

PERSPECTIVE POINT (VIEWPOINTING) AND EVENTS OF MOTION IN EUROPEAN PORTUGUESE*

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ABSTRACT

We postulate that human cognition is not only rooted in the human body, but also inherently viewpointed in language, as defended by Dancygier & Sweetser 2012. We defend that we are dealing with a special sort of location of perspective point underlying events of motion, placing one's "mental eye" to look out over the rest of the scene, as formalized by Talmy (2000, 1: 68, 216).

In the present paper we shall discuss three different locations of *perspective point* (*viewpointing*) underlying events of motion in Portuguese: two of them are distinct motion perspectivizations in European Portuguese (EP), one physical and one fictive (both of them different from the Brazilian Portuguese (BP) usages), and the last one is the Portuguese systemic *time-as-space perspectivization* of the organization of a *week* unit of time.

In the case of *physical motion*, and its metaphorical extension(s), we focus on some conceptual and contextual specificities underlying the EP expression '*ao fundo*' (*at/to the bottom*; also: *at/to the end*) when used in space directions, where the prototypical vertical reference to depth gives place to (i) non-directioned, (ii) horizontal or even (iii) deictic viewpointed semantic extensions, indicating the end of the horizontal path getting as far as the speaker's "mental eye" can reach (Batoréo and Ferrari (in press)).

In the case of *fictive motion*, we present two spatial highly polysemic expressions used currently in EP: '*à frente*' (*in front of*; also: *ahead, after*) vs. '*atrás*' (*behind*; also: *back, at the back, before, above*, among others) in the specific context of text construction and production (cf. Batoréo 2000, 2004, Teixeira 2001 and Silva & Batoréo 2011). In the third case, which discusses the Portuguese *systemic time-as-space perspectivization*, we shall show how the location of different perspective point in the chronological organization of the days of the week changes its conceptualization in Portuguese (i.e., both EP and BP) when compared with other languages (cf. Batoréo in press).

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1. INTRODUCTION

Human cognition is believed to be rooted not only in the human body, but also inherently viewpointed in language, as largely discussed in Dancygier and Sweetser 2012. In the introduction to their book (Dancygier and Sweetser 2012: x) the editors present some basic grounding to the study of *viewpoint*, unearthing new and subtle aspects of the relationships between different viewpoints and viewpoint construals and showing that viewpointing constitutes a far more pervasive phenomenon in human cognition and language than has ever been acknowledged. They stress that no matter what the content of the communication is it is never independent from our viewpoint, which means that viewpoint expression is a crucial job of human communication:

Viewpoint permeates human cognition and communication – predictably, since we never have experience of the world except as viewpoint-equipped embodied self among other viewpointed embodied selves. Language reflects this fact of embodiment: linguistic structure shows no way entirely out of viewpoint to an objective pre-experiential description of the world. But it also shows in fascinating and complicated ways the possibility of a single mind accessing multiple different viewpoint affordances on the same scene. Without such cognitive flexibility, humans could not cooperate and communicate at the high level that is apparently unique to our species, and universal to neurally and developmentally typical members of the species (Tomasello 1999, 2008). For this reason, viewpoint is a phenomenon of special interest to almost anyone studying cognition or communication: linguists, cognitive scientists, literary analysts, philosophers, and many more. (Dancygier and Sweetser 2012: 1)

The subject of *viewpoint* or *perspective* is not a new one in literary and linguistic studies (cf. Langacker 2000, 2010 and Talmy 2000 in *Cognitive Linguistics*; see also Barsalou *et al.* 2005, Bergen 2007, Sanders *et al.* 2009, Sweetser 2012, Nikiforidou 2012, Ferrari 2012) or in the figurative arts, and both the terms imply that any act of representation, e. g. a linguistic one, requires a conscious entity doing the *viewing*, *perspectivizing* or having a *vantage point* both physically and conceptually. It is related to *subjectivity* and *intersubjectivity*, as defined previously in Langacker 1990, Traugott and Dasher 2005, and Verhagen 2005.

Traditionally, in Talmyan studies *viewpointing* has been studied as *perspectivization* in spatial relations, both in physical and in fictive space (Talmy 2000, 1: 68-76, 216-217, 269, 282, and 2: 440-442, 474-475). When events of motion are concerned, *perspectivization* means a special sort of location of perspective point underlying these events, with expressions with lexical or grammatical forms specifying the location that a perspective point is to occupy within a reference scene or its speech-event setting. The *perspective point* is understood here as the point within a scene at which one conceptually places one's "mental eye" to look out over the rest of the scene, characterizing its location, distance and mode:

The present schematic system consists of the **perspective** that one can have on such an entity, as this is specified by closed-class forms. This system thus establishes a conceptual perspective point from which the entity is cognitively regarded. While this

schematic system is presumably neutral to particular sensory modalities, it is most readily characterized in visual terms as, in effect, pertaining to where one places one's "mental eyes" to "look out" upon a referent structure.

The perspective system covers several schematic categories. Included among these categories are ones pertaining to: a perspective point's spatial or temporal positioning within a larger frame, its distance away from the referent entity, its change or lack of change of location in the course of time and the path it follows with change, and the viewing direction from the perspective point to the regarded entity. (Talmy 2000, 1: 68).

We single out one member of a psychological category, that of **perspective point**, for special attention because of its central role in narrative. Perspective point is treated here for its substance, later for its function as a kind of individual, and still later for the properties governing its behavior through time. (Talmy 2000, 2: 440-441).

From the Langackerian point of view (Langacker 1990, 2000: 5, 207 and 2010: 6) *perspectivization* is considered a background phenomenon, in which the target is interpreted as instantiating a particular pre-existing conceptual frame:

The term *perspective* subsumes several aspects of construal whose characterization as viewing effects seems quite straightforward. In actual vision, there is always a *vantage point* (or *view-point*), the spot at which the viewer is situated and from which the scene is viewed. (Langacker 2000: 207).

According to Langacker, the most obvious dimension of *perspective* construal is the *vantage point*, as can be observed in the English example '*I'll come up to your place*' (discussed in Langacker 2010) where the use of '*come*' conveys empathy and solidarity by indicating that the speaker is adopting the vantage point of the addressee. Also *subjectivity* (or *subjectification* cf. Langacker 2000: 297-316, chapter 10), meaning the particular position and embodied perspective from which a cognitive and linguistic (e.g. encoding through language) act is performed, is crucial to understanding the *perspectivization* and shaping forms of communication.

Whereas the discussion of *viewpointing* is not new in Cognitive Linguistics, the somewhat novel idea that lies behind the Dancygier and Sweetser's (2012) collection of essays (e.g. Sweetser 2012, Ferrari and Sweetser 2012, Nokiforidou 2012) is the pervasiveness of the phenomenon in human cognition and language, proven by the multidisciplinary and multimodal approach of the volume by coherently bringing together researchers from different scholarly communities and working within different fields as well as strands of research that are frequently pursued separately. It is stressed that the construct of viewpoint is an important one, however mostly ill-defined, which requires a strong theoretical background and thorough reflection and discussion.

Furthermore, studying human communication and especially verbal interaction means exploring and questioning the relationship between physical viewpoint and more abstract ones – such as the one we find, for instance, in narrative (cf. Nokiforidou 2012) –, describing the ways speakers weave complex viewpoints by simultaneously evoking and appealing to contrasting physical and abstract spaces, and especially studying "mechanisms yielding the configurations of viewpoint" (Dancygier and Sweetser 2012: 228). For instance, in Ferrari and Sweetser 2012 (cf. Ferrari 2012), an analysis of historical processes of semantic subjectification is offered by resorting to the notion of viewpoint relations within a complex and dynamic network of mental spaces on the bases of examples of deictic markers morphing into articles

and the emergence of epistemic meanings from deontic ones encoded by modals. The authors argue that the result of this inclusion reveals higher subjectivity, since the incorporated meanings are located in higher mental spaces, further apart from the real-world content being described (Ferrari and Sweetser 2012: 67-68).

Our present study aims at contributing to the discussion of the phenomenon of *viewpointing* by presenting three cases of the use of linguistic devices that mark and reflect conceptual viewpoint (and can be considered instances of linguistic viewpoint) used typically in European Portuguese. The first two of them are distinct motion perspectivizations in European Portuguese (EP), one of them physical and one fictive (and both of them different from the Brazilian Portuguese (BP) usages), and the last one is the case of Portuguese systemic time-as-space perspectivization in the representation of the concept of the week (both EP and BP).

Thus, in section 2, we shall discuss physical motion in European Portuguese (EP), and its metaphorical extensions, focusing on some conceptual and contextual specificities underlying the EP expression ‘*ao fundo*’ (*at/to the bottom*; also: *at/to the end*) when used in space directions (and frequently different from BP, cf. Batoréo and Ferrari in press, and Ferrari and Batoréo in preparation). In this case the semantic extensions of the prototypically vertical reference to depth can be (i) non-directioned, (ii) horizontal or (iii) deictic. In the last case, the movement mentioned is developed until the end-limit of the horizontal path (resulting as an extension from the vertical in-depth bottom-oriented movement in its prototype), getting as far as the speaker’s vision can get and his “mental eye” can achieve: in fact, the movement here is not physical but perceptual, because what is “moving” is our visual perception, accompanied or not by the movement of the speaker’s body. *The depth* of the vision field changes with the change of the perceiving deictic centre: this covers any location within a reference scene to which the addressee is directed to project his imaginal perspective point by means of the linguistic form ‘*ao fundo*’. If the addressee cannot disconnect the expression from its prototypical bottom orientation, misunderstanding can occur, as is observed in EP and BP contrastive usages (cf. Batoréo and Ferrari in press).

In section 3, we shall discuss fictive motion in European Portuguese (EP), presenting two spatial highly polysemic expressions currently used in EP: ‘*à frente*’ (*in front of*; also: *ahead, after*) vs. ‘*atrás*’ (*behind*; also: *back, at the back, before, above*, among others) in the specific context of text construction and production (cf. Batoréo 2000, 2004, Teixeira 2001 and Silva & Batoréo 2010). In this case what is *in front of* and *at the back of* a given textual unit (e. g., a word, an utterance or a text) is conceptualized differently than in other languages and/ or varieties of Portuguese. In the case of the expressions ‘*frente*’/ ‘*atrás*’, the speech-event setting is the fictive motion realized while reading or writing a text and using one of two possible metaphors: EP here favors the journey metaphor instead of the container metaphor, privileged by BP and some other languages (cf. Batoréo 2004, Silva & Batoréo 2010).

In section 4, we discuss the case of Portuguese systemic time-as-space perspectivization and show how the location of a different perspective point in the chronological organization of the days of the week in Portuguese (i.e., both EP and BP) changes the internal conceptualization of what is understood as a *week* in different languages and cultures (cf. Batoréo in press)..

2. PHYSICAL MOTION AND ITS EXTENTIONS IN EP: THE CASE OF THE EXPRESSION ‘AO FUNDO’

We start our analysis of specific linguistic *viewpoint* phenomena used typically in European Portuguese by discussing the example of the expression ‘*ao fundo*’ (literally: *at/to the bottom*). It is a polissemic expression showing (at least) four different meanings based on different conceptualizations of physical and (metaphorically extended) abstract space, as illustrated below in examples (1) to (5).

The prototypical meaning of ‘*ao fundo*’ indicates its spatial direction¹ *down the vertical axis* with its *bottom limit*, linguistically overtly marked by ‘*fundo*’ (‘bottom’) and conceptually motivated. Thus, we understand as prototypical uses that indicate the bottom-oriented movement in a well, glass, pan, pool, sea, etc., as can be observed in (1):

O barco acaba de ir ao fundo.
the ship has just go to.the bottom
‘The ship has just hit the bottom/sunk.’

The expression ‘*ir ao fundo*’ observed in (1) is very common in EP² and is frequently used in common *sinking* contexts instead of its synonym, the lexicalized form ‘*afundar-se*’ (*to sink*).

The first physical meaning observed in (1) is the basis for a metaphorical extension fixed in an expression ‘*ir ao fundo*’ which means *to go to the heart of the matter*, as in (2):

É preciso investigar as coisas com rigor e ir ao fundo das questões.
is necessary examine the things with strictness
and go to the bottom of.the issues
‘It is necessary to examine these issues in detail and get to the heart of the matter.’

In (2) the EP expression³ captures the fact that the speaker represents events from the perspective of the experiencer’s consciousness, and that he is able to project metaphorically his own visual perspective(s) onto other non-physical entities. In this case the original *vertical bottom-oriented* directionality observed in (1) is lost, at least partially, as the metaphorical idea of examining the issues in detail is not directionally oriented; what is maintained in the conceptualization of the movement is the notion of *limit* to which the action is experienced, as rendered in English (and other languages) by the idea of *nucleus* in the expression ‘*the heart of the matter*’ (cf. the English translation in (2)).

Nevertheless, in EP (as contrasted with BP⁴) there are some other *spatial* conceptualizations of ‘*ao fundo*’, different from the one observed in (1) or (2), where the movement is approximately *horizontal* (and not vertical as in (1)) and is developed towards a

¹ Not only direction but also location can be taken into consideration but the latter also invites use of the expression ‘*no fundo*’.

² In BP the syntetic verb ‘*afundar-se*’ (*to sink*) is preferred: ‘*o barco acaba de se afundar*’ (*the ship/ boat has just sunk*) (cf. Batoréo and Ferrari, in press).

³ As in (1), also in (2), BP will prefer to use the syntetic verb ‘*aprofundar-se*’ (*to deepen*) and say ‘ (...) e nos *aprofundar nas questões*’ (*and deepen the issues*), meaning *to get to the heart of the matter* (see note 3).

⁴ The contrastive study EP vs. BP of the expression ‘*ao fundo*’ is in preparation (cf. Batoréo and Ferrari in press, and Ferrari and Batoréo, in preparation). In the present article we are not going to discuss the BP contrastive examples, though we consider it important to signal at this very moment the coincidence of uses, or the lack of it, in the two national varieties of Portuguese.

visual limit, even if it is not very well topographically defined. Let's observe the examples (3) and (4) in current contemporary EP linguistic/ journalistic corpus *Linguateca*, as illustrated below.

(3) *Atravessamos uma sala enorme e vazia, com um palco **ao fundo** e uma «jukebox» e chegamos à sala de refeições, onde somos recebidos (...) por duas(...) cozinheiras (...).*
(In *Linguateca*: par=ext815075-clt-95b-2.)

'We walked across a huge and empty room with a stage **at the back** and a jukebox and we came towards a dining room where we were received by two cooks'.

In (3) the physical movement is developed horizontally by walking across one room and getting to the other situated behind it. It is performed in an empty space, i. e., in a huge and empty room, where the *orientation points* are given *at the back of the scene* by a stage and a jukebox as *end-limits* towards which the initial movement is oriented; these limits change when the movement continues towards a dining room that is still behind the first room. The stage situated '*ao fundo*' of the room indicates the *visual limit* that can be achieved by the experiencer who first penetrates the space and *perceives it visually* in a certain way, which can be rendered as *at the back* or *at the end* of it.

The indication of the *visual end-point localization* as being '*ao fundo*' is very common in everyday EP space indications. If you enter a restaurant or a bar in Portugal and ask to go to the toilet, it is very common to get as an indication '*ao fundo e à esquerda/ à direita*' (*to/till the end and to the left/ right*) often accompanied by an indicating gesture of the ahead motion. This verbal indication can be given both in a closed space (i. e., a corridor with many different doors) or in an open space (i. e., a huge dining room, a park, a garden, a supermarket, a car parking, etc.) where it is not always easy to understand where the '*fundo*' (*bottom/ end*) is expected to be, as is often stressed by BP speakers who do not use/ know these expression and misinterpret or even get lost with these EP speakers' space indications (cf. Batoréo and Ferrari, in press, and Ferrari and Batoréo, in preparation).

In the case of the corridor, if we imagine it as a long winding space (as can often happen in old Portuguese houses) we cannot perceive it at one glance and our "mental eye" cannot determine how long it is or how long it takes to get to the intended aim. Here the *movement of the speaker* is accompanied by the *movement of his gaze*, and thus by the "*movement*" of the *limit* (end, bottom) where he wants to reach following the previously given indications (and knocking on all the doors he finds on his way ...): the movement becomes *deictic*. A very similar situation can be observed in a seeking-a-way out situation; if it happens in a huge garden or park, it can take hours to get "*ao fundo*" and find the way out of the labyrinth of the paths; nevertheless this does *not* mean necessarily (or even preferably) getting till the very end/back of the garden. We can observe an even clearer example of this *deictic usage* in (4) and the following discussion. Here the limit end-point is even more difficult to define as the space indication does not have any defined orientation and/or topological points.

(4) *Tínhamos decidido que a câmara ficaria empoleirada nas rochas, lá **ao fundo**, onde termina a longa fita de areia.*
(In *Linguateca*: par=ext7271-nd-95a-2.)

'We decided the camera would be perched on the rocks, there *at the end* where the extended ribbon of sand ends'.

In (4) the EP expression ‘*ao fundo*’ (*at the end*) is used without any precise indication of place but only as the reinforcement of the deictic ‘*lá*’ (*there, very far*). The indication *where the extended ribbon of sand ends* is not topographically precise as it does not indicate the real topographic *place* where the beach ends (and rocks begin, for example) but it indicates only *the visual limit* we are able to have from our current deictic standing point, and it means *as far as our sight can reach*. If we move on, *the end* of the extended beach will move forward, indicating a different topographic spot on the beach. The whole expression ‘*lá, ao fundo*’ (meaning *there, at the end of my sight-field*) is *viewpointed* and strongly *deictic*, which means that it indicates a *temporary visual limit* of what the speaker can spot from his standing point and will move as soon as he moves on. This expression originates many communication problems between EP and BP speakers, as the common equivalent of (3) and (4) contexts in Brasil will use the indication of the *end of the path* (as in English), with a ‘*no fim*’/ ‘*no final*’ (*at the end*) expression, meaning the very end of the topographic mark, creating a strong contrast with the EP expression discussed above.

There is also a fixed expression in Portuguese ‘*uma luz ao fundo do tunel*’⁵ (*a light at the end of the tunnel*) as a metaphoric extension of (3) and (4) and meaning a spark of hope, as can be observed in (5):

(5) «*Ao longo destes anos ainda não conseguimos ver a luz ao fundo do tunel*», admitiu um alto responsável da PJ ao nosso jornal.

(In *Linguateca*: par=ext1210242-soc-92a-3)

‘«All these years are yet to see the light *at the end of the tunnel*», admitted a senior PJ officer to our newspaper.’

We understand that in (5), as in (3) and (4) before, the interpretation is the metaphorical extension of *at the end of my sight-field*, as a mental projection of a *visual limit*: we cannot envision the solution for our problems because there is no light at the end of the tunnel formed by the problems we are to face. The ‘*o fundo*’ (‘bottom’) is conceptualized here not as a concrete physical place where the tunnel ends⁶ (something we cannot perceive or foresee as we do not know how long it is or what is to be expected in the future) but *as the limit orientation point of our sight* and, consequently of our “*mental eye*”, which can change with time as we move on. If we happen to spot a light somewhere in it (no matter where it is physically located: in the middle, at the end, on the ceiling or floor) the spotting moment will be the very *moment of the metaphorical reference* that will give us hope and strength to continue and to be able to find solutions to our problems.

Summerizing, in section 2 we discussed the case of the *viewing perspective* in EP physical motion examples of specific linguistic *viewpoint* phenomena in the case of some uses of the expression ‘*ao fundo*’ (lit. *to the bottom/ to the limit*), as exemplified in (4), and (5). Originally, the prototypical meaning is downwards oriented on the vertical axis and has a clear *bottom/end* as a *reference point* and *the limit* of the action performed. The limit is also crucial in the

⁵ Some variations can occur in BP, with preference for the expression ‘*luz no fim de tunel*’ (*in the end of the tunnel*). Both in EP and BP a fixed expression ‘*no fundo*’ (*at the bottom*) occurs, meaning *truly speaking*, as in ‘*no fundo, ele é uma boa pessoa*’ (*truly speaking he is a good person*) (cf. Batoréo and Ferrari, in press, and Ferrari and Batoréo, in preparation).

⁶ This seems to be the BP interpretation (see the previous note).

metaphorical extension of the case, indicating the very end of the path as *the heart of the matter*, although it is not axially directed anymore. This indication of the reference limit point is maintained even if the spatial movement becomes horizontal, as in (3), and even if the limit reference becomes *viewpointed* as *a moving point of a deictic perspective of the moving speaker*, as in (4). The perceiving speaker establishes his references *as far as his sight can get*, both in physical situations, in (4), and in its “mental eye” metaphorical extensions, in (5).

3. FICTIVE MOTION IN EP: THE CASE OF THE EXPRESSIONS 'À FRENTE' AND 'ATRÁS'

In order to express the spatial front/ back orientations we use linguistic expressions of the type *in front of/ahead* and *behind/ at the back*. In EP, prototypically, these orientations are rendered by the expressions '*à frente*'⁷ ('in front of') and '*atrás*' ('behind') as amply discussed in Batoréo (2000, 2004), Teixeira (2001) and Silva and Batoréo (2010), and can be prototypically illustrated as in (6) and (7):

(6) *Estacionei o carro à frente da tua bicicleta.*
I.parked the car in.the front of.the your bicycle
(I parked my car *in front of* your bicycle).

(7) *Escondi-me atrás duma árvore.*
I.hid.myself behind of.a tree
(‘I hid *behind* a tree’)

Nevertheless, if the physical motion is metaphorically extended to the *fictive motion*, these expressions can show some specific conceptualization in EP in *the context of text organization*, as can be observed in current EP corpus (cf. *Linguateca*), and illustrated below in (8), (9) and (10):

(8) *Mais à frente, uma frase incompleta impediu-nos de*
more to.the front a sentence incomplete prevented.us from

esclarecer que (...).
clarify that (...)

‘*Later in the text, an unclear sentence did not allow us to clarify that ...*’
(In *Linguateca*: *par=ext735910-nd-95b-1*)

In (8) the reference is made to a *subsequent* element in the text, the one that comes *later*, after the moment adopted by the speaker. In this case the EP expression '*à frente*' ('in front of') is used meaning *to the right* in the text, *after* something or *down* in the text, also *later* in time).

⁷ A great deal of lexical (and conceptual) variation can occur even within each variety of Portuguese (EP or BP), as can be observed in the case of the expressions '*em frente de*', '*na frente de*', '*diante de*', etc. ('in front of'). As our aim in the present section is to discuss the specificities of the expression '*à frente*' in EP, only this specific expression is to be discussed here.

(9) *Pelo que disse atrás, a pergunta já está respondida.*
 by.the what I.said behind the question already is answered
 ‘From what I said *earlier*, the question has been already answered.’
 (In *Linguateca*: par=ext1308726-pol-94a-2: R).

In (9) we have a mirror example of the use of ‘à *frente*’ in (8), as illustrated above. Here ‘*atrás*’ (‘behind’) is used in reference to an antecedent element of the text, the one that comes earlier, before the moment adopted by the speaker. In this case the EP word ‘*atrás*’ (‘behind’) is used in the sense of *to the left in the text, before something or up in the text, also earlier in time*.

(10) *No caso do nome ‘Vasco da Gama’, ‘da’ fica atrás do*
 in.the case of.the name ‘Vasco da Gama’ ‘da’ stays behind of.the
apelido ‘Gama’.
 family.name ‘Gama’
 ‘In the case of the name ‘*Vasco da Gama*’, ‘*da*’ is written *behind* of the forename
 ‘*Gama*.’

In (10), as in (9), the reference is made to an *earlier* used element in the text (‘*da*’ in ‘*da Gama*’), the one that occurs *to the left of* the family name and *before* it. It is interesting to observe that in this case of the reference to an *antecedent element in the text* what in EP is lexicalized as ‘*atrás*’ (‘behind’) corresponds to ‘*in front of*’ in English, as in (11):

(11) *Put the little word ‘de’ in front of your family name, as in ‘Inês de Castro’.*
 (Cobuild Dictionary⁸)

The same can be observed in some other languages, as illustrated, for example, and documented by French grammar: “Dans les ouvrages philosophiques l’asterisque placé **devant** un mot indique qu’il s’agit d’une form suppose: *Acculier* Lat. Pop. **accoligere*” (Grevisse 1980: 1425)⁹, when an asterisk is indicated as being used *before* the word in its supposed form and then *put to the left* of the given word. The same conceptualization can be observed in some other European languages, as in Castillian, German or the Slavic Languages (as in Polish, for example), even if the explicit linguistic forms *in front of* vs. *behind* do not occur there, being generally replaced by the time-as-space indication *earlier* vs. *later* (as in English). Given this linguistic panorama it seems that the case of EP is very specific and can be contrasted with this of the other languages (BP¹⁰ linguistic variety included), as proposed below in Tables 1 and 2.

⁸ *English Language Collins (Cobuild) Dictionary*, 1987, in the article “*Front*” (section 7.3). The on-line accessible dictionaries do not present this meaning.

⁹ Grevisse, M. (1980). *Le Bon Usage. Grammaire Française avec des Remarques sur la Langue Française d’Aujourd’hui*. Paris: Duclot.

¹⁰ In (10), BP will use ‘*na frente*’ or ‘*diante*’ in the meaning of *in front of*, or ‘*antes*’ (*before*), being the Front conceptualized to the left and not to the right as in EP.

The EP usage of the expressions '*frente*' ('in front of') versus '*atrás*' ('behind') renders a specific conceptualization in which the *front* is situated *to the right* and the *back* to *the left*, contrasting with what happens in English and other languages (Table 1).

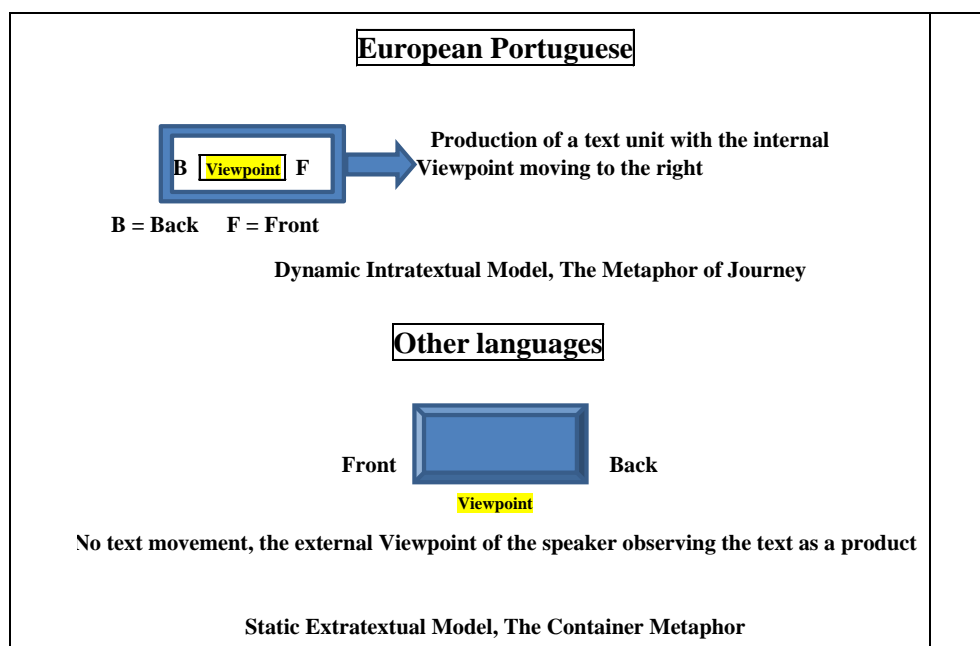
It seems that there are two different metaphors that can be adopted while conceptualizing the text. Thus, on one hand, the speech-event setting is the *fictive motion* realized while reading or writing a text and can be seen as *a journey*, a *dynamic process* developed from the left to the right with its front put to the right, as occurs in EP. What happens in BP and some other languages can, on the other hand, be represented by the *static container metaphor* with the front being the first one to be written (to the left) and the back being the later to be presented (to the right), as happens also in other non-verbal languages, e. g., in mathematics (cf. Batoréo 2000, 2004, Silva & Batoréo 2010).

Table 1. Front and back orientation in text units in European Portuguese as contrasted with other languages

European Portuguese	
Elements in text:	<p>..... A B</p> <p><i>antes = à esquerda depois = à direita</i></p> <p><i>= ATRÁS = À FRENTE</i></p>
<p>('before' = 'to the left' = 'at the back') vs. ('after' = 'to the right' = 'in front of')</p>	
Other Languages	
Elements in text:	<p>..... A B</p> <p><i>antes = à esquerda depois = à direita</i></p> <p><i>= À FRENTE = ATRÁS</i></p>
<p>('before' = 'to the left' = 'in front of') vs. ('after' = 'to the right' = 'at the back of')</p>	

The viewpoint in EP is situated in the text (*intratextual*), because the speaker's eye is "travelling" from the left to the right while producing the text. Contrastingly, in other languages the viewpoint is external to the text (*extratextual*) and the speaker is statically observing the situation, facing his text as a final product rather than an on-going production (Table 2).

Table 2. Spatio-temporal representation of the text and its metaphorization (European Portuguese vs. other languages)



Summarizing, in section 3 we discussed the case of viewing perspective¹¹ in EP fictive motion examples of specific linguistic *viewpoint* phenomena in the case of the expressions ‘*frente*’ (‘in front of’) versus ‘*atrás*’ (‘behind’), in the context of text construction. In this particular context, EP conceptualizes constructing a text (writing or reading it) *as a journey* experienced by the speaker’s viewpoint *internal* to the text who faces *the front to the right* and leaves *the left at his back*. This viewpointing can be contrasted with the one that can be observed in other languages, and exemplified by English, where the speaker’s viewpoint is external to the text, conceptualizing it as a static product that has a front where the writing/ reading had first started, i. e. on the left, and the back where it had ended, on the right.

4. PORTUGUESE SYSTEMIC TIME-AS-SPACE PERSPECTIVIZATION: CHRONOLOGICAL ORGANIZATION IN THE NAMES OF THE DAYS OF THE WEEK

The third group of the examples of specific linguistic *viewpoint* phenomena to be discussed in the present paper is the *time-as-space perspectivization* used systemically in Portuguese in the chronological organization of the days of the week and overtly transparent in the names they are given (Tables 3 and 4), which means this organization is not variety dependant, and occurring in all the varieties of the language and even in languages of the same linguistic roots

¹¹ I would like to acknowledge Suzanne Kemmer’s comment on the subject during the ICLC12 paper presentation in Edmonton,

(as Galician, see Table 4) or typologically different from Portuguese but from the same cultural area (cf. Table 6) (see Batoréo in press).

In different languages of the world¹², the days of the week can be conceptualized and organised in different chronological orders within the same seven-day-week frame¹³: some of them consider Sunday as the first day (as in English and many Romanic or Germanic languages) and for some Monday is the first day (e.g. Slavic, Baltic, Uralic¹⁴ and Modern Chinese). This chronological order can still be observed explicitly in the *names of the days* in some of them¹⁵, as for example in Modern Portuguese or in some languages from its cultural influence (Table 3, 4 and 6), where Sunday is the 1st day, and in the Slavic and Baltic Languages (Table 5) where the week starts on Monday.

Sunday as the first day of the week in the Greco-Roman tradition was introduced roughly between AD 150 to 175, and has its roots in the Judeo-Christian or Abrahamic tradition¹⁶, with Saturday coming from the Biblical Sabbath and corresponding to sanctification of the day God rested from six-day Creation. In early Christianity, Sunday as the first day of the week gradually displaced Saturday as the day of celebration and rest, being dedicated to the Lord (Lord's Day). In the Greco-Roman tradition the days were named after the five planets visible to the naked eye (the Sun, Moon, etc.) as can still be observed in general in Germanic and most Romanic languages (cf. Table 3 and 4). In Modern Portuguese¹⁷ the situation is different: the days are numbered between Monday (the second day) and Friday (the sixth day), according to the Saint Martinho of Braga (Saint Martin of Dumio c. 520-580) tradition (Tables 3 and 4)

¹² The linguistic material quoted in the presente section follows the following *sites*:

<http://www.timeanddate.com/calendar/days/>

http://pt.wiktionary.org/wiki/Ap%C3%AAndice:Dias_da_semana

http://pt.wikipedia.org/wiki/Dias_da_semana

http://en.wikipedia.org/wiki/Names_of_the_days_of_the_week

http://pl.wikipedia.org/wiki/Nazwy_dni_tygodnia

¹³ “The seven-day week is used by the majority of the world and has become the international standard as specified by the International Organization for Standardization (ISO 8601). It provides a clear method of representing dates and times to avoid misinterpretation of data transferred between countries with different conventions for writing numeric dates and times.

The History of the Seven-day Week: There are many different opinions as to how the history of the seven-day week came about, but the most common explanation is that the seven-day week seems to have originated when Babylonian astrologers assigned their planet gods to the days of the week around 700 BCE. The Romans later replaced these names with their own planet-gods. Astrology has had a major influence on our weekly calendar in which it is responsible for the order of the days. Ancient Mesopotamian astrologers linked a planet-god to each hour of the day and then arranged them to their correct cosmological order. They used a seven-sided figure to keep track of the proper names of the hours and days in relation to the planet gods where each vertex was marked with a planet's name in the proper order.

The Naming of the Days: Most Latin-based languages derived the names of the seven days of the week from the Roman period where they related each day of the week with the seven planets, the Sun, the Moon, Mercury, Venus, Mars, Jupiter, and Saturn. The English language has retained these names for Saturday, Sunday, and Monday, however the planet names for the other days of the week (Tuesday, Wednesday, Thursday, and Friday) were replaced by their equivalent Norse gods. Some Asiatic languages such as Hindi, Japanese and Korean have a similar relationship between the week days and the planets.” In: <http://www.timeanddate.com/calendar/days/> Surprisingly, the Anglo-oriented sites indicated in note 6 do not give any information on the Portuguese language specificity

¹⁴ Except from Finnish and partially Estonian

¹⁵ Also Icelanding favours a combination of numbered days and days whose names are linked to pious or domestic routine (Friday as a ‘fasting day’ or Saturday as a ‘washing day’).

¹⁶ In the Hebrew and Islamic calendars the days extend from sunset to sunset. Thus, the first day being Sunday, it starts on Saturday after sunset and extends to sunset on Sunday.

¹⁷ Starting from the 16th century.

Table 3. Greco-Roman tradition and the Saint Martinho of Braga tradition in Modern Portuguese

Classical Latin	Meaning	Liturgical Latin	Meaning
<i>Dies Solis / Solis dies</i>	Day of the Sun	<i>Prima feria</i> ¹⁸ / <i>Feria prima</i>	1 st day
<i>Dies Lunae / Lunae dies</i>	Day of the Moon	<i>Secunda feria / Feria secunda</i>	2 nd day
<i>Dies Martis / Martis dies</i>	Day of Mars	<i>Tertia feria / Feria tertia</i>	3 rd day
<i>Dies Mercurii / Mercurii dies</i>	Day of Mercury	<i>Quarta feria / Feria quarta</i>	4 th day
<i>Dies Iovis / Iovis dies</i>	Day of Jupiter	<i>Quinta feria / Feria quinta</i>	5 th day
<i>Dies Veneris / Veneris dies</i>	Day of Vénus	<i>Sexta feria / Feria sexta</i>	6 th day
<i>Dies Saturni / Saturni dies</i>	Day of Saturn	<i>Septima feria / Feria septima</i>	7 th day

Table 4. Names of the days of the week in Modern Portuguese and in some other Romanic languages (examples)

Modern Portuguese + meaning	Old (Arcaic) Portuguese	Spanish	Italian	French	Galician ¹⁹
<i>Domingo</i> (Lord's Day)	<i>Domingo</i>	<i>Domingo</i>	<i>Domenica</i>	<i>Dimanche</i>	<i>domingo</i>
<i>Segunda-feira</i> (2nd day)	<i>Lues</i>	<i>Lunes</i>	<i>Lunedì</i>	<i>Lundi</i>	<i>luns / segunda-feira</i>
<i>Terça-feira</i> (3rd day)	<i>Martes</i>	<i>Martes</i>	<i>Martedì</i>	<i>Mardi</i>	<i>martes / terza-feira</i>
<i>Quarta-feira</i> (4th day)	<i>Mércores</i>	<i>Miércoles</i>	<i>Mercoledì</i>	<i>Mercredi</i>	<i>mércores / quarta-feira</i>
<i>Quinta-feira</i> (5th day)	<i>Joves</i>	<i>Jueves</i>	<i>Giovedì</i>	<i>Jeudi</i>	<i>xoves / quinta-feira</i>
<i>Sexta-feira</i> (6th day)	<i>Vernes</i>	<i>Viernes</i>	<i>Venerdì</i>	<i>Vendredi</i>	<i>venres / sexta-feira</i>
<i>Sábado</i> (Sabbath)	<i>Sábado</i>	<i>Sábado</i>	<i>Sabato</i>	<i>Samedi</i>	<i>Sábado</i>

¹⁸ The form '*feria*' becomes the modern form '*feira*' only in the 18th century (Modern Portuguese). Nowadays the word '*feira*' is no longer used with the meaning of the day ('*dia*').

¹⁹ There are two traditions of naming the days in Gallician, Luzitanian (i. e., Portuguese) and Castilian, as exemplified in Table 4. The Castilian tradition is strong nowadays, but variety can be observed, according to the region of Galicia (north vs. south) or sociolinguistic variables (age and sex). It is still an area of hot identity discussions, as can be exemplified by some internet sites, as in: <http://forum.wordreference.com/showthread.php?t=57801>

Table 5. Names of the days of the week in some Slavic and Baltic Languages (examples)

SLAVIC Languages (examples and meaning)	The day after doing nothing (Monday)	2nd day (Tuesday)	The middle day (Wednesday)	4th day (Thursday)	5th day (Friday)	Sabbath (Saturday)	The day of doing nothing (Sunday)
Ex. 1: <i>Russian</i>	<i>ponedel'nik</i>	<i>vtornik</i>	<i>sreda</i>	<i>chetverg</i>	<i>pyatnica</i>	<i>subbota</i>	<i>voskresen'je</i> ¹
Ex. 2: <i>Ucranian</i>	<i>ponedilok</i>	<i>vivtorok</i>	<i>sereda</i>	<i>chetver</i>	<i>p'yatmitsya</i>	<i>subota</i>	<i>nedilya</i>
Ex. 3: <i>Bulgrian</i>	<i>ponedelnik</i>	<i>vtornik</i>	<i>sryada</i>	<i>chetvǎrtǎk</i>	<i>petǎk</i>	<i>sǎbota</i>	<i>nedelya</i>
Ex. 4: <i>Polish</i>	<i>poniedziałek</i>	<i>wtorek</i>	<i>środa</i>	<i>czwartek</i>	<i>piątek</i>	<i>sobota</i>	<i>niedziela</i>
Ex. 5: <i>Czech</i>	<i>ponděli</i> <i>/pondělek</i>	<i>úterý</i> <i>/úterek</i>	<i>středa</i>	<i>čtvrtek</i>	<i>pátek</i>	<i>sobota</i>	<i>neděle</i>
Ex. 6: <i>Eslovene</i>	<i>ponedeljek</i>	<i>torek</i>	<i>sreda</i>	<i>četrtek</i>	<i>petek</i>	<i>sobota</i>	<i>nedelja</i>
BALTIC Languages Ex.: <i>Lithuanian</i>	<i>primadienis</i> (1° dia)	<i>antradienis</i> (2° dia)	<i>trečiadienis</i> (3° dia)	<i>ketvirta-</i> <i>dienis</i> (4° dia)	<i>penkta-</i> <i>dienis</i> (5° dia)	<i>šeštadienis</i> (6° dia)	<i>Sekmadienis</i> (7° dia)

¹ The Russian name for Sunday is the only exception in the Slavic tradition: the Slavic languages refer to this day as “the day of not acting/ doing nothing” (*ne + delat*). Russian refers to this day as the day of Christ’s *resurrection*, which, according to the Christian tradition, occurred on Sunday.

The Greco-Roman tradition is still transparent in the Romance Languages with Portuguese (or Galician-Portuguese) as the only modern Romance language that explicitly shows the chronological order starting with Sunday as the 1st day (Table 4).

The Balto-Slavic pagan tradition adopts Monday as the first day of the week (Table 5). The Baltic tradition is more overt than the Slavic (see the Lithuanian example in Table 5), whereas in the Slavic the chronological numbering is paradigmatically visible only on the names of Tuesday (“the 2nd day”), Thursday (“the 4th day”) and Friday (“the 5th day”). Surprisingly, Wednesday is traditionally conceptualized as the “day of the middle of the week” with three days counted before it and three days after it (as in some Germanic languages), which overlaps the week starting-point on Monday conceptualization.

The chronological order analogic to that overtly marked in the Baltic and the Slavic languages is nowadays observed, among others, also in Modern Chinese and was adopted in the 8601 ISO norm¹.

The Modern Portuguese chronological tradition can also be observed as being explicit in Galician (Table 4) and some other languages of the Portuguese cultural and political influence and tradition, both by neighbourhood (Mirandese) and post-colonial influence where Portuguese was adopted as the official language of a new independent state (Tetun in East Timor and Cape Verdean Creole in Cape Verde) (Table 6).

Table 6. Names of the days of the week in some languages of the Lusitanian tradition

Português	Segunda-feira	Terça-feira	Quarta-feira	Quinta-feira	Sexta-feira	Sábado	Domingo
Mirandese (Portuguese/ Spanish border)	segunda	terça	quarta	quinta	sesta	sábado	demingo
Tetun (East Timor)	segunda	tersa	kuarta	kinta	sesta	sábadu	domingu
Capeverdian Creole (Cape Verde)	segunda fera	tirsera fera	kuarta fera	kinta fera	sesta fera	sábdu	dimingu

Summerizing, in section 4 we discussed the linguistic viewing of the chronological order of the days of the week transparent in its names in Modern Portuguese and even in some other languages either of the same typologic linguistic roots (such as Galician) or of close cultural area and tradition (as Mirandese, Tetun and Cape Verdean Creole).

It is the *time-as-space perspectivization* used systemically in Portuguese in the chronological organization of the days of the week, with the week starting on Monday, being overtly transparent in the names they are given from Monday through Friday. In other systems where this transparency can be observed (e. g. Modern Chinese, Baltic and Slavic Languages and the ISO norm), the chronological counting starts on Monday. Thus the Portuguese speaker,

¹ See in: <http://www.w3.org/TR/NOTE-datetime> http://en.wikipedia.org/wiki/ISO_8601, and <http://www.timeanddate.com/calendar/days> (accessed in May 2013) This norm is world-wide followed e.g. in weekly flight indications (as in the one that you can fly from X to Z on day 2, 4, and 6, meaning Tuesday, Thursday and Saturday).

for instance, *views* the week from the Sunday perspectivization, whereas a Chinese, Polish or Lithuanian speaker *views* it from the Monday perspective, starting the counting one day later.

CONCLUSION

The aim of the present study is to show the importance of the discussion of *viewpointing* in Cognitive Linguistics and the pervasiveness of the phenomenon in human cognition and language, as exemplified in EP, as well as its importance for communication and especially verbal interaction, thus avoiding misunderstanding(s) and miscommunication between languages or varieties of language, e.g., in the present case, between EP and BP. The construct of viewpoint is an important one, and requires thorough reflection and discussion on how to explore and question the relationship between physical viewpoint and more abstract ones, in order to study “mechanisms yielding the configurations of viewpoint” (Dancygier and Sweetser 2012: 228), and thus to provide a revised, well-defined theoretical background.

In this study we present three different cases of *viewpointing* in European Portuguese: two of them specific of EP and different from BP, and one common to all varieties of Portuguese.

The first case, presented in section 2, is the case of the *viewing perspective* in EP *physical* motion, and its metaphorical extensions, in the case of some uses of the expression ‘*ao fundo*’ (lit. ‘to the bottom’/ ‘to the limit’). We centered our interest on the usages that refer to the movement of the perceiving speaker, accompanied by the movement and range of his glance: the space indication is viewpointed from the speaker’s starting point and moves on with this movement. The reference is deictic, establishing the references *as far as the perceiver’s/ speaker’s sight can get*, both in physical situations, and in its metaphorical extensions of his “mental eye”.

The second case, presented in section 3, is the case of a viewing perspective in EP *fictional* motion examples of specific linguistic *viewpoint* phenomena in the case of the expressions ‘*frente*’ (‘in front of’) versus ‘*atrás*’ (‘behind’), observed in text construction. In this particular context, EP conceptualizes constructing a text (writing or reading it) *as a journey* experienced by the speaker viewed as *internal* to the text, facing *the front to the right* and leaving *the left at his back/ behind him*. This viewpointing can be contrasted with the one that can be observed in other languages (the BP variety of Portuguese included), and exemplified by English, where the speaker is viewpointed as *external* to the text, conceptualizing it as a static product with a front where the writing/ reading was first started, on the left, and the back where it ended, on the right.

The third case, presented in section 4, deals with the linguistic *viewing* of the chronological order of the days of the week transparent in its names in Modern Portuguese (independent of language variety) and even in some other languages either of the same linguistic roots (such as Galician) or of close cultural area and tradition (such as Mirandese, Tetun and Cape Verdean Creole). It is the *time-as-space perspectivization* used systemically in Portuguese in the chronological organization of the days of the week, with the week starting on Monday, and overtly transparent in the names given from Monday through Friday. In other systems where this transparency can be observed (e. g., Modern Chinese, Baltic and Slavic Languages and the ISO norm) the chronological counting starts on Monday. Thus the Portuguese speaker, for instance, *viewpoints* the week from the Sunday perspectivization, whereas a Chinese, Polish or Lithuanian speaker, for example, *views* it from the Monday perspective, starting the counting

one day later than the Portuguese. This difference in the week perspectivization is where some miscommunication can be observed, especially in early stages of foreign-language acquisition. In order to avoid this, it is important to understand how viewpointing is constructed and how it functions cross-culturally.

The specific EP cases of space constructions discussed in the present study allow us to render visible the importance of *viewpointing* in our lives, specifically in human cognition and verbal language, as Dancygier and Sweetser 2012 put it: “A stretch of country with a human in it is no longer just a stretch of country – it is also a human’s egocentric conceptualization of that physical area” (2012: 1). Our examples show that viewpoint is constructed on the physical bases, with numerous specific extensions in the abstract domain, for instance in the case of fictive motion. A very special case is that of the gaze movement, accompanied or not by the movement of the perceiver’s body, showing how viewpointing is constructed on the basis of physical visual perception, through cognitive and linguistic manifestations and interactions. In general, they capture the fact that human beings represent events from some experiencer’s consciousness, and that they are able to project their own visual perspectives, thoughts and feelings onto other entities, as Dancygier & Sweetser (2012) put it: “We normally experience our own bodies simultaneously as loci of our conscious Selves or Egos, agents of our speech and action, spatial sources of our fields of perceptual access and manual reach, interfaces of social interaction, and more” (Dancygier & Sweetser 2012: 10).

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