A Study of the Differences between Sentence Meanings and Utterance Meanings:  
From the Viewpoint of Cognitive Semantics  

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Introduction
In both Japanese and English, and all other languages as well, it often occurs that even if a speaker says S is P, he really means S is R. The listener understands S is P, and he naturally understand it to be S is R, that is, even if what is said and what is meant are different, both the speaker and the listener can communicate with each other. If we are in pursuit of this mechanism, we are confronted with many linguistic phenomena such as metaphors, metonymies, idioms, ironical utterances, indirect speech acts, sayings, proverbs, etc. The purpose of this paper is to analyze these phenomena, and to clarify the relationships between sentence meanings and utterance meanings, and further, to explore the relationships between language and human cognition.

Even when ‘what is said’ (sentence meaning or literal meaning) and ‘what is meant’ (utterance meaning) are the same, they are closely related to such various linguistic phenomena such as categorization, ambiguity, context, the visual point, and conventionalization. First, we will discuss these phenomena, before analyzing and clarifying the relations between sentence meanings and utterance meanings.

1. Coincidence of Sentence meaning and Utterance meaning
Even when a sentence meaning is the same as an utterance meaning, that is, a speaker says S is P and he means S is P, these have something to do with complicated linguistic phenomena.

A. Categorization
Let’s assume that a speaker utters the following sentences.

(1) The bird is small.
(2) The ant is big.

Why is it that even if the bird is bigger than the ant, we can say the bird is small?

This is related to the human habit of categorizing things using words. In the sentences mentioned above, the bird is small in the category of “birds”, and the ant is big in the category of “insects”. We don’t compare a word in one category with words in the other categories. Ways of categorizing differ in languages. For example, in the language of Dyirbal, one of the Australian Aboriginal languages, they have a category Balan, which consists of the following members.

Balan (women, fire, water, dog, platypus, sun, star, snake, fish...)

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Probably all of them have some properties in common to the Aborigines, but we don’t understand these properties. We must thus imagine that human being’s ways of categorizing differ from culture to culture. This is similar to the Japanese classifier system which exhibits the basic mechanism used in Japanese categorization. One of the classifiers is hon, which is in the most commonly used, and classifies long, thin, and rigid objects:

- hon (pencil, carrot, stick, tree, pen, candle, cane...)

We can clearly see that these objects are in the same categories, because they are all long, thin, and rigid. But hon can be extended to what are presumably less representative cases:

(a) martial arts contests that use staffs or swords
(b) hits in baseball
(c) Judo matches
(d) Shots in basketball, serves in volleyball, and rallies in ping pong
(e) rolls of tape
(f) telephone calls
(g) radio and TV programs
(h) letters

At first glance, these cases appear to have no relations to each other, because they do not seem to have anything to do with long, thin, and rigid objects. But there are certain reasons why they can be classified in the same category. Let’s examine what kind of sense it makes. As for (a), the bamboo swords or staffs used in martial arts like kendo and naginata are long, thin, and rigid objects which are classified as hon. They are also the principal functional objects in these matches. In kendo matches, when one of the contestants wins, a judge shouts “ippon”. That is why we use the expression “ippon shobu” (one game match) in kendo matches. We may refer to this instance as metonymy — where the part (the sword) stands for the whole (kendo). Although there is no use for a staff or a sword in this case, judo is in the same domain of experience as those martial arts that use a staff or a sword, therefore, a win in judo match can also be classified as a hon. This is the example of image-schema transformation. As for (b), we say “homuran 1 ppon (a home run), “hitto 1 ppon” (a hit). Baseball bats are central members of the hon category. They are one of the two most functional objects in the game, the other being the ball. Baseball is centered on a contrast between the pitcher and the batter. The batter’s principal goal is to get a hit solidly, it forms a trajectory, that is, it traces a long, thin, path along which a solid object travels quickly. The image traced by the path of the ball is a hon image — long and thin. In this way, the reason we use ‘hon’ for a home run or a ‘hit’ is that we have the extension of the hon category from bats to hits, from a long thin trajectory of the ball to a home run. This extension of the hon category in baseball is true of basketball. Hon can be used for shots and free throws in basketball, but no passes, because in the case of passes, a ball does not race a long trajectory just like a home run ball. Hon can also be used for serves in volleyball and for ping pong for a similar reason. In Japanese, we say “teippu 1 ppon” (a roll of tape). This is because rolls

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of tape can be unrolled into something long, thin and rigid. Letters were originally in the form of scrolls, and often wound along thin wooden cylinders, so they could be unrolled into something long and thin like rolls of tape. Therefore, letters have been categorized with hon ever since. We say “denwa 1pon kudasai.” (Please give me a telephone call.) This is because telephone calls which come over wires are instances of the conduct metaphor as described by Lakoff and Johnson (1980). Radio and TV programs are also recognized with hon. They are the means of communication at a distance, just like letter writing and telephone communication. Radio and TV programs are the examples of the conduct metaphor. As we have seen so far, we can say language is one of the characteristics of human cognitive activities. And cognitive activities in a certain domain of categories differ in different countries and cultures. This is ultimately called a “cultural model.”

Genders of nouns are also categorized into masculine, feminine and neuter in many languages, but it is said that there is no distinction of sex in the Japanese language. Ship or castle, for example, are in the feminine category, which we don’t have for fune or shiro (ship or castle) in Japanese. She is used for the word ship or castle. But, when we think carefully about it, some Japanese words have the idea of sex. Let’s take fune (ship) mentioned above, for example. The names of many ships in Japanese have a suffix “maru” just like “nihonnmaru, or asamamaru.” This “maru” is used for the names of a male child, or a sword; ushiwakamaru (牛若丸), hiyosimaru (日吉丸), ranmaru (関丸), or kumokirimaru (蜘蛛切丸), judging from these facts, the gender of a ship might be said to be feminine. Just the same way, shiro (castle) consists of such parts as honmaru (本丸), utimaru (内丸), and ninomaru (二の丸). All of these parts of a castle have the suffix “-maru”. If we think, since early times, women have been forbidden to get into a fishing boat, or to go into a castle, fune (ship) and shiro (castle) are masculine.

B. Conceptualization

When we try to understand the following sentences, what do we need?

(3) The baby is on the floor.
(4) The picture is on the wall.
(5) The fly is on the ceiling.

Sentences (3) (4) and (5) consist of the form “X is on Y.” But this form does not awake imagination in us. The images of the sentences are conceptualized in our mind by inserting a certain word into variables X and Y respectively. And we know the relative location of the baby and the floor, the fly and the ceiling, and the picture and the wall by the preposition “on.” Human beings have a conceptualizing capacity. According to George Lakoff, this capacity consists in:

[1] the ability to form symbolic structures that correlate with preconceptual structures in our everyday experience. Such symbolic structures are basic-level and image schematic concepts.

[2] the ability to project metaphorically from structures in the physical domain to structures in the abstract domain, constrained by other structural correlations between the physical and abstract domains. This accounts for our capacity to reason about abstract domains such as quantity and purpose.
the ability to form complex concepts and general categories using image schemas as structuring devices. This allows us to construct complex event structures and taxonomies with superordinate and subordinate categories.\textsuperscript{3}

This conceptualizing capacity becomes the important factor not only for literal utterances but also for metaphoric utterances, which we deal with below. To understand the sentences (2)~(4), we have to know the entities of the symbols — baby, floor, fly, ceiling, picture, and wall — by using our past experiences (schemas). If we know the entities of the words, we find the following sentence is strange:

(6) The baby is on the ceiling.

Sentence (6) is unusual, because we know the entities and characteristics of the words, baby and ceiling. But we can understand what it means, because it is a grammatical sentence. If we use the word, “wall” instead of “ceiling”, there is no change in the strangeness of the situation. But this sentence is more realistic, because we can imagine the baby is in a bag on the wall. Like this, we can form symbolic structures that correlate with preconceptual structures in our everyday experiences. Such symbolic structures are basic-level and image schematic concepts.

It is more complicated for us to conceptualize the relations between ‘verbs’ and ‘objects’. For instance, let’s take several substitution examples of ‘X opened Y’. Here we restrict ourselves to human agents, concrete objects, and a strictly literal use of ‘open’.

(7) a. Jane opened the window.
   b. Bill opened his mouth.
   c. Sally opened her book to page 56.
   d. Mike opened his briefcase.
   e. Pat opened the curtains.
   f. The child opened the package.
   g. The carpenter opened the wall.
   h. The surgeon opened the wound.

(adapted from Searle 1983: 145)

The encoded meaning of the word ‘open’ is the same in the examples mentioned above, but it is understood differently in each case; the contribution it makes to the truth conditions of literal utterances varies with the context it occurs in. The action of opening the window is very different from the action of opening one’s mouth, which is quite different again from the action of opening a book and of opening the package, etc. When we compare ‘X’ with ‘Y’, we find ‘Y’ plays a more important role than ‘X’, because ‘Y’ determines the interpretation of ‘open’, which gives us a background of assumptions concerning what is involved in ‘X’ opened ‘Y’. That is, the action of ‘opening the wall’ implies reconstruction of a house, and ‘opening the wound’ implies a surgical operation.

Here the technique of metonymy is used. The actions of the hands are different in each example according to what we open. These actions involve a tacit understanding between speakers and hearers on the basis of their past experiences and knowledge. The information

\textsuperscript{3} Lakoff, G. 1987. Women, Fire, and Dangerous Things. The University of Chicago. p. 281
based on human cognition can not be communicated by using words.

Languages can not convey all things we recognize. We also depend on our cognitive ability.

There are cases where the conceptualizations of speakers and hearers are different, as in ambiguous sentences.

C. Ambiguity and Context

At first sight, the following sentence has only one meaning, but reflecting on it, it has two readings.

(8) I don't like this jacket.⁴

On the first reading, this jacket refers to a specific garment and on the second reading, this jacket refers to a jacket design. The second reading is what Langacker has called 'quality space'.

The same ambiguity can occur with pronouns. The sales assistant who says (9a) is referring to articles of a certain design, whereas (9b) refers to a specific article.

(9) a. I'm sorry, we don't stock it.
   b. I'm sorry, we just sold it.⁵

If we take context into consideration, most ambiguous sentences can be rewritten and the ambiguity disappears.

(10) There was a pipe lying on the side walk.⁶
   a. There was a smoking pipe on the side walk.
   b. There was a lead pipe lying on the side walk.

(11) The rioting was not the worst in New Jersey.⁷
   a. The rioting was not the worst in New Jersey; it was worse in New York.
   b. The rioting was not the worst in New Jersey's history.

(12) Visiting relatives can be a nuisance.⁸
   a. Relatives come to visit and that is a nuisance.
   b. Some one is going to visit relatives and that is a nuisance.

Sentence (10) is an example of a lexical ambiguity, in which a pipe refers both to a smoking pipe and to a lead pipe. Sentence (11) and (12) are instances of syntactic ambiguity and the two readings are possible such as in (11a), (11b), and (12a), (12b) respectively. Syntactic ambiguity is divided into two kinds: surface structural ambiguity (11) and underlying structural ambiguity (12). They arise when the syntactic relationships among the words or phrases in a sentence are not unique. That is, the analysis of a set of words or phrases can go two ways in terms of the grammatical relationships that can hold among those items.⁹

When we turn to cases where sentence meaning and utterance meaning are different, we find a quite different situation. For example, (13) could be uttered not only to tell somebody

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⁵ ibid.
⁷ ibid.
⁸ ibid.
⁹ ibid.
that it is getting hot in the place of the utterance (literal utterance), but it could be also be used to request somebody to open a window (indirect speech act), to complain about how cold it is (ironical utterance), or to remark on the increasing vituperation of an argument that is in progress (metaphorical utterance). Like this, we have to look at the contexts behind the backgrounds of the utterances uttered.

(13) It is getting hot in here.
   a. literal utterance
   b. Please open the window. (indirect speech act)
   c. It is cold here. (ironical utterance)
   d. The argument that is going on is more vituperative. (metaphorical utterance)  
   (Searle 1991)\textsuperscript{10}

As for the bracketed questions of sentences (14), the following examples require completion to understand the sentences. Here also, we have to know the contexts made by the speaker and the hearer.

(14) a. Paracetamol is better. [than what?]
   b. It's the same. [as what?]
   c. She's leaving. [from where?]
   d. He is too young. [for what?]\textsuperscript{11}

D. Visual point

The following sentence is also ambiguous, but this ambiguity is related to a visual point.

(15) There is a tree across the street.
   a. A tree is across the street.
   b. A tree was brought down (by the wind), and blocks the street.

In the sense of (15a), a visual point must be fixed, but in the sense of (15b), from wherever we see the tree, it blocks the street. The two readings of the sentence (15) come from the difference of visual point.

(16) He is walking on the street.
(17) He is walking along the street.

The meaning of sentence (16) is just the same as that of sentence (17), but strictly speaking, as the forms of 'on' and 'along' are different, the two sentences must be different in meaning. The preposition 'on' has two sememes: over and touching a surface. Therefore, we have to see someone or something from a view point where we know it is touching on a surface. On the other hand, 'along' means 'moving on or along a line', we see someone from a view point where we know he is moving along a line.

Next, let's take the famous poem written by Takuboku Ishikawa (1886-1912):

(18) Tokaino kojimano isono shirasunani ware nakinurete kanito tawamuru

If we translate this poem literally into English, it is as follows:

(19) I, bathed in tears, toy with a crab on the white sand beach of a tiny island of the

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Eastern Sea

The original poem begins with ‘Tokai’ (the Eastern Sea) and ends with ‘tawamuru’ in Japanese, but the translated poem is opposite to the Japanese original one. That is, a viewpoint is moving from ‘zoom out’ to ‘zoom in’ in Japanese, and from ‘zoom in’ to ‘zoom out’ in English.

The color of the sun is said to be red to Japanese people as seen in the rising-sun flag, whereas the color of the sun is yellow to English speaking people as seen in The Dictionary of Symbols and Images.12 Bruise Bernard (1992) wrote the biography of Van Gogh, in which we see the following statement:

After encountering ukiyoe, Van Gogh found it possible to express his cheerful feelings on canvas. He became especially fond of sun-flowers and the color of yellow. To him sunflowers meant a heart filled with love, and yellow represented the sun.

The color of the sun is yellow to Van Gogh. The difference of the color of the sun between Japanese and English speaking people depends on viewpoint. The sun is red at the time of sunrise and sunset. Japanese people pay attention to the red sun, and the sun is red during the daytime. English speakers focus on the yellow sun. This difference in viewpoint reflects Japanese and English languages:

(20) Watashino titiwa gonenmaeni nakunatta.
(21) My father has been dead for five years.

The Japanese language focuses on the point of ‘five years ago’, and the English language focuses on the line of ‘for five year’. This is because Japanese language is said to be a language of the point, and English, a language of the line.

E. Conventionalization

We ‘dial’ telephone numbers, even though telephones with dials are now largely a thing of the past.

(22) We dial telephone numbers.13

We can be sure that not so long ago there was a transparent semantic relation between the noun dial (designating the numbered circular disc found on telephone receivers) and the verb. But while the technology changed, the language did not. Dial a number became and has remained the conventionalized expression for talking about delivering an instruction to a telephone network. No doubt, future generations of English speakers will still use the verb dial with this meaning, but without any awareness of the word’s origin, such as is the case with atom which originally meant a thing which can no longer be divided into parts. This phenomenon can be seen in any language. The process of accidentally creating verbs from nouns is very common; pocket the money, butter the toast, hand over the money, and telephone a friend, etc.

As we have mentioned above, when we confront literal utterances, we need to have knowledge about categorization, conceptualization, context, a viewpoint and conventionalization, etc.

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2. Differences between Sentence Meanings and Utterance Meanings

It is widely observed that there is often a difference between what a person says and what he means, between the meaning of the linguistic expression he uses and the meaning he wants to communicate. This kind of linguistic phenomena includes metaphors, metonymies, idioms, irony, indirect speech acts, sayings, and proverbs, etc. The purpose of this chapter is to examine the gap between the meaning of the linguistic forms we use and what we mean on occasions of our daily use of them.

2-1 Metaphor

(a) Simple Metaphorical Utterance

A speaker says S is P, but means metaphorically that S is R. Utterance meaning (R) is understood by going through literal sentence meaning (P).

(22) He is a giant.

This sentence will be taken to mean

(23) He is very big,
because giants are by definition very big. That is what is special about them. There are similar metaphors to this:

(24) a banana which is green (=a cucumber)
(25) an eye hat (= a mask)
(26) a white tiger (=a zebra)
(27) an iron horse (= a steam locomotive)

(b) Metaphorical Utterances with More than Two Meanings

A speaker says S is P, but means metaphorically a wide range of meanings, S is R₁, S is R₂, S is R₃, etc. Utterance meaning is arrived at by going through literal meanings.

(28) Sam is a pig.¹¹

This is a fairly conventional metaphor whose interpretation involves bringing together the encyclopedic entries for Sam and pig, which do not normally come together in a subject-predicate relationship. The result will be a wide array of contextual implications which come from the images about a pig. So sentence (28) will be taken to mean:

(29) Sam is filthy, glutinous, sloppy and so on.
(29) The late Mr. Tanaka Kakuei was a bulldozer.

Here there is no single strong implicature that comes to mind, but rather a slightly weaker, less determinate range having to do with Mr. Tanaka's persistence, obstinacy, insensitivity and refusal to be deflected. These properties do not actually feature in the encyclopedic entries, since bulldozers (i.e. those large tractor-like machines used for moving earth, rocks, etc.) are not persistent and obstinate, nor do they ignore other people's view, refuse to be deflected, or ruthlessly pursue their own goals. Only human beings seem to have psychological properties such as these.

Searle (1991) has made similar observations about the example in (30).

(30) Sally is a block of ice.¹⁵
None of the properties that we take to be attributed to Sally by this utterance, for instance, extreme emotional reserve, lack of generosity towards other people, etc, are properties of blocks of ice. The relevant concepts in the encyclopedic entries of ‘bulldozer’ and ‘block of ice’ have to themselves be taken as used metaphorically.

2-2 Metonymy
Metonymy is reference to something or someone by naming one of its attributes. For example, in The pen is mightier than the sword, the pen is an attribute of thoughts that are written with a pen; the sword is an attribute of military action. There are various kinds of metonymy:

1. the part for the whole
   (31) He is a competent hand.
   (32) He is a private eye.
2. manufacturers for products made by them
   (33) I read Soseki last night.
   (34) He has got a Van Gogh.
3. objects used for users
   (35) The buses are on strike.
4. controllers for the controlled
   (36) Koizumi has dissolved the Diet.
5. institutions for people responsible
   (37) The Red Cross pushed this idea to one side.
6. places for institutions
   (38) It is difficult for us to understand the theories of Nagatacho.
7. places for events
   (39) Remember Pearl Harbor.
   (40) No more Hiroshimas.
8. objects for ideas of objects
   (41) The burglar was in Sally’s mind all day long.

2-3 idiom
An idiom is, in general, an expression whose meaning is different from the meaning of its individual words. Idioms are divided into the three kinds: transparent idioms, semi-transparent idiom, and opaque idioms. Here we exclude such defective collocations as to and fro, at least, in effect, in time, and such phraseological collocations as in action, on show, on display, etc.

(a) transparent idioms
Transparent idioms are the ones that a speaker and a hearer understand by means of his/her real-world knowledge. Examples are as follows: behind someone’s back, breathe life into something, alarm bells ring and pack one’s bags.


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(73) behind a person's back; covertly//sneakily//stealthily//underground
He believes the soldiers to be conducting behind his back. (Lob Corpus)
(74) breathe life into something; bring new perspective to
The convention into which the romantics tried to breath life no longer corresponded to the
realities of thought and feeling. (Brown Corpus)
(b) semi-transparent idioms
Semi-transparent idioms are those for which a speaker and a hearer need some special
knowledge in order to decoded them successfully. If the institutionalized idiomatic meaning is
unknown, there may be two or more possible interpretations. Common examples include loss
in the towel, grasp the nettle, the pecking order, and under one's belt.
(75) throw[or toss] in the towel; acknowledge defeat, acknowledge one's defeat
Davis would have to toss in the towel soon anyway. (Brown Corpus)
(76) grasp the nettle
He was willing to grasp the nettle.
Grasp the nettle means something like 'tackle something difficult with determination and
without delay.' In hindsight the metaphor in the string is relatively straight-forward, but
someone not knowing the expression might as easily interpret the metaphor as 'do something
foolish which will have unpleasant consequences'\textsuperscript{16}.
(b) opaque idioms
Opaque idioms are those where compositional decoding and interpretation of the image are
practically or completely impossible without knowledge of the historical origin of the expres-
sion. Examples include kick the bucket, red herring, and spill the beans.
(77) kick the bucket
She is just waiting for her rich old husband to kick the bucket.
A suicide who stands on a pail, slips a noose around his neck and kicks the pail, or bucket, out
from under him would be the logical choice for the origin of this old slang term meaning to die.\textsuperscript{17}
(78) red herring
Even with a major red herring, the detective cracked the case.
Red herring are herring that have been cured and become red in color. Escaping criminals
in the 17th century would drag strong-smelling red herring across a trail to make pursuing
bloodhounds lose the scent. This practice inspired the popular expression to drag a red
herring across the tail and more recently, the shortened term red herring, which means
confusing an issue by dragging in something irrelevant to the matter.\textsuperscript{18}
(79) spill the beans
The newspapers spilled the beans on the scandal.
A fanciful story, widely printed, holds that members of Greek secret societies voted on the
admission of new members by dropping beans into jars or helmets. White beans signified an
affirmative vote and black beans a negative ballot. Occasionally, the story goes, voters would

\textsuperscript{16} Moon, R. 1998. Fixed Expression and Idioms in English. A Corpus-Based Approach Clarendon
Press. Oxford, p. 189
\textsuperscript{18} ibid. p. 568
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accidentally knock over the jar or helmet, revealing the secret vote, spilling the beans. However, the phrase is an American one that entered the language only around the beginning of this century. No one knows how it made its entrance, unless it was on the heels of an older expression, as an extension of *know beans*, to know what is what.\(^{19}\)

2-4. irony

If a child has just dropped a plate accidentally which he had in his hand and broken it, his mother says ironically, “You have done a good thing.” Here, the speaker’s meaning and sentence meaning are different. What are the principles by which the hearer is able to understand that the speaker meant, “You have done a stupid thing, when what he heard was the sentence, “You have done a good thing.” The mechanism by which irony works is that the utterance, if taken literally, is obviously inappropriate to the situation. Since it is greatly inappropriate, the hearer is forced to reinterpret it in such a way as to render it appropriate, and the most natural way to interpret it is as meaning the opposite of its literal form.

(80) You have done a good thing. (P)
You have done a stupid thing. (R)
One day a man visited his friend on a cold day. When he was allowed to enter the living room, he found the room very chilly and he said. “It is very hot here, isn’t it?” (P), and then his friend answered, “I am running out of oil.” That is, “It is very hot here.” meant “It is very cold here. (R)” to his friend.

(81) It’s very hot here, isn’t it? (P)
=It’s very cold here. (R)
The verbs, admire and thank are sometimes used ironically:

(82) a. I admire your audacity.
b. We have him to thank for our failure.
c. I’ll thank you to keep your nose out of my affairs.

2-5. indirect speech act

In the indirect speech act, the speaker means what he says. However, in addition, he means something more. Sentence meaning is part of utterance meaning. For instance, in the usual dinner-table situation, I say to you:

(83) Can you pass the salt? (P)
In this situation you will normally take that as meaning:

(84) Please pass me the salt. (R)
That is, you will take the question about your ability as a request to perform an action. Other examples are as follows:

(85) A: Let’s go to the movie this evening.
B: I’ll have a test tomorrow. (P) = I can’t go to the movie this evening. (R)

7. sayings, quotations, catch phrases, etc

(86) an eye for an eye
This phrase comes from the legal code of Hammurabi. In Word and Phrase Origin, the

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\(^{19}\) ibid. p. 633
origin of the phrase is described as follows.

These words did not originate in the Old Testament, as most people believe. They come from the legal code of Hammurabi, the sixth of the first Babylonian Amorite dynasty, which was found carved upon an eight-foot diorite column dating back to about 1750 B.C. The exact words on the column are "If a man destroys the eye of another man, they shall destroy his eye." This later became the biblical an eye for an eye.  

(87) sour grapes

In Aesop's fable "The Fox and the Grapes," a fox spies luscious-looking grapes hanging from a vine. He leaps a number of times trying to get them, failing by a few inches with each leap, and gives up after rationalizing that they are probably sour and inedible anyway. La Fontaine, another great fabulist, later regarded the fox as admirable, remarking that his words were "better than complaining," but the fox's sour grapes have come to mean any belittling, envious remark.  

(88) All roads lead to Rome.

The ancient Romans built such an excellent system of roads that the saying arose all roads lead to Rome, that is, no matter which road one starts a journey on, he will finally reach Rome if he keeps on traveling. The popular saying came to mean that all ways or methods of doing something end in the same result, no one method being better than another.  

Conclusion

We have showed that even in the cases where sentences represent only literal meanings they are closely related to such phenomena as categorization, conceptualization, ambiguity, context, a visual point, and conventionalization, etc.

We also have showed the various examples where the sentence meaning is 'S is P' and the utterance meaning is 'S is R'. Among examples, there are such linguistic phenomena as metaphor, metonymy, idiom, irony, indirect speech act, sayings, quotations, catch phrases, etc, where the speaker utters a sentence that means literally that the object S falls under the concept P, but where the speaker means by his utterance that the object S falls under the concept R. In any case, when the sentence meanings are different from the utterance meanings, it is closely related to human being's cognitive way of things.

* This paper is the revision and translation of the article contributed to Journal of Comparative

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21 ibid. p. 630
22 ibid. p. 17
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