UNIVERSIDADE FEDERAL DE MINAS GERAIS

FACULDADE DE LETRAS

PROGRAMA DE PÓS-GRADUAÇÃO EM ESTUDOS LINGUÍSTICOS

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**METAPHORICAL CONCEPTUALIZATION AND FICTIVITY IN *GO DOWN*:
COGNITION AND CORPORA**

BELO HORIZONTE
2023

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> Tese apresentada ao Programa de Pós-Graduação em Estudos Linguísticos da Faculdade de Letras da Universidade Federal de Minas Gerais, como requisito parcial para a obtenção do título de Doutora em Linguística Teórica e Descritiva.
>
> Área de Concentração: Linguística Teórica e Descritiva
>
> Linha de Pesquisa: Estudos da Língua em Uso
>
> Orientadora: Prof.ª Dr.ª Ana Larissa Adorno Marciotto Oliveira

Belo Horizonte
Faculdade de Letras da UFMG
2023

UNIVERSIDADE FEDERAL DE MINAS GERAIS
FACULDADE DE LETRAS
PROGRAMA DE PÓS-GRADUAÇÃO EM ESTUDOS LINGUÍSTICOS

FOLHA DE APROVAÇÃO

METAPHORICAL CONCEPTUALIZATION AND FICTIVITY IN GO DOWN: COGNITION AND CORPORA

FERNANDA RODRIGUES MAAÇAL

Tese submetida à Banca Examinadora designada pelo Colegiado do Programa de Pós-Graduação em ESTUDOS LINGUÍSTICOS, como requisito para obtenção do grau de Doutor em ESTUDOS LINGUÍSTICOS, área de concentração LINGUÍSTICA TEÓRICA E DESCRITIVA, linha de pesquisa Estudos da Língua em Uso.

Aprovada em 18 de outubro de 2023, pela banca constituída pelos membros:

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Belo Horizonte, 18 de outubro de 2023.

Ao Paulo e aos meus outros entes queridos, por me mostrarem que toda a dor do mundo eventualmente se arrefece. Às vezes não acaba, mas fica suportável.

ACKNOWLEDGEMENTS

Rachel, bem como ao meu segundo pai José Francisco (*in memoriam*), que sempre se orgulharam de mim e estiveram presentes.

À minha segunda família (*in-laws*), que sempre me tratou como se fosse minha primeira família.

Agradeço aos meus sobrinhos/afilhados, cuja chegada fez com que as dificuldades da vida se amenizassem.

Agradeço aos meus demais familiares, amigos, colegas e alunos que sempre dedicaram seu tempo para me proferirem palavras de encorajamento.

Enfim, apesar dos pesares, é chegada a hora de olhar para trás com a sensação de dever cumprido e, para frente, com entusiasmo pelo que ainda virá.

"No amount of belief makes something a fact."

(James Randi)

RESUMO

Tendo em mente as singularidades relacionadas às Combinações Verbais (doravante VCs) em inglês, mais especificamente aquelas relacionadas aos aspectos cognitivos e semântico-pragmáticos da língua, este estudo tem como objetivo elucidar as expressões linguísticas mais proeminentes de movimento nessas estruturas. Ao analisar diferentes elementos de movimento, autores da Linguística Cognitiva, como Langacker (1987), Talmy (2000) e Lakoff e Johnson (2003), oferecem valiosas contribuições para a análise do movimento fictivo no sistema linguístico. No entanto, devido às diversas possibilidades oferecidas por esse fenômeno nos estudos da linguagem e da comunicação humana, o assunto não pode ser facilmente definido. O movimento fictivo pode ser concebido como um fenômeno cognitivo que se manifesta em construções linguísticas, de forma análoga à metáfora e à mesclagem conceptual, que caminha lado a lado com as concepções de Grady (1997) sobre as metáforas mais básicas ou primárias: em termos gerais, aquelas que foram estabelecidas pelos usuários. Portanto, para investigar os significados por trás das VCs em relação ao seu nível de abstração, contamos com dados empíricos do *Corpus* de Inglês Americano (COCA). Assim, após verificar no COCA que *go down* é o VC mais produtivo com *down*, a quarta partícula mais frequente em inglês (RUDZKA-OSTYN, 2003), e baseando-nos principalmente nos estudos realizados por Talmy (2000), primeiro analisamos algumas das descobertas de Rudzka-Ostyn (2003) para determinar sua conceitualização metafórica. Isso foi feito para verificar quais são as características holísticas dessa VC em relação ao uso pragmático-discursivo, bem como aos diversos sentidos aspectuais e metafórico-composicionais - na conceitualização do movimento fictivo, orientação espacial e mente incorporada (HALLIDAY, 2004). Além disso, para guiar este trabalho, foram propostas as seguintes questões de pesquisa: I) De onde derivam os significados de *go down* no COCA? II) Quais conceitualizações relacionadas à fictividade são percebidas nas ocorrências encontradas? III) Quais são as motivações pragmáticas subjacentes a essas construções? Para concluir, pudemos verificar que o potencial semântico primário de *down* está de acordo com o sentido metafórico mais recorrente encontrado para *go down*. Em termos de possíveis conceitualizações do movimento fictivo, os dados mostraram que, embora a fictividade esteja presente, não é predominante. No entanto, as implicações pragmáticas demonstraram que seu uso é fortemente influenciado pela relação dos falantes com o ambiente na reconstrução de significados. Além disso, foi visto que os resultados podem ajudar a avançar a pesquisa na área, descrevendo os usos semânticos e figurativos da combinação verbal observada e, esperançosamente, contribuindo para as práticas de ensino da língua.

Palavras-chave: Cognição; Movimento Fictivo; Metáfora; Combinações Verbais.

ABSTRACT

Bearing in mind the singularities concerning Verb Combinations (henceforth VCs) in English, more specifically the ones regarding the cognitive and semantic-pragmatic aspects of the language, this study aims at shedding light on the most salient linguistic expressions of motion in such structures. By analyzing different elements of motion, authors from Cognitive Linguistics, such as Langacker (1987), Talmy (2000) and Lakoff and Johnson (2003), provide input of great value for the analysis of fictive motion in the linguistic system. However, due to the diverse possibilities offered by this phenomenon in the studies of language and human communication, the subject cannot be easily defined. Fictive motion can be conceived as a cognitive phenomenon that manifests itself in linguistic constructions, analogously to metaphor and conceptual blending, which walks hand in hand with Grady's (1997) conceptions on the most basic or primary metaphors: roughly speaking, the ones that have been established by the users. Hence, to investigate the meanings behind the VCs as to their level of abstraction, we counted on empirical data from the Corpus of American English (COCA). Therefore, after attesting on COCA that *go down* is the most productive VC with *down*, the fourth most frequent particle in English (RUDZKA-OSTYN, 2003), and relying mainly on the studies carried out by Talmy (2000), we first cross-examined some of Rudzka-Ostyn's (2003) findings to determine its metaphorical conceptualization. This was done in order to verify what the holistic characteristics of this VC are in relation to the pragmatic-discursive usage, as well as to various aspectual and metaphoric-compositional senses – in the conceptualization of fictive motion, spatial orientation and embodied mind (HALLIDAY, 2004). Additionally, in order to guide this work, the following research questions were proposed: I) Where do the meanings of *go down* on COCA stem from? II) What conceptualizations concerning fictive motion are perceived in the occurrences found? III) What are the pragmatic motivations underlying these constructions? To conclude, we could verify that the primary semantic potential of *down* is in accordance with the most recurrent metaphorical sense found for *go down*. In terms of possible fictive motion conceptualization, the data showed that even though fictivity is present, it is not prevalent. However, the pragmatic implications demonstrated that their use is heavily influenced by the speakers' relation with the environment in meaning reconstruction. Besides, it was noted the outcomes may help advance the research in the area by describing the semantic and figurative usages of the verb combination observed, and hopefully contribute to the teaching practices of the language.

Keywords: Cognition; Fictive Motion; Metaphor; Verb Combinations.

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LIST OF ABBREVIATIONS

CL – Cognitive Linguistics

CMT – Conceptual Metaphor Theory

COCA – Corpus of Contemporary American English

D – Discarded

EFL – English as a Foreign Language

ESL – English as Second Language

IRR – Inter-Rater Reliability

LM – Landmark

MCIs – Mental Cognitive Models

N/A – Not Applied

S-languages – Satellite Languages

TR – Trajector

VC – Verb Combination

V-languages – Verb Languages

V-P – Verb-particle

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INTRODUCTION

<div align="right">

"Be angry and do not sin. Don't let the sun go down on your anger (...)"
(CHRISTIAN STANDARD BIBLE, 2017)

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In the book of Ephesians, what Paul began in verse 25 is continued in verse 26. In this verse, he is approaching the topic of anger. Two principles are taught. First, Paul says that anger is not entirely wrong. However, uncontrolled wrath quickly leads to wrongdoing. Thus, we might argue the verse means that being angry is not an excuse to sin. But is there another way to understand it? Between 1890 – 1910 in the United States of America, for the purpose of forcing black citizens into leaving some regions, racists would hang signs along the neighborhood public places that said: *"Don't let the sun go down on you."* As a clear reference to the biblical passage, these people did not intend to convey the exact message Paul did. On the contrary, they were threatening to hurt other people only because they were angry with their presence. What they posted meant that African Americans should leave before the day ends, at sun set, or they would face harsh consequences. Apart from the blunt racism this sentence used to display, it is extremely interesting to observe the fact that it can make the sun a movable entity.

The sun doesn't literally rise and set. It is the Earth which is rotating on its axis. The entire Earth never becomes day or night at once. At any given point of time, some part of Earth will be always having daytime. So, what we can see is that when individuals say they are watching the sun go down, they are not actually seeing that. They are, indeed, expressing what they are mentally conceiving as motion towards the south. How is it possible then? Several constructions of language can make us mentally simulate the motion of a stationary object; a process named fictive motion. This process is responsible for encouraging the use and structure of a class concerning figurative usages, for instance, of motion verbs combined with particles, when factive motion is not taking place. Caldeira and Oliveira (2018) have addressed some of these figurative uses in *come out*, which can explain the relation to motion stimulation.

Verb Combinations (henceforth VCs) have been studied for a long time in light of their syntactic and semantic aspects, etc. However, it is worth mentioning when we speak of semantic aspects, we have not seen as many discussions on the figurative usage of motion as on other semantic characteristics. Thinking of the literal and figurative usages of a VC (also known as phrasal verbs or multi-word verbs), Caldeira and Cardoso (2017) explained the elementary differences between the two:

"Literal phrasal verbs" are considered to be "fully compositional" as both the verbs and the particles preserve their original meanings. In opposition, "idiomatic phrasal verbs" are regarded as non-compositional due to the fact that the meaning of the multiword verb as a whole may be completely different from the meaning of its parts – verb and particle – when used separately in utterances. According to this traditional view, if the multi-word verb is regarded as "fully compositional" its meaning may be easily figured out. On the other hand, if it is considered "idiomatic", figuring out its meaning can be very difficult or even impossible for non-native speakers of English. (CALDEIRA; CARDOSO, 2017, p. 66).

Bearing in mind the singularities concerning VCs in English, this study aims at shedding light into some of the linguistic expressions of motion (literal and figurative) in structures composed of a verb of movement and a particle. In order to select the particle to be studied, we first cross-examined some of Rudzka-Ostyn's (2003) findings to see what the five most prominent verb particles in English are. After that, we could list the top twenty general VCs with the particle found. Then, after narrowing down the list to the five most prominent verbs of motion with the chosen particle, we proceeded to setting the one that proved to be the most prolific (semantic-wise): *go down*. From this point on, we intended to attest the semantic potential that would, also, help juxtapose the way metaphor and fictive motion implications are given in the VC. It is important to say that one of the objectives of this research is to verify what the most relevant characteristics of *go down* are in relation to the pragmatic-discursive usage attributed to this construction. Moreover, the various metaphoric-compositional senses – in the conceptualization of fictive motion, spatial orientation, and embodied mind (HALLIDAY, 2004), which came to light in a previous study (MARÇAL, 2018), also motivated this work. At the time, the theoretical framework adopted was not enough to explain the figurative usages of VCs in relation to fictive motion. The lack of 'explanation' for this phenomenon was also seen in CALDEIRA (2016) and CARDOSO (2017). For this, it is expected to not only describe but to also explain these usages.

Relying on various studies conducted by Rudzka-Ostyn (2003), Talmy (2000), Langacker (1987), Grady (1997), Matlock (2004) and many others, the analysis of *go down* [1] was performed from the Cognitive Linguistics (CL) viewpoint. In general, by promoting an articulation mainly between Rudzka-Ostyn's Model and Talmy's Typology, it was expected to advance the research in the area by describing the semantic and figurative usages of the verb combination observed, and hopefully contribute to the teaching practices of the language.

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[1]The fourth most frequently used English particle (RUDZKA-OSTYN, 2003).

Hence, to investigate the meanings behind the VC, we counted on empirical data from the Contemporary Corpus of American English (COCA) samples. Additionally, as an overall guide to this work, the following research questions were proposed as a way to conduct the analyses:

I)   Where do the figurative meanings of *go down* on COCA stem from?

II)   What conceptualizations concerning fictive motion are perceived in the data found?

III)   What are the pragmatic-discursive usages underlying these samples?

As for the methodological framework of this investigation, it is prime to say that we have adopted Corpus Linguistics as an auxiliary tool (SARDINHA, 2004) in view of the premises of Silva (2008), who emphasizes the approximation between CL and Corpus Linguistics. It is important to emphasize that, even though a corpus analysis is performed, this study is not corpus-based, being the latter only an empirical tool used to obtain dependable information over language in use. Consequently, the main reason for using a corpus is that it provides authentic information from real use of English. This is of extreme importance because it could assure that the data would not be biased or disconnected from the real social domains of use.

Also, in order to reinforce the semantic features portrayed by this construction, the meanings of the particle allocated by the online Macmillan Dictionary, WordNet (a lexical database for English, developed by Princeton University), the Online Etymology Dictionary (Etymonline) and FrameNet index were also taken into consideration.

Thus, the text of this research is organized as described next:

Chapter 1 encompasses the phenomenon of *down* in verb combinations, its main characteristics in the language according to several authors, and the theoretical approaches for the particle that comprise the major findings of Rudzka-Ostyn (2003).

The second chapter is destined to the general assumptions of Cognitive Linguistics, Verb Combinations and Fictive Motion, with a special focus on the ones that are more specifically suitable to the needs of the present research, as well as to the rationale of the theoretical framework embraced.

Chapter 3 presents the theoretical-methodological choice and its justification, as well as the in-depth description of the research design and the complete procedures endorsed.

The fourth chapter contains the full analysis and discussion of the data encountered of the VC studied. This section provides a detailed depiction of each of the meanings/senses observed, and an endeavor to conceptualize fictive motion and to weigh up the reasons for the discursive usages found. Also, in this chapter we argue on the importance of learning and teaching English as a Second Language and English as a Foreign Language students about the semantics of Verb Combinations.

Understanding the semantics of prepositions is essential for achieving fluency in English and effectively expressing spatial, temporal, and other relational concepts. Mastery of prepositions helps ensure accurate and nuanced communication in both written and spoken language.

Finally, in Chapter 5, we reiterate and complement the discussions arised in this study.

1. THE DESCRIPTIONS OF *DOWN*

As stated before, the main support to this study was given by Cognitive Linguistics, by means of Cognitive Semantics, and, therefore, by the contributions from: Lakoff (1987), Lakoff and Johnson (2003 [1980]), Tyler and Evans (2003), Rudzka-Ostyn (2003), and many others. In the present section, we present all descriptions of *down* used as the main references for this study. Before depicting the five senses for *down* posed by Rudzka-Ostyn (2003) in Section 1.2, we start off by providing the general characterizations of the particle, which is the object of this study, among several valuable studies in the field of CL performed thus far.

1.1. General theoretical accounts to *down*

Many different meanings can be originated from a single verb combination, and they can be in a spatial domain (concrete) or in an abstract domain, being the abstract domains the metaphorical extensions. In the theory of metaphors in *Metaphors We Live By* (2003 [1980]), George Lakoff and Mark Johnson identify three overlapping categories of conceptual metaphors: *Orientational Metaphor*; *Ontological Metaphor*; and *Structural Metaphor*. UP-DOWN, IN-OUT, ON-OFF, and FRONT-BACK are evident examples of an orientational metaphor (or figurative comparison) that refers to spatial relationships. Kövecses (2005) argued that in the case of the Up-Down Axis, "upward orientation tends to go together with positive evaluation, while downward orientation with a negative one" (KÖVECSES, 2005).

The image schema of verticality is deeply ingrained in human perception and language. It provides a cognitive basis for understanding and expressing a wide range of concepts, allowing us to use spatial metaphors to understand abstract domains. This schema is just one of many visual schemas that contribute to our conceptual system and shape the way we think and communicate about the world.

'LESS IS DOWN' relies on the projection from a source domain (verticality) to a target domain (quantity). Thus, according to Lakoff (1987, p. 276), "a source domain only works as a metaphor if it can be understood separately from it". In this case, 'verticality' refers to the schematic structure of 'low' (*down*) bridged to the notion of gravity. Conjointly, it is possible to comprehend 'quantity' through the notion of 'verticality' due to the correlation between both, which, in turn, is triggered by the physical functioning. In *Cognitive relations in the semantics of Brazilian-Portuguese preposition em*, Oliveira (2012) showed how the meanings of that preposition "can be organized as to form a prototypical category structured as a network.

According to Pierozan (2014, p. 382), another issue worth noticing is that though there are several structural correlations because of the corporal experience, not all of them incite metaphors. However, the author does not provide an example of structural correlations, as a consequence of corporal experience, that does not incite metaphors, or 'extended meanings'.

The case of the particle *down*, which the present research focuses on, is an example of how metaphorical extensions can occur from a spatial, physical meaning, to an abstract one. Tyler and Evans (2001) point to a lack of emphasis over the polysemic phenomenon concerning the studies over the subject and raise the discussion on 'image-schemas' of meanings related to lexical items. Some 'categories' of meanings could be implemented to classify such metaphorical extensions.

Considering the Prototype theory posed by Rosch (1999), we observe that 'categories' are organized as prototypes. This theory determines membership in a category through the possession of particular characteristics, but group membership does not require possession of all qualities – just enough for the 'fabric' of the concept to hold together as cognitive processes.

As indicated by Kovács (2011), cognitive processes permeate the production of linguistic structures, and metaphors are examples of them. Since metaphors are comprehended as a natural principle of our conceptual system, they are perceived in our language which, consequently, is comprised of expressions based on concrete/physical meanings to express abstract meanings. Lakoff (1987), Rudzka-Ostyn (2003) and Tyler and Evans (2003) agree that the meaning of a verb combination changes from concrete to abstract domains and that the metaphor works as a connection between them. Langacker (1986, 2004) stated that abstract schemas are the ones that would organize grammar. Over these claims, Ferrari (2010) argues that expressions related to the source domain are used to represent 'events' in a target-domain.

Regarding the polysemic phenomenon, Tyler and Evans (2003) performed a study on the polysemy of spatial particles in English, as well as in terms of categories radially structured from a spatial meaning. As mentioned by Oliveira (2007), by means of a Principled Polysemy Model, Tyler and Evans (2003) were able to describe, among many other aspects, the kind of information necessary to the interpretation of the various meanings of spatial particles in English: "The model consists, for a given multifunctional form, of a smallish number of related 'distinct senses', understood as meanings instantiated in memory, one of which is the 'primary sense' from which the other senses have developed" (TYLER; EVANS, 2003, p. 78). From this more 'elementary' view, it becomes easier to analyze verb combinations in the language.

As stated in Chapter 1, verb combinations, multi-word verbs or phrasal verbs are, in most cases, constructions constituted by a verb and one or more particles. They can be transitive (1) or intransitive (2) as the following examples[2]:

    (1) **Shut** the computer **down**.

    (2) My car **broke down** yesterday.

Most authors consider that both the particle and the verb itself contribute into generating meaning in a verb combination, and for this very reason, since prepositions combined with a verb cannot convey a new meaning as particles can, they are different from particles. Another issue is that VCs can change their composition/format due to their syntactic characteristics. This can be seen in the examples[3] (3) and (4) next:

    (3) Teachers can also reflect by **writing down** their assumptions.

    (4) Teachers can also reflect by **writing** their assumptions **down**.

In other words, the syntactic structure of VCs can vary, thus, such structures can be considered complex once they are not limited to a single syntactic pattern, or even to a single semantic pattern; they are constructions that permit literal meanings as well as idiomatic ones (PIEROZAN, 2016).

In the following section (1.2), the five senses posed by Rudzka-Ostyn (2003) and used as the theoretical framework for complementing the data analysis from the corpus, are exemplified in detail.

1.2. Rudzka-Ostyn's (2003) accounts to *down*

Down is the fourth most frequently used particle in English according to Rudzka-Ostyn[4] (2003, p. 104). The polysemy in *down* can be linked to both verbs of movement and

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[2]Source: Marçal (2023, this study).
[3]Source: Marçal (2023, this study).
[4]Brigida Rudzka-Ostyn was a linguist and cognitive scientist known for her contributions to the field of cognitive linguistics.

non-verbs of movement. Besides, the author informs us that "*down* also associates with a number of other words (verbs, nouns, adverbs) to form compounds with new meanings in which *down* plays an important role" (RUDZKA-OSTYN, 2003, p. 113).

It goes without saying that, in general lines, a primary concept for understanding this particle is of *down* as 'negative verticality'. Hence, according to her, there are five basic meanings/senses for this lexeme. The most prototypical one is *Movement from a higher place to a lower place*, and the other four meanings/senses are derived from this most prototypical one. All of them are duly listed and exemplified with the examples provided in her referential book – *Word Power: Phrasal Verbs and Compounds* (2003).

Meaning/sense 1 – DOWN: Movement from a higher place to a lower place
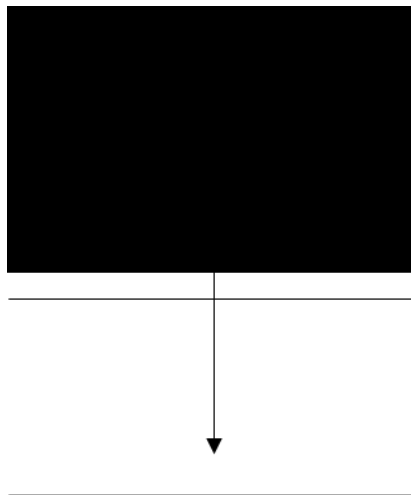
Figure 1.1 – Sense 1 Representation
Source: Marçal (2023, this study)

Generally, *down* indicates that something is moved from a higher place to a lower place. For instance:

(5) The boy broke his leg when he **fell down** the stairs.

Rudzka-Ostyn (2003) adds that location is not necessarily always changed, for what really changes is the position of an object from vertical to horizontal.

Meaning/sense 2 – DOWN: Time and geographically oriented motion
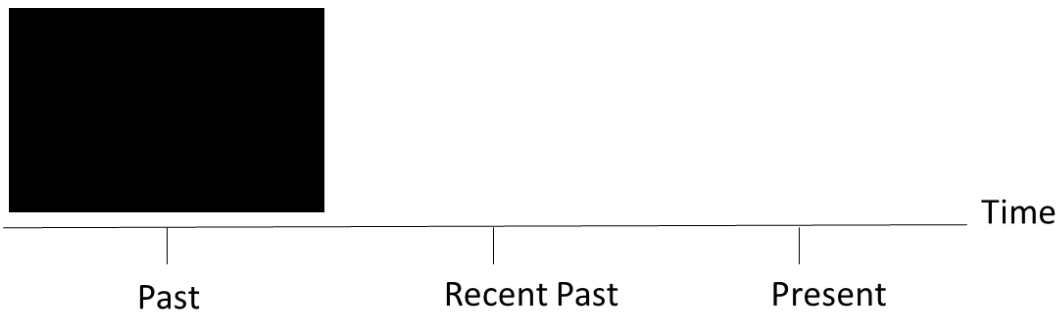
Figure 1.2 – Sense 2 Representation – Time
Source: Marçal (2023, this study)

A couple of the several metaphorical uses of *down* are concerning time (as a surface), referring to a time later than another one, for instance:

(6) He **wrote** the best history of Poland **down** to 1939.
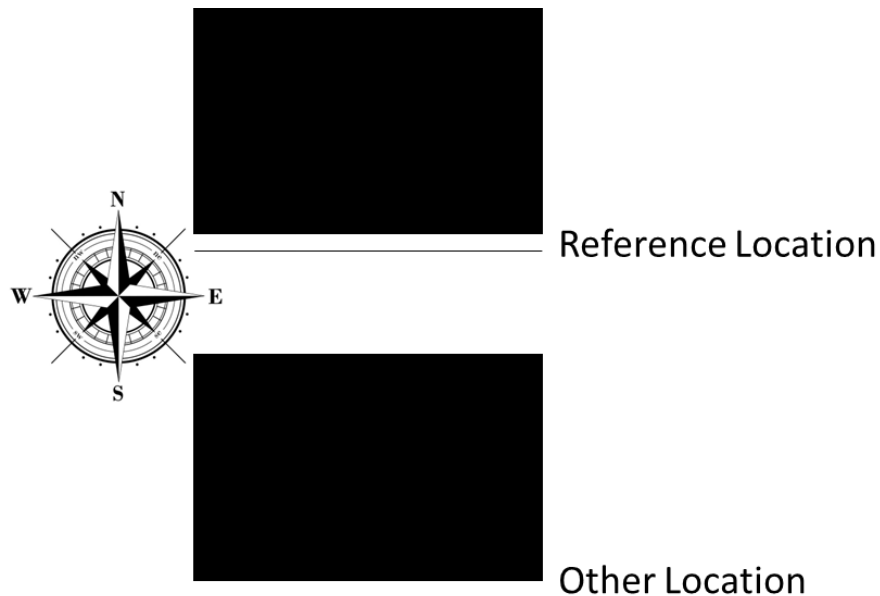
Figure 1.3 – Sense 2 Representation – Geographically Oriented Motion
Source: Marçal (2023, this study)

As well as the geographic orientation of an object or place, referring to a movement towards the 'south' of a given point:

(7) Let's leave Edinburgh and **go down** to London.

Meaning/sense 3 – DOWN: Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength
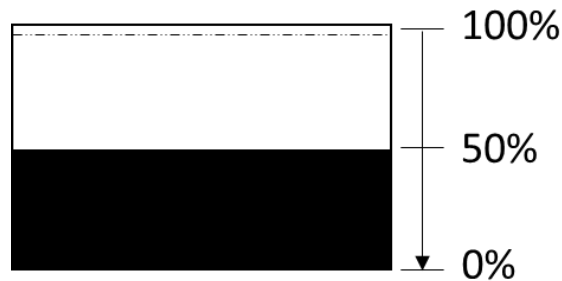
Figure 1.4 – Sense 3 Representation

Source: Marçal (2023, this study)

The changes happening in the space are interconnected to the many differences that rise in sundry abstract domains, such as *volume*, *temperature*, *weight*, *prices*, *emotions*, *one's sense of importance or respectability*, *social relations*, *power,* and many other abstract domains. Some of these concepts may be seen in the following examples:

(8) I don't know why, but I really **feel down** these days – *emotion*.

(9) Fierce competition **brought** prices **down** – *prices*.

Meaning/sense 4 – DOWN: Reach a goal, completion, extreme limit down the scale
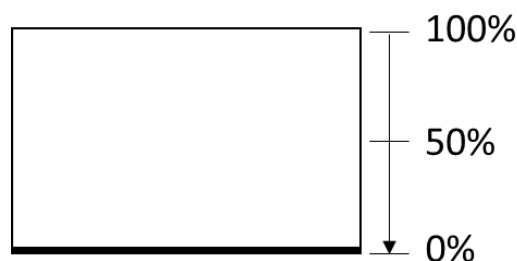
Figure 1.5 – Sense 4 Representation

Source: Marçal (2023, this study)

In this sense, *down* can be seen as the notion of completion/accomplishment in a lower level of degree, value, measure, etc. For instance:

(10) Several houses and shops **burned down** in the devastating fire.

(11) Our cat is so old and ill; we'll have to ask the vet to **put** her **down**.

Meaning/sense 5 – DOWN: Movements of eating and writing
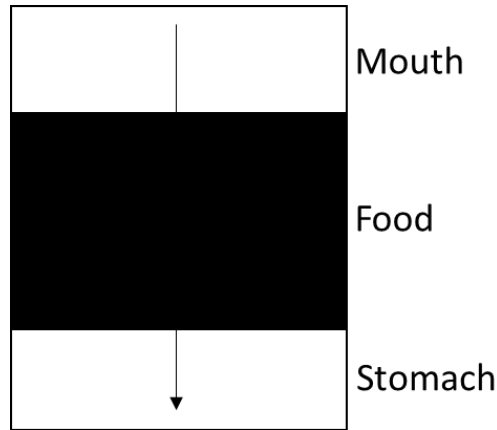
Figure 1.6 – Sense 5 Representation – Eating

Source: Marçal (2023, this study)
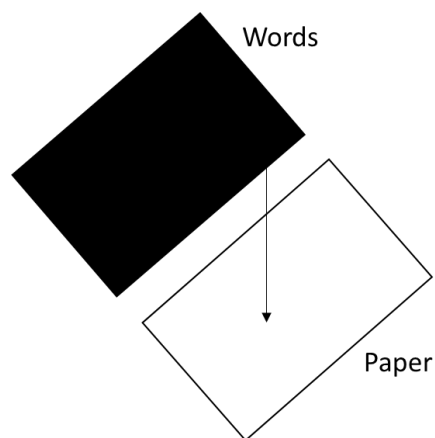
Figure 1.7 – Sense 5 Representation – Writing

Source: Marçal (2023, this study)

Once more, the movement in this meaning/sense can be retrieved from nature. Due to the 'downward' notion over the movement performed in the actions of eating (Figure 1.6) and writing (Figure 1.7), most of the verbs accompanying these actions mean something going in the 'south' direction, as in:

(12) He was so hungry that he **wolfed down** a whole chicken.

(13) She **put down** every single word uttered by the professor.

Sometimes, even the most elaborate metaphorical extensions proposed in the field might not be enough to fully explain all the diverse figurative uses a verb combination may have. For this reason, in a previous study (MARÇAL, 2018), we felt the need to try and elucidate the issue in an effort to conceptualize the kind of 'motion' which is, indeed, conveyed. This phenomenon or, better yet, the lack of thereof could not be expanded in Caldeira (2016) and Cardoso (2017) either.

Among the innumerous studies in cognitive literature, it is possible to observe that perceptual reanalyzes of physical experiences are able to underlie the image schemas of constructions in use, depending on how the elements of a motion scene (or protoscene) are mapped in lexical units, and from its polysemy (HALLIDAY, 2004).

In cognitive linguistics, a 'Protoscene' refers to a mental model or cognitive archetype that represents the essential elements and structures of a particular type of event or situation (TYLER; EVANS, 2003). It serves as a basic pattern in our minds, allowing us to quickly recognize and understand similar events in our experiences. Protoscenes are flexible and dynamic structures, shaped by our experience of expression, and they play an important role in how we understand and create language when describing events or situations. They are part of a cognitive mechanism that helps us organize and understand the world around us.

For example, consider the protoscene for an 'eating' event. The protoscene can include items such as tables, chairs, menus, waiters/waitresses, customers, and food served. When we experience a new situation that matches this protoscene, such as visiting a new restaurant, our cognitive system quickly recognizes familiar elements and permits us to navigate the experience effectively lived.

The image schema is a cognitive construct that plays an important role in our understanding of the world and how we perceive and conceptualize information. They are basic motor and spatial patterns that emerge from our bodily experience and interactions with the environment. The visual schema provides the basis for more complex cognitive processes, including language and abstract reasoning. In cognitive linguistics, an image schema refers to a recurring pattern of bodily experience or spatial perception that is used to structure our understanding of abstract concepts and actions. Image schemas are typically derived from our sensorimotor experiences and play a crucial role in shaping our conceptual understanding of the world.

A protoscene, although not a popular standard term in cognitive linguistics, could potentially be related to image schemas in the context of scene perception and mental representation. Here's how they might be linked conceptually:

An image schema is a recurring, dynamic pattern of our perceptual and motor interactions with the physical and cultural environment. For instance, the 'container image schema' is derived from our experiences with containers (e.g., putting objects in a box).

If we were to conceptualize a protoscene in relation to image schemas, it might refer to an early or primitive mental representation of a scene or situation. This mental representation could be structured or influenced by basic image schemas derived from sensorimotor experiences. For example, if we have a 'container' image schema, a 'protoscene' might involve a basic mental construct of a scene where objects are contained within a defined space, based on our sensorimotor interactions with containers in the physical world.

In Chapter 4 (Data Analysis and Discussion), we approach the data by using these notions when trying to provide an explanation for the phenomena found. Since image schemas are of great importance for our better understanding of language functioning, many researchers have delved into them.

Image schemas are indeed crucial in Cognitive Linguistics because they provide the foundational structure for our conceptual understanding of the world, language, and thought.

Image schemas are considered embodied because they are rooted in our sensory and motor experiences with the physical world. They emerge from our interactions with our environment and are the building blocks of our cognitive processes. These prelinguistic structures are fundamental to our ability to conceptualize and reason about the world.

They serve as the source of motivation for conceptual metaphor mappings. In CL, conceptual metaphors are mappings between different domains of experience. Image schemas provide the concrete, sensorimotor basis for these mappings. For example, the 'container' image schema is the basis for metaphors like UNDERSTANDING IS GRASPING or IDEAS ARE OBJECTS.

Image schemas are not learned through language; instead, they are acquired in early infancy through direct sensory and motor experiences. This suggests that they are fundamental to human cognition and predate language acquisition. They form the cognitive infrastructure upon which language and abstract thought are built.

Image schemas are closely associated with spatial and temporal conceptualizations. Spatial schemas like containment, part-whole relationships, and paths often have temporal

counterparts. For instance, the 'container' schema can be extended to temporal concepts like containment of time, such as 'in the past' or 'in the future'.

Image schemas are not limited to one specific domain. They are versatile and can be mapped onto various domains of experience. This flexibility allows us to understand and express abstract concepts by mapping them onto concrete, familiar schemas. For instance, we use spatial schemas to understand and talk about abstract concepts like emotions (e.g., 'feeling down' or 'rising anger').

In summary, image schemas are essential in CL because they bridge the gap between sensory-motor experiences and abstract thought and language. They provide the conceptual groundwork for understanding and expressing a wide range of experiences and ideas, making them a cornerstone of CL and the study of human cognition.

Next, we display a brief summary of the main scholars considered here (Table 1.1).

Table 1.1: Image Schemas in Cognitive Linguistics Comparison

AUTHOR(S)	APPROACH TO IMAGE SCHEMAS
Leonard Talmy	Talmy's work on motion events and spatial language is closely related to image schemas. It defines specific image-schematic structures that underlie linguistic expressions of motion and spatial relationships in different languages. For example, the image schema 'Path' is the centerpiece of his typology, indicating the trajectory of a moving object. Talmy's research shows how image schemas provide the cognitive basis for linguistic expressions of motion events.
George Lakoff and Mark Johnson	Lakoff and Johnson are known for their work on embodied perception and conceptual metaphor theory. Image schemas are their theoretical basis, as they propose that our abstract concepts are based on more concrete, embodied experiences. For example, the image schema 'Container' underlies the concept of containment, which subsequently leads to a metaphorical extension of containment to abstract domains such as emotions.

Willian Croft	Croft, in his work on cognitive linguistics and constructive grammar, recognized the importance of image schemas as building blocks of more complex cognitive structures. His work highlights how image schemas contribute to the construction of meaning in linguistic expressions and provides a cognitive basis for understanding grammar and language usage.
Alan Cruse	Cruse, a cognitive linguist, explores the role of image schemas in lexical semantics and word meaning. His work emphasizes how image schemas affect the senses and meanings of words and how they contribute to mental lexical organization.

Source: MARÇAL (2023, this study)

Chiefly, image schemas serve as cognitive primitives that contribute to our understanding of language, meaning, and abstract concepts. The works of Talmy, Lakoff and Johnson, Croft and Cruse all recognize the importance of them in shaping our cognitive processes and expressing language and thought, and this similarity among all these theories are the main point that sustains our argumentation. Ergo, we rely on the principle that image schemas in spatial language influence our understanding of motion, space, and other domains.

Still regarding cognitive concepts, there is also the one on conceptualizing and depicting 'motion' in language. The sense of 'motion', alone, might depict more than one sense, whether literal or figurative ones. The latter (namely 'fictive motion') – in rough lines, movement mentally stimulated of a static object – may evoke the use and structure from a class of figurative uses of motion verbs (MATLOCK, 2004), such as *come down* in the given example[5] below:

> (14) He'll bolt from rooms when discussions become heated; later his emails **come down** like balls of fire. (…)

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[5] Source: Marçal (2023, this study), adapted from COCA (2019).

In this example, even with the use of the motion verb *come*, there is not real 'motion' in progress, thus, what we observe, instead, is the perception of 'virtual[6]' (and 'downward', due to the features of *down*) motion.

Hence, to understand this motivation more deeply, a detailed description of the typology considered in this study is presented in the next chapter (Chapter 2).

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[6] Fictive or less veridical motion (TALMY, 2000).

2. COGNITION AND CONCEPTUALIZATION

Cognitive linguistics emerged as a prominent linguistic theory in the late 20th century, challenging traditional structuralist and generative approaches to language. The origins of cognitive linguistics are traced back to many scholars and influences throughout history.

The philosophical underpinnings of cognitive linguistics can be traced back to the works of philosophers such as Immanuel Kant, Ludwig Wittgenstein, and George Lakoff. Their ideas about the role of language in shaping human thought and perception laid the groundwork for the cognitive view of language.

The 1950s and 1960s saw the cognitive revolution in psychology and cognitive science. The shift in focus from behaviorism to the study of mental processes has prompted linguists to view language as a product of human cognition. In the 1970s, Eleanor Rosch's prototype theory had more influence on cognitive linguistics. Prototype theory emphasizes the centrality of prototype categories and similarities, which resonates with the idea of conceptual categories in language.

In the 1980s, George Lakoff and Mark Johnson's groundbreaking work introduced the concept of embodied awareness. They argue that language and thoughts are fundamentally shaped by our bodily experiences and interactions with the physical world. During the 1980s and 1990s, Ronald Langacker developed cognitive grammar, an approach that focuses on the importance of conceptual structure in language. Douglas Hofstadter and Gilles Fauconnier proposed conceptual integration theory (blending theory), emphasizing the creative nature of human cognition and its role in language understanding.

By the 1990s, cognitive linguistics had become a solid field, with an increasing number of researchers contributing to its development. Renowned scholars such as Leonard Talmy, Ray Jackendoff and Dirk Geeraerts have moved the ideas of this theory forward. Cognitive linguistics has continued to evolve into the 21st century, exploring areas such as cognitive semantics, constructive grammar, and usage-based approaches to language.

2.1. Cognitive Linguistics and Verb Combinations

The search for understanding the processes of meaning formation and its relations with the linguistic constructs had and has had great representativeness in the studies on Cognitive Linguistics.

With the advance of the research in the generativist tradition, the conception of an ideal speaker and of signification only as a profound structure of the form became, for some, unsustainable faced to the acknowledgment of ideas such as the premises of pragmatics and semantic studies, which brought into view the undeniable direct association among linguistics structure, meaning and communication.

Preposition semantics in English involves the study of the meaning and usage of those small, but important words that indicate spatial, temporal, and other abstract relationships between the components of a sentence. Here is a summary of the main aspects of prepositions in English according to Slobin (2006):

1. Spatial Relations: Prepositions are commonly used to express spatial relationships between objects or locations. For example, 'in', 'on', 'under', 'above', 'behind', 'beside', and 'between' are prepositions that indicate the position or location of objects in relation to one another.

2. Temporal Relations: Prepositions are also used to indicate temporal relationships, such as time and duration. For instance, 'at', 'on', 'in', 'from', 'until', and 'during' are prepositions that convey time-related information.

3. Direction and Movement: Some prepositions denote direction and movement. Examples include 'to', 'into', 'out of', 'across', and 'along', which indicate the direction of motion or movement from one place to another.

4. Instrumental and Causal Relations: Prepositions can indicate the means by which an action is performed ('by') or the cause or reason for an event ('because of').

5. Abstract Relations: Prepositions can express abstract relations, such as 'of' indicating possession or relationship, 'with' denoting association or accompaniment, and 'for' implying purpose or benefit.

6. Prepositional Phrases: Prepositions often form prepositional phrases by combining with nouns, pronouns, or noun phrases. Prepositional phrases function as adjectival or adverbial modifiers in sentences.

7. Idiomatic Expressions: Some prepositions participate in idiomatic expressions, where their meanings go beyond their literal interpretations. For example, 'in the dark', 'on the other hand', and 'at the end of the day' are idiomatic expressions with prepositions.

8. Polysemy: Many prepositions have multiple related meanings or senses. For instance, 'over' can denote spatial relations ('over the table'), time ('over the weekend'), and more abstract meanings ('over the moon').

Verb combinations are structures usually composed of a lexical verb and a preposition, or a lexical verb and an adverb. Such constructions present senses that are not predictable from the meaning of the sum of their components. The underlying phenomenon is that, besides the contribution of the verb, the prepositions, or adverbs – named in this study as 'particles' – present a prominent semantic contribution to the total sense of these constructions (verb-particle/V-P), and motivate a new meaning which, in turn, usually presents a notable level of idiomaticity.

The terms 'compositionality' and 'idiomaticity' refer to two different ways of understanding and processing the meaning of expressions. Next, we explore each concept and explain when constructs change from 'compositionality' to 'idiomaticity'. Compositionality refers to the principle that the meaning of a complex expression is determined by the meaning of the individual parts and how they are combined. In other words, the meaning of an expression or a sentence can be systematically inferred from the meanings of its constituent words and from the rules of grammar. When an expression is structured, its meaning is clear, and the speaker can understand it by analyzing its parts and relationships. For instance, the phrase 'red apple' is compositional because the meaning of 'red apple' can be understood by combining the meanings of the color 'red" and the fruit 'apple'.

Idiomaticity, on the other hand, refers to the property of certain expressions when their meanings cannot be fully deduced from the meanings of their individual parts. Idioms that are often figurative or not literal have evolved through common usage and cultural associations. Their meanings are specific to the phrase itself and may not be predictable based on the meaning of individual words. Example: the expression 'kick the bucket' means 'to die', but the meaning of the idiom cannot be inferred from the meanings of the individual words 'kick' and 'bucket'. Idioms have a fixed, non-compositional meaning, different from its literal interpretation.

Structures move from compositional to idiomatic when the meaning of expressions becomes fixed and opaque, deviating from the usual associative rules. This usually happens when an expression becomes common through repeated use and its figurative or extended meaning is widely recognized and accepted by the language community.

Idioms are typical examples of expressions that have gone from compositional to idiomatic. As idioms become entrenched in the language, their figurative meaning becomes the default interpretation, and their literal meaning is cast aside or even forgotten. Idioms can also be found in certain verb combinations, where the combined meanings go beyond the literal meanings of the individual words.

In short, constructs move from compositional to idiomatic when they acquire fixed and figurative meanings that cannot be inferred from the meanings of their individual parts. Idiomatic expressions differ from the usual rules of association and often rely on cultural knowledge and common usage to explain them.

Once the present study aims at analyzing the influence of the particle in the most salient verb combination found in COCA, *verb-framed* and *satellite-framed* languages stand as insightful approaches for the depiction of the relationship between verbs and their reciprocal particles in verb combinations.

Hence, according to some ways of understanding metaphors, Talmy (2000, 2001) proposed a binary typology of *verb-framed* and *satellite-framed* languages. Satellite-framed languages present verbs followed by particles, which bridge motion or position involved in the event, as in the example (1). These VCs can, for example[7], have the sense of 'motion' conveyed by the motion verb *go* and the sense of 'vertical decline' conveyed by the particle *down*:

(1) **Go down** to the basement.

On the other hand, verb-framed languages present verbs that codify motion or position, as in the following Brazilian Portuguese (BP) statement (2):

(2) ***"Desça para o porão."*** (**Go down** to the basement.)

In the last example, the BP verb *desça*, on its own, is able to transmit the sense of 'descending motion'.

By quoting Talmy (2000), who schematized and defined verb particles encoding 'path satellites' as "able to express a number of spatial paths even with a verb representing the original action concept" (p. 45), Slobin (2006) reinforced the distinction between verb-framed languages and satellite-framed languages.

> In a satellite-framed language one could say either 'come out' or 'fly out'. But note that encoding of manner is dependent, in interesting ways, on the option for encoding path. In verb-framed languages, manner must be expressed in some kind of subordinate element, such as a gerund or other adverbial expression ('exit flying'), whereas in satellite-framed languages the main verb of a clause is available for the expression of manner ('fly out' in Germanic, 'out-fly' in Slavic, etc.), providing a "low cost" alternative to adjunct expressions of manner such as 'exit flying' or 'exit with a flap of the wings'. (SLOBIN, 2006, pp. 3-4).

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[7]Source: Marçal (2023, this study).

Furthermore, contrastingly to Romance languages (as BP), which are verb-framed, Germanic languages (as English), in turn, are considered satellite-framed, since, by means of VCs, position and motion are codified by particles associated to these verbs. Moreover, many distinct meanings can arise from a single VC, and they can be in a spatial domain (source) or in an abstract one (target).

Other major concepts in understanding language are 'Deixis' and 'Gradience'. These are fundamental to understanding the dynamic nature of language and how meaning is built in context. Deixis is a linguistic phenomenon in which the interpretation of certain words or expressions depends on the context of the speech. Deictic expressions are words or phrases that refer to specific entities in the direct context of a conversation. The meaning of deixis cannot be fully understood without knowledge of the situational context.

Gradience, also known as cognitive linguistic continuum, refers to the idea that many linguistic categories are not fixed and discrete, but exist on a continuum. This means that instead of having well-defined borders, linguistic categories with fuzzy contours and different members of a category can be considered typical or central. It is seen in various aspects of language, including semantics, phonology, and grammar. Semantically, we often see words that denote different concepts of degree or magnitude. For example, adjectives like 'large' and 'small' represent a range of colors in which objects can be large or small rather than falling into strict categories. In summary, deixis and gradience are key concepts in cognitive linguistics that highlight the dynamic and context-dependent nature of language and meaning formation.

In the following section (2.2), the issues on the processes permeating usages and fictive motion in language are discussed.

2.2. Fictive Motion in Language

As highlighted by many scholars, it is understood that the cognitive processes underlie the production of linguistic structures, and metaphorization is one of them (LANGACKER, 1987; GRADY, 1997; LAKOFF; JONHSON, 2003 [1980]; RUDZKA-OSTYN, 2003). Since metaphor is comprehended as a natural principle of our conceptual system, it is reflected on language that, in turn, is based on expressions originated from the relation concrete/abstract to express abstractions (SARDINHA, 2007; SCHRÖDER, 2017; KÖVECSES, 2017).

By analyzing different elements of motion, authors from Cognitive Linguistics, such as Langacker (1987), Talmy (2000) and Matlock (2004), provide inputs of great value for

the elaboration of fictive motion in the linguistic system. However, due to the diverse possibilities offered by this phenomenon in the studies of language and human communication, the subject cannot be easily defined. Fictive motion can be conceived as a cognitive phenomenon that manifests itself in linguistic constructions, analogously to metaphor and conceptual blending, which walks hand in hand with Grady's (1997) conceptions on the most basic or primary metaphors: roughly speaking, the ones that have been established by the users.

In Grady's 1997 work, basic metaphors were defined as basic concept maps that emerge from sensory-motor experiences that represent and provide a basis for understanding abstract concepts. These innate cognitive constructs map elements from a more specific source domain to a less specific target domain, facilitating the conceptualization and communication of our complex ideas through simpler, more tangible representations.

For another way to convey conceptualized meanings, Talmy[8] (2000), in *Toward a Cognitive Semantics*, proposed a typology, which is going to be the main referential aid for this study, comprised of six subcategories:

(i)   **Emanation**, with four subtypes: **Orientation Paths**, **Radiation Paths**, **Shadow Paths** and **Sensory Paths**;

(ii)   **Pattern Paths**;

(iii) **Frame-Relative Motion**;

(iv)   **Advent Paths**, with two subtypes: **Site Arrival** and **Site Manifestation**;

(v)   **Access Paths**;

(vi)   and **Coextension Paths**.

The typology is fully exemplified[9] below.

I.   EMANATION

There is a fictive entity that emerges from a source and fictively moves, regardless of the observer's location.

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[8]Leonard Talmy is a renowned American linguist known for his groundbreaking contributions to the field of cognitive linguistics. He was born on March 12, 1929, in Brooklyn, New York, USA. Talmy earned his Ph.D. in Linguistics from the Massachusetts Institute of Technology (MIT) in 1963.
[9]Source: Marçal (2023, this study).

A. **Orientation Paths**: there is a fictive unattainable linear continuum that comes from a source and points to a direction: *The house pointed south.*

B. **Radiation Paths**: there is the conceptualization of radiation arising from an energy source, which forms linear beam and hits an object, in a fictive motion of the source, as in: *The headlight shed light into the way.* We must remember that in the 'radiation path' subtype, a beam of radiation originates from a radiating object and ends up on an irradiated object. This is seen in the example above. One could argue that the photons are actually emitted by a radiating object, so there is no need to call the motion fictive. However, we don't see the photons, so any representation of motion is perceptually inductive.

C. **Shadow Paths**: the shadow of an object is conceptualized as if it had undergone a fictive trajectory when projecting itself from the object on the surface in which it is factively perceived: *The mountain casts a shadow across the place.*

D. **Sensory Paths**: the sensory paths especially wrap the reception of a visual stimulus from a certain distance: *The stars can see this planet from up high.*

II.   PATTERN PATHS

These regard the conceptualization of a stationary fictive pattern or of a motion different from the motion along the trajectory of a physical substance as in a fictive horizontal rectilinear motion: *A terrible blood trail came out of the bedroom.*

III.   FRAME-RELATIVE MOTION

The motion is related to a frame focused on the observer that experiences the motion. *From the train, the little houses passed them by in the blink of an eye.*

IV.   ADVENT PATHS

These describe the positioning and/or the location of stationary objects by means of the conceptualization of their arrival into the situation in which they are.

A. Site Arrival: *The paint splatters grouped on the wall.*

B. Site Manifestation: *All these flowers came up around the house.*

Talmy (2000) explained that the difference between the two subtypes is that there is motion only in site arrival, considering the fictive trajectory of the object *to* its place/site. In the case of site manifestation, there is a fictive change, meaning the fictive manifestation of the object *at* its place/site.

V.   ACCESS PATHS

The object is represented as factively stationary, however some linguistic elements related to trajectories are found in the statement depicting a fictive trajectory between the object and the referential point of its location: *The wreck of the Titanic is located at the bottom of the Atlantic Ocean.*

VI.   COEXTENSION PATHS

Coextension paths are used in statements that describe the format, orientation or location of a certain object extended in space by means of the conceptualization of the object extension as a trajectory traveled by a fictive entity: *The rail runs through the entire region.*

Considering one of the paths that are more likely to occur, we can take another example[10] of coextension paths:

(3)   This road **goes down** to London.

In this sentence, we can notice that the VC *go down* is capable of evoking the association between fictive motion and factive immobility. Even with the presence of a motion verb, we can claim that there is no factual motion in progress. What we see is, then, the perception of a virtual motion, which is, in turn, vertically descending, once the particle plays a role in relation to the 'shape' of the motion taking place.

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[10]Source: Marçal (2023, this study).

In Talmy's (2000) framework of CL, agentive and non-agentive elements are fundamental concepts used to analyze motion events and describe how different languages and cultures conceptualize and express motion. Agentive elements are components that represent the entity or force initiating and controlling the motion. It could be a person, an animal, or any animate or intentional force responsible for the action. In the sentence 'The cat ran across the field', 'the cat' is the agentive element because it is the entity performing the action of running. Non-agentive elements refer to components that are not actively controlling or initiating the motion but are involved in the movement. These could be the path of motion, the destination, or other elements associated with the motion event. In the sentence 'The ball rolled down the hill', 'the ball' is the non-agentive element as it is the entity undergoing the action of rolling.

Understanding the distinction between agentive and non-agentive elements is crucial for analyzing how languages structure sentences and convey motion events. Some languages may place more emphasis on the agent, while others may emphasize the path or destination of the motion. This distinction is essential for exploring linguistic diversity and understanding how languages reflect our cognitive understanding of motion.

Additionally, when we concatenate the model of Rudzka-Ostyn (2003) and the typology of Talmy (2000), it is evident they are both important contributions to the field of cognitive linguistics, but they focus on different aspects of language and cognition. By contrasting the two, we can assert:

Table 2.1: Rudzka-Ostyn's Model and Talmy's Typology Comparison

CONTRAST	Rudzka-Ostyn's Model (2003)	Talmy's Typology (2000)
FOCUS	Focuses mainly on the phenomenon of verb-particle structure (or VC) in English and how they are used both literally and figuratively. The model delves into the compositional and idiomatic aspects of VCs and their meanings, particularly	On the other hand, revolves around the perceptual classification of motion events and spatial language. It studies how different languages encode and structure movement and spatial relationships, highlighting cross-linguistic

	exploring how verb and particle meanings interact.	variations in the expression of these concepts.
SCOPE	This model is dedicated to verb-particle structures in English, analyzing their semantic features and the difference between literal and figurative usage.	It is broader in scope, encompassing a wide range of languages, and explores the cognitive principles behind how humans conceive and represent motion and spatial relationships in other linguistic systems. together.
APPLICATION	The model is more practically oriented and more suitable for language learners and teachers. It aims to explain the figurative usage of VCs in English and their potential challenges for non-native speakers in understanding their idiomatic meanings.	Typology is more theoretical and contributes to our understanding of the cognitive basis of language and thought. It provides insight into how different cultures and linguistic communities structure their concepts of motion and space.
RELEASE TIME	Published in 2003, 3 years after Talmy's work. It is common for researchers in cognitive linguistics and related fields to reference Leonard Talmy's work, especially when they are from about the same time.	Published in 2000. It is a foundational figure in the study of language and cognition, especially in regard to motion events and spatial language.

Source: MARÇAL (2023, this study)

In summary, although the Rudzka-Ostyn's Model and Talmy's Typology are important works in cognitive linguistics, they differ in their specific purpose and scope. Rudzka-Ostyn's Model focuses on verbal particle structures in English and their figurative usage, while Talmy's explores cognitive taxonomy of motion and non-verbal language.

In general lines, the use of language constructions comes from what the user sees or feels in the world, or put differently, notices in their surroundings. According to Talmy (2000), the way motion or motion perception are given in language is prevenient of the cognitive aspects that surpass language processing. Likewise, it can be verified that expressions or linguistic material are responsible for instantiating fictive motion in language, and this event might happen in conformity to various cognitive or semantic-pragmatic motivations (TALMY, 2000), such as *frames*, image schemas, etc.

In the same fashion, the constructions system is, in turn, motivated by models based on usage, because their mental construals are conceived creatively and socially by means of the interaction taking place among the users of a language (LANGACKER, 1987), and, therefore, is in constant work for its dynamism (OLIVEIRA et al, 2016).

These models may be comprehended as patterns molded from the connection between bodily experiences, mind and language itself (SALOMÃO, 2009), or from cognitive frames and pragmatic-discursive needs of the individuals: as reference frames, for instance. Reference frames are conceptions that must be considered in the interpretation of different constructions that are primarily based on spatial relations (LEVINSON, 2003), like fictive motion expressions, for example.

In an attempt to triangulate frames, metaphor, and fictive motion, we need to explore how these cognitive and linguistic phenomena are interconnected and influence each other. If we examine the concepts individually and their relationship, we have the following:

Table 2.2: Triangulation of Frames, Metaphor and Fictivity

CONCEPT	CHARATERISTICS
FRAMES	Frames, also known as Mental Cognitive Models (MCIs), are cognitive constructs that form our understanding of particular concepts, situations, or domains. Frames help us organize and interpret information, providing mental representations of how things relate to each other, and the actions, roles, or attributes associated with them. For example, we have frames for concepts like 'go out to a restaurant' or 'attend a wedding', containing typical roles, actions, and settings related to these scenarios.

METAPHOR	Metaphor is a cognitive process in which one concept is understood or experienced in terms of another. It involves mapping elements from the source domain (metaphorical concept) to the target domain (object of discussion). Metaphors play an important role in shaping our conceptual system, allowing us to understand abstract or complex ideas through more concrete and familiar experiences. For example, the 'time is money' metaphor uses the source domain of economic transactions to understand and talk about the target time domain.
FICTIVITY	Fictivity or Fictive Motion, as discussed earlier, is a linguistic phenomenon where stationary objects or entities are described as if they are undergoing motion. This involves the use of motion verbs and related spatial language to create dynamic mental imagery and convey spatial relationships even in static contexts. For instance, in the sentence 'The road crosses the mountains,' the road is depicted as if it is moving through the mountains.

Source: MARÇAL (2023, this study)

Fictive motion and metaphor are both cognitive phenomena that operate within mental cognitive frames or models. When we come across fictive expressions of motion, they often conjure up dynamic mental images that fit specific frames. For example, the fictive motion expression 'River flows into the sea' triggers a frame associated with motion events, where there is a moving entity (river) and a destination (sea).

Metaphors can also involve fictive motion elements. Some metaphors use fictivity to convey a particular meaning. For example, the metaphor 'time passes quickly' regarding the notion of time as a moving entity, reinforcing the idea that time seems to pass quickly.

Collectively, frames, metaphors, and fictivity are interconnected cognitive tools that humans use to understand the world, communicate, and create mental symbols. They work together to enrich language and thought, allowing us to express spatial relationships, understand abstract concepts, and communicate dynamic experiences through linguistic expressions.

Moreover, in cognitive linguistics, the process of forming meaning in language involves various types of projections made by speakers. These projections are based on our

cognitive abilities, conceptual systems, and embodied experiences. Cognitive linguistics emphasizes that the construction of meaning is based not only on formal grammar, but also on our mental representations and conceptualizations of the world. Some of the key projections people make when forming meaning are by means of: Conceptual Metaphor, Conceptual Metonymy, Image Schemas, and Fictive Motion.

In terms of the relationship between Conceptual Metaphor and Conceptual Metonymy specifically, we could argue that even though they are two cognitive mechanisms that allow us to form meaning in language, they work in slightly different ways. As said before, Conceptual Metaphor consists of mapping elements from one conceptual domain (source domain) to another conceptual domain (target domain). Whereas Conceptual Metonymy is the use of an aspect or attribute of a concept to refer to the concept as a whole or to denote a related concept.

Unlike Conceptual Metaphors, which are based on a mapping between two domains, metaphors involve contiguous or associative relationships between elements. It is based on the idea that certain aspects or elements of a concept can supersede the entire concept. For instance, consider the sentence 'The White House makes a statement'. Here, 'White House' is used metonymically to refer to the US government, specifically the executive branch, located in the White House. The use of 'White House' as a metonymy represents the juxtaposition between the actual location and the government agency.

Although conceptual metaphor and conceptual metonymy are separate cognitive processes, they often work together and can coexist in language to communicate meaning more effectively and to offer more versatility to it. In some cases, conceptual metonymy can be employed within the context of a conceptual metaphor to enhance its meaning. For example, in the metaphor 'time is money', the metonymic use of 'time' (as in 'time is running out') reinforces the metaphor by providing specific aspects of time associated with scarcity.

Taken together, projections in cognitive linguistics demonstrate how our cognitive abilities and conceptual systems shape the way we use language to form meaning. These processes allow us to create rich and nuanced representations of the world and communicate complex ideas through metaphors, metonymy, image schemas, fictive motion, and other cognitive mechanisms.

Further, all concepts detailed in this research serve as the theoretical outline that is capable of corroborating and attesting the work to be developed. Hence, the intersection of cognitive and semantic-pragmatic expressions presented here is able to account for how much grammar and discursive construals are intertwined, and how grammar emerges from contexts

of use based on cognitive and culturally shared bases (CALDEIRA; OLIVEIRA, 2018; CALDEIRA, 2021).

To conclude, although many of the meanings originated from the spatial orientation of VCs appear to be arbitrary, so far it is possible to notice that there is a cognitive motivation underlying all the meanings formed. To understand this motivation in depth, a close description of the methodology adopted in this research is displayed in Chapter 3.

3. METHODOLOGICAL FRAMEWORK

Having argued in the previous chapters that the present study belongs to the field of Cognitive Linguistics, it goes without saying that CL also serves as the foundation for analyzing the research data compiled. Hence, Corpus Linguistics was the one endorsed in the data compilation process.

The second section has the purpose of detailing all methodological procedures undertaken for gathering the data (Section 3.2) and for further analysis of the data collected (Section 3.3). Initially (in Section 3.1), we provide the characteristics of the corpus adopted, which based our choice for its selection, as well as the conjectures that evidence the intersection between CL and Corpus Linguistics (SILVA, 2008). In an effort to enlighten this intersection, we begin by examining the definitions of each theory and move on to seeing how these were, in fact, applied to this study. We then explain the methodology that was used in the research, also arguing that Corpus Linguistics was the most suitable approach to provide answers to the questions of this study, which, in turn, revolve around empirically analyzing the features of the roles played by each of the lexical items in the partnership: verb + particle. Finally, in Section 3.4, we discuss the reliability of the methods listed here.

3.1. The use of Corpus Linguistics and Cognitive Linguistics

In order to allocate the means for the analysis, the methodological frame for this research is based on Corpus Linguistics, due to its genuine character of language in use (SARDINHA, 2004).

Thus, in order to achieve the objectives proposed in this study and, evidently, to obtain genuine and representative data, the Contemporary Corpus of American English[11] (COCA) was selected as the data source. Devised by Mark Davies, Professor at BYU[12], COCA "is the largest freely available corpus of American English. The corpus contains more than 520 million words of text (20 million words each year 1990-2015) and it is equally divided among spoken, fiction, popular magazines, newspapers, and academic texts" (COCA, 2019).

Clearly, the reasons for choosing COCA are that it gives authentic, unbiased, and up-to-date data, is user-friendly, and accessed online for free. In addition, this corpus is able to

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[11] Available at http://corpus.byu.edu/coca/
[12] Brigham Young University is a private, non-profit research university in Provo, Utah, United States.

supply more interesting and more productive samples due to the fact that it is formed of a compilation of multiple text genres from various social domains/contexts, such as:

Table 3.1: Examples of texts that compose COCA

SPOKEN	(118 million words [118,167,133]) Transcripts of unscripted conversation from more than 150 different TV and radio programs (examples: All Things Considered (NPR), Newshour (PBS), Good Morning America (ABC), Today Show (NBC), 60 Minutes (CBS), Hannity and Colmes (Fox), Jerry Springer, etc.). [See notes on the naturalness and authenticity of the language from these transcripts).
FICTION	(113 million words [113,404,735]) Short stories and plays from literary magazines, children's magazines, popular magazines, first chapters of first edition books 1990-present, and movie scripts.
POPULAR MAGAZINES	(118 million words [118,450,563]) Nearly 100 different magazines, with a good mix (overall, and by year) between specific domains (news, health, home and gardening, women, financial, religion, sports, etc). A few examples are *Time, Men's Health, Good Housekeeping, Cosmopolitan, Fortune, Christian Century, Sports Illustrated*, etc.
NEWSPAPERS	(114 million words [114,341,164]) Ten newspapers from across the US, including: *USA Today, New York Times, Atlanta Journal Constitution, San Francisco Chronicle*, etc. In most cases, there is a good mix between different sections of the newspaper, such as local news, opinion, sports, financial, etc.
ACADEMIC JOURNALS	(112 million words [111,537,393]) Nearly 100 different peer-reviewed journals. These were selected to cover the entire range of the Library of Congress classification system (e.g., a certain percentage from B (philosophy, psychology, religion), D (world history), K (education), T (technology), etc.), both overall and by number of words per year

Source: MARÇAL (2023, this study), adapted from COCA (2019)

For last, it is worth saying that, as noted in another study performed (MARÇAL, 2018), the distinction between the different domains, for the occurrences analyzed, might be extremely profitable for analyzing language expressions. They could give us the opportunity to compare how the elements of a motion scene are mapped onto linguistic units depending on their social domains/contexts of use, which is why they will be taken into account in this work.

In the next section, the detailed steps for collecting the data are given and justified.

3.2. Procedures for Data Collection

In contemplation of selecting the verb combination with the particle *down* to be further analyzed, two stages were taken into consideration and are thoroughly displayed here. A total of 3 steps were followed in Part 1 – The selection of the VC for analysis (Section 3.2.1), and 3 in Part 2 – The compilation of research data (Section 3.2.2). Hence, the detailed steps of each of both stages are precisely described next.

3.2.1. Part 1 – The Selection of the VC for Analysis

This section exhibits the procedures for selecting the most relevant and productive verb combination with *down* from COCA, which are the object of the present study. The selection of the VC took place in November 2019, when it was necessary to gather the preliminary data for the research project. The pilot study was designed in order to test the effectiveness and applicability of the methodology framework presented. In the trial study, only a relatively small number of samples was partially assessed, since it served only as an attempt to verify the proposed methods. Moreover, once investigating the distinction between social domains was not entirely part of the pilot study, it is imperative to inform that the data from all the domains were indistinguishably gathered for the referred analysis.

In the first instance, to identify the particle to be researched, we originally relied on Rudzka-Ostyn's usage ranking for the most relevant particles in English. Next, by cross-examining the occurrence of each of the five most frequently used particles according to Rudzka-Ostyn (2003) on COCA, we ended up with a slightly different ranking (Table 3.2):

Table 3.2: Ranking of the top five particles in English

PARTICLES	RUDZKA-OSTYN	COCA	FREQUENCY ON COCA
DOWN	4TH	4TH	123,527
OFF	3RD	5TH	100,117
ON	5TH	1ST	480,764
OUT	2ND	2ND	319,765
UP	1ST	3RD	279,15
TOTAL:			**1,303,323**

Source: MARÇAL (2023, this study), adapted from RUDZKA-OSTYN (2003) and COCA (2019)

As seen before, although the particles were found in different positions regarding their usage frequency, they all are, indeed, very prominent in the language. Interestingly enough, only *down* turned out to be the fourth position in both lists, and for this particular reason, it was selected to comprise the object of this study. Since COCA has the most up-to-date and robust results, the particles were listed in accordance with the number of entries presented on the corpus.

Initially, in step A, a second survey was carried out on COCA in order to identify the most frequent verb combinations with the chosen particle (in all domains). The results were as follows, from the most to the least frequent. Table 3.3 illustrates the results obtained from this subsequent search regarding *down*.

Table 3.3: Entries of the first twenty VCs with the particle from COCA

POSITION	PARTICLE	VERB COMBINATIONS	FREQUENCY	PERCENTAGE
		GO DOWN	47,197	15%
		SIT DOWN	46,915	15%
		COME DOWN	36,806	12%
		SHUT DOWN	18,644	6%
		LOOK DOWN	18,616	6%
		BREAK DOWN	16,909	6%
		SLOW DOWN	15,442	5%
		GET DOWN	14,094	5%
		CALM DOWN	11,958	4%
4TH	DOWN	WALK DOWN	9,636	3%
		LAY DOWN	8,997	3%
		PUT DOWN	8,408	3%
		TURN DOWN	7,774	3%
		RUN DOWN	7,178	2%
		TAKE DOWN	6,636	2%
		SETTLE DOWN	6,458	2%
		WRITE DOWN	6,231	2%
		STEP DOWN	6,226	2%
		BRING DOWN	6,193	2%
		FALL DOWN	6,065	2%
		TOTAL:	**306,383**	**100%**

Source: MARÇAL (2023, this study), adapted from COCA (2019)

As we may see in the previous table, the verb combinations *go down, sit down, come down, shut down* and *look down* possess the highest number of occurrences on COCA,

presenting 15%, 15%, 12%, 6% and 6% of the total retrieved. Nonetheless, even though they are the first five most frequent VCs found on COCA, it does not mean that they ought to be selected for analysis, at least not merely based on that. Coincidently, one of them was eventually picked up because it is composed of a motion verb, which is one of the most essential requirements for this early selection. It is important to highlight that the search performed on COCA was executed considering 'collocates' with *down* grouped by 'lemmas'[13] as shown in Figure 3.1 below.

Figure 3.1 – The search pattern on COCA
Source: COCA (2019)

Subsequently, in step B, by verifying each of the five most recurrent VCs with, *down* on the resulting list from step A, the most used constructions with the VCs that presented a motion verb[14], according to the Macmillan database[15] consulted, were identified, and selected

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[13] *Lemmatization* is the process of finding the normalized form of a word. It is the same as looking for a transformation to apply on a word to get its normalized form. Lemmatization is similar to word stemming but it does not require to produce a stem of the word but to replace the suffix of a word, appearing in free text, with a (typically) different word suffix to get the normalized word form. For instance, the suffixes of words *working, works, worked* would change to get the normalized form *work* standing for the infinitive: *work*; in this case, both the normalized word form and the word stem are equal. Sometimes the normalized form may be different than the stem of the word. For example, the words *computes, computing, computed* would be stemmed to *compute*, but their normalized form is the infinitive of the verb: *compute* (PLISSON, 2004, p.1).

[14] The aspects and characteristics of the verbs to be studied are going to be duly exemplified and discussed in the final work.

[15] Provided next.

(Table 3.4). This step was implemented in order to single out the five verb combinations composed of motion verbs that would be the most recurrent and productive in the language (in terms of their use and polysemy) for the analysis. The entire list of the top five is allocated as follows (Table 3.4):

Table 3.4: Entries of the top five VCs from COCA

VC POSITION	PARTICLE	VERB COMBINATION	FREQUENCY	MACMILLAN DEFINITIONS
1ST		GO DOWN	47,197	15
2ND		COME DOWN	36,806	9
3RD	DOWN	BREAK DOWN	16,909	7
4TH		PUT DOWN	8,408	13
5TH		RUN DOWN	7,178	6
		TOTAL:	116,498	50

Source: MARÇAL (2023, this study), adapted from COCA (2019)

As we can observe in Table 3.4, *go down*, which stood in the first position, is the most frequent VC, presenting 47,197 occurrences in total. In the second position, there is *come down*, with a total of 36,806 concordances, followed by *break down* with 16,909 lines. Then, at the bottom of the scale, we see *put down* and *run down*, both having a rather similar presence along the entries: 8,408 and 7,178 respectively. In this fashion, the final five VCs encompassed a majority of uses in which both the motion verb and particle comprised a verb combination and formed a non-composite meaning, that is, the meaning of each construction was not purely a sum of the senses of both constituents. For this, it must be said that *go down* was selected not simply because of its frequency, but mostly because of its highest polysemic level.

In the last step of Part 1 (step C), a percentage of the social domains in which the concordance lines occur should be duly classified along with the individual frequency observed. This was put into effect to complement the observations to be performed up to this point, once the depiction of the domains is also under the scope of this study.

Spoken' and 'fiction' seem to be the social domains that present the highest number of occurrences in the corpus. However, from the analysis to be performed we intend to verify if these are, indeed, the domains in which expressions of fictive motion are more likely to occur or not.

Further, it is of extreme importance to inform that it was necessary to have human introspective intervention in relation to selecting the final VC to be qualitatively examined. In the next section (3.2.2), the steps for retrieving the samples from the corpus are given.

3.2.2. Part 2 – The Compilation of Research Data

After defining the VC to be the object of this study (in Part 1 – step B), in step A of Part 2, the 47,197 samples obtained (Table 3.5) were copied and pasted onto an Excel spreadsheet:
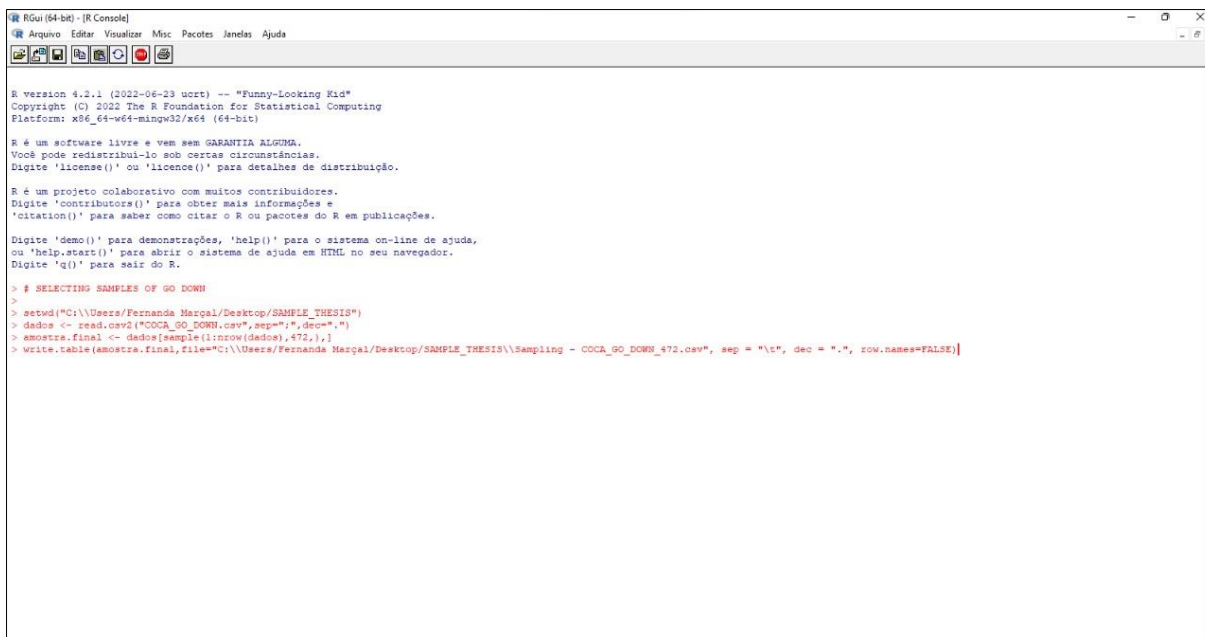
Table 3.5: 1% of the occurrences retrieved from COCA

VERB COMBINATION	INITIAL LINES	FINAL LINES
GO DOWN	47,197	472

Source: MARÇAL (2023, this study), adapted from COCA (2019)

Then, in step B, 1% of all the occurrences originated from the corpus were individually and randomly sorted through the free language programming software R[16]. By means of a programming script customized for the VC (see Figure 3.2), a new spreadsheet was automatically created for the sampling found. The final spreadsheet containing a total of 472 concordance lines was provided by the statistical software. Ultimately, it is important to inform that R was chosen because it is a free programing language that allocates statistical figures to serve as precise tools to assess the data.

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[16] R is a language and environment for statistical computing and graphics. It was developed by John Chambers and colleagues. R provides a wide variety of statistical (linear and nonlinear modelling, classical statistical tests, time-series analysis, classification, clustering…) and graphical techniques, and is highly extensible. The Free Software is available for download at: https://www.r-project.org/about.html.

Figure 3.2 – Screenshot of the script used in R for random selection of concordance lines

Source: R (2019)

The total 472 resulting concordance lines collected from COCA (considering all possible ways of lemmatization for the verb as well as all social domains), consisting of the VC chosen (in Part 1 – step B), were collected.

In step C (the last part of Part 2), after placing the final 472 occurrences on their respective spreadsheet, each line was introspectively analyzed with the purpose of identifying the ones that did not meet the requirements for comprising the research data. As a result of this first inspection, the lines considered lexical chunks were manually removed from the sample data. Moreover, it must be informed that some of the discarded lines are also fittingly exemplified and discussed in the analysis, and fully displayed in the appendices at the end.

Finally, the remaining concordance lines that suited the analysis were introspectively analyzed in accordance with the criteria depicted in the next section (3.3 – Procedures for data analysis) and discussed in Chapters 1 and 2.

3.3. Procedures for Data Analysis

After establishing the VC (Section 3.2.1) and, therefore, selecting the concordance lines (Section 3.2.2) to be used in the analysis, we carried out an initial investigation on the semantic potential (TYLER; EVANS, 2003) of both the lexical verb and the particle observed (Section 4.3.1). Next, we proceeded to the analysis on the conceptualization of fictive motion

in the samples collected from the corpus (Section 3.3.2). The procedures to be followed in Part 1 and Part 2 are informed next.

3.3.1. Part 1 – Attesting the Semantic Potential of the Particle and the VC

In pursuance of attesting the semantic roles played by the motion verb and the particle in the VC, the meanings of *down* allocated by the online Macmillan Dictionary[17], WordNet[18] (a lexical database for English, developed by Princeton University), and the Online Etymology Dictionary[19] (Etymonline) were considered.

Alongside the meanings allocated by such referred sources, the semantic *frames*[20] for the particle in FrameNet[21] were also taken under consideration as a way to complement this initial investigation.

Hence, the 5 steps for Part 1 are listed below.

A. Collect the senses/examples of the particle provided by the online Macmillan Dictionary.
B. Collect the senses/examples of the particle provided by the WordNet databank.
C. Obtain the semantic frames of the particle from FrameNet.
D. Consult the earliest attested meanings of the particle from the Online Etymology Dictionary.
E. Cross-examine all findings to schematize the potential primary senses for the particle observed.

Overall, it goes without saying that this examination (of the entries collected from the dictionaries and databases) should be performed prior to the analysis of the research data compiled from COCA. Evidently, the reason for implementing this verification is that this first part is essential for laying the groundwork to introduce the future applicability of the categories proposed by Talmy (2000) to the posterior data analysis, which is detailed in the next section (3.3.2).

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[17] Available at: http://www.macmillandictionary.com/.
[18] Available at: https://wordnet.princeton.edu/.
[19] Available at: http://etymonline.com/.
[20] A schematic representation of a situation involving various participants, props and other conceptual roles, each of which is a frame element. Available at: FrameNet.
[21] Available at: https://www.icsi.berkeley.edu/fndrupal.

3.3.2. Part 2 – Conceptualizing Motion in *Go down*

With the aim of establishing the criteria for introspectively analyzing the resulting concordance lines obtained from the corpus (in accordance with the steps entirely disclosed in Section 3.2), and to better identify the outcomes from the initial analysis performed in Part 1 (Section 3.3.1), the following 3 steps were conceived for Part 2.

A. Classify the five senses for *down* proposed by Rudzka-Ostyn (2003) in the corpus samples.
B. Determine, according to Talmy[22] (2000), the typologies for conceptualizing fictive motion in the occurrences (from COCA) that present this feature.
C. Explain – combined with identifying the most recurrent social domains from the corpus – the likely cognitive-pragmatic conceptions and dimensions pervading the usage of the VC.

In addition, the findings from both parts might also serve as the basis for describing the pragmatic motivation behind the composition of more abstract and complex systems perceived in the language. If existent, the peculiarities of eventual idiomatic meanings the VC might present should be registered and discussed as well. Thus, the following table (3.6) summarizes all the stages of the methodology provided in the present work:

Table 3.6: Methodological Procedures Summary

PROCEDURES	STAGES	NUMBER OF STEPS PER STAGE
DATA COLLECTION	PART 1	3
	PART 2	3
DATA ANALYSIS	PART 1	5
	PART 2	3
TOTAL:		**14**

Source: MARÇAL (2023, this study)

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[22] Once again, it is of paramount importance to emphasize that Talmy's typologies are the central categories to be used in the analysis of fictive motion conceptualization.

Moreover, by discovering the patterns and properties of the VC at stake, it is also expected to, hopefully, improve and/or contribute to the teaching of verb combinations in EFL (English as a Foreign Language) and ESL (English as a Second Language) classes by raising awareness on and shedding light to their idiosyncrasies.

As widely argued in the literature (CELCE-MURCIA; LARSEN-FREEMAN, 1999; WAIBEL, 2007), EFL and ESL students tend to struggle when learning verb combinations and may not succeed in the learning process. For this reason, since the results of the data analysis should be able to demonstrate the basis of the constructions under investigation here, both the teacher and student might profit from the comprehension of these phenomena in language in use.

In the final section (3.4), the implementation of the 'inter-rater reliability' method to confirm the validity of the research design proposed is supplied.

3.4. The Inter-rater Reliability for Observational Data

For the purpose of supporting the conformity and steadiness of the analysis to be conducted in this study, an 'inter-rater reliability' (IRR, also called inter-rater agreement) assessment ought to be taken under advisement. "The assessment of IRR provides a way of quantifying the degree of agreement between two or more coders who make independent ratings about the features of a set of subjects" (HALLGREN, 2012, p. 23).

Hence, as a form to measure the consistency of this study design, as well as the consensus among the researchers, the joint-probability of agreement between all raters must be attained. A second researcher, also acquainted with the theoretical framework and methodology of the study, is going to examine the concordance lines previously analyzed by the first one.

As a consequence, at doing so, we will be able to confirm the second researcher's communion to the categories initially ascribed to them. The method aims to reach an agreement equal or superior to 86% between the two coders, as a way of adjusting and enhancing the analysis to ensure it is unbiased and optimally balanced.

In the following chapter, the research performed to date is thoroughly depicted.

4. DATA ANALYSIS AND DISCUSSION

As informed in the theoretical methodology in Chapter 3, the pilot study was done in order to test the feasibility of the methodological approaches adopted in this work. Surely, the pre-analysis consisted of examining *down* in terms of its features (see Chapter 1). In contemplation of displaying a sampling of the inquiry proposed, we had selected only some samples of *go down* to be partially analyzed. This verb combination has proved to be very productive in terms of its semantic features in an earlier study (MARÇAL, 2018). Since 472 concordance lines were collected from the Corpus of Contemporary American English (COCA), we initially chose to work with a sampling consisted of 158 lines (or approximately 33,33%), out of the total, to be studied.

However, for the present study, we have worked with all 472 samples. For the purpose of compiling this data, and as set in the methodological steps for this work, we used a script to randomly fetch all the entries from the corpus. The extracts found on the corpus are collections from the year 1990 to 2019.

Hence, regarding the VC under investigation in this study, the next sections are aimed at: (i) verifying the entries provided by the databanks consulted to establish the potential primary senses of *down*; (ii) classifying the five senses proposed by Rudzka-Ostyn (2003) among the corpus samples; (iii) providing the conceptualization of fictive motion concerning the occurrences obtained from COCA; (iv) discussing the pragmatic motivations behind these conceptions in view of their social domains/contexts; and (v) presenting any further discussions on the results encountered. As detailed in Chapter 3, all concordance lines used in this study were randomly selected by the language programming software R. Ultimately, it should be reinforced that this examination was mainly performed in light of the typologies for fictive motion proposed by Talmy (2000) (see Chapter 2).

As previously stated, the first section places special focus on the analysis of the particle *down* (Section 4.1)*,* considering its polysemy and semantic features, alongside the analysis of its influence on the verb combination examined (Section 4.2). Then, we present the analysis of the instances present Fictive Motion (Section 4.3), followed by the discussion of Social Domains (Section 4.4) and further discussions (Section 4.5).

In conjunction with attesting the senses that express the image schemas proposed by Rudzka-Ostyn (2003), the metaphorical extensions, perceived in the association of the non-composite meanings of the verb and the particle, were also taken into account in accordance with the noticeable theories postulated by Lakoff (1987), Grady (1997), and Lakoff and Johnson

(2003 [1980]) over Conceptual Metaphor and Image Schemas (see Chapter 1). The latter was of paramount importance in establishing the systematization that pervades each of the five senses proposed for the lexeme *down*.

4.1. Accounts to *down*

This initial section is assigned to address the description of the senses for *down*. In order to accomplish such a task, the senses under consideration in this inquiry are attributed to it by dictionaries, lexical databases and conceptualizations from Cognitive Linguistics, and are examined in the data compiled for this investigation. The attempt for a conceptualization of elementary and semantic senses for *down* is provided with the metaphorical senses prescribed that ground this work (RUDZKA-OSTYN, 2003). Similarly, this is later applied to the depiction of the verb combination at stake as well (Section 4.2).

It is indispensable to reiterate that each one of the concordance lines analyzed was inspected in terms of Rudzka-Ostyn's (2003) five senses for the particle *down*, which, ergo, were the primary reference for spotting and verifying the data collected. Thus, all the five senses the scholar introduced are recapitulated in the following table (Table 4.1):

Table 4.1: The five senses of *down* for Rudzka-Ostyn (2003)

Senses	Examples
1. Movement from a higher place to a lower place:	• *The boy broke his leg when he fell down the stairs.*
2. Time and geographically oriented motion:	• *He wrote the best history of Poland down to 1939.* • *Let's leave Edinburgh and go down to London.*
3. Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength:	• *I don't know why, but I really feel down these days* – emotion. • *Fierce competition brought prices down* – prices.
4. Reach a goal, completion, extreme limit down the scale:	• *Several houses and shops burned down in the devastating fire.* • *Our cat is so old and ill; we'll have to ask the vet to put her down.*

5. Movements of eating and writing:	• *He was so hungry that he wolfed down a whole chicken.* • *She put down every single word uttered by the professor.*

Source: MARÇAL (2023, this study), adapted from Rudzka-Ostyn (2003)

The relevance of the senses from table 4.1 is immense since, as affirmed before, the non-composite meaning of verb combinations is formed by each of the elements that constitute the verb combination itself, and this very configuration is what makes meaning comprehension possible. Also, in consonance with Rudzka-Ostyn (2003), "it is not enough to know the separate meanings of a verb and a particle to understand the meaning of the phrasal verb resulting from the combination of both" (p. 5). In this fashion, the senses, as well as the schemas underlying the particle and verb, seem to play a decisive role in the formation of meaning.

To contemplate the sanctioning of all attainable semantic senses for the particle *down*, as informed in Chapter 3, some dictionaries and/or lexical databases of English, namely the online Macmillan Dictionary[23], WordNet[24] and FrameNet[25], were taken under advisement in the present study.

In agreement with the online Macmillan Dictionary, *down* can be used in one of the following four usages (or grammatical functions) placed in table 4.2. Comparatively, according to the language database WordNet, the word presents four usages as well, and they are all ordered in table 4.3.

Table 4.2

Table 4.2: Usages of *down* in the Macmillan Dictionary

Usages	Examples
I. As a preposition (followed by a noun):	• *She was walking down the street.*
II. As an adverb (without a following noun):	• *She lay down and fell asleep.*
III. After the verb 'to be':	• *Oil prices are down.*

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[23] Available at: http://www.macmillandictionary.com/.
[24] Available at: https://wordnet.princeton.edu/.
[25] Available at: https://www.icsi.berkeley.edu/fndrupal.

IV. As an adjective: • *I've been feeling rather down lately.*

___

Table 4.3

Table 4.3: Usages of *down* in the WordNet database

Usages	Examples
I. As a noun:	• *You have four downs to gain ten yards.*
II. As a verb:	• *The policeman downed the heavily armed suspect.*
III. As an adjective:	• *The shades were down.*
IV. As an adverb:	• *Put ten dollars down on the necklace.*

Even though the word *down* may be used interchangeably as a preposition, an adverb, an adjective, a noun, a verb, or after the verb 'be', to meet the purposes of this analysis, not all the usages were considered. Only some of the usages shown in table 4.2 and table 4.3, which are present in the samples of the verb combination observed ahead, were taken into account for the time being. Hence, this first study privileged exclusively the usages of *down* as a preposition, an adverb, an adjective or after the verb 'to be'. This was done as an effort to verify the five senses in the examples collected. Consequently, *down* as a noun or a verb (including its lemmatizations) had to be discarded from the examinations. However, for the analysis of the corpus data, only the usages of *down* as an adverb or preposition were considered. The criterion was that a verb combination is a phrase which consists of a verb in combination with either an adverb or preposition or both preceding or succeeding it. Besides, the meaning of the verb combination may be different from that of its constituent parts.

In relation to the senses transmitted by this particle, *down* has twenty senses in the online Macmillan Dictionary, and six in the online language database WordNet. All these senses are displayed in tables 4.4 and 4.5 next. They are also in perfect harmony with the sense of this particle postulated by the scholars Lakoff and Johnson (2003 [1980]), held in here, for cognitive operations and projective spaces, i.e., the sense they portray derives from the operation that relies on the projection of a source domain to a target domain (see Chapter 1).

Table 4.4: Senses of *down* in the Macmillan Dictionary

Senses	Examples
I. To or towards a lower place:	• *We watched the sun go down.*
II. In a lower place or at a lower level:	• *It was dark and cold down in the cellar.*
III. Into or in a sitting or lying position	• *Why don't you sit down and rest your legs?*
IV. In a direction away from you:	• *I was walking down the street with a couple of friends.*
V. At or to a place that is near you:	• *Sandra's just gone down to the shops.*
VI. South:	• *Thousands of Scottish fans will be travelling down to London for the big match.*
VII. When something is reduced:	• *The government is determined to bring down unemployment.*
VIII. Used for saying that something is damaged or destroyed and falls to the ground:	• *The opera house was burnt down in 1990.*
IX. Used for saying that you write something on a piece of paper or in a book:	• *I copied down his address and phone number.*
X. Used for saying that something is fastened or stuck to a surface:	• *The lid of the box was screwed down tight.*
XI. Used for saying that the whole of a large object is cleaned from top to bottom:	• *We need to wash down the walls before we can start painting.*

XII. When food or drink goes down, it goes from your mouth to your stomach:	• *He gulped down his tea and got up from the table.*
XIII. Used for saying that someone has an illness:	• *Poor Susan went down with flu just before Christmas.*
XIV. Used for saying that something is given to the next generation:	• *The ancient Gaelic songs have been handed down from generation to generation.*
XV. Unhappy or sad:	• *He's been feeling very down since his wife went away.*
XVI. If you are down for a particular job, it has been arranged that you will do it:	• *I think I'm down for babysitting on Monday night.*
XVII. If a player or team is a certain number of points down, that is the number of points they need in order to reach their opponent's score:	• *At half-time our team were two goals down.*
XVIII. If a computer system is down, it is not working:	• (There is no example for it in the database consulted.)
XIX. Used for saying how many things you have dealt with and how many more still need to be dealt with:	• *Well, that's another exam over. Two down and four to go.*
XX. Used for saying that you pay an amount of money immediately when you buy something and will pay the rest later:	• *Own a brand-new Fiat Bravo for only £99 cash down and £31.68 a week.*

Source: MARÇAL (2023, this study), adapted from Macmillan Dictionary (2019)

Table 4.5

Table 4.5: Senses of *down* in the WordNet database.

Senses	Examples
I. Downwards, downward, downwardly - spatially or metaphorically from a higher to a lower level or position:	• *Don't fall down.*
II. Away from a more central or a more northerly place:	• *Was sent down to work at the regional office.* • *Flew down to Florida.*
III. Paid in cash at time of purchase:	• *Put ten dollars down on the necklace.*
IV. From an earlier time:	• *The story was passed down from father to son.*
V. To a lower intensity:	• *He slowly phased down the light until the stage was completely black.*
VI. In an inactive or inoperative way:	• *The factory went down during the strike.*

Source: MARÇAL (2023, this study), adapted from WordNet (2019)

By examining the senses/examples demonstrated in table 4.4, it is possible to argue that these senses/examples, from *I* to *XX*, come together in agreement with the five senses for *down* provided by Rudzka-Ostyn (2003). However, not all of them could be classified in a straight-forward manner for this complementary analysis, and this is due to various reasons: some are idiomatic expressions, some do not present *down* as a verbal particle, or some may depend on specific contexts in order to be categorized. In relation to the latter, this could be seen in entry *XVII*. According to this example, *XVII. At half-time our team were two goals down*, the sense attributed to it could be sense 3 (*Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength*) since there seems to be a 'reduction' in the quantity of 'goals' of the given team. On the other hand, according to the sense given to it by this

source/dictionary: *If a player or team is a certain number of points down, that is the number of points they need in order to reach their opponent's score*, it could be understood as sense 4 (*Reach a goal, completion, extreme limit down the scale*), once the team needs to score some goals in order to 'complete' and, most importantly, win the game. Thus, to simplify the analysis, the decision made was to classify sense/example *XVII* into both categories: senses 3 and 4, which will be defined depending on the context under consideration. Although, in cases in which this strategy is not a viable solution, be it for the characteristics of the analysis or be it for any other cause, it is more advisable to delimitate the observation to only noting the context of the example itself, other than analyzing its (probable) explanation/sense as well. One example of that is *XVI I think I'm down for babysitting on Monday night*, which seems to be in accordance with Sense 5 concerning the idea of 'writing'. Saying 'you're down for something' could possibly implicate that your name is written somewhere on a list of people supposed to be involved in the activity/situation, etc.

Therefore, among the examples from the Macmillan Dictionary (Table 4.5), it was observed the manifestation of: 14,29% of sense 1; 19,05% of sense 2; 23,81% of sense 3; 28,57% of sense 4; and 14,29% of sense 5. These results imply that senses 2 (*Time and geographically oriented motion*), 3 (*Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength*), and 4 (*Reach a goal, completion, extreme limit down the scale*) are more recurrent in the data from the Macmillan Dictionary, and that sense 4 is the most notorious one.

Analogously, all the senses/examples presented in table 4.5 are, in turn, correspondent to most of the senses provided by the scholar, being sense 5 the only one not detected amongst the instances supplied by the WordNet data bank. Consequently, the presence of the five senses in these instances was given as follows: 16,67% of sense 1; 33,33% of sense 2; 16,67% of sense 3; 33,33% of sense 4; and 0% of sense 5. These findings are very similar to the ones found in the analysis of table 4.4 – the only difference is that sense 5 was not observed in these examples – yet there is not enough evidence to make informed assumptions regarding the use of *down*.

Furthermore, by cross-examining all the examples from both sources/tables (Table 4.4 and Table 4.5) and Rudzka-Ostyn's five senses, it is possible to affirm that a great percentage of the senses of *down*, established by the author, are present in the excerpts from the Macmillan Dictionary and in the excerpts from the WordNet records as well. In other words, among the discrepant entries for *down* analyzed so far, it is possible to verify a substantial

number of similarities between the senses noted, in opposition to an extremely minor number of differences.

Another issue spotted in both analyses was that note *XX. Own a brand-new Fiat Bravo for only £99 cash down and £31.68 a week* (from table 4.4), and note *III. Put ten dollars down on the necklace* (from table 4.5) could only be classified in sense 4, in the sense of 'reaching a goal', by taking into consideration that when you 'make a down payment', you are 'concluding a transaction'.

In spite of the limitations of the preliminary analysis performed, all findings were properly considered in the meaning formation of *down* in the posterior analysis of the data collected from COCA due to their relevant core features. Needless to say, the cross-examination itself of each of the results encountered here is essential for determining a primary sense for the particle. Nonetheless, in order to make more precise statements about the occurrence of the five senses, it is strikingly necessary to examine the empirical data collected from the corpus (see section 4.2). The correspondences, mentioned before, arrange, and serve as the ground to establish possible conceptual primary senses for the lexeme, such as: LESS IS DOWN or SOUTH IS DOWN. In order to attest this sense, the data should be interpreted in relation to other theories, such as the semantic *frames*: conceptions that must be considered in the interpretation of different constructions based on spatial relations (LEVINSON, 2003), as the case of the particles, for instance.

With regards to the semantic frame (see Chapter 2) credited to this lexeme, when researching the referential lexical database for instantiating its frames, it was, once again, possible to ascertain the sense of 'verticality' or 'descend' approached formerly. This may be seen in table 4.6, which illustrates the semantic frames for *down* from FrameNet:

Table 4.6

Table 4.6: Semantic frames of *down*

Lexical Units	Frames	Examples
Down the road.adv	*I. Time_vector*	• *"I'd like to come back ten years DOWN THE ROAD to see the effects,"* Rees said.
down.a	*II. Being_operational*	• (There is no example for it in the database consulted.)

down.a	III. Willingness	• (There is no example for it in the database consulted.)
down.adv	IV. Direction	• *The trade surplus with the United States edged DOWN about $33 million to $7.6 billion.*
down.prep	V. Locative_relation	• *Go DOWN one flight of steps to Lascar Row, popularly known as Cat Street, for more antiques and curio shops.*
down.prep	VI. Change_position_on_a_scale	• *Changing weather conditions also helped firefighting efforts, as temperature in the area fell to 90 degrees Fahrenheit, DOWN from over a hundred degrees on Monday.*

Source: MARÇAL (2023, this study), adapted from FrameNet (2019)

Even though there were sixteen records associated with *down* in FrameNet, ten of them were not regarded in the cross-examination with the five senses for *down*, once they are not examples of the lexeme as a particle, but lemmatizations of the word, as a noun or verb, which came along in the search: *downcast*, *downed*, *downer*, *downhearted*, *downing*, *downpour*, *downsize* and *downtown*. Thus, considering only the examples of *down* as a preposition, adverb or adjective (as expressed in the beginning of section 4.1), and not all its lemmatizations as well, it was possible to verify (in Table 4.6): 20,00% of sense 1; 20,00% of sense 2; 60,00% of sense 3; 0% of sense 4; and 0% of sense 5.

According to these outcomes, sense 3 (*Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength*) presented the highest number of occurrences in the frames for *down*. This observation seems to give support to one of the primary senses of *down* suggested before: LESS IS DOWN. There is a perceptive ongoing 'decrease' depicted by the particle, as in the following examples (from table 4.6): *IV. The trade surplus with the United States edged DOWN about $33 million to $7.6 billion*; and *VI. Changing weather conditions also helped firefighting efforts, as temperature in the area fell to 90 degrees Fahrenheit, DOWN from over a hundred degrees on Monday.*

Nonetheless, and interestingly enough, it was also possible to notice that both frame *III. Willingness* (Table 4.6), and note *XVI. I think I'm down for babysitting on Monday night*

(Table 4.4) are derivatives of sense 5 (*Movements of eating and writing*). This means these examples concern something that goes beyond the basic model for sense 3 but still remains essentially part of it. By way of explanation, in this case, 'being *down* for' implies 'putting someone's name *down* for something' as on a list, for instance, whereas 'being *up* for' implies getting up to do something or raising one's hand to indicate approval, or even enthusiasm towards something. It is reasonable to claim that 'being *down* for' is in the sense of 'willingness', because it might have originated from the impression of 'writing a name *down* for volunteering'.

To reiterate, as concluded earlier, the sense of a verb combination might not be regarded merely as the "total" of the parts combined, but as the combination of the semantic features of each part, which in turn, adds up to the final sense it conveys. For this reason, understanding each of these "values" is vital for understanding the senses of the verb combination to be formed or undergoing formation.

Moreover, it is also extremely necessary to verify the earliest attested individual meanings of the particle, for each one plays a protagonist role in meaning formation. To accomplish such task, an etymological dictionary – the Online Etymological Dictionary[26] (Etymonline) – was consulted, and the result obtained is fully disclosed next:

> (…) late Old English shortened form of Old English of dune "downwards," from dune "from the hill," dative of dun "hill" (see down (n.2)). A sense development peculiar to English.
>
> Used as a preposition since c. 1500. Sense of "depressed mentally" is attested from c. 1600. Slang sense of "aware, wide awake" is attested from 1812. Computer crash sense is from 1965. As a preposition from late 14c.; as an adjective from 1560s. Down-and-out is from 1889, American English, from situation of a beaten prizefighter. Down home (adj.) is 1931, American English; down the hatch as a toast is from 1931; down to the wire is 1901, from horse-racing. Down time is from 1952. Down under "Australia and New Zealand" attested from 1886; Down East "Maine" is from 1825; Down South "in the Southern states of the U.S." is attested by 1834.
>
> (Available at: https://www.etymonline.com/word/down#etymonline_v_13990. Last access: November, 2019).

As it is possible to perceive in the definition given by the etymological dictionary above, *down*, used as a preposition, dates from c.1500 and its prior sense origins in Old English meaning 'downwards'. Consecutively, this sense of 'downwards' validates and goes shoulder to shoulder with not only the five senses of *down* for Rudzka-Ostyn (2003) but also with the ones unveiled from the Macmillan Dictionary, WordNet and FrameNet in the earlier analysis

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[26] Available at: http://www.etymonline.com/.

described in here. Among the several correspondences encountered between the entries from the etymology of the particle and the five senses, some are very prominent, for instance: the senses of *Down East "Maine"* (from 1825) and *Down South "in the Southern states of the U.S"* (attested by 1834), being both correlated to sense 2 (*Time and geographically oriented motion*); and the sense of *"depressed mentally"* (attested from c.1600), which is a direct parallel to sense 3 (*Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength*).

As one would have expected, the majority of the senses encountered for *down* and its recognized frames walk, in turn, hand in hand with its etymology. Hence, in order to summarize the examinations performed and their outcomes, the consolidated contrastive analysis of the most noteworthy potential primary senses for *down*, indistinguishably verified in all sources (including the ones provided by the author), and, especially, in the etymology of the word is exhibited in detail in table 4.7.

Table 4.7: Contrastive analysis of potential primary senses for *down*

	Rudzka-Ostyn's (2003)	Macmillan Dictionary	WordNet	FrameNet
Latest Senses of *Down*	2. Time and geographically oriented motion.	South: Used for saying that something is given to the next generation, to be recorded/remembered as.	Away from a more central or a more northerly place.	Time_vector
	3. Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength.	When something is reduced.	To a lower intensity.	Change_position_ on_a_scale

Source: MARÇAL (2023, this study), adapted from Rudzka-Ostyn (2003), Macmillan Dictionary (2019), WordNet (2019) and FrameNet (2019)

Table 4.7 depicts a comprehensive analysis of some of the entries observed from all sources referred up to the present time, and, as it suggests, all these records give the impression to align with some of the senses for *down* (Rudzka-Ostyn, 2003) and its etymology

as well. It is of supreme importance to say that not all senses/examples (from the Macmillan Dictionary, WordNet and FrameNet) classified in senses 2 and 3 were considered for the resulting cross-examination in table 4.7. Therefore, only the ones that were equal to the senses attested in the Online Etymological Dictionary were, in fact, considered.

Finally, it may be concluded that this thoroughgoing contrastive analysis (demonstrated in Table 4.7 above) seems to also indicate possible primary senses for the particle, since these senses have manifested in several notes retrieved from all the endorsed sources. It is mandatory to mention anew that the senses used as a reference to analyze tables 4.4, 4.5 and 4.6 are Rudzka-Ostyn's (2003). Hence, the fact that most senses for *down* were repeatedly reaffirmed makes it possible to corroborate the analysis of the metaphorical expressions of the verb combination with *down* in the following section (4.2).

4.2. Senses of *Go down*

In the previous section (4.1), both current and earliest senses discovered in dictionaries and language directories (used as reference) for *down* were contrastively investigated. This scrutiny was carried out as an attempt to attest and discuss a primitive sense for the particle along with the five senses Rudzka-Ostyn (2003) has proposed for it. Presently, under most of the same circumstances, an introductory study of the verb combination having *down* as the particle is provided next.

This section presents the occurrences and annotations of the senses found for this construction as a whole, and also for each of its constituents. As stated before, it is necessary to individually analyze the components of a verb combination, so this dissociation is able to provide the means for the verification of the role each component plays in meaning composition. It goes without saying that this verification was, in turn, enabled by the scholar's senses and the lines gathered from the databases.

In Section 4.1, we fully displayed the senses of the particle. However, when it comes to the verb, *go* also plays a major role in meaning formation because of its translational motion sense. The meaning of translational motion in the verb involves a conceptual mapping between the specific physical domain of literal motion (such as walking, running, or traveling) and the field of change or more abstract progress. This metaphor allows us to use the verb 'to go' to talk not only about physical motion, but also about a variety of non-physical processes, such as change of state, progress in a task and time passed.

This process involves a change in meaning since the word takes on a figurative meaning when applied to a new context. Metaphor, as already said, allows us to conceptualize abstract or complex ideas by associating them with more concrete and familiar experiences, resulting in a change or transformation of the original meaning of the word.

Both Talmy's (2000) and Lakoff and Johnson's (1980[2003]) works explore Conceptual Metaphor Theory (CMT), which, in turn, involves mapping the structure and concepts of one domain (source domain) onto another domain (target domain), allowing us to understand and experience the target domain in terms of the source domain. Example:

Source Domain: LOVE IS A JOURNEY

Target Domain: Romantic Relationship

In this metaphor, elements of the source domain (journey) are mapped onto the target domain (relationship). We use expressions like 'we've hit a rough patch', 'we're going our separate ways', or 'we're on the same path' to talk about romantic relationships, using the concept of a journey to understand and communicate the dynamics of love.

Whereas image schemas are recurring patterns of spatial experiences that we use metaphorically to structure our understanding of abstract concepts. Example:

Image Schema: Up is more, Down is less

We often use this image schema metaphorically to talk about quantities or levels in various domains. For example, 'prices are rising' (more) or 'morale is sinking' (less).

Bearing in mind the initial senses for *down* demonstrated and covered up to this point, the following analyses are focused on comprehending and attesting the metaphorical expressions regulating *go down*, in view of the five senses that guide this study. Further, this new analysis is expected to broaden and validate the senses already noted in section 4.1.

As informed in the methodological framework (Chapter 3), 472 (1%) concordance lines – out of 47,197 – were randomly selected from COCA in place of comprising the data to be investigated. Due to the 'non-suitable' characteristics of some of the samples collected from the corpus, 47 – out of the 472 pre-selected – had to be discarded (D). The reasons for taking up such measures were that these lines did not possess the verb combination according to the

guidelines at stake in here, which, then, led them to being removed from the study data. This could be exemplified as in the following extracts:

(1) *although I'm still ABD. We sneak out when everyone is **going** to <u>sit</u> **down** to the main course, and we run to the car and make fun of*

(2) *this one grabbed it. She's cashed it in, **going** to <u>take</u> it **down** to Foxwoods. She does it all the time. We can't control her*

(3) *thing, it seems to me, is that if you're **going** to <u>cut</u> **down** on CO2 emissions, and you're **going** to burn coal, what you've*

In extracts (1), (2) and (3), the verbs associated with the particle *down* are *sit*, *take,* and *cut*, respectively. Evidently, this means that they are not samples of the verb combination *go down* under examination in this research. However, because they also contain the words *go* and *down*, the corpus must have erroneously read them during the selection of the data.

Another portion of the initial occurrences selected from the corpus had to be also disregarded, since they are considered idioms, such as in the sense of 'happen' and, therefore, the guiding five senses were not applicable (N/A) to them. In total, 41 lines – out of the original total: 472 – could not have their senses verified either, and here are some of them:

(4) *GRACE# Day nine of the Zimmerman trial. What a day. A lot **went down** in that Florida courtroom in the last hours. Let's go into the courtroom*

(5) *(Off-camera) We have some pictures of the church where this is all going to **go down** in Australia. GRAPHICS GRAPHICS GALENA-ESPINOZA-1# Well, where we think it's going to*

(6) *walk us through the train robbery? TAMRON-HALL# Please. WILLIE-GEIST# How did that **go down**? JOHN-C-REILLY# Well, there's a train line that ran through my neighborhood when*

Hence, the cross verification of the five senses for *down*, attested by the scholar, found in the remaining 349 concordance lines of the verbal combination *go down* is utterly

disclosed next. In addition to exposing the presence of the five senses in *go down*, an exhaustive discussion over its polysemy and, thus, metaphorical expressions is fully presented afterwards. Before approaching the specifics of this analysis, the summary of all data is informed in table 4.8 and figure 4.1 below, also including the number of the lines that presented fictive motion (see Section 4.2.2):

Table 4.8

Table 4.8: Sampling summary of *go down*

Caption	Quantity
Sense 1	72
Sense 2	113
Sense 3	107
Sense 4	54
Sense 5	3
N/A	41
Discarded	47
Fictivity	35
Total Analyzed	**349 out of 472**

Source: MARÇAL (2023, this study)
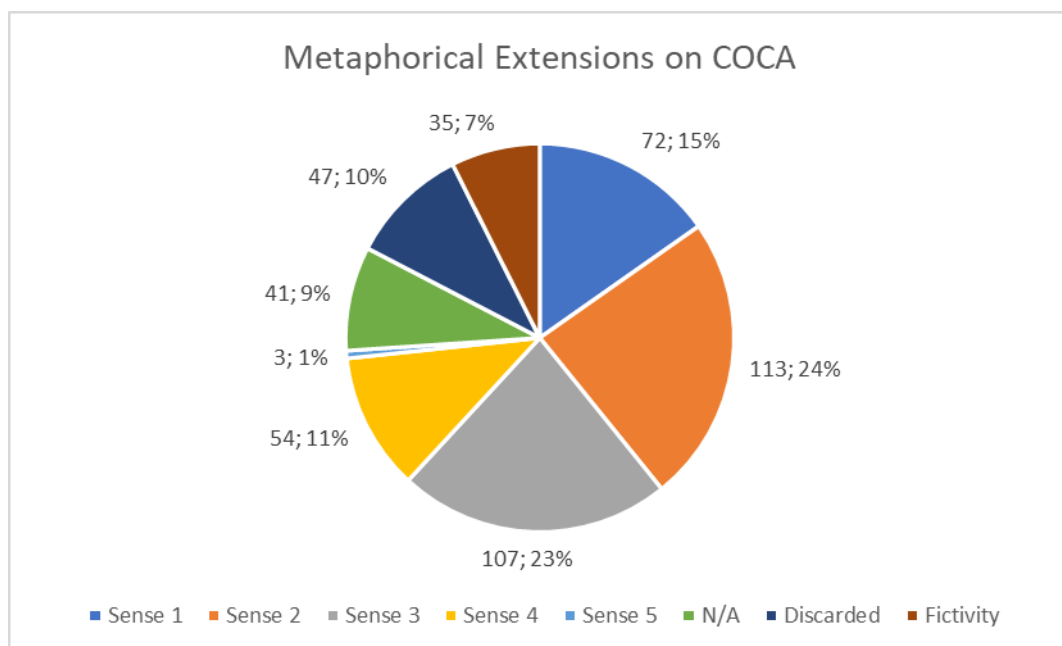
Figure 4.1 – Rudzka-Ostyn's Model Distribution on COCA Samples

Source: MARÇAL (2023, this study)

Unlike what was previously expected for *go down*, the examined data from the corpus did not present sense 1 (*Movement from a higher place to a lower place*) as the most prevalent sense observed.

As we can inspect above, sense 2 (*Time and geographically oriented motion*) had the highest frequency in the concordance lines with *go down* from COCA. In addition to that, even though this result does not align with the potential primary sense expected for this verb combination, it is unconditionally coupled with one of the two potential primary senses for the particle verified in section 4.1, which is: *South; Used for saying that something is given to the next generation, to be recorded/remembered as*. Excerpts (7) to (12) below exemplify the presence (113 out of 349 occurrences) of sense 2 in the data – these examples, randomly selected among others, are also illustrated in appendix[27] A.

(7) *and down the field. The previous week, we didn't* **go** *up and* **down** *the field, but we made crucial plays. " # Life doesn't get*

(8) *"I'd like to meet Hemingway, " he said. "* **Go down** *to Cuba and meet him. Maybe we could go together. " " Well*

(9) *"Peter Ueberroth, if he stays with it, I think will* **go down** *as the greatest commissioner of them all. " # Other old heroic names flowed*

(10) *outrageous, but at least it's a hard number, because when you* **go down** *to the other end of Pennsylvania Avenue, number 1600 to be exact, it*

(11) *gaping hole had broken in the clouds and light poured through. We were* **going down** *to the city center, just as we had planned the night before. The*

(12) *be a copycatted crime, because when we reflect on it, this will* **go down** *actually as a fiasco, and pretty pathetic because of the involvement of the people*

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[27] In order to compile and simplify the excerpts, collected from the corpus, of the most predominant sense found for the VC, we also display all sample lines analyzed in the appendices at the end of this work.

In excerpts (7), (8), (10) and (11) the senses of *go down* meet the senses found for the verb combination in its etymology as well: 'descend'. Conjointly, in addition to aligning with the etymology of this verb combination, excerpts (9) and (12) also correspond to the idea of 'being remembered' observed in the senses found in the Macmillan Dictionary and WordNet for *down*.

With regards to sense 1 (*Movement from a higher place to a lower place*), as anticipated, it was also very salient in the data, being the third most frequent one (72 out of 349 occurrences). In the following samples: from (13) to (18), we may claim that all of them convey a more 'literal' sense of 'descend', since this is the most prototypical sense and, consequently, does not present a metaphorical connotation.

(13) *his pal. Together, they opened a heavy steel trap door. Potter **went down** the stairs. They bent several times to foil blast that might penetrate the door*

(14) *in the groin before he seems able to block or respond. As he **goes down**, she kicks him twice more. # As Humphrey gets up, a small*

(15) *commander and 14 of the bridge personnel were saved; the other crew members **went down** with the boat. " " I think we still had five or seven machines*

(16) *studio in my basement. And while it was still set up, I **went down** there, and I was, you know, writing for the record. And*

(17) *He said they looked at each other. They started praying. The plane **went down** and slammed into the Hudson River and everyone hit the ceiling. Despite the seatbelts*

(18) *attention to detail. You can see there the great two-story slides when you **go down** into the pool. HENDERSON: And you go down to see the Dodgers play*

Sense 3 (*Decrease in intensity, quality, quantity, size, degree, value, activity, status, strength*), one of the potential primary senses attested for the verbal particle *down* (Table 4.7), was coincidently the second one most frequent in the entries (107 out of 349 occurrences). This

sense had a very strong presence in all analyses performed before and in the research data. Some examples of the latter include:

(19) *factually. Ed Emery stated about wages in right-to-work states: " Sure they **go down**. " Numerous studies show that he is right. But don't worry,*

(20) *be wiser to go ahead and get tickets now and wait for prices to **go down**. " # (c) Copyright 2002. The Christian Science Monitor 17341 #*

(21) *after her husband was out of office, that his reputation would **go** up and **down**. And during the week after the assassination, she read, for instance,*

(22) *naked when using this as your only shell. Stretch is limited, and **go down** a size for the best fit. $169 * men's S-XL; women's*

(23) *n't boast about it, you can't re-sell it, and the value **goes down** a little bit. But here's what makes the value really drop. We*

(24) *to move to the suburbs. ZAHN: Have you seen the crime rate **go down** in the neighborhood? Mr-MOOSE: I think it's still too early to determine*

Indeed, it is quite easier to perceive the senses of 'decline', 'reduction' or 'negative verticality' in notes (19) to (24). The reason for this might be due to the fact that the lexeme *down* may be centrally and deeply imputed by the conceptual metaphor: LESS IS DOWN. In excerpts (19), (20), (22), (23) and (24) the *wages*, *prices*, *stretch*, *value* and *crime rate* are, respectively, the entities to be 'reduced' or 'lowered', whereas in (21) the *reputation* is the entity being 'decreased' or becoming 'less valuable'.

In a distinct manner, senses 4 (*Reach a goal, completion, extreme limit down the scale*) and 5 (*Movements of eating and writing*) had a less significant presence in the data: 54 out of 349 occurrences for sense 4, and 3 out of 349 occurrences for sense 5, however, they, too, contribute to the formation of very important metaphorical senses for the verb combination being accounted for. Some instances of this are displayed next:

(25) *by caching them-storing versions of each page for quick retrieval. When a*

*site **goes down** or gets taken down, as it seems may have happened with the page you*

(26) *market, the emphasis is more on maintaining the network: If my network **goes down**, look at what it costs my business. " # One of the often*

(27) *faith that we were going back to LaGuardia, until the left- hand engine **went down** and then we looked like we were over the Hudson and continued to go lower*

(28) *#That's why education and other public goods are **going down** the drain, and the US is loosing the edge they had in previous*

(29) *and so far they'd managed to keep their dysfunctional little family from **going** completely **down** the drain. # " So what's all this about a party? "*

(30) *to run on a full stomach, after all. Crackers or fruit usually **go down** well. But milk products take longer to digest, so avoid them. Soda*

(31) *learned from studies of mammals that large animals are generally unselective feeders. Everything **goes down** the hatch: scratchy leaves, woody twigs, and chewy bark, as well*

(32) *#the poll 5 minutes before closing time. People **go down** to the list, and they use the names of people that have not*

The given examples (25) to (29) – correspondent to sense 4 – are a perfect match to the notion of 'failure' ascribed to this verbal combination in the etymological dictionary. Also, they reinforce the sense: *used for saying that something is damaged or destroyed* provided by the Macmillan Dictionary in table 4.4 (section 4.1). In respect to examples (30), (31) and (32), they were the only records of sense 5 in all research data collected from COCA for the combination *go + down*. The scarce presence of sense 5 hints to a rather rare use of metaphorical expressions more related to 'eating' and, above all, 'writing'. This is safe to claim not only because of this verification but also because of the outcomes of all other verifications performed in the examples from the dictionaries and databanks. Hence, having the only examples for sense

5 in view, it is plausible to assert that, in line (30), the notion of *crackers or fruit* (food) *going down* from the 'mouth' (located in the north) to the 'stomach' (located in the south) is completely related to the 'spatiality' of the human body: in the sense of something going from a 'higher position' to a 'lower one' (Chapter 1). Moreover, the idea of 'writing' in (32) could be explained by the fact that to *go down* to a list means that words (or names) are being changed from a 'vertical state' to a 'horizontal one'. If we think of 'Reference Frames', it is possible to interpret this construction to be primarily based on spatial relations, such as the 'Locative_relation' frame.

Finally, we can argue that the English verb combination *go down*, as a result of its sense of 'motion', is used in the sense of 'metaphorical or non-metaphorical downward verticality', which is recurrently also recognized as 'negative verticality', for what goes down often means 'bad' (BAD IS DOWN – GOOD IS UP) . This corresponds to the notions of the potential primary senses for the verbal particle attested in table 4.7 (section 4.1).

Bearing in mind the initial senses for the VC *go down* demonstrated and covered up to this point, the following analysis (Section 4.2) is focused on comprehending and attesting the fictive extensions regulating this verb combination, in view of the typologies that also guide this study. Further, this new observation is expected to broaden and validate the senses already appointed.

4.3. Fictive Conceptualizations in *Go down*

From this point on, we are going to display the findings of the second analysis on *go down*, which consisted of conceptualizing fictive motion in the empirical data retrieved from the corpus. It goes without saying that this was primarily done in light of Talmy's (2000) typologies in coordination with the other theoretical framework previously mentioned (see Chapters 1 and 2).

As stated in the beginning of this chapter, with the help of R, we arbitrarily collected 472 concordance lines from the corpus. Out of those, 438 samples with *go down* had to be disregarded because they did not present any traces of fictive motion and/or did not meet the criteria for this study (see Section 4.1). Thus, we finished up with 35 entries that were introspectively categorized, as can be seen next.

A. EMANATION | ORIENTATION PATHS

(1) *1996 MAG Essence   A   B   C   beach with a glass of Caribbean punch in my hand and watched the sun **go down**. Now, whenever I'm stressed, that memory soothes me. -TONYA ADAMS MIRAVAL*

(2) *1994 SPOK CBS_Sixty   A   B   C   sun came up, and then they'd not go out until the sun **went down**. (Footage-of-a-Steal) Mr-RICH: (Voiceover) And we made this strange thing that looked*

(3) *2013 NEWS Austin A   B   C   the fear in his eyes at night. I hated it when the sun **went down**." He sought treatment from the VA and received prescriptions for a number of*

(4) *2002 SPOK NBC_DatelineA   B   C   harming   the   hostages. (Helicopter; -Kyrgyz Mr-DICKEY: The sun **went down**, nobody fired another round. Mr-CALDWELL: And we start running one at a*

(5) *the panic. (Trees-and-ocean; -v Mr-STOCKTON: The sun was **going down** and the clouds were coming. And it -- it was just -- it looked*

(6) *#most of the action will start once the sun **goes down**, here are some tips for taking nighttime, low light pictures. Because*

(7) *in chairs under the branches of an enormous mango tree, the sun is **going down**. I'm distracted occasionally by the noise of flocks of birds flying just over*

(8) *at Leonardo's, one of the on-site restaurants. # Watch the sun **go down** on a horse trail ride that takes you past ironwood pine, palms, yucca*

(9) *darkness from which God spoke. Then came the thick darkness after the sun **went down**, and in that darkness were the smoking furnace and the flaming torch that passed*

(10) *though we don't start it up until later in the afternoon. Once the sun **goes down** behind our pine trees around 3:00 PM, the house starts to get chilly (*

(11) *, grouse, hawks, volcanic haystacks, wildflowers or stargaze when the sun **goes down**. 275 gallon forced water tank, underground septic, cabin power wired for generator*

(12) *that evening sun **go down**. (Singing in Yiddish) that evening sun go down. (Singing in Yiddish). Now, listen up now. She's*

(13) *of January, but we've got an hour or so till the sun **goes down**. We can check out the exterior first. I've been thinking a new*

(14) *That never failed to surprise me, how poorly he saw after the sun **went down**. I tore after the ball, bouncing up the middle of the road in*

(15) *absorb solar heat during the day and release it into rooms after the sun **goes down**. NO PANE, NO GAIN # The main culprits of heat loss in the*

(16) *drinking and laughing and singing songs of the sea. # When the sun **went down** and darkness covered the waters and they were done with him, the three men*

(17) *maker, now seems also to be filling with darkness. The sun is **going down**, yes, but that's not it. It's as if something,*

(18) *all things considered, is relatively small. That is, when the sun **goes down** at night, we don't have troops everywhere. As it turns out,*

In the 18 samples above, we can see that there is a fictive entity emerging from a source and virtually moving, regardless of the observer's location. Besides, since it concerns an orientation path, there is an intangible fictive linear continuum, which comes out of a source and points towards a direction, as it is possible to observe in (1). Another significant aspect in relation to this group is that even though all these excerpts are classified as 'Emanation', they are unlikely to be classified within the other subtypes of this subcategory: Radiation Paths, Shadow Paths, and Sensory Paths. The reason for that is that the objects or entities of examples (1) – (18) are elements that could be considered 'intangible entities' moving away from some other elements (in the landscape, etc.) which, in turn, hide them away from human vision.

Taking instance (8) into account, we can retrieve another theory to help explain the phenomenon. In spatial prepositions theory, prepositions are used to express spatial relationships between objects or entities. The phrase 'sun go down on' can be metaphorically understood by applying spatial prepositions to describe the sun's movement in relation to the horizon.

The preposition 'on' in this phrase indicates the sun's position relative to the horizon. It metaphorically conveys the idea of the sun setting or descending towards the horizon, marking the end of the day and the transition from day to night. The metaphorical

use of spatial prepositions helps us conceptualize and communicate the sun's movement in terms of familiar spatial experiences, even though the sun doesn't physically go down in the same way objects do in space. As such, the phrase captures our embodied understanding of the sun's setting, making it a more expressive and accessible description of the event. What is, in fact, moving is the Earth. Have a look at the following figure (4.2):
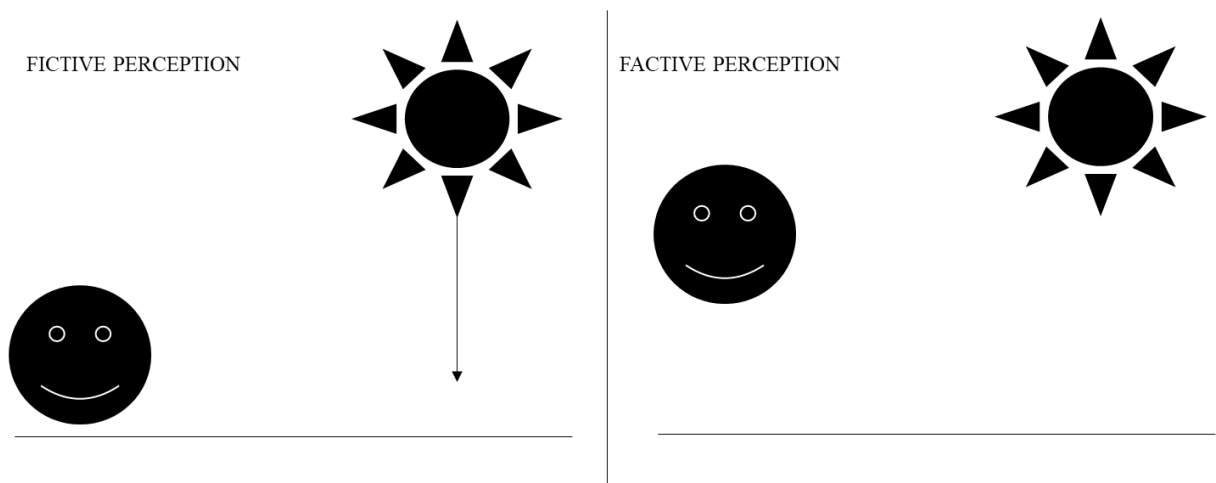
Figure 4.2 – Illustration of Emanation – Orientation Paths in example (8)
Source: MARÇAL (2023, this study)

This fictional 'downward' motion is a detrimental cognitive strategy that helps us conceptualize and communicate the sunset event in a more dynamic and vivid way. It illustrates how language, through satellite expressions such as 'go', allows us to creatively express and understand spatial relationships and events, even when they are unrelated to transit literal movement (see Section 2.1).

B. PATTERN PATHS

(19)   *1999 FIC FantasySciFi A   B   C   one pointing up, occupies most of her forehead. Rows of dark squares **go down** her arms. A final downward-pointing triangle rests between her upper pair of breasts,*

The 'dark squares' (19) are not extensions of the same object but are two different entities that are attached to each other – dark squares to her arms. In this example,

the factive representation is that of a stationary trajector, still attached to another entity, whereas the fictive representation is a movement down through the entity the trajectory is attached to (figure 4.3).

FICTIVE PERCEPTION

FACTIVE PERCEPTION
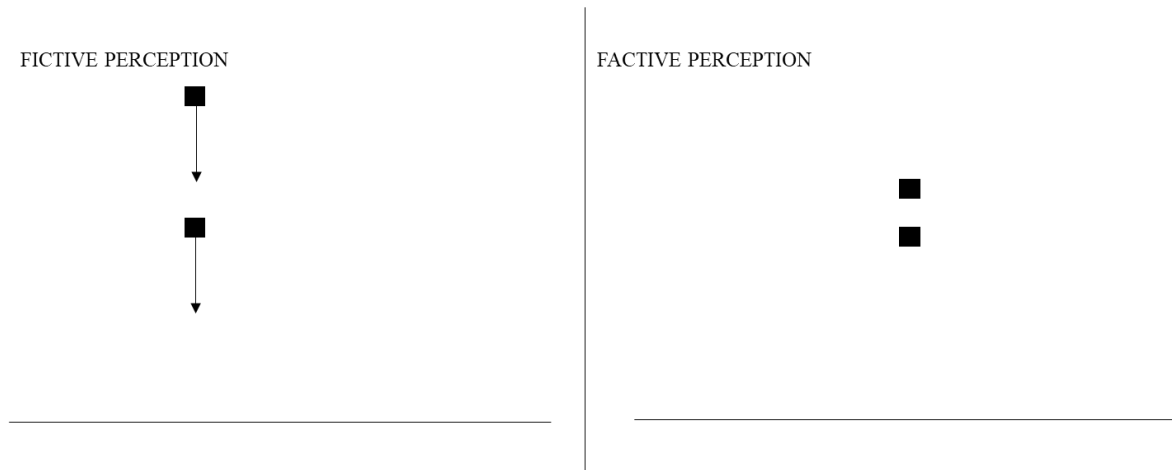
Figure 4.3 – Illustration of Pattern Paths in example (19)
Source: MARÇAL (2023, this study)

These involve the fictive motion of the factive stationary pattern – 'dark squares' – throughout the trajectory of a physical element conceived as rectilinear fictive motion. Talmy (2000) gave six conceptual elements of the event of motion: movement reality; moving objects (Figure); reference object (Ground); trajectory (Path); how the figure moves (Manner); and the situation that caused the event (Cause).

Talmy (2000) further notes that languages differ in their lexicalization of basic motion events, with the path of lexicalization in verbs having a moving reality (V-languages), while other languages lexicalize the path outside the verb, in the satellite, (S-languages).

C. ADVENT PATHS | SITE ARRIVAL

(20) *" I think it grabs at people to see some of these hallowed records **going down** to people who we suspect, " Gwynn says. " Numbers shot through the*

(21) *No, no, no. Don't cancel it now. It's **going down** to the downstairs printer. Jay Geils here. It's Monica Scholls. I*

The prior lines present traces of a fictive motion of the object to its site. The reason why they could not easily be described as 'Site Manifestation' (the other subtype of 'Advent Paths') is that what we see is the fictive 'motion' (aided by the preposition 'to'), and not the fictive 'change' of the element itself. In other words, the file being printed in (21) is going to 'arrive' at the printer located south of the place, as we can see in Figure 4.4 below:
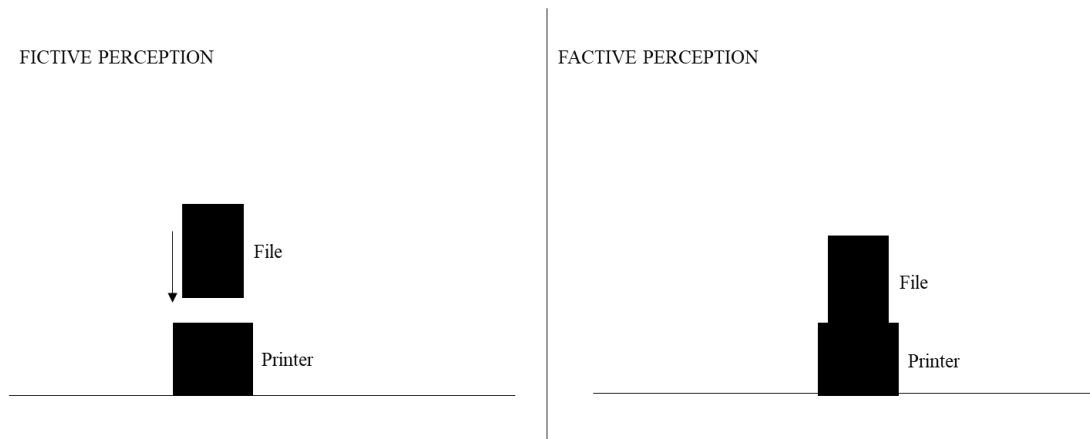
Figure 4.4 – Illustration of Advent Paths – Site Arrival in example (21)
Source: MARÇAL (2023, this study)

In summary, this is a conceptualization where a fictive entity embarks on a journey (Advent Paths) and eventually arrives or reaches a specific site or location (Site Arrival). This kind of representation allows us to convey the sense of movement and arrival metaphorically, even when discussing abstract concepts or stationary situations.

D. ADVENT PATHS | SITE MANIFESTATION

(22)   *2002 SPOK CNN_Movers A   B   C   Miami-Dade and Broward County, I think most of us, a little chill **goes down** our backs when we hear those two names. Again, they are the focus*

(23)   *2009 NEWS NYTimes   A   B   C   of Jurists and the Jose Alvear Restrepo Lawyers Collective. #"Chills **went down** my spine when I discovered the lengths that DAS went through to watch my every*

(24)   *2002 FIC LiteraryRev A   B   C   hear it, faintly, riding away from us. " # A shiver **went down** Saturn's neck and shoulders. He did not want to share the road with*

(25)   *Bang, Going Steady, Deeper into Movies, Reeling, When the Lights **Go Down**, Hooked, Movie Love) document her sumptuous passion for film. Her hyperactive*

(26)   *party? It started after the show? The curtain fell and the lights **went down**...?? There's no-one left in the ballroom? The only one's left*

(27)   *did you want to rap about? The trumpets go off, the lights **go down** and the show begins. # CABLE GUY # Hold that thought. Show's*

(28)   *2006 SPOK PBS_Tavis A   B   C   My voice, at puberty went up. I was always born, that's s almost a joke. (Laughs) Tavis: Yeah. (Laughs) It didn't **go down**,*

Now, in the last seven examples, the 'perceptions' are not actually moving. They were just not being experienced before, and once they were, it seemed like they were being experienced in a downward manner (throughout the body in some cases). As the construer sees some change regarding the exhibition of the 'sensorial' experience taking place, it seems as if motion is taking place. But what is really happening is just a change in the sensory manifestation in the body. Take example (22) for instance (figure 4.5):

FICTIVE PERCEPTION   FACTIVE PERCEPTION

                                                      State 1 – No sensory stimuli   State 2 – Sensory stimuli
                                                             □   ■
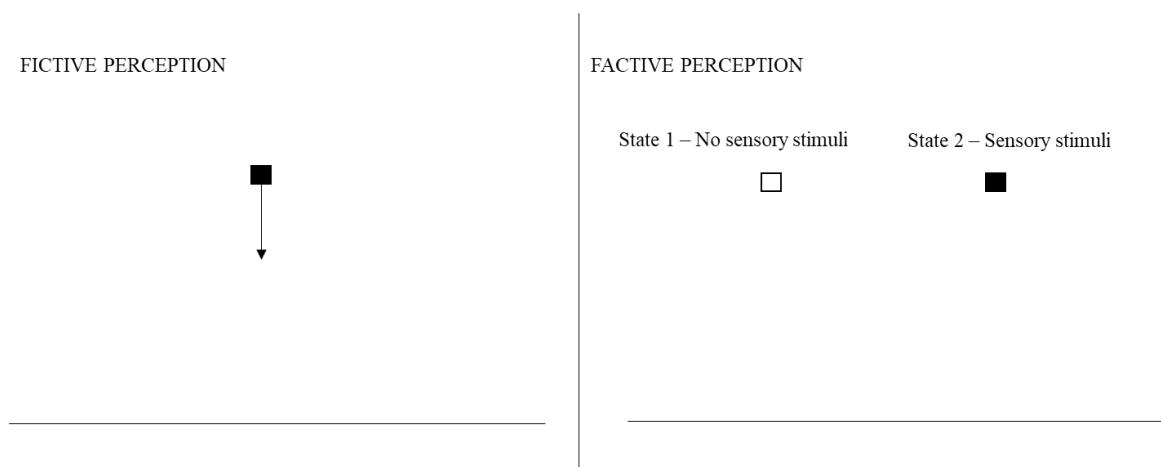
Figure 4.5 – Illustration of Advent Paths – Site Manifestation in example (22)

Source: MARÇAL (2023, this study)

E. COEXTENSION PATHS

(29)   *2017   SPOK Fox: Fox Hannity   A   B   C   a   lot   of   fencing already, we have a river that **goes** from El Paso **down** to the -- down to McAllen and into the Gulf of Mexico. So I*

(30)   *2007   FIC   FantasySciFi A   B   C   toss us a little water bounty and   then   all   that   water   next   year   **goes**   right   **down**   into   that   big   old   pipe.   Some Californian's probably filling his swimming pool with*

(31)   *2017   MAG   Ars Technica A   B   C   "For   the   mountains,   it starts at a random coordinate and generates the line by moving along a little and **going** randomly up or **down**, and continuing until it's past the end of the screen," Buckenham*

(32)   *yards,   grass   and   soil   there   is   becomes   quickly   saturated,   rain   water will **go down** pipes or down hillsides and eventually into the Puget Sound. Storm water, in*

(33)   *#Water was 20 feet from the top and it **went down** to 90 feet, " Hanson said of the well level. # So day begins.*

(34)   *The booths go up - or almost - and the tape **goes down**, separating the voters from the watchers and from the party precinct captains. POLLING*

(35)   *2017   FIC   Bk:BecauseImWatching   A   B   C   .   She stopped there. The steps loomed as if they **went** up instead of **down**. Beyond was the*

The coextension paths are used in statements that describe the format, orientation, or location of a certain extended object in the space by means of the conceptualization of the object extension as path followed by a fictive entity, enabled by the viewpoint of an observer. As in examples (29) and (30) above, 'the river' and 'that water' are perceived as if they were the entities in motion towards the south since the particle adds to the final meaning of the VC. More to this can be seen in the following illustration of example 29 (Figure 4.6):

FICTIVE PERCEPTION

FACTIVE PERCEPTION
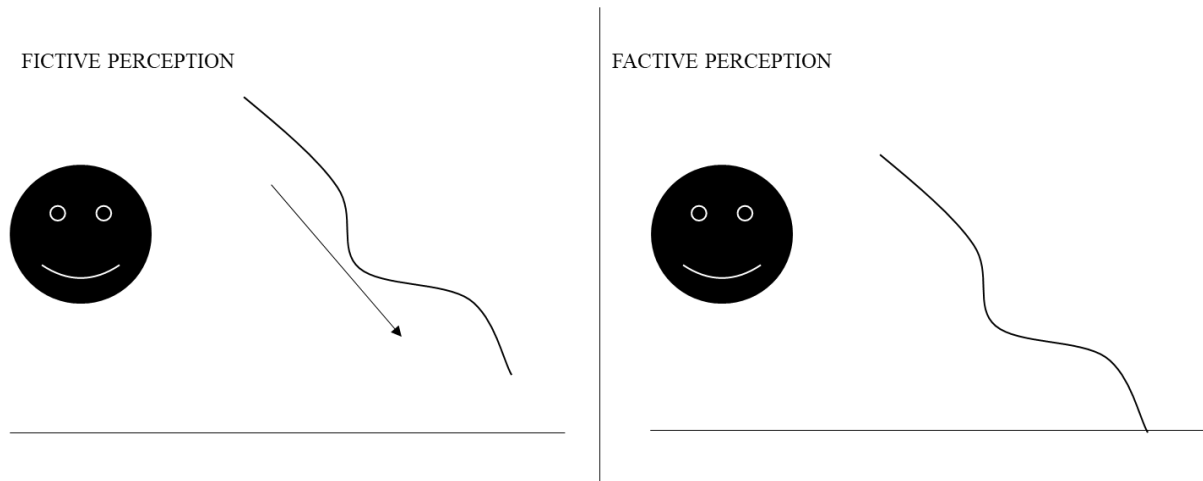
Figure 4.6 – Illustration of Coextension Paths in example (29)
Source: MARÇAL (2023, this study)

It goes without saying that the only way to enable the analyses in this work is by considering the data anchored in the scene. This refers to the use of language based on the physical or cognitive context of the described situation. This means that the speaker's choice of words and expressions is influenced by the immediate environment or visual context in which the communication takes place. This fundamental nature of language contributes to the expression of linguistic meaning and allows speakers to refer to specific aspects of their environment. In instance (31), the mountain is depicted as moving through the screen, even though the mountain itself is stationary. But our physical perception of the world makes us assume there must be some movement of the mountain.

When examining fictive motion, context-based data becomes relevant because fictive motion is often based on spatial and motion-related visual patterns that are directly related to the person's perceptual experience. speak. The use of fictive motion expressions may be motivated by spatial relationships between objects or the viewer's perspective in the scene.

From this examination, among the 35 concordance lines used from COCA for analysis, we were able to identify a predominance of the 'Emanation – Orientation Paths' (Table 4.9 and Figure 4.7). According to them, it can also be noticed that several typologies have not been attested in this trial. This could be explained by the fact that when it comes to *go down*, these typologies are, in fact, not present at all.

Table 4.9: Typologies encountered in *go down*

TYPOLOGY	FREQUENCY	PERCENTAGE
EMANATION | ORIENTATION PATHS	18	51%
EMANATION | RADIATION PATHS	0	0%
EMANATION | SHADOW PATHS	0	0%
EMANATION | SENSORY PATHS	0	0%
PATTERN PATHS	1	3%
FRAME-RELATIVE MOTION	0	0%
ADVENT PATHS | SITE ARRIVAL	2	6%
ADVENT PATHS | SITE MANIFESTATION	7	20%
ACCESS PATHS	0	0%
COEXTENSION PATHS	7	20%
TOTAL:	**35**	**100%**

Source: MARÇAL (2023, this study)
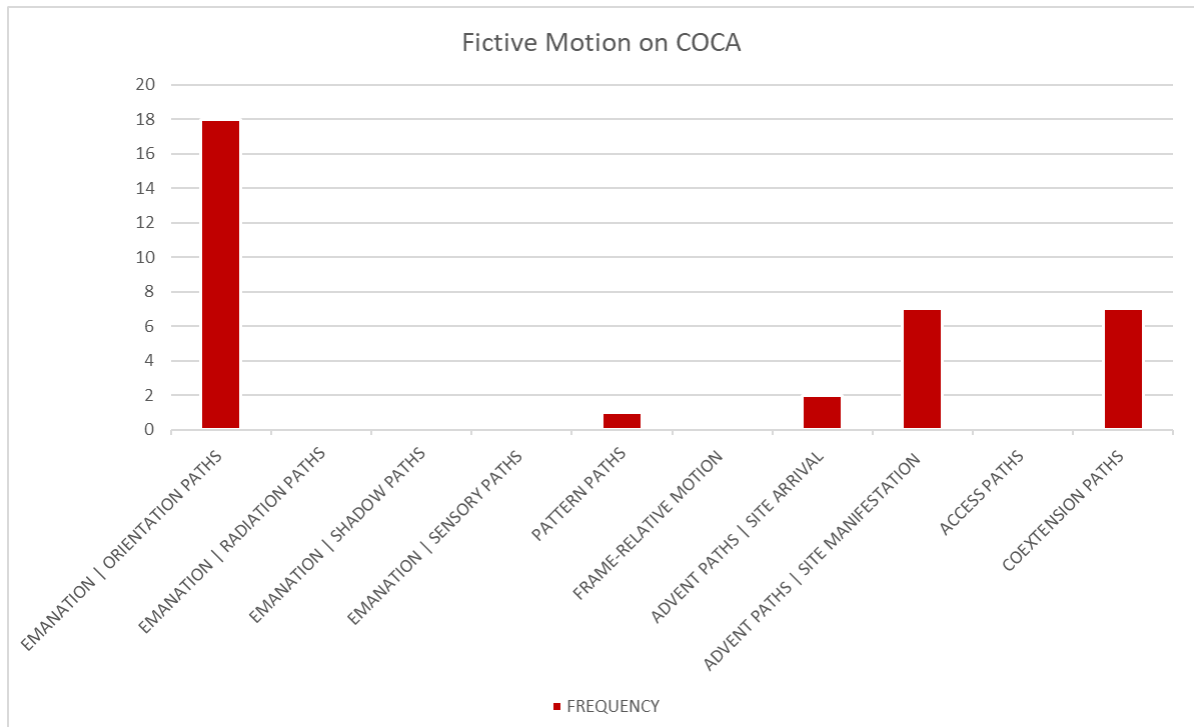
Figure 4.7 – Talmy's Typology Distribution on COCA Samples

Source: MARÇAL (2023, this study)

Unlikely what was expected, there was no sample presenting 'Frame-relative' motion. In this case, the observer is conceptualized as stationary and, consequently, conceptualizes their surroundings as in motion, whereas it is the scenery itself that is, indeed, stationary, and not the other way around. Hence, it is fair to say that the motion perceived is related to a frame based on the observer who, in turn, experiences the motion.

Overall, it is fair to argue that these representations might be experienced by an individual as alternative perspectives of the same scene (TALMY, 2000). As posed by Langacker (2008), the formative constructions of a language are coined in the discursive environment, so that communication is possible. The constructions analyzed here demonstrate this when emerging from the connection between the cognitive bases based on the experiences of vision, motion and the discursive needs related to describing extensions.

In addition, it is reasonable to say that the results, in general, are in accordance with what had been previously expected and serve to successfully corroborate the typologies proposed by Talmy (2000). Also, this result validates the hypothesis that fictivity can be perceived among the uses of this combination composed of a motion verb.

According to Talmy (2000), the relation of Metaphor to Fictivity, overall, consists of the interrelation between the two, ergo how we understand and represent concepts using metaphorical language. Take for instance the phrase LOVE IS A JOURNEY, it should be set up as two phrases:

Target Domain: factive representation, taken as more veridical by our cognition (e.g., 'love')
Source Domain: fictive representation, taken as less veridical by our cognition (e.g., 'a journey')
or
Factive: love is not a journey
Fictive: love is a journey

However, there is a third set-up in our cognition that knows one part is veridical, whereas the other is not. If we did not know this third part, we would not call LOVE IS A JOURNEY a metaphor, we would call it a fact. The only reason our cognition recognizes it as a metaphor is because we do know 'love is NOT a journey'. So, a metaphor as constructed by the source domain and target domain notion must be understood in terms of this factive vs. fictive type of opposition. This is the analysis occurring in the three parts of your cognition: the assessor of each part (negative and positive) and the general one. Ultimately, we could in fact

cover the analysis of fictivity by means of extended metaphorical notions. However, we would do so with rather terminological difficulty, once fictivity is set up in a way that its terminology readily covers both linguistic senses of perception, which is hard to perform with metaphor.

When analyzing the study performed by Caldeira and Oliveira (2018), on categorizing instances from COCA with *come out* according to Talmy (2000), we can see a great similarity with this one. They found three categories that seemed to be of more relevance in their study, namely: Emanation (Orientation Paths), Advent Paths (Site Manifestation) and Coextension Paths.

For the in-depth study, it was expected to widen the horizons for each of the typologies given by discussing every linguistic element found and by increasing the scale of the empirical data the corpus was able to provide us with.

Other elements of great importance are Talmy's space-time representations for explaining the analyses performed here. Talmy's spatial-temporal representations refer to the cognitive structures that underlie the way humans conceptualize and represent spatial and temporal relationships in language and thought. According to Talmy (2000, p. 103), these representations are based on two basic categories: 'figure' and 'ground'.

In spatial representations, 'figure' refers to the main object or entity in focus, while 'ground' denotes the context or reference point with which the figure is perceived or related. For example, in the sentence 'The cat is on the table', the cat is the figure, and the table is the ground.

In temporal representations, 'figure' refers to the specific point or time period in focus, while 'ground' denotes the temporal context or reference point in relation to the position of the figure. For example, in the sentence 'He arrived at 3 p.m.', the time of arrival (3 p.m.) is the figure and the time context is the reference point.

Talmy's spatial-temporal representations are integral to our cognitive processing of spatial and temporal information and are reflected in the structure and usage of language. They help us organize and understand spatial and temporal relationships in a coherent and meaningful way, permitting us to communicate effectively about the world around us.

Speaking of this, Tsaroucha (2020) points to another relevant way to interpret such constructions, which is the CONTAINMENT image schema.:

> As far as the containment image schema is concerned, Taylor (2002, p. 337) stated that this image schema evokes, by definition, a container with its inside and outside parts in the domain of a three-dimensional space (see Figure 1). Caballero (2009, pp. 277–78) noted that in contemporary architecture a three-dimensional space can be achieved only through motion, since by moving in space we understand and create

space; at the same time, spatial entities create the illusion of moving. According to Caballero (ibid, pp. 278–79), a three-dimensional space indicates that: (i) images of people or vehicles are running along spatial entities, (ii) entity constitutes itself a highly dynamic term, (iii) fictive motion describes spatial scenes involving linear trajectors, such as roads, rivers, streets etc., (iv) metaphors portray the concepts of visual perception and motion. (TSAROUCHA, 2020, p. 4).

This article proposes that the meaning of English verb combinations can be elucidated using visual diagrams (i.e., image schemas). The contention is that they depict real-life experiences by representing spatial and motion concepts. The argument further suggests that when forming an English verb combination, the semantics of the particle involved influences the emergence of visual patterns.

As told in Section 4.2, we have tried to present a discussion on the phenomena that are more likely to underlie the use of such constructions. Thus, within this view, some general assumptions can be made regarding the possible discursive motivations behind the samples verified. These are presented next.

4.4. Social Domains in the Corpus Data

With the aim of pointing out some discursive motivations underlying 13 instances from COCA, we have initially identified the social domains or contexts in which some of the lines classified as 'Fictive' took place. This is demonstrated in the following table:

Table 4.10: Summary of contexts present in *go down*

SOCIAL DOMAIN	FREQUENCY	PERCENTAGE
SPOKEN	5	38%
FICTION	4	31%
MAGAZINE	2	15%
NEWSPAPER	2	15%
ACADEMIC	0	0%
TOTAL:	**13**	**100%**

Source: MARÇAL (2023, this study), adapted from COCA (2019)

Indeed, as expected, 'Spoken' and 'Fiction' had the most significant presence among the data. They were followed by the contexts 'Newspaper' and 'Magazine', which were ranked together presenting the same frequency. It goes without saying we did not consider any differentiation between a support text and a text genre in this classification.

Table 4.10 presents data on the frequency and percentage distribution of different domains. From the given results, these are the implications found: The 'Social Domain' is comprised of different categories, and the most prominent domain is 'Spoken' with a frequency of 5 instances, accounting for 38% of the total data. This suggests that the data primarily consists of spoken language or dialogue, which could indicate that the information may be derived from conversations or oral sources. Example:

(4) *2002*   *SPOK NBC_DatelineA*   *B*   *C*   *harming*   *the*   *hostages.*
*(Helicopter; -Kyrgyz Mr-DICKEY: The sun **went down**, nobody fired another round. Mr-CALDWELL:*

The second most frequent domain is 'Fiction, with 4 instances, making up 31% of the data. This indicates that a significant portion of the information comes from fictional sources such as stories, novels, or other creative writing. Example:

(24) *2002*   *FIC*   *LiteraryRev*   *A*   *B*   *C*   *hear it, faintly, riding away from us. " # A shiver **went down** Saturn's neck and shoulders. He did not want to share the*

The data also includes content from print media sources. Both 'Magazine' and 'Newspaper' domains have the same frequency of 2 instances each, accounting for 15% of the total data. This means that some of the data might be extracted from articles or reports published in magazines and newspapers in American English, and therefore, these two domains are not relevant when it comes to such samples. Examples:

(1) *1996 MAG Essence*   *A*   *B*   *C*   *beach with a glass of Caribbean punch in my hand and watched the sun **go down**. Now, whenever I'm stressed, that*

(3) *2013 NEWS Austin A*   *B*   *C*   *the fear in his eyes at night. I hated it when the sun **went down**." He sought treatment from the VA and received prescriptions*

Interestingly enough, there are no instances from the 'Academic' domain. This implies that the data might not contain information from academic sources such as research papers, journals, or scholarly publications.

It is important to note that the interpretation of these results heavily depends on the context in which the data was collected and the purpose for which it was analyzed. For instance,

if this data is part of a study on spoken language in fiction, then the distribution makes sense. However, if it is part of an academic research project, the lack of academic content might be a limitation or something worth investigating further.

In conclusion, the table provides valuable insights into the composition of the 'Social Domain' data, highlighting the dominance of spoken and fictional content, while also indicating the presence of print media sources, but a lack of academic content. To draw more meaningful conclusions, it is essential to consider the context and objectives of the data analyzed.

4.5. Further Discussion

In rough, the pattern observed for *go down* is of directional prepositional phrases. Scholars in CL accurately describe these constructions in English and include both the factive motion and the fictive motion ones. Let us take, for instance, sample (29): *we have a river that **goes** from El Paso **down** to the -- down to McAllen and into the Gulf of Mexico.* In such construction, though a motion verb is being used, in field of semantics they have a stationary interpretation since the landmark (LM) is the path itself. Besides, from the description of the frames such construction can evoke, we are able to show how their pragmatic dimension can be accounted for.

Frames and social domains (or contexts) are analogous structures, representing the semantic-pragmatic aspects of a language, however they are distinguished in relation to their objectives and structural organization. In an attempt to organize the socio-cognitive cultural experience in structures that correlate both form and meaning of linguistic structures, we can understand the discursive phenomenon by looking at the several frames they might portray. FrameNet provides a frame for such constructions: it is 'Path_shape'. The frame can be explained by the fact that the structures present verbs that lexicalize the manner of the motion and, consequently, the shape of the path.

When the speaker faces the need to describe a stationary scene and, in most cases, large proportion extensions, they use the cognitive bases in their possession, formed through the integration between the visual mapping combined with the path motor experience (which we rely on more often), to 'build' the scene by means of language. For instance, in (24) *A shiver **went down** Saturn's neck and shoulders*, we are able to understand that shivers happen, but the linguistic format used makes us conceive the idea that shivers can 'walk/move' along the human body, which, in turn, seems like the scheme: SOURCE-PATH-GOAL. The analyses can reveal

that there might be a mental simulation of motion in order to have a cognitive reconstruction of the scene described. This seems to explain why and how individuals can perfectly understand each other when dealing with this issue. Caldeira and Oliveira (2018, p. 11) argue that "fictive motion is certainly a helpful framework to determine the motivation for metaphorical uses of linguistic structures."

To sum up, it is imperative to say that metaphorical uses add depth and richness to language, allowing us to express complex emotions and experiences in a way that connects with readers or listeners on a deeper level. They offer a way to relate to abstract concepts by associating them with more tangible or familiar experiences. By using 'metaphors', such as 'go down', we can communicate nuanced meanings and create powerful imagery that resonates with others.

Overall, the metaphorical usage of 'go down' adds a layer of figurative meaning to the phrase, allowing speakers, in some instances, to express negative developments or deteriorating conditions in a succinct and expressive way. Metaphors like this one are prevalent in language and enrich our ability to communicate by providing imaginative and vivid descriptions of various situations.

When it comes to teaching figurative constructions, such as the VC 'go down', both ESL (English as a Second Language) and EFL (English as a Foreign Language) students can encounter similar challenges and benefits. As explained in Chapter 1, Verb Combinations are commonly used in everyday language and communication. They consist of a verb combined with one or more particles (typically prepositions or adverbs) to create a new meaning. When using VCs, speakers and writers rely on a shared understanding of these combinations to effectively convey their intended messages. This shared understanding contributes to intersubjectivity in language. Intersubjectivity is influenced by the social and cultural context in which communication takes place. Cultural norms, language, social roles, and shared experiences play a significant role in shaping intersubjective understanding.

In her work discussing the notion of (inter) subjectivity, Almeida (2019) argues that intersubjectivity extends beyond the complex complement construction, encompassing the relationship between the speaker's perspective and other participants in the preceding discourse.

Teaching metaphor can be difficult for ESL and EFL students due to the symbolic nature of these linguistic constructs. Metaphors are based on comparisons between seemingly unrelated things that may not exist in the student's native language or culture. Understanding the hidden meaning behind metaphors can be difficult, especially for learners who are not fully immersed in an English-speaking environment.

ESL students, who typically study English in a country where English is the primary language, may be more exposed to metaphors used in everyday conversation, the media, and literature. Exposure to the cultural context in which metaphors are used can help them understand and use these figurative expressions.

On the other hand, EFL students, studying English in a non-English speaking country, may have limited exposure to the cultural context of English metaphors. As a result, they may find it more confusing when and how to use metaphors appropriately.

Teaching metaphors to ESL and EFL students can be a valuable aspect of language learning. Metaphors allow students to express themselves more creatively and vividly, improving language and communication skills. Learning and using metaphors can also make conversations and writing more engaging and memorable.

To teach metaphor effectively, educators must provide rich context and concrete examples. ESL and ESL teachers can use visual aids, stories, and multimedia materials to illustrate the meaning and usage of different metaphors. Such contextual understanding helps students grasp metaphorical concepts more effectively.

For ESL and EFL students, it is important to introduce metaphors gradually and systematically. Starting with simple, commonly used metaphors can lay the groundwork for more complex metaphors. Regular practice through speaking, writing, and reading exercises can strengthen students' understanding and application of metaphors.

We strongly hope that by having investigated the effectiveness and the functioning of two major cognitive approaches (i.e., Rudzka-Ostyn's Model and Talmy's Typology), we have contributed to the teaching and learning of Verb Combinations in English.

In summary, teaching metaphor to ESL and EFL students involves addressing similar challenges related to their figurative nature and cultural context. However, with proper instruction, practice, and exposure, both groups of learners can benefit from using metaphor or conceptualized notions to improve their language and expression skills. Hence, it is possible to say that the outcomes revealed in this study showed a great potential for helping learners, especially EFL and ESL students, better understand and, therefore, apply the phenomena to language in use. One could even argue it is imperative that people learn these concepts.

In the next section , we briefly talk about some possible future studies derived from the present one.

4.6. Possible Future Implications

When addressing in more detail the aspects of social-discursive elements intertwined with conceptualized meanings in the language, we face the need to deal with communication implicatures arisen from this relationship.

Metaphor involves mapping the meaning of one concept to another to create figurative expressions. Pragmatics looks at how meaning is influenced by context, including the speaker's intention and situational context or discursive-pragmatic situation (Almeida, 2019). Metaphors can add depth and nuance in a pragmatic sense, since their interpretation often depends on the context in which they are used.

Both metaphor and pragmatics consider the speaker's intention (and relationship) in communication. Speakers may intentionally use metaphors to convey specific meanings, feelings, or attitudes. Pragmatics helps analyze how to use metaphor strategically to achieve communication goals.

Let us take the word *down* for instance, 'down' is frequently used metaphorically to convey social hierarchies and power dynamics. For example, when someone says, 'He talked down to me', the word 'down' is metaphorically used to imply condescension or a patronizing tone, indicating a power imbalance in the conversation (CULPEPER; TANTUCCI, 2021).

In (Im)politeness theory, the concept of 'face' is central. Face refers to an individual`s social identity and dignity, which can be threatened or supported through language. The use of 'down' in certain contexts can be seen as an (im)polite act, as it may involve face-threatening behavior, such as demeaning or belittling someone.

It may be considered polite or appropriate in some situations, such as when offering assistance ('I'll write it down for you'), but impolite in others, especially if it involves speaking condescendingly or critically about someone ('She put him down in front of everyone'). One could even argue that 'She put him down' might be positive if taken as 'She wrote his name on the list'.

The metaphorical use of 'down' can also reflect power dynamics. When someone is 'brought down' in an interaction, it may indicate a loss of status or authority, while 'putting someone down' can imply an attempt to assert dominance or superiority.

In general, the word 'down' and its metaphorical and pragmatic uses are closely related to (im)politeness theory, as they involve consideration of face, power relations, motivation, and social dynamics in communication. The context in which 'down' is used plays an important role in determining whether it contributes to polite or impolite discourse and how

it affects the social relationships of the interlocutors. As highlighted by Oliveira (2023, p. 5, author's translation), "an important feature of the concept of face is also related to the linguistic behaviors that are based on norms, expectations, and contextually created and shared conventions by specific communities."

In essence, the study of metaphor and pragmatics helps uncover the intricate ways language is used to convey meaning, intentions, and emotions, providing valuable insights into the complexity of human communication.

The following chapter (Chapter 5) provides the final observations of this research. It aims to discuss the possible theoretical gains of the present study, and how the description of the multidimensionality of *go down* allows confirmation of the questions posed initially.

5. FINAL REMARKS

In order to conclude, there is, next, a brief summary of the study chapter by chapter. This research discusses the descriptions and theoretical accounts of the particle 'down' from a Cognitive Linguistics perspective. It emphasizes the role of Cognitive Semantics and Conceptual Metaphors, such as LESS IS DOWN, in understanding the various meanings of the particle. The image schema of verticality and its connection to spatial metaphors and abstract domains are also explained. It also explores the polysemy of 'down' and its association with verbs of movement and non-movement.

We presented and exemplified the five basic meanings or senses of 'down', including 'movement from a higher place to a lower place', 'time and geographically oriented motion', 'decrease in intensity or value', 'reaching a goal or completion', and 'movements of eating and writing' (RUDZKA-OSTYN, 2003). Besides, the relevance of image schemas and their influence on language understanding are also discussed, along with the work of various scholars on image schemas. Additionally, we addressed the complex nature of verb combinations and their varying syntactic structures in language.

Afterwards, we presented the polysemy and various meanings of the particle in English. It was mentioned that 'down' is the fourth most frequently used particle in the language, can be associated with both verbs of movement and non-verbs of movement, and it can form compounds with other words, giving rise to new meanings.

To understand the phenomenon better, the concept of 'protoscenes' in cognitive linguistics, which are mental models representing essential elements and structures of specific events or situations are noted. Moreover, the importance of image schemas, basic motor and spatial patterns emerging from bodily experiences, is highlighted in understanding language functioning and abstract concepts.

Then, we move to list the work of various scholars in cognitive linguistics, such as Talmy, Lakoff and Johnson, Croft, and Cruse. They are mentioned in connection to image schemas and their influence on language and meaning. The concept of 'fictive motion', a type of figurative use of motion verbs, is also introduced with examples. Overall, in Chapter 1, we provided a comprehensive overview of the different senses and cognitive aspects related to the particle 'down' in English.

Chapter 2 starts with the history of the emergence of cognitive linguistics as a linguistic theory that challenges traditional approaches to language. It traces the philosophical roots of cognitive linguistics to thinkers like Kant, Wittgenstein, and Lakoff, who emphasized

the role of language in shaping human thought. The cognitive revolution in psychology and cognitive science during the 1950s and 1960s further influenced the view of language as a product of human cognition. The chapter also highlights the contributions of scholars like Rosch, Lakoff, Johnson, Langacker, Hofstadter, and Fauconnier, who played significant roles in the development of cognitive linguistics.

Furthermore, it is explored the concepts of compositionality and idiomaticity in language, where constructs can transition from having a clear and predictable meaning (compositionality) to acquiring fixed and figurative meanings that cannot be deduced from their parts (idiomaticity). The study aims to analyze the influence of particles in verb combinations, and it considers the distinction between verb-framed and satellite-framed languages, which affects the encoding of motion and manner in sentences.

Deixis and gradience are also introduced as key concepts in cognitive linguistics, emphasizing the context-dependent and dynamic nature of language and meaning formation. These concepts play a crucial role in understanding how language relies on situational context and how linguistic categories often exist on continua rather than rigid boundaries.

In this manner, the concept of fictive motion in language is discussed, which involves describing stationary objects or entities as if they are in motion. Fictive motion is related to cognitive processes, particularly metaphorization, and is considered a natural principle of our conceptual system that is reflected in language. The typology of fictive motion proposed by Talmy (2000) is explained, which includes various subcategories such as 'orientation paths', 'radiation paths', 'shadow paths', and others.

We highlight the interconnectedness of frames, metaphor, and fictive motion, showing how they work together to form meaning in language. The role of projections in cognitive linguistics, including conceptual metaphor, conceptual metonymy, image schemas, and fictive motion, is discussed as essential in shaping our understanding of the world and how we communicate complex ideas.

In other words, it is shown that fictive motion and metaphor are cognitive phenomena that operate within mental cognitive frames. These cognitive tools, along with fictivity, enrich language and thought, enabling us to express spatial relationships, understand abstract concepts, and communicate dynamic experiences. It is emphasized the importance of cognitive processes in shaping language and meaning formation, making grammar and discourse construction interconnected with cognitive and cultural factors.

The methodology used is based on Cognitive Linguistics as the foundation for analyzing the research data compiled. Corpus Linguistics was endorsed in the data compilation

process. The study utilized the Contemporary Corpus of American English (COCA), which contains over 520 million words of text from various sources such as spoken language, fiction, popular magazines, newspapers, and academic texts.

The methodological framework consisted of three main sections: 1. The use of Corpus Linguistics and Cognitive Linguistics: This section explains the intersection between CL and Corpus Linguistics and justifies the selection of COCA as the data source due to its authenticity, unbiased nature, and availability online. 2. Procedures for Data Collection: This section describes the steps taken to select the verb combination 'go down' for analysis. The process involved identifying the most frequent verb combinations with the particle 'down' and selecting the most recurrent and productive combinations with motion verbs for analysis. 3. Procedures for Data Analysis: This section outlines the steps taken to analyze the research data compiled from COCA. The semantic potential of the particle and the selected verb combination was attested by consulting various dictionaries and databases. The conceptualization of fictive motion in the selected verb combination was then analyzed, considering the typologies proposed by Talmy (2000) and the social domains in which the occurrences appeared. It was also aimed to establish inter-rater reliability to ensure consistency and agreement between coders in the analysis process.

In the beginning of Chapter 4, we display the data analysis and findings related to 'down'. The goal is to verify the senses of the particle based on dictionaries, lexical databases, and cognitive linguistics conceptualizations. We examined examples from the Macmillan Dictionary, WordNet, and FrameNet, as well as Rudzka-Ostyn's five senses for 'down'.

The analysis indicates that senses 2, 3, and 4 are more recurrent in the data, with sense 4 being the most notable one. The etymological investigation confirms the validity of these senses, aligning with Rudzka-Ostyn's and other sources' findings.

We also indicate that some examples may fit into multiple senses, and in such cases, it is important to consider the context for a more precise classification. The semantic frame analysis suggests a sense of 'decrease' for 'down', supporting the notion that LESS IS DOWN.

Last, the contrastive analysis provides evidence for potential primary senses of 'down', such as time and geographically oriented motion, decrease, and reaching a goal. These senses are repeatedly reaffirmed in various sources, supporting the examination of metaphorical expressions of the verb combination with 'down' in the subsequent section (4.2).

The second analysis involves examining 472 concordance lines from COCA, but some lines had to be discarded as they did not meet the criteria for the study. Ultimately, 349 lines were analyzed, and the occurrences of the five senses for 'go down' were presented.

Interestingly enough, sense 2 (time and geographically oriented motion) was the most prevalent in the data, contrary to the expected: sense 1 (movement from a higher place to a lower place). Sense 3 (decrease) was also prominent in the analysis.

Senses 4 and 5 had a less significant presence in the data, with sense 5 (movements of eating and writing) being particularly rare. The metaphorical expressions of 'go down' often relate to 'negative verticality,' where 'down' is associated with 'bad' or 'less valuable,' while 'up' is associated with 'good' or 'more valuable.' It is also suggested that 'go down' can be related to spatial relations and the 'Locative_relation' frame. Overall, this part of the study provides a comprehensive understanding of the various senses and metaphorical extensions of the verb combination 'go down'.

The third part of the analysis is focused on analyzing the use of fictive motion expressions with 'go down' based on Talmy's (2000) typology and other theoretical frameworks. The analysis of the remaining 35 entries resulted in the following findings:

A. Emanation | Orientation Paths: This category represented 51% of the samples. It involved the conceptualization of fictive entities moving away from a source and pointing towards a direction. The entities were considered intangible, hidden from human vision by other elements in the landscape.

B. Pattern Paths: This category accounted for 3% of the samples. It involved the fictive motion of a stationary pattern through a trajectory of a physical element, represented as rectilinear fictive motion.

C. Advent Paths | Site Arrival: This category represented 6% of the samples. It depicted the fictive motion of an object to its site, but not a change of the object itself.

D. Advent Paths | Site Manifestation: This category accounted for 20% of the samples. It involved the perception of non-moving objects as if they were experiencing downward motion, resulting in a change in sensory manifestation.

E. Coextension Paths: This category represented 20% of the samples. It used the conceptualization of an extended object's format, orientation, or location as a path followed by a fictive entity, enabled by the observer's viewpoint.

This analysis revealed that certain typologies, such as Emanation | Radiation Paths, Emanation | Shadow Paths, Emanation | Sensory Paths, and Frame-relative Motion, were not attested in the study. The results validated the hypothesis that fictivity can be perceived in the combination of a motion verb such as 'go down'.

Furthermore, the study discussed Talmy's spatial-temporal representations, which are integral to the cognitive processing of spatial and temporal information in language and thought. The CONTAINMENT image schema was also proposed as a relevant way to interpret such constructions.

In general, the study provided insights into how language, through fictive motion expressions, creatively expresses and understands spatial relationships and events, even when they are unrelated to literal motion. The findings were in line with previous research on other verb combinations, and we were able to propose potential discursive motivations underlying the use of these expressions.

The interpretation of these results depends on the context and purpose of the data analysis. For studies focusing on spoken language and fiction, the distribution is reasonable, but for academic research, the lack of academic content could be a limitation worth further investigation.

The analysis also points to the metaphorical usage of the VC in directional prepositional phrases, where motion verbs are used to describe stationary scenes. The cognitive basis for such constructions involves integrating visual mapping and motor experiences to create vivid descriptions. Metaphors, like 'go down', enrich language and allow for expressing complex emotions and experiences. However, teaching metaphors can be challenging for ESL and EFL students due to their symbolic nature and cultural context. Effective instruction involves providing rich context, concrete examples, and gradual introduction of metaphors.

In relation to the initial research questions proposed, these are the arisen answers:

I) Where do the figurative meanings of go down on COCA stem from?

The figurative meanings of 'go down' on COCA stem from its usage in various contexts. The analysis reveals that 'go down' is associated with multiple senses, with sense 2 (time and geographically oriented motion) being the most prevalent. The analysis also shows that 'go down' is often used metaphorically, particularly relating to 'negative verticality', where 'down' is linked to 'bad' or 'less valuable' concepts, while 'up' is associated with 'good' or 'more valuable' concepts.

II) What conceptualizations concerning fictive motion are perceived in the data found?

The analysis of fictive motion expressions with 'go down' is categorized into different types of paths based on Talmy's typology and other theoretical frameworks. These categories include Emanation (Orientation Paths), Pattern Paths, Advent Paths (Site Arrival and Site Manifestation), and Coextension Paths. These conceptualizations involve how the speaker conceptualizes motion, even in situations where there is no literal movement, highlighting the cognitive nature of language and its ability to creatively express spatial relationships. The basis of these conceptualizations is the relationship between the individual and what they see in the world.

III) What are the pragmatic-discursive usages underlying these samples?

The pragmatic-discursive usages underlying the samples involve the creative use of fictive motion expressions to describe various situations or events. For example, in the case of Emanation (Orientation Paths), the conceptualization involves entities moving away from a source, even when they are intangible or hidden. These conceptualizations enrich language by allowing speakers to vividly describe scenes or events, even if they are unrelated to literal motion. The usage of such expressions is influenced by the need to convey meanings effectively, often utilizing metaphors to enhance communication and express complex emotions or experiences.

Finally, we briefly talked about the future implications of studying the relationship between social-discursive elements and conceptualized meanings in language. Metaphor involves mapping one concept to another for figurative expressions, while pragmatics examines how context and intentions influence meaning. The word 'down' is used metaphorically in various social contexts to convey power dynamics and (im)politeness. Understanding these metaphorical and pragmatic uses helps reveal the complexities of human communication, including face-threatening behaviors, power relations, and social dynamics. A study of metaphor and pragmatics would give valuable insights into language's role in conveying emotions and intentions in different social situations.

Thus, having all this in mind, we have strong aspirations that our research will provide valuable 'help' for future studies in the domains of metaphor, fictivity, pragmatics and verb combinations. Moreover, we aim to expand the horizons of these fields, thereby contributing to the solidification of the theoretical framework established in this study. Having gained insight into, or in other words, 'shed light' on the reasons behind the conceptualizations of 'go down', we now have strong confidence in their validity and functioning, and, with that in mind, we should not let the 'sun go down on' these findings, specially when it comes into acquiring the English language.

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APPENDIX A – The 472 samples of *go down* from COCA

SAMPLES
*her arm. His knees buckled then and she knew he was **going** to **go down**. She wrapped her arms around his waist and tried to ease him to the*
*distribution of body strength between men and women is different. And you **go** on **down** the line. If a woman in the infantry can not carry the same weight*
*and so far they'd managed to keep their dysfunctional little family from **going** completely **down** the drain. # " So what's all this about a party? "*
*although I'm still ABD. We sneak out when everyone is **going** to sit **down** to the main course, and we run to the car and make fun of*
*without giving them anything for next week. When they were **gone**, Chloe came **down**. " Jim's freaking out, " she said. " He wants to*
*Jon Zatechka had a far different reaction, taking little joy in seeing Texas **go down** so hard. # " It ticked me off, " Zatechka said. "*
*a hole into the roof of the building. And I was able to **go down** and she was able to reach her hand up around what was blocking us from*
*this one grabbed it. She's cashed it in, **going** to take it **down** to Foxwoods. She does it all the time. We can't control her*
*few miles ahead. Soon, the car turned through a subtle gate and **went down** a rambling driveway framed by soft fall color. Still, there was no sign*
*by a sheet of plywood, and an otherwise empty concrete expanse. They **went down** one hall and tumed left into another. Michi remembered she had the same app*
*we decided whatever happens, we will do it together. If the ship **goes down**, we'll stay together. MORRISON: (Voiceover) Then, off in the distance*
*factually. Ed Emery stated about wages in right-to-work states: " Sure they **go down**. " Numerous studies show that he is right. But don't worry,*
*are six innings, so we had five more innings to go. Dot **went down** to the refreshment stand to get some hot dogs and soda; she offered very*
*her, Marcel was agitated. He was cold, he wanted to **go** back **down**. What was there to see up here, anyway? But she could not*
*down in the stadium. They didn't know where it was **going** to come **down**. It was **gone**. # It had never happened before, and no one*
*, they should watch it for a while, then decide who is slowing things **down**. Then you **go** up to the group and say, in our case,*
*thing, it seems to me, is that if you're **going** to cut **down** on CO2 emissions, and you're **going** to burn coal, what you've*
*Aaron, that search-and- recovery effort is in full swing. They are fully staffed **down** there and **going** at another difficult day. As you saw by those images there*
*run of covering the tourney. " We did the whole week. We got **down** there and basically **went** at it. " And he still is **going** at that*

*and down the field. The previous week, we didn't **go** up and **down** the field, but we made crucial plays. " # Life doesn't get*

*you know? Diana Zykofsky, the same little girl who wet her pants **going down** the sliding pond last month, didn't even bother to come. And she*

*# GUN MARINE # -- you heard him -- let's move it! -- **down** -- let's **go**! -- BOURNE nodding -- total compliance -- starting to drop*

*be wiser to **go** ahead and get tickets now and wait for prices to **go down**. " # (c) Copyright 2002. The Christian Science Monitor 17341 #*

*stuff. KEN-RUDIN# Oh it is, and both sides are not **going** to back **down**. I mean, both sides really want that fight. Certainly Obama - maybe*

*that matters most to him. SN: You say you're **going** to tone **down** talking to opposing fans. Why would you do that? It seems like fun*

*car in front. So, when you flush the toilet it really does **go down** on the track or, I guess as you're saying, up in the*

*up. There are -- there are no jobs, and he **goes** down, **down**, down. Those two people never saw each other again after the first letter*

*a state forestry agent came into contact with Hilton after Dunlap **went** missing, writing **down** his vehicle's tag number. // Meanwhile, the sheriff investigating the presumed double*

*held them close together and slid them very slowly until the button was as far **down** as it would **go**. " Is that right? " he asked. "*

*WINFREY: What happens, swelling **goes** down or what... Ms-QUARTER: Swelling **goes down**. It gets more defined. Even with my lips, I -- I --*

*to be sure. Well, Jack, wonder if they're **going** to unintelligible **down** the street unintelligible down the wrong block. unintelligible One thing, Jack, unintelligible*

*through the process. What to expect? How soon it's **going** to **go down**? What will it be like for him? " Cassady, a native of*

*about anything to do with their wedding, which may or may not have **gone down** by the time you read this. When asked for details like what she'll*

*all things considered, is relatively small. That is, when the sun **goes down** at night, we don't have troops everywhere. As it turns out,*

*his pal. Together, they opened a heavy steel trap door. Potter **went down** the stairs. They bent several times to foil blast that might penetrate the door*

*said. " I mean, here you are and you think they're **going down** the tubes before your very eyes and they don't want to **go**, "*

*26 percent are just downright angry about the federal government. This is not **going down**. As a matter of fact, it's **going** up. That is a*

*that the first men to arrive at the fire had entered the cottage, **gone down** the long central hallway, and found the old spinster lying already dead in her*

*the deck and take cover inside the hotel room as all of this was **going down**. And of course, you add that to the heavy artillery fire to the*

*end. " If we're right about rates, the stock market will **go down** a lot more than 10% and maybe even 20%, " he says. #*

*Yeah, thank you. CONAN: We'll understand that next time we **go Down** Under. And Shankar Vedantum, thank you for your time today. Mr. VEDANTAM*

*Her Christmas outings for 1893 were both typical and revealing: # December 12 **Went down** town looking for Xmas # December 13 out to market &; then down town &;*

*a few mealy worms and then as you fold this up, you **go** back **down** to the customer and say, " Look, ma'am, this is what I*

*some fag-hating psycho. To Whom it May Concern: It was I who **went down** to that evil place. It was I, man. Because their fucking sin*

*. " Peter Ueberroth, if he stays with it, I think will **go down** as the greatest commissioner of them all. " # Other old heroic names flowed*

*path from point A to B is full, taxis can simply **go** up or **down** 500 feet and the same path may now be empty. # The ability to*

*I was a scuba diver at the time. I said I'm not **going down** into that hole, which only had about four feet of water under it,*

*after her husband was out of office, that his reputation would **go** up and **down**. And during the week after the assassination, she read, for instance,*

*We got the Post Office off budget. He knows that. He'll **go down** any other ally except what we're trying to do, and that is pay*

*blood. Then her head fall right offah her neck and **go** bouncin and rollin **down** the aisle. You shouldah seen it. Everybody screamin, tryin to jump off*

*in the groin before he seems able to block or respond. As he **goes down**, she kicks him twice more. # As Humphrey gets up, a small*

*wasn't doing so well. Now that the Republican popularity seems to be **going down**, you're seeing the White House getting tougher. And so I -- I*

*naked when using this as your only shell. Stretch is limited, and **go down** a size for the best fit. $169 * men's S-XL; women's*

*I had assumed that all of the airframes took some damage because we all **went down**. (END-VIDEO-CLIP) HANNITY# Newly released audio of Brian Williams being confronted about his lies.*

*, active 11-year-old until she was hit by a car and paralyzed from the neck **down**. She **went** into a coma. But she beat the odds, not just*

*MARSH: Yes. NOAH ADAMS: How fast are you **going** when you **go down** a good race hill? JAMIE MARSH: Um, 25. NOAH ADAMS:*

*going to happen.' But 1958, some guy named Elvis is making records **down** in Memphis, **going** to change the whole way that music was made. At*

*many middle-or upper-class homes. # The only place you **went** to **go** shopping was **down** on Peachtree Street. We called that **going** to town, and you put on*

*commander and 14 of the bridge personnel were saved; the other crew members **went down** with the boat. " " I think we still had five or seven machines*

*. " I'd like to meet Hemingway, " he said. " **Go down** to Cuba and meet him. Maybe we could **go** together. " " Well*

*. Or like a ride on the world's wildest roller coaster, but **going down** a refrigerated track, twisting around curves at 75 m.p.h. # Daredevils have competed*

*outrageous, but at least it's a hard number, because when you **go down** to the other end of Pennsylvania Avenue, number 1600 to be exact, it*

*He pauses. " I got to level with you, Lolo. **I went down** to the Straw. " For a second, LoIo is confused by the non*

*it? LAUREN-AXELROD: Like that I was feeling like I was **going** to fall **down** when I had them. DAVID-AXELROD-: The other half of the story isnt just*

*, Vincent shot up. First things first. But what **goes** up must come **down**. Vincent knew that he'd need to score again soon, but he could*

*passed in 20 minutes these nine big rules changes, the Senate was still bogged **down** on it, **went** into kind of some semi-filibusters, a lot of partisan back*

*gaping hole had broken in the clouds and light poured through. We were **going down** to the city center, just as we had planned the night before. The*

*, he had pulled her aside and asked her if she'd like to **go down** to the drugstore and have a soda with him. The wink, apparently,*

*bed to do something, anything. " Yeah, the shit that's **going down** has been testing my ability to block it. " # He **goes** quiet for*

*: Not really. It was very funny,' cause you have to **go down** to the US Embassy and say, I want out, and then they counsel*

*your sexual direction, unless you're offered what others are offered, you **go down** in the darkness, down to despair. Unless provides you with a trapdoor,*

*, Ernie, I'll be right with you. " I put th phone **down** and **went** to the bathroom. I didn't hurry things and o my way*

*for its next mission, because they want to keep the shuttles **going** up and **down**, because the mission expired deadline of 2010 when no more shuttles would fly up*

*the Zar to evacuate. They won't leave. They're **going** to **go down** with their ship. " She shook her head. " Data is still trying*

*But if he's **going** to **go** down there, I'm **going** to **go down** there. JUDGE-MARY-MARGARE# Are both sides ready to proceed? MAN-#5 (in court)*

*that the impeachment article might **go down**. Rep-FORBES: It could very well **go down**, and I think because people are hearing at home that the voters are really*

*it really **went** up, but it sort of, like, didn't **go down**. GLICK: Yes. VAN-SUSTEREN: But we're still calling -- we're*

*studio in my basement. And while it was still set up, **I went down** there, and I was, you know, writing for the record. And*

*MSNBC when he said, " Gibbs just grabbed a couple of beers and **went down** the emergency chute that day. " (LAUGHTER) Look, I think the tirade you*

*The impetigo-scabbed creature, looking far older than his years, is letting life **go down** the drain, and most rescue fantasies are misplaced. Once the stereotypes on both*

*imaginable, almost familiar. He wrote, the story of the men who **go down** into the mountain and chip away at minerals in the darkness and then suffer an*

*You can't keep going up without starting somewhere and you can't keep **going down** without turning back up. " # What's causing the changes? Scientists are*

*didn't make it with the boys the other night when we managed to **go down** to Monte Carlo, how come? PAULEY: Pardon? What? GUMBEL:*

*my own possible injury or death just in the moments before I saw him **go down**. In this ease my pity taps into the already intense passion about imminent death*

*refinancing worth the hassles? # A. First, your monthly mortgage payments will **go down**, often substantially. That leaves more money each month for groceries, clothing,*

*on autopilot. I don't know how to do this. We're **going down**. I don't know where. (On-phone): I don't know how well*

*. When Ben in pyjama shorts (still had the figure for them) **went down** through the garden to fetch the Sunday paper from its slot in the gate there*

*maker, now seems also to be filling with darkness. The sun is **going down**, yes, but that's not it. It's as if something,*

*fight coming over the issue of funding Planned Parenthood. Are they **going** to back **down** because they're afraid they'll be blamed for a government shutdown? In other*

*a week, but recently he's been sidelined. Mr-FELDMAN: I was **going down** to block some kid's shot and when I landed, I came down on*

*'re in Brazil, we've got the samba. Here we **go**. Press **down**, press down, press down. Reach out, take it back, take*

*young and old -- had to make choices, whether to save themselves or **go down** with the ship. Can anyone listen to the story and not ask, What*

*He said they looked at each other. They started praying. The plane **went down** and slammed into the Hudson River and everyone hit the ceiling. Despite the seatbelts*

*blow he had purposely withheld for so long, and Buck crumpled up and **went down**, knocked utterly senseless. " He's no slouch at dog-breakin', that*

*attention to detail. You can see there the great two-story slides when you **go down** into the pool. HENDERSON: And you **go** down to see the Dodgers play*

*through it. But you're talking massive boulders. Even the best guy **going down** it is gon na have a tough time. JAY-SCHADLER-1-AB# (Voiceover) SWAT teams from Jackson*

*found. An investigation of the remarkably well preserved vessel shows it didn't **go down** without a fight. # The wreck was discovered earlier this year by Gert Normann*

*him, had stayed nearby for a while, and then she was **going** -- **down**, maybe, hut also out somewhere, as though out to sea. First*

*as much as he thinks. In this race, Forbes' poll numbers **went down** during a period when the Lucas campaign was running Social Security ads against him claiming*

*mask. " Anita Brenner had come down from Mexico and she and I **went down** to the mine on horseback where she photographed it. We agreed that it was*

*themselves from the group in 1999). " It's all **going** to come **down** to a question of emphasis. I fall on the side of believing that the*

*than a half-century before. He had cleared the brush, gardened, **gone** crabbing **down** in the marsh. He knew there were no taxes owed on the land,*

*, and I'm thinking that if Ben and I drown, I will **go down** in history as the worst Scout who ever lived. Then we kind of got*

*,' and she was all bundled up, and her temperature wasn't **going down**, and she was shaking because she was so cold. " Her voice starts*

*, let's go right. DEAN-REYNOLDS# Twenty-eight acres-- MAN-#1# We're **going** to **go down** this way. DEAN-REYNOLDS# --and eleven miles of pedestrian puzzles. Were you utterly lost*

*secrets " divulged on these pages.) At work, I **went** up and **down** the aisle excitedly showing both men and women, single and married, the revelations*

*the party, he would get 36 mandates and Likud and the Knesset would **go down** from 40 to 14. Now, if you're part of that 40 and*

*people to do great work. There are, like, genius computerprogrammers who **go down** there to build houses. And a lot of times what they see is that*

*start a day-care? I'm not. You want a kid, **go** volunteer **down** in Guadeloupe. Pick a dozen. " # " Lots of couples figure this*

*down Prince, you hit Crestview. You probably turn on Crestview when you **go down** to the hospital, right? " # " That's right. " #*

*one hundred seventy-foot crane and drop it on a wrecked car. MAN-#8# It **goes down**. (Crowd-cheering) MARTHA-TEICHNER# Like that? Then here's another one. (Crowd-cheering) MARTHA-TEICHNER# They*

*the climb to the top of the pyramid. She didn't want to **go down** to him. She hoped she'd never see him again. # She ignored*

*the militancy of the Federal Reserve, that things will, in fact, **go down** in the second half of the year. Not only are exports, by the*

*Megan had never given him a hard time about it. " Shall we **go down** to the Probe Friday night? " he said. " They don't have*

*, inevitably, one after another, in domino fashion, the mannequins all **went down**. #" It was boom, boom, boom, like gunshots,*

*by caching them-storing versions of each page for quick retrieval. When a site **goes down** or gets taken down, as it seems may have happened with the page you*

*when I crashed. That was a horrible mistake. We shouldn't have **gone down**. We shouldn't have been hit that day. We were the only plane*

*the last of the ebb at lunchtime, Sea Storv 11 **went** all ahead full **down** Buzzard's Bay toward Cataumet. We crept in, however, by way of*

*staying nimble. " There are few things more frustrating than watching the market **go down** and having to wait till 4 p.m. to know the price of a trade,*

*You are the brake. LAUER: All right. We just saw someone **go down** in one of those and they're a lot of fun. Tell me about*

*the town of Marana, Arizona, when something went wrong and the plane **went down**. Eyewitnesses describe a fireball, perhaps, as the plane hit the ground,*

*" J. Galloway " - nod ded. " Most of the accident victims **went down** to the chil dren's floor, but almost all of us were out there*

*to the United Nations. We knew then, though, that when we **went down** the United Nations path, a fork in the row might be reached and if*

*mis sions to Mars deserve their own Greek god. Look, I'm **going down** to Washington for an association conference next month. Why don't you tag along*

*lie on the blanket, and watch the stars come out. Maybe we **go down** to the beach and swim or surf cast under the stars and moon. We*

*day begins. The booths **go** up - or almost - and the tape **goes down**, separating the voters from the watchers and from the party precinct captains. POLLING*

*new engineering and design challenges for carmakers. " What is important as we **go down** this road, from the safety perspective, is how the car should interact with*

*market, the emphasis is more on maintaining the network: If my network **goes down**, look at what it costs my business. " # One of the often*

*the night, remembering scenes from their last few fights. Finally, she closed **down** the dialogue and **went** back to the table. # Willem had not moved.*

*Engulfed in flame, she bolts from the bar shrieking. # BOZO # One **down**, one to **go**!!! Papa enters and is instantly cornered. He*

*and placed into the child welfare system? " In response, most hands **go down**, she says. # And that is the dilemma lawyers and judges face when*

*of same-sex rights, then, you know, I wasn't **going** to back **down**. I'm **going** to take this all the way, which means treating people*

*heading down there probably within the hour. JEFFREY-BROWN: So, once they **go down**, what happens? How soon after do -- is the expectation? Well,*

*. " I know some parents don't want their kids to **go** through any **down** periods. I do. I'll be there; I'll support her.*

*after everybody left we couldn't find her skis, so we finally did **go down** the mountain. They were just, you know, a few hundred yards ahead*

*plastic milk carton to hold water. At the last minute, she had **gone down** into the cellar and taken the last four jars of plum preserves. # No*

*to run on a full stomach, after all. Crackers or fruit usually **go down** well. But milk products take longer to digest, so avoid them. Soda*

*, but beginners still want to take their time. The key is to **go down** smooth and steady. Jumping or bouncing puts unnecessary strain on the equipment. And*

*drinking and laughing and singing songs of the sea. # When the sun **went down** and darkness covered the waters and they were done with him, the three men*

*of the dioramas I did there was set in the Everglades, so I **went down** to Florida to make oil sketches in the wetland areas called hammocks. It was*

*Board Directors, Spring # Senate should reject partisanship # Dec. 19 will surely **go down** as one of the most incongruous days of our time. # In a time*

*, is **going** to be to save money. So they're **going** to sit **down** with -- with older people at the end of their lives. Do you want*

*this has -- all of this growth and dynamism is taking place with inflation **going down** and staying at historically low levels. That's one reason the stock market has*

*of the streets. ZAHN: Already -- look how the crime statistics have **gone down** there, and I guess that's all you need to **go** -- **go** back*

*Ms-WELLS: And now this is not something -- you're not **going** to sit **down** and eat this whole thing as a salad because it's rather pungent. ROBELOT*

*up right now. GEORGE-STEPHANOPOU# (Voiceover) Getting the rescue pod - ready to **go** back **down**... ELIZABETH-VARGAS-# (Voiceover) Mm-hmm. GEORGE-STEPHANOPOU# (Voiceover)... for about the 25-minute trip to pick*

*freeing the slaves. And they particularly don't want to be drafted to **go down** and fight for this. So they turn their animosity on the nearest object at*

*has dropped in half, to 7 micrograms per deciliter, and continues to **go down**. He's 2 years old now, and getting regular checkups to make sure*

*If we're going to **go down** four straight, we're going to **go down** swinging. It'll be a Rocky Graziano thing out there. " # Wilson*

*allow it because of personnel tempo restrictions. Besides, the operation had to **go down** in a week-too soon for the ARG to make the transit. So the Joint*

*beside me at the window. I heard her swallow. " Let's **go down** there, " she said softly. " Your dad was **going** to haul the*

*n't boast about it, you can't re-sell it, and the value **goes down** a little bit. But here's what makes the value really drop. We*

*" said Marr. " It was like healing. That's why we **go down** there. " # Each survivor told stories of being touched by acts of generosity*

*base unit is at the shelter, so Willie would have had to have **gone down** there early this morning. # " Just got back, " he says.*

*to move to the suburbs. ZAHN: Have you seen the crime rate **go down** in the neighborhood? Mr-MOOSE: I think it's still too early to determine*

*believe it increased her worth. That wasn't a path she wanted to **go down**, one where her intelligence and character had less value than her body or fleeting*

*say, Um hmm... Yes, Mommy, Ye-ess, and lay the receiver **down** to **go** out to the kitchen to make a Dagwood sandwich, crunch open a*

*us, then they surrendered. They didn't even have the guts to **go down** swinging. KWAME-HOLMAN: Marine commanders say capture of the airfield will help prevent high*

*two away, Little Arnold lunged for Kashinath's shoulder, missed, and **went down** gulping water. But the coconuts pulled him up again, and with a quick*

*I'm sure we'll duke it out, you know, one day **going down** the highway or something. PHILLIPS: (Voiceover) They did duke it out recently against*

*little bike around and pedals away. But there's nowhere to **go** but back **down** the hall to the main control room. The rhino advances. She retreats across*

*it and just watch the day fade away. KOTB: Mm-hmm. GIFFORD: I **go down** swimming, swimming, swimming about an hour, right? Get out and something*

*. " Just relax, " he said. " These planes don't **go down**. " He **went** back to his laptop, and Jayla managed a grim smile*

*, which is the destruction of conservatism. We're going to reevaluate and **go down** a road a little more optimistic. And Ted Cruz and John Kasich represent that*

*This is a fake, this is a fisher e-mail. And if you **go down** here, look at this, you don't even have to click onto a*

*illuminated window, even though I had almost convinced myself that I would just **go down** to the mailbox to take a peek and see whether a letter might have popped*

*the " Crying Jordan " meme: Historically, teams in the NBA who **go down** 0-2 in a seven-game playoff series have come back and win the entire series only*

*GRACE# Day nine of the Zimmerman trial. What a day. A lot **went down** in that Florida courtroom in the last hours. Let's **go** into the courtroom*

*said. " I love the whole concept that Costco or Walmart are **going** arm-in-arm **down** the aisle, saying we have a responsibility and want to work with you,*

*, staring ahead, and Vincent snapped it on and sat back. They **went down** the belt line, past the turnoff on Park Street for Cappadora's, past*

*He's not doing much else. Do you hear me now? You **go down** to the room when we leave and get out of them wet clothes and take*

*honor, or does he do the same way Nixon did, when he **went down** to the Mall and met with the Vietnam protesters, talked to those young kids*

*on our hands. We have a man right now that almost certainly will **go down** as the worst president in the history of the United States. CHRISTIANE-AMANPOU# (Voiceover) He*

*(Off-camera) We have some pictures of the church where this is all **going** to **go down** in Australia. GRAPHICS GRAPHICS GALENA-ESPINOZA-1# Well, where we think it's **going** to*

*PROPRIETOR can do shit about it. # YOUNG COSTELLO watches YOUNG COLIN **go** off **down** a slummy street. # INT. A CHURCH. MORNING. 1985-ISH # YOUNG*

*. # " Yes, sir, I thought so, especially after she **went down**. Went to Franklin from Enterprise, this time as the gunnery officer. Got*

*faith that we were going back to LaGuardia, until the left- hand engine **went down** and then we looked like we were over the Hudson and continued to go lower*

*catcher lined it into right-center field for a bases-clearing double. The Cubs **went** from **down** two runs to up a run with one swing. Before the ball landed in*

*Knuckle curve: " It can do one of three things: It can **go down** and in to a right-hander, straight down, or down and away, depending*

*. CHRIS-WRAGGE: -- if you had to pick one of these, **going** right **down** the line, which one, I know you like One Day -- JOHN-SEARLES:*

*needed it for a while. She pushed herself up and **went** back inside, **down** the hall to the bathroom. She opened the medicine cabinet. Thank god --*

*You were shocked? Mr-WHITE:... in my mind it was going to **go down**, and then it actually happened. And so I'm standing up there with*

*elevator bell dinged: more coming. Frustrated, he looked around, then **went down** another flight, into the basement. And found a fire exit, leading out*

*because those are hard to sometimes keep in the zone without your glove first **going down**, then coming up, " said Posey, whose expertise added 1.6 strikes a*

*seasons ago, he and Notre Dame's Rocket Ismail collided. The Rocket **went down**. # "*
" You don't have a chance to think in there,

*DAUGHTER: That's not- MAGGIE NICHOLS: Uh-uh. You're **going** to sit **down** with me. You know better. MAGGIE'S DAUGHTER: You said I could*

*fighting my own industry. I have no idea what abyss we would be **going down** if we ever allowed censorship to come into play. " # Still, Mr.*

*# Even the 12 concrete indicator pilings they'd pounded into the ground had **gone down** pretty much as they had expected -- except for the one out by Second Street*

*home from work and his face was grey and stony. He put his tools **down** and **went** out. Like a spider blinded in both eyes he stumbled lost through*

*# " All the stories - the boats, explorers, and expeditions that **went down** there - they were peopled with dramas and quasi-fiascos and endless problems and struggles against*

*be a copycatted crime, because when we reflect on it, this will **go down** actually as a fiasco, and pretty pathetic because of the involvement of the people*

*the 1947 Big Game, to enjoy a spectacular afternoon. Rich Campbell had **gone down** in the seventh game of the year, and the Bears went to Torchio,*

*walk us through the train robbery? TAMRON-HALL# Please. WILLIE-GEIST# How did that **go down**? JOHN-C-REILLY# Well, there's a train line that ran through my neighborhood when*

*# The business cycle hasn't changed. Stocks are **going** to **go** up and **down**. At some point, we'll have to have a recession or correction.*

*you. " # The Dam # In the late afternoon, my father **goes down** the field to the stream. He's still in his black suit, with*

*. Dear Thrombosia must have left the kitchen radio on. I shall **go** back **down** and turn it off. # # By ROBERT HILDT #*

*calories, " says Westcott. One easy way to circuit-train is to simply **go down** the row of fitness machines in your gym, doing 12 reps of each.*

*for New York City. Literally. " Cycling around, **going** the wrong way **down** one-way streets, I got the feel of living here, " Mr. Carney said*

*minutes we both believed that soon Foot would be prime minister. # We **went down** to the hotel bar, where a huge press pack was assembled; this was*

*, we're not doing that badly. Our share of world products which **went down** after World War II because it had been artificially high from the war, but*

*technology improves, he says, " the cost of obtaining that access will **go down** big time, and AT &T's; and MCI's profit margins will expand. "*

*Eric was up there, and that was the night that Ricky's plane **went down**. And unfortunately, Harriet got the news from ABC. She was watching ABC*

*We're also studying the nutritional value of the plants as you **go** up and **down** the canopy, " says Sanderson. # Ultimately, the scientists want to know*

*, no elected officials, no local control. If you want to keep **going down** that road, Hillary Clinton is your answer. If you want to break up*

*, but that again is also not confirmed. What caused the plan to **go down**, again, you heard the White House spokesman say there,' We just*

*the rate is, are they certain what the tax code is **going** to be **down** the road? VAN-SUSTEREN: I've been hearing this from Washington since I've been*

*half it retained with a quick motion of its head. Then it **went** back **down** for the rest. Shuddering, Jacques hid behind a blackwood tree until the megabat*

*absorb solar heat during the day and release it into rooms after the sun **goes down**. NO PANE, NO GAIN # The main culprits of heat loss in the*

*but they said they couldn't do anything about crank calls, so Zale **went down** to the station the following morning, angry and upset. He was directed to*

*IT and aircraft maintenance. " You might not want your stock price to **go down** every time a plane crashes in Colombia or there's an assassination attempt in Kabul*

*. I sat home and watched the riots on TV. I couldn't **go down** to Florence and Normandie and stop it. In fact, if I had been*

*magazine opened to the sunlight on the table. Passing through the kitchen they **went down** off the porch and on across the gravel in a hurry. They opened the*

*a letter to a leading newspaper, complaining: " This market **goes** up and **down**, up and down, can't the government regulate it so that it goes*

*'re still taking the baby because we have to kind of make sure he **goes down** level so he doesn't topple over in his carriage, so it makes it*

*are under consideration in the Trump administration. # Refiled rates for 2018 could **go down** if the government starts a plan to pay for the medical care of people with*

*That never failed to surprise me, how poorly he saw after the sun **went down**. I tore after the ball, bouncing up the middle of the road in*

*, even though she was fas cinated, she virtuously told Socrates to shut everything **down** and **went** into the main room to say good-night to her Mum and Dad.*

*UNIDENTIFIED MALE: I'll still travel. I just hope that the prices **go down** AIKEN Energy Department analysts say they will, but probably not until summer's over*

*miles an hour, honking twice, lightly, over and over. Up and **down**, **going** slow, brights on and all four windows down. Come out,*

*There are some questions about that crash. Virg -- a veteran pilot -- **went down** in broad daylight. No warning. " " I see. Do they think*

*into Texas. # " You never know who you're **going** to run into **down** there, but they like to take their canoe trips, " said Fabian Casas*

*(1) " I think it grabs at people to see some of these hallowed records **going down** to people who we suspect, " Gwynn says. " Numbers shot through the*

*off a bridge or anything like that. The time comes when the dignity **goes down**. There's going to come a time for me very quickly when I will*

*of January, but we've got an hour or so till the sun **goes down**. We can check out the exterior first. I've been thinking a new*

*PG &E; is asked to do to save the grid. If the grid **goes down**, every line feeding off the grid **goes down**. Instead, we're taking*

*are these exceptions -- O'REILLY# Not violent crime. STOSSEL# In America it's **going down**. O'REILLY# This is Times Square. That's not America. That's for*

*the pleasure of being Edwin Diaz's teammate. # " If this trade **goes down**, I'm excited, " Espada, the Yankees' former third-base coach,*

*significantly smaller (how much is difficult to say, since welfare spending will **go down** and revenues up if the economy recovers). # You are on a roll*

*to attend colleges that I would like to, or that their quality will **go down** because of budget cuts, and stuff like that. " # Photograph by Gina*

*Richard- exactly. We had something like two or 2.1 million. We're **going down** to one and a half million, 500,000 troops are going to be cut.*

*should be worried about that. Do you want to be the guy who **goes down** in history having one more vote than George Bush or do you want to be*

*on his gaming table, but how did his experience of this long-running franchise **go down**? # I would imagine most in our hobby will be aware of Axis and*

*of weeks ago you also said that you think that temperatures are going to **go down**, possibly approaching a Maunder No, nothing like that, no mention of temperatures*

*to him - he wasn't conscious, after all, when all this **went down**; he was under general anesthesia. " # " Then why'd you lie*

*...!???? You've got a real type of thing **going down**???? Gettin' down???? There's a whole*

*. But not before getting a clear understanding about how things were **going** to **go down** from this point moving forward. # " It ain't gon na be no*

*Charles, that least charismatic of men, someday unite his country in adoration-or **go down** as a footnote in history, the last of the Windsors, brought low by*

*from schools. Of course over the past five years as available money has **gone down**, test scores have gone up. Maybe quality education is NOT about money?*

*at Coachella, " to which Iggy kindly replies, " Well, it **went down** good, that PB &J!"; After that, it's time for him to return*

*we can't compete then under fair rules, then we're **going** to **go down** the tube. But I don't want to have it said that on my*

*but god damn, why it got ta be you? Because if he **go down**, we all **go down**. Exactly, if he go down, ya'll*

*it finally collapses all around you, like my long-distance company did, everything **goes down** the tubes, and you **go** with it. You don't make plans to*

*at this point? # That's tough. But it's **going** to **go down** in history as being one of my favorite screenings. Last weekend at the Underground*

*troops on. But I'm talking about the civilian employees. Troops have **gone down** 4 percent during that period. The civilian population has **gone** up 15 percent.*

*Mr. Branson, seriously, with all the cyber-bullying and GIFs and mayhem **going down**... Who cares? Actually, Jake, it's very relevant. See,*

*were connected - are way down. You would expect the crime problem to **go down** if it were directly connected to unemployment. I have some friends in the world*

*. Trevor is from New Zealand, but he knows that if the USA **goes down**, then the rest of the world will **go down**. He is not just*

*learned from studies of mammals that large animals are generally unselective feeders. Everything **goes down** the hatch: scratchy leaves, woody twigs, and chewy bark, as well*

*about the missing brith certificate. # So one guy thinks that the numbers **going down** is a good then, and other thinks they're not **going down** fast enough*

*# " " I started off with a bang, but it kind of **went down** after that, " Biggio said. " " It was a lot of fun*

*together a plan to bring out at least two divisions sometime in September and **going down** from, say, 14 divisions -- or 14 brigades next year to about five*

*your mortgage would go lower. Even critics acknowledge that the interest rates would **go down**. So your mortgage is cheaper. You have more money in your pocket.*

*To short a stock you are betting that the value of a stock will **go down**. Shorting stocks is the act of selling something that you do not own.*

*you, Math and Science!!! # tommyboy14 # This has to **go down** as one of the MOST EXPENSIVE losses... ever! # Devon Graham # Good*

*with and knew Manafort and they're very worried about the way that this **went down** and what seems to be this closing in around Manafort and what the " Times*

*his neck steady. JOSE MEDINA: I was living a fast life, **going down** the wrong road. So the impact just slowed me down, helped me out*

*today. # But, if things are so bad why is infant mortality **going down** around the world? If things are on the edge of anarchy why are proportionately*

*arbitration, players in that category actually lost about 41 percent. Their revenue **went down**. Their salaries **went down**. Do you challenge that? Mr. SELIG: I*

*sibs and my folks in 1956. I was living downtown back when things **went down**, even slept in one of Miranda's 5th Avenue cinemas a few nights.*

*reduces purchasing and investment demand, production, therefore, if the unemployment rate **goes down** (like in Beijing), the higher is the overall points (Table 5*

*week or two, because the -- the availability of goods is **going** to **go down** and you'll also see prices even slashed more drastically. So peop – shoppers*

*: Well, let me make a comment on that. The F-16 price **went down** well before the mergers because Congress told then General Dynamics when they had it,*

*you know where Betsy's baby-sittin'? Go tell Leon it's **going down** in the park. Go! Bobby, man, you want my guys now*

*this one, of course, goes up, that number. This number **goes down**. The president in the last two hours has been speaking about the consequences of*

*, never ever diversifying for 20 or 30 years, and watching it sometimes **go down** over 50%, maybe even in a day. Guess who makes mistakes like that*

*is Are we going to do it? or are we going to keep **going down** the road to destruction all the wile denying God and his word witch can save*

*that evening sun **go down**. (Singing in Yiddish) that evening sun **go down**. (Singing in Yiddish). Now, listen up now. She's*

*in this example, investments are low, consumption is dropping, taxes are **going down** and imports are way higher than exports. So also for the US, the*

*at an amazing rate. Every single day a new trick or crazy banger **goes down**! Each day we have been filming at the parks and are about to put*

*and their positions of influence are on the line, and they are not **going down** without a fight. Consequently, they have declared in the manner of Henry V*

*s who needs them. The typical family has seen their federal income taxes **go down** -- their income tax burden **go down** by $3,600 since I came into office,*

*the election, despite the fact that House conservatives have signaled a desire to **go down** that road. A quiet appropriations process would be a relief for top Republicans who*

*add these to the packages they put on offer. If we do not **go down** these competitive roads, but trust politicians who say they will throw limitless tax money*

*Financial Services Roundtable. # The best customers have seen their credit card rates **go down**. But it's not because of the change in the bankruptcy law, McKinley*

*Mm. JEFFREY-KLUGER# They'd show that while they're distracted doing that, happiness **goes down**. So if your stress is when's the next layoff coming, when are*

*without insurance and with a whole lot of denial. Once my sugars would **go down** I had to finally do something. I'll be scrambling a lot in the*

*Bang, Going Steady, Deeper into Movies, Reeling, When the Lights **Go Down**, Hooked, Movie Love) document her sumptuous passion for film. Her hyperactive*

*YOU reap the upside reward and us taxpayers cover the losses if the price **goes down**. Stop whining and pay your damn bills like honest people. # Some states*

*Im a Jays fan, so I'm rooting for the Red Sox to **go down** and an all LA World Series. http: **34;6616;TOOLONG # I was worried about*

*that. BEA-BRANSCOMBE: It's **gone down** in our neighborhood, crime's **gone down** in our neighborhood. JUDGE-DAVID-RAMIRE: Reported crime. Reported crime has **gone down**.*

*. # As science advances, as technology improves, life expectancy is actually **going down** for some, as women die of diseases that could be largely prevented, like)%>*

*. # Although priding himself on his nearly psychic gift of discerning what's **going down** inside those criminal minds before their thoughts evolve into premeditated actions, Cross finds himself*

*their sixth release, they didn't bother demoing their music, but instead **went down** to Nashville and worked out the songs in the studio together. # Dylan did*

*Since obviously with Bernanke only printing 40 billion a month the economy is still **going down** the drain and poor old Obama is getting all the undeserved blame. So unfair*

*. # Hey, not all of us. When the Charlie Sheen shit **went down** it was clear to some of us that Sheen would be idolized as a rock*

*I saw it as normal sibling rivalry instead of his ability to problem solve **going down** the drain. # I released the cords that I had stuck in that little*

*. The Ba'ath probably has majority support inside Syria. So they can't **go down** that root, and therefore they need violent regime change... because that's the*

*meeting, and I was doing email on the Wi-Fi, and the Wi-Fi **went down**, and I'm like, "Ugh. " You know? " How*

*important factor here is that we use virtual servers. If the data center **goes down**, I can spin up a virtual server from the remote location without having to*

*Jersey shore. I was there way before they were. We used to **go down** to the boardwalk all the time when we were kids, that was a cool*

*3155488 GoDaddy **Goes Down**, and a Hacker Takes Credit # A supporter of Anonymous, the loose confederation*

*all the safe assets they want, and the price of safe assets will **go down**, and their interest rate will go up. # But, this won't*

*a restaurant and ordering just coffee and dessert. # So how does that **go down** with the restaurateurs of Brighton? # I stopped recently on my why home from*

*first place? Paul recently posted.. Google's Panda Bombs... Good Businesses **Go Down** In Flames # I bought into a program that was going to make me rich*

*wake up? # Please notice that crime rates and especially murder rates are **going down**. There are a number of reasons for this, but no-one's ever been*

*And to what end? # I can already tell you how it would **go down**. Teabaggers and the NRA would rig the evaluations, and we'd suddenly discover*

*" See you later. " # That is close to the conversation that **goes down** Friday morning. Substitute the lime and tonic for other missing ingredients, like premixed*

*there are counted. An effort to pass a constitutional amendment preventing same-sex marriage **went down** to defeat in Minnesota. These came after 33 states had passed some measure defining*

*tiny proportion of the world has gone up, while everyone else's has **gone DOWN**, as the super-rich get ever more super-rich, and everyone else lives on the*

*Everywhere. Name me an instance that proves this wrong. # You are **going down** a rabbit hole of boogeymen and incomprehensible causes and forces in the universe out to*

*4 weeks of early voting (including weekends) with same day registration, **going down** the conspiracy theory rabbit hole will not help that cause. # starting tomorrow morning*

*. # As a primarily control peripheral the Vita can not compete. Without **going down** the road of the buttons aren't going to be as a comfortable as a*

*though to it, you know you made your argument well, and all **goes down** the toilet because yu started your post with a quotation. It's enough to*

*Jerry Reames # when are going to pay for our chimp dick-tater to **go down** a pat him on the back # sandollar45 # They didn't want Chavez the*

*been a period of Enlightenment and a period of Reformation.. this period should **go down** in the history books as the period of Lies and Hidden Truths... Disinformation.*

*of reaction on this team? I'd expect Brandon Marshall's targets to **go down** a bit, still the most on the team, but I'd also expect*

*of the program failing. The only risk is if the entire Tumblr site **went down**, and so far it has been a robust domain. The only downside is*

*get me going about the showers...... lololol # we usually end up **going down** the street to the local curry shop. hah # I make a similar thing*

*a guy like that, who's a leader on your football team, **goes down** in a game, I think it was a good response. We have a*

*is not usually the case with fiber.? # The price of fiber has **gone down** to the point that the costs are about the same, says Burak.?*

*the victory of Allied forces in the Second World War. Their names have **gone down** in the annals of science. " # And their names are written into the*

*will go higher. You could buy one that is betting that they will **go down**. One of us will make money and one of us will lose money.*

*they will choose to call us back, or what recall number they will **go down** to. So I don't join the anxious gossip sessions among my co-workers.*

*, grouse, hawks, volcanic haystacks, wildflowers or stargaze when the sun **goes down**. 275 gallon forced water tank, underground septic, cabin power wired for generator*

*though we don't start it up until later in the afternoon.Once the sun **goes down** behind our pine trees around 3:00 PM, the house starts to get chilly (*

*is a false distinction -- this is a path that various Marxist thinkers have **gone down** over the years, and some Marxists would argue that this kind of thinking is*

*is almost done. if i see your hipster ass when the shit is **going down**, i will kill your ass and compost you right next to the stock broker*

*darkness from which God spoke. Then came the thick darkness after the sun **went down**, and in that darkness were the smoking furnace and the flaming torch that passed*

*the 20-year-old actress reportedly didn't end dinner well. Here's how it **went down**, according to the photographers. Justin and Selena left in separate cars after being*

*strikes and militant violence inside Pakistan, indicating that the rate of violence has **gone down** as the rate of drone strikes has gone up. Analysis by New America suggests*

*. When you receive a bond interest payment, the bond itself does not **go down** in price by the value of the payment. Neither does an option when put*

*potential of the asset tied to the option, but the asset does not **go down** in value. Contrast that to funds that rely on dividend payments from stocks to*

*ideas; they worked. The economy grew. We created jobs. Deficits **went down**. We tried their ideas; they didn't work. The economy didn't*

*boy when Conrad and Victoria got remarried, I knew something was going to **go down**. How is Emily Thorne able to get away with some much without getting caught*

*see steven here explain how he thinks people should react when the world is **going down** the drain around them. Well done finding these sources, had some trouble myself*

*will encourage current season-ticket holders -- at least in the bleachers, where prices **went down** 10 percent -- to renew, and will possibly entice people on the waiting list*

*or detox diets, then, yes, the number on the scale with **go down**, but it is just water weight being lost. It will return upon hydration*

*going to need a lot of help. " # Two sewer pump stations **went down** during the storm, and officials are working to bring them back up. #*

*nutshell, as we commented in Here's What Happens Next, when Europe **goes down**, and it will, investors will shift their capital to US Treasuries in the*

*plug because they thought it would drag them down. That year, they **went down** anyway. Wish that would have happened last year. # for your efforts to*

*education which is to be able to achieve the American Dream as an adult **go down** the drain. # In the elementary public education classroom you have seen first hand*

*does Florida. # But the happiest of all about the Ducks and Wildcats **going down** had to be Notre Dame and its fans. # The Fighting Irish were third*

*the live organ harvesting and heinous persecution of Falun Gong practitioners he also will **go down** with the CCP! # bert # Nothing will " go down ". Chinese*

*also will go down with the CCP! # bert # Nothing will " **go down** ". Chinese people are slaves and bobble heads. # bluecollarbytes # Imagine that*

*condemn. # I would hope that Daniel lives, whichever path this actually **goes down**. I wish he had appealed, won the right to choose, and I*

*Last game we didn't have a good start to the game and we **went down** two goals, and it was difficult to get back into the game. This*

*continued to press. Obviously, the last five minutes, when Diego Chara **goes down**, the game changes a little bit, and just trying to preserve the tie*

*season, that we're not going to put our heads down when we **go down** a goal, and give up a second and third. We have the belief*

*the manger look like a middle lineback putting the hit on the guy he **went down** hard I put the bat away. four minutes I hear police seirn they the*

*W. Bush (Now Obama and Clinton Bill &; Hill, too) Will **Go Down** in History as Some of the Most Devious, Evil Men of Our Time!*

*this, are searching for answers and found this article or are about to **go down** this road, the work-around is to create a program in program builder and in*

*are being controlled by the government now, and our cost will not EVER **go down**. The rich will be poorer, and the poor will be poorer too.*

*he isnt the QB. Kap is a very valuable backup in case AS **goes down**. He does nt need to get hurt on a play that numerous others could*

*up/change of pace for AS. If, heaven forbid, AS were to **go down** long term I think Scott Tolzien would be the better option as starting quarterback and*

*new assessment, you might be surprised to see that your taxes did not **go down** at all. # It seems to be all a numbers game. Everyone challenges*

*keep them happy. Then they change the formula so the taxes don't **go down** regardless. # For example on my house: My old Assessment was 1438.*

*How much time he can hold.... Initially withing 15 min... his wife **goes down** in front of his eyes... next 15 min.. his hand started paining...*

*about this team over the past week, it's that if they do **go down**, they're going down swinging. Experience goes a long-way in this league,*

*past week, it's that if they do go down, they're **going down** swinging. Experience goes a long-way in this league, and this is a battle-tested*

*at Leonardo's, one of the on-site restaurants. # Watch the sun **go down** on a horse trail ride that takes you past ironwood pine, palms, yucca*

*yards, grass and soil there is becomes quickly saturated, rain water will **go down** pipes or down hillsides and eventually into the Puget Sound. Storm water, in*

*would be dead now but I guarantee that a bunch of them would have **gone down** before me! # Poodleguy # Don't leave out us former military that served*

***32;3173;TOOLONG Howie Subnick # Obama, Obama, Obama..... A name that will **go down** in infamy or the CRAPPER, which ever comes first. So, he wants*

*the results to populate a custom dialog box.) If you decide to **go down** that route, someone here could help you get started. # I am.*

*us that Ange will be giving birth very soon. # We then **went down** the road to the hospital, checked ourselves in and played the waiting game.*

*of home mortgages, foreclosures increasing, pensions in collapse when the stock market **went down**, unemployment doubling, the decline of the American dream. In our polling we*

*# Mac -- Pisses me off too. My sacrifice for my country has **gone down** the drain for the little pisspots. My hubby too -- I think I have*

*like the Ochocinco incident should be the same for stereotypes. When that thing **went down** and hit Twitter, before people took the time to look at the video to*

*cheap songs/movies/tv shows and people love having a legal option. Pirating rates have **gone down** in the US as a result. So, now any more attempts at making*

*greeted Elaine, I felt her aggression. I knew something was about to **go down**. I felt that the one thing she had on her mind was to confront*

*on a flaming scandal involving a cover-up in the White House. Don't **go down** with the sinking ship, you will look very foolish for supporting this cover-up #*

*leads down rabbit holes. The success rate of successfully clearing out the inbox **goes down** if you're online, and the time it takes to do so at least*

*of U.S. Special Operations command said the raid that killed Osama bin Laden will **go down** as one of the " great intelligence operations in history. " # Admiral William*

*money to get what you want. However those costs are never going to **go down**, only up so social karma is the only long term way forward. #*

*in chairs under the branches of an enormous mango tree, the sun is **going down**. I'm distracted occasionally by the noise of flocks of birds flying just over*

*'ve provided her with link to get her started, but feel loath to **go down** that road again as I got no thanks whatsoever for doing so. Another sign*

*. Myers delivered a 1-0 pitch to Ramirez that was behind him. Ramirez **went down** swinging 3-2 to set the Dodgers down. Thirteen pitches in the first inning for*

*) and Jenkins (L). # Rollins led off the first and **went down** swinging 2-2. Victorino lined the first pitch of his at-bat into right, where*

*'m pretty sure I'm the only one in my high school class who **went down** this road. Most of us didn't even go to college... # How*

*European countries hunkered down further into denial, just knowing their countries would never **go down** that path, disregarding the historical condition of anti-semitism that pervaded every country in Europe*

*happen. Take a lesson. # The quality on the show has definitely **gone down** since last season. Most serious preppers wouldn't risk showing themselves on television for*

*this country and insulted us, stolen from us -- but we aren't **going down**. # This is an example of the type of message that I post on*

*though he might retain the majority of the Jewish vote, his percentage will **go down** by a significant number. People are not aggregates, they are individuals -- and*

*result, I've lost friends and treasury but I do not plan on **going down** quietly. I am a Californian. # I recommend donating to Senator Jim DeMint*

*East Coast, I moved around some and have seen a lot of crap **go down**, but never in my life have I seen anything as bad as California and*

*and snapping the frame of my umbrella. I retreated to the elevator and **went down** to ground-level where the wind was more manageable. # In the hospital, sandbags*

*you're really paying to electronic music, the current epicenter for anything cool **going down** is in London. America, as of right now, is years behind the*

*#a death in the family prevented that deal from **going down**. But I think the media, s done Authentic Chris Kluwe Jersey a*

*#lost to a frickin community organizer, who will **go down** in history as the worst president this nation ever had. # renalin on*

*#managed properly. I just worry about Houston **going down** the road of mandatory preservation, which tends to make development very difficult even*

*#to a 1.3 trillion dollar deficit, it's **gone down**. If you want to deny the facts and cling to your hope that*

*#taxation during a recession? Taxes have only **gone down** since Bush. Since you couldn't provide any support for your arguments besides*

*#all those varying measures of unemployment say it has **gone down**. http: **35;6844;TOOLONG... # LibertyFargo # I'm not saying the numbers*

*## I'm not saying the numbers haven't **gone down**. U-6 has also dropped. But let's not kid ourselves into thinking*

*#being POTUS *or* of being an ex-POTUS who " **went down** fighting " or whatever it is he's doing. As a losing POTUS*

*#)? Did you know that the deficit has **gone down** in each year of President Obama's term? # >>Not that Obama were*

*#) who's a leader on a football team **goes down** in a game, it was a good response... They knew what they*

*#the poll 5 minutes before closing time. People **go down** to the list, and they use the names of people that have not*

*#for over a year now. So much has **gone down** since I first began to capture it all in words. It has indeed*

3166410 # 2008 has the potential of **going down** in history as a landmark election year in which America showed that it is

#the middle class. If a negative tax rate **goes down**, doesn't that mean he was going to give the freebies to more

#genre. And that " Gangnam Style " will **go down** as the most 2012 thing ever. Genevieve's grade: " Gangnam Style

#she tells Olivia that they should have let Quindsay **go down** for the crime. But that's neither here nor there for now,

#. " # When the mobile infrastructure didn't **go down**, Superstorm Sandy became the first major storm to have a mobile platform for

#my unit in July and the 6 cell gradually **went down** from the designed capacity (62 something) to 61.92, then once I

#Water was 20 feet from the top and it **went down** to 90 feet, " Hanson said of the well level. # So

#in a cab. We thought you have to **go down** to the courthouse and sign papers and stuff, so who knew? We

#to trigger a civil war, if it keeps **going down** this road. Clearly, " shaming " Koran-burners is not enough for her

 #to trigger a civil war, if it keeps **going down** this road. " # As terrible as it sounds it is not the

#increased funding. If it fails, funding could **go down** by as much as $5.4 billion. # State Government: If it passes

#!) wind. # ... when the thermometer **goes down** and the weatherman begins to talk of breaking cold records, the global warming

#is fearful that the growth is going to **go down** to zero or even negative in the out years shrinking the P/E to almost

#rubber room when he finds out he's **going down** also. # Truck pro # Obama always has someone to through under the

 #million unemployed or underemployed and the median household income **went down** $4000. Both are negatively impacted by mass immigration and do you think the

#. There is where it is all going to **go down** folks. Please educate yourselves on world issues. You sound and look ridiculous

 #reading all these racist comments, when this all **go down** yall gone need us blacks and mexicans, cause we got all the guns

 #of the RIAA. LMFAO, you testicles are **going down**. The RIAA, GW Bush, and the rest of his cronys should

#prices -- they don't even think about prices **going down**, " he said. # Any other not already mentioned avenues would be

#all tracks. # Owners will see their costs **go down**. # If Lasix is to be continued it must be administered by the

#notwithstanding I feel as if something is about to **go down** big time. The sky is lowering and the wind holds strange odours and

*#comforted and said, " No, I shall **go down** to Sheol to my son, mourning. " Thus his father wept.*

*#past tense) our chances it's going to **go down** hill anyway you spit at it # " Now, Ron Paul activists will*

*#still believes the official story. # I hate **going down** truther road because thats not my forte, but i did get 7-8 people*

*## The temporary discomfort of leaving air conditionng, **going down** to the square, getting high, throwing shit around and then retreating back*

*#slaving away for today's wages while it's **going down**. Then they'll debate endlessly about how it would have been done better*

*#we can make money. And if the markets **go down**, we can also make money. Finally, we are not the cause*

*#get the answer I expected. Too many journalists **go down** that road. Too many others have sat in this cardboard seat and settled*

*#areas where they are superior to machines -- is **going down**, and will continue to do so. Dealing with this trend will be*

*#My Life # Truth about 9-11. THREE buildings **went down** that day. Building 7 wasn't even hit. # Indians winning a*

*#loved and love him and had to watch him **go down** that dark road.*
 # aardvarks Absolutely it is. On January 11,

*#dry? Then in the 90? s you **went down** the antidepressant road for over a decade? 30,000 pills later you're so*

*#to rediscover the wheel. Movie attendance is **going down**, and has been on a decline for many years. Experienced and capable*

*#done the research to know how bad that would **go down**. Did he want to punish himself? Yes, probably. But he*

*#this lately. He said that it is like **going down** a dead-end street and then having to turn around and come back again over*

*#the wintertime, don't let the hot water **go down** the drain. Keep it in the*

*#we will make a new Christian. He will **go down** into the water. Though our font is rather different than the pools of*

*#the first Christians made their vows, he will **go down** into the water with each of those secret believers hiding in the catacombs,*

*#that often cost them their lives. He will **go down** into the darkness of the Good Friday tomb. He will be laid down*

*#as the stone is rolled shut. He will **go down** into the river of the Jordan with Jesus as he lays down his old*

*#life and takes up the cross. He will **go down** into the Red Sea, and into the chaos of creation over which the*

*#Jesus' voice calling us out. # We **go down** into the water, into the tomb; and we are called out to*

*#we are obligated. But because we too have **gone down** into those waters, and been called out by name. Today, we*

*#keep the ship of state afloat but she is **going down** for sure. It is going to get bad real soon. Robert Prechter*

*#. # On the government front, crime has **gone down** " for each of the past consecutive eight years. " Despite a struggling*

*#plugging you can buy a snaking tool which will **go down** and grab all the hair for you. # Governmental regulations sometimes prevent plumbers*

*#can get the experience, and so when I **go down** to my friends, I can say, hey, this is the way*

*#the season at left guard until starter Chris Burnette **went down** with a shoulder injury against Ole Miss. # Though Kenarious Gates relieved Burnette*

*#how hard you punch, that cow isn't **going down**. # Noted. Also, never take your pet to this man.*

*#starting to wear her out, especially when business **went down** given the poor state of economy. To cut a long story short,*

*#a kayak trip planned for next summer; it **goes down** a very fast flowing glacial river, All my life I've wondered where*

*#also from my high school in Normandy, we **went down** to visit her to have a little reunion. Something about " small "*

*#However, the Spaniard predicted that the Tour would **go down** to the wire. # " It's a well balanced route, but*

*#most of the action will start once the sun **goes down**, here are some tips for taking nighttime, low light pictures. Because*

*#still has life left in the record though it **went down** one rank from last week falling at #12 today, the record gained over*

*#heart didn't beat that entire time he was **going down**! It was a great thing to witness and probably top ten coolest things*

*#" Tahiti " were available, the price might **go down**, but the exact number of beachgoers would choose the Tahiti option. #*

*#than a feeling) is that Brad wants to **go down** in the history books. He's unable to do this from winning five*

*#dew like honey in the park, old Helios **going down** like a great ball of fire over Dalhousie Lake at the edge of the*

*1996 MAG Essence A B C   beach with a glass of Caribbean punch in my hand and watched the sun **go down**. Now, whenever I'm stressed, that memory soothes me. - TONYA ADAMS MIRAVAL*

*1991 NEWS USAToday A B C   they " really do have to worry,' Is our economy going to **go down** the tubes?' " # Also, says Georgetown University's Madeleine Albright,*

*1994 SPOK CBS_Sixty A B C   sun came up, and then they'd not go out until the sun **went down**. (Footage-of-a-Steal) Mr-RICH: (Voiceover) And we made this strange thing that looked*

*2013 NEWS Austin A B C   the fear in his eyes at night. I hated it when the sun **went down**." He sought treatment from the VA and received prescriptions for a number of*

*2002 SPOK NBC_Dateline A B C   harming the hostages. (Helicopter; -Kyrgyz Mr-DICKEY: The sun **went down**, nobody fired another round. Mr-CALDWELL: And we start running one at a*

*2006 SPOK ABC_GMA A B C   You remember the big green locker that was here? ROBIN-ROBERTS-1AB# (Off-camera) That's what's missing. CAROLYN-FORTE-1GO# That's right. We gave you lots more floor space. That **went down** to a room down the hall, and for anything that was in there,*

*2002 SPOK CNN_Movers A B C   Miami-Dade and Broward County, I think most of us, a little chill **goes down** our backs when we hear those two names. Again, they are the focus*

*2006 SPOK PBS_Tavis A B C   My voice, at puberty went up. I was always born, that's s almost a joke. (Laughs) Tavis: Yeah. (Laughs) It didn't **go down**, it went up, huh? Cavett: Yeah. Really, as a*

*2009 NEWS NYTimes A B C   of Jurists and the Jose Alvear Restrepo Lawyers Collective. #"Chills **went down** my spine when I discovered the lengths that DAS went through to watch my every*

*2002 FIC LiteraryRev A B C   hear it, faintly, riding away from us. " # A shiver **went down** Saturn's neck and shoulders. He did not want to share the road with*

*1999 FIC FantasySciFi A B C   one pointing up, occupies most of her forehead. Rows of dark squares **go down** her arms. A final downward-pointing triangle rests between her upper pair of breasts,*

*2015 FIC Bk:EndTime A B C   Lauren actually used the Keeping Room. Four days without power, one night **going down** to 16 degrees outside. Huddled around the fireplace, with kerosene lamps and candles*

*(13) 2017 FIC Bk:BecauseImWatching A B C   . She stopped there. The steps loomed as if they **went** up instead of **down**. Beyond was the kitchen where Easton was... had been... # She stopped*

*2017 MAG Ars Technica A B C   "For the mountains, it starts at a random coordinate and generates the line by moving along a little and **going** randomly up or **down**, and continuing until it's past the end of the screen," Buckenham*

*2017 SPOK Fox: Fox Hannity A B C   a lot of fencing already, we have a river that **goes** from El Paso **down** to the -- down to McAllen and into the Gulf of Mexico. So I*

*2007 FIC FantasySciFi A B C   toss us a little water bounty and then all that water next year **goes** right **down** into that big old pipe. Some Californian's probably filling his swimming pool with*

*tight. The garment is used to help tighten the skin as the swelling **goes down** and is to be worn for 6 weeks from your surgery date. Return*

*the panic. (Trees-and-ocean; -v Mr-STOCKTON: The sun was **going down** and the clouds were coming. And it -- it was just -- it looked*

*Regarding the intrinsic evaluation, we first of all observe that the compactness curve **goes down** as the training size is increased. This is an expected artifact because the compactness*

*party? It started after the show? The curtain fell and the lights **went down**...?? There's no-one left in the ballroom? The only one's left*

*did you want to rap about? The trumpets go off, the lights **go down** and the show begins. # CABLE GUY # Hold that thought. Show's*

*No, no, no. Don't cancel it now. It's **going down** to the downstairs printer. Jay Geils here. It's Monica Scholls. I*

*#That's why education and other public goods are **going down** the drain, and the US is loosing the edge they had in previous*

*#perform? # iamlucky13 # Education funding is not **going down** the drain. The amount we spend per student, properly adjusted for inflation*