

VILNIUS UNIVERSITY
FACULTY OF PHILOLOGY

Gabrielė Petrauskaitė

Study programme “English and Other Foreign Language (Spanish)”

LEG/FOOT IN ENGLISH AND LITHUANIAN: A CORPUS-DRIVEN APPROACH

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INTRODUCTION

The metaphorical and metonymic use of human-related terms has been a significant cognitive tool of cross-linguistic comparison in the domain of body parts, attracting the attention of many scholars. Considering the cross-linguistic analysis of conceptual metaphors and metonymies, the majority of people frequently use a lot of metaphorical and metonymic concepts related to parts of the human body (e.g., *head, eye, ear, nose, hand, leg, etc.*); therefore, the human body metaphors and metonymies play a vital role in language creativity. In the last few years, a number of linguists have begun to analyze the influence of metaphorical knowledge on different aspects of text understanding (Britton & Graesser, 1996, p. 229). As stated by Yu (2000), Deignan & Potter (2004), Radić-Bojanić & Silaški (2012), Stanojević (2013), Zhang et al. (2015) (as cited in Imamović & Ibrišimović, 2015, p. 27), many researchers of body part metonymies and metaphors emphasize the fact that the bigger the differences between the languages and the cultures compared, the bigger are the differences in metaphorical conceptualization of the human body.

Over the last years, a great deal of evidence has shown that the human body is a really meaningful source for linguistic expressions and it has been observed by numerous authors that different terms for body parts often become grammatical words (e.g., *back* as a preposition in English). Human-related terms and human emotions are normally referred to by metaphor, including metaphors derived from names for various body parts, for example, the *head* and *heart* metaphors are really common in the English language, while in other languages there are more exotic sources expressing the human body and its parts in a metaphorical sense, for instance, livers, gall bladders, and so forth (Swan, 2009, p. 461). In recent years, some important research studies based on different body metaphors and metonymies have been carried out in Lithuania as well. Kerevičienė and Zaiceva (2015) have investigated the semantic structure of the metaphorical pain expressions of human facial parts in order to find out how people experience physical pain and how they conceptualize or encode it in English and Lithuanian. Niedzviegienė (2009) has analyzed metaphorical and metonymic expressions of body part-terms in the love lyrics by Else Lasker-Schüler and her research has shown that the basic concepts such as the *head* and *heart* are often used metonymically in German (e.g., *head* highlights intellect, while *heart* reveals emotions and feelings).

As reported by Škara (2004, p. 184), the widespread use of the body metaphors results from the fact that human-related terms are the main source of a huge number of metaphors dealing with

the technical world. It also provokes disputes since many words associated with the human body are used to define different terms related to high technology. Not only in technology the human body parts are used as a general system of symbols for the outside world, but also the biggest group of human-related terms has been used to conceptualize the inanimate world (e.g., *the leg of a table, the foot of the mountain, the arm of a chair*), for this reason, such metaphors referring to the human body might seem complicated and difficult to comprehend for English or Lithuanian learners.

The relevance and novelty of the research. Metaphorical and metonymic expressions are often employed to express more abstract ideas across two languages. In English and Lithuanian, figurative expressions containing body-part terms should be interpreted as symbols of cultural and social values, thus revealing that metaphorical and metonymic expressions related to the human body might be perceived quite differently. The present study is defined by the fact that there is a lack of research of metaphorical and metonymic expressions containing the human body parts in English and Lithuanian; therefore, the main purpose of the current investigation is to examine which parts of the body in terms of the *leg/foot* more often refer to non-literal or figurative meaning in both languages.

The subject of the study is English and Lithuanian metaphorical and metonymic expressions with the lexemes *leg/foot* and *koja/pėda*.

The aim of the research paper is to investigate the similarities and differences in metaphorical and metonymic conceptualization with the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian.

To achieve the aim of the research paper, **the following objectives** have been set:

1. To overview the theory of metaphor and metonymy;
2. To indicate figurative and non-figurative expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian and to review the tendency of usage;
3. To classify metaphorical and metonymic expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian;
4. To compare metaphorical and metonymic expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian and to define the similarities and differences between them.

The structure of work. The research paper consists of Introduction, Literature Review, Empirical Research, Conclusions, and References. The Introductory Part presents the aim, the subject, and the objectives of the present study. The Theoretical Part is devoted to the theory of conceptual metaphor and metonymy. The Methodology section describes the materials and methods used to carry out the empirical survey. The Empirical Part provides the analysis of metaphorical and metonymic expressions containing the lexemes *leg/foot* retrieved from the BNCweb and KLC corpora. The results of the present study are generalized and summarized in the Conclusion section. The research is concluded with the Summaries in English and Lithuanian. The list of 48 References/Sources used for the research paper is given in the References section; the Appendix is attached to the Appendices section.

The practical value of the research. The research paper uncovers valuable insights related to metaphorical and metonymic conceptualization of body-part terms. Figurative expressions containing the lexemes *leg/foot* are compared from a semantic perspective in an attempt to determine which part of the body more often refers to metaphorical meaning in both the Lithuanian and English languages. The significant idea of the empirical research is that many unique and unusual metaphorical and metonymic expressions of human-related terms are discussed in detail. Such figurative expressions containing parts of the human body not only provide a fundamental way in which people think but also reveal the extraordinary richness and diversity of both English and Lithuanian. The findings of the research paper could be applied in further cross-linguistic studies of metaphorical and metonymic expressions containing parts of the human body in both languages. The data collected for the empirical investigation might also be used as subsidiary material in learning or analyzing both universal and culturally-specific metaphorical expressions with the lexemes *leg/foot* recurring in English and Lithuanian.

I. THEORETICAL BACKGROUND

Metaphor and metonymy have been two relevant issues for many scholars who are involved in the process of analyzing cognitive linguistic studies. Metaphor, like metonymy, is part of our daily thinking, is grounded in our experience. Obviously, both metonymy and metaphor are related to general and systematic principles, thus structuring not just our language, but also our thoughts, attitudes, and actions (Lakoff & Johnson, 1980, p. 37). As stated by Jäkel (1999, p. 9), “For about threehundred years now, various mostly European philosophers and linguists have been anticipating the central tenets and findings of the cognitive theory of metaphor”. According to Lakoff and Johnson (1980, p. 39), the grounding of metonymic concepts is in general much more clear and specific than is the case of metaphorical concepts, since it normally involves direct physical or causal associations. In the traditional point of view, metaphor and metonymy are simply literary devices which are used for rhetorical or literary purposes, while the study of Cognitive Linguistics claims that both of them are really important cognitive tools for understanding the crucial role of the human body metaphors and metonymies that help us communicate our observations, thoughts, feelings, and emotions in a more creative way.

1.1 The concept of metaphor: traditional and cognitive approaches

Many scholars have been examining the widely discussed concept of metaphor, and what it represents from different perspectives; therefore, there are undoubtedly many different theories related to metaphor that have been analyzed by various philosophers, scientists or academics. According to the *Online Etymology Dictionary*, the term is derived from the old Greek word *metaphorá* meaning “to transfer between”, as in transferring the characteristics of one thing to another for rhetorical effect. In agreement with the traditional approach proposed by Aristotle, metaphor is “the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion” (Rapp, 2002, p. 13). It is worth noting that Aristotle considered metaphor as an exceptional literary technique; it is a kind of decoration or ornament which not only clarifies the most significant characteristics of speech and adds elegance or literary style to it, but also “this can serve to deepen the reader’s experience, to bring a suddenly enriched apprehension of the world” (Punter, 2007, p. 12). However, Lakoff and Johnson (1980, p. 3) contradict Aristotle’s theory of metaphor because both of them are persuaded that metaphor is “pervasive in everyday life, not just in language but in thought and action”. To Lakoff and Johnson (1980, p. 5), the essence of metaphor is to understand and experience one kind in terms of another; hence, we act according to the way we perceive things. As claimed by the metaphor scholar Ortony (1993, p. 2), metaphorical

approaches include two opposing positions: “constructivism” and “non-constructivism”. The constructivist approach describes metaphor as “an essential characteristic of the creativity of language”, thus playing a meaningful role for metaphor in both the language and thought, even if it tends to undermine the distinction between the metaphorical and literal. By contrast, the non-constructivist approach defines metaphor as “rather unimportant, deviant and parasitic on “normal usage” (Ortony, 1993, p. 3). Based on the development of metaphorical understanding, metaphors were primarily known as figures of speech, i. e. literary techniques that are used to make a comparison by directly relating one thing to another thing, meanwhile since the XIX century metaphors have been regarded as important cognitive devices and ways of thinking of human beings.

1.2 Conceptual Metaphor Theory

As specified by Goschler (2005, p. 36), the first type of body metaphors uses different body parts and body organs to represent such things as communication or complex things (e.g., *cities, nations, teams, groups, or technological facilities*), in these metaphors, parts of the human body are used as the *source* domains to characterize and describe other things. The second type of body metaphors uses different domains (e.g., *people, plants, machines, manufactures*) to illustrate bodily organs or bodily functions. In this case, the body is the *target* domain, and it is being metaphorized in terms of technology or other domains. On the other hand, there are different kinds of metaphors which somehow refer to parts of the body and physical states that usually express a particular feeling, thought, and emotion, for this reason, sometimes it is quite difficult to decide whether these are actual metaphors, and if yes, what part of them demonstrates a source and what a target domain (Goschler, 2005, p. 36). Obviously, conceptual metaphors are really beneficial for understanding some complicated ideas in more simple terms; therefore, one domain of experience is used to comprehend another domain of experience. As Cibulskienė (2013, p. 11) puts it, cognitive metaphor analysts understand metaphor as a convenient way of not only talking about daily life events but also thinking about them: how to explain abstract ideas that are difficult enough to grasp or how to convey messages, emotions, etc. The conceptual system plays a central role in defining and expressing our day-to-day realities, and if we assume that our conceptual system is mainly metaphorical, then the way we think or act is very much a matter of metaphor because “metaphors as linguistic expressions are possibly precisely because there are metaphors in a person’s conceptual system” (Lakoff & Johnson, 1980, p. 6).

Lakoff and Johnson (1980) in the prominent book *Metaphors We Live by* presented the theory of metaphor and its role in both the language and mind, thus demonstrating many different metaphorical concepts which can be divided into several groups of metaphors:

- *structural metaphors* => one concept (normally abstract) is expressed in terms of another (typically more concrete), (e.g., ARGUMENT IS WAR, TIME IS RESOURCE).
- *orientational metaphors* => organizes a whole system of concepts with respect to one another. These spatial orientations are related to our physical environment and experiences of our bodies (*up-down, in-out, front-back, on-off, deep-shallow, central-peripheral*), (e.g., HAPPY IS UP).
- *ontological metaphors* => which objects or substances are represented as something more abstract; (ways of viewing emotions, ideas, events, actions as substances or entities), (e.g., this fact *argues* against the standard theories; life has *cheated* me; inflation is *eating* up our profits).

It should be concluded that *structural metaphors* refer to one concept which is metaphorically structured in terms of another (one structure resembles another). *Orientational metaphors* involve spatial relationships (e.g., *front-back, in-out, on-off*) and tend to reflect our physical and cultural experience. Such metaphorical orientations are not arbitrary. *Ontological metaphors* are “so natural and so pervasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena” (Lakoff & Johnson, 1980, p. 28). These metaphors are used to comprehend actions, activities, events or states. It is worth mentioning that actions or events are conceptualized metaphorically as objects, states as containers, and activities as substances.

As Škara (2021) has indicated, linguistic and visual categorization of the body part metaphorical and metonymic expressions explains that all human beings have a common set of conceptual metaphors that are often used to introduce new experiences. For example, the UP-DOWN SCHEMA demonstrates that some experiences are viewed positively and accordingly expressed as *up* (*a higher value* or *an improvement*), while some activities or experiences that are described as *down* reveal a weak or desperate position. Body part metaphorical and metonymic expressions generated by the LEFT-RIGHT SCHEMA indicate that *right* metaphorically means an acceptable and prominent side of an object. On the other hand, *left* is often associated with a negative side of an object, as it is perceived as more insincere, awkward, or clumsy, e.g., *left-handed compliment* (a remark that seems to express something pleasant about a person, but at the same time is insulting). Metaphorical expressions illustrated by the FRONT-BACK SCHEMA support the view

that the *front* part refers to the conscious and rational part of the mind: with an eye to the future (*view*), while the *back* side associates with negative feelings, e.g., *to stab someone in the back* (to betray), *to have one's back to the wall* (to be in defensive position). Regarding the human body metaphors and metonymies related to the inanimate (outside) world, people intuitively tend to project their own bodies to conceptualize the external world, thus describing it in terms of their own measures: *the arm of a chair*, *the foot of the mountain*, *the leg of a table* and so forth (Škara, 2004, p. 187).

1.3 A critical assessment of Conceptual Metaphor Theory

In Cognitive Linguistics, Conceptual Metaphor Theory (CMT) has received a wide range of criticisms and some metaphor researchers have criticized conventional metaphors, claiming that most of them are not really metaphorical. Many linguists and psychologists argue that a lot of conventional expressions, described as metaphorical by cognitive linguists, are not metaphorical at all because they are interpreted or produced by ordinary speakers as literal speech. For instance, these critics are convinced that simple expressions like “he was depressed” are entirely literal and not motivated by the conceptual metaphor such as SAD IS DOWN. Hence, the majority of ordinary speakers, including several traditional metaphor scholars in literary studies, do not think that “I’m off to a good start in graduate school” or “he was depressed” are either poetic or metaphorical (Gibbs, 2009, p. 22). As believed by Deignan (2006) (as cited in Gibbs, 2009, p. 21), corpora analyses generally support the wide range of conceptual metaphors identified in cognitive linguistics research; at the same time, they are capable of quantifying metaphorical patterns and thus providing significant insights on the relative salience of conceptual metaphors in different domains, e.g., ANGER IS HEAT is more prominent than ANGER IS A FIERCE ANIMAL. However, corpus research has begun to develop procedures for recognizing and identifying metaphor in language and thought by specifying what counts as a metaphorically used word and what as a relevant source domain in a metaphorical mapping. As discussed by Gibbs (2009, p. 24), even though many common metaphorical expressions are eventually recognized as conveying metaphorical meaning, some critics argue that this alone does not imply that speakers actually think metaphorically. Besides, their complaint partly stems from concerns about the alleged circularity of the CMT by analyzing linguistic expressions and postulating possible conceptual metaphors, which are later reified by reference back to other language patterns, (e.g., metaphorical linguistic expressions). As determined by Gibbs (2009, p. 32), Conceptual Metaphor Theory (CMT) has to be more open about what it cannot accomplish either because of

its methodological choices or simply because no single theory is able to explain all aspects of complex phenomena related to metaphorical language and thought.

1.4 The concept of metonymy: traditional and cognitive approaches

For a long time, a vast number of studies have examined the concept of metonymy, which is the closely related phenomenon of metaphor. Etymologically, the word *metonymy* comes from the old Greek word *metōnymía* and means “change of name”. As claimed by Nerlich & Clarke, (2001, p. 24), “Metonymy has been studied for at least two thousand years by rhetoricians, for two hundred by historical semanticists, and for about ten years by cognitive linguists”. Many Greek and Latin scholars of rhetoric have taken it for granted that metonymy is a figure of speech used in some poetry (Matzner, 2019, p. 2). However, the cognitive linguistic approach has adopted completely different assumptions from the traditional point of view of this literary device. The study of metonymy in Cognitive Linguistics has started with the publication of the influential book *Metaphors We Live by* written by Lakoff and Johnson (1980). As stated by Lakoff and Johnson (1980, p. 37), metonymy allows us to conceptualize one thing by relating it to something else; it allows us to focus more specifically on a part-whole relationship in which one entity stands in for another.

In comparison with metaphor, metonymy has received considerably less attention in Cognitive Linguistics; therefore, Barcelona (2003, p. 4) has emphasized that cognitive linguists have concentrated less on the study of metonymy than on the analysis of metaphor, although it is even more basic to language and cognition. As stated by Kövecses & Radden (1999, p. 17), “unlike metaphor, metonymy has always been described in conceptual, rather than purely linguistic, terms”. Metonymy is a figure of speech in which one entity is being used to refer to another, or in cognitive linguistic terms “provide access to”, another entity to which it is somehow related (Littlemore, 2015, p. 4). Considering the theory of metonymy, one of the most influential is that proposed by Langacker (1993) (as cited in Littlemore, 2015, p. 53), and his theory explains that metonymy is involved virtually every time a different aspect of the meaning of the word (or the domain that it represents) is highlighted by its use in a different type of context. As claimed by Panther and Radden (1999, p. 2), the issue of the conceptual nature of metonymy has been investigated by Kövecses and Radden (1999) in the article *Towards a Theory of Metonymy* and their approach is based on the notion of the idealized cognitive model (ICM) as proposed by Lakoff (1987). An ICM can be understood as an organized cognitive structure which serves to represent reality from a particular perspective (Díez Velasco, 2001, p. 47). Lakoff (1987) has

distinguished four categories of structuring principle for this kind of construct: propositional, image-schematic, metaphoric and metonymic. In this categorization, metonymy and metaphor are identified as conceptual mappings (the concrete source domain onto the abstract source domain). Considering the difference between metaphor and metonymy, in metonymy, there is a domain-subdomain relationship, while in metaphor, there are two discrete domains. As stated by Lakoff (1987) (as cited in Díez Velasco, 2001, p. 48), image-schemas are known as preconceptual abstract knowledge structures that are dependent on recurrent patterns of experience. Furthermore, image-schemas can also be viewed as “non-propositional, generic gestalts” whose basic function is to structure the relationship between the source and target domain of a metonymic mapping, thus providing the axiological value of metonymic expressions (Díez Velasco, 2001, p. 48).

Metonymy is one of the basic ways of cognition, “especially body-based cognition, but also cognition acquired on the basis of social and cultural experience” (Barcelona, 2003, p. 2). In fact, metaphorical and metonymic conceptualizations of the human body play a crucial role in analyzing the extended meanings of body-part terms. In conceptual nature, body part metonymies are often employed to explain more abstract ideas that refer to people’s thoughts, emotions, feelings, and actions. The main cognitive principle of the body part metonymies is CONCRETE OVER ABSTRACT because the human experience is based on more specific/concrete physical objects; however, people tend to access abstract human domains by reference to their bodies (Guan, 2009, p. 181). As claimed by Kövecses and Radden (1998, p. 65), “body parts make particularly “good” objects”, and these special subcases related to the human body can be characterized as BODILY OVER ACTIONAL (e.g., *hold your tongue* is for “stop speaking”), BODILY OVER MENTAL (e.g., *brain* for “intellect”), BODILY OVER EMOTIONAL (e.g., *heart* for “kindness”), or BODILY OVER PERCEPTUAL (e.g., *ear* for “hearing”). Kövecses and Radden (1998, p. 65) have mentioned that abstract things are invisible, while concrete objects are visible; this principle also reflects other subcase involving body parts such as VISIBLE OVER INVISIBLE (e.g., *to save one’s skin* for “to save one’s life”). Visibility, in its turn, determines the default metonymy which is called CONTAINER FOR CONTAINED, since objects are invisible and they are typically hidden inside a container (e.g., *I have butterflies in my stomach*), in which the stomach is typically understood as a container and courage as its content or (e.g., *with a heart full of love*), where the heart is described as a container and love as its content (Díez Velasco, 2001, p. 54).

According to Uno, Matsuda, and Indurkha (2019, p. 2), metonymy is suggested to be one of the most widely studied phenomena in figurative language. Metonymy, like metaphor, is also described as a non-literal expression. In metonymy, the shift from the basic/literal meaning to the figurative meaning is founded on contiguity; however, in metaphor, the substitution is based on similarity. For instance, when we say, “we need more hands” we mean that “we need more people” who can help us. We can refer to humans as a whole by their parts of the body (e.g., *hands*); therefore, it may be concluded that this metonymic expression substitutes the part (*hands*) for the whole (*people*). Another important technique of metonymy is referring to a person by what he/she is wearing, for example, the metonymic expression “little red riding hood” refers to the girl, not her hood. It follows that metonymy functions via landmarks, while metaphor functions by expanding our understanding (Uno et al., 2019, p. 2).

The work of Lakoff and Johnson (1980) reveals that metonymy is frequently characterized as a “X stands for Y” relationship, where X indicates the *source* meaning (*the vehicle*) and Y represents the *target* meaning of the metonymic process. Lakoff and Johnson (1980, p. 38) described metonymy as a type of conceptual mapping and they presented the most relevant metonymic mappings in the following categories:

- THE PART FOR THE WHOLE (e.g., we don’t hire *longhairs*; the Giants need *a stronger arm* in right field.)
- PRODUCER FOR PRODUCT (e.g., he’s got a *Picasso* in his den; I hate to read *Heidegger*.)
- OBJECT USED FOR USER (e.g., we need a better *glove* at third base; the *buses* are on strike).
- CONTROLLER FOR CONTROLLED (e.g., *Nixon* bombed Hanoi; *Ozawa* gave a terrible concert last night.)
- INSTITUTION FOR PEOPLE RESPONSIBLE (e.g., the *Army* wants to reinstitute the draft; the *Senate* thinks abortion is immoral).
- THE PLACE FOR THE INSTITUTION (e.g., the *White House* isn’t saying anything; *Paris* is introducing longer skirts this season).
- THE PLACE FOR THE EVENT (e.g., let’s not let Thailand become another *Vietnam*; *Watergate* changed our politics).

Lakoff and Johnson (1980, p. 38) analyzed a lot of metonymic semantic patterns such as THE PLACE FOR THE INSTITUTION, THE PLACE FOR THE EVENT, CONTROLLER FOR CONTROLLED, OBJECT USED FOR USER, etc. For example, in the metonymic mappings such as THE PART FOR

THE WHOLE (e.g., we don't hire *longhairs*; the Giants need *a stronger arm* in right field.), *longhairs* generally mean people who have long hair, while *stronger arm* refers to a person who is good at throwing and catching a ball. As maintained by Lakoff and Johnson (1980, p. 37), metonymic concepts (like THE PART FOR THE WHOLE) are grounded in our experiences, and they influence our thoughts and actions. It is important to draw attention to the fact that THE PART FOR THE WHOLE relation is one of the most commonly used in terms of the metonymic expressions related to parts of the human body. For instance, Lakoff and Johnson (1980, p. 37) have illustrated the conceptual nature of the metonymic mapping THE FACE FOR THE PERSON in the following examples: 1) she's just a *pretty face*; 2) we need some *new faces* around here. It is quite obvious that the *face* is the most important part of the human body because it clearly represents the person as a whole. Actually, the *face* is one of the most pronounced elements among the parts of the human body regardless of which language the person speaks since the *face* includes many sensory organs, such as the *ears, eyes, cheeks, nose, mouth*, which are essential for human beings to live (Arimitsu, 2015, p. 481). Many parts of the human body are frequently used metonymically which can stand for the conceptual metonymy THE PART FOR THE WHOLE. It can be stated that which part of the body we decide to pick out determines the fact of which aspect of the whole we are focusing on. As demonstrated by Lakoff and Johnson (1980, p. 36), the example "we need some *good heads* on the project" shows that *good heads* stand for *intelligent people*, thus containing the metonymy of BODY PART FOR PERSON. It is necessary to clarify that both metonymies and metaphors serve of the same purposes, but metonymies help us to focus more on certain aspects of what is being referred to (Lakoff; Johnson, 1980, p. 37).

1.5 A corpus linguistic study of body part metaphors and metonymies

The identification and classification of metaphorically motivated linguistic expressions has been provided by Deignan (2005), which should be emphasized when analyzing corpus linguistic study related to metaphors. Deignan (2005) has presented different types of metaphors such as *innovative metaphors, conventional metaphors, dead metaphors* and *historical metaphors*. As explained by Deignan (2005, p. 47), the first group of metaphors is *innovative metaphors* which are used "fewer than one use per thousand corpus citations of a word, or all citations from a single course", (e.g., *he held five icicles in each hand*) and the second group of metaphors indicates *conventional metaphors* which involve familiar comparisons that do not attract attention as a figure of speech. According to Deignan (2005, p. 47), the figurative meaning of the metaphorical expression is "dependent on core sense by corpus linguistic and/or semantic criteria", (e.g., *the wind was whispering through the trees*). The third group of metaphors is *dead metaphors* which

have lost their effectiveness through extensive and repetitive usage, their metaphorical sense is “not dependent on a core sense by either corpus linguistic or semantic criteria”, e.g., *deep* (of color) or *crane* (machine for moving heavy objects) and the fourth group of metaphors includes *historical metaphors* which no longer have their figurative meaning and their literal sense “is either not represented in corpus or is so different in meaning as to be homonymic for current speakers”, e.g., *comprehend*, *pedigree*, *pupil* meaning “young student” (Deignan, 2005, p. 47).

As reported by Goossens (1990) (as cited in Denroche, 2015, p. 75), the study of the interaction between metaphor and metonymy has identified four categories of “metaphonymy” in Corpus Linguistics:

- “metaphor from metonymy” (e.g., *tongue in cheek*, *close-lipped*).
- “metaphor within metonymy” (e.g., *be/get on one’s hind legs*).
- “metonymy within metaphor” (e.g., *to shoot your mouth off*).
- “demetonymization inside a metaphor” (e.g., *to pay lip service*).

The first type of “metaphonymy” is “metaphor from metonymy”; e.g., *tongue in cheek* means to be ironic; humorous; not in earnest, while *close-lipped* means to be secretive; not talking or revealing much information. The second type includes “metaphor within metonymy”; e.g., *be/get on one’s hind legs* means standing upright in order to deliver a speech but also it means to become belligerent. Actually, it has to be pointed out that this example is quite complicated and controversial, and its meaning depends on the context. The third type of “metaphonymy” is “metonymy within metaphor”, e.g., *to shoot your mouth off*. In this metaphorical expression, *mouth* stands for speech (metonymy) and the whole expression means to disclose a secret (metaphor), and the fourth type of “metaphonymy” is “demetonymization inside a metaphor”, e.g., *to pay lip service*, in which *lip service* stands for *speaking*, and loses its metonymic meaning in order to make sense for the expression. Goossens (1990) has noticed that many different metaphorical expressions obviously derive from metonyms, such as *tongue in cheek* or *close-lipped*, and has coined the term “metaphor from metonymy”, and according to the corpus data published by Deignan (2005), (as cited in Denroche, 2015, p. 74), this category of “metaphonymy” is commonly used in corpora.

Metaphorical and metonymic expressions related to parts of the human body play a unique role in Corpus Linguistics. There are many different body part metaphors or metonymies expressed in corpora; however, such metaphorical and metonymic expressions need to be recognized and their

figurative meanings have to be properly understood and clearly explained. As specified by Lu (2005) (as cited in Wei, 2010, p. 10), the human body metaphorization might be divided into two different categories: 1) the mapping from the body part domain to the non-body domain; 2) the mapping from the non-body domain to the body part domain. Nevertheless, it is necessary to mention that the non-body domains can be further classified into more abstract or concrete domains.

As specified by Wei (2010, p. 11), there are some great examples related to the mapping from body part domain to concrete domain:

- *A small bridge spans **the arm of the river** (OALDCE).*
- *He lives in **the head of the river** (BNC).*

In these cases, the body parts such as the *head* and *arm* are used as the source domains in order to refer to the target domains. The phrase *the arm of the river* might be interpreted as the narrow extension or smaller reach of water, while *the head of the river* might be seen as the farthest place from which the river flows. It leads to the conclusion that the meanings of these two domains have similar associations with parts of the body; also, the *arm* and *head* are extremely important parts in both the structure of the river and the human body.

Furthermore, Wudie (2014) has contributed to the critical analysis of the human body metaphors vis-a-vis Amharic and English languages. As Wudie (2014) perceptively states, the *leg/foot* metaphorical extensions in the Amharic language are related to fear, luck, length and movement, while in the English language, the *leg/foot* metonymic and metaphorical expressions have very diverse meanings to desperateness, helpfulness, tactics, postponement, corruption, loss of objectives and destinations, etc. The most common examples of the *leg/foot* metaphorical extensions in the English language are: *pull one's leg; get back on one's feet; get off on the right foot; put one foot in front of the other; the shoe is on the other foot* and so forth (Wudie, 2014, p. 15). It is an indisputable fact that all human beings have a common set of conceptual metaphors and metonymies that are based on their sensual experiences and common body structure; therefore, many metaphorical and metonymic projections of the human body parts are widely used as symbols of specific cultural or social values (Škara, 2021, p. 5).

1.6 A corpus analysis of the human body part metaphors and metonymies in English and Lithuanian

Reviewing the scientific works of Lithuanian scholars, it is worth mentioning that Sirvydė (2011, p. 67) has drawn attention to the fact that Cognitive Linguistics “provides us with the tool which helps reveal cultural thought and experience encoded in metaphorical and metonymic expressions”. Her corpus linguistic analysis based on the BNC and *Donelaitis* (the Lithuanian corpus) has suggested that in both the English and Lithuanian languages the majority of people tend to use different parts of the human body (e.g., *heart, voice, face, etc.*) in metaphorical and metonymic expressions of joy; however, the results reveal that the *eyes* are the main identifier of joy in both languages. According to a corpus linguistic investigation which has been conducted by Šeškauskienė (2020), the results obtained indicate that many body parts such as the *head, nose, hand, and heart* are often used metaphorically in English and Lithuanian: *head* symbolizes leadership (e.g., *head of state/government*), *nose* helps to convey interest or attention (e.g., *he had a nose for a story*), *hand* expresses power and control (e.g., *the city fell into enemy hands*), *heart* emphasizes the importance of something (e.g., *heart of the problem*). As already pointed out by Šeškauskienė (2020, p. 133), the human body parts are used in a figurative sense in order to express more abstract ideas; therefore, body part lexemes are the most widespread metaphorized lexemes across many different languages.

1.7 Metaphorical and metonymic expressions

It should be pointed out that there is a complex interaction between metaphorical and metonymic expressions. Conceptual metaphors and metonymies are sometimes confused because each involves the substitution of one term for another. However, metonymy and metaphor are quite different phenomena, so Lakoff & Turner (1989, p. 103) distinguished the main differences between these two concepts:

- In metaphor, there are two conceptual domains in which one idea is understood in terms of another, while metonymy involves only one conceptual domain.
- In metaphor, a whole schematic structure (with two or more entities) is mapped onto another whole schematic structure, while a metonymic mapping occurs within one conceptual domain between the source meaning and target meaning.
- In metaphor, the logic of the source-domain structure is mapped onto the logic of the target-domain structure. Via metonymy one refers to one entity in a schema by referring to another entity in the same schema.

Moreover, Lakoff & Turner (1989, p. 103) have discussed that both metaphor and metonymy have the following characteristics in common:

- Both metaphor and metonymy are conceptual in nature.
- Both metaphor and metonymy are mappings.
- Both of them are means of extending the linguistic resources of a language. (In metonymy and metaphor, linguistic expressions name both the source and target elements).
- Both of them can be conventionalized.

Ruiz de Mendoza (1997a, 1999ab, 2000) (as cited in Díez Velasco, 2001, p. 49) has devoted much of this work to explore the main differences between metaphor and metonymy in conceptual interaction and has offered some observations based on the behaviour of metaphor and metonymy in conceptual interaction. Firstly, this author has suggested that due to its nature, metonymy is regarded as a subsidiary phenomenon in conceptual interaction to metaphor; this makes perfect sense if we keep in mind that in metaphor there are two discrete domains, while in metonymy there is only one domain involved. Secondly, Ruiz de Mendoza (1997a, 1999ab, 2000) has analyzed a typology of interactional patterns between metaphorical and metonymic expressions which are dependent on two main criteria: (a) the place where the metonymic mapping develops; (b) the scope of metonymy. Moreover, as claimed by Ruiz de Mendoza (1997a, 1999ab, 2000) (as cited in Díez Velasco, 2001, p. 50), there are only two basic categories of metonymy:

- *source-in-target*, in which the source is a subdomain of the target (e.g., *the piano has the flu today*). This example illustrates that “the piano” is a subdomain of “the musician who plays the piano”.
- *target-in-source*, in which the target is a subdomain of the source (e.g., *the Picasso is in the lounge*). This reflects the fact whereby “the Picasso” we refer to “one of his paintings”, which is a subdomain of our knowledge about this painter.

These observations reveal that the distinction between *source-in-target* and *target-in-source* metonymies is really important in order to deal adequately with metonymy in interaction. As Dirven and Pörings (2002) put it, the main differences between metaphorical and metonymic expressions are: 1) metaphors refer to the understanding of one thing in terms of another; therefore, metaphorical expressions are hypothetical (as if it were a journey), whereas metonymic expressions are non-hypothetical; 2) metaphors allow multiple mappings from the source to the

target domain, while metonymies never allow more than one relation (Dirven & Pörings, 2002, p. 9).

Lakoff and Johnson (1980) correctly argue that metaphor is principally a way of conceiving of one idea, or conceptual domain, in terms of another, and the primary function of metaphor is understanding, while metonymy has primarily a referential function that allows us to use one conceptual entity to stand for another conceptual domain whereas in metaphor one entity is viewed as another. “But metonymy is not merely a referential device. It also serves the function of providing understanding” (Lakoff & Johnson, 1980, p. 36). Another significant aspect of metaphorical and metonymic expressions is that metaphor is founded on similarity whereas metonymy is based upon contiguity. Similarity refers to the state of being similar/alike or having some characteristics in common, while contiguity is related to the quality or state of being connected, close together, or touching (Fass, 1997).

II. DATA AND METHODOLOGY

This chapter of the research paper discusses the materials and methods used to complete the empirical survey. In order to effectively analyze conventional expressions with the lexemes *leg/foot* that emerge from corpus analysis, the cognitive theory of metaphor and metonymy has been vastly overviewed, and the most relevant aspects related to metaphorical and metonymic expressions have been clearly established in the literature review.

2.1 Description of the empirical survey (the corpus-driven research)

Corpus Linguistics is the study of linguistic phenomena through the analysis of data obtained from corpora (or corpuses) – computerized databases invariably exploited for linguistic research (Nordquist, 2019). As clarified by Marcinkevičienė (2000, p. 18), corpus studies have used two major research approaches: corpus-driven approach (*tekstyno inspiruotas tyrimas*) and corpus-based approach (*tekstynais paremtas tyrimas*). Corpus-based studies normally use corpus data to explore a hypothesis or theory, aiming to validate, refine or refute it, while corpus-driven studies attempt to uncover new linguistic features through inductive analysis of corpora, reflecting directly that the evidence from corpora is paramount (Biber, 2012). The current study adopts a corpus-driven perspective to detect how many metaphorical and metonymic expressions related to each of the lexemes *leg/foot* prevail in both English and Lithuanian without any prior assumptions and expectations. The present study aims to examine and determine how the usage of metaphorical and metonymic expressions with the lexemes *leg/foot* varies in English and Lithuanian.

2.2 Characteristics of the empirical data and methods applied

To accomplish the objectives of the research paper, the quantitative (analytical), qualitative (descriptive) and comparative methods have been applied. The quantitative method has been chosen to gather data from the BNCweb and KLC corpora. The qualitative method has been used to analyze the extracted data structured through figurative and non-figurative expressions containing the lexemes *leg/foot*, while the comparative analysis has been employed to demonstrate which metaphorical and metonymic expressions with the lexemes *leg/foot* prevail in both English and Lithuanian.

To carry out the research, the empirical survey has been divided into several stages. The first stage of the research focuses on the data gathered from the BNCweb (*the British National Corpus*) and KLC (*the Lithuanian Corpus*) in the written text type, section of fiction and verse.

The British National Corpus, which is designed to represent a 100-million-word text corpus of samples of written and spoken English from a wide range of sources, was originally created by Oxford University press in the 1980s – early 1990s and it is one of the most important corpora in the field of linguistics which covers a variety of different genres, while the KLC corpus, which contains many electronic texts, is commonly used to analyze natural language usage. The first 1000 tokens related to each of the lexemes *leg/foot* and *koja/pėda* has been carefully examined in the BNC and KLC corpora to identify metaphorical and metonymic meanings. The analysis of the first 4000 tokens containing the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian has shown that 3548 expressions represent the non-figurative meanings, while 452 expressions contain the figurative meanings, from which 87 distinct metaphorical expressions are discussed and analyzed in detail in the empirical survey. Lastly, 452 metaphorical and metonymic expressions collected from the BNCweb and KLC corpora, 87 of which are non-recurrent base samples with distinct meanings, are presented in **Appendix** (p. 52), (attached to the paper).

The second stage of the research paper is based on the frequency of usage of metaphorical and non-metaphorical meanings retrieved from the BNC and KLC corpora. The number of figurative and non-figurative expressions is calculated nominally; however, the percent frequency of occurrence of *leg/foot* metaphors and metonymies is graphically represented as well, indicating that one hundred percent of the collected data (452 metaphorical and metonymic expressions) has been accumulated. The formula used to get the percentage of each lexeme is: $X=A*100\% / B$, where X is the percentage of the number; A is the number of metaphorical and metonymic expressions which percentage needs to calculate; and B is the total number of all metaphorical and metonymic expressions taken from the BNCweb and KLC corpora which constitute 100 %. The frequency of usage of figurative and non-figurative expressions containing the lexemes *leg/foot* and *koja/pėda* is presented in the empirical survey (the subchapters 3.1, 3.2, and 3.4).

The third stage focuses on the classification of the research findings collected from two separate corpora. Metaphorical and metonymic expressions found in both corpora have been divided into several subcategories of *orientational metaphors* such as: (1) UP/HIGH-DOWN/UNDER SCHEMA, (2) FRONT-BACK SCHEMA, (3) LEFT-RIGHT SCHEMA, based on the Conceptual Metaphor Theory theory proposed by Lakoff & Johnson (1980) and Škara (2021). The remaining metaphorical and metonymic expressions containing the lexemes *leg/foot* have been classified into the conceptual metaphors and metonymies such as (4) STABLE SITUATION IS THE STABILITY OF LEG/FOOT, (5) FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE, (6) ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER, (7) ORIENTATION DOWN IN THE EXTERNAL WORLD IS

ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT, (8) DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE, (9) HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY, (10) PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET, (11) WALKING/RUNNING IS A LEG/FOOT, (12) FEET STAND FOR FOOTPRINTS, (13) IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG, and (14) HIGH PRICE IS A LEG/FOOT. The fourth stage concentrates on the detailed comparative analysis of metaphorical and metonymic expressions containing the lexemes *leg/foot* in both the English and Lithuanian languages.

The complex interaction between metaphorical and metonymic expressions containing the lexemes *leg/foot* is a largely problematic aspect of the research paper, due to the fact that some linguistic expressions with the lexemes *leg/foot* can be treated as both metaphorical and metonymic ones, according to the “metaphonymy” principle suggested by Deignan (2005). Therefore, such figurative expressions analyzed in the research (including *to have one foot in the grave*, *to follow someone's footsteps*, *to wait on one's hand and foot*, etc.) are interpreted as equally metaphorical and metonymic expressions (metaphorical metonymies).

To identify the meanings of metaphorical and metonymic expressions containing the lexemes *leg/foot* in English and Lithuanian, the following dictionaries have been used: *the Oxford Dictionary of Idioms* (2004), *Collins Online Dictionary*, and *Lietuvių kalbos žodynas* (LKŽ 2005).

The following section presents the research findings of the empirical investigation in more detail.

III. EMPIRICAL RESEARCH

This part of the BA thesis deals with the empirical survey carried out to define metaphorical and non-metaphorical meanings containing the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian. At first, the tendency of usage of figurative and non-figurative expressions with the lexemes *leg/foot* is presented in English and Lithuanian. Other subchapters focus on the systematic and comprehensive analysis of metaphorical and metonymic expressions containing the lexemes *leg/foot* in both languages.

3.1 The tendency of usage of figurative and non-figurative expressions with the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian

A detailed corpus-driven analysis based on the two BNCweb and KLC corpora has revealed that 452 (11%) figurative and 3548 (89%) non-figurative meanings are used in the first 1000 tokens with the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian. The results of figurative and non-figurative meanings retrieved from the BNCweb and KLC corpora are presented below (see **Figure 1**).

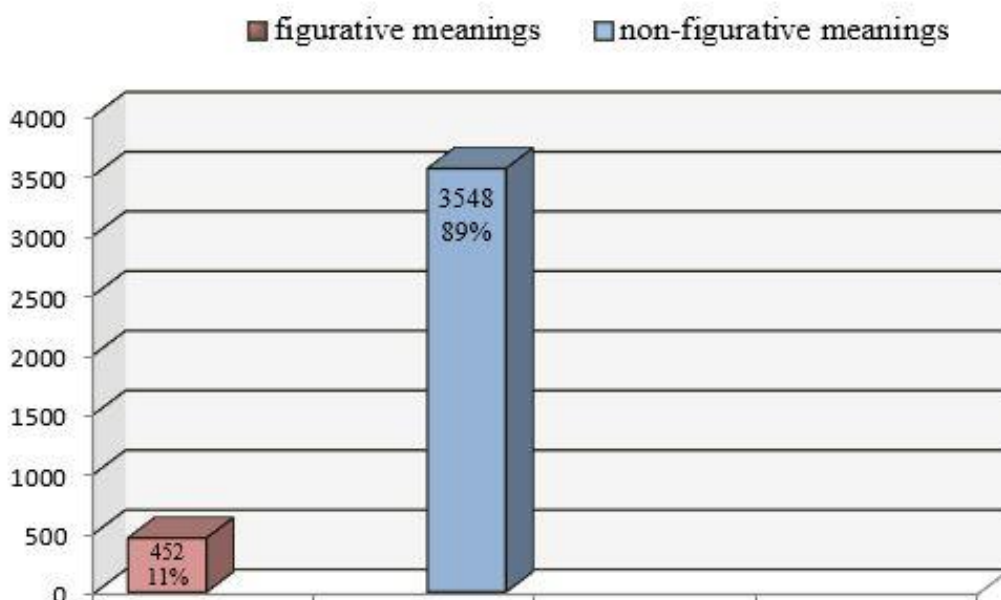


Figure 1. The tendency of usage of figurative and non-figurative meanings containing the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian

As can be seen from the figure above, the corpus-driven research has shown that 452 (11%) metaphorical and 3548 (89%) non-metaphorical meanings are detected from the first 1000 tokens with each of the lexemes *leg*, *foot*, *koja*, and *pėda* in both English and Lithuanian; hence, a total of 4000 tokens are carefully analyzed. The current investigation has revealed that literal

meanings prevail in different contexts with the lexemes *leg* or *foot* in both the Lithuanian and English languages; therefore, the non-metaphorical use of these lexemes acquires both a positive connotation, e.g., to praise or highlight *legs/feet* flexibility, grace, agility, or aesthetic beauty, as well as a negative connotation, e.g., usually to accent *legs/feet* pain, various diseases, poor physical ability, irregular posture, or walk.

The *Online Etymology Dictionary* explains that the root of the word *foot* is the same in English and Lithuanian: -fot> foot/feet (phonologically: p>f; d>t), so this meaning of the lexeme *foot* is evidently a characteristic trait of both languages. A large part of direct meanings in English and Lithuanian are intended for the use of the lexeme *foot* as a non-systemic unit of length equal to 0.3048 m. As many as 396 such literal meanings out of 3548 are found.

It should be pointed out that the definite article (*the*) or indefinite articles (*a*, *an*) usually implies the direct meaning of the sentence. In contrast, the absence of an article often indicates a metaphorical meaning. In English, many metaphorical expressions are found in the singular form, while in Lithuanian, many metaphorical and metonymic expressions are identified in the plural form (especially in the nominative, accusative, genitive cases).

Analyzing collocations of literal meanings in both languages, the most frequent verbs are such as *to stretch one's legs*, *to injure one's legs/feet*, *to break a leg/foot*, *to wash one's legs/feet*, *to warm up one's feet*, *to get one's feet cold (one's feet are freezing)*, or *to cross one's legs*. In terms of the adjectives collocating with the lexemes *leg/foot*, the most common ones are such as *bare legs/feet*, *beautiful long legs*, *cold feet*, *broken leg/foot*, while in English, the most frequently used non-figurative meanings are *wooden leg*, *bare feet*, *tanned legs*, *beautiful legs*, *forelegs*, *hind legs*, etc. Although the largest part naturally consists of literal meanings in both English and Lithuanian, the research paper focuses more on figurative expressions and peculiarities of the metaphorical use in both languages, as such metaphorical and metonymic expressions not only add ornamental or poetic flourish to language but also clarify hidden similarities between two conceptual domains.

3.2 The number of metaphorical and metonymic expressions with the lexemes *leg/foot* and *koja/pėda* found in English and Lithuanian

Metaphorical and metonymic expressions containing the lexemes *leg/foot* and *koja/pėda* differ at the frequency level of usage in English and Lithuanian. The results of data analysis of figurative expressions with the lexemes *leg/foot* in both languages are given below (see **Figure 2**).

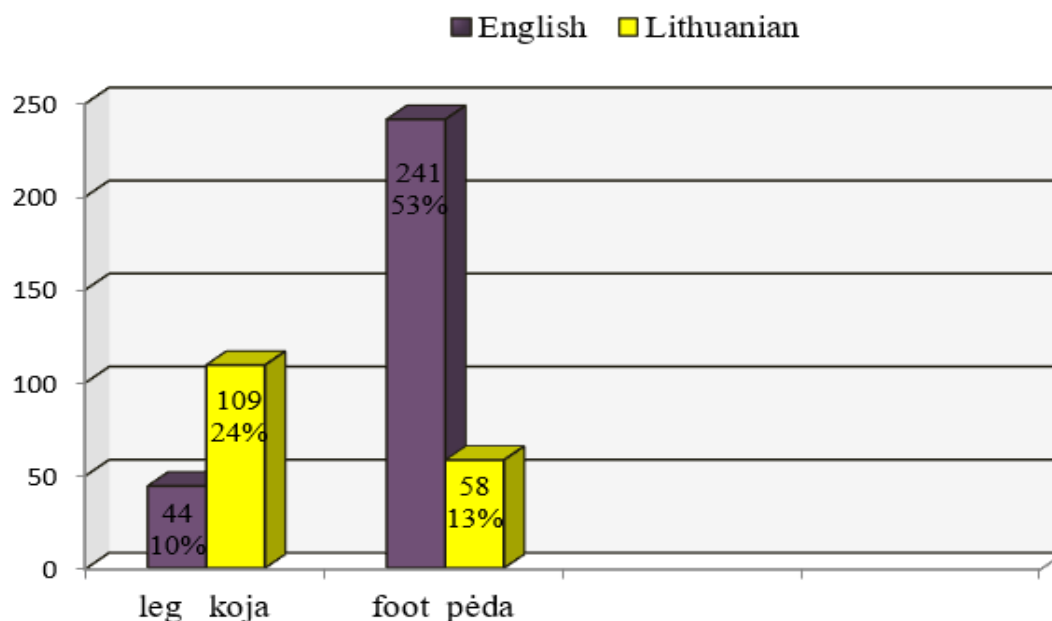


Figure 2. The number of figurative expressions with the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian

The statistics found in the research shows that after reviewing the first 1000 samples related to each of the lexemes retrieved from the BNCweb and KLC corpora, the most frequent *leg/foot* metaphors and metonymies are found with the lexeme *foot* in English, and the total number of figurative expressions is 241 (53%) from the first 1000 samples taken. The results of the present study demonstrate that the following most common metaphorical and metonymic expressions with the lexeme *koja* are used in Lithuanian, and the number of figurative expressions is 109 (24%) from the first 1000 samples taken. However, fewer body part metaphorical and metonymic expressions are collected with the lexeme *pėda* and the total number of these figurative expressions is 58 (13%), while the body part metaphors and metonymies with the lexeme *leg* in English only amounted to 44 (10%), the smallest number of the human body part metaphorical and metonymic expressions found. The bar chart leads to the conclusion that the largest number of figurative expressions using the names of the body parts implies the lexeme *foot*, while the smallest number contains the lexeme *leg*.

3.3 General findings from the data

Taking into consideration the classification suggested by Lakoff & Johnson (1980) and Škara (2021), the human body metaphorical and metonymic expressions are based on the form of the following image schemata: UP/HIGH-DOWN/UNDER, FRONT-BACK, LEFT-RIGHT, etc. According to the data provided by the BNC web and KLC corpora, metaphorical and metonymic expressions with the lexemes *leg/foot* might be divided into several subcategories of *orientational metaphors* such as:

UP/HIGH-DOWN/UNDER SCHEMA

- 1) AB9 1326 *McLeish glanced at Catherine who was already **on her feet**, and Jennifer Morgan nodded in acquiescence.*
- 2) ADS 104 <...> *was hastily urged to sit down and **put her feet up** ant take a dish of tea.*
- 3) A73 3206 *Cullam **sprang to his feet** and let out a great cry, drumming his fists on the desk.*
- 4) A0N 1574 *'Angus Cameron!' he said and **got to his feet**.*
- 5) AMB 2622 *The pile of dazed teachers **jumped to their feet** and chased after the Bookman.*
- 6) A0R 715 *But she said, 'If you've finished your cottage pie, I'll fetch the pudding,' and **rose to her feet**.*
- 7) AC2 2500 *The two Americans **leapt to their feet**.*
- 8) A0L 425 *Champagne had **brought Ninotchka to her feet**, declaiming, I want to make a speech!*
- 9) <...> *šis atsikėlė nuo sofos, Kajus pagaliau galėjo **ištiesti kojas**. Buvo toks pavargęs.*
- 10) <...> *penktaklasis dėl tokio gerumo vos nepradėjo **šokinėti ant kojos**. Valio! Šalin vadovėlius!*
- 11) AD1 884 *'You see,' the barmaid said, 'next week, they'll all be in here with **their tails between their legs**.*
- 12) <...> *ji paklausė, kodėl aš atėjau, ar dėl to, kad Povilas Pilotas **pamynė po kojom Nacionalinės saviugdų kongreso tikslus?***
- 13) <...> ***pulti į kojas** šauliui ir maldauti, kad nežudytų brangiausiojo mano vaikystės prisiminimo.*
- 14) <...> *jų čia suguža koks milijonas, visi tau dėkoja ir **bučiuoja kojas**.*

Metaphorical expressions illustrated by the UP-DOWN SCHEMA show that some experiences are described positively and accordingly are expressed as *up*. Metaphorically, a person who is *up* seems to be most likely to achieve success. As explained in the *Collins Online Dictionary*, the metaphorical expressions such as *to get to one's feet*, *on one's feet*, or *jump to one's feet* mean to stand up quickly; however, it can also mean to be in a recovered condition, usually after a period of misfortune or illness. Similarly, the metaphorical expressions such as *to spring to one's feet*, *leap to one's feet*, *bring to one's feet*, or *rise to one's feet* figuratively mean to abruptly assume a standing position, while the figurative expression *to put one's feet up* (the Lithuanian equivalent would be *ištiesi kojas*) means to take a rest. The Lithuanian expression *šokinėti ant kojos* (the English equivalent to this metaphorical expression might be *to jump for joy*) means to be filled with positive emotions in a figurative sense. In contrast, the metaphorical body part expressions that are perceived as *down* specifies a weak or desperate position. For instance, the Lithuanian expression *paminti po kojom* (the closest English equivalent would be *to trample something/someone underfoot*) means to treat with scorn or fail to care about something, while the metaphorical expression *pulti į kojas* (the nearest English equivalent would be *to throw oneself at someone's feet*) means to plead for someone's forgiveness, blessing, mercy, aid, or protection (LKŽ 2005). The Lithuanian metaphorical expression such as *bučiuoti kojas* (*to kiss one's feet*) refers to a humiliating act or deeply obsequious conduct, usually in order to gain the favor or forgiveness of somebody, while the figurative expression *with one's tail between one's legs* means to be in a state of utter defeat, humiliation, or dejection, typically after losing or having to admit that one was clearly wrong.

FRONT-BACK SCHEMA

15) ADY 2755 *Put one foot in front of the other, the only way home.*

16) AB9 22 *Every man in her vicinity had found himself **putting his best foot forward**, and she had done wonders for the sartorial standards of the notoriously uncaring CI division.*

Metaphorical projections demonstrated by the FRONT-BACK SCHEMA generate the view that the majority of people tend to move forward rather than backward in order to fulfil their different purposes or ambitions. To be more precise, such perception reveal that these metaphorical expressions are related to knowledge, dignity, or progress, e.g., *putting his best foot forward* (*to put one's best foot forward*) is used metaphorically to mean that someone has made a favorable impression or done something difficult with as much effort, persistence, or determination as possible, while the figurative expression *to put one foot in front of the other* metaphorically

means to walk deliberately and continuously, or to move forward, progress steadily. The human body part metaphorical expressions illustrated by the FRONT-BACK SCHEMA clarify and expand the classification suggested by Lakoff & Johnson (1980), explaining that someone who is in *front* has a chance of succeeding, while the *back* side possibly refers to a person who tends to encapsulate the integral experience of negative emotions.

LEFT-RIGHT SCHEMA

17) A 73 20 *Especially when you're starting off on the right foot like you and Marilyn.*

18) ACV 2245 *'Charlie Farnes-Barnes and a feller with two left feet'.*

19) <...> *žinokit, kad mes ne ta ranka žegnojamės! Ne ta koja keliamės iš patalo!*

20) ACK 417 PS *Sorry you got off on the wrong foot with the new commander.*

21) AS7 511 *Determined not to put a foot wrong, let alone go in over the top, as I sometimes do.*

Metaphorical expressions generated by the LEFT-RIGHT SCHEMA support the view that the *right foot* is associated with a more acceptable, conservative, suitable, authentic, and prominent side of an object. As stated in the *Oxford Dictionary of Idioms* (2004, p. 14), the metaphorical expression *not put a foot wrong* means to do nothing wrong or not make any mistakes in performing and action. For example, the linguistic expression *to get/start off one right foot* means to make a good start at something, and the opposite meaning of this metaphorical expression is *to get off on the wrong foot* which figuratively indicates an unsuccessful start by doing something in completely the wrong way. By contrast, the *left foot* often has a negative connotation, e.g., *with two left feet* (to have clumsy footwork while dancing), or the Lithuanian expression *ne ta koja keliamės iš patalo* (the nearest English equivalent would be *to get out of bed on the wrong side*) refers to irritable, grouchy, and unhappy mood or state. These metaphorical expressions substantiate the theory proposed by Škara (2021) that the *right foot* includes more optimistic or positive experiences, while the *left foot* implies negative emotions and associations.

Based on the Conceptual Metaphor Theory (CMT), metaphorical and metonymic expressions containing the lexemes *leg/foot* are conventionally expressed through the formula of the conceptual metaphor TARGET DOMAIN IS SOURCE DOMAIN (A is B) employed by Lakoff & Johnson (1980). However, some of the linguistic expressions are also perceived through the formula of the conceptual metonymy "A stands for B", where Entity A (vehicle entity) stands for Entity B (target entity). Metaphorically, the body parts *leg* and *foot* might be associated with the presence of a well-balanced life or stability of the situation. Therefore, the target domain of

STABLE SITUATION in both English and Lithuanian is structured through the source domain of the STABILITY OF LEG/FOOT, which results in the following conceptual metaphor:

STABLE SITUATION IS THE STABILITY OF LEG/FOOT

- 22) AC7 1014 *Although he so obviously loved her, **waited on her hand and foot**, thought almost entirely of and for her, there was a tiny part of him which eluded her.*
- 23) <...> *announcing that everyone would have **to stand on their own feet** and not to be rescued, and face up to competition, and all that.*
- 24) AB9 1698 *The family **didn't have a leg to stand on** and so I advised.*
- 25) *išryškės tikroji tiesa, bet ją pasitikti geriau **tvirtai stovint ant kojų**.*
- 26) *vokiečių seneliai, **pastatę valstybę ant kojų**, dabar sėdi stikliniuose narvuose.*
- 27) <...> *visus gyvenimo orientyrus, kurie jaučia, kaip nuolat jiems **slysta iš po kojų žemė**, kurie neturi atsparumo stovėti nelaimės akivaizdoj.*
- 28) ADY 3048 *'We'll have you **back on your feet** in no time'.*
- 29) AOL 2918 *But dip in your toe and all at once, the waves are wild unleashed dangerous passion to **sweep you off your feet**, drag you around and duck you and go half-way to drown you then toss you above the tide line.*
- 30) AEB 3408 *He didn't say much, but when he did it **knocked you off your feet**.*
- 31) AC2 157 <...> *and the French Government **if the boot had been on the other foot** and anyone had attempted to transfer products and facilities from France to the UK.*
- 32) ABW 2052 *Jane tried to comfort Flora by telling her that her own two younger children had **got itchy feet** at sixteen too.*
- 33) AOR 537 *You've had ample time to **get your feet under the table** by now and one or two things have come up which I'd like you to pursue.*
- 34) <...> *Ne, šis **pasaulis** iš tiesų **apsivertė aukštyn kojom**. Aš jau irgi buvau beišeinąs..*
- 35) <...> *klajonės, persekiojimai, gyvenimas **ant vištos kojos**, artimųjų kaulai.*
- 36) AN7 3639 *Tell me you're only **pulling my leg!***

As indicated above, metaphorical and metonymic expressions are demonstrated by the conceptual metaphor STABLE SITUATION IS THE STABILITY OF LEG/FOOT, where the abstract concept of STABLE SITUATION is perceived through the specific concept of the STABILITY OF LEG/FOOT. As defined in the *Collins Online Dictionary*, the metaphorical expression *tvirtai stovint ant kojų* (the closest English equivalent would be *to stand on one's own two feet*) means to be independent, strong, and financially self-supporting. The metaphorical projection *didn't have a leg to stand on*

(*not have a leg to stand on*) means to have no support, evidence, or justification for one's actions or arguments. Moreover, the metaphorical expression *slysta iš po kojų žemė* (literally translated *the ground falls out from underneath one's feet*) is used to express that someone's plans or achievements are not going as well as could be expected, while the metaphorical term *pasaulis apsvirtė aukštyn kojom* (*one's whole world came crashing down around (one)*) is used to emphasize that one's lifestyle, or entire outlook was negatively changed and affected by some event, while the metaphorical expression *pastatę (valstybę) ant kojų* (the closest English equivalent would be *to set one back on one's feet*) means to re-establish (something or someone) to become more productive and active again. The figurative expression *if the boot had been on the other foot* (*the boot/shoe is on the other foot*) is used to emphasize that the circumstances have reversed and the situation has changed to the opposite of what it was before, so that people who were previously in the better position are now in the worse one, while the metaphorical expressions such as *to knock one off one's feet* or *sweep one off one's feet* figuratively means to thoroughly overwhelm, charm, and completely impress someone emotionally, usually in an unexpected way. The metaphorical expression *back on your feet* (*to be back on one's feet*) refers to recovering from having a problem or an illness. Furthermore, the figurative expression *got itchy feet* (*to get itchy feet*) means to have a strong desire to do something different or move away from the same daily routine, while the metaphorical expression *to get your feet under the table* means to become confident in a new job or situation. The figurative expression *waited on her hand and foot* (*to wait on (someone) hand and foot*) means to serve someone very well and attend to all personal requests or needs, especially when this is regarded as unreasonable. The Lithuanian metaphorical expression *ant vištos kojos* (literally translated *on the hen's leg*) refers to the lack of stability and firmness in life, while the English figurative expression *pulling my leg* (*to pull one's leg*) means to trick someone in a humorous and playful way in order to make them believe something that is not real or true. Thus, the stable position of the *leg/foot* metaphorically refers to the stability of the situation in both English and Lithuanian.

FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE

37) ACB 1541 *Somehow, with her usual clumsiness, she had opened her mouth **and put her foot in it.***

38) ACE 3965 *A rather less ebullient Peregrine hurried round complaining of not being allowed **to set foot in** London since his recent Channel crossing.*

39) C8S 2254 *Jean-Paul thinks the French brought prosperity to a poor country, and he goes on believing it because he takes care never **to set foot outside** the European quarter.*

- 40) <...> *ir, šiukštu, vengdavo **įkelti koja** į svetimą teritoriją.*
- 41) <...> *kad reikia iš šių namų bėgti kuo toliau ir niekada į juos **nebekelti kojoms**.*
- 42) <...> *sėdėsite čia ligi rytojaus pusiaudienio. Kad man **nė kojoms!***
- 43) AN8 1227 *If they were the right spots, and he handled them properly, he might manage **to get his foot well into that door.***
- 44) CCD 1498 *‘Yea, such would give me, as you say, **a foot in both camps.***

The human body metaphors above indicate that the target domain of FUNCTIONING is realized through the source domain of HAVING SOMEBODY’S LEG/FOOT IN SOME PLACE. The Lithuanian metaphorical expression *įkelti koja* (*to set foot in*) means to enter into some place. By contrast, the figurative expression *nebekelti kojoms* or *nė kojoms* (*not set foot in*) means not to travel to some location. It should be noted that the preposition “in” is dropped if the adverbs such as “outside” or “inside”, and pronouns “here” or “there” are used. The metaphorical expression such as *to get a/(one’s) foot in the door* refers to making a small but successful start at something, for example, doing business in a new area that could lead to further opportunities, while the figurative expression *to have a foot in both camps* means to have favorable relations with two opposing viewpoints (sides), without making a firm commitment to either of them. The conventional metaphor *to put one’s foot in it* means to say something inconsiderate, embarrassing, unintentionally insulting, or tactless; hence, the linguistic expression (*to put one’s foot in it*) presumably alludes to the conceptual metaphor FUNCTIONING IS HAVING SOMEBODY’S LEG/FOOT IN SOME PLACE because this metaphorical expression implies a social blunder or public mistake, especially at an inappropriate place or time.

ACTING UNANIMOUSLY IS HOLDING SOMEBODY’S LEGS TOGETHER

- 45) <...> *bėdai prispyrus keletą mėnesių apsišarvavusi geležine kantrybe aiškindavo **koja kojom** su laiku panūdusiems žengti kokio Himalajų užkampio gyventojams.*
- 46) <...> *kaip kuria aktoriai, kurie savo ruožtu dirba **į koja** su mimu Eduardu Pauliukoniu, su jaunu kompozitorium Osvaidu Balakausku.*
- 47) <...> *gėris ir blogis per žemiškąją planetą žengia **koja į koja**, remdamiesi vienas kitu.*

Metaphorical expressions above such as *koja kojom*, *į koja*, *koja į koja* figuratively mean *to go hand in hand* or *keep step/pace (with)*. These body part metaphors are used to describe two people or objects that are in close association/cooperation or closely linked together, especially in pursuit of a common goal (LKŽ 2005). The metaphorical expressions are developed by the conceptual metaphor ACTING UNANIMOUSLY IS HOLDING SOMEBODY’S LEGS TOGETHER, where

the abstract concept of ACTING UNANIMOUSLY is perceived through the specific concept of HOLDING SOMEBODY'S LEGS TOGETHER.

ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT

- 48) A0R 2373 <...> and decided to aim for a twenty-five mile circuit which would bring her out, eventually, **at the foot of the steep hill** near the village.
- 49) APU 781 A test paper which she should have found easy was turned in uncompleted, with 'I can't do this, sorry,' scrawled **at the foot of the page**.
- 50) ABW 535 Then he looked under the table, 'Oh no — it was **the table leg**.
- 51) AMB 358 The next time Mould appeared the other jacket sleeve was ripped off and **a leg of his trousers**.
- 52) <...> susirenka keletą lentelių, sukala nedidelį stalėį, **stalo kojas** taip pat apkala lentelėmis.
- 53) <...> atsisegė portfelį, atremtą į **kėdės koją**, išsitraukė kirpimo mašinėlę ir panėrė ją į vaikino plaukus.

People unconsciously tend to project their own bodies to conceptualize the inanimate world in English and Lithuanian, thus describing it in terms of their own measures. Even though the metaphorical and metonymic expressions such as *at the foot of the steep hill*, *at the foot of the page*, *the table leg*, *a leg of his trousers*, *stalo kojas* (*the legs of the table*), *kėdės koją* (*the leg of the chair*) might be perceived as highly conventional and natural ones, they are inevitably used to define many specific objects related to the outside world/artefact. By comparison, both English and Lithuanian metaphors share the same conceptual framework referring to the inanimate (outside) world that is derived from dimensions of the human body parts; therefore, the linguistic expressions of the conceptual metaphor ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT are considered to be universal in both English and Lithuanian.

DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE

- 54) A73 1350 My hearing's not what it was, but I **haven't got one foot in the grave**.
- 55) A73 2463 It's an old established set-up, but I reckon **it's on its last legs now**.
- 56) <...> džiūgavau, kad kažkas **pakratė kojas** ir galėsiu pasimėgauti paskutiniąją kelionę.
- 57) <...> ji turėjo tapti mano, kaipo **viena koja grabe** stovinčio, nuotaka.
- 58) <...> galgi pasakymas „**viena koja kape**“ yra kur kas tikslesnis nei atrodo.

59) <...> *arba gal ten miega **kojas užvertęs** plėšikas Tananas – kas tada?*

The metaphorical and metonymic expressions above illustrate that the target domain of DEATH is structured through the source domain of HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE. This conceptual metaphor clearly shows that the position of the *leg/foot* is associated with death in both English and Lithuanian, thus emphasizing that such metaphorical projections are based on their own similar cultural values. For instance, the English expression *to be on one's last legs* refers to someone who is extremely tired or close to collapsing. The Lithuanian expressions *viena koja kape* and *viena koja grabe* corresponding to English *to have one foot in the grave* metaphorically refers to being near to death because of old age or illness, while the metaphorical and metonymic expressions such as *pakratė kojas* and *kojas užvertęs* (the closest English equivalent would be *to kick the bucket*) is used to say that someone is dead or has deceased. It should be pointed out that the metaphorical expression *to have one foot in the grave* is a way of describing that someone is close to death due to old age or serious health condition, and if someone's two legs/feet are in the grave/upside, it definitely symbolizes death.

HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY

60) <...> *įkūnijo beveik simetriškais Arijelio ir Kalibano paveikslais. Režisieriui **koją pakišo** ir kostiumų dailininkė D. Jurginienė.*

The metaphorical expression above shows that the *leg* might be conceptualized as an obstacle or hindrance in doing something significant, thus demonstrating that the figurative expression *koją pakišo* (*to trip someone up* or *put a spoke in someone's wheel*) metaphorically means to cause someone to make a mistake or disrupt someone's plan or activity. The relationship between the *leg* and *hindrance* is structured through the conceptual metaphor HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY, where the source domain of PUTTING A LEG OF SOMEBODY'S WAY is mapped onto the target domain of HINDRANCE. In Lithuanian, this human body metaphor is very vivid and expressive which indicates that someone has committed an error or made a mistake. This metaphorical expression *koją pakišo* might be perceived really negatively in Lithuanian, either with implied criticism; however, it is worth noting that the metaphorical terms such as *to trip someone up* and *put a spoke in someone's wheel* include completely different objects of our reality and do not use the part of the body to convey the same idea in English.

PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET

- 61) AD1 2243 *'I don't want that cat in here,' Ma said, 'I might want to do all sorts of jobs and cat gets **under my feet**.*
- 62) <...> *namas Reinickendorfe toks didelis, jog galima **nesipainioti vienas kitam po kojomis**.*
- 63) <...> *ir kiekvienam žingsny Daiva **maišosi po kojom**... Valdas ir sakė, kad taip bus!*

The metaphorical expressions such as *nesipainioti vienas kitam po kojomis* or *maišosi po kojom*, corresponding to English *to be/get under one's feet* might be perceived as annoying, irritating, and frustrating act to prevent someone from doing what he/she wants to do. Hence, the metaphorical expressions describe the state of being in the vicinity of someone as to be an obstruction or nuisance. Thus, these figurative expressions are represented by the conceptual metaphor PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET, where the source domain of BEING UNDER SOMEBODY'S LEGS/FEET is mapped onto the target domain of PROXIMITY OF SOMEBODY.

WALKING/RUNNING IS A LEG/FOOT

- 64) A0F 1339 *Although their house was still some distance away, I decided to finish the journey **on foot**.*
- 65) *The likeliest thing to happen is that you **leg it** because, in a hullabaloo, you are one against two....*
- 66) <...> *dar kaip reikiant neatsigavęs iš po narkozės, iš karto **dėjo į kojas**. Jei nekris kur patvory, tai ganys tave iki gyvenimo galo.*
- 67) <...> *visa šeima persižegnojo ir su tėvu priešakyje **leidos į kojas**.*
- 68) <...> – gerai, – pasakė. – Viso gero. Ir nudūmė **kiek kojoms kerta tolyn**. Aitrios baltos dulkės pakilo ir uždengė Galios veidą.
- 69) <...> *keliautojai skubėjo **kiek tik jų kojėlės nešė**, šokinėjo nuo kauburėlio ant kauburėlio.*
- 70) <...> *praslinksiu pro jų namus – ir **į kojas!**.. Ir duosiu, žinokit, į kojas, net sudulkės aplinkui, mausiu kiek turėdamas kvapo!*
- 71) <...> *nusivarė karves į mišką paganyti, pamatė du vokiečius ateinant ir **davė į kojas**. Galvojo, kad vokiečiai ateina mušti.*
- 72) A0F 2763 *He put the newspaper to one side, then added: 'Sit down, **take the weight off your feet**.'*
- 73) ACB 2658 *She **felt dead on her feet** and didn't have the energy to question them further.*

- 74) A6N 1968 *Each night he would be more red-eyed, **hardly able to drag his feet with tiredness**, his face caked white with lime, lime in his eyes and ears and nostrils.*
- 75) <...> Aleksandra **nusivarė nuo kojų**, aplankė visas ligonines, lavonines, apskambino visus pažįstamus.
- 76) <...> jie buvo labai išsekę ir nuilsę ir svirduliuodami **vos vilko kojas**, o vorai vėl ėmė lipti ant kulnų.
- 77) <...> į vakarą Alanta visiškai **nusiplūkė nuo kojų**, beklaidžiodamas po šutros nualintą miestą.
- 78) <...> ir jautėsi tarytum rūke, iš nuovargio ji vos **laikėsi ant kojų**.
- 79) <...> šitokio melo klausytis... šitokio melo... **Bet melo – trumpos kojos**.

Metaphorical and metonymic expressions containing the lexemes *leg/foot* demonstrate that the conceptual metaphor WALKING/RUNNING IS A LEG/FOOT is structured through the source domain of a LEG/FOOT onto the target domain of WALKING/RUNNING. The metaphorical and metonymic expressions such as *kiek tik jų kojelės nešė* or *kiek kojos kerta tolyn* (the nearest English equivalent would be *as fast as one's legs can carry one*) means to run as quickly and intensely as possible, while the figurative expressions such as *į kojas, dėjo į kojas, davė į kojas* or *leidos į kojas* (the closest English equivalent would be *to leg it*) means to run very fast, usually in order to escape from somebody. The metaphorical expression *on foot* refers to walking or running. The human body metaphor such as *to take the weight off one's feet* means to sit down, generally after walking for a long period of time, while the Lithuanian metaphorical expressions such as *vos laikėsi ant kojų, nusiplūkė nuo kojų, nusivarė nuo kojų* and *vos vilko kojas* (the closest English equivalents would be *to be dead on one's feet, be hardly able to drag one's feet along, or walk one's feet off*) refers to someone who feels extremely tired or exhausted, especially after physical exertion. In Lithuanian, the metaphorical expression *melo – trumpos kojos* (literally translated *a lie has short legs*) implies that a lie has nothing to support it and the truth will always come out. The human body metaphor *melo – trumpos kojos* corresponding to English *a lie has no legs* clearly shows that a lie has no legs to stand on and cannot move or run faster; thus, this linguistic expression might be recognized as a highly metaphorical one.

FEET STAND FOR FOOTPRINTS

- 80) <...> *o mergelės čia įeidavo, čia išeidavo iš smuklės. Tačiau mergiūkštės jau ir **pėdos buvo ataušusios**. – Na ir kvaila mergiotė, – sumurmėjo Konanas.*
- 81) <...> *ir parodžiau į savo jaunesnįjį brolių. Na, norėjau parodyti, bet to ir **pėdos buvo atšalusios**. – Prakeikimas! Jis ką tik buvo čia!*
- 82) <...> *svarbiausia – palikti klaidinančius pėdsakus, **mėtyti pėdas**, nuvilioti skalikus į pelkę ar dar kaip nors.*
- 83) A08 1345 *Then I would be an artisan, quietly learning my trade **at the feet of a master** and passing it on in turn to my apprentices.*
- 84) <...> *sūny, kuriuo manė galys didžiuotis, mat šis rengėsi **sekti jo profesinėmis pėdomis** – tėvas įkalbėjo jį rinktis architektūrą.*

The Lithuanian body part metaphors and metonymies such as *pėdos buvo ataušusios* or *pėdos buvo atšalusios* (the closest English equivalent would be *someone's trail/scent has gone cold*) are used to indicate that it is quite difficult to find or follow someone because there are no traces of his/her current location. By contrast, the figurative expression *to be hot on someone's track/trail* means to be very close to catching, chasing, or hunting (an animal or person) by following tracks or marks. The metaphorical expression *mėtyti pėdas* (the nearest English equivalent would be *to cover one's tracks up*) means to conceal one's footprints in order to avoid being followed. However, the figurative expression *sekti jo profesinėmis pėdomis* (*to follow in someone's footsteps*) means to pursue the same career, behavior, or lifestyle that someone else (especially a family member) has already done, while the metaphorical and metonymic expression *at the feet of a master* (*at the feet of*) means to be educated and instructed by someone; it also refers to being in a position of devotion, honor, homage, or worship of (somebody or something). It is important to highlight that all these expressions involve a *stand for* relationship, where *feet* are used to stand metonymically for *footprints*.

IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG

- 85) <...> *jiems lietuvių nacionalizmas – **kaip šuniui penkta koja**... Kai konkuruoja partijos, konkuruoja ir jų vadai.*

The metaphorical expression *kaip šuniui penkta koja* (literally translated *like a fifth leg for a dog*) is widely used in Lithuanian to describe something unimportant and insignificant or to define meaningless actions. It is also used to express an uncomfortable or awkward situation, thus

referring to someone who should not want to be the third person in a group. Hence, the *leg* has a negative connotation to emphasize insignificance, uselessness, or even awkwardness in Lithuanian. Accordingly, the conceptual metaphor IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG is structured through the source domain of an ADDITIONAL LEG onto the target domain of IRRELEVANCE/INSIGNIFICANCE. The closest English equivalent to this metaphorical expression would be *a fifth/third wheel* or *like a fish needs a bicycle* which is used to represent an extra and unnecessary thing or a superfluous person.

86) CCM 1386 *It cost an arm and a leg* — *it's an ordinary navy coat to me, and it cost as much as a fur.*'

87) AR3 84 *For even taking into account my employer's generous offer to 'foot the bill for the gas', the costs of such a trip might still come to a surprising amount considering such matters as accommodation, meals, and any small snacks I might partake of on my way.*

As can be seen from the linguistic expressions above, the *leg* and *foot* are often employed to express high prices or expensiveness in a metaphorical sense; therefore, the source domain of a LEG/FOOT is mapped onto the target domain of HIGH PRICE. To be more precise, the conventional metaphor *it cost an arm and a leg* is used to define anything that is considered to be excessively pricey or extremely expensive, while the figurative expression *to foot the bill* metaphorically means to pay for something, typically when the amount is viewed as large or unreasonable. Although the *foot* refers to a terminal part of the vertebrate, the word *foot* in the particular collocation *to foot the bill* is used in a unique way because of its specific meaning *to pay*.

As the metaphorical and metonymic expressions clearly illustrate, the *leg* and *foot* are associated with the external world, movement, death, misfortune, humility, unanimity, stability, luck, functioning, etc. To be more exact, figurative expressions containing the lexemes *leg/foot* prevail in both English and Lithuanian; however, the corpus-driven research has shown that metaphorical expressions underlying the FRONT-BACK SCHEMA, LEFT-RIGHT SCHEMA, or conceptual metaphor HIGH PRICE IS A LEG/FOOT are more commonly used in English, while figurative expressions represented by the conceptual metaphors and metonymies such as HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY, IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG, FEET STAND FOR FOOTPRINTS, or ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER occur more frequently in Lithuanian.

3.4 The frequency of usage of conceptual metaphors and metonymies with the lexemes *leg/foot* in English and Lithuanian

The research has suggested that the frequency of usage of metaphorical and metonymic expressions with the lexemes *leg/foot* is strikingly different in both languages. The following pie charts have been chosen to illustrate commonly used conventional metaphors and metonymies containing the lexemes *leg/foot* in both English and Lithuanian (see **Figures 3** and **4**).

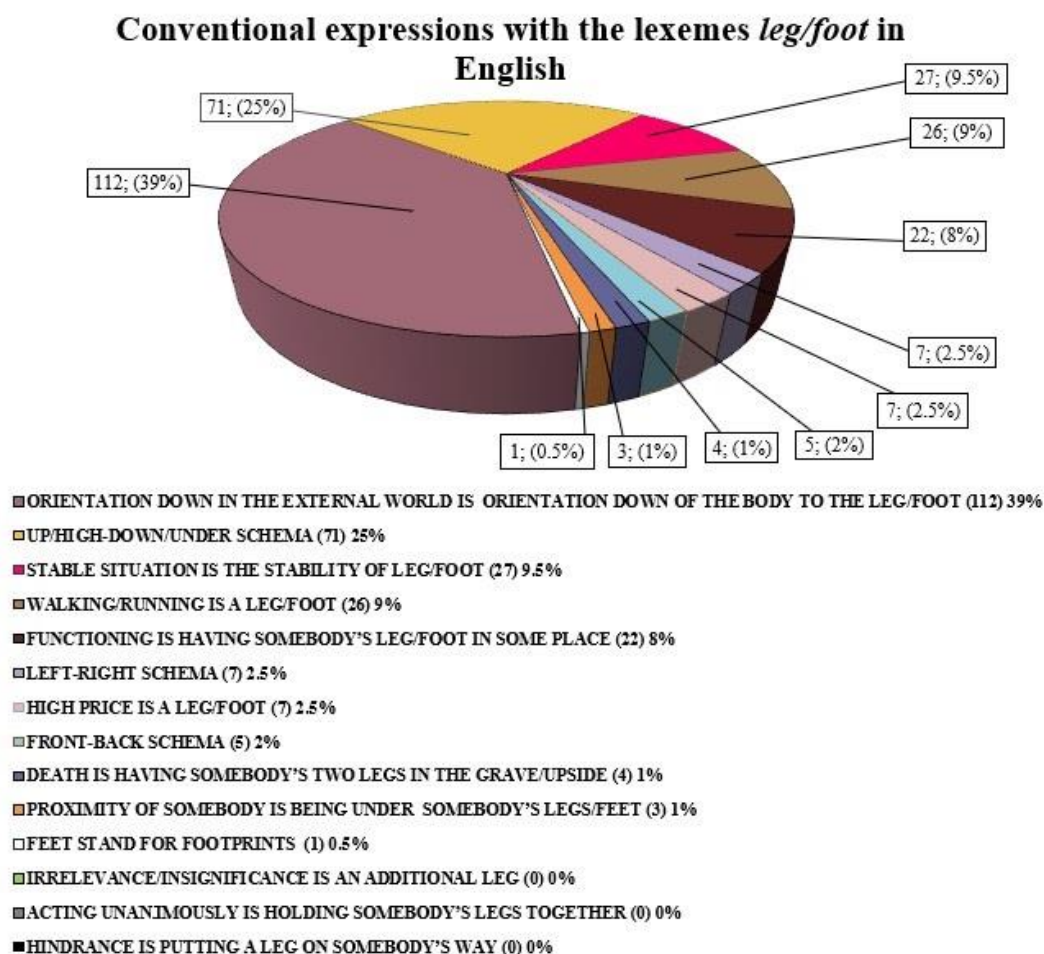


Figure 3. The frequency of occurrence of conceptual metaphors and metonymies containing the lexemes *leg/foot* in English

As can be seen from the figure above, the most common conceptual metaphor is ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT in English, since the largest number of linguistic expressions that are illustrated by this conceptual metaphor has been collected (112 out of 285; 39%). Based on the results above, the metaphorical projections generated by the UP/HIGH-DOWN/UNDER SCHEMA are frequent as well in English, since these metaphorical expressions amount to 71; (25%). The conceptual metaphors such as

FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE (22), WALKING/RUNNING IS A LEG/FOOT (26), or STABLE SITUATION IS THE STABILITY OF LEG/FOOT (27) are quite common as well in English, since they account for 8%, 9%, and 9.5%, respectively. As shown in the figure above, the conceptual metaphors such as FEET STAND FOR FOOTPRINTS (1); (0.5%), PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET (3); (1%), DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE (4); (1%), FRONT-BACK SCHEMA (5); (2%), HIGH PRICE IS A LEG/FOOT (7); (2.5%), and LEFT-RIGHT SCHEMA (7); (2.5%) are less prevalent in the English language. It should be noted that linguistic expressions constructed by the conceptual metaphors such as ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER, IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG, and HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY have not been identified in English.

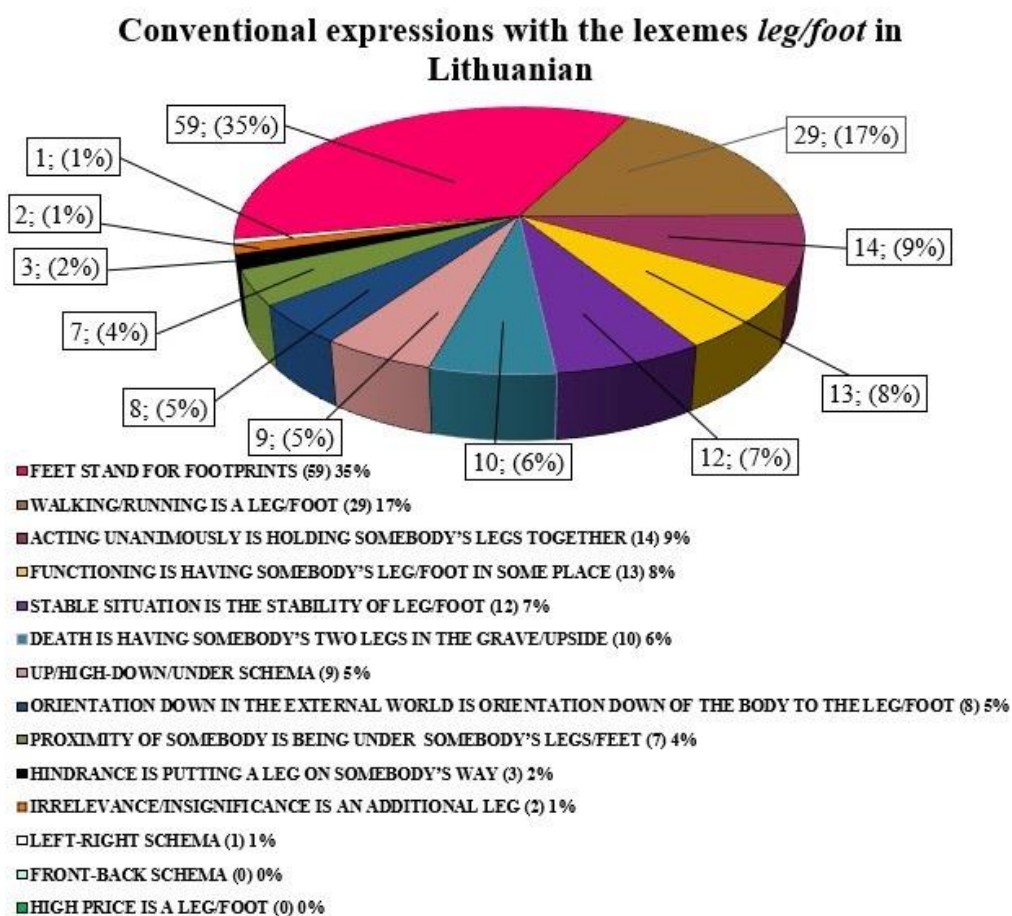


Figure 4. The frequency of occurrence of conceptual metaphors and metonymies containing the lexemes *leg/foot* in Lithuanian

The figure above illustrates that FEET STAND FOR FOOTPRINTS is the most pervasive conceptual metonymy in Lithuanian, since the largest number of linguistic expressions that are demonstrated

by this conceptual metonymy has been collected (59 out of 167); (35%). The research findings of the Lithuanian data indicate that the conceptual metaphors such as DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE (10) STABLE SITUATION IS THE STABILITY OF LEG/FOOT (12), FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE (13), ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER (14), and WALKING/RUNNING IS A LEG/FOOT (29) are quite common as well, since these metaphorical and metonymic expressions account for 6%, 7%, 8%, 9%, and 17% of all uses. As can be seen from the figure, metaphorical expressions represented by the LEFT-RIGHT SCHEMA (1); (1%), IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG (2); (1%), HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY (3); (2%), PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET (7); (4%), ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT (8); (5%), and UP/HIGH-DOWN/UNDER SCHEMA (9); (5%) are less frequent in Lithuanian. As the collected data show, metaphorical projections generated by the FRONT-BACK SCHEMA or conceptual metaphor HIGH PRICE IS A LEG/FOOT have not been found in Lithuanian.

CONCLUSIONS

The corpus-driven research carried out on metaphorical and metonymic expressions containing the lexemes *leg/foot* allows to draw the following conclusions:

1. The theory of conceptual metaphor and metonymy has been researched widely to explore a complex interaction between metaphorical and metonymic expressions. In Cognitive Linguistics, both metaphor and metonymy have been considered as pervasive cognitive devices and ways of thinking of human beings. Even though both metonymy and metaphor are often connected and interact with each other in conventional expressions containing body-part terms, the main difference that has been alleged to exist between metonymy and metaphor is that metonymy is viewed as the association of the word founded on contiguity, while metaphor is regarded as the substitution of the word based on similarity. The metaphorical relation is conventionally expressed through the “X is Y” or “X as Y” formula in which one conceptual domain (typically an abstract concept, or target domain) is understood in terms of another conceptual domain (a more concrete concept, or source domain). In contrast to metaphor, the metonymic relation is perceived through the formula “X stands for Y” in which one conceptual entity (the source or vehicle) is used to stand for another or provide mental access to another conceptual entity (the target), within the same frame or domain.
2. The corpus-driven analysis has shown that 452 (11%) metaphorical and 3548 (89%) non-metaphorical meanings are used in the first 1000 tokens with the lexemes *leg/foot* and *koja/pėda* in both English and Lithuanian. The English tend to use metaphorical expressions in the singular form, while the Lithuanians in the plural form (especially in the nominative, accusative, genitive cases). The definite article (*the*) or indefinite articles (*a, an*) usually implies the literal meaning of a sentence. In contrast, the absence of an article often indicates the metaphorical meaning. A large part of non-figurative meanings in both languages use the lexeme *foot* as a non-systemic unit of length equal to 0.3048 m. As many as 396 such literal meanings out of 3548 are found in English and Lithuanian.
3. The English and Lithuanians conceptualize the *leg* and *foot* in a variety of ways.
3.1 285 English metaphorical and metonymic expressions with the lexemes *leg/foot* have been collected and identified. The analysis of the English data resulted in the following conceptual metaphors: (1) ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT (39%), (2) UP/HIGH-DOWN/UNDER

SCHEMA (25%), (3) STABLE SITUATION IS THE STABILITY OF LEG/FOOT (9.5%), (4) WALKING/RUNNING IS A LEG/FOOT (9%), (5) FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE (8%), (6) LEFT-RIGHT SCHEMA (2.5%), (7) HIGH PRICE IS A LEG/FOOT (2.5%), (8) FRONT-BACK SCHEMA (2%), (9) DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE (1%), (10) PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET (1%), (11) FEET STAND FOR FOOTPRINTS (0.5%).

3.2 167 Lithuanian metaphorical and metonymic expressions containing the lexemes *leg/foot* have been found and classified into the conceptual metaphors such as: (1) FEET STAND FOR FOOTPRINTS (35%), (2) WALKING/RUNNING IS A LEG/FOOT (17%), (3) ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER (9%), (4) FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE (8%), (5) STABLE SITUATION IS THE STABILITY OF LEG/FOOT (7%), (6) DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE (6%), (7) UP/HIGH-DOWN/UNDER SCHEMA (5%), (8) ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG FOOT (5%), (9) PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET (4%), (10) HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY (2%), (11) IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG (1%), (12) LEFT-RIGHT SCHEMA (1%).

4. The similarities and differences between metaphorical and metonymic expressions with the lexemes *leg/foot* have been defined in both languages.

4.1 The similarities found between metaphorical and metonymic expressions in English and Lithuanian indicate that parts of the human body *leg* and *foot* are used to conceptualize the external world, death, movement, misfortune, humility, unanimity, functioning, luck, stability in both languages. It is worth mentioning that metaphorical and metonymic expressions with the lexemes *leg/foot* prevail in both English and Lithuanian; therefore, such figurative expressions reveal similar cultural and social values in the process of metaphorical conceptualization of the human body parts.

4.2. Metaphorical and metonymic expressions containing the lexemes *leg/foot* differ at the frequency level of usage. In English, the most pervasive conventional expressions are structured through the conceptual metaphor ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT (39%). In Lithuanian, the most prevalent metaphorical and metonymic expressions are demonstrated by the conceptual metonymy FEET STAND FOR FOOTPRINTS (35%). However, the corpus-driven research has also revealed that metaphorical and metonymic expressions illustrated by the

conceptual metaphors such as IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG, ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER and HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY have not been found in English, while figurative expressions demonstrated by the conceptual metaphor HIGH PRICE IS A LEG/FOOT and FRONT-BACK SCHEMA have not been identified in Lithuanian.

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SUMMARY

The metaphorical and metonymic use of body-part terms plays an important role in many languages. In both English and Lithuanian, parts of the human body are often employed to express more abstract ideas in a figurative sense; however, such metaphorical and metonymic expressions might seem quite complicated and difficult to understand. Therefore, **the subject of the present study** is metaphorical and metonymic expressions with the lexemes *leg/foot* and *koja/pėda* in English and Lithuanian. **The aim of the research paper** is to examine the similarities and differences in metaphorical and metonymic conceptualization containing the lexemes *leg/foot* in both the English and Lithuanian languages. To achieve the aim of the research, **the following objectives** have been established:

1. To overview the theory of metaphor and metonymy;
2. To indicate figurative and non-figurative expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian and to review the tendency of usage;
3. To classify metaphorical and metonymic expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian;
4. To compare metaphorical and metonymic expressions with the lexemes *leg/foot* in English and *koja/pėda* in Lithuanian and to define the similarities and differences between them.

To carry out the research, the data have been retrieved from the BNCweb (*the British National Corpus*) and KLC (*the Lithuanian Corpus*) in the written text type, section of fiction and verse. The present study adopts a corpus-driven perspective to investigate which conventional expressions containing the lexemes *leg/foot* prevail in both English and Lithuanian without any prior assumptions and expectations. A corpus-driven research aims to investigate and determine how the usage of figurative expressions with the lexemes *leg/foot* varies in both languages. The study included 4000 examples – the first 1000 tokens for each lexeme: *leg*, *foot*, *koja*, and *pėda*. The analysis of metaphorical and metonymic expressions is based on the Conceptual Metaphor Theory (CMT), and classification proposed by Lakoff & Johnson (1980) and Škara (2021). According to the research findings, 3548 non-figurative and 452 figurative expressions containing the lexemes *leg/foot* have been identified in both corpora. The empirical research has shown that metaphorical and metonymic expressions with the lexemes *leg/foot* are used to conceptualize the external world, death, movement, misfortune, humility, unanimity, functioning, luck, stability in both English and Lithuanian. As the collected data suggest, in English, the most

pervasive conceptual metaphor is ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT, while in Lithuanian, the conceptual metonymy FEET STAND FOR FOOTPRINTS is the most prevalent one.

SANTRAUKA

Įvairiose pasaulio kalbose svarbų vaidmenį atlieka metaforiniai ir metoniminiai pasakymai, susiję su žmogaus kūno dalimis. Anglų bei lietuvių kalbose, žmogaus kūno dalys neretai yra taikomos abstrakčioms idėjoms išreikšti perkeltine reikšme. Šių posakių reikšmės ne visuomet atrodo aiškios ar lengvai suprantamos, todėl bakalauro studijų baigiamojo darbo tema yra vaizdingi pasakymai, vartojami su leksemomis *koja* ir *pėda* anglų ir lietuvių kalbose.

Darbo objektas, tikslas, ir uždaviniai. Darbo **objektas** – metaforiniai ir metoniminiai pasakymai su leksemomis *koja* ir *pėda* lietuvių ir anglų kalbose. Šio tyrimo **tikslas** – išnagrinėti metaforinės ir metoniminės konceptualizacijos panašumus bei skirtumus su leksemomis *koja* ir *pėda* anglų ir lietuvių kalbose. Norint pasiekti tiriamojo darbo tikslą, iškelti šie **uždaviniai**:

1. Apžvelgti metaforos ir metonimijos teoriją;
2. Nustatyti tiesiogines ir netiesiogines reikšmes su leksemomis *leg/foot* ir *koja/pėda* anglų ir lietuvių kalbose bei aptarti jų vartojimo tendenciją;
3. Atrinkti ir suklasifikuoti metaforinius ir metoniminius pasakymus su leksemomis *leg/foot* ir *koja/pėda* anglų bei lietuvių kalbose;
4. Palyginti šiuos metaforinius ir metoniminius pasakymus su leksemomis *leg/foot* ir *koja/pėda* bei apibrėžti jų panašumus ir skirtumus anglų ir lietuvių kalbose.

Anglų (*BNCweb*) ir lietuvių (*KLC*) kalbų tekstynai yra naudojami atrinkti ir susisteminti metaforinius ir metoniminius pasakymus su leksemomis *koja* ir *pėda* grožinės literatūros skiltyje. Šis tyrimas yra paremtas tekstynų inspiruota analize (*corpus-driven approach*), siekiant ištirti, kiek perkeltinės reikšmės posakių, vartojamų su leksemomis *koja* ir *pėda*, vyrauja tiek anglų, tiek lietuvių kalbose be jokių išankstinių prielaidų ar lūkesčių. Tekstynų inspiruota analize siekiama pastebėti, kaip skiriasi vaizdingų posakių su leksemomis *koja* ir *pėda* vartojimas abiejose kalbose. Tyrime apžvelgta iš viso 4000 pavyzdžių – pirmi 1000 pavyzdžių, skirti kiekvienai leksemai: *leg*, *foot*, *koja* ir *pėda*. Metaforinių ir metoniminių pasakymų analizė yra paremta konceptualiosios metaforos teorija (KMT), ir klasifikacija, pasiūlyta Lakoffo ir Johnsono (1980) bei Škaros (2021). Remiantis gautais anglų ir lietuvių kalbų tekstynų rezultatais, nustatyta 3458 tiesioginės reikšmės bei 452 perkeltinės reikšmės su leksemomis *koja* ir *pėda* abiejose kalbose. Pastebėta, kad metaforiniais ir metoniminiais pasakymais su leksemomis *koja* ir *pėda* neretai yra bandoma konceptualizuoti išorinį pasaulį, mirtį, judėjimą, nesėkmę, nuolankumą, vieningumą, funkcionavimą, sėkmę ar stabilumą anglų ir lietuvių kalbose. Išanalizuoti duomenys parodė, kad anglų kalboje labiausiai paplitę metaforiniai bei metoniminiai posakiai su leksemomis *koja* ir

pėda yra išreikšti konceptualiaja metafora – FIZINIŲ OBJEKTŲ APAČIA YRA KOJA/PĖDA, o lietuvių kalboje daugiausia pastebėti konvencionalūs pasakymai yra pavaizduoti konceptualiaja metonimija – PĖDOS VIETOJ PĖDSAKŲ.

APPENDIX

452 samples extracted from the BNCweb and KLC corpora (section of written text, type of fiction and verse) are presented below:

UP/HIGH-DOWN/UNDER SCHEMA

- 1) AB9 1326 *McLeish glanced at Catherine who was already **on her feet**, and Jennifer Morgan nodded in acquiescence.*
- 2) ADS 104 *<...> was hastily urged to sit down and **put her feet up** ant take a dish of tea.*
- 3) A73 3206 *Cullam **sprang to his feet** and let out a great cry, drumming his fists on the desk.*
- 4) A0R 715 *But she said, 'If you've finished your cottage pie, I'll fetch the pudding,' and **rose to her feet**.*
- 5) AC2 2500 *The two Americans **leapt to their feet**.*
- 6) A0L 425 *Champagne had **brought Ninotchka to her feet**, declaiming, I want to make a speech!*
- 7) *<...> šis atsikėlė nuo sofos, Kajus pagaliau galėjo **ištiesti kojas**. Buvo toks pavargęs.*
- 8) *<...> penktaklasis dėl tokio gerumo vos nepradėjo **šokinėti ant kojos**. Valio! Šalin vadovėlius!*
- 9) AD1 884 *'You see,' the barmaid said, 'next week, they'll all be in here with **their tails between their legs**.*
- 10) *<...> ji paklausė, kodėl aš atėjau, ar dėl to, kad Povilas Pilotas **pamynė po kojom Nacionalinės saviugdos kongreso tikslus?***
- 11) *<...> **pulti į kojas** šauliui ir maldauti, kad nežudytų brangiausiojo mano vaikystės prisiminimo.*
- 12) *<...> jų čia suguža koks milijonas, visi tau dėkoja ir **bučiuoja kojas**.*
- 13) *<...> Niketas nepuolė kniūbsčias **bučiuoti kojų** savo išgelbėtoji, nes ir taip jau gulėjo, tačiau buvo per daug sutrikęs.*
- 14) *<...> Teisės medicinos ekspertams Mantas Vykintas iš tikrųjų turėtų **išbučiuoti kojas**.*
- 15) *<...> O ryto metą žinau, kaip bus: rankas **kojas bučiuos**, Mildele širdele, Mildele širdele... Aš ir atlyžtu kaip durna.*
- 16) *<...> ir, aš net bijau prasižioti, **paminti kitą po kojom**. Na, argi aš neteisingai apibūdinau?*

- 17) A0N 1314 *Some of the veterans were on the point of giving tongue but young Donald McCulloch **was on his feet** and moving into the middle of the ring, he was full of him]self, sparkling with mischief but with an undertow of ardour.*
- 18) A0N 1341 *Come on, now — ' He had no need to say more because Cameron **had risen to his feet** in the greying light and a song was coming from him in a steady flow of sound and a hard gravelly voice that resonated like a pipe.*
- 19) A0N 1574 *'Angus Cameron!' he said and **got to his feet**.*
- 20) A0R 435 *'Lewis,' the other one **rose to his feet** and extended his hand.*
- 21) A0R 742 *He pushed the duvet aside and **rose to his feet**.*
- 22) A0R 786 *In one movement she **was on her feet** and en route for the drinks table.*
- 23) A0R 1505 *The Heads of State **rose to their feet**.*
- 24) A0R 2374 *She **rose to her feet** and walked on; every so often she checked her pedometer, as she clocked up five, ten, fifteen miles.*
- 25) A6J 1396 *Because they **were** both already awake and **on their feet** it took neither Phoebe nor Rachel long to reach Maggie's room.*
- 26) A6J 1462 *'Stay, please,' said Maggie; now she **was on her feet** she was returning to them rapidly.*
- 27) A6J 1824 *She stumbled over the words, muttered and blushed, her duplicity and stupidity so abundantly clear to her that she was surprised that the charming young woman **did not immediately leap to her feet**, denounce her as an impostor and throw her out onto the street again.*
- 28) A6N 322 *She needs plenty of shouting at or she'd go to sleep **on her feet**.'*
- 29) A6N 596 *As soon as Moran saw McQuaid **on his feet** again he knew the evening, all the evenings, were about to be broken up and he withdrew back into himself..*
- 30) A73 2916 *Cullam **leapt** trembling to his feet.*
- 31) A73 2922 ***Still on his feet**, Cullam leant on the desk, his head hanging.*
- 32) AB9 782 *'If it's not out of your way,' she said, serenely, knowing that it wasn't, and McLeish **got to his feet**, savouring self-consciously the sensation of being whole-heartedly envied by the surrounding male drinkers.*
- 33) AC2 1014 *Both men **had leapt to their feet** and had been restrained from using violence by the mates of the shop steward, who just happened to be on hand.*
- 34) AC2 1024 *While Don Peters **was on his feet** on the second day of the meeting of the European Planning Committee, explaining his plan to rejuvenate the ailing British*

- vehicle division, Fred Clasper was also on his feet setting in motion his scheme to put the final nail in its coffin.
- 35) AC2 1046 On the day that Don Peters **was on his feet** at the EPC meeting, fighting for the survival of the British Vehicle Division and the jobs of the fifty thousand people it employed, Fred Clasper was setting in motion the third and final stage of his scheme to sabotage any possible chance of the company's recovery.
- 36) AC4 927 Doyle smiled smoothly as he **got to his feet**.
- 37) AC4 1110 He **got heavily to his feet**.
- 38) AC4 1990 Tug felt the call to join her, **to leap to his feet** and let himself be carried up on the tide, into a high and heroic world.
- 39) AC5 3248 A loving family is the best medicine till he's **on his feet again.**'
- 40) AC7 890 Whoever it was she saw, she smiled up at him, **rising to her feet** without a word and taking his arm.
- 41) AC7 1598 Obediently the little girl **would rise to her feet**, blushing, tears already beginning to gather in her eyes.
- 42) ACE 900 Charles **was already on his feet** looking sheepish.
- 43) ACE 1201 He **was on his feet**, but Charity made no move to help him go.
- 44) ACE 2026 Get 'em **on their feet**, Sergeant.'
- 45) ACE 2469 Bumface **got stiffly to his feet** and straightened his tunic.
- 46) ACE 3100 Lady Southdown **rose to her feet** and the girls followed her out of the room.
- 47) ACK 1307 'I'm all right, just felt dizzy, that's all,' I said as **I got to my feet** and collected my belongings.
- 48) ACK 1526 Otley **leapt to his feet** eager to practise some passion as the strains of 'La Paloma' came throbbing out of the music box.
- 49) ACK 2361 She **rose to her feet** with her eyes blazing and walked to the centre of the stage.
- 50) ACK 2596 Mr Sugden **got to his feet** when his bonds were cut and straightened his tie before he spoke.
- 51) ACK 2941 When the thumping and cheering had died away Mrs Grindlewood-Gryke rose to her feet fingering her pearls and smoothing down the flounces of her garden party frock.
- 52) ACW 109 Frankie got to his feet and tip-toed up the steps to the first-floor landing.
- 53) ACW 523 The boy rose to his feet, still gripping the banisters and staring down at the figure in the doorway.

- 54) ACW 546 *As he re-entered the main kitchen the dogs leaped to their feet, sniffing the air.*
- 55) ACW 1088 *He got to his feet and looked round.*
- 56) ACW 1114 *Frankie got to his feet with difficulty.*
- 57) ACW 1260 *Rosie immediately leapt to her feet, growling.*
- 58) ACW 1431 *He leaped to his feet as the kitchen door suddenly opened, then crept backwards until he was concealed in the darker shadows beyond the turn of the banister.*
- 59) ACW 1774 *He got to his feet and walked on tip-toe to the kitchen door, where he pressed his face close to the crack, listening for any sound that might tell him what to expect.*
- 60) AD9 815 *Tammuz had dimmed the lights, put his feet up, and asked the computer to tune in the wall-screen.*
- 61) AD9 2233 *Tammuz threw himself into a chair and put his feet up on the edge of his workstation.*
- 62) AMB 1519 *'There has to be a way,' he said as Endill helped him to his feet.*
- 63) ADS 1091 *Tired, she got to her feet and made to leave.*
- 64) ADY 2952 *'Run and fetch Tremayne,' Mackie told him, and he sprang instantly to his feet and sprinted away along the road to the right, his feet impelled as if by demons.*
- 65) AEO 1266 *I got to my feet and stretched.*
- 66) AEO 2173 *He seemed to have the strength of ten; he tore the ropes off him and rose to his feet, his orange windbreaker gusting in the gale like a bird's wings.*
- 67) AEO 3013 *We helped him get to his feet and into a chair.*
- 68) AEB 880 *Evelyn was up on her feet.*
- 69) AEB 1207 *'Everybody up on their feet!'*
- 70) AEB 1561 *She was on her feet and walking unsteadily towards Miss Harker, tears running down her face.*
- 71) AEB 2467 *'please — ' Miss Harker got to her feet in alarm.*
- 72) AEB 2599 *Jackie was already on his feet, beckoning them to follow him into the starlit orchard.*
- 73) ALS 119 *'Now put your feet up, me hearties,' he cried, 'We shall need all our strength this evening.'*
- 74) AMB 2622 *The pile of dazed teachers jumped to their feet and chased after the Bookman.*
- 75) AMU 867 *The mestizo was on his feet, jiggling a little dance in the cockpit.*
- 76) AC7 890 *Whoever it was she saw, she smiled up at him, rising to her feet without a word and taking his arm.*

- 77) AC7 1598 *Obediently the little girl would rise to her feet, blushing, tears already beginning to gather in her eyes.*
- 78) AMB 2622 *The pile of dazed teachers jumped to their feet and chased after the Bookman.*
- 79) AMB 1331 *But as he spoke the figure jumped to its feet and ran to the edge of the shelf.*
- 80) AMU 707 *Then Gomez was on his feet; whether from fear or to do something, Trent didn't know.*

FRONT-BACK SCHEMA

- 81) ADY 2755 ***Put one foot in front of the other**, the only way home.*
- 82) AB9 22 *Every man in her vicinity had found himself **putting his best foot forward**, and she had done wonders for the sartorial standards of the notoriously uncaring CI division.*
- 83) APU 804 *I'm absolutely sure you could make it if you **put your best foot forward** next year.*
- 84) BP8 1485 *I have learned to please, to gauge and sniff the air before I move off, to swing my head from side to side as I **put one foot carefully in front of the other**, ears and hair raised to twang on the slightest change in the atmosphere.*
- 85) ACB 3002 *All his energy was concentrated on **putting one foot in front of the other**, to get out to the Lock before Marie provoked Simon into uncoiling his other self, the one hidden behind the attentive, polite, charming Simon in whom Marie had invested so much of her trust and hope for the future.*

LEFT-RIGHT SCHEMA

- 86) A 73 20 *Especially when **you're starting off on the right foot** like you and Marilyn.*
- 87) ACV 2245 *'Charlie Farnes-Barnes and a feller **with two left feet**'.*
- 88) <...> *žinokit, kad mes ne ta ranka žegnojamès! **Ne ta koja keliamès iš patalo!***
- 89) ACK 417 PS *Sorry you **got off on the wrong foot** with the new commander.*
- 90) AS7 511 *Determined not to **put a foot wrong**, let alone go in over the top, as I sometimes do.*
- 91) BP8 31 <...> ***if I had put a foot wrong**, I would have immediately proved, to some people's satisfaction, the innate unsuitability of women for this kind of work; and that clinched it; and I wrote the letter and confirmed the complaint.*
- 92) C8S 2248 *As far as Jean-Paul is concerned, the French **haven't put a foot wrong**.*
- 93) CCD 509 *Mama will agree, I am sure — you cannot **put a foot wrong**, it seems, where she is concerned!*

STABLE SITUATION IS THE STABILITY OF LEG/FOOT

- 94) AC7 1014 Although he so obviously loved her, **waited on her hand and foot**, thought almost entirely of and for her, there was a tiny part of him which eluded her.
- 95) <...> announcing that everyone would have **to stand on their own feet** and not to be rescued, and face up to competition, and all that.
- 96) AB9 1698 The family **didn't have a leg to stand on** and so I advised.
- 97) išryškės tikroji tiesa, bet ją pasitikti geriau **tvirtai stovint ant kojų**.
- 98) vokiečių seneliai, **pastatę valstybę ant kojų**, dabar sėdi stikliniuose narvuose.
- 99) <...> visus gyvenimo orientyrus, kurie jaučia, kaip nuolat jiems **slysta iš po kojų žemė**, kurie neturi atsparumo stovėti nelaimės akivaizdoj.
- 100) ADY 3048 'We'll have you **back on your feet** in no time'.
- 101) AC2 157 <...> and the French Government **if the boot had been on the other foot** and anyone had attempted to transfer products and facilities from France to the UK.
- 102) ABW 2052 Jane tried to comfort Flora by telling her that her own two younger children had **got itchy feet** at sixteen too.
- 103) AOR 537 You've had ample time to **get your feet under the table** by now and one or two things have come up which I'd like you to pursue.
- 104) <...> ne, šis **pasaulis** iš tiesų **apsivertė aukštyn kojom**. Aš jau irgi buvau beišeinąs..
- 105) <...> klajonės, persekiojimai, gyvenimas **ant vištos kojos**, artimųjų kaulai.
- 106) AN7 3639 Tell me you're only **pulling my leg!**
- 107) <...> jų visuomenė **apsivertė aukštyn kojom**: pasikeitė ir vertybės, ir papročiai.
- 108) <...> – Labai greitai **viskas gali apsiversti aukštyn kojom**, – tarė jis.
- 109) <...> įkvėpdavau save jaustis pozityviai, tačiau **viskas apsiversdavo aukštyn kojom**, nusileidus į darbo vietą.
- 110) <...> **žemė** tarytum pradėdavo **slysti iš po kojų**.
- 111) <...> jis jaučia, kaip pamažu **iš po kojų slysta žemė**, po oda prasismelkia šaltukas.
- 112) <...> atrodo, **lyg žemė jam slystų iš po kojų**. Netrukus moteris nusuka veidą.
- 113) <...> kai tik galėsiu. Pirmiausia turiu **pastatyti firmą ant kojų**.
- 114) CFY 1956 She was **pulling his leg**.
- 115) AOF 436 **The boot was on the other foot then**, wasn't it?
- 116) AC4 2956 **Waited on hand and foot** up there.
- 117) AN7 2259 But now, **the boot was on the other foot**.
- 118) CFY 1657 'I said I was **only pulling your leg**.'

- 119) AS7 1312 *The armoury fired his Jacobite imagination and within seconds of arrival, he was refighting the Battle of Prestonpans, marching to Derby, advising General George Murray on tactics and encouraging the troops; in his mind's eye, **waiting hand and foot** upon his hero, Prince Charles Edward Stewart.*
- 120) AEB 2783 *Sam felt **the ground sinking beneath his feet**.*
- 121) A0U 1047 *'It's all right, **I'm only pulling your leg.**'*
- 122) A74 1419 *I think she's **pulling my leg**, so I ask her again.*
- 123) ABW 460 *A friend had told her that they never took them off, but she had thought that he was **pulling her leg**.*
- 124) AC5 175 *Just **pulling your leg.**'*
- 125) AE0 2764 *'You're **pulling my leg.**'*
- 126) AN7 3644 *I was only **pulling your leg!**'*
- 127) AB9 652 *I mean, this lot did come in, only six months ago, announcing that **everyone would have to stand on their own feet** and not be rescued, and face up to competition, and all that.*
- 128) A0L 2918 *But dip in your toe and all at once, the waves are wild unleashed dangerous passion **to sweep you off your feet**, drag you around and duck you and go half-way to drown you then toss you above the tide line.*
- 129) CFY 1956 *She was **pulling his leg**.*
- 130) AEB 3408 *He didn't say much, but when he did it **knocked you off your feet**.*
- 131) CEH 3113 *'You're **pulling my leg!**'*
- 132) CFY 1653 *That quip could get you recommended to the witless corps, brother,' the speaker put in, 'Oh, I was **only pulling her leg**.*

FUNCTIONING IS HAVING SOMEBODY'S LEG/FOOT IN SOME PLACE

- 133) ACB 1541 *Somehow, with her usual clumsiness, she had opened her mouth **and put her foot in it**.*
- 134) ACE 3965 *A rather less ebullient Peregrine hurried round complaining of not being allowed **to set foot in London** since his recent Channel crossing.*
- 135) C8S 2254 *Jean-Paul thinks the French brought prosperity to a poor country, and he goes on believing it because he takes care never **to set foot outside the European quarter**.*
- 136) <...> *ir, šiukštu, vengdavo **įkelti koja** į svetimą teritoriją.*
- 137) <...> *kad reikia iš šių namų bėgti kuo toliau ir niekada į juos **nebekelti kojus**.*

- 138) <...> *sėdėsite čia ligi rytojaus pusiaudienio. Kad man **nė kojos!***
- 139) AN8 1227 *If they were the right spots, and he handled them properly, he might **manage to get his foot well into that door.***
- 140) CCD 1498 *'Yea, such would give me, as you say, **a foot in both camps.***
- 141) A0D 1080 *Mr Yardley, according to his wife, had never **set foot in the tent.***
- 142) A0R 12 *It was a just over a week since she had first **set foot on the Dorset coast path.***
- 143) A73 2776 *Charlie Hatton was a cocky little lorry driver who had probably **never set foot in Mayfair all his life.***
- 144) ABW 1217 *After all, Bach never **set a foot outside Germany,** but he has the universe in his music.*
- 145) AC3 930 *He preferred the sort of woman who **put her foot in it with grammar and things;** that way he could feel superior by correcting her at the time and having a laugh at her expense later with his male colleagues.*
- 146) AD9 66 *Zambia **had never set foot inside Jahsaxa's personal space before but,** as she suspected, it was tastefully bare, illumined softly by concealed lighting.*
- 147) AD9 3240 *'I'll do what I can,' Parmedes said resignedly, cursing the day **he ever set foot in Club Eleusis.***
- 148) AE0 3472 *It wasn't her fault if she had a gift for **putting her foot in it.***
- 149) AN8 2463 *Don't go on too long about the paper, or you'll **put your foot right in it** with Sefton, one way or another.*
- 150) APM 2820 *'I'll **never set foot in this bloody flat again.**'*
- 151) AR3 613 *If you had observed my father who arrived in this house a week after you did, you will have seen that his house knowledge is perfect and was so almost from the time **he set foot in Darlington Hall.**'*
- 152) BMU 792 *As **she set her foot on the first one** she turned involuntarily and gave one last look at the parade — and started uncomfortably at what she saw.*
- 153) BP8 1127 *I searched for something different to say and really **put my foot in it:***
- 154) C86 3339 *When **he first set foot in Adam's Creek** he used to think they were snakes or lizards, some kind of reptile anyway.*
- 155) CB5 1355 ***She had set foot in Skipton** and passed through Keighley, but these were small country towns.*
- 156) CB5 1405 *She would like to go to sleep now and not wake up until **they set foot in America.***

- 157) CCD 1493 *'Would not it give Your Grace a foot in both camps — in a manner of speaking?'*
- 158) <...> būdavo, nusprendžiu **nebekelti pas jį kojos**, kol jis neaplankys manęs..
- 159) <...> leisk man apsižvalgyti, šeimninke. Grįžęs pasakysiu, ar galim ten **kelti koją**.
– Keliuk, ištikimasis verge. Lauksiu...
- 160) <...> Kaip tu susitikai tą merginą? Kiek žinau, jai draudžiama **kelti koją už mūro sienų**.
- 161) <...> kad tokiam nešvariam tipui, kaip jis, **nevalia kelti kojos vidun**, ten, kur netrukus auksiniame soste sėdės Pasaulio Patikėtinis.
- 162) <...> daugiau jam **nereikės kelti kojos iš mano namų** – mudu juk laimingai nugyvensime kartu lig mirties.
- 163) <...> joks tautietis rytais **nė kojos iš namų nebekeldavo** nepasidomėjęs, ką byloja horoskopas.
- 164) <...> atrodo, **joks žmogus čia niekada nebuvo įkėlęs kojos**, vien žvėrys slampinėja, gal jiems irgi nieko nesako žmogaus kvapas.
- 165) <...> „Kodėl socializmo keliu pasuko tik tos šalys, į kurias **įkėlė koją rusų kareivis?**“
- 166) <...> nes taip giliai į mišką, į neliečiamą sengirę **seniai niekas kojos nebuvo įkėlęs... Ilga bus kelionė**.
- 167) <...> sujaukta, subūta, tai jau žinok, kad **Rozalija buvo įkėlusį koją** ir ką nors išsinešė. Jei su ir pasivytum ją, tai vis tiek nebeatgausi.

ACTING UNANIMOUSLY IS HOLDING SOMEBODY'S LEGS TOGETHER

- 168) <...> bėdai prispyrus keletą mėnesių apsišarvavusi geležine kantrybe aiškino **koja kojon** su laiku panūdusiems žengti kokio Himalajų užkampio gyventojams.
- 169) <...> kaip kuria aktoriai, kurie savo ruožtu dirba **į koją** su mimu Eduardu Pauliukoniu, su jaunu kompozitorium Osvaldu Balakausku.
- 170) <...> gėris ir blogis per žemiškąją planetą žengia **koja į koją**, remdamiesi vienas kitu.
- 171) <...> tylėdamas išsirangau ir einu greta jo. **Koja kojon**, petys petin su pulkininku.
- 172) <...> bei rudiesiems ir serbų nacionalistams; rašytojas tikrai žengia **koja kojon** su laiku.
- 173) <...> galiausiai – egzistencinis nuobodulys. Jis rimtas, nes žengia **koja kojon** su vidinės mirties ir sielos tuštumos jausmu.

- 174) – *Bėgsim koja kojon. Niekur tu nuo manęs nepaspruksi, vaikelį.*
- 175) <...> mane apėmė keistas noras stoti rikiuotėn: atrodė, kad ėjimas **koja kojon** gali prikelti žmogų iš bejėgiško sapno.
- 176) <...> *daug kas teisingai suprato gerus mūsų ketinimus ir eina koja kojon.*
- 177) <...> *nesibaigiančias koja kojon žengiančių kareivių gretas.*
- 178) <...> *vaikai, eidami šalikele, stengėsi žengti koja kojon su giesmininkais ir juos pamėgdžioti.*
- 179) <...> *penkerius metus ėjom koja kojon, o kiek metų kiekvienas į priešingą pusę?*
- 180) <...> *ji turi susiliesti su šiandienos gyvenimu ir žengti su juo koja kojon.*
- 181) <...> *rikiavosi į voras. Po to žengdami koja kojon pajudėjo pro ligoninės vartus.*

ORIENTATION DOWN IN THE EXTERNAL WORLD IS ORIENTATION DOWN OF THE BODY TO THE LEG/FOOT

- 182) A0R 2373 <...> *and decided to aim for a twenty-five mile circuit which would bring her out, eventually, at the foot of the steep hill near the village.*
- 183) APU 781 *A test paper which she should have found easy was turned in uncompleted, with 'I can't do this, sorry,' scrawled at the foot of the page.*
- 184) ABW 535 *Then he looked under the table, 'Oh no — it was the table leg.*
- 185) AMB 358 *The next time Mould appeared the other jacket sleeve was ripped off and a leg of his trousers.*
- 186) <...> *susirenka keletą lentelių, sukala nedidelį stalėį, stalo kojas taip pat apkala lentelėmis.*
- 187) <...> *atsisegė portfelį, atremtą į kėdės koją, išsitraukė kirpimo mašinėlę ir panėrė ją į vaikinio plaukus.*
- 188) A08 448 *Or note at foot of page?*
- 189) A0N 172 *'The Faskally boatman brought me across the foot of the loch and I came straight over the hill to the Brig of Grandtully.'*
- 190) A0N 218 *His thoughts were running north and west, up into Lochaber, the oakwoods and pinewoods at the foot of Loch Arkaig which had cradled him in his boyhood.*
- 191) A6J 1868 *The doctor smiled quietly, reached for her pad and made a note; she smiled, walked round the foot of the high couch and came up towards Phoebe left-hand side.*
- 192) A6N 1259 *Outside, Moran thinned several small ash trees from the hedge that ran along the foot of the orchard.*

- 193) A6N 1817 They knew she took bread to her mother, jam she had made from the blackcurrants **at the foot of the garden** but the basket always came back heavy with fresh eggs, a bunch of carrots from the bog, plums that they loved, sweet hard yellow apples.
- 194) A7A 1314 He went back into the flat, grabbed his coat, told an astonished Frau Nordern that he was going out for a moment and, without waiting for any protests, dashed out and joined Bodo **at the foot of the stairs**.
- 195) A7A 3203 **At the foot of the mound** they halted and peered up at the statue, eerie under its glaze of ice, which stared sightlessly far above their heads.
- 196) A7J 49 'She's been like that most of the afternoon,' Sister Duggan, who was standing by **at the foot of the bed**, told him.
- 197) A7J 628 His head rested on the pillow at an unusual angle, the chin tilted abnormally high, so that, from **the foot of the bed**, Richard was looking into the dark pits of his nostrils.
- 198) AB9 1162 A thick hedge shielded her from the field which swept down towards **the foot of the embankment**.
- 199) A0N 1530 If the people from the hill farms around **the loch foot** could be mobilized, they would add a fierce thrust to the movement.
- 200) ABX 2765 Caspar was way down the bottom of the field near the wood **at the foot of Mrs Wright's lawn**.
- 201) ACV 416 To either side of it, slim stone tiles had been layered, end on, with incredible skill, fanning like birds' wings from the top of the entrance **to the foot of the mound**.
- 202) ACW 12 He groped his way through the shadows **at the foot of the stairs**, located the large brass handle and turned it with both hands.
- 203) ADI 329 For, of course, you could not see **to the foot of the hill**, let alone seven counties, under the stars.
- 204) ADI 714 **At the foot of the bed**, the toe-caps of his shoes shone blackly.
- 205) ADI 1104 **At the foot of her bed**, the cat Hastings rose, turned around and around, pushing his paw gently into the eiderdown, and then curling into the soft silk hollow.
- 206) ADA 1607 Already **at the foot of the stairs** she whirled round, her eyes flashing in the musty gloom.
- 207) AE0 2381 They were **at the foot of the Summit Icefield**: only about 150 feet to go, and the weather reasonable.

- 208) AEA 1741 Early Sunday morning a fisherman walking his dog found the body of Miss Danziger **at the foot of the pier** where his boat was moored.
- 209) AMU 145 He found half a dozen fishermen seated under the palm trees **at the foot of the Co-operative quay**.
- 210) AMU 2019 He lay sprawled against **the foot of the bank** with the full weight of the BMW across his legs and pinned between the wind and the growing force of the water like a fly between the pages of a book.
- 211) AMU 2329 Trent found a boulder on the edge of the ravine which he prised loose so that a light push would send it crashing down the ridge and he hid one of the shotguns **at the foot of a solitary pine**.
- 212) AMU 2331 He hit the lake **at the foot of the quarry**.
- 213) AMU 2334 He hid the second shotgun under a fallen branch **at the foot of one of the pines shading the beach**.
- 214) AN8 1775 He stopped **at the foot of the stairs** and stared at her.
- 215) ANY 586 <...> **at the foot of the South Downs** a few miles outside Brighton, was much admired by architects, but had a somewhat disorienting effect on the young people who came to study there.
- 216) APM 475 Marcus, standing now **at the foot of the bed**, carefully rolled up his sleeves.
- 217) APR 1722 If you would be good enough to come to — **the foot of the track**, down the wold, my husband — '.
- 218) APU 2291 As he rushed onwards it lengthened and curved, until he stood at the edge of a cold volcanic cauldron, looking down at the mountain's secret, a still, dark lake which gleamed green **at the foot of the crags**.
- 219) APU 2295 Almost as if he had willed himself there, he found himself standing on the scree **at the foot of the rock wall**, staring upwards, searching with the little experience he had gained on school climbing expeditions for footholds.
- 220) **At the foot of it** there was a kind of dent in the stonework where she could crouch in behind the cloth, almost hidden.
- 221) APW 2659 Eachuinn Odhar turned to glare; then, his face changing to incredulous welcome, abruptly pushed back through the crowd towards a young man **at the foot of the stair**, newly washed and shaved, tall and striking in his best breacan-feile, a clean white cloth over his eyes; led by a little girl.

- 222) *From Hadrian's Wall there are spectacular views northwards, over Kielder Forest to the Cheviots; and, for the angler, closer to hand, spectacular views of three excellent trout lochs lying **at the foot of Steel Rigg**, one of the most dramatic sections of the wall: Broomlee, Greenlee and Crag Loughs.*
- 223) *ASE 228 Albert Piggott, languidly grubbing up the dead winter grass **at the foot of the churchyard railings**, kept the stranger comfortably in view.*
- 224) *ASN 2024 It was a bright day now but the café, tucked in **at the foot of the buildings** that hemmed in the square, was in the shade.*
- 225) *ATE 569 The gaslight had been turned down low but he could make out Rachel standing **at the foot of his bed** in her dressing-gown.*
- 226) *ATE 797 ' There's a neat, little still **at the foot of the hill**.*
- 227) *BOB 971 This jerk kept the pram moving over the few inches between **the foot of the gentle slope** and the beginning of the steep grassy bank that ended up at the road.*
- 228) *BOB 983 It was touch-and-go whether she could reach the pram before it either overturned or leapt from the rocky wall **at the foot of the bank** on to the road, along which traffic was speeding in both directions.*
- 229) *BOB 1878 On the path near **the foot of the tree**, silently looking up at her, was the witch!*
- 230) *BOB 2396 Looking down, horrified, Penny saw a tall man who she guessed was Farmer Bolsover standing **at the foot of the tree**, with a black-and-white sheepdog by his side.*
- 231) *BIX 76 For him the small, ancient Saxon church of Clayton, nestling **at the foot of the Sussex Downs**.*
- 232) *BIX 146 They found them a few days later, taking refuge in a small village of thatched mud-walled cabins **at the foot of the Partry mountains**.*
- 233) *BIX 887 Out in the dark cold hall she stopped him **at the foot of the stairs**.*
- 234) *BIX 1027 He paused as he always did **at the foot of the stairs**, his left hand holding the lamp, his right hand resting on the banisters.*
- 235) *BIX 1146 **At the foot of the stairs**, Father Poole paused and transferred his stick from his right hand to his left.*
- 236) *BIX 3217 She turned and walked towards **the foot of the stairs**.*
- 237) *B20 1985 **At the foot of the stairs**, a couple of officers of the Grand Army, whose epaulettes proclaimed them members of Davout's staff, were talking to an ashen-faced Moreau.*

- 238) BMN 1606 He heard a scrabbling **at the foot of his cell door** and two small dark shadows blocked the faint line of light as they squirmed under and scurried across the cell floor.
- 239) BMR 1360 The idea was to be in Karen's bed, in Karen's arms and, ideally, in Karen, by the time Dennis paused to call 'Goodbye, darling' from **the foot of the stairs**.
- 240) BMR 2037 I needed to call up the heroic days when Dennis was still around, and we were young and carefree, bonking our brains out while he shouted banalities from **the foot of the stairs**.
- 241) BMU 2813 'Does one,' asked Gay rhetorically, as she seated herself on **the foot of the bed**, 'quarrel with those to whom one is totally indifferent?'
- 242) BMX 156 Then, as they came out onto an open stretch of bitten turf **at the foot of the hill** where the rabbits were running, as though a signal had been given a universal clamour broke out, a clatter, a din of singing, from the unseen roof-tops of the village behind them, from the beeches on the Down.
- 243) BMX 1047 His bow was lying just where he had laid it; Marian's was broken **at the foot of the tree**, someone had trodden on it.
- 244) BMX 1495 Marian made a bed of dry bracken for Hugh while Allen lit a fire and fetched water from a brook that ran **at the foot of the bank** on its way to swell the nightmare of the Swamp.
- 245) BMX 1557 It was the body of a pine-marten lying in a deadfall trap **at the foot of a tree**.
- 246) BNI 371 Sarah stubbed out her cigarette **at the foot of Rose-Marie's rose-bush**, stood up, and studied the round black mark with satisfaction.
- 247) BP0 159 Every day, he passed between the cliff-top fort **and the captured castle at its foot**, clearing the way not just for the King's casual occupation, but to repair the defences of Kyrenia against the corsair, or Carlotta, or the Turk.
- 248) BP0 1619 Then they withdrew, leaving the task force of four **at the foot of the ditch of Famagusta**.
- 249) BP0 1793 Then he tossed his bow to **the foot of the wall**, and unslung and threw down his quiver.
- 250) BP1 1987 Blood gushed from a wound on her temple, running down into her eyes, but she saw Nahum Morey's fatal collapse just before she crumpled into unconsciousness **at the foot of the stairs**.

- 251) BP7 1443 It revealed, **at the foot of the bed**, a fat man taking off his trousers and mumbling to himself.
- 252) BP8 434 He speaks a few sentences of rapid Thai to the guard, who stares at the two of them, breaks into a comprehending smile and turns away back to his hut **at the foot of the drive**.
- 253) C8S 19 The gentlemen's titles did not appear on the hand-painted signs **at the foot of the staircase**; in certain other Oxford colleges such practices were countenanced; not, Mr Bullins thought proudly, in Magdalen, which, in his opinion, was not only the most beautiful college in Oxford but also the only one of any consequence.
- 254) C8T 2045 Folding her coat over the ornate wooden newel post **at the foot of the stairs**, she went through to the kitchen and the last task of the day, setting out the Copleys' early-morning tray.
- 255) CAB 199 As they neared **the foot of the hill** the sky opened and a heavy torrent fell mercilessly down.
- 256) CAB 550 They carried on to **the foot of the garden** where there was a small neat wooden gate with a hedgerow on either side.
- 257) CAB 3083 'Now then,' he said, crouching under the eave and seating himself comfortably **at the foot of his bed**, 'what's it all about, eh?'
- 258) CAB 3206 Willie and Zach waited **at the foot of the ladder** while Sammy scrabbled around the first rung.
- 259) A08 1918 Imagine an ant, he wrote, crawling up **the legs of a table**.
- 260) A08 1922 And imagine us in our world as ants on **the leg of a table**.
- 261) AOL 2997 She was repulsed by the dark brown chintzy respectability of fond: as well veil **the piano legs** and wear a corset!
- 262) ADY 1081 Perkin with brotherly bossiness told him to stop kicking **the table leg** and Gareth uncharacteristically sulked.
- 263) ADY 2958 I shot out a hand and gripped Mackie's **trouser leg** and pulled with strength I didn't know I still had left.
- 264) AEB 1425 Turning a violent red, he snatched it back and rubbed it clumsily against his **trouser leg**.
- 265) AMB 359 After both sleeves and **both trouser legs** were in tatters and several of the teachers lay unconscious on the ground, someone decided to run and find a net.
- 266) ANY 1191 'Why should they?' says Brian Everthorpe, tipping **his chair back on its rear legs** and hooking his thumbs in his waistcoat pockets.

- 267) APM 2305 *He tossed away the sketch, kicked off his sandals, then pulled off his socks and rolled up his **trouser legs**.*
- 268) APR 1003 *Liza and I have been busy with our apple-and-quince jelly; the kitchen is veiled and festooned in dripping jelly-muslin, ingeniously caught up amongst **the legs of inverted chairs**, like spider-webs.*
- 269) AT7 1607 *Henry licked his finger, then rubbed it against his **trouser leg**.*
- 270) BIX 1546 *His **trouser legs** were scorching from the fire and he twisted to one side.*
- 271) B3J 1533 *Rough tweed jackets and corduroy trousers, complete with wide leather belt and string tied above the knees to stop the mice running up their **trouser legs**.*
- 272) BMW 2619 *There was a low table and three or four **dainty chairs with aubergine velvet seats and gilded spindle legs**.*
- 273) C86 2444 *As Nathan pulled away for the second time he could hear Lumberjack in the kitchen, **frantically sawing the legs off tables and chairs**.*
- 274) C8E 2168 *He was sitting in the front row of his theatre watching me, a notebook balanced **on the leg of his rancid trousers**.*
- 275) CAB 340 *'Thought you was being too good for it to last,' Tom said as Sammy tugged **at his trouser leg**.*
- 276) CAB 559 *Willie hung on to Tom's left **trouser leg** and peered gingerly round at the mare as they walked past it.*
- 277) CAB 996 *He felt a tug at his **trouser leg**.*
- 278) CAB 1042 *Willie tugged at Tom's **trouser leg**.*
- 279) CAB 3730 *Sammy followed him, tugging at his **trouser legs**.*
- 280) CCA 149 *'There was the smoke, Miss Hardbroom,' explained Mildred in a tiny voice, suddenly feeling aware of the striped **pyjama legs** under her tunic.*
- 281) CCA 673 *Honestly, Ethel, she sounded really mad, wittering on about beetles up her **pyjama leg** and suchlike.*
- 282) ACV 2395 *Meanwhile, **on the wall at its foot**, were three cracked glass cases containing stuffed creatures; an owl, a fish and a vicious-looking animal snarling through sharp yellow teeth.*
- 283) AEO 504 *She kicked away the heavy limbs of the man who was sharing her bed, at the same time dislodging a grey cat from **the bed's foot**.*
- 284) APR 1215 *A little house, **surrounded by the same black trees, at the foot of which, his chops on the whited steps**, his sinuous length curved around its corner in a*

- dragon-clasp, the long wolf lay, whose hairs were cut in harmony with the incisive feathering of the trees.*
- 285) B20 3059 *To the fore, the two commanders, gazing straight ahead, down the shallow incline **to the cluster of buildings amidst the lingering mist at its foot.***
- 286) AS7 602 <...> *spectacular views of three excellent trout lochs lying **at the foot of Steel Rigg**, one of the most dramatic sections of the wall: Broomlee, Greenlee and Crag Loughs.*
- 287) ASE 1634 *And now, in these last few days, he had watched its golden leaves fluttering down **to form a glowing carpet at its foot**, as the autumn winds tossed the great boughs this way and that.*
- 288) BP0 159 *Every day, he passed between the cliff-top fort **and the captured castle at its foot**, clearing the way not just for the King's casual occupation, but to repair the defences of Kyrenia against the corsair, or Carlotta, or the Turk.*
- 289) BP0 1619 *Then they withdrew, leaving the task force of four **at the foot of the ditch of Famagusta.***
- 290) C8E 1183 *She seemed ready to attend one of those cocktail parties where she smeared her lips on cheeks and glasses and cigarettes and napkins and biscuits and cocktail sticks until barely **a foot of the room** was not decorated in red.*
- 291) C98 17 *At dinner in the evenings, she and Stephen **sat at the head and foot of the long dining table**, with his mother between them, ignoring Tamar and monopolising her son's attention.*
- 292) A0N 172 *'The Faskally boatman brought me across **the foot of the loch** and I came straight over the hill to the Brig of Grandtully.'*
- 293) CCA 619 *A horrid brown one with pincers ran up **my pyjama leg** once and I've never got over it.*
- 294) CEU 3358 *Masklin took a standing jump and landed on **the trouser leg**, just as the foot moved.*
- 295) CJA 3748 <...> *I looked back and saw him putting both feet in **one leg of his trousers**, calling my name, trying to back out of it.*
- 296) <...> *indas dar neištuštintas, **stalo kojos** nuo vaišių svorio dar sulinkusios.*
- 297) <...> *man suspaudžia vaikišką širdį, kad apkabinu **stalo koją**, susmunku ant grindų ir imu balsu verkti.*
- 298) <...> *o Jonis – su artipilniu bakeliu, kurį pastatė ant grindų šalia **kėdės kojos**.*
- 299) <...> *gal dėl to, kad mama kiekvieną rytą į **kėdės koją** susidaužia tai vieną, tai kitą kulkšnį?*
- 300) <...> *palikdamas didelį tarpą, persisveriu ant priekinių **kėdės kojų**, – ji uždeda ranką ant atlošo, paliečia man petį.*
- 301) <...> *jos kuprinė stovėjo prie **stalo kojos**.*

DEATH IS HAVING SOMEBODY'S TWO LEGS IN THE GRAVE/UPSIDE

- 302) A73 1350 *My hearing's not what it was, but I haven't got one foot in the grave.*
- 303) A73 2463 *It's an old established set-up, but I reckon it's on its last legs now.*
- 304) <...> *džiūgavau, kad kažkas pakratė kojas ir galėsiu pasimėgauti paskutiniąja kelione.*
- 305) <...> *ji turėjo tapti mano, kaip viena koja grabe stovinčio, nuotaka.*
- 306) <...> *galgi pasakymas „viena koja kape“ yra kur kas tikslesnis nei atrodo.*
- 307) <...> *arba gal ten miega kojas užvertęs plėšikas Tananas – kas tada?*
- 308) FPB 2244 *And I'm not on my last legs yet, thank you very much!*
- 309) A73 1486 *One foot in the grave and the other on a bar of soap.'*
- 310) <...> *Brangieji, jeigu mano tėvas pakratė kojas, sakykite tiesiai.*
- 311) <...> – *negalima šitaip, tu gi žlugsi, drebi visa kaip mirtininkė, juk galėjai kojas pakratyti!*
- 312) <...> *kad viešpats imperatorius jau paliegęs kriošena ir greit pakratysiąs kojas, kad imperatorius Vilhelmas žvėris.*
- 313) <...> *jei netikėtai pakratyčiau kojas, žurnalai parašys, kad miriau iš laimės.*
- 314) <...> *giliai atsidusau galvodamas: kaip gerai, kad tas senas velnias pakratys kojas.*
- 315) <...> *Ir mane pagavo. – Seniai mėgo tą družkę, bet ji kojas pakratė. Tokioj jaunystėj.*

HINDRANCE IS PUTTING A LEG ON SOMEBODY'S WAY

- 316) <...> *įkūnijo beveik simetriškais Arijelio ir Kalibano paveikslais. Režisieriui koją pakišo ir kostiumų dailininkė D. Jurginienė.*
- 317) <...> *man pakišo koją misteris Dvokas, dabar tai žinau, suvokiau tai.*
- 318) <...> *ir Veronika galvoja, kad tiems smulkiesiems prekybininkams koją pakišo ne tik turtingųjų išsikraustymas iš rajono.*

PROXIMITY OF SOMEBODY IS BEING UNDER SOMEBODY'S LEGS/FEET

- 319) AD1 2243 *'I don't want that cat in here,' Ma said, 'I might want to do all sorts of jobs and cat gets under my feet.'*
- 320) <...> *namas Reinickendorfe toks didelis, jog galima nesipainioti vienas kitam po kojomis.*
- 321) <...> *ir kiekvienam žingsny Daiva maišosi po kojom... Valdas ir sakė, kad taip bus!*
- 322) AOR 2505 *And The Hound was rushing about sniffing and getting under everyone's feet.*

- 323) A0N 1891 *'I think you want that, living **under their feet**, and their scolding and groaning.*
- 324) <...> *greičiausiai elgėsi priešingai – džiaugėsi, kad **nesipainioju po kojų**. Sugrįžusio niekada niekas nieko neklausinėdavo, nepriekaištaudavo.*
- 325) <...> *kur jie yra? Neįtikėtina, kad ten jie kam nors **pasimaišytų po kojų**.*
- 326) <...> *niekuo nebuvo man iki tol prasikaltęs. Bet va: **pasimaišė po kojom**, padarė klaidą, ir šit.*
- 327) <...> *mums reikia slėptis ir **nebesimaišyti jiems po kojom**. Tada mus paliks ramybėje.*
- 328) <...> *ir sienas plėšydami į gabalus visus, kurie tik **pasipainiojo jiems po kojomis**. Atrodo, ieškojo kažko, ko nebuvo smuklėje.*

WALKING/RUNNING IS A LEG/FOOT

- 329) A0F 1339 *Although their house was still some distance away, I decided to finish the journey **on foot**.*
- 330) *The likeliest thing to happen is that you **leg it** because, in a hullabaloo, you are one against two....*
- 331) <...> *dar kaip reikiant neatsigavęs iš po narkozės, iš karto **dėjo į kojas**. Jei nekris kur patvory, tai ganys tave iki gyvenimo galo.*
- 332) <...> *visa šeima persižegnojo ir su tėvu priešakyje **leidos į kojas**.*
- 333) <...> – gerai, – pasakė. – *Viso gero. Ir nudūmė **kiek kojos kerta tolyn**. Aitrios baltos dulkės pakilo ir uždengė Galios veidą.*
- 334) <...> *keliautojai skubėjo **kiek tik jų kojėlės nešė**, šokinėjo nuo kauburėlio ant kauburėlio.*
- 335) <...> *praslinksiu pro jų namus – ir **į kojas!**.. Ir duosiu, žinokit, į kojas, net sudulkės aplinkui, mausiu kiek turėdamas kvapo!*
- 336) <...> *nusivarė karves į mišką paganyti, pamatė du vokiečius ateinant ir **davė į kojas**. Galvojo, kad vokiečiai ateina mušti.*
- 337) A0F 2763 *He put the newspaper to one side, then added: 'Sit down, **take the weight off your feet**.'*
- 338) ACB 2658 *She **felt dead on her feet** and didn't have the energy to question them further.*
- 339) A6N 1968 *Each night he would be more red-eyed, **hardly able to drag his feet with tiredness**, his face caked white with lime, lime in his eyes and ears and nostrils.*

- 340) <...> Aleksandra **nusivarė nuo koju**, aplankė visas ligonines, lavonines, apskambino visus pažįstamus.
- 341) <...> jie buvo labai išsekę ir nuilsę ir svirduliuodami **vos vilko kojias**, o vorai vėl ėmė lipti ant kulnų.
- 342) <...> į vakarą Alanta visiškai **nusiplūkė nuo koju**, beklaidžiodamas po šutros nualintą miestą.
- 343) <...> ir jautėsi tarytum rūke, iš nuovargio ji vos **laikėsi ant koju**.
- 344) <...> šitokio melo klausytis... šitokio melo... Bet **melo – trumpos kojios**.
- 345) A0R 2274 She went upstairs, changed into her swimsuit and set off, **on foot**, for the cove.
- 346) ADY 2067 I mean, perhaps our man parked his own car in Reading station car park, then took a train to Maidenhead station and a bus from there to near the river, and went **on foot** from there to the boatyard ... wouldn't that make sense?'
- 347) ADY 2407 With a feeling of having been unexpectedly let out of school, I drove over the hills on the road to Reading and coasted along the unfenced part of the Quillersedge Estate until I thought I'd come more or less to where Gareth had dropped the paint: parked off the road there and searched more closely for the place **on foot**.
- 348) AMU 2146 He signalled Mariana to follow **on foot** and left one of the shotguns with her.
- 349) AMU 2312 Whoever came, Trent was determined that they should come **on foot** and across open ground.
- 350) AR2 396 This sounds like an idle life I know, but these long hours of staring were no more idle than Boy's long journeys around the city **on foot** had been aimless.
- 351) ASE 8 In the grip of winter's ice, the same hill was feared by riders, drivers and those **on foot**.
- 352) AT4 2852 She passed Seb Smith's house one evening in the spring, taking a new route when exercising Midnight, and stopped to look over the hedge (too high for nosers **on foot**) into the Smith grounds.
- 353) BIX 250 Nigel Carew and his men followed **on foot**.
- 354) B20 1091 You see, there are two ways to get to Fedorov's: the road, which is the way we went, and the towpath, which **on foot** is actually quicker, but impassable by carriage.
- 355) B20 2527 An hour before then, a force of grenadiers will set out **on foot** from the village down the road.
- 356) B20 2648 'They were about to, but at this point the man, seeing what had happened, panicked and made a run for it himself **on foot**.
- 357) B20 3198 He dragged himself from the clump of twitch-grass that had been his hiding-place for the last half hour, and shivering violently, set off **on foot** to the east.

- 358) BMR 1355 *At about ten to nine I tethered the bike to a lamp-post and proceeded at a leisurely pace **on foot** to the Parsons'.*
- 359) BMX 177 *There were hoof-marks of horses, and once or twice the slots of deer, and out on the very edge where the track was worst a narrow winding verge where travellers **on foot** had been forced to push their way through the undergrowth.*
- 360) BMX 944 *'And do you fancy meeting the Friar and his friends **on foot**?*
- 361) BMX 1082 *'The other horses were tied,' he said, 'but something happened and they ran off and were followed **on foot**.*
- 362) BMX 2624 *When that was rejected he argued in favour of his old plan of travelling **on foot** by the secret paths; there were so many footpaths they could not all be watched and there was a chance that if they came upon outlaws there would be no more than one or two.*
- 363) CAM 2297 *They must have driven on a while, circled back and approached the stretch of road from the direction of the fields **on foot**.*
- 364) ANL 2343 *The likeliest thing to happen is that you **leg it** because, in a hullabaloo, you are one against two ...*
- 365) CAM 208 *If he did, he would have to abandon the Volvo, always parked a few hundred yards away, and escape **on foot**.*
- 366) <...> *nuo to sykio, kai iš baimės pamelavau sau... Sako, **melo trumpos kojoms**. Netiesa – kokią galybę metų jis vaikšto!*
- 367) <...> *labai greitai atstumsime nuo savęs žmones, juk žinai, kad **melo trumpos kojoms**... – kibo į jį Zenonas.*
- 368) <...> *taip jas zulinau, kad grįžęs į regimentą vos **pavilkdavau kojoms**. Labiausiai mane nukamavo vieno advokato žmona.*
- 369) <...> *nusiplūkusi, vos **pavilkdama skaudamas kojoms**, ji su kryžiumi ant pečių įkūprina į kapines.*
- 370) <...> *Įėjo motina: – O dabar renkis, Mildele, **ir leiskis į kojoms**! Parėjusi mitriai po patalais!*
- 371) <...> *įžvelgė ją tamsoje. Gal už septynių ar aštuonių metrų. Pakelti. **Dėti į kojoms**. Viskas atrodo taip paprasta. Tačiau nesusilaikė neatsisukęs.*
- 372) <...> *nieko baisaus, prisiminsiu vėliau. Visai **nuo kojų nusivariau**, bet jums pasirūpinsiu.*
- 373) <...> *skuosdamas **kiek kojom neša**, jis pasuko už to kito kampo ir staiga atsidūrė atviroje aikštelėje.*
- 374) <...> *kaip šešėlis nuo vakar nakties lig šiolei. Judu mane, senį, **nuo kojų nuvarėt**.*
- 375) <...> *žmogus lėtai, **vilkdamas kojoms iš nuovargio**, prisiartino prie minios.*
- 376) <...> *kai jau pamatė ką norėjo, ponas Beginsas nusprendė **duoti į kojoms**, kol sveikas. – Ačiū, ilgiau netrukdyčiau Jūsų Didenybės.*
- 377) <...> *gal iššyk duoti šuoliais, verstis per tvorą ir bėgti, **kiek kojom neša**? O bėgti visa širdis daužosi!*
- 378) <...> *kur aš ką tik stovėjau. Tada ir **dėjau į kojoms**. Grįžęs namo, apšukau visus veidrodžius stiklais į sieną.*
- 379) <...> *tiesiai iš čiaupo atsigėrė vandens ir **sunkiai vilkdamas kojoms** iššliūkino į gatvę. –Kada viskas baigsis, – suaimanavo Valerija.*

- 380) <...> iki malūno salos **vos ne vos ėjo vilkte vilko kojas** lyg koks šlapias alksnio lapas prilipęs prie žemės.
- 381) <...> kai įėjome, jis buvo ramiai įmigęs. Patarnautoją buvo **nuvaręs nuo kojų**. Matyt, buvo pareikalavęs naujos staltiesės.
- 382) <...> bet muzika, regis, sklido iš namo. Turėjau kuo greičiau **dėti į kojas**, bet smalsumas stūmė pasižiūrėti, kas ten.
- 383) <...> kai duoda, reikia imti, kai pradės mušti, **leisiuos į kojas**... Ilgainiui žynys taip išmiklino savo liežuvį.

FEET STAND FOR FOOTPRINTS

- 384) <...> o mergelės čia įeidavo, čia išeidavo iš smuklės. Tačiau mergiūkštės jau ir **pėdos buvo ataušusios**. – Na ir kvaila mergiotė, – sumurmėjo Konanas.
- 385) <...> ir parodyčiau į savo jaunesnįjį brolių. Na, norėjau parodyti, bet to ir **pėdos buvo atšalusios**. – Prakeikimas! Jis ką tik buvo čia!
- 386) <...> svarbiausia – palikti klaidinančius pėdsakus, **mėtyti pėdas**, nuvilioti skalikus į pelkę ar dar kaip nors.
- 387) A08 1345 Then I would be an artisan, quietly learning my trade **at the feet of a master** and passing it on in turn to my apprentices.
- 388) <...> sūnų, kuriuo manė galys didžiutis, mat šis rengėsi **sekti jo profesinėmis pėdomis** – tėvas įkalbėjo jį rinktis architektūrą.
- 389) <...> prieš mane viską sugalvojo ir padarė kiti žmonės. Man tik reikėjo **sekti jų pėdomis**. Valandos ant suolo prie trobelės buvo tikrovė, patirtis.
- 390) <...> dabar, kai pagalvoji, ilgą gyvenimo tarpsnį tartum **ėjau Valantiejaus pėdomis**, toli atsilikęs, bet vis tiek ėjau.
- 391) <...> lengviausia pasiversti į moterį, katę ir gyvatę. Šėtonas **seka mano pėdomis**. Jis gundo mane pasaulio valdžia.
- 392) <...> bekvėpuoja šios žemės oru, iškart vėl pilnas piktų kėslų **pultų sekti Rikio pėdomis**. Rikis abejojo, ar tektų antrą kartą sužaisti kokį nors žaidimą.
- 393) <...> užuolankom prasarė... **jis norįs eiti tų, garsiųjų, dailininkų pėdomis**. Amalija nudžiugusi: Danas gabus, taip sakę jo draugai.
- 394) <...> taip minčiai genant mintį, kūnsargio ir **pėdos ataušo**. O vis dėlto – vis dėlto negerai.
- 395) <...> – man tai būtų buvęs pažeminimas, o antra, tai būtų įrodė, jog ji **mėto pėdas**), – žinoma, ne su ja, bet viename restorane.
- 396) <...> **sekėm** ankstesnių skaitančių kartų, mūsų šviesuomenės, **Tėvų ir Mokytojų pėdom**. Dvidešimtas amžius – baisiausių karų, katastrofų, revoliucijų.

- 397) <...> *Vaikščiojanti mirtis... Liberalai, kurie seks popiežiaus pėdomis, ieškos populiarumo atsisakydami šimtmečius puoselėtų Bažnyčios tradicijų.*
- 398) <...> *Deja, šia tema piktavališkai, bandant sumėtyti pėdas, sausiems iš balos išbristi, buvo suklaidinti tūkstančiai Lietuvos žmonių.*
- 399) <...> *ar kiek pabėgėjęs gatve Rokas nusprendė, kad laikas pradėt mėtyti pėdas. Pripuolė prie vienos tvoros, atsirėmęs ranka į statinį peršoko per ją.*
- 400) <...> *Mes iš karto pasiuntėm policininką. Žinoma, kai jis nuvyko, Atlėpausio pėdos jau seniai buvo ataušusios.*
- 401) <...> *keistai persikūnyčiau, tapčiau Anuka, matyčiau jos akimis, sekčiau jos pėdomis. Tokiomis akimirkomis jaučiu, kad dėl jos, savo mažos keistuolės.*
- 402) <...> *Nemaža dalis šios šalies aukštuomenės seks mūsų pėdomis, kai tu, Moze, atversi kelią.*
- 403) <...> *atsidūriau štai čia. Tiesa, ne iš karto: ilgai keliavau, visaip mėtydama pėdas, meluodama, apsistodama čia pas tolimus gimines, čia pas svetimus.*
- 404) <...> *Kaip jo tėvas vis kyla karjeros laiptais JAV armijoje ir kaip jo pėdomis eina vyresnysis brolis Sedrikas, jūrų pėstininkų karininkas.*
- 405) <...> *aš noriu kovoti!.. Noriu būti panašus į kitus kovotojus, sekti jų pėdomis, man negali nepasisekti!.. Neturi nesisekti!*
- 406) <...> *„Dink iš čia, nedaryk man gėdos!“ Po šio skandaliuko Manto ir pėdos ataušo. Aš niekada negalėčiau išmesti gėlių į šiukšlių dėžę.*
- 407) <...> *o vienkiemyje be jos – išeis paryčiais, apsidairys, o Eliševos-Elenutės ir pėdos ataušusios, nesigirdi balso, neliepsnoja vėjų jos rudi plaukai.*
- 408) <...> *nepajėgsiu išsklaidyti nepaprasto įvykių rimtumo ir man lieka mėtyt pėdas, viliot juos nuo Klaros.*
- 409) <...> *virtuoziškai išvengdavo tiesaus atsakymo ir, tarsi mėtydamas pėdas, ėmė ir įsileido Anastasiją į savo sapnus.*
- 410) <...> *Apie Panteleimoną jis paklausė tik norėdamas sumėtyti pėdas – jis nežinojo, kad Vilis jau matė jo demonę.*
- 411) <...> *Ką pasakyti?! Ar supras? Ar gali suprasti? – Jau pusę metų jo pėdomis einu... Niekas jo geruoju nepriėmė, iš baimės tiktai, visi jo bodėjosi.*
- 412) <...> *kad jos vaiko gyvenimas gali pasekti judvieju, Marcelės ir Petro, pėdomis... Bet nesekė – ėjo Lauruko gyvenimas savo vaga.*
- 413) <...> *O kai atsiliksiu, vysiu žirgą Kernavėn. – Labai apsikriai sumėtysi pėdas! Su tokiu susidėjęs nepražūsiu. Nuplausime jį nuo Lietuvos veido.*

- 414) <...> žodžius apie tavo, mama, gerus darbus, – Filija pagavo save **mėtančių pėdas**: gal tai geriau nei tyla nukreips dėmesį nuo jos paslapties.
- 415) <...> Taip jau buvo suplanuota, kad Polas irgi įstos į šį klubą, **seks šeimos pėdomis** ar kažkas panašaus. Tik jis niekada to nenorėjo.
- 416) <...> Ne paskutinę vietą čia užimdavęs ir neilgai trukus iš Kauno į Vilnių **mano pėdomis pasekęs mano mielas bičiulis „anarchistas“ Vytas**.
- 417) <...> ir pradėti viską iš naujo. Pamatysi – vėl busi laimingas, nes **seki mano pėdomis**. Tikiu, kad greitai sutiksi savo moterį, kurią vėl pamils.
- 418) <...> ir likusius kaltininkus. – Bet kaip tai padaryti? Šiandien jų jau galbūt ir **pėdos ataušusios!** Arba jie slapstosi mano mieste, minioje.
- 419) <...> taip minčiai genant mintį, kūnsargio ir **pėdos ataušo**. O vis dėlto – vis dėlto negerai.
- 420) <...> Žaneta Noreikienė šiam darbui atidavė visą savo kūrybinį gyvenimą. **Jų pėdomis pasekė** Liudmila Kopyrina, teatro pianistė nuo 1973 m.
- 421) <...> Ir, archyve išdirbęs šitiek metų, truputiuką pramokot **mėtyti pėdas**, ar ne? Taigi šitose stirtose trūksta vienos bylos.
- 422) <...> paskutinis jo bailumo pasireiškimas. Tada jis pabandė **sumėtyti pėdas** ir paskambino man. Bet jį sugavo.
- 423) <...> įdavė man mažą kibirėlį, seneliui – didesnę pintinę ir kibirą uogoms. **Mūsų pėdos tuoj ir ataušo**. Pasukome į seniai mus viliojusią salą.
- 424) <...> Į pasimatymus su Vakare eidavo slaptai, **mėtydamas pėdas** kaip koks detektyvas. Dažnai keitė darbovietes.
- 425) <...> Išlaukė pusantrų metų, pasikeitė pavadinimą ir **mėtydami pėdas** davė skelbimą dėl vertėjų, – pasakė blondinė ir atsistojo.
- 426) <...> Pasirodė, kad ir jo sūnus jau seniai **pasekė jo pėdomis** ir dabar jau baigia kurti šiokią tokią dailės studiją, galeriją.
- 427) <...> nuo išpranašautos ir visas nuojautas užvaldžiusios mirties, **mėtydama pėdas** trumpai ją apgausiu. Nemaniau, kad turiu kokią nors ateitį.
- 428) <...> budėtojas sugalvojo tik po penkių minučių – kai moteriškės ir **pėdos buvo ataušusios**: – Aha... o kas atsilieps į skambučius?..
- 429) <...> pagaliau jie susizgribo senį vytiš ir išsiaiškinti, kas atsitiko, šio ir **pėdos buvo ataušusios**. Tai buvo dar viena iš tų nelemtų dienų.
- 430) <...> menkinti kitą gentį, garbinančią netikrą dievą. **Vaikai privalo eiti mūsų pėdomis**. Juk mes vis dėlto vyresni ir pažįstame pasaulį.

- 431) <...> *ėmė bėgti iš gimtųjų vietų. Bėgo neatsikvėpdama, mėtųdama pėdas – kaip beįmanydama klaidino persekiojančius vilkus.*
- 432) <...> *Daiktų jokių neimkite, keliaudamas mėtųkite pėdas, važiuokite keliais autobusais, pasiekite Marijampolę.*
- 433) <...> *Noriu būti panašus į kitus kovotojus, sekti jų pėdomis, man negali nepasisiekti!.. Neturi nesisiekti! Nes aš niekuo nesu blogesnis.*
- 434) <...> *Nesitikiu išvysti šioje šlovingoje vietoje veteranių. Jų ir pėdos ataušo, nes gyvenimas čia virte virė prieš pusšimtį metų.*
- 435) <...> *įvykio vieton atskubėję policininkai. Turbūt jie tikėjosi, kad žudiko ir pėdos bus ataušusios, bet jis sėdėjo ant lovos krašto ir laukė.*
- 436) <...> *po šio skandaliuko Manto ir pėdos ataušo.*
- 437) <...> *pro kitas duris, kad jos, girdi, jau ir pėdos ataušusios, antraip ši tragedija būtų pasibaigusi gerokai anksčiau.*
- 438) <...> *kaip čia saugiau nusileidus, jos ir pėdos ataušusios. Neatsiradusi, iki šios dienos negrįžusi...*
- 439) <...> *na, norėjau parodyti, bet to ir pėdos buvo atšalusios. – Prakeikimas! Jis ką tik buvo čia!*
- 440) <...> *kol jie ruošėsi, krikštamotės jau ir pėdos buvo atšalusios. Jie žingsniavo tuo pačiu takeliu.*
- 441) <...> *Ponas Feliksas jau seniai sekė anonimiškai mano pėdomis, žavėjosi, laiškus rašė. Augis tą žinojo, bet tiktai kikenė...*
- 442) <...> *sūnau Valdai, tu, kuris galėjai sekti pėdomis (o ką aš darau?), tikėjausi ramsčio senatvėje. Sūnau, užaugai niekšu kvailiu.*
- 443) <...> *turėjo svajonę matyti Rasą gydytoja. Lilija taip pat norėjo, kad duktė eitų jos pėdomis... Kuo tai baigėsi – visiems aišku...*

IRRELEVANCE/INSIGNIFICANCE IS AN ADDITIONAL LEG

- 444) <...> *jiems lietuvių nacionalizmas – kaip šuniui penkta koja... Kai konkuruoja partijos, konkuruoja ir jų vadai.*
- 445) <...> *ažamečių mutacijas mūsų menkam mokslui kaip šuniui penkta ar net šešta koja! Atlankytum tėveliuką, užsuktum ir pas mane į ligoninę.*

HIGH PRICE IS A LEG/FOOT

- 446) CCM 1386 *It cost an arm and a leg — it's an ordinary navy coat to me, and it cost as much as a fur.'*
- 447) AR3 84 *For even taking into account my employer's generous offer to 'foot the bill for the gas', the costs of such a trip might still come to a surprising amount considering such matters as accommodation, meals, and any small snacks I might partake of on my way.*
- 448) AR3 17 *I'll foot the bill for the gas.*
- 449) AR3 105 *There was no reason to believe he would not be as enthusiastic as before about my proposed motoring trip — indeed, that he would not repeat his most kind offer to 'foot the bill for the gas'.*
- 450) AR3 198 *As I had anticipated, he gave his kind permission after not too great a delay, and furthermore, Mr Farraday was good enough to remember and reiterate his generous offer to 'foot the bill for the gas'.*
- 451) BMW 2631 *Sometimes they came alone, sometimes with a man in tow — to foot the bill!*
- 452) CCM 1402 *He nodded over at the coat that had cost him an arm and a leg.*