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THE PRAGMATICS OF MULTI-VERB SEQUENCES: THE CASE OF THE VERB *GO*

Abstract

This paper is an empirical investigation into the nature of multi-verb sequences in English. Multi-verb sequences such as *V-to-VP* and *V-and-VP* present a natural construction type of investigating recurring patterns of event sequences as conceived situations. This paper focuses on the image-schematic properties of both the *go-to-VP* construction and the *go-and-VP* construction to which previous accounts have paid little attention, and it demonstrates that the interpretation of the image-schemas has enhanced research. The *go-to-VP* and the *go-and-VP* constructions require different image schemas. With respect to the *go-to-VP* construction, the SOURCE-PATH-GOAL schema plays an important role; sometimes a compound image schema of that type are necessary. Specifically, the image-schematic properties of the first verb *go* are incorporated into the event structure of the second verb to allow the speaker to construe the event denoted by the second verb in accordance with the image-schematic meaning of the first verb *go*. Consequently, this paper offers a pragmatic and cognitive account of the two constructions respectively. Some results in a data-driven analysis in this paper also reinforce selected convincing explanations.

Keywords

multi-verb sequence, deictic verb, image-schema, cognitive linguistics

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1. Introduction

The central concern of this paper is twofold: linguistic semantics and grammatical structures are based on conventional imagery, which reflects our ability to construe a conceived situation in alternate ways; and the speaker's role in construing entities and events in particular ways is almost always motivated by discoverable aspects of particular usages of grammatical structures. Interpersonal function of language is especially important because language-in-use is defined as a part of human interaction. A linguistic expression is produced and understood with respect to a presupposed interpersonal context, which shapes and supports its interpretation. This paper, following Langacker's (1987, 1990, 1991, 2000a, 2000b, 2003, 2009) Cognitive Grammar, has strong grounds for discovering the motivation underlying a given linguistic structure, which otherwise may remain unexplained.¹ Radden and Panther (2004: 4) propose the following working definition for motivation: 'A linguistic unit (target) is motivated if some of its properties are shaped by a linguistic source (form and/or content) and language-independent factors.'

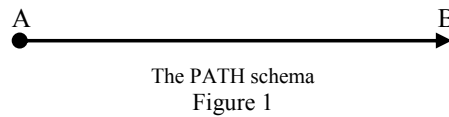
This paper argues that image schemas provide a means of discovering such motivation.² Image schemas are understood as recurring patterns of embodied experience (Johnson 1987 and 2005, Johnson and Rohrer 2007, Lakoff 1987, Mandler 2004). In this regard, image schemas are stable states of embodied experience. Cognitive scholars also emphasize that image schemas are connected with embodied action and simulations of experience on the basis not only of people's own real-life experiences, but also of potential actions that people may engage in (Dodge and Lakoff 2005, Gibbs 2005, Gibbs and Colston 1995). Thanks to their embodied nature, image schemas are a powerful source of motivation in language.

Motion is closely related to some types of image schema. It plays an important role both in our perceptual organization and in our conceptualization of reality

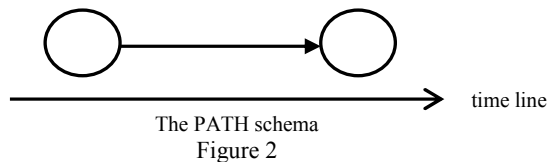
¹ In Langacker's Cognitive Grammar, grammatical structure is symbolic in nature and constructions are the primary object of grammatical description (Langacker 2003). A construction is an assembly of symbolic structures, that is to say, form-meaning pairings, linked by correspondences. Grammatical constructions are regarded as schemas for integrating two or more simpler units into a more complex, composite unit.

² Researchers have studied the key role of image schemas in the structure of our conceptual system (Cienki 1997, Clusner and Croft 1999, Gibbs and Colston 1995, Johnson 1987, Lakoff 1987), in metaphor (Lakoff 1990, Lakoff and Turner 1991), in children's acquisition of concept (Mandler 2004), in language change (Sweetser 1990), and in spatial terms (Brugman 1981, Dewell 1994, Lindner 1981, Vandeloise 1991).

through the use of language. We perceive an entity as being in motion when it undergoes a perceptible change in its location. Our daily experiences of physical motion tell us that motion originates at some point and ends at another point, follows a given trajectory, and has a certain direction. In his experientialist approach to meaning, Johnson (1987: 28) argues that our understanding of motion is based on an image schema, i.e. the PATH schema. It is one of the most fundamental image schemas arising from our bodily experience and perceptual interactions with the world.³ Johnson (1987: 28) represents the PATH schema, as shown in Figure 1.



The PATH schema consists of three elements, a source point A, a goal point B, and a vector tracing a path between them. Lakoff and Johnson (1999: 33) point out that the PATH schema itself is topological. Since motion occurs in time, a time line is added to the PATH schema to indicate the lapse of time corresponding to the mover's change from one place to another, as shown in Figure 2. This paper calls the PATH schema the SOURCE-PATH-GOAL schema.



As Miller and Johnson-Laird (1977: 527) point out, “the verbs that describe movement are first learned, most frequently used, and conceptually dominant”. To put it another way, our understanding of motion is without doubt related to the

³ Mandler (1996: 373, 2004: ch.4 and 5) points out that the first image schema that infants form is the PATH schema. The PATH schema is the simplest conceptualization of any object following any trajectory through space, without regard to the characteristics of the object or the details of the trajectory itself.

earliest and most basic bodily experiences. The most typical verbs of directed motion in English are the deictic motion verbs *go* and *come*.

Generally speaking, speakers construe static scenes statically and dynamic scenes dynamically. However, as well as an actual motion construal in a situation in which an actual physical movement is coded, we can conceptualize a fictive motion construal in a situation in which no explicit movement is explicitly coded. That the actual motion construal or the fictive motion construal is a matter of conceptualization, not just a fact about the world, can be seen in (1).

- (1) a. We went to Paris.
b. Route 105 winds along the coastline for several hundred miles.

As compared with *we* in (1a), *Route 105* in (1b) is not actually going anywhere, but it is conceptualized as if it were going somewhere. Talmy (2000: ch.2) calls this “fictive motion,” because it is a construal of a static scene in dynamic terms. Similarly, the sentences in (2) express actual motion explicitly, but the ones in (3) express fictive motion.

- (2) a. The following day I **went to speak** at a conference in Rome.
b. I’ll **go and see** him in the afternoon.
(3) a. It just **goes to show** how much people judge each other by appearances.
b. The DVD player **has gone and broken** down.

The English deictic verbs have been a prolific research area; most studies in the functional and the cognitive paradigms have paid attention to semantic differences between *go* and *come*, and they have offered an extensive synthesis (See Clark 1974, Fillmore 1971, 1997, Levinson 1983, Lyons 1977, Radden 1996, *inter alia*). Although describing the semantic difference between *go* and *come* is of importance, this paper focuses on spatial and non-spatial uses of *go*, i.e. the actual and fictive motion construal of *go*, by shedding light on both the *go-to-VP* and the *go-and-VP* constructions to which previous accounts have paid little attention. Whereas Radden (1996) proposes that the fictive motion construal of *go* involve the conceptual metaphors, CHANGE OF STATE IS CHANGE OF LOCATION and CHANGE IS MOTION, Langacker (1991) emphasizes not metaphorical mappings between the actual motion domain and the fictive motion domain, but abstract conceptual structures which are schematic for the different domains. To reinforce Langacker’s idea, this paper offers a pragmatic and cognitive account of both the *go-to-VP* and the *go-and-VP* constructions respectively through the SOURCE-PATH-GOAL schema and some types of compound image schema with the SOURCE-PATH-GOAL schema.

This paper is structured as follows. In order to provide an appropriate context for an empirical investigation into the nature of the *go-to-VP* and the *go-and-VP*

constructions, Section 2 briefly discusses previous accounts with respect to the verbs *go* and *come*. Section 3 sums up the characteristics of the *go-to-VP* construction through the SOURCE-PATH-GOAL schema. Section 4 explains the characteristics of the *go-and-VP* construction and demonstrates that the *go-and-VP* construction is motivated by some types of compound image schema with the SOURCE-PATH-GOAL schema. Section 4 also illustrates the difference between the *go-to-VP* and the *go-and-VP* constructions. Section 5 states collocations of the verbs in the *go-to-VP* and the *go-and-VP* construction in the CNN Larry King Live Corpus and shows some results in the data-driven analysis.⁴ Section 7 offers concluding remarks.

2. Previous Accounts with respect to the Verbs *Go* and *Come*

Previous accounts with respect to the verbs *go* and *come* show that there are four types of properties of motion: focus, deixis, viewpoint, and focus vector. The first type is focus. Motion verbs typically profile parts of the SOURCE-PATH-GOAL schema. *Come* inherently profiles the goal of a movement, and *go* the source of a movement or the path of a movement. The different focuses which *come* and *go* impose on a motion event are illustrated in (4).

- (4) a. He came home around midnight.
b. He went home around midnight. (Fillmore 1997: 80)

Both sentences in (4) express a person's movement from an unnamed location to his home. The time reference *midnight* in (4a) is understood as referring to his arrival at home, whereas the time reference *midnight* in (4b) is understood as referring to the moment of his departure from the presupposed location. The distinction in focus is schematized as Figure 3 below.

⁴ The CNN Larry King Live Corpus is a self-produced speaking corpus. The CNN Larry King Live Corpus consists of CNN Larry King Live Scripts which are downloaded from the website of CNN (<http://edition.cnn.com/TRANSCRIPTS/lkl.html>) from January 1, 2000 to October 31, 2005.

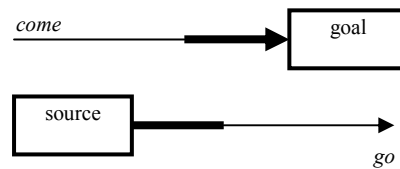


Figure 3

The second type is deixis. The potential for *come* and *go* to focus on either the end-point or the starting-point is connected with the deictic grounding of the situation. The conditions which govern the appropriate use of these deictic verbs were first spelled out by Fillmore (1971). *Come* is used in four basic situations of motion in which the destination is either the speaker's or the hearer's location at either coding time or reference time, as in (5a)-(5d), and in two situations in which the destination is the speaker's or the hearer's 'home base' at reference time, as in (5e)-(5f).

- | | |
|---|--|
| (5) a. Speaker's location at coding time: | <i>Please come in!</i> |
| b. Speaker's location at reference time: | <i>Please come here at dawn!</i> |
| c. Hearer's location at coding time: | <i>I'll come there right away.</i> |
| d. Hearer's location at reference time: | <i>I'll come there at dawn.</i> |
| e. Speaker's home base at reference time: | <i>He came over to my place last night,
but I wasn't home.</i> |
| f. Hearer's home base at reference time: | <i>I came over to your place last night,
but you weren't home.</i> |

(Fillmore 1997: 83-90)

The remaining deictic situations, in particular those with destinations which are distinct from the speaker's location, require the use of *go*. Therefore, *Go away!* that presupposes a destination other than the speaker's location is grammatical, while **Go here!* that presupposes motion to the speaker's location is ungrammatical.

The third type is viewpoint. Apart from providing the deictic anchoring of a situation in relation to the speaker or the hearer, *come* and *go* may show a scene from a particular viewpoint. In (6a) the event is represented as seen from as if inside the house, and in (6b) the event is seen from the outside. However, no such clear perspective is implied with a non-deictic motion verb *enter*, as in (7) below:

- | | |
|--------|------------------------------|
| (6) a. | The men came into the house. |
| b. | The men went into the house. |
| (7) | The men entered the house. |

The notion of viewpoint may be seen as a more general concept which covers both the deictic viewpoint taken by one of the speech act participants and the mental viewpoint taken by the narrator.

Clark (1974) made an interesting observation that *come* and *go* may evoke viewpoint-related 'evaluative' connotations in examples such as (8). (8a) suggests a relatively happy outcome, while (8b) is likely to describe a crash. This interpretation is also confirmed by the sentences in (9). The adverb *safely* can only be used to modify (9a), but not (9b).

- (8) a. The plane came down near the lake.
b. The plane went down near the lake.
(9) a. The plane came down safely near the lake.
b. *The plane went down safely near the lake. (Clark 1974: 327-328)

Clark argues that the positive and negative evaluations associated with states described by *come* and *go* derive from an extension of speaker-addressee deixis. The sense of 'motion to the speaker' is extended to mean reaching some 'speaker-approved or public-approved state,' as in (8a), while the sense of 'motion to some other destination' carries either neutral or negative connotations about the final state, as in (8b).

Clark also claims that a similar distinction could hold for the change-of-state senses of *come* and *go*. *Come* denotes entry into a normal state, as in (10a), and departure from an abnormal state, as in (10b), while *go* denotes entry into an abnormal state, as in (10c), and departure from a normal state, as in (10d).

- (10) a. He came (*went) round very slowly.
b. John came (*went) out of the coma yesterday.
c. John went (*came) into a coma yesterday.
d. He went (*came) out of his mind. (Clark 1974: 319-320)

The distinction in evaluative viewpoints is schematized as Figure 4 and Figure 5 (adapted from Clark 1974: 330).

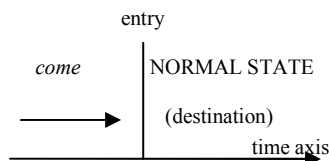


Figure 4

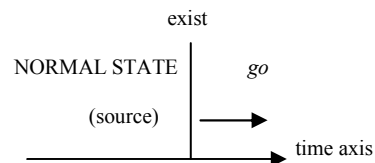


Figure 5

However, there are many counter-examples to Clark's explanation of the evaluative meanings of the change-of-state verbs *come* and *go* as extensions of the basic deictic situation, as in (11).

- (11) a. Once again we came under attack from enemy fighter planes.
 b. They almost came to blows over the money.
 c. I think I'm coming down with a cold.
 d. Tony's been trying to go straight for about six months.
 e. The hostages went free.

As Lindner (1981) points out, the deictic verbs *come* and *go* are not inherently associated with positive or negative evaluations, but rather the dichotomous distinction between evaluations is the result of the perspective from which a scene is viewed. Clark's dichotomy is partially significant, but it lacks explanatory power. In a sense, most semantic-based approaches seem to reach an impasse. Cognitively oriented approaches thus struggle to break the stalemate.

The last type is force vector. Revising Fillmore (1971), Radden (1996: 438) demonstrates schemas of motion designated by *come* and *go*, as in Figure 6.

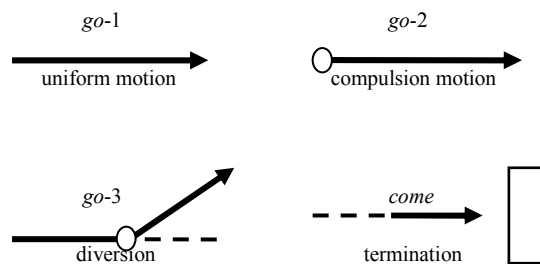


Figure 6

The COMPULSION schema and the DIVERSION schema focus on the source part of a movement and are appropriately encoded by *go*. According to Johnson (1987: 45-6), 'compulsion' is described as 'the force comes from somewhere, has a given magnitude, moves along a path, and has a direction,' and 'divergence' as 'a force vector is diverted as the result of the casual interaction of two or more vector.' On the other hand, the TERMINATION schema focuses on 'the goal part of a movement' and is appropriately encoded by *come*. *Come* and *go* are not symmetrical, since *go* is also used for uniform motion as in *a long way to go*. Radden's approach to the analysis of *come* and *go* fits directly in the realm of cognitive linguistic analyses. As in (12), on the basis of the properties of motion

and the four schemas of motion, he explicates that the metaphorical extensions of *come* and *go* are motivated by conceptual metaphors CHANGE OF STATE IS CHANGE OF LOCATION and CHANGE IS MOTION which map deictic motion onto fictive motion.

- (12)a. Uniform motion: *Children and good manners don't go together.*
- b. Compulsion: *The bomb went off.*
- c. Diversion: *Their plans went awry.*
- d. Termination: *Her dreams came true.* (Radden 1996: 444)

Radden has made the most extensive effort to actually describe the actual motion construal and the fictive motion construal of *come* and *go*. However, this paper does not see such conceptual metaphors as the major principle structuring thought and language.⁵ The following section demonstrates that the shift from the actual motion construal to the fictive motion construal can be elucidated not by metaphorical extension of actual motion senses, but by the image-schematic properties of the *go-to-VP* construction.

3. The *Go-to-VP* Construction

This section proposes an image-schematic characterization of the *go-to-VP* construction. The *go-to-VP* construction is closely related to the SOURCE-PATH-GOAL schema. In the *go-to-VP* construction, the subject corresponds to the source, *to-VP*, to the goal, and the verb *go* to the path. The path expresses the relationship between the source and the goal, as in Figure 7.

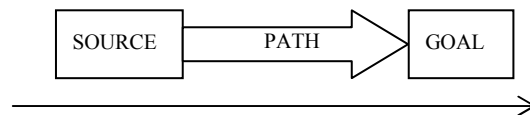


Figure 7

⁵ Langacker (1991: 507-514) discusses not metaphor in language, but metaphor of language. Consistent with the Lakoff and Johnson's (1980, 1999) approaches, Langacker draws attention to the harmful effects of building block metaphor in morphology, syntax, and semantics. At the same time, he believes that linguists should be capable of surmounting the potentially misleading entailments of conceptual metaphor.

The meaning of a sentence with the *go-to-VP* construction depends on what element in the SOURCE-PATH-GOAL schema is profiled. There are two types of the image-schematic properties with respect to the *go-to-VP* construction. First, the source, the path, and the goal are all profiled, as in Figure 8.

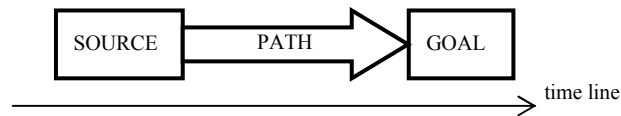


Figure 8

In (13), the person(s) as the source actually went somewhere, and then carried out the infinitival event as the goal. These two events are unquestionably arranged in chronological order.

- (13)a. I was doing “Surreal Life” and we *went to do* karaoke and I found out that I couldn’t sing. (CNN, April 23, 2005)
 b. As you know, when Bill Clinton *goes to speak* to a press dinner in Washington, or the Gridiron dinner, he gets a lot of people in advance to give him jokes. (CNN, October 19, 2000)

(14) is similar to (13), but (14) is subtly different from (13). In (14) *your body* itself as the source does not involve actual motion.

- (14) [...] because your body doesn’t want to accept an enemy, which it sees as the new kidney, right? It doesn’t recognize this kidney so it *goes to fight* it and you have to take the rejection medicine. (CNN, August 29, 2001)

We conceptualize the immune system for the body through metonymy. In fact, that *your body goes to fight your new kidney* means the immune response. As it is true that actual motion of something in the body is involved, the source, the path, and the goal are profiled, as in Figure 8.

Second, certain properties of the path may function as background properties, although the speaker conceives the whole situation which the source, the path, and the goal are capable of signifying, as in Figure 9. The color gray means backgrounding.

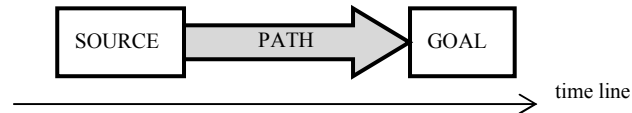


Figure 9

The sentences in (15) which are equivalent to Figure 9 do not express actual motion. They involve fictive motion.

- (15) a. I mean, it *goes to show* you that money doesn't solve all your problems.
(CNN, June 7, 2002)
- b. KING: ..., And Little Red dolls will be available in gift, specialty, and book stores starting November 17.
FERGUSON: That's right.
KING: And you do what with the proceeds from this doll?
FERGUSON: Every single penny from her *goes to help* America's children, not just in the United States but also in other countries, like
(CNN, October 21, 2003)

Go to show in (15a) means 'to help to prove something', and *go to help* in (15b) means 'to play a part in helping someone'. In sum, the sentences in (13), (14), and (15) are instances of gradient phenomena which signify a shift from the actual motion construal to the fictive motion construal.

The SOURCE-PATH-GOAL schema to be discussed here involves attenuation in the degree of control exerted by the source. The source continues to be a locus of activity tending to the realization of the infinitival event. The activity is, however, attenuated by virtue of having lost its physical aspect. Only its fictive aspect remains. This image schematic characterization to explain the *go-to-VP* construction indicates that the meaning of a sentence depends on what element in the SOURCE-PATH-GOAL schema is profiled. This image-schema-oriented approach reinforces Langacker's idea that non-spatial uses of *go* are based not on metaphor, but on abstract conceptual structures which are schematic for different domains.

4. The *Go-and-VP* Construction

Syntactically, the *go-and-VP* construction shows an asymmetric use of the connective *and*. (See R.Lakoff 1971, Schmerling 1975, and others.)⁶ The first and the second verbs are not interchangeable for the purpose of providing the same interpretation. In this regard, *and* in (16) is without doubt asymmetric due to tense iconicity of narrative word-order.

- (16) a. He *went and complained* about us.
 b. Why did you *go and do* a silly thing like that? (Quirk et al. 1985: 978)

Such tense iconicity gives a natural explanation as to why a coordinate construction ‘A and B’ is often interpreted with more than the truth-conditional meaning ‘A is true and B is true.’ The syntactic evidence also indicates that the two verbs are not simply coordinated, but form a single syntactic unit. Ross (1967) proposes a purely syntactic constraint, the Coordinate Structure Constraint, as in (17).

- (17) The Coordinate Structure Constraint
 In a coordinate structure, no conjunct may be moved, nor may any element contained in a conjunct be moved out of that conjunct. (Ross 1967: 89)

The Coordinate Structure Constraint does not allow extraction out of a coordinate structure, except for the ‘across-the-board’ rule, as in (18).

- (18) The ‘across-the-board’ rule
 The element adjoined to the coordinate node must occur in each conjunct. (Ross 1967: 97)

As Ross points out, coordination of verbs does not always result in two syntactic units. The *go-and-VP* construction allows a violation of the Coordinate Structure Constraint. Extracting a noun phrase out of the second verb phrase of the coordinated construction is possible in the *go-and-VP* construction, as in (19).

⁶ R. Lakoff (1971) notices that in asymmetric conjunction the first verb is presupposed and the second verb is in some sense in focus. She points out the Ross’s Coordinate Structure Constraint can be explained as an effect of backgrounding of the first verb and foregrounding of the second verb. Schmerling (1975) states that the asymmetric uses are not instances of logical conjunction; she proposes that the first verb stands in a pragmatic relation to the second verb if analysed in a Gricean perspective.

- (19) a. She's *gone and ruined* her dress now.
b. Which dress *has she gone and ruined* now? (Ross 1967: 94)

(19) shows that the *go-and-VP* construction requires the conceptualization of two events as a single whole because of a violation of the Coordinate Structure Constraint.

Semantically, Quirk et al. (1985: 978) states that the *go-and-VP* construction is termed 'pseudo-coordination.' Pseudo-coordination belongs to informal style, and many examples have derogatory connotations. However, Stefanowitsch (1999) shows that the *go-and-VP* construction occurs in a variety of uses with or without derogatory connotations, as in (20), (21), (22), and (23).

- (20) a. Look what you've *gone and done*!
b. He's *gone and lost* his job.
c. It was going to be a surprise, but he *went and told* her.
(21) Nobody thought he could climb Everest, but he *went and did* it!
(22) We asked him not to call the police, but he *went (ahead) and did* it anyway.
(23) a. I think we should all *go and see* Valerie on Sunday.
b. I'll *go and get* the rest of your stuff. (Stefanowitsch 1999: 124)

The sentences in (20) express annoyance on the part of the speaker, an implication that the action described by the *go-and-VP* construction is stupid or undesirable. (21) expresses a certain degree of surprise. (22) conveys something like proceeding without hesitation or without regard to others. The sentences in (23) express actual motion.

It should be emphasized that the *go-and-VP* construction has at least two semantic types. The first type is the motion type, where *go* in the *go-and-VP* construction retains the motion meaning, as in (23). The second type is the attenuation type, where the meaning suggested by *go* can be attenuated if not effectively non-existent, as in (20), (21), and (22) (see Newman and Rice 2008). Although some kind of movement to a different location may be involved, the intention to carry out the activity represented by the second verb is prominent. The motion meaning directed away from a deictic center is indeed very weak. The attenuation type also tends to convey a certain kind of implication or additional meaning. Specifically, the attenuation type tends to show that the speaker is angry, surprised, unhappy, or disappointed, annoyed that the subject has done something, as in (24).

- (24) a. And it would have been extremely rude of me not to *have gone and shaken* hands with your president, no matter what my political views are. (CNN, February 7, 2005)

- b. And he ***has gone and gotten*** doctors to say that she's in this persistent vegetable state,... (CNN, September 27, 2004)
- c. After Katharine Hepburn he ***went and wooed*** Betty Davis, Ginger Rogers, Ava Gardner, Rita Hayworth, Lana Turner, Yvonne De Carlo. (CNN, January 20, 2002)

The *go-and-VP* construction fuses the semantics of *go* and the second verb into a single event frame. Stefanowitsch (1999) explains that the connective *and* in the *go-and-VP* construction does not function as a coordinator, but as a semantic instruction to blend the image-schematic structure evoked by *go* with the event structure evoked by the second verb, and that this integration allows the speaker to construe the event in accordance with the motion schema. The motion schema that Stefanowitsch (1999: 128) proposes specifies a trajector moving along a path which functions as its landmark, as in Figure 10.

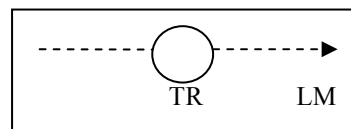


Figure 10

Since motion events may differ from each other in certain fundamental ways, there are a number of more specified variants of the basic motion schema. On the basis of Radden's (1996: 438) schemas mentioned in the Section 2 and Johnson's (1987: 45-47) schemas, Stefanowitsch (1999: 129) shows three variants of motion schema, as in Figure 11.

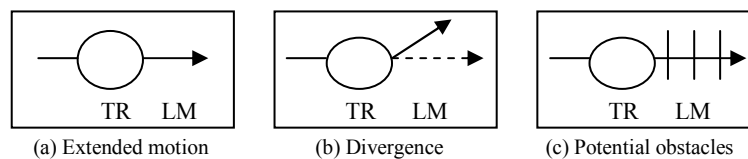


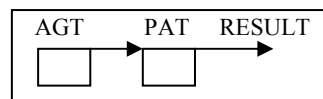
Figure 11

Figure 11(a) is a schema of motion over an extended period of time, which contains additional information about duration. Figure 11(b) shows a situation where the actual path of the trajector diverges from the expected path. Figure 11(c) shows a variant of the basic schema which focuses on potential obstacles, which have to be overcome by the trajector.

Stefanowitsch (1999: 130) explains (21), repeated here as (25), on the basis of what Stefanowitsch calls the image-schema blending.⁷

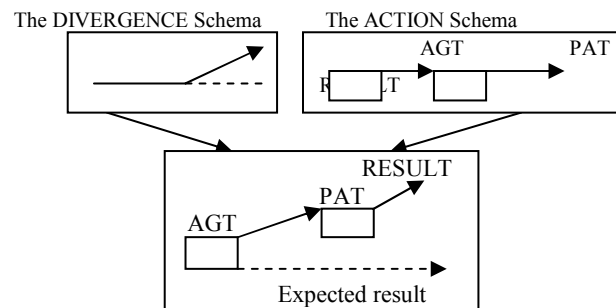
(25) Nobody thought he could climb Everest, but he *went and did* it.

The event encoded by *he could climb Everest* is an instance of the transitive event schema, what Stefanowitsch calls the ACTION schema, as shown in Figure 12, in which an agent acts on a patient with some result.



The ACTION schema
Figure 12

By blending this ACTION schema with the DIVERGENCE schema, the event is construed as a divergence from an expected conceptual path. In this case, an expected course of action would have involved the agent doing nothing to do with the patient, that is to say, not climbing Everest. His analysis is schematized as Figure 13 (see Stefanowitsch 1999: 130).



The BLENDED Schema
Figure 13

⁷ Stefanowitsch (1999) points out that the term ‘blending’ might be referred to as the term ‘fusion.’

Since the DIVERGENCE schema also entails a divergence from the expected flow of events or from the currently expected flow of a narrative, as in (20), as repeated here (26), expressing the implication that the action described by the second verb is stupid or undesirable could be explained easily on the basis of this image-schema blending.⁸

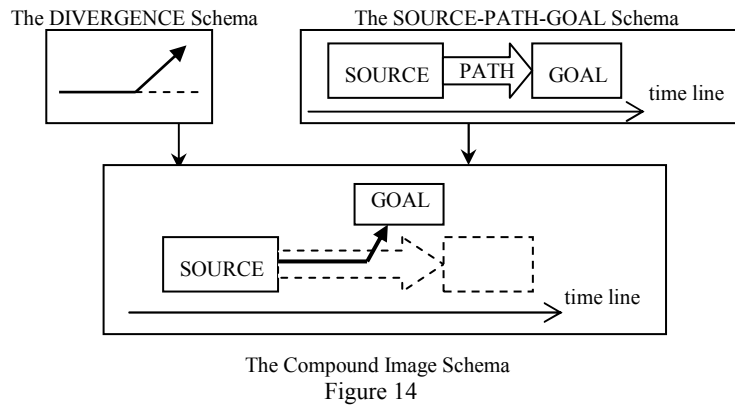
- (26)a. Look what you've *gone and done*!
- b. He's *gone and lost* his job.
- c. It was going to be a surprise, but he *went and told* her.

Stefanowitsch's analysis is of limited importance because it does not treat the *go-and-VP* construction expressing proceeding without hesitation, as in (22), as repeated here (27), and actual motion, as in (23), as repeated here (28), on the basis of the image-schema blending.

- (27) We asked him not to call the police, but he *went (ahead) and did* it anyway.
- (28)a. I think we should all *go and see* Valerie on Sunday.
- b. I'll *go and get* the rest of your stuff.

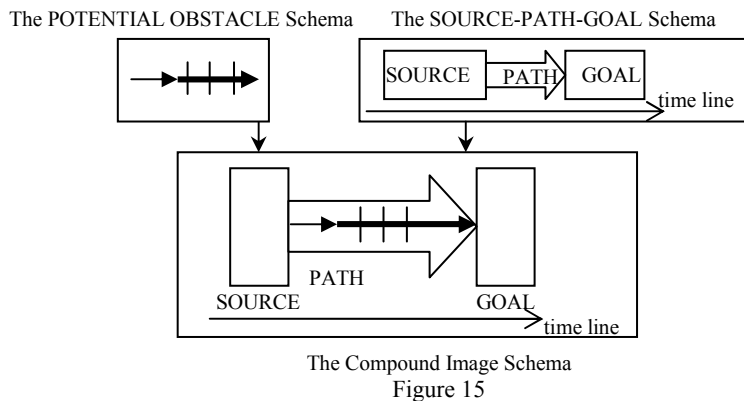
As his image-schema blending account should be reorganized, this paper recaptures the *go-and-VP* construction conveying various kinds of meanings. First, Stefanowitsch's blended schema is modified on the basis of a compound image schema with the SOURCE-PATH-GOAL schema. Figure 14 is a revision of Figure 13.

⁸ Sanchez (1999) has shown that the *go-and-VP* construction is typically found in three discourse contexts: (i) commands, suggestions, and invitations; (ii) introducing a new episode in a narrative; and (iii) returning to the main topic in a narrative after a digression. All of these three discourse functions are related to the divergence schema. Stefanowitsch points out that his image-schema blending account is compatible with the discourse function of the *go-and-VP* construction. Commands, suggestions, and invitations all entail a divergence from the expected flow of events. The introduction of a new episode and a return to the main topic within a narrative are also divergences from the currently expected flow of events.



In this paper, the SOURCE-PATH-GOAL schema is equivalent to Stefanowitsch's ACTION schema and the term 'compound' is used instead of 'blended'.

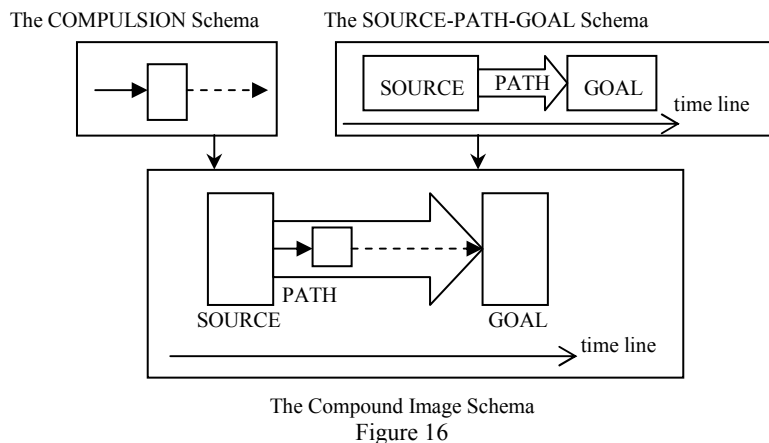
Second, (27) expressing proceeding without hesitation, is also explained on the basis of a compound image schema. The event encoded by *(we asked) him not to call the police* is an instance of the transitive event schema, the SOURCE-PATH-GOAL schema, in which an agent as the source acts on a patient as the goal with some result. By combining the SOURCE-PATH-GOAL schema with the POTENTIAL OBSTACLES schema, we can construe the event as a potential obstacle from an expected conceptual path, where the obstacle corresponds to the potential reason not to act in a certain way. In this case, the potential obstacle corresponds to the event that he did not call the police. However, he proceeded without hesitation or he paid no attention to the obstacle; as a result, he called the police. This analysis is schematized as Figure 15.



Third, there are some instances where the *go-and-VP* as well as the *go-to-VP* constructions expresses actual motion, as in (29).

- (29) a. Dan Bolts, a colleague of mine at “The Post” and I *went to interview* Bush in December. (CNN, November 18, 2002)
b. So he *goes and interviews* him, and what do they say? (CNN, May 21, 2001)

At first sight, *go and interview* and *go to interview* seem to convey the same meaning. As Bolinger (1968: 127) points out, “a difference in syntactic form always spells a difference in meaning.” There is, in fact, a subtle difference between both constructions; each construction requires a different construal. As shown in the Section 3, the *go-to-VP* construction is construed on the basis of the SOURCE-PATH-GOAL schema. The *go-and-VP* construction expressing actual motion is construed through the compound image schema which consists of the SOURCE-PATH-GOAL schema and the COMPULSION schema, as shown in Figure 16.



As the COMPULSION schema is incorporated into the SOURCE-PATH-GOAL schema, superficially this compound image schema and the SOURCE-PATH-GOAL schema may look the same. However, it is clear that there is a subtle difference between both two schemas. *Interview* in *go and interview* more than *interview* in *go to interview* has the focus of attention because of the power of the COMPULSION schema (see Deane 1991).

Obviously, in (30) *go and do* and *go to do* do not convey the same meaning.

- (30) a. And it’s interesting because Hillary Clinton says some of the right things, and then unfortunately she *goes and does* the opposite. (CNN, February 7, 2000)

- b. OK, the first thing we did, we **went to do** the Frank Sinatra TV special on Miami Beach.
(CNN, August 17, 2002)

(30b) involves actual motion and it is construed on the basis of the SOURCE-PATH-GOAL schema. By contrast, whether *she goes and does the opposite* in (30a) involves actual motion or not is ambiguous, and also it conveys the additional meaning, that is to say, an implication that Hillary did stupid or undesirable things. This supports the idea that *does in goes and does* has the focus of attention. In (30a), the DIVERGENCE schema and the COMPULSION schema are elaborately incorporated into the SOURCE-PATH-GOAL schema, as shown in Figure 17.

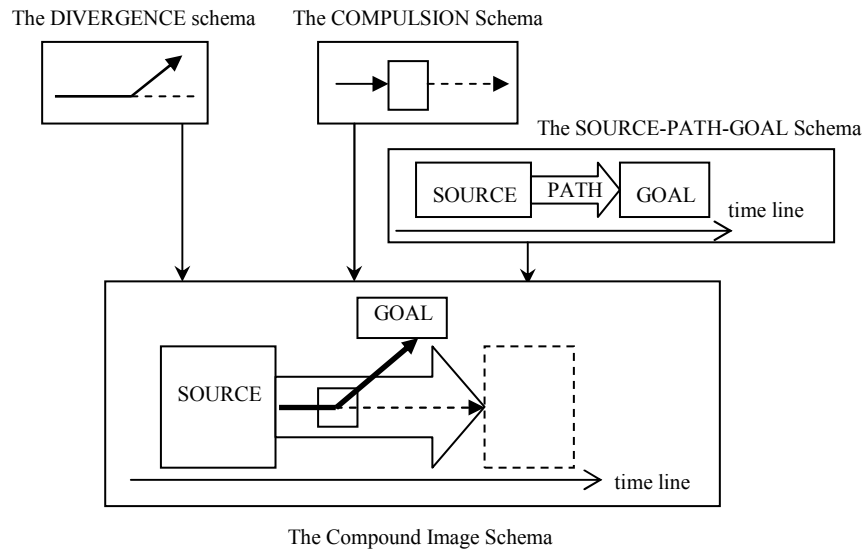


Figure 17

The *go-and-VP* construction also has the characteristics of usage. *Go-and-VP* can be substituted for one word; for instance, *go and see* is roughly the same as *visit*, as in (31a), and *go and get* as *fetch*, as in (31b).

- (31) a. He said, when he comes to Washington he goes to the Lincoln Memorial, and then he **goes to see** Dad and he gets the same inspiration from both of them.
(CNN, June 8, 2003)
b. Well, he said he was hungry, so he **went and got** a cold slice of pizza out of the fridge.
(CNN, October 31, 2003)

In this regard, *go and see* does not always mean *visit*, as in (32). In (32) *go and see* means *watch*.

- (32) a. I think it's very important that these people *go and see* your movies. (CNN, July 21, 2001)
b. So you would *go and see* him work at a young age, too? (CNN, May 21, 2002)

One important problem remains before us. Why do we choose *go and see* instead of *visit* or *watch*, or *go and get* instead of *fetch* purposefully? Since neither *see* nor *get* involves an inherent motion, the motion verb *go* may provide the deictic anchoring of a situation with respect to the speaker or the hearer, or the speaker may prefer to show a scene from a particular viewpoint. As Du Bois (1985: 367) points out, this confirms that construction patterns are associated with meanings corresponding to speakers' mental representations.

It is necessary to explain why the *go-to-VP* construction is associated with the SOURCE-PATH-GOAL schema, why the *go-and-VP* construction is associated with some types of compound image schema with the SOURCE-PATH-GOAL schema, and why quite the reverse never occurs. The key notion is the word *to*. It is shown that the infinitive has its diachronic origin in a nominal purposive form and that the grammaticization of a purposive form to an infinitive is a widespread phenomenon in the languages of the world. From a historical perspective, the locative meaning of the allative preposition is the original meaning which has eventually given rise to the meaning of the infinitive.⁹ Since the development of the infinitive from purposive forms is an instance of grammaticization, it is clear that the process of grammaticization exhibits a path (see Hopper and Traugott 1993, Traugott 1995). As mentioned in the Section 3, the *go-to-VP* construction involves the shift from the actual motion construal to the fictive motion construal. However, this section shows that the *go-and-VP* construction does not involve it. To put it another way, the SOURCE-PATH-GOAL schema represents the shift from the actual motion construal to the fictive motion construal, but some types of compound image schema with the SOURCE-PATH-GOAL schema do not. As grammaticization is at least related to such a shift embodying semantic bleaching, it is obvious that the shift from the actual motion construal to the fictive motion construal is closely related to the path, the word *to*. Thus, it is fair to conclude that

⁹ Haspelmath (1989) claims that it is no coincidence that the infinitive is marked by an element that is synonymous with the allative preposition *to*, and that there is a close connection between the modal meaning of the infinitive and the allative meaning to the preposition *to*.

the conceptualization of the path from the historical perspective can be found in the *go-to-VP* construction, not the *go-and-VP* construction, and that such historical facts reinforces the fact that the shift from the actual motion construal to the fictive motion construal can be found only in the *go-to-VP* construction. This supports the idea that the *go-to-VP* construction is more directly connected with the SOURCE-PATH-GOAL schema than the *go-and-VP* construction.

5. The *Go-to-VP* Construction and the *Go-and-VP* Construction in the CNN Larry King Live Corpus.

The CNN Larry King Live Corpus shows some significant results in the data-driven analysis and reinforces this paper's accounts in the previous sections. Table 1 shows the *go-to-VP* construction has different frequencies of verbs from the *go-and-VP* construction.

<i>go to VP</i> (total: 634) <145 types>	<i>go and VP</i> (total: 666) <198 types>
<i>see</i> (163) 25.7%	<i>get</i> (68) 10.2%
<i>work</i> (35) 5.5%	<i>do</i> (60) 9.0%
<i>get</i> (29) 4.6%	<i>see</i> (47) 7.1%
<i>visit</i> (27) 4.3%	<i>have</i> (22) 3.3%
<i>do</i> (27) 4.3%	<i>look</i> (21) 3.2%
<i>show</i> (25) 3.9%	<i>talk</i> (19) 2.9%
<i>go</i> (23) 3.6%	<i>visit</i> (19) 2.9%
<i>be</i> (14) 2.2%	<i>be</i> (16) 2.4%
<i>vote</i> (12) 1.9%	<i>say</i> (13) 2.0%
<i>take</i> (11) 1.7%	<i>try</i> (12) 1.8%
<i>live</i> (9) 1.4%	<i>meet</i> (12) 1.8%
<i>have</i> (9) 1.4%	<i>try</i> (12) 1.8%
<i>help</i> (8) 1.3%	<i>watch</i> (12) 1.8%
<i>make</i> (8) 1.3%	<i>buy</i> (10) 1.5%
<i>talk</i> (7) 1.1%::	<i>take</i> (10) 1.5%

Table 1.: Frequencies of collocations of verbs in the *go-to-VP* and the *go-and-VP* construction in the CNN Larry King Live Corpus (sums in parentheses)

Table 2 shows frequencies of the verb *show* in the *go-to-VP* and the *go-and-VP* construction in the CNN Larry King Live Corpus.

	<i>go to VP</i> (total: 634) <145 types>	<i>go and VP</i> (total: 666) <198 types>
<i>show</i>	25 [3.9%]	2 [0.3%]

Table 2.: Frequencies of the verb *show* in the CNN Larry King Live Corpus

The idea that the fictive motion construal is found only in the *go-to-VP* construction is supported by the verb *show*. As *go to show* means ‘to help to prove something’, the motion meaning of *go* in *go to show* is not involved, as in (33).

- (33) a. We’re interested in any information that ***goes to show*** someone is guilty of what they’re charged. We’re just as interested in any information that ***goes to show*** someone’s innocent. And if anybody provides us with that, we will absolutely review that information to see if the wrong person is charged.
(CNN, May 27, 2003)
- b. The incredible thing is that, as the colonel was suggesting by any traditional definition, this mission on October the 3rd was a victory. We got the two guys we were after. Eighteen Americans were killed, a disaster. A thousand Somalis were killed, is the closest estimate I’ve heard. Mission accomplished? Their casualties far outweighed ours, but it just ***goes to show*** that traditional definitions don’t count for anything anymore. It was perceived as a disaster.
(CNN, January 16, 2002)
- c. We get happy, you know, it just ***goes to show*** that Elvis was not a God that people made him to be.
(CNN, September 6, 2003)

By contrast, whether *go* in *go and show* in (34) conveys the actual motion meaning or not is ambiguous. It should be noted here that *go and show* in (34) does not mean ‘to help to prove something’.

- (34) a. In the early years of the queen’s reign and even in the final years of her father’s reign when she was taking on his duties. She spent a lot of time away. It was the pretelevision age. The feeling was she had to physically ***go and show*** herself for long periods of time around her commonwealth.
(CNN, April 9, 2002)
- b. KING: He was one of the first activists, right?
DARIN: He was there. He was at the march on Washington. And he was doing things quietly. He didn’t want to do it for the press. He’d give money. He’d ***go and show*** up.
(CNN, December 31, 2004)

Consequently, (33) and (34) reinforce the idea that the *go-to-VP* construction involves the shift from the actual motion construal to the fictive motion construal and that the *go-and-VP* construction does not involve it.

(35) and (36) supports the idea that the *go-and-VP* construction functions as a single syntactic unit, that is to say, one word.

- (35) Pakistan, one of the first things that I did is I ***went to go and visit*** refugee camps that are strung along the Pakistan/Afghan border that have been there for over a decade, ...
(CNN, December 26, 2001)

- (36) *Pakistan, one of the first things that I did is I *went to go to visit* refugee camps that are strung along the Pakistan/Afghan border that have been there for over a decade, ...

In the SOURCE-PATH-GOAL schema, the *go-and-VP* constructions can occur in the GOAL position, as in *went to go and visit* in (35), but the *go-to-VP* construction cannot occur, as in **went to go to visit* in (36). In other words, we cannot construe two SOURCE-PATH-GOAL schemas at the same time, but we can construe simultaneously both one SOURCE-PATH-GOAL schema and one compound image schema with the SOURCE-PATH-GOAL schema. This means that the *go-to-VP* construction and the *go-and-VP* construction require notably different construals respectively. Consequently, this section demonstrates that some significant outcomes in the data-driven analysis reinforce selected convincing explanations discussed throughout this paper.

6. Concluding Remarks

This paper demonstrates that constructions, as specified by Langacker, such as *go-to-VP* and *go-and-VP*, account for the understanding of form-meaning correspondences that have a cognitive reality. There are many ways of explicating linguistic forms, functions, and meanings. Even when various kinds of linguistic phenomena can be subsumed under a highly limited number of rules, this paper cannot accept that such phenomena have thus been explicated. This paper also emphasizes that only when linguistic phenomena, human cognition, and extra-linguistic factors are plausibly connected, can such phenomena be explicated. It is further demonstrated that the interpretation of the image-schemas has enhanced research. As image schemas are dynamic recurring patterns of our mundane bodily experiential interactions, one fascinating aspect is that linguistic facts, which otherwise may remain unexplained, can now be interpreted as manifestations of the image schemas. In particular, the SOURCE-PATH-GOAL schema is pivotal to account for the *go-to-VP* construction and some types of compound image schema with the SOURCE-PATH-GOAL schema for the *go-and-VP* construction.

Although space constraints do not permit further discussion here, this paper raises new problems and thereby opens up avenues for further investigation. Given that constructions code best what speakers do most, attributing the SOURCE-PATH-GOAL schema and some types of compound image schema with the SOURCE-PATH-GOAL schema to both the *go-to-VP* and the *go-and-VP* constructions will render the nature of their relationships to other types of constructions more transparent, including the verb *go* as used in expressions such as: *Go wash your hands*, as the *go-VP* construction, and: *The bullet went flying*

over my head, as the *go-V+ing* construction, or various types of constructions including the deictic verb *come*.

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