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

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Theme session: Consolidating a Map of Talmyan Cognitive Semantics –

Looking within, across, and beyond its systems.
Perspective point, vantage point, Viewpointing in language

• 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.

• Perspective point (vantage point) underlying events of motion, placing one’s “mental eye” to look out over the rest of the scene, as formalized by Talmy (2000). (Talmy 2000, 1: 68-76, 216-217, 269, 282, and 2: 440-442, 474-475).


• Viewpointing in language: Dancygier & Sweetser 2012
EP perspectivization: three cases

• 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:

• Two 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)

• The case of the Portuguese systemic time-as-space perspectivization in the representation of the concept of the week (both EP and BP).
Perspective point 1

• Physical Motion and its extensions in EP: the Case of the Expression ‘ao fundo’ (to the bottom)
Physical Motion and its extentions in EP: the Case of the Expression ‘ao fundo’ (1)

(1) *O barco acaba de* ir *ao* fundo.
The ship has just gone to the bottom.

‘The ship has just hit the bottom/sunk.’

(2) *É preciso investigar* as *coisas com* rigor
is necessary examine the things with strictness
*e* ir *ao* fundo das questões.
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.’
Physical Motion and its extentions in EP: the Case of the Expression ‘ao fundo’ (2)

(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(...) cozinhiras (...).
(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’.
Physical Motion and its extentions in EP: the Case of the Expression ‘ao fundo’ (3)

(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 camara would be perched on the rocks, there **at the end** where the extended ribbon of sand ends’.
Perspective point 2

Fictive Motion in EP: the Case of the Expressions ‘à frente’ (in front of) and ‘atrás’ (behind)
Ex. 5

Vasco da Gama
Fictive Motion in EP: the Case of the Expressions ‘à frente’ and ‘atrás’ (1)

(5) No caso do nome ‘Vasco da Gama’, in the case of the name ‘Vasco da Gama’

‘da’ fica atrás do apelido ‘Gama’.
‘da’ stays behind of the family name ‘Gama’

‘In the case of the name ‘Vasco da Gama’, ‘da’ is written behind of the forename ‘Gama.’
Fictive Motion in EP: the Case of the Expressions ‘à frente’ and ‘atrás’ (2)

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

Cf. (6)
Put the little word ‘de’ in front of your family name, as in ‘Inês de Castro’ (Coubild Dictionary).
Fictive Motion in EP: the Case of the Expressions ‘à frente’ and ‘atrás’ (3)

- **EP**
  
  \[ \begin{array}{c@{}c@{}c}
  \text{antes} & = & \text{à esquerda} \\
  & = & \text{ATRÁS} \\
  \text{depois} & = & \text{à direita} \\
  & = & \text{À FRENTE} \\
  \end{array} \]

  (‘before = to the left vs. ‘after = to the right = at the back’)

- **Other Langs:**
  
  \[ \begin{array}{c@{}c@{}c}
  \text{antes} & = & \text{à esquerda} \\
  & = & \text{À FRENTE} \\
  \text{depois} & = & \text{à direita} \\
  & = & \text{ATRÁS} \\
  \end{array} \]

  (‘before = to the left vs. ‘after = to the right = at the back of’)
Fictive Motion in EP (4)

European Portuguese:

Production of a text unit with the internal speaker moving to the right

Other langs.:

External speaker, text as a product
Perspective point 3

Portuguese systemic time-as-space
perspectivization:
chronological organization in the names of the days of the week
## Portuguese chronological organization in the names of the days of the week

<table>
<thead>
<tr>
<th>Modern Portuguese + meaning</th>
<th>Old (Arcaic)Portuguese</th>
<th>Spanish</th>
<th>Italian</th>
<th>French</th>
<th>Galician</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Domingo</strong> (Lord’s Day)</td>
<td>Domingo</td>
<td>Domingo</td>
<td>Domenica</td>
<td>Dimanche</td>
<td>domingo</td>
</tr>
<tr>
<td><strong>Segunda-feira</strong> (2nd day)</td>
<td>Lues</td>
<td>Lunes</td>
<td>Lunedi</td>
<td>Lundi</td>
<td>luns/ segunda-feira</td>
</tr>
<tr>
<td><strong>Terça-feira</strong> (3rd day)</td>
<td>Martes</td>
<td>Martes</td>
<td>Martedi</td>
<td>Mardi</td>
<td>martes / terza feira</td>
</tr>
<tr>
<td><strong>Quarta-feira</strong> (4th day)</td>
<td>Mércores</td>
<td>Miércoles</td>
<td>Mercoledi</td>
<td>Mercredi</td>
<td>mércores / cuarta-feira</td>
</tr>
<tr>
<td><strong>Quinta-feira</strong> (5th day)</td>
<td>Joves</td>
<td>Jueves</td>
<td>Giovedi</td>
<td>Jeudi</td>
<td>xoves / quinta-feira</td>
</tr>
<tr>
<td><strong>Sexta-feira</strong> (6th day)</td>
<td>Vernes</td>
<td>Viernes</td>
<td>Venerdi</td>
<td>Vendredi</td>
<td>venres / sexta-feira</td>
</tr>
<tr>
<td><strong>Sábado</strong> (Sabbath)</td>
<td>Sábado</td>
<td>Sábado</td>
<td>Sabato</td>
<td>Samedi</td>
<td>Sábado</td>
</tr>
</tbody>
</table>
Conclusions and final remarks

The specific EP cases of space constructions discussed in the present study allow us to render visible the importance of viewpoint 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, and time as space conceptualization.


