rifle and the butterfly salient elements in the composition. The girl´s white and green uniform and the butterfly´s orange wings matches with the colors of the flag the Republic of Ireland. In the context of Northern Ireland, the combination of orange, green and white colors is meaningful for the Catholic population (addressee of the mural) who can easily identify themselves with the Republican cause. Besides, butterflies are insects famous for their beauty, delicacy, metamorphosis and short life span.

---

[65] The 100th victim of the Troubles and one of the first children to be killed.
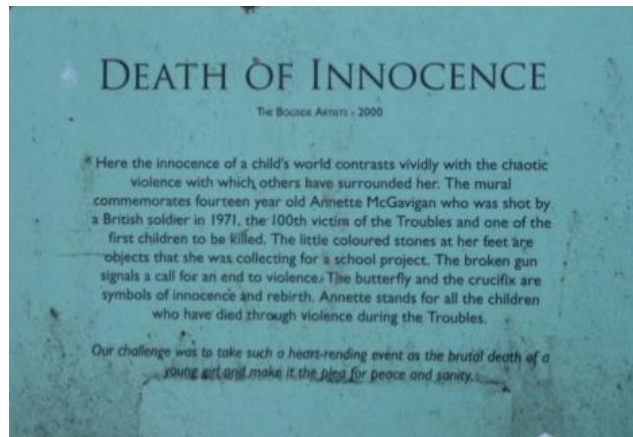
Picture 63: Explanatory note of the mural (Picture by R. Asenjo, 2018).

B) Blending process

The blending process explains how the suggested monomodal blend (A CATHOLIC VICTIM IS A BUTTERFLY) and its emergent meaning (a delicate and lovely Catholic teenage had a short life) have emerged in the expressive event under study, that is to say, the murals of Northern Ireland. Moreover, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about victims, colors and butterflies.

The monomodal blend in this mural is A CATHOLIC VICTIM IS A BUTTERFLY which is classified as propositional schema: PEOPLE ARE ANIMALS. Apart from the monomodal blend A CATHOLIC VICTIM IS A BUTTERFLY, in this painting there are suggested other types of metaphorical schemas that help to construe the final emergent meaning:

The Image schema **DIFFICULTIES ARE BARRIERS**: VIOLENCE IS OBSTACLE.

The Event schema **NEGATIVITY IS A DARK EVENT**: DESTRUCTION IS DARKNESS.

The monomodal blend A CATHOLIC VICTIM IS A BUTTERFLY is based on salient pictorial elements in the composition corresponding to different domains, for instance, the target A CATHOLIC VICTIM is chosen because it is foregrounded in the center of the scene and the suggested source A BUTTERFLY is identified since it is an unexpected entity or incongruity in this

visual context and "incongruities are used to convey a broad range of contents and to perform communicative functions like persuasion, explanation, informing and instructing" (Steen, 2018:13). Moreover, the butterfly is in an upper position and a general concept such as INNOCENCE is conveyed in the girl´s white shirt and CATHOLIC is suggested in the girl´s Green skirt.

The blending process takes place as follows:

- Expression:

The **semiotic space** of this mural is structured into the following levels:

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in the non-verbal mode. The result of this communicative event is a metaphor that expresses denotative meaning (a girl next to an insect) through:

- the topic or target (a girl was shot dead by the British army in Derry-Londonderry). The content of the target shapes the **reference space**: A CATHOLIC VICTIM that is expressed in *non-verbal cues* (the image of a girl wearing a school uniform).
- the incongruous expression or source A BUTTERFLY (domain: Insect) that contrasts with the topic or target A CATHOLIC VICTIM (domain: Inhabitant of Northern Ireland). The content of the source forms the **presentation space**: A BUTTERFLY that is expressed in *non-verbal cues* (the image of a butterfly).

b) Situation- the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressee: Catholic population).
- spatial context (location of the mural: Catholic area).
- time context (date of creation: 2006; contemporary events: 90th anniversary of the Easter Rising. This painting commemorates the 35th anniversary of Annete McGavigan´s death).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. violence) and ideals (e.g. beauty).

- Conceptualization:

The **relevance space** is structured into:

a) Situational relevance- the relevant contextual information determines the framing of the target (a Catholic teenage was shot dead by a British soldier while she was walking in Derry/Londonderry) and thus, this comes to shape the framing of the source (a butterfly is catched by an insect collector while it is flying in the countryside) and guides the mappings between both inputs:

> BRITISH SOLDIER maps onto INSECT COLLECTOR
>
> RIFLE maps onto INSECT NET
>
> CATHOLIC TEENAGE maps onto BUTTERFLY
>
> WALKING maps onto FLYING
>
> DERRY/LONDONDERRY maps onto COUNTRYSIDE

b) Argumentational relevance- within the **virtual** or **blended space** the force-dynamic pattern we find in this mural is an Agonist (Catholic teenage) and an Antagonist (British soldier) in which the stronger force (British soldier) is able to change the Agonist´s tendency toward motion and consequently the Agonist shows a force weaker than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: negative evaluation of the Antagonist´s actions towards the Agonist.
- virtual blended structure: Catholic teenage virtually transformed into a butterfly.

c) Illocutional relevance- In this mural an expressive speech act is perfomed by the muralist since he expresses sympathetic pity for the killing of an innocent Catholic teenage and disapproves the inappropriate actions of the British army. So, in this case, the speech act offers information or forms a statement that is looking for the adressee´s (Catholic population) agreement.

- Communication:

In this last stage of the blending process, that takes place in the **meaning space**, the metaphor expresses a pragmatic meaning (in this Catholic neighborhood of Derry-Londonderry, the victim is an esteemed person and the inappropriate action of a British soldier in this area is rejected) since the

interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.3 produced in a specific context.

Semiotic space

In a Catholic area a muralist is communicating a message to the local Catholic population: a girl was shot dead by the British army in Derry-Londonderry.

Presentation space

Insect collector

Insect net

Butterfly

Flying

Countryside

Reference space

British soldier

Rifle

Catholic teenage

Walking

Derry/Londonderry

Relevance space

Relevant data: a Catholic teenage was shot dead by a British soldier when she was walking in Derry/Londonderry.
Ethical schema: Agonist (Catholic teenage) & Antagonist (British soldier).
Speech acts: the muralist expresses sympathetic pity for the killing of an innocent girl and disapproves the inappropriate actions of the British army.

Virtual space

Catholic teenage virtually transformed into a butterfly.

Meaning space

A delicate and lovely Catholic teenage had a short life.

Figure 7: Blend A CATHOLIC VICTIM IS A BUTTERFLY

6.2.2   Image schema samples

In the following examples, Republican activists are seen as examples of a resisting force in the blend REPUBLICAN ACTIVISTS ARE CUCHULAINN and Protestant victory or predominance in Ireland is shown as a straight construction in the blend VICTORY IS AN ARCH.

6.2.2.1   REPUBLICAN ACTIVISTS ARE CUCHULAINN

Picture 64: Mural No.51 (Picture by R. Asenjo, 2018)

A) General description

Mural No.51 (see Picture 64) is located in Glenalina Road, in a Catholic area of West Belfast. It was painted circa 2010 (according to Bill Rolston, 2013:1), in that year there were elections to the United Kingdom House of Commons.

In this case, the representation of Cuchulainn inside a circle is salient because of his bigger size, position at the upper center and the low angle that give an impression of exaltation and triumph over both the producer of the image and the viewer.

On the left side of this mural, there are portraits and names of Republican sympathizers from the area: *Mary Austin*, *Kathleen Clarke* and *Annie McWilliams*; on the right, there are the crests of the traditional four provinces of Ireland: Ulster, Munster, Leinster and Connaught, the flag of the Republic of Ireland and the Starry Plough with two halberds.

Moreover, there are two Easter Lilies on each side below and in between these two flowers there is a sentence in Irish: 'Ní thig leat Éire a chloígh. Ní thig leat fonn saoirse mhuintir na hÉireann a mhúcadh' which means *You cannot defeat Ireland. You cannot quench the desire for freedom of the Irish people*; in English *Ballymurphy. Unbowed. Unbroken* (Ballymurphy is a Catholic neighborhood of Belfast); *Vote Sinn Féin*. *Vote Adams X*; the words *The Tatler* and *Sinn Féin* appear in the image of a newspaper (Sinn Féin is the most important Republican political party in Northern Ireland).

In the foreground of this composition, there are five portraits of Republican activists on the streets of Ballymurphy (in the background it can be seen a mural dedicated to the Republican activist Pearse Jordan in Divismore Crescent, West Belfast, Ballymurphy area), four of them wearing army jackets and holding weapons[66], and the remaining one wears plainclothes and carries a newspaper. So this group of people is significant in the composition but also the type of angle used to depict them. In this case, the muralist uses a medium close shot or a field of vision from the waist up and a front angle to portray these Republican activists, so he is likely to identify himself with them but at "far personal distance" so "the visual system of size of frame derives from the 'proxemic'" (Kress and Van Leeuwen, 2006:125). Besides, the Republican activists are smiling and looking straight to the viewer and Kress and Leeuwen (2006:118) point that "following Halliday (1985): the participant's gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. Exactly what kind of relation is then signified by other means, for instance by the facial

---

[66] https://extramuralactivity.com; they could be John Stone, Jason McWilliams, Kevin McCracken, and John Dougal.

expression of the represented participants. They may smile, in which case the viewer is asked to enter into a relation of social affinity with them".

In addition, the background of the scene is formed by the streets of Ballymurphy, a Catholic neighborhood of Belfast and the colors of the flag of the Republic of Ireland: green, white and orange. Furthermore, in this mural there is an analogy between Cuchulainn and the portrayed Republican activists but this mythical entity has his own circular space in the upper part of the composition that distinguishes him from the space and time of the activists below. Probably, this mural is meaningful to the community from the area where is located, Ballymurphy, since in this Catholic neighborhood there were confrontations between the British army and Republican activists. Moreover, in the context of Northern Ireland where religion is significant, the Catholic population (addressee of the mural) can easily identify religious referents in the Easter lilies that are usual ornaments inside the Catholic churches at Easter and they are mentioned in the Bible: *Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these. Luke (12:27).*

Picture 65: Statue of Cuchulainn by Oliver Sheppard in Dublin (Picture by R. Asenjo, 2016)

B) Blending process

The blending process explains how the suggested multimodal blend (REPUBLICAN ACTIVISTS ARE CUCHULAINN) and its emergent meaning (Republican activists are brave, upright and resilient because they fight their enemies until the end of their lives) have come up in the murals of Northern Ireland. Moreover, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about the Easter Rising, Catholic rites and Cuchulainn. This semi-mythical hero appears in both Catholic and Protestant murals (Santino, 1999:520) and represents uncompromising integrity since according to the legend, Cuchulainn fought until his death against the invasive troops of Queen Mebd and Lugaid who conspired to invade the province of Ulster and to kill him. When Cuchulainn was seriously wounded, he endured and remained on his feet since he tied himself to a rock. Finally, his enemies were just sure of his demise when a raven landed on his shoulders (Squire, 2003:183).

Apparently, both communities construe this myth from different perspectives: on the one hand, the Catholics consider him an Irish or Celtic hero and on the other hand, the Protestants see 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 mural, the muralist has made use of the gesture from a statue of this semi-mythical hero sculpted by Oliver Sheppard (see Picture 65) in 1911 that brings to mind a dead Christ which curiously remains in the lobby of 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, both Irish nationalists who participated in the 1916 Easter Rising and Republican volunteers in Northern Ireland could have identified with the mythological figure of Cuchulainn since he symbolized the

physical trait of resistance. Apart from that, 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 this myth establishes a historic and cultural base in both Catholics and Protestants as well as an analogy with contemporary events.

The multimodal blend in this mural is REPUBLICAN ACTIVISTS ARE CUCHULAINN which is classified as image schema: PERSISTANCE IS UP since pictorial and verbal elements in the centre of the composition suggest an image schema of force, for instance, in the posture of Cuchulainn refusing to be defeated and messages written in Irish and English in which the words quench, unbowed and unbroken are mentioned: Ní thig leat Éire a chloígh. Ní thig leat fonn saoirse mhuintir na hÉireann a mhúcadh' which means 'You cannot defeat Ireland. You cannot quench the desire for freedom of the Irish people'; 'Ballymurphy. Unbowed. Unbroken'. In addition to the multimodal blend REPUBLICAN ACTIVISTS ARE CUCHULAINN, in this painting other types of metaphorical schemas are suggested that help to construe the final emergent meaning:

> The Propositional schema **PEOPLE ARE PLANTS**: REPUBLICAN ACTIVISTS ARE EASTER LILIES; **PEOPLE ARE SUPERNATURAL ENTITIES**: REPUBLICAN ACTIVISTS ARE CUCHULAINN.
>
> The Image schema **DOMINANCE IS UP**: A RIFLE IS A VOTE (the armed struggle performed by the republican armed groups is seen as an electoral victory).
>
> The Event schema **IDEAS ARE EVENTS**: IRISH NATIONALISM IS AN EASTER LILY.

The multimodal blend REPUBLICAN ACTIVISTS ARE CUCHULAINN is based on salient pictorial and written elements in the painting that are part of different domains, for instance, the target REPUBLICAN ACTIVISTS is chosen because they are foregrounded and the suggested source CUCHULAINN is identified since it is an unexpected entity or incongruity in this visual context. Moreover, Cuchulainn´s upper position in the center of the scene and big size make him the most salient participant in the scene.

The blending process can be analysed into the following stages:

- Expression:

The **semiotic space** of this mural is structured into the following levels:

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in the verbal and non-verbal modes. The result of this communicative event is a metaphor that expresses denotative meaning (a group of people next to a warrior) through:

- the topic or target (some Republican activists confronted British soldiers with rifles on the streets of Ballymurphy). The content of the target shapes the **reference space**: REPUBLICAN ACTIVISTS that is expressed in *non-verbal cues* (the image of people wearing military jackets and holding rifles, the Starry Plough flag) and *verbal cues* (in Irish: Ní thig leat Éire a chloígh. Ní thig leat fonn saoirse mhuintir na hÉireann a mhúcadh' which means 'You cannot defeat Ireland. You cannot quench the desire for freedom of the Irish people'; in English 'Ballymurphy. Unbowed. Unbroken'; Vote Sinn Féin. Vote Adams X; in the newspaper appears the words Sinn Féin and The Tatler but the concept Republican is implicit in Sinn Fein which is a Republican political party).

- the incongruous expression or source CUCHULAINN (domain: Celtic mythology) that contrasts with the topic or target REPUBLICAN ACTIVISTS (domain: conflict of Northern Ireland). The content of the source forms the **presentation space**: CUCHULAINN that is expressed in *non-verbal cues* (the image of the statue of Cuchulainn).

b) Situation- the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressees: Catholic population and the British army).

- spatial context (location of the mural: Catholic area).

- time context (date of creation: 2010; contemporary events: elections to the United Kingdom House of Commons).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. force) and traditions (e.g. myths).

- Conceptualization:

The **relevance space** is structured into:

a) Situational relevance- the relevant contextual information determines the framing of the target (Republican activists fighting British soldiers with rifles in Ballymurphy) and thus, this comes to shape the framing of the source (Cuchulainn fighting Queen Mebd and Lugaid with a sword in the battleground) and guides the mappings between both inputs:

> BRITISH ARMY maps onto QUEEN MEBD and LUGAID
>
> RIFLES maps onto SWORDS
>
> REPUBLICAN ACTIVISTS map onto CUCHULAINN
>
> BALLYMURPHY maps onto BATTLEGROUND

b) Argumentational relevance- within the **virtual** or **blended space** the force-dynamic pattern we find in this mural is an Agonist (Republican activists) and an Antagonist (British army) in which the stronger force (British army) is not able to change the Agonist´s tendency toward rest and consequently the Agonist shows a force equal or stronger than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: positive evaluation of the Agonist´s resiliency.
- virtual blended structure: Republican activists virtually transformed into Cuchulainn.

c) Illocutional relevance- In this mural, expressive, directive and assertive speech acts are perfomed by the muralist since he expresses admiration for the resiliency and determination of the Republican activists, he requests the vote for Sinn Féin and he is challenging the British army by saying that Republicanism will not be defeated. So, in this case, the speech acts offer information that is looking for the adressee´s (Catholic population) agreement and requesting the vote for the Republican party Sinn Féin in the written slogan: *Vote Sinn Féin*. *Vote Adams*. But also, they seek the discourage of the other addressee (British army).

- Communication:

In this last stage of the blending process, that takes place in the **meaning space**, the metaphor expresses a pragmatic meaning (in this Catholic neighborhood of Belfast the Republican activists are revered and undefeated figures and the intervention of the British army in this area is rejected gallantly) since the interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.51 produced in a specific context (See Figure 8).

Cuchulainn´s figure also appeared in a mural in Lenadoon Avenue, West Belfast (see Picture 66) which Rolston (2003:25) dates it in 1996, at the beginning of the Peace process in Northern Ireland and a year before of the Northern Irish General Elections in 1997. Apart from the political purposes, it could have had the function of commemoration of the 80th anniversary of the 1916 Easter Rising. In this mural there are also the crests of the traditional four provinces of Ireland, nine portraits of deceased Republican volunteers and the iconic representation of Cuchulainn. Besides, on the one hand, we can see the Gaelic words `saoirse´ (freedom), `cuimhnimis´ (remember) and `Leana an Dum´ (Lenadoon), on the other hand, we can read the English words: `unbowed and unbroken´, `volunteers´ and the names of nine Republican activists in two parchements.

Both murals in Glenalina Road and Lenadoon Avenue are placed in areas of West Belfast where there were intense violent confrontations between Republican armed groups and the British Army: Ballymurphy massacre (1971) and Battle of Lenadoon (1972). Therefore, those harsh physical experiences could have made the muralist identify the Republican activists with a cultural example of endurance coming from the local myth of Cuchulainn.

Picture 66: Republican mural in Lenadoon Avenue, West Belfast (left)[67], and Loyalist mural in Newtownards Road, East Belfast (right)[68] .

In a Loyalist mural in Newtownards Road, East Belfast (see Picture 66) there is a different perspective of the myth of Cuchulainn which is explained in the inscription *Cuchulainn, ancient defender of Ulster from Irish attacks over 2000 years ago*. Both Republicans and Loyalists make use of the famous sculpture of Cuchulainn by Oliver Sheppard to convey the idea that they are the rightful successors of Cuchulainn, the ancient defender of Ulster but in the Loyalist version there is a Union Jack flag, Loyalist heraldry and a soldier carrying a rifle.

---

[67] www.pinterest.com
[68] www.flickr.com

Semiotic space

In a Catholic area a muralist is communicating a message to two addressees:
-the local Catholic population-
some Republican activists confronted British soldiers with rifles on the streets of Ballymurphy.
-the British army-
the Republican cause cannot be defeated.

Presentation space

Cuchulainn

Queen Mebd and Lugaid

Swords

Battleground

Reference space

Republican activists

British army

Rifles

Ballymurphy

Relevance space

Relevant data: Republican activists fought the British army with rifles in Ballymurphy.
Ethical schema: Agonist (Republican activists) & Antagonist (British army).
Speech acts: the muralist is expressing his admiration for the Republican activists, requesting votes for Sinn Féin-Gerry Adams and challenging the British army.

Virtual space

Republican activists virtually transformed into Cuchulainn.

Meaning space

Republican activists are brave, upright and resilient because they fight their enemies until the end of their lives.

Figure 8: Blend REPUBLICAN ACTIVISTS ARE CUCHULAINN

6.2.2.2 VICTORY IS AN ARCH

Picture 67: Mural No.22 (Picture by R. Asenjo, 2018)

A) General description

Mural No.22 (see Picture 67) is located in Oak Street, in a Protestant area of South Belfast. It was painted circa 2015[69]. In that year, there were elections to the United Kingdom House of Commons. This painting commemorates the victory of the Dutch-born Protestant king William of Orange or William III over the Catholic king James II in the battle of Boyne on 12 July 1690. In an orange band in the lower part of the mural appears the name *William III Prince of Orange* in blue letters with daylilies. These flowers called "daylilies will grow in sun or shade, and are rarely troubled by insect pests or disease. Daylilies are known for the toughness…Blooming starts in midsummer"[70].

In this case, the portrait of the king William III holding a sword and rearing a white horse at the river Boyne is salient because of his position in the center. Moreover, the depiction of the king from a low angle give an impression

---

[69] https://extramuralactivity.com
[70] www.longfield-gardens.com

of exaltation and triumph over both the producer of the image and the viewer. The wounded man at the riverbank on the lower right could be considered an element around the central element or the nucleus of the information which is the king.

Regarding the way the participants of the scene are portrayed, the muralist shows a side view of the horse and a front view of the king´s head and torso and Kress and Leeuwen (2006:138) point that "the body of a represented participant may be angled away from the plane of the viewer, while his or her head and/or gaze may be turned towards it - or vice versa. The result is a double message: 'although I am not part of your world, I nevertheless make contact with you, from my own, different world'; or 'although this person is part of our world, someone like you and me, we nevertheless offer his or her image to you as an object for dispassionate reflection". Besides the king is looking directly to the viewer and "the gaze of represented participants directly addresses the viewers and so establishes an imaginary relation with them" (ibid. 2006:89). On top of this mural there is an arch with a bible, a crown and a date: *1690* (the year of the Battle of Boyne), apart from that, in the columns of the arch there are several inscriptions: *Cemented with love, Lindsay Street arch, Erected 1964.*

In this mural there could be a metonymical relation of cause and effect between VICTORY and ARCH since ephemeral constructions were made throughout history from Ancient to Modern times in order to celebrate triumphs and commemorate deaths. So, in this composition we can find an analogy between the Protestant victory in the Battle of Boyne on 12 July 1690 and the Roman victories as well as the ephemeral constructions in Northern Ireland to remind the Protestant victory over the Catholics (see Picture 68) and Roman triumphal arches. Other possible analogies could be The British Empire and The Roman Empire, Latin and English language, Roman emperor and British king. But in this case, there is a metaphor since the vertical quality of ARCH (source) is transferred to VICTORY (target). Therefore, the image schema of verticality: DOMINANCE IS UP and SUBMISSION IS UNDER are conveyed by pictorial elements such as the arch and the king rearing a horse over a defeated enemy.

This mural seems to be meaningful to the Protestant community from the area where is located, South Belfast, since in this neighborhood a commemorative arch was built and photographed. In fact, this composition could be based on pictures taken when it was erected.

Picture 68: Photograph of Lindsay Street arch, Belfast[71]

In this mural, the predominant colors are orange that could refer to William of Orange and blue, red and white that coincide with the colors of the British Union Jack flag. Also the image of resistant orange daylilies, that usually blossom in midsummer, could refer to the Protestant Orange order that celebrates the Battle of Boyne every 12 July.

B) Blending process

The blending process explains how the suggested multimodal blend (VICTORY IS AN ARCH) and its emergent meaning (the victory of the Protestant king William III over the Catholics at the battle of Boyne is a highly overpowering achievement) have appeared in the painting. Moreover, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about the Irish history and the commemorative architecture frames.

The multimodal blend in this mural is VICTORY IS AN ARCH which is classified as image schema: DOMINANCE IS UP. Apart from the multimodal blend VICTORY IS AN ARCH, in this painting there are suggested other kinds of metaphorical schemas that help to construe the final emergent meaning:

---

[71] https://twitter.com/desertwill/status/620988512985350144

The Propositional schema **PEOPLE ARE PLANTS**: PROTESTANT KING IS DAYLILY.

The Event schema **IDEAS ARE EVENTS**: VICTORY IS REARING A HORSE.

The multimodal blend VICTORY IS AN ARCH is based on salient pictorial and written elements in the composition that correspond to different domains, for instance, the target VICTORY is chosen because of two reasons: the first one, the date *1690* in the highest position of the scene, this is the year when the Battle of Boyne was won by the Protestants, and the second one, the image of the king William III in the center of the scene. The source ARCH is salient because of its exaggerated size and it is an unexpected entity or incongruity in this visual context. Also the conspicuous orange color makes the arch a salient element.

The different stages of the blending process are:

- Expression:

The **semiotic space** of this mural is structured into the following levels:

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in the verbal and non-verbal modes. The result of this communicative event is a metaphor that expresses denotative meaning (a king rearing a horse in the center of an arch) through:

- the topic or target (a Protestant king defeated a Catholic king in a battle). The content of the target shapes the **reference space**: VICTORY that is expressed in *non-verbal cues* (the image of the king William III rearing a horse) and *verbal cues* (*1690*, *William III Prince of Orange*).

- the incongruous expression or source ARCH (domain: construction) that contrasts with the topic or target VICTORY (domain: war). The content of the source forms the **presentation space**: ARCH that is expressed in *non-verbal cues* (the image of an arch) and *verbal cues* (*Cemented with love, Lindsay Street arch, Erected 1964).*

b) Situation- the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressee: Protestant population).

- spatial context (location of the mural: Protestant area).

- time context (date of creation: 2015; contemporary events: elections to the United Kingdom House of Commons).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. violence) and feelings (e.g. superiority).

- ## Conceptualization:

The **relevance space** is structured into:

a) Situational relevance- the relevant contextual information determines the framing of the target (the Protestant king William III wins a battle with his sword in the river Boyne) and thus, this comes to shape the framing of the source (a bricklayer builds an arch with his tools in a street) and guides the mappings between both inputs:

KING WILLIAM III maps onto BRICKLAYER

SWORD maps onto CONSTRUCTION TOOL

VICTORY maps onto ARCH

RIVER BOYNE maps onto STREET

b) Argumentational relevance- within the **virtual** or **blended space** the force-dynamic pattern we find in this mural is an Agonist (king William III) and an Antagonist (king James II) in which the stronger force (king James II) is not able to change the Agonist´s tendency toward motion and consequently the Agonist shows a force equal or stronger than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: positive evaluation of the Agonist´s victory over the Antagonist.

- virtual blended structure: Victory in the battle of Boyne virtually transformed into an arch.

c) Illocutional relevance- In this mural an expressive speech act is perfomed by the muralist since he expresses appreciation for the king William III. So, in this

case, the speech act offers information or forms a statement that is looking for the adressee´s (Protestant population) agreement.

- Communication:

In this last stage of the blending process, that takes place in the **meaning space**, the metaphor expresses a pragmatic meaning (in this Protestant neighborhood of Belfast this victory in 1690 is a crucial event and king William III is esteemed) since the interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.22 produced in a specific context. This mural seems to be meaningful to the community from the area where is located, South Belfast, since on Lindsay Street, which is very close to Oak Street, an ephemeral arch was erected.

Figure 9: Blend VICTORY IS AN ARCH

6.2.3   Event schema samples

In the following examples, the ideology that supports the union of Northern Ireland to Great Britain is seen as the Jewish nationalist movement in the blend UNIONISM IS ZIONISM and the end of the World War II is shown as a bright event in the blend VICTORY IS SUNRAYS.

6.2.3.1   UNIONISM IS ZIONISM

Picture 69: Mural No.89 (Picture by R. Asenjo, 2018)

A) General description

Mural No.89 (see Picture 69) is located in Northumberland Street, in a Protestant area of Northwest Belfast. It was created circa 2015[72]. In that year there were elections to the United Kingdom House of Commons and in 2014, Lt. Col. John Henry Patterson's ashes were buried in Israel.

In the central part of this mural there is a beige big panel with different paragraphs and images that ilustrate the participation of Lt. Col. John Henry Patterson, who was born in Ireland, in many military missions in different places: assistance in the construction of railways in Africa, 2nd Boer War, conflict in Ireland and Word War I in the West Bank. Moreover, there is a slogan written in big black Hebrew letters, which is translated in English in big red letters below: *The future is yours, if you have the will, if you have the faith*. Another phrases are *You can recreate that historic past in the present* (in black letters), *It is a complete change from the command of an Irish Battalion, but*

---

[72]https://extramuralactivity.com

the Irishman and the Jew have much in common, temperament, generosity, love of children, devotion to parents, readiness to help those down on their luck and be it noted, great personal bravery (in red letters). In fact, this mural resembles the page of a magazine or newspaper in which text is organized in paragraph together with images and headlines of several sizes. In the center of this scene, there is the UVF emblem and the portrait of a Unionist activist, so this is relevant information.

Moreover, on the left, a portrait of Lt. Col. John Henry Patterson is overlapping the Union Jack flag and on the right, an Israeli soldier is overlapping the flag of Israel and above her head there is the Israeli Defense Forces emblem and the sentence *We salute you*. Therefore, the military salute of the Israeli soldier remarks the respect between the Israeli army and the British army. Besides, the type of angle used to portray these people makes them relevant. In this case, the muralist used the front angle to portray the Unionist activist, Lt. Col. John Henry Patterson and the Israeli soldier, so he is likely to identify himself with all these people.

In this mural, there is a contrast between the soft color of the central part and the colors of the flags in both sides and in the context of Northern Ireland where national identity is significant, the Protestant population (addressee of the mural) can easily identify national referents such as flags and conflicts in which the British army participated, for instance, the World War I. Mainly, in the polarised society of Northern Ireland, the analogy between Unionism and Zionism contrasts with the identification of Republicans with the Palestinians in some murals (See Picture 70).
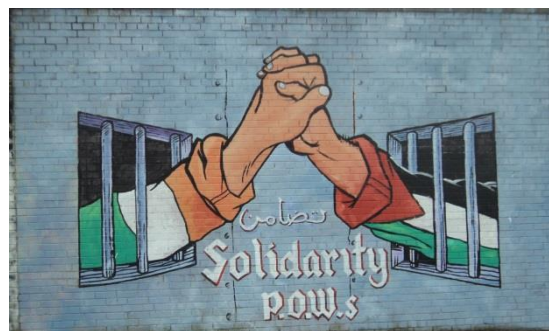
Picture 70: Mural No.60 (Picture by R. Asenjo, 2018)

So, both Unionists and Republicans could see similarities between the conflict in the West Bank and Northern Ireland since on the one hand, Unionists and Zionists consider themselves legitimate inhabitants of a territory that has to be defended from the attacks of Republicans and Palentinians, respectively and on the other hand, Republicans and Palestinians think their territory has been occupied so they are attempting to retrieve it. Following Larsson (2013:46, 47), "Protestants are seen to be living under siege from the Catholics…both Protestants and Catholics perceive themselves to be minorities in the society: Catholics in Ulster and Protestants in Ireland. This has made each group form a distinctive cultural cohesion that is based in opposition to the other group".

Maybe, every community could have shared the sensation of being oppressed by another group in a specific place: Arabs in The West Bank by Jews, Jews in the Middle East by Arabs, Catholics in Northern Ireland by Protestants, Protestants in the island of Ireland by Catholics. This particular perceptual experience could have materialized into two types of image schema, on the one hand, the containment type that implies concepts such as enclosure, boundary or restriction and inspires metaphors like PLACES ARE CONTAINERS or PEOPLE ARE CONTAINERS, and on the other, the link type that entails the connection of two entities by a bond and triggers the metaphor ASSOCIATION IS CONNECTION.

In the mural No.89, there could be a simile since the analogy between UNIONISM and ZIONISM is quite obvious or explicit because both are nationalist movements confronting others and the symmetrical position of the flags with soldiers. However, a metaphor is communicated since the features of ZIONISM (source): the defence of the *promised land* given by God and the membership of a group of people chosen by God, are subtly mapped to UNIONISM (target). Therefore, the event schema: IDEAS ARE EVENTS is conveyed pictorially in the flag of Israel and an Israeli soldier and verbally through sentences in Hebrew. In other words, the nationalist ideology is seen as a divine assignment carried out for religious purposes by selected people.

B) Blending process

The blending process explains how the suggested multimodal blend (UNIONISM IS ZIONISM) and its emergent meaning (Unionism supports the British national identity in the historic territory of Ulster) have become apparent in the composition. Moreover, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about Lt. Colonel John Henry Patterson and historic events in Israel frames.

The multimodal blend in this mural is UNIONISM IS ZIONISM which is classified as event schema: IDEAS ARE EVENTS (an ideology conceived as a sacred mission to be accomplished). Apart from the multimodal blend UNIONISM IS ZIONISM, in this painting there are suggested other types of metaphorical schemas that help to construe the final emergent meaning:

> The Image schema **THE PAST IS BACKWARDS**: FIGHTING IN THE PRESENT IS RECREATION OF THE PAST.

> The Event schema **TIME IS RESOURCE**: FUTURE IS PROPERTY.

In addition, the multimodal blend UNIONISM IS ZIONISM is based on salient pictorial and written elements in the composition pertaining to diverse domains, for instance, the target UNIONISM is chosen because the UVF (important Unionist organization) emblem and the portrait of a Unionist activist are represented in the center of the scene. The source ZIONISM is salient because of the big size of the sentence in black Hebrew letters and its central upper position. Besides, this sentence is an unexpected entity or incongruity in this visual context. Also, the color contrast produced by a sentence in red capital letters on top is a salient element as well as the British flag and the Israeli flag and "the colours of flags, for instance, denote states, and corporations increasingly use specific colours or colour schemes to denote their unique identities" (Kress and Leeuwen, 2006:229).

The blending process follows the following stages:

- Expression:

The **semiotic space** of this mural is structured into the following levels:

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in the verbal and non-verbal modes. The result of this communicative event is a metaphor that expresses denotative meaning (soldiers overlapping the flags of Great Britain and Israel) through:

- the topic or target (the British army defend territories). The content of the target shapes the **reference space**: UNIONISM that is expressed in *non-verbal cues* (the UVF emblem, the Union Jack flag) and *verbal cues* (*Ulster Volunteer Force*).

- the incongruous expression or source ZIONISM (domain: Israeli nationalist movement) that contrasts with the topic or target UNIONISM (domain: Ideology in Northern Ireland). The content of the source forms the **presentation space**: ZIONISM that is expressed in *non-verbal cues* (the flag of Israel, Israeli soldier, Israeli Defense Forces emblem) and *verbal cues* (*the Prime Minister Benjamin Netanyahu extended his own personal salute, Lt. Colonel John Henry Patterson officially achieved the status of time honoured Christian Zionist Legend. In all of Jewish history have never had a Christian friend as understanding and devoted. Prime Minister Benjamin Netanyahu.*).

b) Situation- the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressee: Protestant population).
- spatial context (location of the mural: Protestant area).
- time context (date of creation: 2015; contemporary events: elections to the United Kingdom House of Commons, Lt. Col. John Henry Patterson's ashes were laid in Israel in 2014).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. violence), politics (e.g. nationalism), religions (e.g. Protestantism, Judaism) and hypothetical situations (e.g. recreation of the past, imagining the future).

- Conceptualization:

The **relevance space** is structured into:

a) Situational relevance- the relevant contextual information determines the framing of the target (Unionists and the British army honour the Union Jack flag in Northern Ireland) and thus, this comes to shape the framing of the source (Zionists and the Israeli army honour the Israeli flag in Israel) and guides the mappings between both inputs:

> UNIONISTS maps onto ZIONISTS
>
> BRITISH ARMY maps onto ISRAELI ARMY
>
> UNION JACK FLAG maps onto ISRAELI FLAG
>
> NORTHERN IRELAND maps onto ISRAEL

b) Argumentational relevance- within the **virtual** or **blended space** the force-dynamic pattern we find in this mural is an Agonist (Unionists) and an Antagonist (Republicans) in which the stronger force (Republicans) is not able to change the Agonist´s tendency toward rest and consequently the Agonist shows a force equal or stronger than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: positive evaluation of the Agonist´s resiliency.
- virtual blended structure: Unionism virtually transformed into Zionism.

c) Illocutional relevance- In this mural expressive and directive speech acts are perfomed by the muralist since he expresses admiration for the people who defend their territory and invites the addressee to recreate the past in the present. So, in this case, the speech acts offer information or forms a statement that is looking for the adressee´s (Protestant population) agreement and the acceptance of the following written invitation: *You can recreate that historic past in the present*.

- Communication:

In this last stage of the blending process, that takes place in the **meaning space**, the metaphor expresses a pragmatic meaning (in this Protestant neighborhood of Belfast, the British army is revered because they defend the territory of Northern Ireland) since the interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.89 produced in a specific

context. This mural seems to be meaningful to the community from the area where is located, Northwest Belfast, since Col. John Henry Patterson is a famous military figure from the past who commanded the West Belfast Regiment.

Figure 10: Blend UNIONISM IS ZIONISM

6.2.3.2   VICTORY IS SUNRAYS

Picture 71: Mural No.96 (Picture by R. Asenjo, 2018)

A) General description

Mural No.96 (see Picture 71) is located in Dover Place, in a Protestant area of Northwest Belfast and it was created circa 2009[73]. In that year, it was the 70th anniversary of the beginning of the World War II and the 40th anniversary of the beginning of The Troubles. And, elections to the European Parliament were held. In this mural, that commemorates the Allies´ victory in the World War II on 8th May 1945, there are people feasting, celebrating and dancing on a decorated street but others are reading the newspapers and showing the headlines.

On the top, there is meaningful information in the following inscription *8TH May 1945 VE Day* that overlaps a blue sky with yellow sunrays. In the center of this scene, there are people sitting at a table and dancing. So this group is the nucleus of the information but also the type of angle used to depict them. In this case, the muralist uses the front angle to portray the group of

---

people that is feasting and showing the newspapers, so he is likely to identify himself with all them.

In this mural, the colorful pennant garlands, the blue sky and the yellow sunrays (V-shaped) contrast with the grey and sepia tones of the lower part so there seems to be a connection between light-bright colors and upper positions and dark-dull colors and lower positions. In the Catholic mural No.31 (see Picture 72) there is a similar use of color together with an image schema of verticality to convey the concept happiness.

Picture 72: Mural No.31 (Picture by R. Asenjo, 2018)

B) Blending process

The blending process explains how the suggested multimodal blend (VICTORY IS SUNRAYS) and its emergent meaning (the victory of the British army in the World War II meant an outstanding achievement) have come to light in the murals. Furthermore, this blending process could not be carried out without the compression of the Northern Irish shared knowledge about the World War II and weather.

The multimodal blend in this mural is VICTORY IS SUNRAYS which is classified as event schema: POSITIVITY IS BRIGHT EVENT. Therefore, VICTORY in the World War II or the change of a warlike situation in Europe into peace is metaphorically conceptualized as an atmospheric event such as

SUNRAYS that could affect people´s mood in a positive way. Regarding the influence of weather in our mood, Watson (2000:95, 98) states that:

> "it is reasonable to hypothesize that people will be happier on sunny days than on cloudy, rainy days…there is a strong and pervasive belief in our culture that sunshine improves our mood and, conversely, that cloudiness and rain worsen it…we even use the term `sunny mood´ to characterize someone who is cheerful and optimistic, whereas a `dark mood´ is used to describe someone who is dismal and sad…sunshine may act primarly on the intensity of experienced affect".

Apart from the multimodal blend VICTORY IS SUNRAYS, in this painting there are suggested other types of metaphorical schemas that help to construe the final emergent meaning:

The Image schema **HAPPY IS UP**: JOY IS RAISING NEWSPAPERS.

The multimodal blend VICTORY IS SUNRAYS is based on salient pictorial and written elements in the composition related to contrasting domains, for instance, the target VICTORY is chosen because the headlines of the newspapers informing about the end of the World War II are in the foreground of the composition. In addition, the source SUNRAYS is salient because of the convergent yellow stripes in the central upper position.

The blending process is explained in the following three stages:

- Expression:

The **semiotic space** of this mural is structured into the following levels:

a) Semiosis- in this first level of the semiotic space, the exchange of expressive signs in this mural takes place in the verbal and non-verbal modes. The result of this communicative event is a metaphor that expresses denotative meaning (people celebrating in a sunny day) through:

- the topic or target (the British army won the World War II). The content of the target shapes the **reference space**: VICTORY that is expressed in *non-verbal cues* (the image of people cheering, dancing and feasting on a street decorated with pennant garlands) and *verbal cues* (8TH *May 1945 VE Day* - Victory in Europe); newspapers´

headlines: *Britain´s day of rejoicing, Today is V day, VE-Day It´s all over*).

- the incongruous expression or source SUNRAYS (domain: weather) that contrasts with the topic or target VICTORY (domain: war). The content of the source forms the **presentation space**: SUNRAYS that is expressed in *non-verbal cues* (the image of V-shaped sunrays in the sky).

b) Situation- the relevant aspects of the immediate environment where the metaphor is created are:

- participants (creator of the metaphor: muralist; addressee: Protestant population).
- spatial context (location of the mural: Protestant area).
- time context (date of creation: 2009; contemporary events: elections to the European Parliament, 40th anniversary of the beginning of The Troubles, 70th anniversary of the beginning of the World War II).

c) Pheno-world- in this third level of the semiotic space, there are all the elements or entities that can be conceptualized such as physical experience (e.g. violence) and ideals (e.g. peace).

- Conceptualization:

The **relevance space** is structured into:

a) Situational relevance- the relevant contextual information determines the framing of the target (the British army won the World War II in Europe) and thus, this comes to shape the framing of the source (the Sun shines in the sky) and guides the mappings between both inputs:

BRITISH ARMY maps onto THE SUN

WINNING maps onto SHINING

EUROPE maps onto THE SKY

b) Argumentational relevance- within the **virtual** or **blended space** the force-dynamic pattern we find in this mural is an Agonist (British army) and an Antagonist (German army) in which the stronger force (German army) is not able to change the Agonist´s tendency toward rest and consequently the

Agonist shows a force stronger or equal than the Antagonist´s. The result of this dynamics is the following:

- ethical schema: positive evaluation of the Agonist´s resilience.
- virtual blended structure: Victory in the World War II virtually transformed into sunrays.

c) Illocutional relevance- In this mural an expressive speech act is perfomed by the muralist since he expresses happiness and pride because of the victory of the British army in the World War II. So, in this case, the speech act offers information or forms a statement that is looking for the adressee´s (Protestant population) agreement.

- ## Communication:

In this last stage of the blending process, that takes place in the **meaning space**, the metaphor expresses a pragmatic meaning (in this Protestant neighborhood of Belfast, the victory in the World War II offers a positive image of the British army) since the interpretation of the muralist´s point of view emerges in relation to the topic of the mural No.96 produced in a specific context. This mural seems to be meaningful to the community from the area where is located, Northwest Belfast, since the north area of Belfast was intensily bombed during the World War II.

Presentation space

The Sun

Shining

The Sky

Reference space

British army

Winning

Europe

Semiotic space

In a Protestant area a muralist
is communicating a message to
the local Protestant
population: the British army
won the World War II.

Virtual space

Victory in the World
War II virtually
transformed into
sunrays.

Relevance space

Relevant data: the British army
won the World War II in Europe.
Ethical schema: Agonist (British
army) & Antagonist (German
army).
Speech acts: the muralist
expresses happiness and pride
because of the victory of the British
army in the World War II.

Meaning space

The victory of the
British army in the
World War II means
an outstanding
achievement.

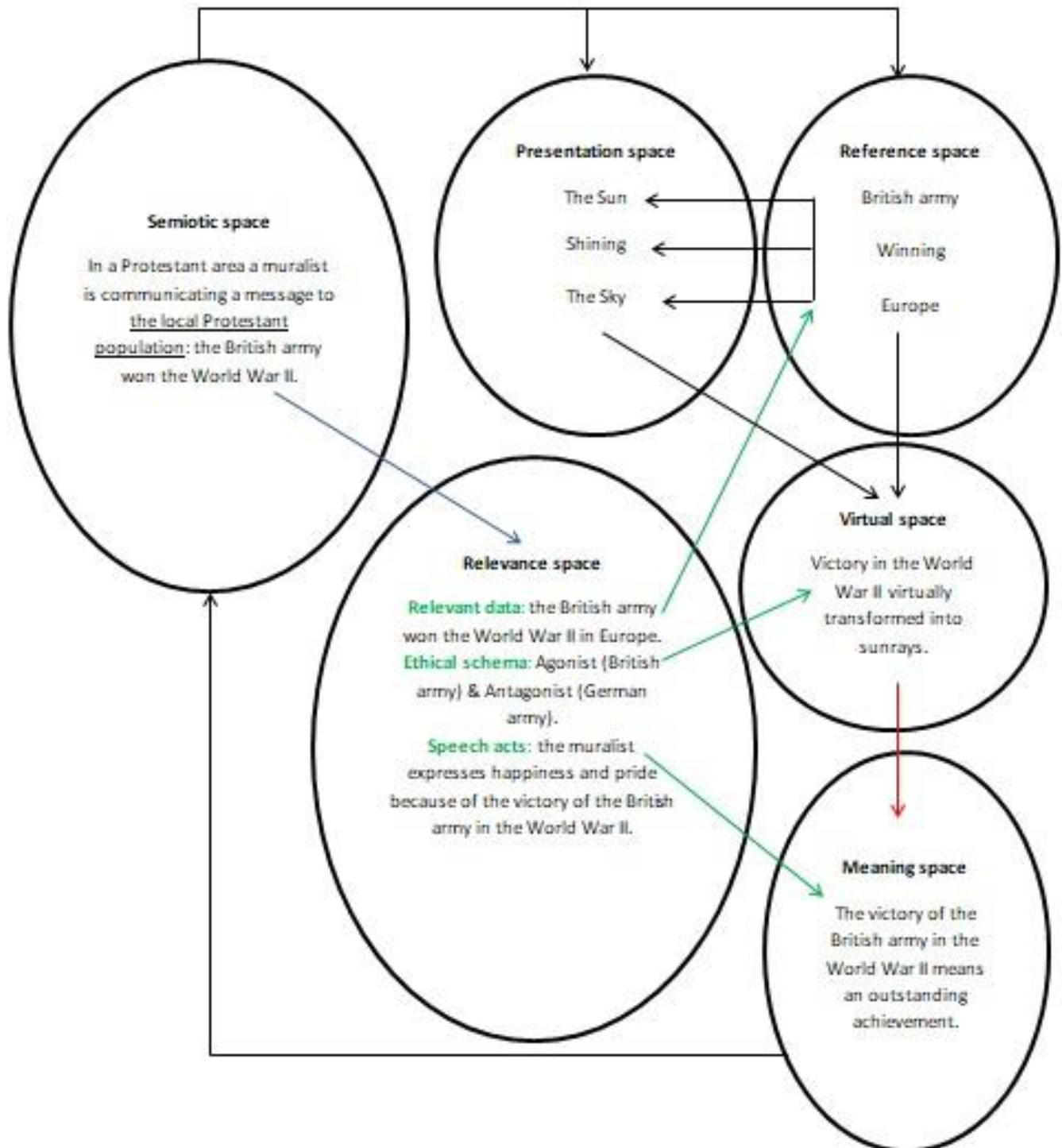Figure 11: Blend VICTORY IS SUNRAYS

To sum up, Chapter 6 has shown strong results about the conceptual
metaphors and blends under study. And, it has tried to give a clear, logical and
plausible explanation of metaphorical mapping, multimodality and blending in
the process of creation and interpretation of the blends. To conclude, the
combination of Conceptual Metaphor Theory, Multimodal Metaphor Theory and

Blending Theory provides powerful tools to carry out an accurate analysis of the metaphorical content of the murals. In the next chapter (Discussion and Conclusions), the interpretation and relevance of the results are presented and the initial research questions of this dissertation are answered and the main hypotheses commented on.

7   Discussion and Conclusions

On the whole, this last chapter offers the interpretation of the results displayed in previous sections and integrates these data with the three theories applied in the study: Conceptual Metaphor Theory (CMT), Multimodal Metaphor Theory (MMT) and Blending Theory (BT). In detail, first, a final discussion of how CMT together with MMT and BT can help in the explanation of these highly complex murals is attempted and the implications of the research are described. Second, the main findings are illustrated through the answers to the research questions (see Chapter 1) and comments on the hypotheses. Third, the limitations of the study are explained, as well as the difficulties and challenges encountered in the process of writing this dissertation. In the end, recommendations for future research on metaphorical content in the murals of Northern Ireland are put forward and final comments are presented.

7.1   Application of CMT, MMT and BT to Northern Irish murals

In the complex context of Northern Ireland, where politics, religion and ethnicity were interwoven with the use of violence from 1969 to 1998, the voice of the Catholic and Protestant communities still arise in the murals through persuasive images and words. The unavoidable presence of these compositions in the streets makes them meaningful communicative events that provide information about a difficult period of time in the history of this part of the island of Ireland. The main aim of this research on the conceptual metaphors

and blends that construe the murals has been to try to better understand how human beings communicate in environments with serious disagreements and how metaphor is a crucial tool used in the understanding of the discourses of conflict that these contexts trigger. Besides, in this dissertation, the identification of metaphorical content, the classification of the metaphorical schemas conveyed in the murals through their different modes of representation and the analysis of the blending process have tried to give a systematic explanation about how antagonistic points of view about the conflict of Northern Ireland have been formed, communicated and construed. The enormous complexity of the murals´ content has required thus the combination of theoretical tools coming from Conceptual Metaphor Theory, Multimodal Metaphor Theory and Blending Theory.

CMT, MMT and BT complement each other since they cover the three stages of the methodology applied, namely, identification, classification and analysis of the conceptual metaphors and blends suggested in the Catholic and Protestant murals of Northern Ireland. Regarding the identification and classification of conceptual metaphors, Kress and Leeuwen´s (2006) criteria to determine the saliency and relevance of the elements displayed in the murals, Forceville´s (2007) insights on pictorial metaphors and modes of representation and Soares da Silva´s (2016) categorization of the conceptual metaphors into metaphorical schemas or different types of metaphorical conceptualization have been of crucial importance in the development of the research. The conceptual intricacy of each mural in which numerous conceptual metaphors are suggested required a systematic classification in order to extract conclusions about the preferences in the use of metaphorical schemas, as well as the main target and source domains deployed by the communities under study. In addition, the combination of Steen´s (2011) three dimensional model of metaphors and Brand and Brandt´s (2005) six-mental spaces scheme is one of the most important innovations of this dissertation since it gives a consistent explanation of the cyclical nature of the blending process which shows how human beings create and interpret metaphorical messages.

7.2   Implications of the research

In the 2010s decade, several studies have focused on metaphorical persuasive creativity (Forceville 2012; Romano 2013, 2015; Soares da Silva 2016; Soares da Silva, Cuenca & Romano 2017) and metaphorical messages in street art (Stampoulidis & Bolognesi 2019; Stampoulidis, Bolognesi & Zlatev 2019). This dissertation has followed the steps of these researches in order to explain the metaphorical content conveyed in the murals of Northern Ireland as a socio-cultural event. Moreover, this research has the intention of contributing to the increase of knowledge about the propagandistic function of street art and the diffusion and better understanding of Conceptual Metaphor Theory (CMT), Multimodal Metaphor Theory (MMT) and Blending Theory (BT), and vice versa, these theories from Cognitive Linguistics have provided the necessary tools to deal with the corpus under study.

7.2.1   Implications for CMT, MMT and BT

In general, the integration of CMT, MMT and BT has brought about the avoidance of intuition and subjectivity in the methodology through the systematic use of scientific explanations to deal in the most objective way with the scope of this research and the difficulties of a complex corpus such as the murals under study. Specifically, Blending Theory complements Conceptual Metaphor Theory since the former helps to understand the creation of innovative metaphors and how their emergent meanings are determined by the context. In other words, the rise of suggestive messages is the outcome of the combination of conceptual information from more than two mental spaces or "conceptual packets or knowledge structures" (Dancygier, 2014:297) in a specific socio-cultural environment. And the other way round, Conceptual Metaphor Theory complements Brandt and Brandt´s approach to Blending Theory since the latter makes use of Talmy´s (2000) force-dynamic schema in the six-mental spaces scheme. This sophisticated way of explaining the creation

and interpretation of metaphorical content can become a usual tool in future researches since it has been an effective method of corpus analysis in this dissertation.

Furthermore, Multimodal Metaphor Theory illustrates the communicative function of conceptual metaphors and how the simultaneous use of different modes of representation has an impact on the perception and construal of metaphorical communications. So MMT proves that conceptual metaphors can be conveyed in different ways with persuasive intentions. Due to the application of this useful theoretical basis, valuable conclusions were extracted. One of the most important contributions of this research is that it proves that the bodily interaction with the environment and the influence of socio-cultural traditions are necessary conditions in the making and interpretation of metaphorical messages. Therefore, we can conclude that the socio-historical and cultural contexts are pivotal elements that shape the metaphorical way of thinking and communication, and thus, "metaphors are cultural entities" (Bernárdez, 2008:63).

In Section 4.1 Conceptual Metaphor Theory was explained taking into account different sources: Lakoff and Johnson (1980), Cuenca and Hilferty (1999), Charteris-Black (2004), Kövecses (2008), Semino (2008), Steen (2011) and Musolff (2004, 2015). On the one hand, the arguments given put emphasis on the role of metaphors as conceptual entities that help to assimilate our environment or discursive tools that shape our perspective on the physical reality. On the other, they remark the importance of creativity and context in the metaphorical way of thinking. Regarding the identification of the metaphorical content in the murals, the methodology is inspired in part by the *Target method* applied by Soares da Silva (2016) to recognize metaphors of austerity in the Portuguese press and by the *Visual Metaphor Identification Procedure* (VISMIP) developed by Steen (2018) to distinguish metaphors in pictorial compositions. Also, the criteria followed by Kress and Leeuwen (2006) to extract relevant visual elements have been equally important. Therefore, these procedures have been the most suitable ones to detect metaphorical

content in the pictorial compositions under study. Moreover, the classification of the metaphors (Soares 2016) suggested in the murals into three types of schemas: propositional, image and event has helped to put in order a complex corpus and to offer an outlook of how certain topics such as victims, activists and violence are conceptualized and interpreted in Northern Ireland.

In Section 4.2 Multimodal Metaphor Theory was presented following Forceville and Urios-Aparisi´s (2009) and Forceville´s (1996, 2007, 2009, 2012) arguments on how metaphors can be conveyed in different modes of representation and how the different visual or pictorial elements used in the communication of metaphors can influence the mapping between domains. In addition, Forceville (2007:9, Lecture 3) mentions that in the prevalence of the visual culture, images have the potential capacity of persuading people. So the predominant use of more than one mode of representation in the chosen murals and the constant presence of the pictorial mode could indicate that these compositions are mainly aimed at influencing the population´s perspective about the conflict of Northern Ireland.

In Section 4.3 Blending Theory was described in detail bearing in mind two complementary approaches: the four-mental scheme (Fauconnier and Turner 2003) and the six-mental scheme (Brandt and Brandt 2005). The former shows how the blends or innovative metaphors are dynamically created and the latter presents this blending process as a cycle in which the information communicated in a specific context determines the relevant characteristics of the blend. Furthermore, Talmy´s (2000) force-dynamic schema in which opposed forces collide is a key element in the blending process since it structures the selected features of the blend and determines its meaning. The abundance of metaphors based on image schemas in the murals of Northern Ireland points out the importance of these mental patterns in the conceptualization of a physical experience such as force. In general, human beings have to cope with tangible opposition and barriers of different kind all along their existence, from the most earthly ones such as gravity and geographical elements to the most conventional or social ones like

discrimination, violence and imprisonment produced by the clash of different perspectives on politics and religion.

7.2.2   Implications for street art and Northern Irish murals

As far as I know, there are not too many studies that deal with the metaphorical content suggested in works of street art. One of the few examples is the Stampoulidis and Bolognesi´s (2019) identification and interpretation of rhetorical figures in street art. This study includes a three-stage procedure to analyze metaphors in street art which is inspired by Steen´s (2011) three approaches and dimensions of metaphor. In this dissertation, Stampoulidis and Bolognesi´s innovative way of analyzing metaphors was integrated in Brandt and Brandt´s six-mental spaces scheme. This combination of methodologies offers a clear and complete view of the process of creation and interpretation of metaphorical content in works of street art.

This research attempts to promote the interest in the suggestive and creative compositions made in the streets of Northern Ireland which contain complex metaphorical messages. Besides, it tries to show street art not only as an ephemeral artistic way of expression but a vast field of study to give evidence of the influence of the socio-cultural context in the metaphorical way of thinking.

7.3   Main findings: research questions and hypotheses

The previous section has mainly explained the significance of this study to clarify aspects of human communication and metaphorical way of thinking. This section will provide answers to the research questions (see Section 1.2) which will help to support or refute the proposed hypotheses (see Section 1.3).

1-*Are the metaphorical schemas used differently across communities? That is to say, do any of the two communities: Catholic or Protestant show a preference*

for one of the three metaphorical schemas: Event, Image or Propositional? Are the source domains used differently across communities? in other words, do any of the two communities: Catholic or Protestant show preference for a specific source domain? do Catholics and Protestants use the same source domains?

The statistical results show that, neither in the analyzed Catholic murals nor in the Protestant murals there is a significant use of a specific metaphorical schema but the image schema is the most frequent one (64 samples) either in Catholic (28 samples) and Protestant (36 samples) murals, therefore this indicates that the embodiment or conceptualization of the physical experience and socio-cultural aspects of the Northern Irish context in the analyzed murals is an important factor for the creation and construal of blends and conceptual metaphors in both communities.

Regarding the use of source domains by the communities, the most frequent ones in the Protestant murals are PLANT (16 samples) and LIGHT (10 samples), and in the Catholic murals are ANIMAL (7 samples) and LIGHT (6 samples). Both communities use the LIGHT domain in relation to the following target domains:

- Protestant- ARMED STRUGGLE (4 samples), WAR (2 samples), FUTURE (3 samples), PARADE (1 sample).
- Catholic- ARMED STRUGGLE (3 samples), PRISON (2 samples), POLITICS IN NORTHERN IRELAND (1 sample).

Therefore, Protestants and Catholics coincide in the use of LIGHT to refer to ARMED STRUGGLE. Maybe, in the context of Northern Ireland the muralists relate darkness to confrontation since some of the aftermaths of the use of violence were spending time in prison or passing away, two events physically and culturally linked to the lack of light.

2-Are the modes of representation used differently across communities? Namely, do any of the two communities: Catholic or Protestant show a preference for monomodality or multimodality to convey metaphorical content in the murals?

Following the quantitative data, in the analyzed murals there is a preferent use of multimodal metaphors (81 samples out of 100): in the Catholic (34 samples) and Protestant (47 samples) murals, so it is more significant in the Protestant murals. The complexity of the metaphorical content that the muralists want to communicate in the compositions requires more than one mode of representation in order to make easier the addressees´ interpretation of the emergent messages.

3-*Is there a dependent relation between context and content? That is to say, do the electoral events in Northern Ireland influence the display of violent content in the murals?*

According to the statistics, the electoral events during the creation of the murals do not influence significantly in the inclusion of violent content in the compositions. However, several electoral events in Northern Ireland coincided with the creation of 77 analyzed murals: Elections to the European Parliament (1994, 1999, 2004, 2009, 2014), Elections to the United Kingdom House of Commons (1997, 2001, 2010, 2015, 2017), Northern Ireland Assembly election (2007, 2011, 2016, 2017), Northern Ireland local elections (1997, 2001, 2011, 2014). This means that contextual elements such as elections could have boosted the creation of the murals. Regarding the violent content, 56 out of those 77 murals created during electoral events include violent content in which there is a written or pictorial display of participants of violence (activists, prisoners, soldiers, victims), tools of violence (weapons, war machinery), violent scenes (riots, destruction, threatening attitudes). This indicates that the footprint of violence is visible in 75 murals out of the 100 analyzed murals and 56 out of those 75 mostly emerged during elections. Therefore, the influence of violent past events and political events is remarkable in the creation of the murals.

4-*Is there a dependent relation between context and modes of representation? Namely, do electoral events in Northern Ireland influence the use of monomodality or multimodality to convey metaphorical content in the murals?*

The quantitative information indicates that the modes of representation used in the analyzed murals does not depend on electoral events but it is striking that 65 out of 81 murals that communicate multimodal metaphors were created meanwhile there was some kind of electoral event. This indicates that in the context of elections there is a preferent use of multimodality in the murals.

5-*Is there a dependent relation between context and metaphorical schemas? Specifically, do electoral events in Northern Ireland influence the metaphorical schemas used in the murals?*

The statistical data point out that there is not a significant relation between electoral events and a certain type of metaphorical schema but it is noticeable that 48 out of the 77 murals created meanwhile there was some kind of electoral event, communicate image schema metaphors. Therefore, the conceptualization of the physical experience of the context arises more when there is some kind of electoral event.

6-*Is there a dependent relation between metaphorical schemas and modes of representation? In other words, is any of the metaphorical schemas predominantly monomodal or multimodal in the murals?*

According to the statistics, there is a dependent relation between metaphorical schemas and multimodality since schemas such as the image type is significantly multimodal (55 samples) or predominantly conveyed in more than one mode (pictorial and verbal), especially in the Protestant murals (34 samples). So the simultaneous use of two different modes is predominant to communicate metaphors based on image schemas. Therefore, the conceptualization of the physical experience and socio-cultural phenomena is mostly communicated by the muralists through multimodality in the analyzed murals.

7-*Do modes of representation influence the content of the murals? To be specific, are monomodality or multimodality predominant in murals with violent*

content? is there a dependent relation between monomodality or multimodality and the violent content of the murals?

Following the quantitative data, the number of modes used to convey a metaphor does not influence the inclusion of violent content in the murals but it is noteworthy that 60 out of the 75 murals with violent content, convey multimodal metaphors. To communicate the physical experience of violence seems to require multimodality in this context.

8-*Do metaphorical schemas influence the content of the murals? Id est, is the use of any of the three metaphorical schemas predominant in murals with violent content? is there a dependent relation between the use of any of the three metaphorical schemas and the violent content of the murals?*

The statistical results show that metaphorical schemas do not influence the inclusion of violent content in the murals but it is remarkable that 50 out of the 75 murals with violent content, communicate image schemas. The possible reason for the abundance of image schemas in murals with violent content is that image schemas are more linked to physical experiences such as violence.

The answers to the research questions based on the qualitative and quantitative analysis of data prove the hypothesis that the context influences the use of multimodality to convey metaphors based on image schemas in the Catholic and Protestant murals since both communities could have experienced similar events. According to Forceville (2007:11-12, Lecture 1), "what constitutes a metaphor is partly affected by the medium in which it occurs; the manner of representation and the material used to render it may influence the construal of the metaphor as well as its interpretation" and the striking quantity of multimodal metaphors in murals with violent content (60 out of the 100 samples) seems to prove this theory. Besides, Kövecses (2008:67) says that "personal history also plays a role in shaping metaphorical conceptualization" so having lived in a violent environment could have lead the muralists to making use of a large quantity of image schemas or conceptualizations based on physical experience in the murals with violent content (50 out of the 100

samples). However, the statistical results are not significant enough to support the hypothesis that modes of representation and metaphorical schemas influence the display of violent content in the analyzed murals.

7.4 Limitations of the research

Since the very beginning of this study, there have been some difficulties posed by the inaccuracy of the date of creation of the murals and the lack of information about the muralists. Notwithstanding, these limitations were solved through field research in the island of Ireland and meticulous reading of texts about the murals. Also, the absence of an automatic procedure to design the diagrams of the six-mental spaces required considerable effort and time so I would suggest the creation of a software or computer application consisting in a data base that provide the necessary information to illustrate the blending process schematically.

Moreover, the identification of metaphorical content was not an easy process since background knowledge about the complex history of the conflict in Northern Ireland was necessary to understand the main topics of the compositions. The analysis of metaphorical content from a foreign culture required a thorough work of interpretation of pictorial and written information. Despite of the hard work to deal with a complex corpus full of culture-related content aimed to specific addressees and tackling sophisticated procedures for approaching it, I hope the results obtained from this study and the application of this new methodology can help future researchers to carry out forthcoming dissertations.

In the main, the comprehension of the six-mental spaces scheme has been especially challenging because it required the assimilation of complex concepts from the Semiotic and Relevance spaces but at the end this effort was rewarding because Brandt and Brandt´s approach to Blending Theory gives a logical explanation of the framing of the inputs (target and source domains) without the Generic space (Fauconnier and Turner, 2003) from the four-mental

spaces scheme. The foremost advantage of not having to deal with the Generic space in the Blending process is that the analogies or mappings between the target and source domains are not based on a random selection of common characteristics but the influence of relevant contextual aspects such the creator and addressee of the metaphor and when and where is communicated.

7.5 Future research

To begin with, more studies about the metaphorical content of the murals could be performed next since there is a large quantity of these paintings in the main cities of Northern Ireland. Therefore, enlarging the corpus could provide valuable qualitative as well as quantitative data about the modes of representation and metaphorical schemas used in this context, and thus, a wider and more complete perspective on the metaphorical way of thinking and communication of people who have experienced severe clashes between opposite ideologies during a long period of time.

Another matter to be researched in the future could be the use of humor in the blends as a persuasive tool. Following Coulson (2005:107), "conceptual blending plays an important role in cases of verbal humor". In spite of the serious and tragic past events in Northern Ireland, there are murals that include puns, images of people smiling and speech balloons so exploring the possible influence of cartoons and comics in the modes of representation displayed in the murals could offer interesting information about the importance of conveying enjoyable written messages and appealing to the eye images in order to catch the addressee´s attention.

Finally, one more project could materialize soon as a consequence of the visual presence in the murals of cultural references from other countries, for instance, works of art (Picasso´s *Dove* and *Guernica*, Delacroix´s *Liberty leading the people*, Goya´s *The Third of May*) and movies (*The Usual Suspects*, *A Clockwork Orange*). In those cases, the muralists have made use of well-known or universal elements to communicate local issues. So, a study of the

modes of representations and metaphorical schemas borrowed from different socio-cultural contexts by the Northern Irish muralists could shed light on the similarities in the process of conceptualization in geographically distant places.

7.6 Final comments

This dissertation has shown the identification, classification and analysis of the conceptual metaphors and blends suggested in 100 murals of Northern Ireland. The combination of theoretical tools coming from Conceptual Metaphor Theory, Multimodal Metaphor Theory and Blending Theory has helped to clarify how the metaphorical content is created and interpreted in a place where there was an intense confrontation between the Catholic and Protestant communities of Northern Ireland. In addition, this study has proved the influence of the socio-historical and political context in the modes of representation and metaphorical schemas.

In the different chapters of this research, the necessary background and theoretical information have been provided in order to make the complex content of the murals more understandable. Chapter 1 has presented the Introduction, the motives to perform this dissertation, the most important target domains, research questions, hypotheses and the organization of the research. Chapter 2 has given relevant facts and figures in the history of Ireland. Chapter 3 has offered detailed information about the murals in Northern Ireland. Chapter 4 has made clear terms like conceptual metaphor, multimodal metaphor and blend; besides, images and schematic representations have illustrated the theoretical framework. Chapter 5 has been focused on the selection of the corpus, the contextual variables and the description of the methodology consisting in the identification, classification and analysis of the metaphorical content of the murals. Chapter 6 has shown the conceptual metaphors and blends suggested in the murals of the two opposing communities. Also the blending process has been explained in the analysis of 6 murals. Chapter 7 has given the discussion of the results, the answers to the

research questions and the conclusions. Chapter 8 has comprised the references that have supported the most important ideas of the dissertation.

All in all, this research has attempted to offer valuable data about the metaphorical way of thinking and the communication of metaphorical content. In the end, the results from the study of the modes of representation and metaphorical schemas in relation to the context have shown a dependent relation between the creation and interpretation of metaphorical messages and the physical experience of the environment where they arise.

7 Discusión y Conclusiones

En conjunto, este último capítulo ofrece la interpretación de los resultados mostrados en secciones anteriores e integra estos datos en la tres teoría aplicadas en este studio: Teoria de la metáfora conceptual (CMT), Teoria de la metáfora multimodal (MMT) y Teoria de la mezcla (BT). En detalle, primero, se intenta llevar a cabo una discusión final sobre como la unión de estas teorias puede ayudar en la explicación de los altamente complejos murales y se describen las implicaciones de la investigación. Segundo, los principales hallazgos son mostrados a través de las respuestas a las preguntas de la investigación (mirar en el capítulo 1) y a los comentarios sobre las hipótesis. Tercero, las limitaciones del studio son explicadas como también las dificultades y retos encontrados en el proceso de elaboración de esta disertación. Finalmente, se exponen recomendaciones para futuras investigaciones sobre contenido metafórico en los murales de Irlanda del Norte y se presentan unos comentarios finales.

7.1 Aplicación de CMT, MMT y BT en los murales de Irlanda del Norte

En el complejo contexto de Irlanda del Norte donde política, religión y etnicidad estuvieron entrelazados con el uso de la violencia de 1969 a 1998, la voz de las

comunidades Católicas y Protestantes todavía emerge en los murales a través de persuasivas imágenes y palabras. La ineludible presencia de estas composiciones en las calles hace de ellas significativos eventos comunicativos que dan información sobre un difícil periodo de tiempo en la historia de esta parte de la isla de Irlanda. El principal objetivo de esta investigación sobre metáforas conceptuales y mezclas que interpreta los murales ha sido intentar comprender mejor como los seres humanos se comunican en lugares con serios desacuerdos y como la metáfora es una herramienta fundamental en la comprensión de los discursos sobre el conflicto que los contextos desencadenan. Además, en esta disertación, la identificación del contenido metafórico, la clasificación de los esquemas metafóricos trasmitidos en los murales por medio de sus diferentes modos de representación y el análisis del proceso de mezcla han intentado ofrecer una explicación sistemática a como se han formado, trasmitidos e interpretado puntos de vista antagónicos sobre el conflicto de Irlanda del Norte. Como resultado de la enorme complejidad del contenido de los murales se ha requerido la combinación de herramientas teóricas procedentes de la Teoría de la metáfora conceptual, Teoría de la metáfora multimodal y la Teoría de la mezcla.

Estas teorías se complementan ya que abarcan las tres fases de la metodología aplicada, es decir, identificación, clasificación y análisis de las metáforas conceptuales y las mezclas sugeridas en los murales Católicos y Protestantes de Irlanda del Norte. En cuanto a la identificación y clasificación de las metáforas conceptuales, han sido de crucial importancia en el desarrollo de la investigación: los criterios de Kress and Leeuwen (2006) para determinar la prominencia y relevancia de los elementos que aparecen en los murales, las indagaciones de Forceville (2007) sobre las metáforas pictóricas y los modos de representación, la categorización de las metáforas conceptuales en esquemas metafóricos o en diferentes tipos de conceptualización metafórica de Soares da Silva´s (2016). La complejidad conceptual de cada mural en los que numerosas metáforas conceptuales son sugeridas requirieron una clasificación sistemática para extraer conclusiones sobre las preferencias en el uso de esquemas metafóricos como también de los principales dominios meta y fuente

desplegados por las comunidades estudiadas. Además, la combinación del modelo de las tres dimensiones de las metáforas de Steen (2011) y el esquema de los seis espacios mentales de Brandt y Brandt (2005) supone uno de las más importantes innovaciones de esta tesis pues proporciona una explicación consistente del carácter cíclico del proceso de mezcla el cual muestra como los seres humanos crean e interpretan mensajes metafóricos.

7.2   Implicaciones de la investigación

En la década de 2010, varios estudios se han centrado en la creatividad metafórica persuasiva (Forceville 2012; Romano 2013, 2015; Soares da Silva 2016; Soares da Silva, Cuenca & Romano 2017) y en los mensajes metafóricos del arte urbano (Stampoulidis & Bolognesi 2019; Stampoulidis, Bolognesi & Zlatev 2019). Esta disertación ha seguido los pasos de estas investigaciones para explicar el contenido metafórico trasmitido en los murales de Irlanda del Norte como un evento socio-cultural. Ademas, esta tesis doctoral tiene la intención de contribuir al aumento del conocimiento sobre la function propagandistica del arte urbano y a la difusión y mejor entendimiento de la Teoría de la metáfora conceptual (CMT), Teoría de la metáfora multimodal (MMT) y la Teoría de la mezcla (BT), y viceversa, estas teorías de la Lingüistica Cognitiva han proporcionado las necesarias herramientas para abordar el corpus estudiado.

7.2.1   Implicaciones de CMT, MMT y BT

En general, la integración de la Teoría de la metáfora conceptual (CMT), Teoría de la metáfora multimodal (MMT) y la Teoría de la mezcla (BT) ha conllevado el eludir la intuición y la subjetividad en la metodología por medio del uso sistemático de explicaciones científicas para tratar de la manera más objetiva possible el ambito de la investigación y las dificultades de un intrincado corpus tal como los murales. Especificamente, la Teoría de la mezcla complementa a la Teoría de la metáfora conceptual pues la primera ayuda a comprender la

creación de metáforas innovadoras y como sus significados emergentes están determinados por el contexto. En otras palabras, el surgimiento de sugestivos mensajes es el resultado de la combinación de información conceptual procedente de mas de dos espacios mentales o "paquetes conceptuales o estructuras de conocimiento" (Dancygier, 2014:297) en un medio socio-cultural especifico. Y al reves, la Teoría de la metáfora conceptual complementa el enfoque de Brandt y Brandt sobre la Teoría de la mezcla ya que este último hace uso del esquema de fuerza dinámica de Talmy en el diagrama de los seis espacios mentales. Esta sofisticada manera de explicar la creación e interpretación del contenido metafórico puede llegar a ser una herramienta habitual en futuras investigaciones pues en esta disertación ha sido un eficaz metodo de análisis del corpus de murales.

Además, la Teoría de la metáfora multimodal muestra la función comunicativa de las metáforas conceptuales y como el uso de diferentes modos de representación simultáneamente tiene un impacto en la percepción e interpretación de las comunicaciones metafóricas. Por lo que esta teoría prueba que las metáforas conceptuales pueden ser trasmitidas de diferentes maneras con intenciones persuasivas. Gracias a la aplicación de esta útil base teórica, fueron extraídas valiosas conclusiones. Una de las más importantes contribuciones de esta investigación es que prueba que la interacción del cuerpo con el medio y la influencia de las tradiciones socio-culturales son condiciones necesarias en la elaboración e interpretación de mensajes metafóricos. Por consiguiente, podemos llegar a la conclusión de que el contexto socio-histórico y cultural son elementos esenciales que dan forma a la comunicación y pensamiento metafórico, y por lo tanto, "las metáforas son entidades culturales" (Bernárdez, 2008:63).

En la sección 4.1 la Teoría de la metáfora conceptual fue explicada teniendo en cuenta diferentes fuentes: Lakoff and Johnson (1980), Cuenca and Hilferty (1999), Charteris-Black (2004), Kövecses (2008), Semino (2008), Steen (2011) and Musolff (2004, 2015). Por un lado, los argumentos dados ponen énfasis en el papel de las metáforas como entidades conceptuales que ayudan

a asimilar nuestro medio o como herramientas discursivas que modelan nuestra perspectiva sobre la realidad física. Por otro lado, estos argumentos indican la importancia de la creatividad y el contexto en el pensamiento metafórico. En cuanto a la identificación del contenido metafórico en los murales, la metodologia esta inspirada en parte por el *Metodo del objetivo* aplicado por Soares da Silva (2016) para reconocer metáforas de austeridad en la prensa portuguesa y por *Procedimiento de identificación de metáfora visual* (VISMIP) desarrollado por Steen (2018) para distinguir metáforas en composiciones pictoricas. También los criterios seguidos por Kress y Leeuwen (2006) para extraer elementos visuales relevantes han sido igualmente importante. Por lo que estos procedimientos han sido los más apropiados para detector contenido metafórico en las composiciones pictoricas estudiadas. Ademas, la clasificación de las metáforas (Soares 2016) sugeridas en los murales en tres tipos de esquemas: proposicional, imagen y evento han ayudado a ordenar un corpus complejo y a ofrecer un perspectiva de como ciertos temas tales como las victimas, los activistas y la violencia son conceptualizados e interpretados en Irlanda del Norte.

En la sección 4.2 la Teoría de la metáfora multimodal fue mostrada siguiendo los argumentos de Forceville (1996, 2007, 2009, 2012) y Urios-Aparisi´s (2009) sobre como las metáforas pueden ser trasmitidas en diferentes modos de representación y como los diferentes elementos visuales o pictóricos empleados en la comunicación de metáforas pueden influir la correspondencia entre dominios. Ademas, Forceville (2007:9, Lecture 3) menciona que en la imperante cultura visual, las imágenes tienen la potencial capacidad de persuadir a las personas. Entonces, el predominante uso de más de un modo de representación en los murales seleccionados y la constante presencia del modo pictórico podrian indicar que estas composiciones van principalmente dirigidas a influir la perspectiva de la población sobre el conflicto de Irlanda del Norte.

En la sección 4.3 la Teoría de la mezcla fue descrita detalladamente teniendo en cuenta dos enfoques complementarios: el esquema de los cuatro

espacios mentales (Fauconnier and Turner 2003) y el esquema de los seis espacios mentales (Brandt and Brandt 2005). El primero muestra como las mezclas o metáforas innovadoras son creadas dinámicamente y el segundo presenta este proceso de mezcla como un ciclo en el cual la información trasmitida en un contexto concreto determina las características relevantes de la mezcla. Además, el esquema de fuerza dinámica de Talmy (2000), en el cual dos fuerzas opuestas se encuentran, es un elemento clave en el proceso de mezcla, ya que estructura las características seleccionadas de la mezcla y determina su significado. La abundancia de metáforas basadas en esquemas de imagenes en los murales de Irlanda del Norte indica la importancia de estos patrones mentales en la conceptualización de experiencia físicas tales como la fuerza. En general, los seres humanos tienen que hacer frente a oposiciones y barreras concretas de diferente tipo a lo largo de su existencia, desde las más terrenales como la gravedad y los elementos geográficos hasta las más convencionales o sociales como la discriminación, la violencia y el encarcelamiento producido por la confrontación de diferentes puntos de vista sobre política y religión.

7.2.2 Implicaciones para el arte urbano y los murales de Irlanda del Norte

A mi entender, no hay demasiados estudios que traten el contenido metafórico sugerido obras de arte urbano. Uno de los pocos ejemplos es la identificación e interpretación de figuras retóricas en obras de arte urbano que llevaron a cabo Stampoulidis y Bolognesi´s (2019). Este estudio incluye un procedimiento consitente en tres fases para analizar las metáforas en el arte urbano, el cual esta inspirado en los tres enfoques y dimensiones de la metáfora de Steen (2011). En esta disertación, la innovadora manera de analizar metáforas de Stampoulidis and Bolognesi fue integrado en el esquema de los seis espacios mentales de Brandt y Brandt. Esta combinación de metodologías ofrece una clara y completa perspectiva del proceso de creación e interpretación del contenido metafórico en obras de arte urbano.

Esta investigación intenta fomentar el interés en las sugerentes y creativas composiciones hechas en las calles de Irlanda del Norte, las cuales contienen complejos mensajes metafóricos. Aparte, intenta mostrar el arte urbano no como un mero modo de expresión efímero sino como una amplia area de estudio para evidenciar la influencia del contexto socio-cultural en el pensamiento metafórico.

7.3 Principales hallazgos: preguntas de la investigación e hipótesis

Principalmente, la anterior sección ha explicado la importancia de este estudio para aclarar aspectos de la comunicación humana y el pensamiento metafórico. Esta sección dará respuestas a las preguntas de la investigación (mirar en section 1.2) las cuales ayudarán a respaldar o rebatir las hipótesis propuestas (mirar section 1.3).

1-*¿Son los esquemas metafóricos usados de diferente manera en una u otra comunidad?, es decir, ¿alguna de las dos comunidades: Católica o Protestante muestra preferencia por alguno de los esquemas metafóricos: evento, imagen o proposicional?, ¿son los dominios fuente usados de diferente manera en una u otra comunidad?, en otras palabras, ¿alguna de las dos comunidades: Católica o Protestante muestra preferencia por un dominio fuente concreto?, ¿usan los Católicos y Protestantes los mismos dominios fuente?*

Los resultados estadísticos muestran que, ni en los murales Católicos ni en los Protestantes analizados hay un uso significativo de un esquema metafórico concreto pero el esquema imagen es el mas frequente (64 muestras) tanto en los murales Católicos (28 muestras) como en los Protestantes (36 muestras), por lo que, estos indica que la corporeización o conceptualización de la experiencia física y de los aspectos socio-culturales del contexto de Irlanda del Norte es un factor importante en ambas comunidades para la creación e interpretación de las mezclas y las metáforas conceptuales.

En referencia al uso de los dominios fuente por las comunidades, en los murales Protestantes los más frecuentes son PLANTA (16 muestras) y LUZ (10 muestras) y en los murales Católicos son ANIMAL (7 muestras) y LUZ (6 muestras). Ambas comunidades usan el dominio LUZ en relación a los siguientes dominios meta:

- Protestante- LUCHA ARMADA (4 muestras), GUERRA (2 muestras), FUTURO (3 muestras), DESFILE (1 muestra).
- Católica- LUCHA ARMADA (3 muestras), PRISIÓN (2 muestras), POLITICA EN IRLANDA DEL NORTE (1 muestra).

Por lo tanto, Protestantes y Católicos coinciden en el uso de LUZ para referirse a LUCHA ARMADA. Tal vez, en el contexto de Irlanda del Norte los muralistas vinculan oscuridad con confrontación ya que algunas de la consecuencias del uso de la violencia eran el pasar tiempo en prisión o fallecer, dos eventos física y culturalmente vinculados a la ausencia de luz.

2-¿Son los modos de representación usados de diferente manera en una u otra comunidad?, es decir, ¿alguna de las dos comunidades: Católica o Protestante muestra alguna preferencia por monomodalidad o multimodalidad para trasmitir contenido metafórico en los murales?

Siguiendo los datos cuantitativos, en los murales analizados hay un uso preferente de metáforas multimodales (81 muestras de 100): en los murales Católicos (34 muestras) y en los Protestantes (47 muestras), por lo que es más significativo en los murales Protestantes. La complejidad del contenido metafórico que los muralistas quieren comunicar en las composiciones require más de un modo de representación para hacer más fácil a los destinatarios la interpretación de los mensajes metafóricos.

3-¿Hay una relación de dependencia entre contexto y contenido?, en otras palabras, ¿los eventos electorales en Irlanda del Norte influencian la presentación de contenido violento en los murales?

De acuerdo con las estadísticas, los eventos electorales celebrados durante la creación de los murales no influyen significativamente en la inclusion de contenido violento en las composiciones. Sin embargo, varios eventos electorales en Irlanda del Norte coincidieron con la creación de 77 de los murales analizados: Elecciones al Parlamento Europeo (1994, 1999, 2004, 2009, 2014), Elecciones a la Casa de los Comunes del Reino Unido (1997, 2001, 2010, 2015, 2017), Elecciones a la Asamblea de Irlanda del Norte (2007, 2011, 2016, 2017), Elecciones locales de Irlanda del Norte (1997, 2001, 2011, 2014). Esto significa que elementos contextuales tales como las elecciones podrían haber impulsado la creación de los murales. En referencia al contenido violento, de entre esos 77 murales creados durante eventos electorales, 56 incluyen contenido violento en el que hay una exhibición de escrita y pictórica de participantes en la violencia (activistas, prisioneros, soldados, victimas), herramientas de violencia (armas, maquinaria de guerra), escenas violentas (disturbios, destrucción, actitudes amenazantes). Esto indica que el rastro de la violencia es visible en 75 de los 100 murales analizados y 56 de esos 75 murales principalmente surgieron durante elecciones. Por lo tanto, la influencia del pasado violento y los eventos políticos es notable en la creación de los murales.

4-*¿Hay una relación de dependencia entre contexto y modos de representación?, es decir, ¿los eventos electorales en Irlanda del Norte influencian el uso de monomodalidad o multimodalidad para trasmitir contenido metafórico en los murales?*

La información cuantitativa indica que los modos de representación usados en los murales analizados no dependen de eventos electorales pero es llamativo que de los 81 murales que trasmiten metáforas multimodales, hay 65 que fueron creados mientras hubo algún tipo de evento electoral. Esto indica que en el contexto de elecciones, hay un uso preferente de multimodalidad o de más de un modo de representación en los murales.

5-*¿Hay una relación de dependencia entre contexto y esquemas metafóricos?, específicamente, ¿los eventos electorales en Irlanda del Norte influencian los esquemas metafóricos usado en los murales?*

Los datos estadísticos indican que no hay una relación significativa entre eventos electorales y un cierto tipo de esquema metafórico pero es notable que de los 77 murales creados mientras hubo algún tipo de evento electoral, 48 trasmiten metáforas de esquema de imagen. Por lo que, la conceptualización de la experiencia física del contexto surge en mayor medida cuando hay algún tipo de evento electoral.

6-*¿Hay una relación de dependencia entre esquemas metafóricos y modos de representación?, en otras palabras, ¿es alguno de los esquemas metafóricos predominantemente monomodal o multimodal en los murales?*

De acuerdo con las estadísticas, hay una relación de dependencia entre esquemas metafóricos y multimodalidad ya que esquemas tales como el de imágen es significativamente multimodal (55 muestras) o predominantemente trasmitido en más de un modo (pictórico y verbal), especialmente en los murales Protestantes (34 muestras). Por lo que el uso simultáneo de dos modos diferentes es predominante para trasmitir metáforas basadas en esquemas de imágen. De este manera, la conceptualización de la experiencia física y los fenómenos socio-culturales es mayormente comunicada por los muralistas en los composiciones analizados a través de multimodalidad.

7-*¿Influencian los modos de representación al contenido de los murales?, para ser mas exactos, ¿son monomodalidad y multimodalidad predominantes en murales con contenido violento?, ¿hay una relación de dependencia entre monomodalidad o multimodalidad y el contenido violento de los murales?*

Siguiendo los datos cuantitativos, el número de modos usado para trasmitir una metáfora no influye en la inclusion de contenido violento en los murales pero es reseñable que de 75 murales con contenido violento, 60 comunican metáforas multimodales. Para expresar la experiencia física de violencia parece que se requiere multimodalidad en este contexto.

8-¿Influencian los esquemas metafóricos al contenido de los murales?, es decir, ¿es el uso de alguno de los tres esquemas metafóricos predominante en los murales con contenido violento?, ¿hay una relación de dependencia entre el uso de algún esquema metafórico y el contenido violento de los murales?

Los resultados estadísticos muestran que los esquemas metafóricos no influyen en la inclusión de contenido violento en los murales pero es notable que de los 75 murales con contenido violento, 50 trasmitan esquemas de imágen. La posible razón para la abundancia de esquemas de imágen en los murales con contenido violento es que los esquemas de imágen están más vinculados a experiencias físicas como la violencia.

Las respuestas a las preguntas de investigación basadas en análisis de datos cualitativos y cuantitativos prueban la hipótesis de que el contexto influencia el uso de multimodalidad para trasmitir metáforas basadas en esquemas de imágen en los murales Católicos y Protestantes ya que ambas comunidades podrían haber vivido eventos similares. Según Forceville (2007:11-12, Lección 1), "lo que constituye una metáfora esta parcialmente afectado por el medio en el que ocurre; la manera de representación y el material usado para reproducirlo puede influir en la interpretación de la metáfora y también en la explicación" y la llamativa cantidad de metáforas multimodales en murales con contenido violento (60 muestras de 100) parece probar esta teoría. Además, Kövecses (2008:67) dice que "la historia personal también juega un papel en la formación de la conceptualización metafórica", por lo que haber vivido en un entorno violento podría haber llevado a los muralistas a hacer uso de una gran cantidad de esquemas de imagen o conceptualizaciones basadas en la experiencia física en los murales con contenido violento (50 muestras de 100). Sin embargo, los resultados estadísticos no son lo suficiente significativos para sustentar la hipótesis de que los modos de representación y los esquemas metafóricos influencian la exhibición de contenido violento en los murales analizados.

7.4   Limitaciones de la investigación

Desde el comienzo de este estudio, ha habido algunas dificultades planteadas por la imprecisión de las fechas de creación de los murales y la falta de información sobre los muralistas. Sin embargo, estas limitaciones fueron resueltas a través de trabajo de campo en la isla de Irlanda y una lectura meticulosa de textos sobre los murales. También, la ausencia de un procedimiento automático para diseñar diagramas de los seis espacios mentales requirió esfuerzo y tiempo considerable, por lo que sugeriría la creación de un software o aplicación informática que consistiera en una base de datos que suministrara la información necesaria para ilustrar esquemáticamente el proceso de mezcla.

Además, la identificación del contenido metafórico no fue un proceso fácil puesto que fue necesario un conocimiento de los antecedentes de la compleja historia del conflicto de Irlanda del Norte para entender los temas principales de las composiciones. El análisis del contenido metafórico de una cultura extranjera requirió un trabajo exhaustivo de interpretación de información pictórica y escrita. A pesar del trabajo duro de manejar un corpus complejo, lleno de contenido vinculado a lo cultural que va dirigido a destinatarios específicos y abordar sofisticados procedimientos de aproximación al mismo, espero que los resultados obtenidos de este estudio y la aplicación de esta nueva metodología pueda ayudar a futuros investigadores a llevar a cabo próximas disertaciones.

Principalmente, la comprensión del esquema de los seis espacios mentales ha sido especialmente un reto porque requirió la asimilación de conceptos complejos procedentes de los espacios semiótico y relevancia pero al final este esfuerzo fue provechoso porque el enfoque de Brandt y Brandt sobre la Teoría de la mezcla ofrece una explicación lógica del encuadre de las entradas (dominios fuente y meta) sin la presencia del espacio genérico (Fauconnier and Turner, 2003) procedente del esquema de los cuatro espacios mentales. La principal ventaja de no tener que tratar con el espacio genérico en

el proceso de mezcla es que las analogías o correspondencias entre los dominios meta y fuente no están basadas en una selección aleatoria de características comunes pero la influencia de aspectos contextuales relevantes tales como el creador y destinatario de la metáfora y cuando y donde es trasmitida.

7.5 Futuras investigaciones

En primer lugar, más estudios sobre el contenido metafórico de los murales podrían ser llevados a cabo próximamente ya que hay una gran cantidad de estas pinturas en las principales ciudades de Irlanda del Norte. Por lo tanto, aumentar el corpus podría ofrecer valiosos datos cualitativos y cuantitativos sobre los modos de representación y los esquemas metafóricos usados en este contexto, en consecuencia, una perspectiva más amplia y completa sobre el pensamiento metafórico y la comunicación de las personas que han vivido graves conflictos entre ideologías durante un largo periodo de tiempo.

Otra tema a investigar en el futuro podría ser el uso del humor en las mezclas como herramienta de persuasión. De acuerdo a Coulson (2005:107), "las mezclas conceptuales desempeñan un importante papel en casos de humor verbal". A pesar de los serios y tragicos eventos sucedidos en el pasado en Irlanda del Norte, hay murales que incluyen juegos de palabras, imágenes de personas sonriendo y globos de diálogo, por lo que investigar la posible influencia de las caricaturas y los comics en los modos de representación mostrados en los murales podría ofrecer interesante información sobre la importancia de trasmitir agradables mensajes escritos y atrayentes imágenes para captar la atención del destinatario.

Finalmente, un proyecto más podría materializarse próximamente como consecuencia de la presencia visual en los murales de referencias culturales de otros paises, por ejemplo, obras de arte (*La paloma* y *El Guernica* de Picasso, *La libertad guiando al pueblo* de Delacroix, *El tres de Mayo* de Goya) y peliculas (*Sospechosos habituales*, *La naranja mecánica*). En esos casos, los muralistas

han hecho uso de elementos conocidos o universales para comunicar temas locales. Por lo que, un estudio de los modos de representación y los esquemas metafóricos apropiados por los muralistas norirlandeses procedentes de diferentes contextos socio-culturales podría aclarar las similitudes en el proceso de conceptualización en lugares alejados geograficamente.

7.6   Comentarios finales

Esta disertación ha mostrado la identificación, clasificación y análisis de las metáforas conceptuales y mezclas sugeridas en 100 murales de Irlanda del Norte. La combinación de herramientas teóricas procedentes de la Teoría de la metáfora conceptual, la Teoría de la metáfora multimodal y la Teoría de la mezcla ha ayudado a aclarar como el contenido metafórico es creado e interpretado en un lugar donde hubo una intensa confrontación entre las comunidades Católica y Protestante de Irlanda del Norte. Además, este estudio ha probado la influencia del contexto socio-histórico y político en los modos de representación y los esquemas metafóricos.

En los diferentes capítulos de esta investigación, se han proporcionado los necesarios antecedentes e información teórica para hacer el complejo contenido de los murales más entendible. El capítulo 1 ha expuesto la introducción, los motivos para llevar a cabo esta disertación, los más importantes dominios meta, las preguntas de la investigación, las hipótesis y la organización de la investigación. El capítulo 2 ha proporcionado información sobre hechos relevantes y personalidades en la historia de Irlanda. El capítulo 3 ha dado datos detallados sobre los murales de Irlanda del Norte. El capítulo 4 ha dejado claro términos como metáfora conceptual, metáfora multimodal y mezcla; además, imágenes y representaciones esquemáticas han ilustrado el marco teórico. El capítulo 5 se ha centrado en la selección del corpus, las variables contextuales y la descripción de la metodología consistente en la identificación, clasificación y análisis del contenido metafórico de los murales. El capítulo 6 ha mostrado las metáforas conceptuales y las mezclas sugeridas en los murales de las dos comunidades opuestas. Además, el proceso de mezcla se

ha explicado en el análisis de 6 murales. El capítulo 7 ha ofrecido la discusión de los resultados, las respuestas a las preguntas de la investigación y las conclusiones. El capítulo 8 ha consistido en las referencias que han sustentado las ideas más importantes de la disertación.

Considerándolo todo, esta investigación ha pretendido ofrecer datos valiosos sobre el pensamiento metafórico y la comunicación de contenido metafórico. Finalmente, los resultados del estudio de los modos de representación y los esquemas metafóricos en relación al contexto han mostrado una relación de dependencia entre la creación e interpretación de mensajes metafóricos y la experiencia física del entorno donde han surgido.

8   References

8.1   Main references

Alonso, R. (2000). *La Paz de Belfast.* Madrid: Alianza Editorial.

Alonso, R. (2001). *Irlanda del Norte. Una historia de guerra y la búsqueda de la paz.* Madrid: Editorial Complutense.

Anderson, T. & Conlon, B. (2013). *In the Shadow of the Peace Walls: Art, Education, and Social Reconstruction in Northern Ireland*. July 2013. Art Education.

Barbour, S. & Carmichael, C. (2007). *Language and Nationalism in Europe.* New York: Oxford University Press.

Bernárdez, E. (2008). *El lenguaje como cultura.* Madrid: Alianza Editorial.

Bernárdez, E. (1999). Some reflections on the origins of Cognitive Linguistics. *Journal of English Studies*, I, 9-27.

Blamires, S. (2012). *The Irish Celtic magical tradition.* London. Skylight Press.

Brandt, L. & Brandt, P. A. (2005). Making sense of a blend. A cognitive-semiotic approach to metaphor. *Annual Review of Cognitive Linguistics 3*. John Benjamins Publishing.

Brandt, L. (2013). *The Communicative Mind. A Linguistic Exploration of Conceptual Integration*. Cambridge Scholars Publishing.

Bryan, D. & McIntosh, G. (2005). Symbols: Sites of Creation and Contest in Northern Ireland. *The SAIS Review of International Affairs*. Summer-Fall. Vol. XXV No.2. ProQuest Research Library.

Canter, D. (2006). The Samson syndrome: is there a kamikaze psychology?. *21st Century Society*. November 2006, Vol. 1, No.2, 107-127. Retrieved from https://www.davidcanter.com/wp-content/uploads/2012/04/Samson-Syndrome.pdf

Canter, D. (2009). *The Faces of Terrorism. Multidisciplinary Perspectives.* UK: Wiley-Blackwell.

Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. New York: Palgrave Macmillan.

Chomsky, N. (1965). *Aspects of the theory of syntax*. Cambridge, Massachusetts: The MIT Press.

Coulson, Seana. (2005). Extemporaneous Blending: Conceptual Integration in Humorous Discourse from Talk Radio. *Style*. Summer 2005. Vol. 39, No.2. Research Library.

Croft, W. & Cruse, D. A. (2004). *Cognitive Linguistics*. Cambridge: Cambridge University Press. (Lingüistica cognitiva. Madrid: Akal).

Cuenca, M. J. & Hilferty, J. (1999). *Introducción a la lingüistica cognitiva*. Barcelona: Ariel Lingüística.

Dancygier, B. (2014). *The Routledge Handbook of Stylistics*. Stylistics and blending. M. Burke (Ed.). New York: Routledge.

Dixon, P. (2008). *Northern Ireland: The Politics of War and Peace*. England: Palgrave Macmillan.

Dondis, D. A. (1973). *A Primer of Visual Literacy*. Cambridge: MIT Press.

Duranti, A. (2000). *Antropología Lingüística.* Madrid: Cambridge University Press.

Evans, V. (2011). *Language and Bilingual cognition*. V. Cook & B. Bassetti (Eds.). New York: Phycology Press.

Evans, V. & Green, M. (2006). *Cognitive Linguistics. An Introduction.* Edimburgh: Edimburgh University Press.

Fauconnier, G. & Turner, M. (2002). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books. Chapter 2 and 3.

Fauconnier, G. & Turner, M. (2003). Conceptual Blending, Form and Meaning. *Recherches en communication*, n° 19. Retrieved from https://www.researchgate.net/publication/45359086_Conceptual_Blending_Form_and_Meaning

Fee R. C. (2001). *Gods´Heroes and Kings. The Battle for Mythic Britain.* New York: Oxford University Press.

Ferguson, N. & Burgess, M. (2009). *From Naïvety to Insurgency: Becoming a Paramilitary in Northern Ireland*. Retrieved from https://www.researchgate.net/publication/285406166_From_Naivety_to_Insurgency_Becoming_a_Paramilitary_in_Northern_Ireland

Forceville, C. J. (1996). *Pictorial metaphor in advertising*. London & New York: Routledge.

Forceville, C. J. (2007). A Course in Pictorial and Multimodal Metaphor. Lectures 1-8. *Semiotics Institute Online*. Advanced courses in a variety of topics

relevant to semiotics. Retrieved from

http://semioticon.com/sio/courses/pictorial-multimodal-metaphor/

Forceville, C. J. (2009a). The role of non-verbal sound and music in multimodal metaphor. In C. J. Forceville and E. Urios-Aparisi (Eds.) *Multimodal metaphor*, 383-400. Berlin: Mouton de Gruyter

Forceville, C. J. (2009b). Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. In C. J. Forceville and E. Urios-Aparisi (Eds.). *Multimodal Metaphor*, 19-42. Berlin: Mouton de Gruyter

Forceville, C. J. (2012). Creativity in pictorial and multimodal advertising metaphors. In R. H. Jones (Ed.). *Discourse and creativity,* 113-132. Harlow: Pearson.

Forceville, C. J. & Urios-Aparisi, E. (2009). *Multimodal Metaphor. Applications of Cognitive Linguistics*. Berlin: Mouton de Gruyter.

Foucault, M. (1995). *Discipline and Punish. The Birth of the Prison*. New York: Vintage Books.

Geeraerts, D. (2006). *Cognitive Linguistics: Basic Readings*. Berlin: Mouton de Gruyter.

Geeraerts, D. & Cuyckens, H. (Ed.) (2007). *The Oxford Handbook of Cognitive Linguistics.* New York: Oxford University Press.

Gibbs, R. W. (1999). *Intentions in the experience of meaning*. Cambridge University Press.

Gibbs, R. W. (2017). *Metaphor Wars. Conceptual Metaphors in Human Life.* Cambridge University Press.

Goalwin, G. (2013). The Art of War: Instability, Insecurity, and Ideological Imagery in Northern Ireland´s Political Murals, 1979-1998. May, 2013. *Springer Science + Business Media*.

Grady, Joseph. (1997). Foundations of Meaning: Primary Metaphors and Primary Scenes. *Doctoral thesis*, Linguistics Dept, University of California, Berkeley (available from UMI Dissertation Services: www.il.proquest.com/ umi/dissertations/)

Grady, J. E., Oakley, T. & Coulson, S. (1999). *Metaphor in cognitive linguistics. Blending and Metaphor*. Steen, G. J. and Gibbs, R. W. Philadelphia: John Benjamins Publishing. Retrieved from http://markturner.org/blendaphor.html

Granfield, L. (2009). *Remembering John McCrae. Soldier, Doctor, Poet.* Scholastic Canada Ltd.

Grant, P. (1999). *Breaking Enmities. Religion, Literature and Culture in Northern Ireland, 1967-97*. New York: Palgrave.

Hall, E. T. (1990). *The Hidden Dimension*. United States: Anchor Books Editions.

Halliday, M. A. K. (1985). *An Introduction to Functional Grammar*. London: Edward Arnold.

Harbison, J. & Harbison, J. (1980). *A Society under Stress. Children and Young People in Northern Ireland.* England: Open Books Publishing.

Hart, F. E. (1995). Cognitive Linguistics: The Experiential Dynamics of Metaphor. *Mosaic*. Mar 1, 1995; 28, 1; Research Library pg.1

Hidalgo Downing, L. (2016). The Routledge Handbook of Language and Creativity. In H. J. Rodney (Ed.). *Metaphor and metonymy,* 107-128. London/New York: Routledge.

Israel, M., Riddle Harding, J., & Tobin, V. (2004). On simile. In M. Achard & S. Kemmer (Eds.). *Language, culture, and mind,* 123-135. Stanford: CSLI Publications.

Johnson, M. (1987). *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. Chicago: University of Chicago Press.

Kövecses, Z. (2008). *Universality and Variation in the Use of Metaphor*. Stockholm Metaphor Festivals, *eds*.

Kövecses, Z. (2009). The effect of context on the use of metaphor in discourse. *Iberica* 17: 11-24. Retrieved from http://www.aelfe.org/documents/02_17_Kovecses.pdf

Kövecses, Z. (2015). *Where metaphors come from. Reconsidering Context in Metaphor*. New York: Oxford University Press.

Kress, G. & Van Leeuwen, T. (2006). *Reading Images. The Grammar of Visual Design*. New York: Routledge.

Kress, G. (2011). Multimodal discourse analysis. In P. J Gee & M. Handford (Eds.), *The Routledge Handbook of Discourse Analysis,* 35-50. London/New York: Routledge.

Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind.* Chicago: University of Chicago Press.

Lakoff, G. (1993). The Contemporary Theory of Metaphor. In A. Ortony (Ed.), *Metaphor and Thought,* 202–251. 2nd ed. Cambridge: Cambridge University Press. https://doi: 10.1017/CBO9781139173865.013

Lakoff, G. & Johnson, M. (1980). *Metáforas de la vida cotidiana. Metaphors We Live By*. Madrid: Catedra.

Lakoff, G. & Johnson, M. (1999). *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. New York: Basic Books.

Lakoff, G. & Turner, M. (1989). *More than Cool Reason. A Field Guide to Poetic Metaphor*. The University of Chicago Press. https://doi: 10.7208/chicago/9780226470986.001.0001

Larsson, Fredrika. (2013). *Identities on the Walls: A Comparative Study of Loyalist and Republican murals in Northern Ireland*. Shirlow and McGovern 1997, Nic Craith 2003 p14. Retrieved from http://lup.lub.lu.se/student-papers/record/4195715

Levine, J. (2010). *Beauty and Atrocity. People, Politics and Ireland´s fight for peace.* London: Collins.

Lovejoy, A. O. (1936). *The Great Chain of Being. A Study of the History of an Idea*. Harvard University Press.

Martín Rojo, L. (2016). Occupy: La dinámica espacial del discurso en los movimientos globales de protesta. Vol. 10(4), 610-639. *Discurso & Sociedad*. Retrieved from www.dissoc.org

May, S. (2001). *Language and Minority Rights. Ethnicity, Nationalism and the Politics of Language.* Malaysia: Longman.

McCrae, J. (2015). *In Flanders fields and other poems.* With an essay by Sir Andrew Macphail. Introduction and notes by Michael Gnarowski. Voyageur Classics. Books that explore Canada. Toronto: Dundurn.

McLuhan, M. (1964)*. In Understanding Media: The Extensions of Man*. *The Medium is the message*. New York: McGraw-Hill.

Moreno Cabrera, J. C. (2008). *El Nacionalismo Lingüístico. Una ideología destructiva*. Barcelona: Ediciones Península.

Musolff, A. (2004). *Metaphor and political discourse. Analogical reasoning in debates about Europe*. Basingstoke: Palgrave.

Musolff, A. (2015). Metaphor Interpretation and Cultural Linguistics. *Language and Semiotic Studies*. Autumn 2015. Vol. 1 No. 3.

Musolff, A. & Zinken, J. (Eds.). (2009). *Metaphor and Discourse*. Basingstoke/New York: Palgrave Macmillan.

O´Brien, B. (2007). *Pocket history of The IRA. From 1916 onwards*. Dublin: O´Brien Press.

Palmer, G. B. (2000). *Lingüística cultural*. Madrid: Alianza Editorial.

Palmer, G. B. (1996). *Toward a Theory of Cultural Linguistics*. Austin: University of Texas Press.

Paulin, T. (1987). *Hoovering up the pints.* The Guardian-Observer.

Piaget, J. (1923). *The Language and Thought of the Child*. Routledge Classics.

Radden, G. (1992). The cognitive approach to natural language. In M. Pütz (Ed.). *Thirty years of linguistic evolution,* 513-542. Amsterdam: Benjamins.

Rolleston, T.W. (2012). *Celtic Myths and Legends*. New York: Dover Publications.

Rolston, B. (1991). *Politics and Painting: Murals and Conflict in Northern Ireland*. London: Associated University Presses.

Rolston, B. (1995). *Drawing support 2. Murals of War and Peace.* Dublin: Beyond the Pale Publications.

Rolston, B. (2000). *The Writing on the Wall. Print*. March-April, 2000. ProQuest Research Library.

Rolston, B. (2003). *Drawing support 3. Murals and transition in the North of Ireland.* Dublin: Beyond the Pale Publications.

Rolston, B. (2004). The War of the Walls: Political Murals in Northern Ireland. *Museum International*. No. 223 (Vol. 56, No. 3, November, 2004), 38-45. Blackwell Publishing.

Rolston, B. (2010). *Drawing support. Murals in the north of Ireland.* Revised edition. Dublin: Beyond the Pale Publications.

Rolston, B. (2013). *Drawing support 4. Murals and Conflict Transformation in Northern Ireland.* Dublin: Beyond the Pale Publications.

Romano, M. (2013). Situated-Instant Metaphors: Creativity in 15M Slogans. *Metaphor and the Social World*. 3 (2), 241-260.

Romano, M. (2015). La protesta social como 'laboratorio' de creatividad metafórica. *Discurso and Sociedad*. 9 (1, 2), 41-65.

Romano, M. (2017). *Are similes and metaphors interchangeable? A case study in opinion discourse*. John Benjamins Publishing.

Romano, M. & Porto Requejo, M. D. (2016). *Discourse, cognition and society. Exploring Discourse Strategies in Social and Cognitive Interaction*. Holand: John Benjamins Publishing Company.

Romano, M. & Porto Requejo, M. D. (2019).Transmodality in metaphors: TIDES in Spanish social protest movements. In Navarro i Ferrando (Ed.). *Current Approaches to Metaphor Analysis in Discourse*. de Gruyter Mouton.

Santino, J. (1999). Public Protest and Popular Style: Resistance from the Right in Northern Ireland and South Boston. *American Anthropologist* 101(3):515-528. September, 1999. ProQuest Research Library.

Searle, J. R. (1969). *An Essay in the Philosophy of Language*. Cambridge University Press.

Semino, E. (2008). *Metaphor in Discourse*. Cambridge: Cambridge University Press.

Serafini, F. (2015). Multimodal Literacy: From Theories to Practices. *Language Arts*. Vol. 92, No. 6, July, 2015.

Sharifian, F. (2011). *Cultural conceptualisations and language: Theoretical framework and applications.* John Benjamins Publishing.

Sharifian, F. (2017). *Advances in Cultural Linguistics*. Singapore: Springer.

Shirlow, P. & McGovern, M. (1997). *Who are `The People´?. Unionism, Protestantism and Loyalism in Northern Ireland.* London: Pluto Press.

Sierra, L. A. (2009). *Irlanda. Una nación en busca de su identidad.* Madrid: Sílex ediciones.

Soares da Silva, A. (2016). The persuasive (and manipulative) power of metaphor in 'austerity' discourse A corpus-based analysis of embodied and moral metaphors of austerity in the Portuguese press. In M. Romano & M. D. Porto (Eds.). *Exploring Discourse Strategies in Social and Cognitive Interaction*. *Multimodal and cross-linguistic perspectives*., 79-108. Amsterdam/Philadelphia: John Benjamins.

Soares da Silva, A., Cuenca, M. J., & Romano, M. (2017). The Conceptualization of 'Austerity' in the Portuguese, Spanish and Irish Press. In F. Sharifian (Ed.). *Advances in Cultural Linguistics*, 345-368. New York: Springer.

Šorm, E. & Steen, G. J. (2013). Processing visual metaphor. A study in thinking out loud. *Metaphor and the Social World*, 3:1, 1-34. John Benjamins Publishing.

Squire, C. (2003). *Celtic Myths and Legends*. New York: Dover Publications.

Stampoulidis, G. & Bolognesi, M. (2019). Bringing metaphors back to the streets: a corpus-based study for the identification and interpretation of rhetorical figures in street art. *Visual Communication*. Retrieved from https://journals.sagepub.com/doi/full/10.1177/1470357219877538

Stampoulidis, G., Bolognesi, M. & Zlatev, J. (2019). A cognitive semiotic exploration of metaphors in Greek street art. *Cognitive Semiotics* 12(1).

Steen, G. J. (2008). The paradox of metaphor: Why we need a three-dimensional model of metaphor. *Metaphor and Symbol* 23(4): 213–241.

Steen, G. J. (2013). Deliberate metaphor affords conscious metaphorical cognition. *Journal of Cognitive Semiotics* 5. 179–197.

Steen, G. J. (2011b). From three dimensions to five steps: The value of deliberate metaphor. *Metaphorik.de* 21. 83–110.

Steen, G. J. (2011). The contemporary theory of metaphor. Now new and improved!. *Review of Cognitive Linguistics* 9 (1): 26-64. John Benjamins Publishing Company.

Steen, G. J. (2017). Deliberate Metaphor Theory: Basic assumptions, main tents, urgent issues. *Intercultural Pragmatics* 2017; 14(1): 1–24. De Gruyter Mouton. Retrieved from https://www.researchgate.net/publication/314489134_Deliberate_Metap hor_Theory_Basic_assumptions_main_tenets_urgent_issues

Steen, G. J. (2018). *Visual metaphor: Structure and Process*. John Benjamins Publishing Company.

Stefanowitsch, A. (2006). Corpus-based approaches to metaphor and metonymy. In A. Stefanowitsch & S. T. Gries (Eds.), 1-16. Berlin/New York: Mouton de Gruyter.

Talmy, L. (1985). Force dynamics in language and thought. *Chicago Linguistics Society*, 21 (2): 293-337.

Talmy, L. (1988). Force dynamics in language and cognition. *Cognitive Science*, 12: 49-100.

Talmy, L. (2000). *Toward a Cognitive Semantics: volume 1, Concept Structuring Systems: volume 2, Typology and Process in Concept Structuring*. Cambridge, MA: MIT Press.

The Sunday Times Insight Team (1972). *Ulster. A Penguin Special. New Edition-the story up to 1972.* London: Penguin Books.

Thompson, P. and Davenport, P. (1982). *The Dictionary of Visual Language*. Harmondsworth: Penguin.

Vygotsky Semenovich, L. (1962). *Thought and Language*. Cambridge, Massachusetts: The MIT Press.

Watson, D. (2000). *Mood and Temperament.* New York: The Guilford Press.

Zlatev, J. (2019). Mimesis theory, learning, and polysemiotic communication. In M. AP (Ed.). *Encyclopedia of Educational Philosophy and Theory.* Singapore: Springer. Available at: https://doi.org/10.1007/978981-287-532-7_672-1 (accessed 11 September 2019).

8.2 Websites

- Art of Conflict. The Murals of Northern Ireland. Retrieved from https://www.youtube.com/watch?v=Elf4hTYeNY0
- Battle of the Bogside. Retrieved from https://www.youtube.com/watch?v=Gpg-pEpaSwU
- Belfast Live. Retrieved from http://www.belfastlive.com.uk
- Black, Rebecca. (2016, September 22). Fury at new Belfast mural of UDA mass murderer Stephen McKeag. Retrieved from http://www.belfasttelegraph.co.uk/news/northern-ireland/fury-at-new-belfast-mural-of-uda-mass-murderer-stephen-mckeag-35068438.html
- Drive Together with Mazda. Retrieved from https://www.youtube.com/watch?v=luz1sCTfo5o
- Dunbar, C. (2017, June 28). Northern Ireland Assembly divided by Irish language. Retrieved from http://www.bbc.com/news/uk-northern-ireland-38601181
- Extramural Activity. Retrieved from https://extramuralactivity.com
- Fitzmaurice, M. (2014, September 25). Ardoyne IRA mural to be unveiled. Retrieved from http://www.irishmirror.ie/news/irish-news/politics/ardoyne-ira-mural-unveiled-4320809
- Gael Force Art - Short Intro To Our Work. Retrieved from https://www.youtube.com/watch?v=9tSJ8itc05s

- Gael Force Art- Meet The Artist – Mo Chara. Retrieved from https://www.youtube.com/watch?v=hb_CgHCkXpc

- George Lakoff on Trump's moral challenge to liberals. Retrieved from https://www.youtube.com/watch?v=_OC-aS_QyHU

- Gerard 'Mo Chara' Kelly - A Larger Canvas. Retrieved from https://vimeo.com/116682087

- Gibney, J. Sites of 1916: Liberty Hall. Retrieved from https://www.rte.ie/centuryireland/index.php/articles/sites-of-1916-liberty-hall-1

- Hayt, E. (1998, October 18). *Far From 'the Troubles,' Agitprop for Both Camps*. Retrieved from http://www.nytimes.com/1998/10/18/arts/art-architecture-far-from-the-troubles-agitprop-for-both-camps.html

- Ireland's 33 - Danny Devenny, Belfast, Northern Ireland - Painting 25. Retrieved from https://www.youtube.com/watch?v=i1s0h30tQQc

- Maguire, A. (2013, September 23). UVF loyalist paramilitary mural painted over George Best tribute wall 'is casting a sinister shadow over east Belfast'. Retrieved from http://www.belfasttelegraph.co.uk/news/northern-ireland/uvf-loyalist-paramilitary-mural-painted-over-george-best-tribute-wall-is-casting-a-sinister-shadow-over-east-belfast-29598197.html

- McAuliffe, M. (2014, March 31). RTÉ Commemorations 2014: Cumann na mBan - Forgotten Women of Revolution. Retrieved from https://www.rte.ie/news/2014/0328/605079-cumann-na-mban-centenary

- McDowell, J. & McKittrick, K. (2010, April 12). Belfast's murals: Off the wall?. Retrieved from http://www.belfasttelegraph.co.uk/life/features/belfasts-murals-off-the-wall-28530297.html

- McGowan, L. (2016, February 17). *Could Brexit disturb the peace in Northern Ireland?.* Retrieved from

http://www.telegraph.co.uk/news/newstopics/eureferendum/121
61332/Could-Brexit-disturb-the-peace-in-Northern-Ireland.html

- McKinney, S. (2017, 10 January). Derry's Bogside artists member
  William Kelly dies. Retrieved from
  http://www.irishnews.com/news/northernirelandnews/2017/01/1
  1/news/death-of-artist-behind-derry-s-bogside-murals-879084

- Meredith, R. (2015, December 15). Northern Ireland interfaces:
  More residents want peace walls to stay. Retrieved from
  http://www.bbc.com/news/uk-northern-ireland-35102164

- Monaghan, J. (2016, 25 August). Belfast scheme offers £25,000
  in grants to replace paramilitary murals. Retrieved from
  http://www.irishnews.com/news/2016/08/25/news/belfast-
  scheme-offers-25-000-in-grants-to-replace-paramilitary-murals-
  666527

- Moriarty, G. (2012, December 14). *RUC Special Branch
  independent fiefdom did 'as they liked'*. Retrieved from
  https://www.irishtimes.com/news/ruc-special-branch-
  independent-fiefdom-did-as-they-liked-1.2839

- Moriarty, G. (2009, April 23). *Unionist peace wall makeover
  shows a gentler side of Shankill*. Retrieved from
  http://www.irishtimes.com/news/unionist-peace-wall-makeover-
  shows-a-gentler-side-of-shankill-1.751089

- Morris, A. (2014, October 16). Threatening slogan replaces
  Tigers Bay reimaging mural designed by schoolchildren.
  Retrieved from
  http://www.irishnews.com/news/2014/10/16/news/threatening-
  slogan-replaces-tigers-bay-reimaging-mural-designed-by-
  schoolchildren-105283

- O'Hara, V. (2012, July 4). King Billy's return an artistic bid to
  regenerate Belfast's Sandy Row. Retrieved from
  http://www.belfasttelegraph.co.uk/news/northern-ireland/king-

billys-return-an-artistic-bid-to-regenerate-belfasts-sandy-row-
28767481.html

- Paint for Peace. Retrieved from https://vimeo.com/8795619

- Peter Moloney Collection. Retrieved from
  https://petermoloneycollection.wordpress.com
  https://extramuralactivity.com/peter-moloney-collection

- Quinn, A. (2014, September 26). Cumann na mBan remembered
  in new mural. Retrieved from
  http://www.derryjournal.com/news/cumann-na-mban-
  remembered-in-new-mural-1-6323990

- Rolston, B. Did propaganda murals increase the level of conflict
  in Northern Ireland?. Retrieved from
  https://www.youtube.com/watch?v=k2v-79ComWE
  http://billrolston.weebly.com

- Sandy Row Re-imaging; a timelapse film. Retrieved from
  https://youtu.be/bkR9t19-KjM

- Scott, S. (2016, March 9). Battle of Somme commemorative
  mural replaces loyalist gunmen image in East Belfast. Retrieved
  from https://www.belfastlive.co.uk/news/belfast-
  news/gallery/battle-somme-commemorative-mDXural-replaces-
  11012043

- Shankill 'Mona Lisa' mural smiles no more. Retrieved from
  http://www.irishnews.com/news/2015/08/21/news/shankill-
  mona-lisa-mural-smiles-no-more-235906/

- Sharp, R. (2011, August 6). Experts paint bleak picture for
  sectarian murals. Retrieved from
  http://www.belfasttelegraph.co.uk/news/northern-
  ireland/experts-paint-bleak-picture-for-sectarian-murals-
  28643822.html

- Smith, R. (2016, July 21). New South Belfast mural tells the story
  of family fighting in both Easter Rising and The Somme.

Retrieved from https://www.belfastlive.co.uk/news/belfast-news/new-south-belfast-mural-tells-11643237

- Suleng, K. (2015, October 2). Esta idea debe morir: el cociente intelectual. Retrieved from http://elpais.com/elpais/2015/09/30/buenavida/1443601806_544864.html

- The Bogside Artists. Retrieved from https://cain.ulster.ac.uk/bogsideartists/murals.htm

- The Bogside Artists of Derry. Retrieved from https://youtu.be/TDLjzVJMubQ

- The Murals of Northern Ireland. Retrieved from https://www.youtube.com/watch?v=0kZUGvJX3zA

- The Trooper by Iron Maiden. Retrieved from https://youtu.be/X4bgXH3sJ2Q

- Tony Crowley Collection. Retrieved from http://ccdl.libraries.claremont.edu

- Unknown. (2002, March 25). Contentious Ormeau parade restricted. Retrieved from http://news.bbc.co.uk/2/hi/uk_news/northern_ireland/1893371.stm

- Unknown. (2010, January 26) Remembering Charlie Love. Retrieved from https://www.derryjournal.com/news/remembering-charlie-love-1-2143354

- Unknown. (2015, July 18). Patsy O´Hara´s mother is laid to rest in Derry. Retrieved from http://www.derryjournal.com/news/patsy-o-hara-s-mother-is-laid-to-rest-in-derry-1-6857547

- Unknown. (2017, April 10). *Soldier 'unjustified' in firing shots that killed Derry teen Manus Deery*. Retrieved from https://www.irishtimes.com/news/crime-and-law/soldier-unjustified-in-firing-shots-that-killed-derry-teen-manus-deery-1.3043676

- Whelan, P. (2011, June 16). Art as struggle. The murals of West Belfast. Retrieved from http://www.anphoblacht.com/contents/956
- White, V. (1996, September 3). *Murals without the masks.* Retrieved from http://www.irishtimes.com/culture/murals-without-the-masks-1.82475

9 Appendices

Appendix A: Transcription of interviews

Interview 1: Bill Rolston

Interviewed: Bill Rolston.

Interviewer: Roberto Asenjo.

Date of the interview: 13 March 2018. 10:45 am.

Place of the interview: Clements Cafeteria, located in front of Queen´s University Belfast main building.

1-In the documentary *Art of Conflict* (2012), Rolston said:

> "most of these wall murals are at the heart of every working class community, so their messages are not to the outside world or tourists, they are to the communities: are you with us?, are you against us?, are you in agreement with what we stand?"

Asenjo- Professor Rolston, could a foreign researcher understand the whole meaning of the messages conveyed in the murals?

Rolston- Your introduction question was about that quotation from the film *Art of Conflict* and I agree, I said that and I agree with that obviously but I just changed it so slightly to say in the first instance the murals are directed at the

local community and not to outside of the community but it doesn´t mean that they don´t have a message also to outside the community and the other way to put that is to say that I think that murals everywhere in the world and not just here work out a number of different levels, they tell you as much as you bring to the understand, do you know what I mean? It´s a dialogue in that sense because the muralists saying something but you can´t hear it then that message is not existent for you and it is not they´re code or secret messages or anything but there are levels of symbolism that can be understood by some groups of people and not by other groups of people. I´ll give you an example: you walk by a mural of Bobby Sands, right? What does it say to you? One level is a portrait of a smiling young man, yeah?.

Asenjo- In my case, I´m analysing the mural in Sevastopol Street and there is a bird on top and for me that´s a metaphor of rebirth or something like that because it looks like a Phoenix.

Rolston- It is not a Phoenix though.

Asenjo- It is a sparrow, right?

Rolston- It´s a lark.

Asenjo- A lark?

Rolston- A little bird that flies very very high, now ok, that´s a good point, you thought it was a Phoenix, I think I am back to my point, some people look at that mural and some tourist has said to me who is that woman? Because he´s got that nineteen eighties long hair or early nineteen eighties long hair, it´s not a woman, it´s a man, so even at that level what do you get out of the mural? If you know the story of the Hunger Strike then you can identify what the mural says to you, the portrait says to you but if you don´t, it doesn´t say much but if you are an insider who was in prison with Bobby Sands, that´s a highly emotional photograph, if you were a neighbour of his because, it has to be remembered that every hero was also made of flesh and blood you know, so if it was neighbour, if it was a family member of yours that mural begins to have

all sorts of different significances that…, it´s not there…, the pictures are the same, the walls are exactly the same for everyone but the reception of it is different depending on who is taking it and then there is a simple question of symbolism: what does this symbol mean? The bird you are talking about is a lark and there´re two reasons why that´s important: number one is Bobby Sands used to write from prison to a newspaper and he used different pseudonyms and one was the lark, right?, the other one, another pseudonym he used was Marcella which is his sister´s name, one of his sisters, right?, so if you know that then the Bobby Sands `The Lark´, the two go together but then the other level of it is he also wrote, he was a prolific writer of short stories and poems, some of which are quite good and one of his short stories is called *The Lark and The Freedom Fighter* and it´s about a chained lark than wants to break free, that short of…, that metaphor is quite common, I don´t know if you know what it called My Angel´s poem: I know why the kids/ I know why the kids/ bird sings, you know it´s a black writer, that metaphor of the kids, birds, chains, birds in chains are quite common in political metaphors but here it´s quite deliberately…, it´s quite obviously connected to Sands because he wrote a story precisely in that notion of chain in a bird and not allow to scape.

Asenjo-Could it be a metaphor also of freedom?

Rolston-Oh, yes, abs…

Asenjo-The abstract concept of freedom because conceptual metaphors are…

Rolston-That´s exactly what is about, it´s about freedom but it is not about rebirth as you said, it´s about freedom.

Asenjo-Because I think there is in another mural about the Easter Rising with flames.

Rolston-That´s the Phoenix.

Asenjo-That´s right, I made a mistake.

Rolston- A much bigger bird.

Asenjo-That´s right.

Rolston-Bigger feathers, mythological bird, you know? Greek mythology and all that but that symbol of the Phoenix is one that goes back into over 152, 200 years of Irish Republicanism, they used the notion, the concept of the Phoenix, long before the Hunger Strike, it´s an old republican symbol and it´s just the notion of you may supress us, we may lose this tangle, we will be back.

Asenjo-Thank you, professor.

After that, I showed Prof. Rolston what the Northern Irish psychologist Jeremy Harbison and his wife Joan point in their book titled *A Society under stress* (Harbison, 1980:4, 7):

> "…in Northern Ireland an appalling combination of circumstances, both social and economic, inevitably influences the way people feel, perceive and react…whilst being 'born and bred' in Northern Ireland cannot be a justification for producing this book, it at least answers one oft-repeated retort to academic research on the province that 'unless you´re from the place you can´t start to understand it!"

Bill Rolston gives his opinion about this extract:

Rolston- Yeah, there is a sense that if you are not from a place you cannot understand it and it´s not just about Northern Ireland, it´s about anywhere and I mean I´ve already given examples of, you know? As if you don´t know what a symbol means, then the messages less significant for you whereas most people from the place just automatically know what the symbol would mean because it´s part of their culture, part of their intercourse but I wouldn´t exaggerate, I think that outsiders do add something because insiders get caught on a loop and self-perpetuated in loop and self-rewarding, if you know what I mean, and the ability to break up of that loop and look back in is very restrictive and becomes very restrictive in societies that have conflict going on, it´s dangerous to break up at the loop or at the prejudice going on, it´s not normal to break up at the loop, and so on and so on, right? So the outsiders

coming in with not much debt but with an overview sometimes, shallow but it´s an overview that the insider doesn´t have.

Asenjo- Strange people or foreigners can give a new perspective?

Rolston- A new insight, they´ll say something like, I mean it can be something simple like, it´s deadly simple one: I was where was Irish there, I was abroad and I gave some woman a hug and she said, you know?: "ah, a Belfast tug", and I said: "what´s a Belfast tug?", she said: "you Belfast men don´t like hugging" and I said: "right and why is it called a Belfast tug?", she says: "you always turn it into a macho thing, you just pat a woman on the back at the same time, and I said: "oh, yeah, you´re right, we do". So we don´t really do suave like the French, now, that´s a very tiny thing but there, as an outsider and outside woman, she recognizes something I didn´t recognize I was doing. You can make that much bigger, much grander and the best example I know is of a sociologist who did a book here back in the mid-1970, called Frank Burton and the book was called *The Politics of Legitimacy* and in its chapter 2 he looks of what he calls telling, telling, how do we tell the difference? how do we know who is a catholic and a protestant? what are the rules we use in this society?, now, people here, we do it automatically, we don´t sit down and think of the rules but we automatically know what we do but he decided as an outsider he needed to learn the rules to survive, he was living in a working class area, studying the area, he wrote something really really good, he said the first rule is: you believe the worst until proving otherwise, ok? and he gave examples of how that happened to him and how he learnt the rule, I´ll give you a quick one: he was living in an area called Ardoyne and from the city centre there´re two buses that go to Ardoyne, one stops at Ardoyne and the other goes onto Ballysillant and the significant is this: Ballysillant is protestant, Ardoyne is catholic, so buses only go onto Ardoyne is gonna be filled with catholics but the bus goes to Ballysillant may well have both catholics and protestants, he jumped on a bus at the City Hall and didn´t know which one it was because he hadn´t looked at the front, he knew it was the right route but he didn't know which stop, so he sat beside a woman and they didn´t speak at all and he said

at one point, the bus hit a pattle or bump on the road and the woman just said: "oh Jesus, Mary and Joseph" which no protestant whatever say, so he started talking to the woman.

Asenjo- Ok, that was the password.

Rolston- The password. So, they got off the bus together at Ardoyne and walked into Ardoyne and the bus went onto Ballysillan so was the bus ahead protestants but he knew by that that he was seated beside a catholic. So he said how he learnt to do those things in Belfast and it´s very revealing because as an insider I was reading it and saying: "oh yeah, that´s what I do, I haven´t thought about it but it´s what I do" so he told me something I haven´t realized myself.

Asenjo- Professor, the colors of your clothes: green, blues and reds and so on are also codes or not?

Rolston- No, not really.

Asenjo- Ok.

Rolston- In certain circumstances, yes.

Asenjo- What about the jerseys of the football teams?

Rolston- Oh, yes. Oh, definitely.

Asenjo- Celtic.

Rolston- Celtic (he corrects my pronunciation of Celtic) and Rangers, definitely but that´s just not colors, I mean for example, most of the followers of the Northern Ireland Football Team would be unionists, protestants…

Asenjo- I didn´t know that.

Rolston- …but their uniform is green.

Asenjo- It´s green, that´s right.

Rolston- So it doesn´t necessarily match.

Asenjo- Ok.

Rolston- However, it does match when you take the largest football club here which is a protestant club Linfield and their color is blue so it matches on that but it is not infallible, right? It doesn´t always match.

Asenjo- Right.

Rolston- But badges, symbols, they do match, they do tell you.

Asenjo- So colors are not meaningful, in clothing, I mean.

Rolston- In certain circumstances, they can be, if you´re walking around on the 12th July…

 Asenjo- All right, ok.

Rolston- …in a bright green top, you make trouble because everybody else would be in orange…

Asenjo- Ok.

Rolston- …but if you walk with a green top tonight, going for a drink.

Asenjo- So it could be meaningful in certain…

Rolston- Circumstances.

Asenjo- …circumstances. Ok, thank you.

2- I remind Prof. Rolston that he mentioned the argument: *history is written by the winners* so so I ask him: did someone win the propagandistic war? If so, who?

Rolston- did someone win the propaganda war? No or yes. What I mean by that is no, no one won over all but yes, certain groups did win their part of the propaganda war, so what I mean that if you take, for example, take for example, the police, the view of the police, the day held the line here against chaos and eventually were successful, eh, they believed that during the war, they definitely believed it even more after the war, so the way the war ended

convinced them of that ideological position, had the war ended, for example, in a completely military takeover by republicans, they could not have held that so easily as a position, right?, it was because the war and the very indecisively, as in fact most of wars do, the each group was able to keep its propaganda version, so, for example, republicans will argue that their propaganda was born out by the war, that they ultimately fought the British government to an agreement that the British government would not otherwise have made, so everybody has their propaganda position and probably an inconclusive war with fine reasons to pact their position on the relation of that… (mobile phone rings)…can you excuse me a minute? All wars have some losers and those losers have a difficult time in present the rest of society of their ideological position and the ones that I would pick on that, put on that category here, are people who lost family members to State forces, killings by the State, because the propaganda, the dominate propaganda version of that Ulster the war was there is not smoke without fire, that if the State kills you there must have been some reason, right?, you and I might not know no reason but they know the reason, now, so, the relatives and friends of those people fought against that saying no, he was innocent or he was unarmed or whatever, right?, now, with the ending of the war, that script has not been changed and in fact, in many ways that script has become much worse now, with the British government complaining about what they call the pernicious narrative the republicans have about the conflict that only the State did killing which is not the republicans´ narrative but anyway, this is very strong from the Secretary of State and Theresa May through the Conservative Party and so on and so on and so on, that has not led to an act put by the British government in the near future to basically giving amnesty to all British soldiers in advance for anything that they did when they were here, they call it *The Statute of Limitations,* ok?, so in that context to continue to say, look my son was innocent when the British Army killed him, you´re still fighting uphill you hope not won that propaganda war yet, even twenty years after the Good Friday Agreement, you´re still fighting that propaganda war.

Asenjo- Thank you.

3-Why do you think political murals are not work of arts?

With reference to the interview in Belfast Telegraph (06 August 2011), you said that murals were just considered political issues and not works of art since

> "they look like art but are not in the eyes of the people who paint them, so there is no pressure to preserve them."

Rolston- This is likely `*tongue in cheek´*, do you know that expression in English? I mean if I say something like, ah, oh, you´re looking very handsome today which means you´re not, you know?, so what I mean by that is, this is about the only thing that the muralists and the art establishment agree on here, they both agree that the murals are not art, however, for very different reasons, the art establishment says that they are not art because the artists are not trained, they don´t know anything about the history of art, ok?

Asenjo- But there are many artists who, who were not trained in, well, I don´t remember a painter…

Rolston- Van Gogh wasn´t trained.

Asenjo- That´s right.

Rolston- Van Gogh only started painting when he was twenty eight and he died eight years later.

Asenjo- That´s right.

Rolston- So, so but you know the art establishment, they´re not trained, they don´t know the history of art, the don´t know about art trends, they don´t know about the movements in art, they are not cerebrally speaking artists and that is actually caught for saying what they´re doing is not art but propaganda and that the two are separate and there is no connection between art and propaganda in the eyes of the art establishment, ok?

Asenjo- What about Soviet Socialism, Socialist Realism, Mexican muralism, Spanish Civil War posters…

Rolston- Yeah, yeah, yeah.

Asenjo- German nationalsocialist…

Rolston- Let me finish one second…

Asenjo- Sorry.

Rolston- The muralists were agreed of what they´re doing is propaganda, they have no problem of saying propaganda and art being one in the same thing, not a problem at all, Rivera didn´t have that problem, artists in Soviet Union didn´t have that problem, Cuban posters designers don´t have that problem, and so on and so on, so but the art establishment, for art to be art it cannot be propagandistic, for political artists, art and propaganda have to join, so here is the point, when the muralists hear look at what the art establishment does, they say: look they lived through a war and they didn´t speak about it, they didn´t paint about it, they didn´t relate to that war, in fact, if you were an art student during the war and you wanted to graduate, make sure you didn´t do anything about the war, right?, so they´re saying if that´s art, forget it, we´re not artists, so you see what I mean?

Asenjo- Yeah.

Rolston- So, it´s not about art per se but it´s about the link between art and political propaganda, one group says because it´s propaganda it can´t be art and the other group says done unless art is propagandistic, is rubbish.

Asenjo- Because I´m thinking about the paintings of Goya in the war in Spain against the French troops and I think some paintings by Goya are very persuasive and against the war and so on and ok, and I think both, art could be also propagandistic in a way.

Rolston- Well, that´s the other side, all art is propagandistic, at very least is propaganda for the artist, saying look I´m brilliant, you know?

Asenjo- Self-promotion.

Rolston- Self-propaganda, so but that´s not usually how it´s represented but don´t get me wrong, I´m not saying they aren´t artists and they say they are not artists but what they mean is that art is what an artist does but that´s not me, I´m not one of those, but are they technically capable?, yes, are they imaginative?, yes, do they deal with things that are bigger than local the way most artists do?, you know?, the sort of big huge human questions about life and death and the value of things, yes, they do all the things, if you had a, if you had a tick box, would you put, you know, say, Picasso here and Danny Devenny, the main loyalist…the main republican painter here, and tick into the boxes, they come up much the same, right?, so it´s not, it´s not about the tick boxes, it´s how art and propaganda are represented in the society.

Asenjo- I´m thinking about the mural of Nelson Mandela in Northumberland Street and I think there is a signature, Lucas Quingley…

Rolston- Lucas Quigley, that´s right.

Asenjo- Yeah, I think it´s a small example of…

Rolston-…of what?

Asenjo- of…there is no signatures at all in the murals, ok? As far as I know.

Rolston- There were two reasons for that, one was it was dangerous to be identified but secondly there was this notion that they were not individual people, they were painting for the movement.

Asenjo- It´s people talking, right? instead of one person.

Rolston- They were the voice of the collective, so their name was irrelevant.

Asenjo- Yeah, ok.

Rolston- Lucas is different, Lucas actually is one of the very few muralists who does have an art training but he got it afterwards, he got it after, he´s been painting murals for twenty years, twenty five years, he then went back to art college at that stage and it´s interesting because he got a lot of grief at art

college, even after the war for painting that sort of stuff, that´s not art, that´s not art…

Asenjo- Ok, thank you, professor.

4- 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. How did you get that information? Is there any record or picture?

Rolston- There is not record of the picture, there is no picture, inexistent. The reference comes from a work by a woman called Belinda Loftus, she is not writing anymore, I think she is ill at the moment but she did a lot of research twenty five years ago on murals and not so much on murals but on loyalist iconography and she is the source of that. Where did she get it? I don´t know but anybody like me says that goes back to Belinda Loftus.

Asenjo- Ok, thank you.

5-How did you date the murals? Which method do you use?

Rolston- Quite easy, I date them when I take the picture. It is very hard to do retrospective research on murals, ah, ok, sorry, let me reword that, it is not hard to do retrospective research on murals in Mexico City, for example, Rivera, Siqueiros, Orozco that all be charted and newspapers will cover the painting of all their murals back in the 1930s, etc. but here the murals come and go, sometimes very fast especially when the war was on, murals, ah, you know?, you don´t know when the next mural is going up, maybe, only the artists and three other people know that they are putting the mural up, so there is no sort of, ah, let´s go forth coming murals that you can, you know?, look at and record, sometimes a mural doesn´t last very long, the shortest ever mural I´ve known lasted six hours, right?, before it was destroyed by the British army, so when I take the picture I know what the date is, it is almost impossible to go backwards, now, there are some sources for going backwards, Jonathan McCain…Jonathan McCambridge, he is big archive on CAIN, conflict archive on the Internet, you know it?, Jonathan McCormick, sorry, you know that archive?

Asenjo- No.

Rolston- cain.ulster.ac.uk (spelling), conflict archive on the Internet, he has huge lists on the murals, all dated and described, some are small photographs but not all, now, he did that the same way what I did but photographing the murals at the time, you know?, going out every week, every couple of weeks seeing what´s new, now the point is, his directory only goes backwards in the 1990s, sometime I´ve been photographing since 1981 until the present, I´ve got the biggest single archive of mural photos so I know when I took the photograph and that´s how it´s dated.

Asenjo- Ok, maybe the topic of the mural could give you a clue of the date, right?

Rolston- Yes, it´s possible but also could be somewhat deceitive because sometimes they do what I would call retromurals, for example, on the 10th anniversary, they recreate the mural that they did ten years ago and you only see the photograph and you don´t know what it is.

Asenjo- I personally take into account the anniversaries or centennials.

Rolston- Yes, so you get these retromurals.

Asenjo- That´s right, thank you.

6-Do you know who painted every mural in Belfast?

Rolston- I know who the main muralists are in Belfast and Derry and so I usually can tell by the style who painted the mural but sometimes I say, I know a muralist so I can say: is that yours? and he says: oh, yeah, that was me or oh, no that wasn´t me, so and so, so, yes, I know a lot of the murals but not all of them.

Asenjo- Ok, thank you.

Roberto Asenjo (left) and sociologist Bill Rolston (right) (Picture at Queen´s University Belfast)

Interview 2: Marty Lyons

Interviewed: Marty Lyons.

Interviewer: Roberto Asenjo.

Date of the interview: 15 March 2018. 17:30 pm.

Place of the interview: Kelly´s Cellar Bar in Bank Street (Belfast).

Marty began the interview correcting me about the name of this part of the island since he names it the North of Ireland instead of Northern Ireland. He told me that his murals are not usually signed for reasons of security but now he is signing his murals since the situation is different. In the past, some members of the local authority shook his ladder meanwhile he was painting. He told me he uses acrylic paint. He says his five sons and grandsons speak Irish.

1-Do you think certain murals arouse some feelings? If so, which ones?

Lyons- Yeah, some would do arise some feelings, yeah, because sometimes they appear for anniversaries like, last week was the anniversary of Gibraltar,

Mairead Farrell, Dan McCann, Sean Savage, it was thirtieth anniversary of it, at the time ( )

2-Do you think the impact of the murals on people is the same now as it was in the past?

Lyons- It can be, certain murals can be, yeah, but I wouldn´t say so as much as in the past because I mean we sort have peace now, so…

Asenjo- The situation is different…

Lyons- Yeah, that´s definitely so there was a lot more topics then, back then, to paint about, you know?, different things came up and we gonna paint them, sort of people´s thought in Celt everyday and stuff, so sometimes happen we have one day for painting one mural, that´s certain thing about our area, it´s different stuff, yeah.

Asenjo- Thank you.

3-Do the murals influence the perspective on the conflict of Northern Ireland?

Lyons- Yeah, I was partly what that was created for, it was, educate different people coming in about what was happening here, it was a way of education and especially kids as well because kids ask questions about what´s it about, people from different countries coming in and ask questions what´s it about and muralists tell them.

Asenjo- Thank you.

4-Have you got any knowledge of Irish or Ulster Scots language?

Lyons- I´ve little on Irish, the Irish language, I tried to learn it few times but always kids stopped us.

Asenjo- It´s difficult, right?

Lyons- No, it depends on who is teaching you because we´ve been taught like anyone comes to your apartment or flat, the guy came or a girl came and you had to have your class in your living room, it´s nice but then maybe they got

arrested, put in jail or that stuff for a bit, so you lose about, it´s an excuse on a guy but we tried. All my kids are fluent Irish speakers, I´ve five kids and they all are fluent speakers.

5-Did the messages written in local languages arouse the interest on them?

Asenjo- If you write some words in Irish…

Lyons- There are people who come along and ask what does it mean, you know?, so it does what ( ).

6-Did the conflict affect to some of your friends in any way?

Lyons- Yeah, lots of friends, yeah, self-included. About lot of friends went to jail or been killed, went to jail, so…

Asenjo- I read in an interview that your scaffold was hit by a patrol car or something like that, no? I don´t remember…

Lyons- They would be ladders, back in that time it would be ladders…

Asenjo- Ladders, ladders…

7-Have you removed some of murals? Why?

Lyons- Yeah, we removed a quite lot of them, yeah, because we need space, maybe our murals be not first art among the years then we going on painting because a new issue…

Asenjo- New issues, new topics…

Lyons- So at the end they deteriorate a bit, so it was not fixed them up so we create a new one on the same wall.

Asenjo- So the context influences the topics of the murals, right?

 Lyons- Yeah, it´s what´s topic ( ) to be painted about, what´s happening in different countries and stuff, Israel, International stuff…

Asenjo- International solidarity and so on.

Lyons- Solidarity with others´causes.

Asenjo- Thank you.

8-Would you consider the murals works of art?

Lyons- I don´t why you ask me.

Asenjo- No, no, I consider them works of art.

Lyons- We don´t really call ourselves artists, call ourselves republican activists, we are just activists, other people call us artists but we didn´t, in our own group, call ourselves artists but now sort of things changing because people think we´re artists, so…

Asenjo- Honestly, I think you´re artists, true artists, I can compare you with Goya and his paintings about the war against Napoleon, against war and…

Lyons- Yeah but it was…

Muralist Marty Lyons (left) and Roberto Asenjo (right) (Picture in 2016 at Kelly´s Cellar Bar in Belfast)

Appendix B: Table of the Blends in the murals

Mural nr.	Blends	Reference space (Target)	Target Domain	Presentation space (Source)	Source Domain	Modes of representation
1	REPUBLICAN HUNGER STRIKERS ARE LAMBS	REPUBLICAN HUNGER STRIKERS	PRISON	LAMBS	ANIMAL	Monomodal
2	REPUBLICAN RIOTERS ARE BULLDOGS	REPUBLICAN RIOTERS	VIOLENT PROTEST	BULLDOGS	ANIMAL	Monomodal
3	A CATHOLIC VICTIM IS A BUTTERFLY	CATHOLIC VICTIM	VICTIM	BUTTERFLY	ANIMAL	Monomodal
4	PROTESTANT MUSICIANS ARE LIONS	PROTESTANT MUSICIANS	PARADE	LIONS	ANIMAL	Multimodal
5	UNIONIST POLITICIANS ARE LIONS	UNIONIST POLITICIANS	POLITICS IN NORTHERN IRELAND	LIONS	ANIMAL	Multimodal
6	A CATHOLIC VICTIM IS CHRIST	CATHOLIC VICTIM	VICTIM	CHRIST	RELIGION	Monomodal
7	CATHOLIC VICTIMS ARE SAINTS	CATHOLIC VICTIMS	VICTIM	SAINTS	RELIGION	Monomodal
8	REPUBLICAN ACTIVISTS ARE SAINTS	REPUBLICAN ACTIVISTS	ARMED STRUGGLE	SAINTS	RELIGION	Monomodal
9	LOYALIST ACTIVIST IS A SAINT	LOYALIST ACTIVIST	ARMED STRUGGLE	SAINT	RELIGION	Multimodal
10	CONNACHT IS NUADA´S ARM	CONNACHT	TERRITORY	NUADA´S ARM	MYTH	Multimodal
11	IRELAND IS ÉRIU	IRELAND	TERRITORY	ÉRIU	MYTH	Multimodal
12	ULSTER IS A DEITY	ULSTER	TERRITORY	DEITY	MYTH	Multimodal
13	REPUBLICAN PRISONER IS NELSON MANDELA	REPUBLICAN PRISONER	PRISON	NELSON MANDELA	POLITICS IN SOUTH AFRICA	Multimodal
14	ASSASSINATION OF A REPUBLICAN ACTIVIST IS A HELICOPTER ELEVATING TO THE SKY	ASSASSINATION OF MIRIAM DALY	VICTIM	HELICOPTER ELEVATING TO THE SKY	MOVEMENT	Multimodal

15	RIFLE IS A FLAG	RIFLE	ARMED STRUGGLE	FLAG	EMBLEM	Monomodal
16	RIFLE IS A FLAG	RIFLE	ARMED STRUGGLE	FLAG	EMBLEM	Monomodal
17	RIFLE IS A FLAG	RIFLE	ARMED STRUGGLE	FLAG	EMBLEM	Monomodal
18	RIFLE IS VOTE	RIFLE	ARMED STRUGGLE	VOTE	POLITICS IN NORTHERN IRELAND	Multimodal
19	VICTORY IS A DAYLILY	VICTORY	WAR	DAYLILY	PLANT	Multimodal
20	VICTORY IS A DAYLILY	VICTORY	WAR	DAYLILY	PLANT	Multimodal
21	VICTORY IS A DAYLILY	VICTORY	WAR	DAYLILY	PLANT	Multimodal
22	VICTORY IS AN ARCH	VICTORY	WAR	ARCH	CONSTRUCTION	Multimodal
23	LOYALIST ACTIVISTS ARE COLUMNS	LOYALIST ACTIVISTS	ARMED STRUGGLE	COLUMNS	CONSTRUCTION	Multimodal
24	REPUBLICAN PROTESTS ARE BRICKS	REPUBLICAN PROTESTS	PRISON	BRICKS	CONSTRUCTION	Multimodal
25	LOYALIST ARMED ACTIONS ARE BRICKS	LOYALIST ARMED ACTIONS	ARMED STRUGGLE	BRICKS	CONSTRUCTION	Multimodal
26	PROMOTING EQUALITY IS BUILDING HOUSE	PROMOTING EQUALITY	SOCIAL JUSTICE IN NORTHERN IRELAND	BUILDING HOUSES	CONSTRUCTION	Multimodal
27	PROMOTING EQUALITY IS BUILDING HOUSE	PROMOTING EQUALITY	SOCIAL JUSTICE IN NORTHERN IRELAND	BUILDING HOUSE	CONSTRUCTION	Multimodal
28	REPUBLICAN HUNGER STRIKERS ARE BIRDS FLYING HIGH	REPUBLICAN HUNGER STRIKERS	PRISON	BIRDS FLYING HIGH	ANIMAL	Multimodal
29	REPUBLICAN HUNGER STRIKERS ARE BIRDS FLYING HIGH	REPUBLICAN HUNGER STRIKERS	PRISON	BIRDS FLYING HIGH	ANIMAL	Multimodal
30	REPUBLICAN HUNGER STRIKER IS A BIRD FLYING HIGH	REPUBLICAN HUNGER STRIKER	ARMED STRUGGLE	BIRD FLYING HIGH	ANIMAL	Multimodal
31	PEACE IS A BIRD FLYING HIGH	PEACE	SOCIAL PEACE IN NORTHERN IRELAND	BIRD FLYING HIGH	ANIMAL	Monomodal
32	REPUBLICAN ACTIVISTS ARE	REPUBLICAN ACTIVISTS	ARMED STRUGGLE	SUNSETS	LIGHT	Multimodal

	SUNSETS					
33	LOYALIST ACTIVISTS ARE SUNSETS	LOYALIST ACTIVISTS	ARMED STRUGGLE	SUNSETS	LIGHT	Multimodal
34	LOYALISTS ACTIVISTS ARE SUNSETS	LOYALIST ACTIVISTS	ARMED STRUGGLE	SUNSETS	LIGHT	Multimodal
35	LOYALIST ACTIVISTS ARE SUNSETS	LOYALIST ACTIVISTS	ARMED STRUGGLE	SUNSETS	LIGHT	Multimodal
36	REPUBLICAN ACTIVISTS ARE SUNSETS	REPUBLICAN ACTIVISTS	ARMED STRUGGLE	SUNSETS	LIGHT	Multimodal
37	LOYALIST ACTIVISTS ARE POPPIES	LOYALIST ACTIVISTS	ARMED STRUGGLE	POPPIES	PLANT	Multimodal
38	LOYALIST ACTIVISTS ARE POPPIES	LOYALIST ACTIVISTS	ARMED STRUGGLE	POPPIES	PLANT	Multimodal
39	LOYALIST ACTIVISTS ARE POPPIES	LOYALIST ACTIVISTS	ARMED STRUGGLE	POPPIES	PLANT	Multimodal
40	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Monomodal
41	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Multimodal
42	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Multimodal
43	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Multimodal
44	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Multimodal
45	BRITISH SOLDIERS ARE POPPIES	BRITISH SOLDIERS	WAR	POPPIES	PLANT	Multimodal
46	UNIONIST POLITICIANS ARE POPPIES	UNIONIST POLITICIANS	POLITICS	POPPIES	PLANT	Multimodal
47	PROTESTANT VICTIMS ARE POPPIES	PROTESTANT VICTIMS	VICTIM	POPPIES	PLANT	Multimodal
48	PROTESTANT VICTIMS ARE POPPIES	PROTESTANT VICTIMS	VICTIM	POPPIES	PLANT	Monomodal
49	PROTESTANT VICTIMS ARE POPPIES	PROTESTANT VICTIMS	VICTIM	POPPIES	PLANT	Multimodal
50	DEMANDING FREEDOM FOR REPUBLICAN PRISONERS IS	DEMANDING FREEDOM FOR REPUBLICAN PRISONERS	PRISON	RAISING A FLAG	EMBLEM	Multimodal

	RAISING A FLAG				
51	REPUBLICAN ACTIVISTS ARE CUCHULAINN	REPUBLICAN ACTIVISTS	ARMED STRUGGLE	CUCHULAINN	MYTH	Multimodal
52	REPUBLICAN REBELS ARE PHOENIX	REPUBLICAN REBELS	ARMED STRUGGLE	PHOENIX	MYTH	Multimodal
53	REPUBLICAN REBELS ARE PHOENIX	REPUBLICAN REBELS	ARMED STRUGGLE	PHOENIX	MYTH	Multimodal
54	ARMY IS A FAMILY	ARMY	WAR	FAMILY	INHERITANCE	Multimodal
55	ARMY IS A FAMILY	ARMY	WAR	FAMILY	INHERITANCE	Multimodal
56	OWNERSHIP IS A HAND GRASPING	OWNERSHIP	TERRITORY	HAND GRASPING	GESTURE	Multimodal
57	OWNERSHIP IS A HAND GRASPING	OWNERSHIP	TERRITORY	HAND GRASPING	GESTURE	Multimodal
58	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
59	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
60	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
61	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
62	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
63	SOLIDARITY IS A HANDSHAKE	SOLIDARITY	SOCIAL SUPPORT IN NORTHERN IRELAND	HANDSHAKE	GESTURE	Multimodal
64	PEACE IS A CLOCKWORK	PEACE	SOCIAL PEACE IN NORTHERN IRELAND	CLOCKWORK	MACHINE	Multimodal
65	PEACE IS A BRIDGE	PEACE	SOCIAL PEACE IN NORTHERN IRELAND	BRIDGE	CONSTRUCTION	Monomodal
66	EQUALITY IS A PATCHWORK QUILT	EQUALITY	SOCIAL JUSTICE IN NORTHERN IRELAND	PATCHWORK QUILT	INHERITANCE	Multimodal

67	LOYALIST ACTIVISTS ARE PILGRIMS	LOYALIST ACTIVISTS	ARMED STRUGGLE	PILGRIMS	RELIGION	Multimodal
68	SURVIVAL IS A TRAVEL	SURVIVAL	FAMINE	TRAVEL	MOVEMENT	Monomodal
69	EDUCATION IS A TRAVEL	EDUCATION	SCHOOL	TRAVEL	MOVEMENT	Multimodal
70	EDUCATION IS A TRAVEL	EDUCATION	SCHOOL	TRAVEL	MOVEMENT	Multimodal
71	REPUBLICAN RIOTER IS DAVID	REPUBLICAN RIOTER	VIOLENT PROTEST	DAVID	RELIGION	Monomodal
72	LOYALIST ASSOCIATION IS AN UMBRELLA	LOYALIST ASSOCIATION	ARMED STRUGGLE	UMBRELLA	RAIN	Multimodal
73	HUNGER STRIKE IS BREAKING CHAINS	HUNGER STRIKE	PRISON	BREAKING CHAINS	RESTRICTION	Multimodal
74	DISBANDMENT OF BRITISH ARMED FORCES IS A WANING CRESCENT MOON	DISBANDMENT OF BRITISH ARMED FORCES	ARMED STRUGGLE	WANING CRESCENT MOON	LIGHT	Multimodal
75	THE SIEGE OF DERRY IS A KEY	THE SIEGE OF DERRY	WAR	KEY	RESTRICTION	Multimodal
76	FORTY YEARS OF SERVICE TO PROTESTANTS IS TOWNHALL	FORTY YEARS OF SERVICE TO PROTESTANTS	POLITICS IN NORTHERN IRELAND	TOWNHALL	CONSTRUCTION	Multimodal
77	CATHOLIC AREA IS A PLAYGROUND	CATHOLIC AREA	TERRITORY	PLAYGROUND	GAME	Multimodal
78	PROTESTANT AREA IS A BOARD GAME	PROTESTANT AREA	TERRITORY	BOARD GAME	GAME	Multimodal
79	RIOT IS A TAG GAME	RIOT	VIOLENT PROTEST	TAG GAME	GAME	Monomodal
80	RIOT IS A GAME	RIOT	VIOLENT PROTEST	GAME	GAME	Multimodal
81	RIOT IS A GAME	RIOT	VIOLENT PROTEST	GAME	GAME	Monomodal
82	PROTESTANT PARADE IS BATON REPRESSION	PROTESTANT PARADE	PARADE	BATON REPRESSION	RESTRICTION	Multimodal
83	POLICE ARE ENEMIES	POLICE	VIOLENT PROTEST	ENEMY	WAR	Multimodal
84	REPUBLICANISM IS COAL	REPUBLICANISM	POLITICS IN NORTHERN IRELAND	COAL	COMBUSTIBLE	Multimodal
85	SOCIALISM IS EARTH	SOCIALISM	POLITICS IN NORTHERN IRELAND	EARTH	TERRITORY	Multimodal
86	REPUBLICANS ARE OSCAR ROMERO	REPUBLICANS	POLITICS IN NORTHERN IRELAND	OSCAR ROMERO	RELIGION	Multimodal

87	CIVIL RIGHTS MOVEMENT IN NORTHERN IRELAND IS CIVIL RIGHTS MOVEMENT IN THE UNITED STATES OF AMERICA	CIVIL RIGHTS MOVEMENT IN NORTHERN IRELAND	SOCIAL JUSTICE IN NORTHERN IRELAND	CIVIL RIGHTS MOVEMENT IN THE UNITED STATES OF AMERICA	SOCIAL JUSTICE IN THE UNITED STATES OF AMERICA	Multimodal
88	REPUBLICANISM IN NORTHERN IRELAND IS SOCIALISM IN CUBA	REPUBLICANISM IN NORTHERN IRELAND	POLITICS IN NORTHERN IRELAND	SOCIALISM IN CUBA	POLITICS IN CUBA	Multimodal
89	UNIONISM IS ZIONISM	UNIONISM	POLITICS IN NORTHERN IRELAND	ZIONISM	POLITICS IN ISRAEL	Multimodal
90	UNIONISM IS ZIONISM	UNIONISM	POLITICS IN NORTHERN IRELAND	ZIONISM	POLITICS IN ISRAEL	Multimodal
91	NATIONALISM IN NORTHERN IRELAND IS AN OVERHEAD PROJECTION	NATIONALISM IN NORTHERN IRELAND	POLITICS IN NORTHERN IRELAND	OVERHEAD PROJECTION	LIGHT	Multimodal
92	REPUBLICAN POLITICAL PARTIES ARE SUNRAYS	REPUBLICAN POLITICAL PARTIES	PRISON	SUNRAYS	LIGHT	Multimodal
93	REPUBLICAN ASSOCIATIONS ARE FLAMES	REPUBLICAN ASSOCIATIONS	PRISON	FLAMES	LIGHT	Multimodal
94	PROTESTANT MUSICIANS ARE SUNRAYS	PROTESTANT MUSICIANS	PARADE	SUNRAYS	LIGHT	Multimodal
95	SURVIVAL IS BEAM OF LIGHT	SURVIVAL	WAR	BEAMS OF LIGHT	LIGHT	Multimodal
96	VICTORY IS SUNRAYS	VICTORY	WAR	SUNRAYS	LIGHT	Multimodal
97	YOUTH ARE GOLD COINS	YOUTH	FUTURE	GOLD COINS	LIGHT	Multimodal
98	YOUTH ARE SUNRAYS	YOUTH	FUTURE	SUNRAYS	LIGHT	Multimodal
99	YOUTH ARE SUNRAYS	YOUTH	FUTURE	SUNRAYS	LIGHT	Monomodal
100	BRUTALITY IS BLINDNESS	BRUTALITY	ARMED STRUGGLE	BLINDNESS	LIGHT	Monomodal

Table 15: Blends in the murals.