

**VILNIUS UNIVERSITY  
DEPARTMENT OF ENGLISH PHILOLOGY**

**METAPHORICAL REPRESENTATION OF EXPERIENCE  
BEFORE AND AFTER COVID-19 PANDEMIC: ANALYSIS OF  
TRAVEL BLOGS**

**Thesis submitted in partial fulfilment of requirements for the degree of MA in English Studies**

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**Vilnius 2022**

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## **ACKNOWLEDGEMENTS**

First and foremost, I would like to express my thanks to my supervisor Prof. dr. Julija Korostenskienė for her guidance and support throughout the whole course of my thesis and her invaluable feedback.

I express my sincere gratitude to all the lecturers in the Master's English Studies (Media Linguistics) Program for their inspiring and unforgettable seminars.

Finally, I thank my close ones for their encouragement, patience and faith in me throughout this project. I truly appreciate all the support I have been so generously provided with.

## ABSTRACT

The online digital space has created a number opportunities to share one's feelings, experiences, and to communicate. Travel blogs serve as platforms where people can recollect, evaluate, store, and enrich their travel experiences. Numerous studies have recognized travel blogs as a valuable source of information on tourists' views of perceptions, behaviour, and to some extent communication (Mkono 2020; Lu & Stepchenkova 2015; Chen et al. 2014; Pan et al. 2007; Bosangit 2012; Bosagnit et al. 2009). Extant works on travel blogs mainly focused on the collection of data on marketing and consumption strategies. Research dealing specifically with the metaphorical representation of experience has been rather limited, especially in the context of the COVID-19 pandemic. By adopting the Cognitive Linguistic and Conceptual Metaphor Theory framework, the aim of the Thesis, *Metaphorical Representation of Experience Before and After COVID-19 Pandemic: Analysis of Travel Blogs*, is to investigate the similarities and differences in the metaphorical conceptualization of travelling experiences in online travel blogs before and after the COVID-19 pandemic. Additionally, the Thesis aims to incorporate a more recent distinction of potentially deliberate metaphors in the travel blogs. The analysis revealed the following prevailing conceptual metaphors: PERSONIFICATION, TRAVELLING IS A SENSE, TRAVELLING IS WAR, TRAVELLING IS NATURAL PHENOMENON. The results suggest that the conceptual metaphor used by the travel bloggers has a powerful rhetorical impact as they depict the travelling experience through the lens of the dominant Western ideology that a man should have control over the nature, and if that power is denied, then the blame for struggles is shifted to outside sources.

*Keywords: metaphor, conceptual metaphors, Conceptual Metaphor Theory, deliberate metaphors, travel blogs, COVID-19 pandemic*

# 1. INTRODUCTION

The digital world is constantly developing, and new means of communication emerge providing new means for self-expression. Therefore, a deep understanding of the digital world, and especially media texts within it, is needed in order to adapt successfully to changes in one's professional and private lives. Blogs may provide a perfect combination of digital texts and first-hand experience which can perfectly reflect on the dynamics of a blogger's thoughts, feelings, experiences and how they evolve. This is especially true when something abnormal happens in our world where everyone can feel the consequences.

Various studies have recognized travel blogs as a valuable source of information on tourists' views of perceptions, behaviour, and to some extent communication. Numerous studies on travel blogs have predominantly focused on the collection of data on marketing and consumption strategies (Mkono 2020; Lu & Stepchenkova 2015; Chen et al. 2014; Bosangit 2012; Bosagnit et al. 2009; Pan et al. 2007). According to Banyai and Havitz (2012), in most cases, content analysis of travel blogs has been abridged to statistical data and categorization. To the best of my knowledge, research dealing with the analysis of travel blogs using qualitative research methods such as narrative analysis, discourse analysis, and critical discourse analysis has been rather limited. Juliaty and Dita, (2021), Bosangit (2016), and Muldoon and Mair (2016) focused on their analysis of the blog on the language which is used in the blogs and on the purpose of such texts in general.

According to Juliaty and Dita (2021), nowadays, communication technologies are rapidly evolving and they have a tendency to influence how the information is conveyed on online platforms; therefore, it is rather important to study how written language is used in blogs as they are a major part of online media (Juliaty & Dita 2021, 319). Writers of travel blogs recontextualize their feelings and emotions into language and produce texts that both describe and evaluate their experiences. This is especially true when the society is experiencing major shifts in social life within the context of the COVID-19 pandemic. On 30 January 2020, the World Health Organization (WHO) declared the outbreak of the COVID-19 pandemic an emergency. Due to this, texts produced before or after the COVID-19 pandemic may be analysed in social and economic terms of a pre- and post-COVID-19 pandemic time. The changes in the socio-economic reality may also lead to changes in one's behaviour. Such changes maybe can be detected in the media text, for instance, in personal travel blogs. **The subject** of the present Thesis is the

experiences rendered through metaphorical expressions in English written online travel blogs before and after the COVID-19 pandemic. **The aim** of the Thesis is to investigate the similarities and differences in the metaphorical conceptualization of travelling experiences in online travel blogs before and after the COVID-19 pandemic. Additionally, the Thesis aims to incorporate a more recent distinction of potentially deliberate metaphors in the travel blogs. By adopting the Cognitive Linguistic and Conceptual Metaphor Theory frameworks, the present Thesis focuses on establishing the prevailing conceptual metaphors in the travel blogs, and on the linguistic decoding of deliberate metaphors, viewing them as a constitutive element of the genre of online travel blogs. Furthermore, the Thesis seeks to determine what social values encoded into the experience vocabulary are present beyond the text. In order to achieve the aim, the following **objectives** have been set:

1. to overview scientific literature on the fundamental principles of Cognitive Linguistics, and Conceptual Metaphor Theory, incorporating the recent distinctions into deliberate and non-deliberate metaphors, studies of encoding travel experience through language, and the genre of online travel blogs;
2. to identify metaphorical units encoding travel experiences in the collected data samples;
3. to categorize the selected metaphorical units into the underlying conceptual metaphors, identifying the most common source domains;
4. to compare ways of encoding travel experience in online travel blogs in the given periods;
5. to evaluate the implied meanings and values encoded in/through prevalent metaphor use;
6. to determine the characteristic features of employing travel experience in the genre of online travel blogs.

The data was gathered from 60 online native English travel blogs, with 30 travel blogs written in the pre-COVID-19 pandemic period, and the other 30, in the post-COVID-19 pandemic period. The travel blogs were collected from six countries where English is an official language: the United Kingdom, the United States, Canada, Ireland, Australia, and New Zealand.

To fulfil the set objectives, both quantitative and qualitative research methods will be used which will be presented in the Data and Methodology section. The quantitative research method will be applied to derive the quantity of the selected variables in the chosen period. The qualitative research methods (descriptive, analytical, comparative) will be used to identify, classify and interpret the selected variables.

The data will be collected following the Metaphor Identification Procedure (Pragglejaz Group, 2007) and the Deliberate Metaphor Identification Procedure (Reijnierse et al. 2018; Steen 2015, 2017).

**The Thesis is significant** for several reasons. Firstly, the present Thesis contributes to the analysis of conceptual metaphors in travel blogs. Secondly, the Critical Metaphor Analysis, employed in the Thesis, contributes to highlighting how the travel experience may have changed due to the COVID-19 pandemic. Thirdly, the research on travel blogs through the lens of deliberate and non-deliberate metaphors is limited in the field. Finally, a metaphorical analysis of travel blogs may reveal the underlying ideological perspectives of the society which are embedded in such metaphorical conceptualizations, meaning that knowledge is organized in one's mind in a particular way.

**The MA Thesis consists** of the following parts: *Introduction, Theorizing Metaphors and the Genre of Travel Blogs, Data and Methodology, Findings and Discussion, Conclusions, Summary in Lithuanian*, a list of data sources, and a list of references, and an appendix. In the theoretical part, *Theorizing Metaphors and the Genre of Travel Blogs*, I will first explore the main premises of the relevant theoretical frameworks, listed under Objective 1. The encoded travel experiences will be analysed within the framework of Cognitive Linguistics, Critical Discourse Analysis, and Critical Metaphor Analysis (Evans 2006; Hilferty 2001; Molodychenko *et al.* 2021; Sindoni 2013; Talmy 2005; Wang 2006; Wodak et al. 2008; Zienkowski et al. 2011; Charteris-Black 2004). The *Data and Methodology* part of Thesis follows the three steps of Charteris-Black's (2004) Critical Metaphor Analysis: identification, interpretation and explanation. The empirical part will be conducted in the following way: the statements from each blog that describe travel experiences will be manually identified and classified. Text excerpts are to be divided into the source and target domains. In the *Findings and Discussion* part, the study aims to compare the usage of the language in travel blogs before and after the COVID-19 pandemic by means of identifying the metaphorical constructions (Brochado et al. 2021; Bull et al. 2006; Fulton 2005; Paradis et al. 2013; Steen 2015, 2017). The next step is to evaluate the implied meanings and values of prevalent metaphors used in online travel blogs (Fairclough 2004; Silverstein 2003; Duskeyeva 2012; Nesterova 2019). Also, the Thesis seeks to determine what social values are present beyond the text (Fairclough 2004). The Concluding part of the Thesis summarizes the results of the analysis. The Appendix 1 provides additional tables on the frequency of metaphors in the travel blogs. The Appendix 2 provides examples of all detected metaphors in the selected travel blogs.

## **2. THEORIZING METAPHORS AND THE GENRE OF TRAVEL BLOGS**

### **2.1. Cognitive Linguistics**

Cognitive Linguistics (CL) is a modern linguistic school of thought that started to take its shape in the 1970s by such scholars as Fillmore (1975), Lakoff & Thompson (1975), and Rosch (1975), just to name a few (Evans et al. 2007, 2). CL primarily focuses on exploring the relationship between human language, the mind and socio-physical experience (Evans et al. 2007). CL has its roots and has been influenced by parallel scientific fields of the 1960s and 1970s, especially by cognitive psychology and human categorization (ibid.). Since the 1970s, CL scholars based their theories on the view that “language as an instrument for organizing, processing, and conveying information” (Geeraerts & Cuyckens 2010,1). CL is sometimes perceived in opposition to Chomskyan generative syntax, as it explains the language in terms of system rules that produce sentences. This way, the structure of the sentence prevails over meaning, and the syntax itself is more important in the analysis. Meanwhile, Cognitive Linguistics puts the meaning first and takes into consideration the context in which the utterance is being said as well as the social interaction itself. Thus, CL claims that meaning is in the context (Hilferty 2001).

Cognitive Linguistics is not a unified, well-defined theory as one. Evans et al. (2007) claim that “Cognitive Linguistics is best described as a ‘movement’ or an ‘enterprise’, precisely because it does not constitute a single closely-articulated theory” (Evans et al. 2007, 3). CL has an accepted set of commitments and guidelines which created a cluster of numerous sometimes overlapping or contradicting theories (Evans et al. 2007, Geeraerts & Cuyckens 2010). Yet, the fundamental idea of Cognitive Linguistics is that we perceive and cooperate with our surroundings by means of organizing, processing, and expressing the information through the structures in our minds. According to Geeraerts & Cuyckens (2010): “Language, then, is seen as a repository of world knowledge, a structured collection of meaningful categories that help us deal with new experiences and store information about old ones” (Geeraerts & Cuyckens, 2010: 2). Hence, our knowledge of the language is not purely linguistic, but it requires the understanding of cues of our experiences that are facilitated by the language.



Metaphors are a part of Cognitive Linguistics and Conceptual Metaphor Theory initiated by Lakoff and Johnson in the 1980s. Hilferty (2001) suggests that

*The mind is believed to be structured, to be sure, but the basic assumption is that the relationship between language and other areas of cognition is often very intimate. The body and its perceptual processes serve as an important source of grounding for concept formation and imaginative reasoning, especially, metaphor and metonymy. (Hilferty 2001, 1)*

CL claims that an abstract idea or a thought has a ‘body’ as its base. In other words, conceptual structures in our minds originate from our bodily experiences (Evans & Green 2006, 222). Metaphors are formed by cognitive-visual images that in a way ‘ground’ the abstract concept by establishing a pattern which allows it to set a code of thinking (Papova 2007, 77). A more detailed discussion of the concept of metaphor will be presented in the following sections of the Thesis.

### **2.1.1. Critical Discourse Analysis**

The term ‘discourse’ is widely used in a variety of disciplines; therefore, it is rather hard to find a united definition (Mills 2004, 1). However, van Dijk (1998) “views ‘discourse’ as structured forms of knowledge and the memory of social practices” (Wodak 2008, 5). Thus, the way one speaks may be constructed as a specific structure and influence the other. Hence, Critical Discourse Analysis (CDA) is an analytical approach to examining discourse and determining how language encodes “ideologies that lead to social power abuse, dominance and inequality” (Hart 2015, 1). It is believed that there is a link between the language and the society as it is “socially constitutive as well as socially conditioned” (Fairclough & Wodak 1997, 258). Wodak (2008, 5) also points out that “CDA sees ‘language as social practice’ (Fairclough and Wodak, 1997), and considers the ‘context of language use’ to be crucial”. Thus, language can be perceived as a concrete structure which is part of social life.

Incorporating CL and CDA together offers new layers to interpreting discourse. Hart (2015, 2) argues that “CDA offers Cognitive Linguistics the opportunity to extend its analyses beyond linguistic and conceptual structure to include the constraints that these places on societal structure”. This way, conceptual structures could be decoded through the lens of social practices and ideologies. This union of different approaches create a novel field in the analysis of metaphors, which will be discussed more closely in the following sections.

### **2.1.2. Systemic-Functional Linguistics**

According to Berg et al. (2012, 1029) “Systemic-Functional Linguistics (SFL) provides a social semiotic theory of meaning making, learning, and social change”. The main focus of SFL is to capture “the relationship between language and social structure” (Halliday & Hasan 1985, 10). This way, language is viewed as the basis of making meaning, and grammar is a way to create a meaning through wording. Nevertheless, in SFL, the initial attention is focused on the social component “(language as a social semiotic), instantial (discourse in interaction) and ontogenetic (language as both instrument and result of primary and secondary socialisation processes in development)” (Elissa Asp 2017, 29). Language is viewed specifically in terms of the context of culture or situation. Consequently, through the language one aims to convey the meaning and to accomplish a certain social purpose (Berg 2012).

In this context-sensitive approach, lexical metaphor becomes an important concept (Sadighi, & Bavali 2008, 23). The concept of lexical metaphor can be understood as follows: “the phenomenon whereby we talk about something in terms of something else” (Semino 2008: 1). According to Liu (2018, 1) “Lexical metaphors are recognized as a resource for enacting interpersonal meaning in discourse”. By expressing and interpreting metaphors, one may have an effect on the other by the means of the language; thus, communicative aspects play an important role here. From an SFL perspective, the usage of lexical metaphors signal that the writer intends to transmit some values to the readers by mentioning some knowledge common to the readers (Liu 2018, 1). Thus, from this point of view, lexical metaphors can be seen as a tool to form bonds between the writers and readers regarding their common values.

## **2.2. On the concept of metaphor**

The contemporary theory of metaphor has developed within Cognitive Linguistics. However, the concept of metaphor has been evolving since the times of Plato and Aristotle (Arcimavičienė 2010, 15). All the possible theories of metaphor can be narrowed down to two basic ones: the linguistic approach and the cognitive approach. The traditional approach to the metaphor is linguistic. As Lakoff puts it (2006), “In classical theories of language, the metaphor was seen as a matter of language, not thought” (Lakoff as cited in Geeraerts 2006, 185). Metaphors were perceived as tools which expressed concepts, not in their everyday sense. Metaphors did not exist in the everyday language; it was presented as a poetic linguistic

expression that was made of one or several words that were used not in their conventional sense in order to portray a 'familiar' concept (ibid.). Thus, in the traditional understanding, the metaphor is a figure of speech. In addition, the traditional conceptualization of the language is divided into a literal and figurative. The literal language corresponds to objective reality, so it goes along with truth conditions, while the figurative language is deviant and does not follow the truth conditions of the objective reality. Thus, figurative language or metaphors needs to be re-established as the literal language (Arcimavičienė 2010, 18).

The main idea of a contemporary approach to metaphors is centred around mental constructions. The fundamental idea of metaphor lies in a comparison of two categories, but this comparison is not always explicit. Due to this comparison, the metaphor can be identified by the formula A is B (Evans & Green 2006, 293). This idea of metaphors was noted when Ivor Richards (1936) started to analyse them based on their components. He identified *the tenor* and *the vehicle*: "the tenor, as I am calling it – the underlying idea or principal subject which the vehicle or figure means" (Richards 1936, 97). In other words, *the tenor* is an intended meaning and the *vehicle* is the expression that is used to define the tenor. Richards also established the term *ground* which is the link between the tenor and vehicle (ibid.). He interpreted metaphors as a sequence of "shifting and displacement of words, whereas fundamentally it is a-horrawing between and inter-course of thoughts, a transaction between contexts" (Richards 1936, 94). Meanwhile, another scholar, Max Black (1979), explained that metaphors have a function as 'cognitive instruments' (Guldin 2016, 14). From this point, metaphors started to be viewed as a cognitive occurrence, and he started to refer to metaphors "as a form of indirect relation of language to reality in the processes of communication" (Surovtseva & Syrov 2015, 131).

The novel approach to metaphors was introduced by Lakoff and Johnson in the book *Metaphors We Live By* (1980). Scholars claim that the metaphor exists not only in the language but is all-encompassing in everyday life. In other words, metaphor is not just a linguistic unit, a word, but opposingly, it is also thought of as "human *thought processes* [emphasis original] are largely metaphorical" (Lakoff & Johnson 1980, 6). Metaphors can exist as linguistic units since the "human conceptual system is metaphorically structured and defined" (ibid.). Thus, metaphor is pervasive in both thought and language (Lakoff 1987, 2002; Langacker 1990, Fauconnier & Turner 2002; Kövecses 2002; Talmy 2005). The following examples are taken from Lakoff and Johnson (1980, 4) in order to demonstrate the concept of conceptual metaphor:

#### ARGUMENT IS WAR

- (1) He attacked every weak point in my argument. His criticisms were right on target.
- (2) I've never won an argument with him.
- (3) You disagree? Okay, shoot!
- (4) If you use that strategy, he'll wipe you out. He shot down all of my arguments.

Lakoff and Johnson (2003, 4) claim that the concept ARGUMENT and the conceptual metaphor ARGUMENT IS WAR are reflected in our everyday speech by various expressions. The scholars point out that people do not just “*talk* [emphasis original] about arguments in terms of war” but people “actually win or lose arguments” (ibid.). People construct and perform arguments as they would do on the battlefield: for instance, people have opponents in the arguments and the war or while arguing people plan out a strategy as they would do on the battlefield. Lakoff and Johnson (2003, 4) argue that “Many of the things we *do* [emphasis original] in arguing are partially structured by the concept of war. Though there is no physical battle, there is a verbal battle, and the structure of an argument—attack, defence, counterattack, etc.—reflects this” (ibid.). This way the metaphor ARGUMENT IS WAR is imprinted into our culture.

As it was mentioned before, CL claims that abstract thought has a bodily foundation. The great influencers in conceptual metaphor, Lakoff and Johnson (1980) state that “conceptual structure is in part organised in terms of a metaphor system, which is characterised by related sets of conventional associations or mappings between concrete and abstract domains. A domain in *Conceptual Metaphor Theory* is a body of knowledge that organises related concepts” (Evans & Green 2006, 190). Talmy (2005) has also argued that language depicts the conceptual representation by giving it structural or schematic meaning. This is being achieved by the structural properties of referents (the objects that language describes) and scenes (the situations that these objects are involved in) (Evans & Green 2006, 191). Additionally, conceptual metaphor is usually unconscious as it occurs on the conceptual level from our experiences (Arcimavičienė 2010, 24).

Since the idea of understanding the metaphor consists of understanding one experience in terms of another, consequently, conceptual metaphor is defined as a conceptual mapping between two domains: **target** and **source**. Lakoff and Johnson (2003) define target and source domains as follows: the Source domain as the conceptual domain from which metaphorical expressions are being generated; and the Target domain as the conceptual domain that is aimed to be understood (Lakoff & Johnson 2003, 266). The conceptual metaphor is constructed in the way that by referring to the source domain, we understand

the target domain. Lakoff and Johnson use the formula TARGET DOMAIN IS SOURCE DOMAIN to establish a metaphorical link between the two concepts. Kövecses (2002, 4) has reached a similar formula and defines conceptual metaphor in terms of understanding one conceptual domain (A) in terms of another conceptual domain (B). Domain B is the source domain as it provides metaphorical expressions to understand conceptual domain A where domain A is understood as the target domain. The achieved conceptual link between the two domains is considered as mapping (Kövecses 2002, 6).

Conceptual metaphors usually depict more abstract and subjective concepts (target domain) by referring to more concrete ones (source domain). Musolff (2006, 23) argues that “the organization of source concepts into mini-narratives or “scenarios” that dominate the discourse manifestations of source domains“. Humans try to conceptualize the world and abstract experiences by drawing a parallel with something more concrete or physical as their source, and in some occurrences, they try to group the experiences. Consequently, in complex metaphors, the target domain may be interpreted in different ways. For instance, in *I've fallen in love, but we seem to be going in different directions*, the metaphorical mapping would be LOVE IS A JOURNEY, where love is an abstract concept (target) and is viewed as something concrete and as a bodily experience: a journey (source) (Lakoff and Johnson 1980, 258). People speak about love in terms of a journey, perhaps, meaning that love is something that one board but as with any journey it can bring unexpected struggles from which one can learn many things. Hence, love can teach people. However, “in such a specific target domain enactment, love can be understood in terms of a state (in love), in terms of issues of control (falling), and in terms of the compatibility of the life goals of the lovers (going in different directions)” (ibid.). To comprehend the language and our experiences requires creativity and mental constructions, and metaphors are constructed exactly from that.

## **2.3. Deliberate Metaphor Theory**

### **2.3.1. Toward a distinction of deliberate metaphor**

As stated before, according to Conceptual Metaphor Theory, conceptual metaphor is defined by the cross-mapping of thoughts (Lakoff and Johnson 1980; Ortony1993). This dominant theoretical framework claims that our conceptual system is metaphorical, and our language expressions are

fundamentally metaphorical in thought (Kövecses 2002; Lakoff and Johnson 1980; Ortony 1993; Gibbs 1994). Recently, research on the metaphor has started to take into consideration the communicative functions of metaphors, e.g., in discourse analysis (e.g., Charteris-Black and Musolff 2003; Steen 2008, 2015) (as cited in Reijnierse et al. 2018, 131). Charteris-Black and Musolff (2003), and Steen's (e.g., 2015, 2017) ideas on metaphor linked to how Lakoff and Johnson (1980) interpreted metaphors as "the two-dimensional model of metaphor in that they all take the dimensions of language and thought as a starting point" (ibid.). However, Steen (e.g., 2015, 2017) also draws attention to the three-dimensional modal of metaphor, which is known as Deliberate Metaphor Theory (DMT). Reijnierse et al. (2018) explain DMT in the following way:

*Metaphor is not only seen as the linguistic expression of an underlying metaphorical structure in thought, but also as a matter of communication between language users. In the third dimension, a distinction is made between metaphors that are used as a metaphor (called 'deliberate metaphors'), and metaphors that do not have such a function (called 'non-deliberate metaphors'). (Reijnierse et al. 2018, 131-132)*

In other words, metaphor is interpreted not only as a conceptual structure (thought) which is expressed by linguistic means. There is an extra layer to it, metaphor is seen as a communicative tool between the language users; hence, metaphor is analysed in a communicative context.

However, it is important to make a distinction between deliberate and non-deliberate metaphors. Steen (2017) points out that according to DMT, deliberate metaphors focus on the intentional use of metaphors in the interactions. Meanwhile, the dominant view of the conceptual metaphors argues that in their nature metaphors are produced automatically and unconsciously (Gibbs 2008). In this context, deliberate metaphors sound quite controversial. Nevertheless, Steen (2017) makes it clear that

*Deliberate metaphor is different from non-deliberate metaphor in that non-deliberate metaphor does not involve the intentional use of metaphor as a metaphor between sender and addressee: when people talk about the argument in terms of war they typically do not pay distinct attention to the source domain of war as a separate domain of reference. (Steen 2017, 2)*

This means that when a metaphor is used deliberately the addressee of the utterance has to shift their attention from the target domain in order to make conceptual connections to the source domain as the metaphor may establish an entirely new perspective on the subject of the utterance. Whereas non-deliberate metaphors, as Reijnierse et al. puts it, "stay on topic" (Reijnierse et al. 2018, 133). This implies that the addressee does not need to shift their attention to the source domain of a metaphor. It is also important to point out that in DMT, the process of establishing how deliberate and non-deliberate metaphors work and what they present in the texts has an undoubtful connection to the social layer of the

texts (e.g., Van Dijk and Kintsch 1983). Through the analysis of metaphors, the text can reveal human cognition and the cultural constructs behind it.

### 2.3.2. On the identification of deliberate metaphors

In order to identify deliberate metaphor, a cross-domain mapping should be done to combine the new or unusual referent of the source domain to the existing referential frame of the target domain, e.g., the metaphor should be novel (Steen 2017, 14). Another factor which distinguishes a deliberate metaphor from a non-deliberate one is that it explicitly draws attention to the source domain (Beger 2016, 62). Reijnierse et al. (2018) in their Method for Identifying Potentially Deliberate Metaphor (DMIP) suggest that there is a wide range of cues that may help to identify a potentially deliberate metaphor. Cues may include lexical items; for instance, the word *like*, wordplay, the recontextualization of metaphors from one context to another, and features of spoken discourse: stress and even gestures (Reijnierse et al. 2018, 143). Meanwhile “non-deliberate metaphors are always conventional metaphors” (Steen 2017, 14), meaning that it is just the way people speak and do not think about they are forming a metaphor (Cameron 2003, 100 as cited in Beger 2016, 63).

The following examples are taken from Reijnierse et al. (2018: 130) in order to demonstrate the difference between potentially deliberate and non-deliberate metaphors:

*(5) The political battlefield is strewn with corpses. (...) ‘Bom, bom, bom, bom. Now I’m left with two guys. Hardly two guys. Maybe you could say one. A half and a half.’ If this were Game of Thrones, (...), Trump would be describing some gory dismemberment. But in America’s Republican party equivalent, the businessman obsessed with gold has slashed his way through a field of 17 election candidates, as contemptuous of foes as Tywin Lannister (...). And although he put rivals to the sword in the New York primary this week, Trump appears to be looking over his shoulder, fearful of his own political demise.*

*(6) Hillary Clinton attacks Bernie Sanders as New York primary looms.*

*(7) The Battle for New York’s Key Voting Blocs in the Primaries.*

All four examples can be analysed as metaphors for POLITICS IS WAR, where POLITICS is a target domain and WAR is a source domain. In examples, (6) and (7), some expressions are clearly related to the war actions, such as *attacks* as metaphorically using violence to attack her opponent; and *the battle*

is used to describe the situation where opponents try to win in terms of fight or violence. However, example (5) is different from examples (6) and (7), since “the metaphors function *as* [emphasis original] metaphors in communication between language users” (Reijnierse et al. 2018, 131). This means that in the first example, there is a clear signal that metaphor is “explicitly introduces a different perspective on the target domain of Trump’s political success in the form of a (war) scene from *Game of Thrones*, and this is signalled in the text: ‘If this were Game of Thrones, (...) [ellipsis original]. But in America’s Republican party equivalent...’” (ibid.). Whereas, in examples (6) and (7), there are no signals that the metaphor is intended to be used as a metaphor. What is more, examples (6) and (7) express the way people usually talk about politics as these kinds of metaphors are part of our language use (ibid.). Hence, non-deliberate metaphors are part of our everyday communication and one is not required to do a straightforward cross-mapping as these metaphors are already integrated into the language. Deliberate metaphors bring a novel perspective to the target's attention and may even clearly state that this metaphor is used as a metaphor; therefore, cross-mapping is inevitable.

## 2.4. Critical Metaphor Analysis

In the last few decades, in Cognitive Linguistics, especially in the study of the metaphor, there was a tendency to incorporate Critical Discourse Analysis (CDA) with Conceptual Metaphor Theory (CMT) (Nguyen 2015,1). The result of the merge of two methodologies established Critical Metaphor Analysis as the field of study (ibid.). As it was mentioned above, drawing on Lakoff and Johnson’s (1980) theory on CMT, metaphors shape one's conceptual systems which allow one to understand complex notions in terms of more simple ones. According to Nguyen (2015): “social researchers and theorists have established a connection between metaphor, social discourse and potential real-life consequences” (Nguyen 2015, 2). Nguyen also points out that “According to Charteris-Black (2004), metaphors are both individually governed and socially motivated; different metaphors may correspond to different interests and perspectives and may bear different ideological values” (ibid.). Meanwhile, Critical Discourse Analysis distinguishes language as a social “practice” (Fairclough & Wodak 1996, 15). According to Fairclough and Wodak (1996, 15),

*Critical discourse analysis sees discourse – the use of language in speech and writing – as a form of ‘social practice’. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation, institution, and social structure that frame it: the discursive event is shaped by them, but it also shapes them. That is, discourse is socially constituted, as well as socially conditioned – it constitutes situations, objects of*



*knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps sustain and reproduce the social status quo and in the sense that it contributes to transforming it.*

It can be stated that discourse is interconnected with power and ideology. CDA deals with social problems as its main focus is not only on the language itself but also on the “linguistic characteristics of social and cultural processes” (Wang 2006, 61). CDA aims to distinguish often hidden power relationships in the social context which are of practical relevance to the social, cultural, political and even economic contexts (Fairclough & Wodak 1997 as cited in *ibid.*). However, these aspects of CDA have limited their perception of metaphors to “linguistic requisite or a set of power tools” (Stenvol 2008, 37-38 as cited in Cibulskienė 2017, 5). This way, in CDA metaphors, are not viewed as linguistic constructions that shape social reality. Therefore, the merging of CDA and CL in the approach of Critical Metaphor Analysis or CMA (Charteris-Black 2004; Musolff 2004; Hart 2010, etc.) allows metaphors to be analysed in a broader sense.

CMA examines metaphor as a “cognitive mechanism of ideology, having the power to influence and persuade the audience” (Cibulskienė 2017, 5). Charteris-Black (2004) claims that the metaphor will be always characterised by thought and language forms, but the important thing is to understand the relationship between the two of them. This relationship gives the metaphors to influence and persuade us of certain world views (Charteris-Black 2004, xii-xiii). Charteris-Black also argues that the metaphor can be analysed through several dimensions: semantic, pragmatic, and cognitive (Charteris-Black 2004, 2). A semantic dimension creates new meaning for words, cognitive – allows us to make mental connections on the basis of analogy in order to understand the metaphor, and pragmatic dimensions provide an evaluation of the metaphor, which is usually has a persuasive aspect as metaphor has the power to arouse emotions (Charteris-Black 2004, 23-24). This approach allows for to interpretation of complex metaphors as concepts in a socio-cultural context with textual aspects.

Charteris-Black’s (2004) model of metaphor identification unites Conceptual Metaphor Theory, Critical Discourse Analysis and corpus methodology. This model is based on the idea that through the usage of metaphors, people may convey their ‘unconscious’ intentions and ideologies, and “through critical analysis of metaphor these intentions and ideologies can be revealed” (Han 2014, 37). Charteris-Black’s model consists of three stages: *identification*, *interpretation*, and *explanation* of metaphors (Charteris-Black 2004, 35). The *identification* step requires a close reading of the text in order to understand the text in general terms and to identify potential metaphors. The next step, *interpretation*, context is being analysed in order to determine whether potential metaphors have a metaphorical or literal meaning.

Finally, during the *explanation* stage, metaphor is linked to a broader social context (*ibid.*). Hence, metaphors can reflect the ideological and social background of the language users.

## **2.5. The genre of travel blogs**

### **2.5.1. On the concept of blogs**

Travel blogs are perceived as online published personal diaries that are presented as one or more entries and they are united by a common theme such as the description of a destination in terms of attractions, cuisine, climate, etc. (Bosangit 2012, 209). The term *genre* comes from the French language and means ‘kind’ or ‘class’. The term is used in various disciplinary fields such as literary theory, media theory, and linguistics, “to refer to a distinctive *type* [emphasis original] of text” (Chandler 1997, 1). The concept of genre helps to characterize blogs, and in our case, travel blogs, in terms of expectations and conventions among the users (Lomborg 2014, 3). The genre of blogs, and especially travel blogs, are part of social media. Initially, when blogs were launched in the 1990s, they were used as private online diaries or for writing about personal experiences (Bruns 2017 as cited in Juliaty & Dita 2021, 317). Over the years, blogs started to develop in the media that allowed people to be digitally more reachable to various information and other people; thus, blogs became a perfect space for people to share their experiences, emotions, and thoughts. Moreover, blogs have created a niche for broad reviews and recommendations, creativity, and even commercial usage “As blog posts provide perspectives, moods, attitudes, and thoughts of different people, each of the posts is packed in an interesting, semi-formal to informal, and interactive setting that the blogger has” (Chen, Shang & Li 2014 and Li & Wang, 2011 as cited in Juliaty & Dita 2021, 317). Thus, with the rise of the comments section, blogs developed into a space where people can freely interact with each other and establish their social identities. The audience does not just silently read the blogs, but they can actively communicate with the writer and other readers. According to Myers, specifically, this characteristic of the blog establishes a community that makes a blog a genre (Myers 2010 as cited in Thurm 2014, 12-13). What is rather important to point out is that due to the fact that blogs exist for some time now, they are some kind of common understanding between the users on the established norms of the genre; hence, they are more or less quite stable and well-established (Lomborg 2014, 51). For this reason, blogs are seen as a good source of data and were chosen for the current analysis. Lomborg also points out that

*At the same time, blogs constitute a case in which the communication is not based on already established relationships from other spheres of the users' everyday lives, but at least partially on connections between like-minded strangers who share a certain interest. In such instances, where users do not know (what to expect from) each other in advance, genre negotiations and social meanings conveyed through communication must be expected to appear more explicitly than in communicative exchanges between friends, family members, colleagues, and so forth, who are assumed to share common ground from the outset. (Lomborg 2014, 51)*

Thereby, blogs can create an open dialogue between strangers where they would follow established common ground of the blog as a genre. However, since the blogs are written in a semi-formal or informal register, especially in the comment section, the writers and readers of the blog may allow themselves to express their thoughts and emotions more freely and with the use of different expressions, e.g., metaphors. This way blogs become more colourful and livelier with emotions and experiences.

### **2.5.2. Characteristic features of travel blogs**

Travel blogs are becoming one of the popular subgenres of blogs in social media (Law 2009 as cited in Juliaty & Dita 2021, 317). Travel blogs are usually written in the form of a travel diary where the writer, who is a tourist in a specific destination, shares his or her individual experience, provides recommendations and evaluation of various places and activities as well as tries to present the entries descriptively (Bosangit, McCabe & Hibbert 2009; Pan, MacLaurin & Crofts 2007). Since travel blogs are easily reachable on the net and tend to be quite open to communication from the audience and cover various topics related to travel, they have a wide range of different audiences who are diverse in their age, location, and background (Pascual 2018 as cited in Juliaty & Dita 2021, 317). In many cases, travel blogs are perceived as trusted platforms that help to plan journeys and sometimes may even serve as final decision-making points as blogs tend to influence their readers (Chen et al. 2014).

As was mentioned before, blogs have a more or less established structure of how the content is presented. Travel blogs tend to follow the same schema: they are mostly presented in a narrative form with descriptive elements of experience and information. Bloggers tend to use this approach of storytelling in order to share their experiences and “to generate emotion and empathetic responses from readers to relate with the bloggers’ experiences, opinions, and emotions” (Hsiao et al. 2013 as cited in Juliaty & Dita 2021, 318). Travel blogs may hold the power of influence due to the writer's charisma or style of writing that attracts the audience. Bloggers show their personality through his/her style of writing (Sinanan et al. 2014) as they talk about their own experiences, and express their opinions which creates an atmosphere

of a private conversation due to the high level of subjectivity in this genre (Juliaty & Dita 2021, 318). As many blog posts are in the form of written text, in general, there are at least six writer's intentions: to inform, to persuade, to evaluate, to direct, to entertain, and to express (Doyle et al. 2012; Togeby 2014 as cited in *ibid.*). Travel bloggers usually convey one or more of these intentions in different ways (*ibid.*).

### 3. DATA AND METHODOLOGY

#### 3.1. Data collection and sources

For the purpose of the study, the time span of the analysed articles is 2017 – 2021, which comprises the pre- and post-Covid-19 pandemic periods. This yielded 30 texts from each period, 60 texts in total, which compromised almost 70,000 words. The blogs represent the English-speaking travel blogosphere with authors from Ireland, Australia, New Zealand, Canada, the UK and the US. In the current study, the focus is only on the native English speakers due to the fact that native speakers use metaphors more naturally. Each country is represented by ten travel blogs that were written by ten different travel bloggers. As each country is represented by ten blogs, it is important to point out, that five of these blogs were published before the official start of the COVID-19 pandemic, and the other five after this date. All 60 blogs were written either by women, men or as a couple. There were more female travel bloggers; however, the gender of the writer and his or her tendency to use any kind of metaphors is not analysed in the current work. For the purposes of this study, travel blogs were selected from websites containing online personal travel blogs. The selection of the travel blogs was based on the key topic of the personal travel experience of a visited place. Travel blogs which were written in the form of destination rankings, e.g., *Top 20 places to visit in Rome*; *The best places to eat out*, and travel blogs that were titled *How to ... ?* were not included in the corpus in order to avoid plain lists that do not state any experiences, but just provide facts. The other reason to exclude these types of travel blogs is to have a coherent text and to have at least 500 words per blog. Images were eliminated from travel blogs together with textual components and metadata, including the user's username, hashtags and comments that accompanied each blog.

**Mention should be made about ethical considerations.** The studied travel blogs are public data which does not require formal informed consent. They are in the public domain and may be personal (as reflected in the name of the blog *My ...*), but not private (Hookway 2008 as cited in Atanasova 2019). Blog authors intentionally disclose and put on display for public viewing minute aspects of their everyday

lives and experiences. For ethical reasons, personal data was not collected in order to ensure the anonymity.

### **3.2. The methods used and the procedure of the analysis**

This study employs both the qualitative and the quantitative approaches. Bridging both approaches is advantageous: while a qualitative description gives a thorough understanding and interpretation of the issue (Reese 2001), the quantitative component adds reliability to the study and reduces the subjectivity in the frames' identification (Hertog & McLeod 2001). Consequently, the quantitative research approach was applied to derive the frequency of the selected variables. The qualitative research approach and descriptive, analytical, and comparative methods were used to identify, classify and interpret the selected variables.

This study used Critical Metaphor Analysis, which aims to reveal underlying certain aspects of issues of the text author (Charteris-Black 2004, 28). The analysis followed the three steps of Charteris-Black's (2004) Critical Metaphor Analysis: identification, interpretation and explanation. At the *identification step*, the entire blog posts (including blog titles) were read to identify words or expressions that are used in a metaphorical sense. In order to decide whether a word or an expression was used metaphorically, it was considered whether the word or expression has a more basic meaning in other contexts (Pragglejaz Group 2007). Three dictionaries were used to clarify the basic meanings: (a) the corpus-based Macmillan Dictionary Online (<http://www.macmillandictionary.com/>), (b) the corpus-based Oxford Dictionaries online complemented by Oxford English Dictionary (<http://www.oxforddictionaries.com/>), and (c) the corpus-based Cambridge Dictionary Online (<https://dictionary.cambridge.org/>). At the *interpretation step*, the metaphor keywords were interpreted via mapping and categorized according to their source domain. Units that had metaphor keywords were put into a spreadsheet in order to record frequency and tendency. The next step in accordance with Charteris-Black (2004) model was to compare the usage of the language in travel blogs before and after the COVID-19 pandemic by means of identifying the metaphorical constructions as well as whether metaphorical expressions were deliberate metaphors via the Deliberate Metaphor Identification Procedure (DMIP) (Reijnierse et al. 2018; Steen 2015, 2017). At the *explanation stage*, the identified metaphors performed were interpreted relation to their source domain. The final step was to evaluate the implied meanings and values of prevalent metaphors used in

the online travel blogs. Also, the Thesis sought to determine what social values are present beyond the text (Fairclough 2004, van Dijk 2011). Specifically, the current study employs Hawkes's (2003) and Goatly's (2007) arguments that due to Enlightenment ideology and traditional Western philosophy, in the relationship between humans and nature, people are perceived as a dominant force, while animals have a lower position and inanimate object take the bottom position in the hierarchy.

The importance of such an analysis raises from the fact that the framework of metaphor identification and its analysis via a social lens helps readers of the blogs to understand travelling from different domains. The metaphors which work with different scenarios form readers' mental models or representations of the travelling and thus affect how the readers will react, comprehend, behave, and feel about it.

## **4. FINDINGS AND DISCUSSION**

### **4.1. Overview of the data**

At the metaphor identification stage, the blogs were read entirely to have a general comprehension of the meaning and context. For each lexical unit meaning in the context was established. If the lexical unit had “a more basic current–contemporary meaning in other contexts than the given context” and “the contextual meaning contrast[ed] with the basic meaning but [could] be understood in comparison with it” (Pragglejaz Group 2017, 3) then the lexical unit was considered metaphorical. The quantitative analysis has been carried out in order to reveal the frequency of metaphorical expressions in pre- and post-COVID-19 pandemic travel blogs. The analysed metaphors have shown that travel bloggers do use them in their articles. After manual processing of all travel blogs, 148 metaphorical expressions were identified, where 81 metaphorical expressions are from the pre-COVID era and 67 are from the post-COVID period. Figure 1 focuses on TRAVELLING IS X, where X is a source domain of the established metaphor.

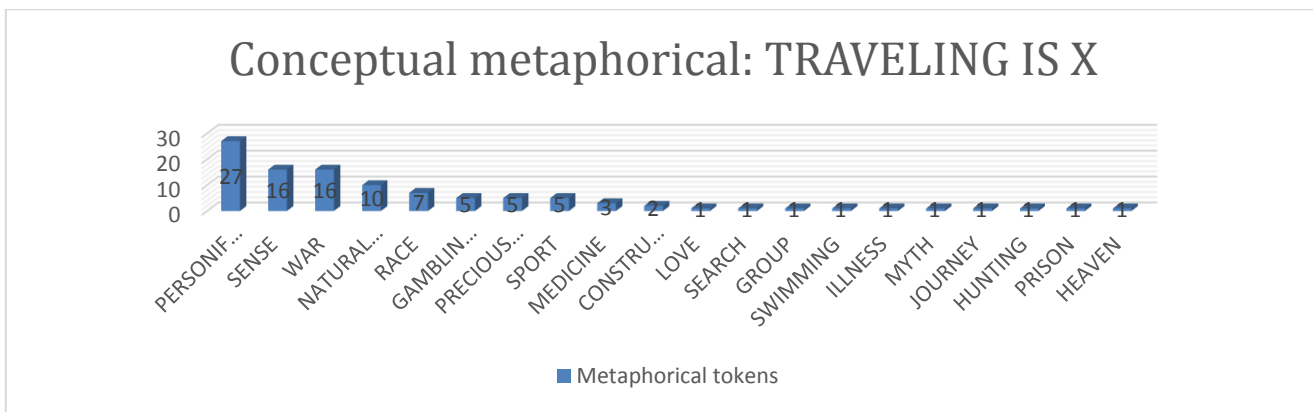


Figure 1. The number of metaphorical expressions in TRAVELLING IS X.

Figure 2 depicts a number of various sources and targets domains that are not related to travelling but have been identified in the blogs in order to see a general picture of metaphor usage in the travel blogs.

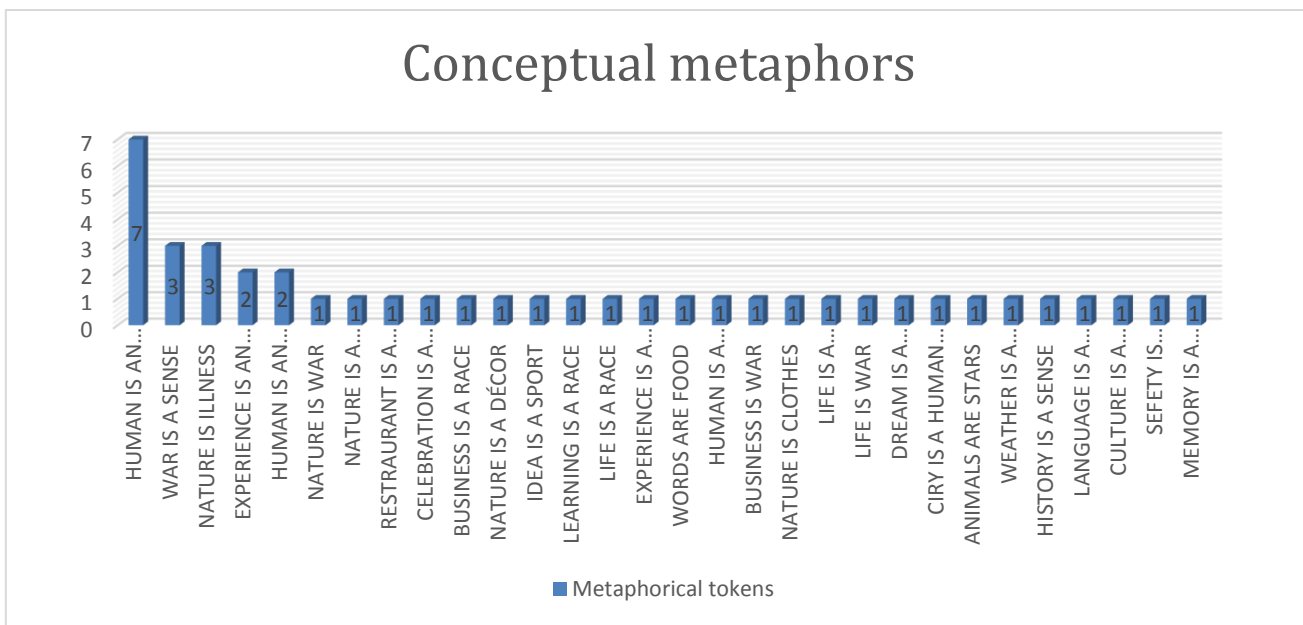


Figure 2. The number of metaphorical expressions in A is B.

Figure 2 shows the frequency of metaphorical expressions in different source domains that were found in the travel blogs. It is important to have the overall frequency of metaphors in order to see the dynamics of the usage of metaphors in the travel blogs during the selected time span. Tables with all data are given in Appendix 1. All in all, 50 source domains were identified in the analysed corpora: 19 metaphorical expressions were established as TRAVELLING IS X, while the other 31 metaphorical expressions are decoded as A is B and are not strictly related to the concept of travelling.

In both groups, the prevalent source domain, which constitutes almost half of all metaphorical expressions, is the metaphor of HUMAN BEING or personification, where travelling is presented as an animate being that performs various actions, consisting of 27 tokens, which is 39.96%. Interestingly, post-COVID-19 travel bloggers tend to use personification more frequently than any other metaphorical expression. TRAVELLING IS WAR and TRAVELLING IS A SENSE is the following two metaphors that come from the source domains of war and sense while discussing travelling. Both of these groups have metaphorical expressions in pre- and post-COVID texts. TRAVELLING IS WAR and TRAVELLING IS A SENSE make up 16 metaphorical tokens each, which constitutes 23.68% of the total number. The conceptual metaphor TRAVELLING IS NATURAL PHENOMENON consists of 10 metaphorical tokens (14.8%). The remaining conceptual metaphors have a scientifically lower percentage of their appearance in the travel blogs. Hence, due to space constraints, this Thesis focuses only on the prevailing conceptual metaphors of PERSONIFICATION, TRAVELLING IS WAR, TRAVELLING IS A SENSE, and TRAVELLING IS NATURAL PHENOMENON. These will be discussed in greater detail below.

## 4.2. A comparison of TRAVELLING METAPHORS in pre- and post-COVID-19 periods

As for the metaphor interpretation stage, the metaphorical expressions were grouped according to the semantic fields they belong to or, in other words, they were ascribed to the source domain they represent. As a result, the most prevailing four conceptual metaphors have been distinguished. Table 1 summarises the findings:

*Table 1: Frequency of metaphorical expressions before and after COVID-19 pandemics.*

METAPHOR	PRE-COVID	POST-COVID	TOTAL
PERSONIFICATION	9	18	27
TRAVELLING IS A SENSE	7	9	16
TRAVELLING IS A WAR	9	7	16
TRAVELLING IS NATURAL PHENOMENON	7	3	10



In addition, countries tend to differ in their usage of metaphorical expressions, as seen in Table 2 below:

Table 2: Frequency of metaphorical expressions in accordance with the country.

SCENARIO	The UK		Ireland		The USA		Canada		Australia		New Zealand	
	PRE-COVID	POST-COVID	PRE-COVID	POST-COVID	PRE-COVID	POST-COVID	PRE-COVID	POST-COVID	PRE-COVID	POST-COVID	PRE-COVID	POST-COVID
PERSONIFICATION	1	1	4	-	2	2	3	7	-	3	-	4
TRAVELLING IS A SENSE	1	-	2	1	1	5	-	1	3	-	-	2
TRAVELLING IS A WAR	-	-	2	-	4	4	2	2	-	1	1	-
TRAVELLING IS NATURAL PHENOMENON	1	1	3	1	-	-	2	-	-	-	2	-

As can be seen from *Table 2*, bloggers from each country used PERSONIFICATION and TRAVELLING IS A SENSE at least once in pre- or post-COVID-19 pandemic period. The other three metaphors show that some countries do not use one or another metaphorical expression. For example, the United States of America and Australia in the current data set do not express travelling through the metaphor TRAVELLING IS NATURAL PHENOMENON. It is important to point out that due to scope constraints, the present Thesis does not aim to compare countries. The above-presented *Table 2* was shown to demonstrate the dynamics of metaphor usage in pre- and post-COVID-19 pandemic period. The following sections analyse the above-mentioned conceptual metaphors as they are presented in Table 1.

### 4.3. The conceptual metaphor TRAVELLING IS A HUMAN BEING

In the selected data, the most widely used conceptual metaphor was the scenario of TRAVELLING IS A HUMAN BEING or PERSONIFICATION. This type of metaphor depicts a physical item or some concept as a person. This aspect creates an opportunity to understand numerous experiences with nonhuman entities with reference to human traits, mannerisms, and pursuits. The metaphor of personification may differ in features depending on the chosen characteristics of the person (Lakoff & Johnson, 1980).

Analysing pre- and post-COVID-19 pandemic English travel blogs and the expressions related to the human being were identified as follows: *offers, sits, have a nasty habit, chewed up and spat, does not disclose, takes, peeked, etc.* These verbs occur in metaphorical expressions and within them, agentivity is encoded.

The above-presented verbs presume the conceptual metaphor of personification TRAVELLING IS A HUMAN BEING. In our case, certain destinations or nature, which can be grouped under the umbrella term of *travelling*, act or do certain things as a human being would do. This type of metaphor also shifts human feelings and qualities of a human to the travelling destinations or nature. Hence, the source domain is a human being who enables to comprehend a non-human target domain of travelling. The following set of the corresponding conceptual mappings can be identified between the source and target domains:

Table 3: The mapping of the conceptual metaphor TRAVELLING IS A HUMAN BEING.

<b>Target domain: TRAVELLING</b>	<b>Source domain: HUMAN BEING</b>
The destination is the actor of the action	Actions, activities
Characteristics of the travelling destination	Traits of the human

The following examples illustrate the first mapping of the travel destination is as an actor who carries our different actions:

(8) *One of the few remaining uninhabited islands on Florida’s Gulf Coast, Caladesi Island offers visitors the chance to explore a tropical nature path, a mangrove-shaded kayak trail, and a glorious four-mile, wild and white sandy beach filled with unique shells, birds, photogenic deckchairs, and a very remote vibe.*

(9) *One of the best things about the Cotswolds is, it has breathtaking views wherever you look, and there’s countless viewpoints where you can see the different curves England has to offer.*

(10) *But believe it or not, sunshine doesn’t always offer the best experience.*

(11) *It may not offer all the glorious views of the Lighthouse Loop, but it is surprisingly interesting to walk.*

(12) *The Lake Awoonga Caravan Park is located on the hill above the recreational area and lake offering some great views from many of the campsites and picnic tables dotted around.*

All the examples above portray travelling destinations as human beings doing one or another action. The great majority of the examples feature the verb *offer*. According to the Oxford Online Dictionary, *offer* means “to say that you are willing to give something to somebody” and “to provide the opportunity for

something; to provide access to something” ([oxfordlearnersdictionaries.com](http://oxfordlearnersdictionaries.com)). In the above-mentioned examples, the verb *offer* to depict that the travel destination is carrying out the action. Personification is used quite extensively in the travel blogs, perhaps, in order to highlight that the country or nature itself creates various opportunities for the travellers and the human factor does not play any major role in it. Examples (8), (9), and (12) depict travelling destinations as the doers which provide travellers with the admission to enjoy the surroundings. The metaphors could be interpreted through the lens that humans do not have any authority over the natural surroundings; thus, if one wishes to visit one or another place, he or she must receive an ‘invitation’ or an ‘offer’ from the destination itself. This way the metaphor of personification provides the place or the country with the authority over the decisions which may be made by the bloggers.

Furthermore, following this string of thought, similar conclusions may be made regarding the weather and travelling. As example 3 shows, the weather conditions also must provide the travellers with different opportunities in order to enjoy their travelling. The weather in the analysed travel blogs and the usage of the verb *offer* also may indicate that the personification suggests that the climate has power over the travellers’ decisions over their travelling plans, since it may depend on the weather. Hence, the above-mentioned examples portray the power dynamics between travellers and their surroundings. The metaphor of personification and, more precisely, the verb *offer* indicate that travel destinations and natural surroundings hold authority over the travellers’ decisions and overall experiences.

The following examples, furthermore, show that through the metaphor of personification, nature and travel destinations have power over the people:

(13) “*You’ve been chewed up and spat out by the jungle*” my friend joked as I prepared to leave Ometepe in Nicaragua.

(14) *Arcana doesn’t disclose its location until after you book which adds to the fun and mystery of the romantic getaway experience.*

The examples above describe the actions that were performed either by the jungle or the place of retreat, although, they are usually performed by the animate beings. In example (13), the verbs *chew up* and *spit out* have a negative undertone and, in most cases, refer to one consuming food: crushing food with the teeth and forcing out the contents of the mouth. In this example, the jungle, or nature to speak more broadly, acts as an animate being that devours on the travels. According to the laws of nature, the strongest eat the weakest. In example (13), the jungle holds the position of the ‘hunter’, while the traveller

becomes 'prey'. By reversing the expected established order that the human has the control over the nature, shows that once the human is replaced from their comfort zone and placed in the wilderness, he or she may lose control over their surroundings, and, hence, feel helpless. Thus, this way nature gains the authority status by creating the conditions for some travellers hard to survive. Meanwhile, example (14) portrays a destination as something that can reveal a piece of hidden information. The verb *disclose* indicates that the travellers' destination has more information about itself rather than the traveller himself or herself. Here the usage of personification may create an assumption that travellers do not possess the needed knowledge for their journey because the place of destination has decided so. Thus, we can detect the power dynamic between the bloggers and their surroundings once again. The one who holds more information has the power. Therefore, we can conceptualize that destination as a human being who has the privilege to keep the information and reveal it as it sees fit.

However, the metaphor of the personification regarding the action verbs does not always hold the interpretation of the power dynamics and authority. For instance, example 8 below suggests that ordinary inanimate objects can be personified, too:

(15) *Countless stalls huddle beneath the shade of pine trees in the winding paths between white bungalows.*

The verb *huddle* means "to come close together in a group, for example, because it is cold" (Cambridge Dictionary Online). *Huddle* suggests the closeness of two objects and people, and thus, imprints the positive connotations. Personification in the media texts tends to bring out positive emotions in the readers; hence, they are fonder of the travelling destinations (Letheren et al. 2017, 67). In the presented example, the stalls carry out the action; thus, they gain human qualities and act as, perhaps, humans would do in a similar situation. If the reader of the travel blog could identify himself or herself with the objects that can be found in the unknown surroundings, then this could bring out familiar and comfortable emotions. Thus, creating a recognisable and safe space for planning a future journey as emotions play an important part in it.

The next mapping that shows the similarity in the conception of travelling and human beings are traits of the human being which correspond to the characteristics of the travelling destination:

(16) *Its a big fella, stretching to about 5km wide at its widest part.*

(17) *Every key has its own personality. Some, like Big Pine Key, are primarily residential areas serving locals; others, like Bahia Honda Key, are sleepy and virtually uninhabited.*

Examples (16) and (17) present human traits while describing travelling experiences. Boksberger *et al.* (2011) and Ye *et al.* (2020) discovered that tourists transfer personality and human traits to holiday destinations and perceive destinations as the set of their values. Therefore, the usage of metaphorical expressions related to PERSONIFICATION may suggest that one's experience while travelling relates to his or her worldview, and if the traveller experienced positive emotions, then he or she would transfer them via the personification of the place to depict the emotional connection to it. Example (16) demonstrates that nature is being compared to a person by using the noun *fella*. This noun may create an emotional undertone that the blogger refers to nature in a friendly manner. Also, by mentioning its size, readers of the blog may receive signals that a *big fella* can be interpreted as someone who is particularly large or one uses this expression when somebody has done a good job or if one likes something that has been done. Hence, it could be assumed that personification is used here in order to express fond feelings towards nature. This way establishes positive connotations for the readers of the blog. Furthermore, example (17) openly states that each destination has its personality; thus, each destination may represent a different set of values. In this example, personification can be interpreted as “just as people differed in their personal value priorities, within a shared structure of values, so did their perceptions of a destination’s values” (Ye et al. 2020, 1182). The traveller would choose another destination based on his or her values as well as how the destination corresponds to them through its ‘traits’. For instance, the adjective *sleepy* from example (17) may suggest that this area values calmness and provides a relaxing experience to the travellers. Hence, if one wishes to experience these emotions and holds them as a set of values important to them then they may choose this as their holiday destination. Therefore, through the lens of personification, the travellers and readers can decide if the travel destination's values resemble their values.

Natural phenomenon could be also personified in order to make them understandable to the traveller as the example below demonstrates:

(18) *Stay well back from the water’s edge – as rogue waves have a nasty habit of catching people off guard.*

Water bodies, especially waves, maybe quite unpredictable, and by giving them the human quality of having a hobby may be understood that waves just like humans do something for pleasure. However, the adjective *nasty* indicates that this can be a dangerous activity. Hence, implying that the water itself does

something unsafe means that travellers should be cautious that something may happen beyond their control and lead to dangerous situations. Consequently, personification here acts as a warning and simplifies the meaning of natural dangers to human behaviour, which is easier to comprehend since one can reflect on it through his or her behaviour.

Surprisingly, travel bloggers used more tokens of the PERSONIFICATION metaphor in the post-COVID-19 pandemics, with 18 tokens opposing to 9 tokens in the pre-COVID-19 pandemic period. Such a jump in numbers of tokens, perhaps, could be explained through the fact that people started to associate countries with their personal values more consciously during and after the pandemics since the pandemic has raised social and personal awareness in general. Also, as it was mentioned above, the personification of the travelling destination may depict that the latter holds some kind of power and authority over the traveller himself or herself. Henceforth, the fact that travelling rules became stricter during the COVID-19 pandemics is revealed/encoded in the text. People became concerned with the restrictions and the travelling rules that should be followed; hence, they feel more strongly about the authority of the place rather than before the pandemics. Interestingly, this tendency could be detected in all counties, except for Ireland, which did not use any personification expressions in the blogs in the post-COVID-19 pandemic era. To my mind, this could be due to the fact that Irish bloggers wish to restrain from the harsh reality in the blogs and maintain only the positive emotions of the travelling experience. Additionally, according to the findings, PERSONIFICATION as a metaphorical expression is used twice as much after the COVID-19 pandemics, which may suggest that this way travel bloggers try to enhance the appeal of the destination to the readers (Letheren et al. 2017). Since travelling significantly dropped in numbers due to the pandemic, the increased frequency of personification instances may be considered as a means of trying to attract the readers by creating a space where they could identify with the country through their common traits and actions of the country.

As was noted before, bloggers are quite keen on using personification in their blogs, i.e., portraying non-animate concepts by using expressions to show them through human goals, actions and characteristics (Lakoff & Johnson 1980). Trckova (2012) points out that “Since the portrayal of the events is given from a human perspective and because of the Western belief in the unique status of man” (Trckova 2012, 144), it is not unexpected that bloggers use human actions and traits to represent travelling as an experience. What is interesting is that bloggers mostly use positive expressions to convey their travelling experience to the readers. As the travel blogs depict travelling through positive expressions, i.e. *offer* and *big fella*,

they illustrate it in a positive light. This, consequently, has an impact on people's attitude towards travelling to new places. Thus, society does not see travelling to foreign countries as something dangerous as they can try to predict the outcomes of their journeys. Therefore, the destination will be predictable as any human being is. Moreover, social conditions and hierarchy will remain the same, i.e. human beings are above nature; thus, travellers do not have to worry that they will lose their status once facing nature.

#### **4.4. The conceptual metaphor TRAVELLING IS A SENSE**

The second most widely used conceptual metaphor in the analysed travel blogs is the metaphor of a sense. 16 cases of metaphor TRAVELLING IS A SENSE have been identified in the current analysis. According to Cazeaux (2002): “The attempt to describe a particular sensation often, if not inevitably, requires people to draw metaphorical comparisons with another sense” (Cazeaux 2002, 3). Any type of the experience, in our case, the travelling experience, can be triggered by a number of different stimulations and in order to comprehend and commute these sensations to others, the speaker/writer may choose to express them by the means of senses. It should be noted that “sensory metaphors help express abstract concepts by linking to direct bodily experiences with the physical world” (Berger 2015, 20).

Analysing pre- and post-COVID-19 pandemic English travel blogs and the expressions related to the travelling the following verbs were identified as codes of metaphorical expressions related to senses: *beautiful aromas, toasty, delicate aroma, chill, captivating smell, soft, warm, etc.*

The above-presented adjectives capture the conceptual metaphor of TRAVELLING IS A SENSE. According to Berger, “Starting in childhood, people begin to scaffold abstract concepts onto existing knowledge acquired through sensory experiences” (Berger 2015, 20). This may mean that while travelling, we face new stimuli and try to adapt them to our schemas through the already felt sensory experiences. This type of metaphor also shifts feelings that perhaps, not always are related to travelling to the actual travelling sensations. Hence, the source domain is a sense which allows us to understand a non-human target domain of travelling. The following set of the corresponding conceptual mapping can be identified between the source and target domains:

Table 4: Mapping of conceptual metaphor TRAVELLING IS A SENSE.

Target domain: TRAVELLING	Source domain: SENSE
Positive emotions	Taste
Positive emotions	Touch
Positive emotions	Smell

#### 4.4.1. TRAVELLING IS A TASTE

The following examples illustrate the first mapping of taste as a code of positive emotions:

(19) *There's an alpaca wool throw on the bed, though I never needed it because the rooms are nice and toasty in the evenings.*

(20) *You come to the Keys for the activities, the relaxation, and the unmistakable flavor.*

The modality of taste is generally expressed by words related to food. In example (19), the adjective *toasty* raises the connotation of sliced bread which is usually eaten warm. By using this adjective in a form of the description of the room, the blogger creates an image that the room is warm and comfortable, which creates a comfortable atmosphere in general. Readers of the blog will receive this signal, which will stimulate a positive emotion. Thus, creating a schema that travelling to this hotel will lead to experiencing pleasant feelings, the metaphor of a sense enhances this sensation via text. Meanwhile, example (20) uses a noun *flavour* which straightforwardly suggests that the travellers will experience a particular type of taste that, perhaps, cannot be experienced anywhere else. The connotation which was created by the metaphor of taste establishes in the eyes of the reader that this particular place has a quality or atmosphere which most likely will be associated with tasty and good food; hence, a positive travelling experience.

The following two examples display the use of the word *taste* directly in the travel blogs:

(21) *Finally we stopped at a Chena Indian Village to give us a taste of Athabascan Indian culture.*

(22) *No matter what your travel tastes are, you can build a trip in the Keys that fits your personality.*

In example (21), the noun *taste* refers to the new experience that can be acquired while travelling by trying and exploring new cultures. In order to understand the quality of the food, one usually tries it. The same action is undertaken when getting acquainted with a new culture or experience, one should try it



out or 'taste' it. this way one will have an ability to judge and recognize what is good or suitable for them regarding their travelling experience. Hence, through the metaphor of sense, one's judgement is detected. Moreover, example (22) supports this idea by using the expression *travel taste* which implies that sensory experience is used to capture a sensation that travelling and decisions related to travelling are related to the traveller's values and judgements. By referring to the metaphor of taste bloggers trigger the readers' emotion-related part of the brain, which consequently leads to an emotional response (Paradis & Eeg-Olofsson, 2013). Since, food, in most cases, has positive connotations, the metaphor helps to develop, and positive emotions related to any travelling experience that one can acquire. All in all, metaphors of taste create positive emotional reactions to which readers of the blog can easily relate since they know the pleasant experience of food consumption.

#### 4.4.2. TRAVELLING IS A TOUCH

The next mapping corresponds to TRAVELLING IS A TOUCH. While travelling tactile experience is quite important since that is how we feel the world around us. The following examples demonstrate that:

(23) *From the soft, warm lighting to the thoughtful touches to the views overlooking the gardens, it couldn't be more memorable.*

(24) *It's a destination that chills you out from the moment you arrive.*

The presented examples demonstrate the type of touch which does not require direct physical contact with the object in order to feel it, e.g., how one feels the sun's rays on the skin. Examples (23) and (24) explicitly show that while travelling we rely on our tactile senses to describe and retail our experiences. The adjectives *soft* and *warm* correspond to positive emotions that one experiences when something is pleasant to touch. While the phrase *chill out* means to relax and not to worry about anything, the word *chill* has a connotation of the feeling of being cold. It may seem that it holds a negative emotion; however, keeping in mind that travellers during their holiday want to relax and not stress about anything, the sensation of coolness may have an effect of calming the body. In this particular case, the metaphor of touch works as a translator of positive emotions through the tactile experience which is gained while visiting new places.

#### 4.4.3. TRAVELLING IS A SMELL

The third mapping is the sense that is related to smell:

*(25) The restaurant is open for breakfast, lunch and dinner throughout Monday to Sunday. As soon as we walked in the door, you were greeted with a smile and a warm welcome as the beautiful aromas filled the air.*

*(26) In May, flowering Wattle Trees bring their brilliant colour and unique but delicate aroma to the track.*

Both examples feature the word *aroma* which expresses a pleasant smell that can be easily noticed. Smell plays an important part in creating unique sensations while travelling and usually are associated with the countryside or gastronomic experiences (Buzova 2020, 133-134). The mentioned types of smell, in most cases, are connected to positive feelings and emotions as one enjoys such things. Hence, travel bloggers use the metaphor in order to stimulate the readers' memory of a smell. Also, by using positive expressions, travel bloggers demonstrate that they had an enjoyable experience while visiting a certain destination. As it was mentioned above, smells are usually associated with food. Thus, when one detects pleasant smells, for instance, from the bakery, one may feel the hunger and the want for this particular good. This way, if one connects the travelling to the smells which they have experienced before during their journey, the mention of the familiar or almost similar stimuli may create a sensation that one wants to travel again or to visit the described destination in order to revive the amiable experiences. Hence, bloggers create a space to relive old memories and nudge to travel again.

The scenario of TRAVELLING IS A SENSE does not show a great difference between the pre- and post-COVID-19 pandemic period. This could be understood due to the fact that travellers to some extent always experienced travelling through different senses such as visual, hearing, touching, etc. "Senses play a central role in our perception of the surrounding world. [...] In particular, recent studies showed that a successful tourism destination should attract tourists through a systematic approach based on stimuli for all the senses" (Meacci & Liberatore 2018, 7). Focus on the senses while travelling has been pretty much always accurate in travelling blogs; hence, this could be a reason why we do not see the major shift in the usage of this metaphor throughout the periods. Finally, it could be stated that the metaphor TRAVELLING IS A SENSE that is used in order to express bloggers' travelling experiences through different sensations and, thus, stimuli help to establish a link between a memory and an

experience. Each metaphor of sense contributes to making the travelling memories as vivid as possible in spite of the period of travelling.

#### 4.5. The Conceptual Metaphor TRAVELLING IS WAR

The second most used conceptual metaphor was the WAR metaphor. According to Ling (2010): “The domain of war is employed metaphorically for all types of human struggle and conflict” (Ling 2010, 1). Travelling struggles are viewed as a war which involves fighting and different degrees of danger. While planning travels to a different country or a continent, it usually involves authority and power, which to some extent shares some similarities with the war itself. Therefore, due to their likeness, the source domain of war is closely linked to the target domain of travelling. Hence, the conceptual metaphor TRAVELLING IS WAR was found in the analysed articles. I will demonstrate this with the following expression that was found in the travelling blogs: *exploded, occupied, escape, basecamp, home base, blast, hitting, etc.* Since the examples which will be demonstrated below are conceptualised as TRAVELLING IS WAR, mapping of how travelling is understood through the metaphorical expression of war is shown below:

Table 5. Mapping of conceptual metaphor TRAVELLING IS WAR.

Target domain: TRAVELLING	Source domain: WAR
Struggle while travelling	War actions
Success in travelling	Victory in a war

The source domain of WAR contains a series of elements related to weapons and actions that are taken during the war process. When we think of the war, we generally imagine two oppositional sides that each have their ideologies and beliefs, as well, as armed forces. Both groups participate in the conflict over the territories, power, etc., and the aim is to claim victory. The same view may be applied to travellers' struggles. Some travellers must face different ideologies of the countries they face as well as they have to follow specific rules which may cause uncomfortable conditions. Therefore, travelling struggles become a war zone as the host country attacks in a form of restrictions, and the travel must obey. The examples clearly show this:

(27) *It seemed every spare bit of land has been occupied by a camp site, caravan park or has holiday homes built on it.*

(28) *I suddenly felt quite out-of-place and made a hasty retreat. Luckily, I did not have to go too far to find an escape.*

(29) *When I think about an “Ontario getaway,” what comes to mind is a genuine opportunity to escape the daily grind a little bit, and try to consciously live for a few days at a different pace.*

Since people tend to understand travelling as a war then any kind restricting action could be perceived as an element in the war. In example (27), the phrase *the land has been occupied* demonstrates that a struggle to find a free space where to stay during travelling is the same as being on the war field when the opposing forces take your land, home, your space, and henceforth, you have nowhere to go. Struggling to find a space to sleep is mapped onto the concept of struggling to find new shelter during the war as yours has been forcefully taken. Furthermore, example (28) illustrates that if the traveller is stressed that he or she does not belong to the surroundings and hence, feels uncomfortable, or they express a wish to get away from it. We can draw a parallel here with how people may feel during the war and that they also want to get away from the place where they face various dangers. However, example (29) depicts the fact that sometimes people wish to run away from their daily life which once again the similarity can be found with escaping the war zone as a daily routine when the person is overburnt from all the work and war create unpleasant situations which cause stress.

The following mapping discusses that travelling is comprehended as a battlefield where you either win or lose:

(30) *This place exploded in the past ten years, creating an idealistic utopian wooden-cabin main street.*

(31) *I had a blast zipping and zooming through Aspens that nearly touched the clouds.*

Examples (30) and (31) are related to “burst with a lot of force and a loud noise” (Macmillan Dictionary Online). However, in these examples, we can detect positive undertones as in example (30) the act of explosion is compared to the growth of the infrastructure in the area, and example (31) portrays an outburst of positive emotions while experiencing travelling. Henceforth, it could be stated that the bloggers perceive their positive feelings and new buildings as a victory, which can be interpreted as a victory on the battlefield either over the negative emotions or a lack of housing. Thus, these conceptual correspondences between war and travelling help people to understand a more abstract notion of TRAVELLING in terms of a more concrete: WAR. Hence, we can comprehend travelling as the same as winning or losing a war; other countries are enemies, etc. in this way travelling is a more defined concept.

Furthermore, TRAVELLING IS WAR does not show any drastic gaps between the pre- and post-COVID-19 pandemic periods. The domain of war is quite frequently used to demonstrate various conflicts and struggles in various situations. Travelling to different destinations may have always brought certain problems which most likely existed before the COVID-19 pandemic and will exist after the COVID-19 pandemic. The analysed data tends to support this tendency. The power dynamics will always exist between the travellers and their destinations as countries have their regulations and travellers have to follow them in order to visit them. Interestingly, travel bloggers from the United Kingdom excluded the metaphor TRAVELLING IS A WAR which may be interpreted through the lens that the British travel bloggers do not consider travelling as a struggle in any sense this experience. It could suggest that travelling for them is a pleasurable experience which is not associated with any negative connotations, especially with war.

By focusing on the negative aspects of travelling, the metaphor of WAR transforms some aspects of travelling into an unavoidable challenge. Thus, negative emotions, such as a depiction of struggle are visible in the text. Consequently, the metaphor transfers the feeling of struggle from something unknown to the fear of something real – war. This kind of use of the metaphor can be interpreted as a form of conscious or, to some extent, unconscious manipulation of the readers through the media text (van Dijk 2006). Instead of showing that challenges are part of the travelling process and can be solved, the bloggers prefer to show them in the light of a disaster. Such a representation creates a rather difficult relationship between the travel and his or her destination. Moreover, travelling struggles are shown as something that cannot be prevented or regulated. This way, the travellers can shift the blame for their struggles to outer forces, e.g. the policy of the country. Thus, travellers avoid blaming themselves and manipulate the text in such a way that readers would take their side, as can be seen in example 20. However, according to the second mapping related to the metaphor of WAR that was present above acknowledges the victory in travelling. “As ideology functions to reproduce, challenge or resist power asymmetries between two groups, the question is whether the representation of the [victory in travelling] sustains or challenges the established power domination of mankind over nature in Western thinking” (Trckova 2012, 149). The analysis proves that the fact that travelling is seen as victory over various challenges and gives travellers positive emotions, it could be claimed that these positive emotions contribute to the feeling of supremacy over the natural environment.

#### 4.6. The Conceptual Metaphor TRAVELLING IS NATURAL PHENOMENON

The next most used conceptual metaphor was the NATURAL PHENOMENON metaphor, which made up 10 cases. The domain of natural phenomenon is used metaphorically for something that we as humans cannot control that easily. Natural phenomena usually evoke images of destruction that happens, in most cases, without human intervention. When there is a problem during travelling, it is sometimes maybe unexpected and ungovernable just like natural phenomena. Therefore, due to the likeness of the source domain of natural phenomenon and the target domain of travelling, the conceptual metaphor TRAVELLING IS NATURAL PHENOMENON was detected in the analysed articles. The following mapping shall demonstrate this:

Table 6. Mapping of conceptual metaphor TRAVELLING IS A NATURAL PHENOMENON.

Target domain: TRAVELLING	Source domain: NATURAL PHENOMENON
Uncontrollable events	Natural powers
Unpredictable events	Natural disasters

Metaphor TRAVEL IS NATURAL PHENOMENON helps people to understand how the concrete source domain NATURAL PHENOMENON is mapped onto the abstract target domain TRAVEL. The expressions from the vocabulary of natural phenomena e.g. *blow away*, *washout*, etc., form a systematic way of talking about the aspects of troubles in travelling. Weather conditions are usually unexpected; hence, it is uncontrollable and can cause harm. The following examples should explore this more closely:

(32) *It was our first time in Kilkee and we started driving out along nearby Loop Head still looking for a place to camp. Loop Head blew us away.*

(33) *Day one was a washout, the rain was torrential, so much so that even the Japanese Gardens closed their gates.*

The metaphorical pattern of TRAVELLING IS NATURAL PHENOMENON reduces the travelling from being an abstract concept to a more graspable one. In example (32), the verb *blew away* denotes the sightseeing attraction was overwhelming that the travel blogger could not handle his or her emotions. Once again, the pattern between the travelling and the emotions or experiences that it brings can be established. Furthermore, example (33) is related to the concept of water. *Washout* means the washing away of soil, earth, rocks, etc. by a sudden, strong flow of water (Collins online dictionary); therefore, in example

(33), we can interpret that not only the earth and dirt disappeared because of the strong rains, but also bad weather conditions triggered the whole day to be a waste.

The source domain of TRAVELLING has the following vocabulary *blew away, washout*, etc. When we think of natural phenomena or natural disasters, we comprehended them as something dangerous, destructive, and uncontrollable. The same view may be applied to some problems that arise during travelling. Once the problem strikes, it brings trouble, and wreckage, and most of the time, travellers cannot do anything about it (especially if it relates to bad weather conditions) and just have to accept that their travel plans may unpredictably change. Trckova argues that “These representations imply that the natural phenomenon is more powerful than people. The Western Enlightenment ideology of the domination of people over nature is thus disrupted” (Trckova 2012, 146). People cannot control it and, thus, they deny that they could influence their further actions. This way, bloggers shift all their troubles onto nature and blame it too rather than taking responsibility.

There was a sudden drop in the usage of TRAVELLING IS NATURAL PHENOMENON metaphorical expression in the post-COVID-19 pandemic area. The metaphor of TRAVELLING IS NATURAL PHENOMENON could be interpreted as something where uncontrolled movement and unpredictability are implied (Arcimaviciene & Baglama 2018, 10). Surprisingly, according to the gathered and analysed data, it looks like travelling became more predictable and planned out, perhaps, due to various restrictions which were created due to the COVID-19 pandemic. If this is the case, then it would explain why travelling is not considered to be uncontrolled and unpredictable anymore according to travel bloggers from the analysed travel blogs. Furthermore, it could be interesting to point out that travel bloggers from the United Kingdom excluded the metaphor of TRAVELLING IS A NATURAL PHENOMENON. As was mentioned before, the scenario of NATURAL PHENOMENON usually depicts that something cannot be controlled or is unpredictable. Thus, the absence of such a metaphor may suggest that the authors of travel blogs do not consider travelling as something erratic, and hence, easily controllable by the means of planning everything in advance.

#### **4.7. Potentially Deliberate Metaphors in the Conceptual Metaphor TRAVELING IS X**

As stated in the Theoretical part of the Thesis, “A metaphor is potentially deliberate when the source domain of the metaphor is part of the referential meaning of the utterance in which it is used” (Reijnierse

et al. 2017, 136). Potentially deliberate metaphors have to bring a novel perspective to the target domain (Steen 2017; Berger 2015). It means that the receiver of the metaphor has to refocus their immediate attention on the metaphor in order to interpret it via domain mapping. Meanwhile non-deliberate metaphors, in most cases, are conventional metaphors and do not forge any novel perspectives onto the target domain (ibid.). Non-deliberate metaphors are the ones people use to convey their thoughts in everyday communication without the need for cross-mapping as the receiver of the metaphor has no difficulty interpreting it. According to the analysed data, in the prevailing metaphors travel bloggers prefer to use conventional metaphors. Nevertheless, it was possible to find a few examples of potentially deliberate metaphors.

The above-presented examples (27)-(31) that are related to the source domain of war can be treated as potentially deliberate metaphors:

(27) *It seemed every spare bit of land has been occupied by a camp site, caravan park or has holiday homes built on it.*

(28) *I suddenly felt quite out-of-place and made a hasty retreat. Luckily, I did not have to go too far to find an escape.*

(29) *When I think about an “Ontario getaway,” what comes to mind is a genuine opportunity to escape the daily grind a little bit, and try to consciously live for a few days at a different pace.*

(30) *This place exploded in the past ten years, creating an idealistic utopian wooden-cabin main street.*

(31) *I had a blast zipping and zooming through Aspens that nearly touched the clouds.*

The verbs from examples 26-30 are *occupied*, *escape*, *explode*, and *blast*. These verbs were identified in travel blogs; hence, their contextual meaning is related to travelling. However, one of their basic meanings is related to the domain of war as was demonstrated above. Henceforth, these words can be considered as metaphors on the conceptual level as they come from not a target domain of TRAVELLING, but the associations come from a different conceptual domain.

In order to establish if *occupied*, *escape*, *explode*, and *blast* are used to form potentially deliberate metaphors at the level of communication, we need to determine “is whether the source domain of [war] is part of the referential meaning of the utterance” (Reijnierse et al. 2017, 138). According to the Macmillan Dictionary online, the sense descriptions do not have *travelling* as part of the explanations; henceforth, meaning “that no conventionalised target domain meaning is available” (ibid). This way, we



can assume that the metaphors have the ability to create a new point of view on the target domain of TRAVELLING, “and the source domain is needed as a distinct referent in the state of affairs designated by the utterance” (*ibid*). Thus, *occupied*, *escape*, *explode*, and *blast* are potentially deliberate metaphors in travel blogs.

Furthermore, the following examples come from the source domain of natural phenomenon and they can be examined as potentially deliberate metaphors:

(33) *Day one was a washout, the rain was torrential, so much so that even the Japanese Gardens closed their gates.*

The noun *washout* brings a novel perspective onto the target domain of travelling as its basic meaning comes from different a domain. Henceforth, this word can be considered as a deliberate metaphor on the conceptual level as it originates from not a target domain of TRAVELLING, but the association comes from a different conceptual domain.

In order to establish if the *washout* is a potentially deliberate metaphor at the level of communication, it has to establish if the source domain has a referential connection to the utterances. According to the MacMillan Dictionary online, the word *washout* contains the sense that is related to natural phenomenon, but *travelling* is not part of any of it; henceforth, the meaning of travelling is not conventional to the senses. Hence, the metaphorical meaning which is added to the concept creates an additional dimension to their understanding and interpretation. Since this is the case, it can state that the new metaphorical layer of the meaning has a referential connection to the utterances, and henceforth, it is a potentially deliberate metaphor.

## 5. CONCLUSIONS

The current MA Thesis has investigated the usage of metaphor in the genre of travel blogs, focusing on Critical Metaphorical analysis. The attempt was made to identify how native English bloggers conceptualize travelling experience in the pre- and post-COVID-19 pandemic period, and to explore the underlying meaning of the conceptual metaphors. To achieve the best results, the most frequent of them were selected and analysed. The research demonstrated that:

1. Cognitive Linguistics primarily focuses on exploring the relationship between language, the thoughts and experience. In addition, Cognitive Linguistics take the context of the utterance into the consideration (Evans et al. 2007). Meanwhile, Conceptual Metaphor Theory refers to understanding one abstract concept in terms of other more concrete concepts. Scholars claim that metaphor exists not only in the language but surrounds in everyday life conversations. Metaphors are part of our conceptual system; therefore, they are one's thoughts (Lakoff & Johnson 1980, 6). What is more, Reijnierse et al. (2018) state that metaphors can be potentially deliberate when they bring a novel perspective to the target domain; therefore, cross-mapping of the domains is inevitable. Furthermore, travel blogs are perceived as online published personal diaries that are presented as one or more entries and they are united by a common theme such as the description of a destination in terms of attractions, cuisine, climate, etc. (Bosangit 2012, 209). Blogs are the perfect space for people to share their experiences, emotions, and thoughts. Thus, travel blogs could be a perfect place to analyse how metaphors exist in everyday language structures.

2. As the first step, travel blogs were read in order to understand the general context. Secondly, in the gathered data, it was identified that metaphorical units encoding travel experiences were lexical units such as verbs, nouns, and adjectives. For each lexical unit meaning in the context was established. If the lexical unit had a basic meaning in other context rather than in the given and the unit contrasted with the basic meaning, but it was still comprehensible in the new context then the lexical unit was identified as metaphorical. Finally, identified metaphors were linked to a broader social or ideological context.

3. The analysis of travel blogs reveals that bloggers do use metaphors while conducting their travel blogs. These metaphors were analysed following the Conceptual Metaphor Theory and it was established that the most prevailing metaphors in the pre- and post-COVID-19 pandemic period were as follows: PERSONIFICATION, TRAVELLING IS A SENSE, TRAVELLING IS WAR, and TRAVELLING IS NATURAL PHENOMENON.

4. All in all, 148 metaphorical expressions were identified, where 81 metaphorical expressions are from the pre-COVID-19 era and 67 are from the post-COVID-19 period. However, in the analysed of prevailing metaphors the difference in usage of the metaphors in the two periods is not as great: 32 metaphorical expressions were identified in the pre-COVID-19 pandemic period and 37 in the post-COVID-19 pandemic period. Judging from the prevailing metaphors' point of view, the pandemic did

not influence any major changes in the usage of the dominant metaphors. Perhaps, due to the fact that bloggers feel similar experiences regardless of the time. Surprisingly, travel bloggers tended to use more metaphorical tokens of the PERSONIFICATION in the post-COVID-19 pandemics. This can be explained that after the pandemic, people became more consciously aware of their surroundings and new social norms. Thus, travellers started to notice more rules due to restriction which led to the realization that travel destination holds authority.

5. The conceptualization of travelling experience in terms of personification implies that travelling experiences have human-like traits and can perform an action. This conceptual metaphor also suggests that the travel destination has power over the travellers as the destination itself must provide an opportunity or set the weather conditions for the bloggers. Thus, this way nature and its surrounding establishes the dominant position as travellers may feel like they lost control when, for instance, weather conditions become unpredictable; and according to the Western ideology, man should control nature, not *vice versa*. However, the metaphor of personification also depicts bloggers' values. If the blogger uses positive human traits to describe nature or destination, this, consequently, has an impact on the reader's attitude towards travelling to new places. Thus, as an example, society does not see travelling to foreign countries as something dangerous. The conceptual metaphor of TRAVELLING IS SENSE shows that bloggers use it to express their travelling experiences through different sensations and, this way they create a link between a memory of an experience and the experience itself an experience. Each metaphor of sense contributes to making the travelling memories as vivid as possible in spite of the period of travelling as hardly any difference in the use of metaphor was found in the two periods. This suggests that travellers rely on their senses to experience their travels regardless of what is happening in the world around them. Through the senses, we experience the world. The conceptualization of the travelling experience in terms of war suggests that during travelling, bloggers face various struggles and conflicts. War is usually perceived as two oppositional sides fighting for their ideologies and beliefs. From this point of view, the travelling experience can be analysed through the war metaphor as travellers may have to deal with various problems while travelling, and their struggle to adapt to the country's rules, restrictions, etc. may feel like they are fighting for their beliefs. Travellers avoid blaming themselves for the problems and shift the blame onto the country's rules and manipulate the text in such a way that readers would take the blogger's side. Meanwhile, positive experience, especially positive outcomes, is viewed as a victory, which is, again, parallel to war. What is more, according to Western ideology, the one who holds the victory establishes the dominance (Hawkes 2003 and Goatly 2007). In this case, a traveller will dominate

over nature or travel destination. The conceptual metaphor of TRAVELLING IS NATURAL PHENOMENON governs the idea of something uncontrollable. The same view may be applied to problems that arise during travelling. Once the problem strikes, it brings trouble, and wreckage, and most of the time, travellers cannot do anything about it (especially if it relates to bad weather conditions) and just have to accept that their travel plans may change unpredictably. This also lies with the idea that people dominate nature. By using this metaphor, bloggers show that they deny taking the responsibility and shift it to natural phenomena. According to the analysed data, it can be said that travelling became more predictable and planned out, perhaps, due to various restrictions which were created due to the COVID-19 pandemic.

6. The findings reveal that conceptual metaphor used by the travel bloggers has a powerful rhetorical impact as they depict the travelling experience through the lens of the dominant Western ideology that a man should have control over the nature, and if that power is denied, then the blame for struggles is shifted to outside sources. These characteristics of how travel bloggers employ their travel experience in travel blogs can be detected through the collected data.

The present findings contribute to the analysis of metaphors in travelling blogs, since the conceptual metaphor and the potential metaphor analysis were combined, which is a novel approach in the field. The results demonstrate that there is a tendency for a language to change due to COVID-19 pandemics; however, more research is needed to explore this tendency. Finally, taking into account the results of the study and given that travel blogs frequently contain photos, further research incorporating multimodal analysis may be carried out, which would then develop a comprehensive perspective on the communicative practices within the genre of travel blogs. Meanwhile, identification and analysis of metaphors in the photos may further develop the implied meanings and values of the society in the post-COVID-19 pandemic era.

## SUMMARY IN LITHUANIAN

Skaitmeninis pasaulis atveria įvairius būdus bendravimui ir patirties dalijimuisi. Kelionių tinklaraščiai yra platforma, kurioje žmonės gali prisiminti, įvertinti, saugoti ir praturtinti savo kelionių patirtį. Daugelis tyrimų pripažino kelionių tinklaraščius vertingu informacijos šaltiniu, atskleidžiančiu turistų požiūrį į suvokimą, elgesį ir, tam tikru mastu, bendravimą (Mkono, 2020; Lu ir Stepchenkova, 2015; Chen ir kt., 2014; Bosangit, 2012; Bosagnit ir kt. al., 2009; Pan ir kt., 2007). Išlikę kelionių tinklaraščių darbai daugiausia skirti duomenų apie rinkodaros ir vartojimo strategijas rinkimui. Tyrimai, skirti konkrečiai metaforiniam patirties vaizdavimui, buvo gana riboti, ypač COVID-19 pandemijos kontekste. Taikant kognityvinės lingvistinės ir konceptualios metaforos teorijos pagrindą, baigiamojo darbo: *Metaforinis patyrimo vaizdavimas prieš ir po COVID-19 pandemijos: kelionių tinklaraščių analizė*, tikslas yra ištirti kelionių patirties metaforinio konceptualizavimo panašumus ir skirtumus internetiniuose kelionių tinklaraščiuose prieš ir po COVID-19 pandemijos. Be to, disertacijoje siekiama į kelionių dienoraščius įtraukti naujesnius, galimai apgalvotų metaforų skirtumus. Analizė atskleidė tokias vyraujančias konceptualias metaforas: PERSONIFIKACIJA, KELIONĖS YRA JAUSMAS, KELIONĖS – KARAS, KELIONĖS – GAMTOS REIŠKINIAI. Rezultatai rodo, kad kelionių tinklaraštininkų naudojama konceptuali metafora turi stiprų retorinį poveikį, nes kelionės patirtis vaizduojama per dominuojančios Vakarų ideologijos objektyvą, kad žmogus turi kontroliuoti gamtą, o jei ši galia paneigta, kaltė dėl kovų perkeliama išoriniams šaltiniams.

*Raktiniai žodžiai: metafora, konceptualios metaforos, konceptualiosios metaforos teorija, apgalvotos metaforos, kelionių dienoraščiai, COVID-19 pandemija*

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## Appendix 1: frequency of metaphors in the travel blogs.

Table 7: Frequency of metaphors TRAVELLING IS X.

<b>METAPHOR</b>	<b>PRE-COVID</b>	<b>POST-COVID</b>	<b>TOTAL</b>
TRAVELLING IS WAR	9	7	16
COUNTRY / TRAVELLING IS A GAMBLING GAME	5	-	5
TRAVELLING IS NATURAL PHENOMENON	7	3	10
TRAVELLING IS LOVE	1	-	1
TRAVELLING IS A PRECIOUS STONE	3	2	5
TRAVELLING IS A SENSE	7	9	16
TRAVELLING IS A RACE	2	5	7
TRAVELLING IS A SEARCH	-	1	1
TRAVELLING IS BEING PART OF THE GROUP	-	1	1
TRAVELLING IS SPORT	3	2	5
TRAVELLING IS MEDICINE	2	1	3
TRAVELLING IS SWIMMING	-	1	1
TRAVELLING IS ILLNESS	1	-	1
TRAVELLING IS A MYTH	1	-	1
TRAVELLING IS A JOURNEY	1	-	1
TRAVELLING IS HUNTING	-	1	1
TRAVELLING IS A PRISON	1	-	1
TRAVELLING IS A CONSTRUCTION	1	1	2
TRAVELLING IS HEAVEN	-	1	1
<b>TOTAL</b>	<b>44</b>	<b>35</b>	<b>79</b>

Table r: Frequency of metaphors A IS B.

<b>METAPHOR</b>	<b>PRE-COVID</b>	<b>POST-COVID</b>	<b>TOTAL</b>
<b>PERSONIFICATION</b>	9	18	27
<b>NATURE IS WAR</b>	1	-	1
<b>NATURE IS ILLNESS</b>	2	1	3
<b>NATURE IS A BUILDING</b>	1	-	1
<b>PLACE TO EAT IS A CORPSE</b>	1	-	1
<b>CELEBRATION IS A CONSTRUCTION</b>	1	-	1
<b>HUMAN IS AN OBJECT</b>	4	3	7
<b>BUSINESS IS A RACE</b>	-	1	1
<b>NATURE IS A DECOR</b>	1	-	1
<b>IDEA IS A SPORT</b>	1	-	1
<b>LEARNING IS A RACE</b>	1	-	1
<b>EXPERIENCE IS AN OBJECT</b>	-	2	2
<b>HUMANS ARE ANIMALS</b>	2	-	2
<b>LIFE IS A RACE</b>	1	-	1
<b>TELLING ABOUT THE EXPERIENCE IS PAINTING A PICTURE</b>	1	-	1
<b>WORD IS A FOOD</b>	1	-	1
<b>HUMANS ARE MACHINES</b>	1	-	1
<b>BUSINESS IS WAR</b>	-	1	1
<b>NATURE IS CLOTHES</b>	-	1	1
<b>LIFE IS A CONSTRUCTION</b>	1	-	1
<b>WAR IS A SENSE</b>	2	1	3
<b>LIFE IS WAR</b>	1	-	1
<b>DREAM IS A CONSTRUCTION</b>	1	-	1
<b>CITY IS A HUMAN ORGANISM</b>	-	1	1
<b>ANIMALS ARE STARS</b>	1	-	1
<b>WEATHER IS A SPORT</b>	-	1	1
<b>HISTORY IS A SENSE</b>	-	1	1
<b>LANGUAGE IS A WEAPON</b>	1	-	1
<b>CULTURE IS A GROWING ORGANISM</b>	-	1	1
<b>SAFETY IS METAL</b>	1	-	1
<b>MEMORY IS A NATURAL PHENOMENON</b>	1	-	1
<b>TOTAL</b>	<b>37</b>	<b>32</b>	<b>69</b>

## Appendix 2: Metaphors in travel blogs

PRE-COVID	POST-COVID
<b>PERSONIFICATION</b>	
Its a big fella, stretching to about 5km wide at its widest part	Caladesi Island offers visitors that chance to explore a tropical nature path
It swoops into Bristol and then carves its way through four different counties	Every key has its own personality .
England has to offer	Moore’s homestead sits just a few steps
a restaurant oozing with personality on both floors	sunshine doesn’t always offer the best experience .
with a balcony/belvedere offering pretty spectacular views of Hohenschwangau castle	as rogue waves have a nasty habit of catching people off guard.
The water was frigid, stabbing me with little needles as I slowly made my way in.	It may not offer all the glorious views of the Lighthouse Loop, but it is surprisingly interesting to walk.
but I do think what Middlesex County has to offer could make for a pretty special Ontario	And when Toyota offered a chance to try out a gorgeous Nori
In turn, Japan hasn’t disappointed .	a Hurricane named Elena having sealed the pass completely.
Countless stalls huddle beneath the shade of pine trees in the winding paths between white bungalows.	“You’ve been chewed up and spat out by the jungle ” my friend joked
	I was being spat out by the jungle
	Horrendous, uncomfortable roads of loose rock and stark hills made us miserable
	Space. It’s the final frontier.
	Arcana doesn’t disclose its location until
	and lake offering some great views from many of the campsites and picnic tables dotted around.
	never knew Australia had to offer and the Northern Territory was full of them!
	the path leads through a picturesque park that’s perfect for family picnics
	The Moonlight Track takes you along a lot of the Ben Lomond
	as the sun peeked through

PRE-COVID	POST-COVID
<b>TRAVELLING IS WAR</b>	
This place exploded in the past ten years	Though this underground treasure was completely off my radar before I arrived
It seemed every spare bit of land has been occupied by a camp site ...	If you're looking for a tropical escape with w arm temperatures
Fairbanks is basecamp Alaska .	! I had a blast living my best snow-bunny life and in the end,
As I said, Fairbanks is basecamp Alaska!	I had a blast zipping and zooming through Aspens
I had never traveled with a child before so it was a blast for me	I did not have to go too far to find an escape.
My home base while in Carlingford was the historic Ghan House	sleep masks inside the cabin made for a soothing escape
hat comes to mind is a genuine opportunity to escape the daily grind a little bit	in some practice for when we hit the big river
We had a blast at Kustermans Berry Farms .	
we've reached our limit .	
before hitting the trail.	

PRE-COVID	POST-COVID
<b>TRAVELLING IS NATURAL PHENOMENA</b>	
Loop Head blew us away	Day one was a washout
huge cliff face to blow you away	Whilst Clearwater did sometimes fulfil a few of those preconceptions, a trip to Caladesi blew them out of the water.
and I was blown away.	
simply no better way to immerse yourself in nature and to wholly	
it doesn't just drop you at the top and leave you to find your way back down.	Whilst Clearwater did sometimes fulfil a few of those preconceptions, a trip to Caladesi blew them out of the water.

PRE-COVID	POST-COVID
<b>TRAVELLING IS A SENSE</b>	
the beautiful aromas filled the air	because the rooms are nice and toasty in the evenings .
West Cork Rotisserie Chicken which was bursting with flavour after spending 24 hours bring brined with Rosemary ...	paths lined with vibrant bougainvillea blossoms as I explored timeless mountain
Add in the freshest seafood, olives, fruits and vegetables and plenty of punchy flavours and	, the relaxation, and the unmistakable flavor.
Finally we stopped at a Chena Indian Village to give us a taste of Athabaskan Indian culture.	It's a destination that chills you out from the moment you arrive.
flowering Wattle Trees bring their brilliant colour and unique but delicate aroma to the track	The Florida Keys are a great place to dip your toes into solo travel for the first time

Wine Route is where the wine becomes a journey .	No matter what your travel tastes are ,
and it emanates a subtle, captivating smell I can't quite describe.	I'll keep dipping my proverbial cup back in the water.
	having experienced the epic Ben Lomond Track sunrise the previous day. For an end to end walk, this is pretty sweet given the ease of getting
	From the soft, warm lighting to the thoughtful touches to the views overlooking the gardens, it couldn't be more memorable.

PRE-COVID	POST-COVID
<b>COUNTRY / TRAVELLING IS A GAMBLING GAME</b>	
Ireland on a sunny day, really is hard to beat	
I stuck to the full jack and enjoyed every minute.	
But the real draw card for tourists and locals alike , is the possibility of spotting	
but yes, wine is a very big draw card . Colmar also is a foodies	
The major draw card of the Musee Unterlinden is the Isenheim Chapel, featuring Matthias Grünewald's Isenheim Altar.	

PRE-COVID	POST-COVID
<b>TRAVELLING IS LOVE</b>	
It's hard not to have a love affair with the South of France	

PRE-COVID	POST-COVID
<b>TRAVELLING IS A PRECIOUS STONE</b>	
Cork city on Washington Street lies this tasty gem . The restaurant is open for breakfast, lunch and dinner throughout Monday to Sunday. As soon as	The Hereweeka Garden Retreat is one of those hidden gems that makes you want to curl up and stay awhile.
An architectural beautiful gem	Giulio and I invested in this rare gem last year, and BOY, it's fun
Dawson Falls you'll find Helmcken Falls, the crown jewel of Wells Gray.	

PRE-COVID	POST-COVID
<b>TRAVELLING IS A RACE</b>	
in the current moment, the obstacles getting in the way .	As soon as you're done you sprint back to the bus
we bade Bavaria farewell and headed back to Munich to catch our flight back to London.	watch the geese migration last year, but weren't able to score tickets.

	so nothing beats a hot soak after a full day of snow adventure with your family and friends.
	! I spent 3 days chasing waterfalls in Wells Gray
	We also wanted to do a test run of our new Bushman
	used this weekend as a trial run to see how our Companion 200W

PRE-COVID	POST-COVID
<b>TRAVELLING IS A SEARCH</b>	
	but I was after more of a traditional seaside holiday vibe

PRE-COVID	POST-COVID
<b>TRAVELLING IS BEING PART OF THE GROUP</b>	
	Not only is it a cosy mountain escape but The Wicklow Escape is also a foodie dream destination with chef Mark Ahessy at the helm .

PRE-COVID	POST-COVID
<b>TRAVELLING IS SPORT</b>	
I'm not usually one for playing favourites, this has got to be one of my favourite places in Germany	Nothing beats a journey through Japan's natural landscape.
Poiana Braşov, where you can also hit up Râşnov Citadel if you have the time	you can keep movement to a minimum by simply hitting up your resort spa
My goal was to get as close to the waterfalls as possible	

PRE-COVID	POST-COVID
<b>TRAVELLING IS MEDICINE</b>	
I would have loved to tackle one of them, but as we only had two	head over to the capital's chill pill : Japan's epic countryside.
Before I jump in, I'll recap what you can expect along the way	

PRE-COVID	POST-COVID
<b>TRAVELLING IS SWIMMING</b>	
	I wasn't here to dive into culture or get a medal in travel badassery

PRE-COVID	POST-COVID
<b>TRAVELLING IS ILLNESS</b>	
when you and your family are aching for outdoor adventure and a chance	

PRE-COVID	POST-COVID
<b>TRAVELLING IS A MYTH</b>	
That ferry ride from Hades is a story we'll tell another time	

PRE-COVID	POST-COVID
<b>TRAVELLING IS A JOURNEY</b>	
You just never know where life will take you .	

PRE-COVID	POST-COVID
<b>TRAVELLING IS HUNTING</b>	
	they saw me lurking at the door of the Graceland

PRE-COVID	POST-COVID
<b>TRAVELLING IS A PRISON</b>	
you're never in the middle of nowhere so can bail out and leave the trail easy enough	

PRE-COVID	POST-COVID
<b>TRAVELLING IS A CONSTRUCTION</b>	
The refresher really cemented it for us – it had been three years since	Island is a cornerstone of many a Stewart Island holiday

PRE-COVID	POST-COVID
<b>TRAVELLING IS HEAVEN</b>	
	Paradise is waking up in the only remaining

PRE-COVID	POST-COVID
<b>NATURE IS WAR</b>	
The noise from the smallest chunks of ice (the size of a fridge freezer) would resound in thunderous booms as they fall about 50m to the water below.	

PRE-COVID	POST-COVID
<b>NATURE IS ILLNESS</b>	
When it happens it was deafening.	If you don't want to just cosy up by the fire and eat yourself into a glorious coma then there are plenty of other wonderful things to do at The Wicklow Escape.

We could hear kookaburras chattering in the distance, their calls like the laughter of a madman .	
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PRE-COVID	POST-COVID
<b>NATURE IS A BUILDING</b>	
It's an area that is made up of rolling hills and stone villages ...	

PRE-COVID	POST-COVID
<b>PLACE TO EAT IS A CORPSE</b>	
They're buried in the winding roads	

PRE-COVID	POST-COVID
<b>CELEBRATION IS A CONSTRUCTION</b>	
the busy build up to Christmas	

PRE-COVID	POST-COVID
<b>HUMAN IS AN OBJECT</b>	
You can either take a bus (one specific to the castle), which drops you off at the Marienbrücke	sub takes you for a half hour ride along the drop off of the reef
Bus driver know you want the Forts Walk and he'll drop you there .	the closest to where the boats drop you off.
. The boat came to pick us up and we clambered aboard,	having experienced the epic Ben Lomond Track sunrise the previous day. For an end to end walk, this is pretty sweet given the ease of getting
and it emanates a subtle, captivating smell I can't quite describe.	

PRE-COVID	POST-COVID
<b>BUSINESS IS A RACE</b>	
	This is run by a friend of mine

PRE-COVID	POST-COVID
<b>NATURE IS A DECOR</b>	
The island's lush, hilly interior rolls down to the unbelievably blue Ionian Sea with a smattering of beaches	

PRE-COVID	POST-COVID
<b>IDEA IS A SPORT</b>	
Corfu might not be the destination that jumps to mind when you are thinking about places to go	



PRE-COVID	POST-COVID
<b>LEARNIG IS A RACE</b>	
Simon gave me a quick run through of how to turn it on/off	

PRE-COVID	POST-COVID
<b>EXPERIENCE IS AN OBJECT</b>	
	I was immediately sold on doing it.
	From the soft, warm lighting to the thoughtful touches to the views overlooking the gardens, it couldn't be more memorable.

PRE-COVID	POST-COVID
<b>HUMANS ARE ANIMALS</b>	
This monkey came out of the hot springs , and didn't even have a hand dryer	
Middlesex County is a place ripe with stories (and fruit, I might add), where	

PRE-COVID	POST-COVID
<b>LIFE IS A RACE</b>	
try to consciously live for a few days at a different pace	

PRE-COVID	POST-COVID
<b>TELLING ABOUT THE EXPERIENCE IS PAINTING A PICTURE</b>	
highlights of my time in Middlesex County, Ontario to paint a picture of what you might like to do on your Ontario	

PRE-COVID	POST-COVID
<b>WORD IS A FOOD</b>	
posted that article, I have been eating my words	

PRE-COVID	POST-COVID
<b>HUMANS ARE MACHINES</b>	
and piping hot shower to restore ourselves	

PRE-COVID	POST-COVID
<b>BUSINESS IS WAR</b>	
	would be a strategic place to set up business .

PRE-COVID	POST-COVID
<b>NATURE IS CLOTHES</b>	
	getaway would be a perfect fit for what we were looking for

PRE-COVID	POST-COVID
<b>LIFE IS A CONSTRUCTION</b>	
bring parts of it into your life anyway you can .	

PRE-COVID	POST-COVID
<b>WAR IS A SENSE</b>	
see where the last few soldiers fought until the bitter end	
our brains felt a bit rusty . More on the	Stepping out to nature helps me reset.

PRE-COVID	POST-COVID
<b>LIFE IS WAR</b>	
I'm glad that life has settled into defined territories and boundaries.	

PRE-COVID	POST-COVID
<b>DREAM IS A CONSTRUCTION</b>	
which is why it's important to never put a wall on your dreaming .	

PRE-COVID	POST-COVID
<b>CITY IS A HUMAN ORGANISM</b>	
	But once in the heart of the urban maze, it feels more traditional

PRE-COVID	POST-COVID
<b>ANIMALS ARE STARS</b>	
Inside is the cutest cluster of Little Bentwing Bats each only 45mm long	

PRE-COVID	POST-COVID
<b>WEATHER IS A SPORT</b>	
	Records were smashed , within 24 hours we received the average rainfall

PRE-COVID	POST-COVID
<b>HISTORY IS A SENSE</b>	
	There is an almost-dizzying mix of stories layered on top of each other and blended by time.

PRE-COVID	POST-COVID
<b>LANGUAGE IS A WEAPON</b>	
excitement, both of us shooting off a thousand compliments about	

PRE-COVID	POST-COVID
<b>CULTURE IS A GROWING ORGANISM</b>	
	that was only going to grow in the coming decades

PRE-COVID	POST-COVID
<b>SAFETY IS METAL</b>	
and other than the constant up and downs, you're good as gold .	

PRE-COVID	POST-COVID
<b>MEMORY IS A NATURAL PHENOMENA</b>	
It all came flooding back to me – funny how	

PRE-COVID	POST-COVID
<b>SIMILE</b>	
o we were just standing there like a couple of lemons when 3 young people headed towards us	and collected injuries and bug bites like Pokemon cards .
It was such a warm welcome to a new city	
	Tuscarora quartzite that rise out of the landscape like the craggy backs of dinosaurs .
	We slept like a log and woke up fresh, waiting for an exciting day ahead.
	It was like glass on the way