

Preface

metaphorik.de has endorsed research on metaphor and metonymy for five years and the journal has since been successful in becoming and remaining a forum for a variety of theoretical and methodological approaches. It became apparent that the interest in metaphor does not stop at disciplinary boundaries as contributions from a variety of disciplines such as psychology, linguistics, cognitive science, science studies or the study of literature show that metaphor – stemming from the verb *metapherein* meaning to transfer – is an interdisciplinary interface.

The present 11th volume brings together a variety of disciplines and offers a wide range of interdisciplinary connections as Isabelle Collombat's and Ginette Demer's article *Évolution du discours imagé dans deux revues québécoises* indicates. The contribution offers a productive combination of linguistics and science studies by investigating science journals from Québec over that last 100 years. The use of creative metaphors refers to conceptual changes in scientific theories at certain stages as well as to different strategies of a linguification of scientific knowledge. Christine Cuet analyses linguistic and visual metaphors used to conceptualise didactic relations and concepts of learning processes depicted in drawings of future teachers while Alexander Košenina traces metaphors of the raree show (an exhibition of pictures or objects viewed through a small hole or magnifying glass) and the microscope in philosophical and literary discourses of the 18th century. His study emphasises the relevance and repercussions of visual and linguistic images in the area of epistemic and technical innovation. Dietmar Osthus and Claudia Polzin-Haumann use a cognitive linguistics perspective on metaphor to investigate metaphorical concepts of language in current disputes between applied linguists and lay linguists. They try to tackle the question of whether disputes over the assessment of language change between conflicting groups of linguists and language enthusiasts in France, Spain and Germany rely on differing metaphorical concepts of language. Ansgar Thiele provides the second part of his study on metaphor in film in his analysis of Jean-Luc Godards "Notre musique" which he started in *metaphorik.de* 10/2006. Finally, three reviews indicate current directions of research on metaphor: practical studies on metaphor in science, which go well beyond a pure linguistic interest in linguistic tropes, seem to gain more and more attention.

We hope that the current issue provides a good insight into the changing landscape of research on metaphor and meets the expectations of our readership. We would like to thank

our readers for their continuing encouragement and look forward to the forthcoming issues. Finally, we would like to take the opportunity to thank Dr. Sigrid Behrent, Annika Kerz und Kerstin Sterkel (all Saarbrücken) for their valuable help and editorial efforts.

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