

Un Coup de Force: The Emotional Story of *Coup*

Mónica Padilla-Stemmelen
San Francisco State University

ENG 895 Squib submitted in partial fulfillment
of the requirement for the degree M.A. English (Linguistics)

Spring 2018

Supervising Committee:

Jenny Lederer
Anastasia Smirnova

Assistant Professor, Linguistics
Assistant Professor, Linguistics

Abstract

Purpose: From destructive (coup violent) to glorious (sacre coup) to emotive (coup de foudre) and devastating (coup de bambou) the term *coup* is common in the French language with approximately 450 expressions that contain the term. It is polysemous and poses problems for language learners and translators; however some of its uses are conceptually motivated. This paper explains the motivations behind idioms of emotion.

Design/Methodology/Approach: Conceptual Metaphor Theory, Corpus Linguistics

Findings: Idioms conveying emotions are motivated by several conceptual metaphors: CAUSATION IS OBJECT TRANSFER; EMOTIONS ARE PHYSICAL FORCES, AMORAL IS DOWN and UNETHICAL IS DIRTY.

Originality/value: There is no prior research on the conceptual motivations of the idiomatic uses of *coup* in the psychic domain.

Keywords: CMT, idioms

1. INTRODUCTION:

Idiomatic meaning; cognitive mechanisms; conceptual domains; and linguistic forms and their meanings are central to the motivation of idioms (Kövecses and Szabó 1996).

This paper focuses on French idiomatic expressions that include the lexical item *coup* as it pertains to emotional or psychic domains. I contend that the idiomatic uses referring to the emotional domain are motivated. Motivation refers to the cognitivist viewpoint that the meanings behind idioms are part of mechanisms such as metaphor, metonymy and conventional knowledge rather than arbitrary (Kövecses 1996).¹ My analysis utilizes Conceptual Metaphor Theory (CMT) as the framework to present how idiomatic expressions may be partially explained through cognitive semantics. This paper analyzes motivated expressions using *coup* by focusing on the idioms with psychological processes-- an element that has yet to be explored in previous research.

With approximately 450 expressions that contain the term *coup*, it is a term that is arguably complex and challenging to master for native French speakers. The term is polysemous and poses problems for both language learners and translators; however, by

¹ Motivation has also been referred to as semantic “transparency.” Transparency refers to the degree to which the original motivation of phrases is accessible (Nunberg et al. 1994, Lagnacker 1995).

understanding how some of its uses are conceptually motivated, metaphor could provide a basis for language learning (Kovecses 1996). In English, the publishing company Macmillan incorporated CMT principles into its *Macmillan English Dictionary for Advanced Learners* (2002, 2007). The publication includes metaphor boxes wherein a metaphor such as LIFE IS A JOURNEY is explained alongside a set of illustrative examples. This type of restructuring in language reference materials could potentially increase retention rate of idiomatic expressions for native and non-native speakers. To the best of my knowledge, there are no French language reference material organized using CMT principles. I argue that the emotional idioms of *coup* are motivated and should be taught strategically.

It is important to note that *coup* is not a verb, but rather a noun. As such, it can be given (donner), received (recevoir), created (monter), carried (porter) or simply exist (être). My analysis is organized in this way: In section 2, I will review idioms and the literature on the theory of CMT. In section 3, I outline my methodology in regards to compiling a French idiom corpus. In section 4, I introduce my data and analysis of French idioms with psychic implications utilizing the noun *coup*. In section 5, I contribute to the research on *coup* via a discussion of my findings and its implications for language learning, translation and sentiment analysis.

2. BACKGROUND

2.1. Idioms

Idioms have been of interest to linguists for quite some time and have been analyzed through a variety of methodologies including lexically, syntactically and semantically in both traditional as well as cognitive domains.² Here I briefly outline the two main

² For a more comprehensive analysis refer to Gibbs (1994), Nunberg et al. (1994) and Kovecses (1996).

viewpoints from both a grammatical and cognitivist perspective in order to glean a stronger understanding of idioms. Gibbs (1994) and Kovecses (1996) explain that idioms or idiomatic expressions can liberally apply to a wide range of figurative language including:

Sayings: Let the cat out of the bag

Proverbs: A bird in the hand is worth two in the bush

Phrasal verbs: To give in / To take off / To get up / To look up / Come up

Tournure idioms³: To kick the bucket⁴ / Spill the beans

Binomials / Pairs of words: Spick and span / Cats and dogs

Similes: As cool as a cucumber / Easy as pie

Phrasal compounds: Red herring / Deadline

Incorporating verb idioms: To babysit / To sightsee

Formulaic idioms: At first sight

Metonymies: Throw one's hands up

A traditionalist, or grammatical, view of idioms relegates the above examples as a subdivision within a larger category of a language's lexicon. Specifically, they are taken as lexical items wholly separate from a conceptual framework (Nunberg et al. 1994, Kovecses 1996, 2002). Work within a traditionalist viewpoint has largely focused on whether idioms are compositional or non-compositional. For example, Nunberg et al. (1994) categorizes these phrases as either "idiomatically combining expressions" (ICE) or "idiomatic phrases" (IP). The former includes expressions like "pull strings" that are considered compositional because they have conventional meanings in which there are parallelisms between its literal and non-literal interpretations. In other words, in the aforementioned expression, 'pull' refers to exploitation and 'strings' to connections. In contrast, IPs are

³ Tournure idioms have been defined as figurative expressions which contain two or more elements however, Jürg Strässler has tongue-in-cheek defined them as "a dustbin for non-categorizable expressions" (1982:18). Kovecses refers to these more generally as metaphors that are lacking conceptual motivation.

⁴ Nunberg et al. (1994) classify idiomatic expressions such as "kick the bucket" and "saw logs" as *idiomatic phrases (IP)* that enter a language's lexicon as an entire phrase.

non-compositional and do not distribute their meanings among their individual components. That is, the entire verb phrase is associated with its meaning. For example, the phrase to “kick the bucket” must be taken in its entirety to mean “die” (ibid: 497). In contrast, a cognitivist stance on idioms claims that many idiomatic meanings largely depend and invariably rely on a conceptual system such as metaphor (Kovecses 1996: 333). Let us take the following phrases on the topic Love:

The young couple are *made for each other*.
My husband and I *are one*. Indeed, he is *my better half*.
The newlyweds are a *perfect match*.

Rather than taking each of the expressions as a separate lexical entity as in the traditional view, we can account for the idioms by the conceptual metaphor: LOVE IS A UNITY.⁵ In other words, the expressions are conceptually motivated and interrelated such that they connect an abstract domain such as Love, to an entity or something more experiential like a physical connection. The next section 2.2 elaborates on the theory of Conceptual Metaphor and how it can be used to account for meanings behind idioms.

2.2. Conceptual Metaphor Theory (CMT)

Metaphor in language is not a new phenomena. Indeed, take the verse from the Bible where Jesus states, “I am the good shepherd...and I lay down my life for the sheep” (John 10:14-15) and you will note that it is merely one of many ancient usages of language taken from one source and utilized in another domain. Long considered a stylistic or ornament in writing, it is only within the the last few decades that metaphor has come to be studied as a part of humans’ cognitive processes that is extended through language. Lakoff and Johnson

⁵ Typographical conventions for include conceptual metaphors written in caps: CONCEPTUAL TARGET DOMAIN IS CONCEPTUAL SOURCE DOMAIN, as in ANGER IS FIRE.

(1980) first presented metaphor as an internal process that allows us to reason one particular area, known as the TARGET DOMAIN, to be comprehended via another area of experience, the SOURCE DOMAIN. The TARGET DOMAIN, they present is typically some abstract concept such as Love; in contrast, the SOURCE DOMAIN is generally concrete, for example, Fire. In essence, metaphor is the conceptual framework that allows us to superimpose a concrete (SOURCE) domain like Fire onto an abstract (TARGET) domain like Love. For example, the following phrase is ripe with metaphor:

I was burned by an old flame.

If we were to literally interpret this sentence, we would think that some unlucky individual was physically injured by an ancient fire. However, it is with the experience of having been physically burned by a *flame* that we come to understand the complex and abstract concept of LOVE. In order to illustrate these correspondences, researchers have established a system of *mappings* between the constituent source and target domains. These mappings have been facilitated by the creation of cognitive frames, or schemas, that allow us to understand correspondences between themes or events from a SOURCE DOMAIN onto a TARGET DOMAIN (illustrated in table 1). Thus, in a mapping of the conceptual metaphor LOVE IS FIRE we come to understand that some poor individual has been emotionally hurt by an old love interest.⁶

⁶ It is important to note that a DOMAIN is similar to what other cognitivist linguistics such as Fillmore (1978, 2003) have referred to as a frame. Chiefly, a frame is the schematic knowledge structure of a given situation (eg. Commerce or Giving) that make up quotidian life, including semantic roles. Frames, like Conceptual Metaphors, both propose a coherent organization for human experience as produced by language.

Table 1: Metaphorical Mapping of LOVE IS FIRE (adapted from Kövecses 1990)

SOURCE: FIRE	TARGET: LOVE
The object burning →	The individual in the emotional state of love
The heat of the fire →	The emotional state of love
The cause of the fire →	The cause of the emotional state of love
The beginning of the fire →	The beginning of love
The existence of the fire →	The existence of love
The end of the fire →	The end of the love
The intensity of the fire →	The intensity of the emotion love

We have experienced, or witnessed, FIRE so we can conceptualize it as LOVE.

Consequently, we know that an old flame is a prior love interest, just as we know that that to carry a torch for someone is to continue to love an individual.

So far, I have explained the broad range of expressions that may be classified as idioms. I have also outlined CMT's basic premise and presented mappings as an essential tool in analyzing and teasing apart the various components of conceptual metaphor. Now I will turn my attention to how CMT can be a useful framework for determining the various motivations of behind everyday idioms utilizing other expressions explained by the mappings in Table 1. The following examples highlight how these types of linguistic expressions are not an isolated phenomena:

1. (a) Her heart was *on fire*.
(b) The *flame went out* in their relationship.
(c) She *sets my heart on fire*.
(d) There were definitely *sparks flying*.
(e) I *got burned* again because of her.

Generally, the conceptual metaphor LOVE IS FIRE serves to conceptually motivate the use of words like: spark, fire, flame and burning. In evoking the domain FIRE, we can determine various aspects of LOVE such as its existence, duration, intensity, cause, effects, onset and termination.

In (1a) the presence of fire, alludes the the presence of love, just as (1b) expresses its termination via extinguishment. As a fire has a cause, the creator of the fire (1c) is the instigator of the emotion LOVE, it is mirrored figuratively in that she has *set* the fire. Additional entailments include the degree of intensity of fire that is mapped onto the intensity of the emotion. The *sparks* alluded to in (1d) signals that the emotion is not just present but unable to be suppressed. Metaphors of emotion convey effects. The thing burned by fire cannot function in the same ways it did prior to the contact; thus, a person in love cannot function normally. Burns cause pain, love therefore, can burn us and cause us pain as expressed in the phrase (1e). Consequently, all the expressions (1a-e) and others not noted here have something in common with love in that the domain FIRE are metaphorical expressions motivated by the conceptual metaphor LOVE IS FIRE.

To reiterate, CMT is the process of understanding one concept domain in terms of another and as Lakoff (*ibid*) noted, polysemous words and many idioms are motivated because their meanings make use and operate consistently within certain existing patterns.

⁷ To refer to motivation in cognitive linguistics is to assert that something in language and thought is not arbitrary. As we saw with domains FIRE and LOVE, there is a relationship that allows us to understand what LOVE is because of the conceptual metaphor LOVE IS FIRE. It is important to note that cognitive linguists do not go as far as to claim that motivations are the same thing as predictability (Lakoff 1987:448) but rather they argue that our conceptual system and linguistic system are interrelated.⁸ The motivational forces

⁷ For a more an in depth view of polysemy see Lakoff (1987:416-461); I briefly explain polysemy in section 4.1.

⁸ Lakoff (1987) writes that "Motivation is not the kind of phenomenon that algorithms were designed to characterize. Algorithms permit one to state rules, or principles, that will compute an output given an input. One can interpret such computation metaphorically as "prediction." Algorithms are good for

that affect one domain also affects the other. Consequently, the cognitivist view of motivation can be utilized in the examination of French word *coup*.

Moreover, CMT is not just a useful tool to English idioms, indeed it has cross-linguistic applications. Similar to how we have seen that idiomatic expressions are not isolated, metaphor, as alluded to earlier in this section is both ancient and linguistically universal. It has been found in modern spoken languages (Kovecses 2002, 2006; Yu 2003), signed languages (Taub 2002) and early European writings (Wiseman 2007) amongst others. Aptly Yu (2003) writes “The fact that distinct languages show metaphors in a systematic way supports the cognitive status of these metaphors as primarily conceptual, rooted in common human experience.” Additionally, Metaphor has also been broadly analyzed in various conceptual domains such as emotions (Kovecses 2000, 1986), politics (Lakoff 1996) and mathematics (Lakoff & Núñez 2002).

As shown in section 2.2 conceptual metaphors can be useful in explaining the motivation of commonplace idiomatic expressions. The motivations are illustrated by an examination wherein SOURCE and TARGET are outlined via mappings (see table 1). In section 4, I present an analysis of idiomatic expressions in French based on language data outlined in the following section.

3. METHODOLOGY

prediction (that is, the computation of outputs from given inputs). With respect to an algorithm, things are either predictable (that is, computable from an input) or they are arbitrary. But in human conceptual and linguistic systems, most things are neither. They are motivated, to some degree and in various respects. Motivation is a central phenomenon in cognition. The reason is this: It is easier to learn something that is motivated than something that is arbitrary. It is also easier to remember and use motivated knowledge than arbitrary knowledge” (346).

The noun *coup* literally refers to a rapid and brutal shock that results from the movement of one body that just hit another, and in particular, a shock given with a part of the body or instrument (Larousse 2018).⁹ *Coup* can also refer to blows, or shock, that affects one psychologically or morally (ibid). The lexical item is highly polysemous and is used in over a four hundred phrases (see appendix C). In order to gain a better understanding of the term, I compiled a list of idiomatic expressions using French corpora¹⁰, French language dictionaries¹¹, my own knowledge of French, and consultation with three native French speakers. After creating an initial list of idiomatic expressions, I cross referenced the phrases found in dictionaries with corpus data.¹² I followed this procedure by having my French consultants assess the expressions in and out of context. The language data yielded several categories apart from physical and emotional blows; they included idiomatic usages of *coup* to mark time, vision, physical malaise, effort, accomplishments and luck. In total, I compiled 35 expressions related to psychic domains.

Based on the corpus data, the lexical item *coup* could be used as the object of a verb phrase; the subject of a noun phrase; it can also be modified or be utilized in prepositional phrases. For an in-depth analysis on the polysemy of *coup* see Nielson (2000, 2004), this paper is only concerned with the uses of *coup* in idiomatic uses with emotional entailments. As such, I will only briefly discuss polysemy in Section 4 as it directly pertains to the how

⁹ Coup (n.m) 1. "Choc rapide et brutal qui résulte du mouvement d'un corps qui vient en frapper un autre, et, en particulier, choc donné avec une partie du corps ou avec un instrument" 6. "Acte, événement, nouvelle, et, qui frappe psychologiquement, moralement (Larousse 2018).

¹⁰ CorpusEye (>81 million words), SketchEngine (>10 billion words), corpus compiled by Nielson (2004)

¹¹ Harper Collins Robert French Unabridged Dictionary (2002), Cassell's French Dictionary (1981), Oxford Hachette French Dictionary (1997), Le Tresor de la Langue Francais (1978), Collins French Dictionary (2014), La Tresor de la Langue Francais Informatisé (2018), La Larousse.fr (2018)

¹² For example, if I located phrases such as "coup de Trafalgar" I sought out corpus data to assess whether the expression conveyed psychic implications in context.

coup is utilized in embodied and figurative phrases. In order to demonstrate how idiomatic expressions with *coup* are not arbitrary, I first present the conceptual metaphors that motivate the idiomatic usage of *coup*. I then map the core frame elements onto the target domain of Emotion and present language data to support my mappings. Finally, I briefly explain the grammatical forms the lexical item utilizes.

4. DATA PRESENTATION AND ANALYSIS

4.1. Polysemy

Polysemy is the instantiation wherein a single lexical item is associated with distinct but related meanings. Lagnacker (1995) posits that polysemy is typical for a lexical item.

Some cognitive linguists, such as Kovecses (2010) go further in their assessment:

it can be claimed that meaning extension often takes place on the basis of conceptual metaphor and metonymy. These take as their source domains the more central senses of the words concerned. The metaphors and metonymies serve as cognitive links between two or more distinct senses of a word.” (121)

In other words, our linguistic system is intrinsically linked to our conceptual and experiential schemas. Polysemy is important to the analysis of *coup* because as presented in section 3, the term can refer to physical and psychic domains. Given that polysemy refers to lexical items that have related senses, I contend that we gain a better understanding of the motivations behind the idiomatic uses of *coup* through the conceptual metaphor of causation: CAUSATION IS TRANSFER OF AN OBJECT:

Table 2. Metaphorical Mapping of CAUSATION IS TRANSFER OF AN OBJECT	
SOURCE	TARGET DOMAIN
GIVER	→ Cause
RECIPIENT	→ Affected
OBJECT	→ Effect

In the data we see how a GIVER transfers object or emotion to a RECIPIENT that undergoes an emotional shift. First, I outline literal, or physical, uses of the term (section 4.2) as a foundation for comprehending the figurative uses of the word (section 4.3).

4.2. Literal Usages of *Coup*

In cognitive grammar, nouns are thought of as a physical object. Lagnacker (1995: 13) refers to these as prototypical nouns; whereas lexical items such as “ideas,” which are not physical objects, are considered non-prototypical. *Coup* is grammatically classified as a noun and as the corpus data shows, it generally functions as an object. I contend that the noun *coup* is non-prototypical because a hit, or whack, is not an object but rather a causation. In other words, *coup* can be and is used in an extended non-prototypical sense. In addition, based on my data a common construction that accounts for over 100 phrases is a verb in conjunction with *coup*, which is modified. From this construction we obtain idioms with meanings that are physical or metaphorical. Specifically, the verb plus adnominal prepositional phrase marked with “de” designates the type of *coup* that has been dealt.¹³ The sentences in table 3 are based on the metaphor CAUSATION IS TRANSFER OF AN OBJECT and can be clarified through this non-metaphorical phrase:

2. Elle lui donne une forchette.
She him gives a fork.
She gives him a fork .

In the example (2) the transfer (*donne* -giving) of the physical object (*forchette* - fork) is initiated by a GIVER (*elle* - she) towards a RECIPIENT (lui-he) of said object. Literally, if you are given something, it is entailed that you are in possession of it. I posit that the

¹³ *De* is a preposition of cause, means (instrument), origin (location), manner and time to name of few.

entailment is carried over and why it is understandable for recipients in (3a-c) to have the metaphorical object, *coup*, since they have been transferred over metaphorically. In example (3c) the GIVER, je, gives the object *coup*, to the RECIPIENT, lui; resulting in a physical injury. Similarly, the RECIPIENT in (3b) receives a *coup* and consequently gets hurt by *couteau* (knife). Through our schematic content knowledge, or elaborations, we know that the GIVER is causing an injury, rather than giving an object. We later come to understand this non-object as physical force.

Table 3. CAUSATION IS TRANSFER OF AN OBJECT

(3a) Il s'est pris un coup de poing en plein face.	(3b) J'ai reçu un coup de couteau.	(3c) Je lui donne <i>un coup</i> .
He himself took a hit of fist in plain face. He took a punch right in the face.	I received a hit from a knife. I got a knife cut.	I him give a hit. I hit him.
GIVER → (unstated understood) OBJECT → coup de poing RECIPIENT → il	GIVER → (unstated ambiguous) OBJECT → coup de couteau RECIPIENT → je	GIVER → je OBJECT → un coup RECIPIENT → lui

Interestingly, the literal uses of *coup* are not exclusively utilized to refer to injury (3a-c); however, the expressions are still framed by the conceptual metaphor CAUSATION IS TRANSFER OF AN OBJECT. For instance, in examples (4a) and (4b) there is a GIVER giving (*donner*) the OBJECT (*coup*) to a RECIPIENT.

4. (a) *Donnes-y un coup de chiffon*
Give it a hit of rag.
Wipe it.
- (b) *Donnes-y trois coup de marteau.*
Give it three hit of hammer.
Hammer it three times.

Sentences (4a) and (4b) suggests that the element of force, which can be wielded by an GIVER is present in usages of *coup*.¹⁴ Here we witness how CAUSATION works within the conceptual metaphor CAUSATION IS TRANSFER OF AN OBJECT; the GIVER exerts force onto a RECIPIENT where there is a resultant or change of state (cleaning or hammering). Thus, (4a) the RECIPIENT is wiped or (4b) hammered.

Based on the premise of cognitive grammar where we recognize that the respective cognitive domain of nouns is objects and CMT where language data demonstrates disembodied domains are processed through physical domains we come to understand the motivations of the non-literal idiomatic use of *coup*. In the following section, I present language data that demonstrates that *coup* encompasses domains of both intentions and psychological states through metaphorical extensions.

4.3. Figurative Uses of *Coup*

I argue that the figurative, or idiomatic uses of *coup*, are the result of multiple conceptual metaphors at work. As seen in section 4.2, a hit, blow or whack can be transferred metaphorically; similarly, to receive a *coup* can also mean to undergo an emotional process or have a change of state. As we will see in this section, they are under the conceptual metaphor EMOTION IS PHYSICAL FORCE in tandem with the aforementioned CAUSATION IS A TRANSFER OF AN OBJECT (section 4.2).¹⁵ These types of

¹⁴ Indeed, the element of Force as part of other schematic representations; see Causality (Talmy 2000) or CAUSATION frame (Fillmore 2003).

¹⁵ It is tempting to classify the various forms of idioms using *coup* in the various instantiations of EMOTIONS ARE FORCES be it human (EMOTION IS AN OPPONENT), animal (EMOTION IS A WILD ANIMAL) or natural (EMOTION IS A FLOOD), however given the data there is not enough evidence to support these metaphors. And while a case could potentially be made for “*coup de chien*” (hit of dog) and “*coup de cafard* (hit of cockroach), it is ultimately the conceptualization of a metaphorical physical knock or blow that supports the the conceptual metaphor EMOTIONAL EFFECT IS PHYSICAL CONTACT.

metaphoric patterns are exemplified in examples (5a-b) where the RECEIVERS undergo a shift of emotion.

5. Verb + coup + de + noun

(a) Le jury a eu un *coup de coeur* pour le septième candidat.

The panel had taken a hit of heart for the seventh candidate.

The panel were taken by the seventh candidate.

(b) Excuse-moi d'être parti en claquant la porte, j'étais sous le *coup de la colère*.

Excuse me of having left in slamming the door, I was under the hit of anger

Excuse me for having slammed the door as I left, I acted out of anger.

In sentence (5a) the jury has been affected emotionally by the seventh candidate.

Consequently, the impact or force of the emotion, has resulted in a favorable impression.

The example (5b) is particularly interesting because the force of the unstated GIVER pushed the RECIPIENT into an emotional state of anger which they then exerted in the act of slamming the door. The implication being that they were compelled by the emotion to act. As I mentioned earlier, the usage of *coup* in the metaphor EMOTIONAL EFFECT IS PHYSICAL CONTACT primarily conveys that a physical force is required to create an emotional state. Consequently, a GIVER can emotionally injure a RECIPIENT with a *coup*.

We have now seen how polysemy can be partially attributed to the cognitive domains, or frames, where certain conceptual metaphors give rise to distinct meanings. The conceptual metaphors CAUSATION IS A TRANSFER OF AN OBJECT and EMOTIONAL EFFECT IS PHYSICAL CONTACT provides us with a mental space where we can understand that emotion is a force that affects a RECIPIENT psychologically or morally. By mapping the physical source domains onto the target domain of emotion we understand *coup* evokes an emotional consequence. Consequently, the idiomatic usage of *coup* is not arbitrary but

rather highly motivated. The idiomatic uses of *coup* are the result of multiple metaphors at work together.

4.3.1. Other Conceptual Metaphors

The triggering of multiple metaphors in the lexical item *coup* is present in two expressions. In the idiomatic expressions “sale coup” or “coup bas” the previous metaphors: CAUSATION IS A TRANSFER OF AN OBJECT and EMOTIONS ARE PHYSICAL FORCES work in conjunction with AMORAL IS DOWN¹⁶ or UNETHICAL IS DIRTY.

6. coup + adjective

(a) Elle lui a fait un coup bas.
She him made a blow low.
She gave him a low blow.

(b) Vous recevez un coup bas lorsque votre femme part avec un autre.
You receive a hit low when your wife leave with another
It's a low blow when your wife takes off with another man.

In examples (6a-b) the GIVERS transfer their metaphorical hit by making or giving away a low blow. Example (6a) the GIVER (elle - she) transferred the metaphorical blow to the RECIPIENT, similar to other examples presented; however, in this expression the noun *coup* is followed by an adjective. In (6b) the GIVER is unstated, but is understood as the cause of the emotional distress by the metaphorical low blow. Notably, there are no idiomatic phrases of *coup* collocated, paired, with an upwards motion indicating positivity.

¹⁷ Similarly, there are no expressions conveying cleanliness. In (7) the expression explicitly states that the RECIPIENTS suffer from a metaphorically “dirty” blow.¹⁸

¹⁶ Orientation metaphor

¹⁷ Literally a low blow is an area that is unseen; its inferences transfer over metaphorically. To give a low blow is to do something someone that is unaware of before its receipt.

¹⁸ This particular example is challenging to translate as no literal translation conveys the same meaning of the original expression.

7. adjective + coup

Leurs espoirs ont subi un nouveau sale coup, cette semaine.
Their hopes have undergone a new dirty hit this week
Their hopes suffered a further blow this week.

As we have previously discussed the transfer and receipt of a *coup* can cause harm. Amoral and unethical actions are both unfavorable; as such, the receipt of these blows, or knocks, in addition to the negativity of a physical hit, is compounded.¹⁹ The following section briefly discusses several aspects of *coup*: the syntactic construction of the lexical item; its negative entailments; and additional figurative uses.

5. Discussion

5.1. Syntax of *Coup*

While this paper is primarily concerned with the conceptual motivations beyond *coup*'s idiomatic usage, it has been noted elsewhere that metaphorical language can also be analyzed grammatically (Sullivan 2013). This section provides some preliminary observations that can serve as the foundation for a more in depth study. *Coup* functions within a variety of grammatical forms categorized on Table 3.

Form	Examples
(8a) coup + adjective	Coup rude*
(8b) adjective + coup	Sale coup*
(8c) coup + de/du + noun ²⁰	Coup de bec*
(8d) noun + de + coup	Une avalanche de coups
(8e) coup + preposition	Coup en vache*
(8f) preposition phrases	Sous le coup de la colère*
(8g) verb + coup	Monter le coup*
(8h) verb + coup + de + noun	Jeter un coup d'oeil

¹⁹ Additionally, not only has a transfer occurred, the verb “subi” (from *subir*) indicates sufferance, a state of being subject to an entity; this case a wholly negative force.

²⁰ Majority of cases

The idiomatic expressions of *coup* expressing emotional, or psychological, effects does not appear to be restricted to certain syntactic forms. However, the vast majority have the (8c) construction that is preceded by a verb. While copular phrases, that is, sentences using être are frequently used in idiomatic expressions such as example (5b); it is also found in transitive (3a-b, 5a, 6b, 7) and ditransitive phrases (2, 3c, 6a, 9a-c). Sullivan (ibid: 102) notes that ditransitive phrases in English evokes a transfer frame. As noted in section 4, emotional idioms of *coup* are motivated by the metaphor of CAUSATION IS THE TRANSFER OF AN OBJECT. Hence, it is unsurprising that the literal and figurative blows are marked by a ditransitive construction in French as well:

Table 4. Examples of ditransitives

Subject	Verb	Indirect Object	Direct Object	Examples
elle	fait	me	sale coup	9. (a) Elle m'a fait <i>un sale coup</i> . She made a dirty move to me.
elle	foutou	me	coup	9. (b) Elle m'a foutu ²¹ <i>un coup</i> de genoux dans les bijoux. She kneed me on my family jewels.
ils	fait	lui	coup en traître	9. (c) Ils lui ont fait <i>un coup en traître</i> . They betrayed him.

The examples in table 4 are common constructions of literal (9b) and figurative (9a,9c) usages of the lexical item *coup*. As yet, there is no work analyzing the syntactic forms of metaphorical idiomatic expressions conveying emotion.

5.2. Emotional Entailments of *Coup*

A hit, whack, knock or blow is generally perceived with a negative evaluation. There are few instances where we conceptualize a physical force jarring us as positive. It is

²¹ Foutu (conjugation of “foutre” which is the informal form of “faire”)

therefore, unsurprising that of the 35 emotion idioms only 3 have positive states.²² These include:

10. (a) *coup de foudre*: *love at first sight*
- (b) *coup de cœur*: *an intense and fleeting passion*
- (c) *coup de bonheur*: *happiness*²³

Interestingly, the intensity of these emotional blows should be stated. Each of these positively evaluated idioms conveys a powerful emotional force that changes the state of the recipient. To undergo a “*coup de foudre*” implies a force that subjugates (no choice); a “*coup de cœur*” is an intense, but fleeting sentiment with connotations of impulsivity -- these both imply that the RECEIVERS simply could not help themselves from being in love or enamoured. In sum (10a-b) highlight intensity of feelings that you can’t help but feel. In other words, the RECIPIENTS could not prevent either emotional state. Whereas (10c) simply conveys a state of happiness or bliss. In addition to positive idioms, there is a small number of idioms that also convey multiple blows:

11. (a) *encaisser des coups*: *take hits*²⁴
- (b) *être au cent coups*: *to be frantic, not know which way to turn*

These two idioms convey a loss of control. It is understandable for one to lose their full capacity when under repeated physical assault. The potency of multiple hits is carried over metaphorically, leaving the RECIPIENT of such blows in an emotionally vulnerable state.

5.3. Figurative language

²² For a full list idioms classified by psychological or emotional states see appendix A.

²³ Depending on context, this idiomatic expression can also mean “lucky break.” In the following example it is used the emotional context: “Ce poème là, il m'est entré dans le cœur, pas comme un coup de poignard, non, comme un *coup de bonheur* ... Il m'a dit, que l'amour est fort, il m'a dit comment tu m'aimes, et ça...” (Sketchengine 2018).

²⁴ This idiomatic expression can refer to physical or emotional blows

Another area that is unexplored is similes that employ the lexical item.²⁵ The following is the first stanza of the poem “Le Vampire” by Charles Baudelaire. In the poem, the poet uses a typically literal use of *coup* in a metaphorical manner by employing a simile:

Toi qui, <i>comme un coup de couteau</i> ,	You who, like the stab of a knife,
Dans mon cœur plaintif es entrée;	Entered my plaintive heart;
Toi qui, forte comme un troupeau	You who, strong as a herd
De démons, vins, folle et parée	Of demons, came, ardent and adorned,

The poem itself a sombre view of women and love. In the poem a vampiric women appears to the powerless speaker of the poem who is unable to overcome her force. In the first line Baudelaire has combined the role of GIVER (toi - you) and OBJECT with the use of simile. The GIVER has pierced the heart of the RECIPIENT and unlike (3b located in table 3), where there is a literal cut, the heart metaphorically stands for the location of the emotion. Based on a cursory look on corpus data, there are instances where other literal constructions of *coup* are used to metaphorically convey an emotion blow via simile.²⁶

6. Conclusion

In this paper, I illustrated that idioms conveying emotion are not arbitrary but motivated. Conceptual metaphors are grounded experientially through biological, cultural or perceptual means and thus are motivated and correlated through our experiences, though not necessarily similar to their source. Cognitivist linguistics (Lakoff & Johnson 1980, Lakoff 1987, Kövecses 1990, 2000, 2001) argue that mappings such as the one

²⁵ In section 2.1, I included similes as an idiomatic form. They are given additional consideration here because the usages of *coup* in simile constructions turns typically non-emotional literal expressions into causative emotional statements.

²⁶ A query with the parameters: **word** [\[lc="comme" | lemma lc="comme"\]](#)[\[lc="un" | lemma lc="un"\]](#)[\[lc="coup" | lemma lc="coup"\]](#)[\[lc="de" | lemma lc="de"\]](#) resulted in 7479 hits (0.70 per million).

illustrated in tables 1 and 3 are the primary function of metaphor which serves as a component for human reasoning and cognition. Lakoff and Johnson (2008) posit that linguistic metaphors (metaphors used in language) are an extension to the mind (via conceptual metaphor) to the body (root of the metaphor) to the brain itself. In my analysis, I explained how idiomatic expressions *coup* is a result of a conceptual metaphorical understanding of the lexical item. As shown by language data, the motivation can be analyzed using CMT, linking the forms and cognitive mechanism. My claims are supported by the mapping of various conceptual metaphors: CAUSATION IS TRANSFER OF AN OBJECT, EMOTIONS ARE FORCES, AMORAL IS DOWN and UNETHICAL IS DIRTY. Thus, CMT can offer a systematic approach to studying idioms.

Adopting a cognitivist view on motivation allows one to have an awareness and knowledge of motivations behind meanings of idioms (Kovecses 1996, Gibbs 1997). This paper demonstrated how CMT could potentially help learners master the multiple meanings of meanings more easily. Moreover, if dictionaries could make use of the motivational analysis of the senses of polysemous words and the idioms they compose, it would be arguably more beneficial than the alphabetized manner that are currently in use for language learners. I suggest French lexicographers make the conceptual links between words and their meanings explicit in their publications. In doing so, they can effectively apply cognitive linguistic principles on word meaning when making editorial decisions on the organization of dictionaries that would directly benefit both native and non-native learners.

References:

- Baker, C.F, Fillmore, C.J., & Lowe, J.B. (2018) The Berkeley FrameNet Project. online resource. <https://framenet.icsi.berkeley.edu/fndrupal/>
- Baker, C.F, Fillmore, C.J *Frame Semantics for Text Understanding*
- Bloch-Rozmej, A., & Drabikowska, K. (Eds.). (2015). Within language, beyond theories (volume ii) : studies in applied linguistics. Retrieved from <https://ebookcentral.proquest.com>
- Boas, H. C. (2013). Frame semantics and translation. *Iraide Ibarretxe-Antuñano/Ana Rojo (Hg.), Cognitive Linguistics and Translation, Berlin/New York*, 125-158.
- Baudelaire, C (1957). *Les fleurs du mal: 1957*. La mémoire et la mer.
- Corpuseye. French Corpus. Online resource <http://corp.hum.sdu.dk/cqp.fr.html>
- "Coup." Def. Class Noun. Larousse De La Langue Française. online resource <http://www.larousse.com/en/dictionaries/french/coup>
- "Coup." expressions. Larousse De La Langue Française: online resource <http://www.larousse.com/en/dictionaries/french/coup/19796/expression>
- Faulhaber, S., Herbst, T., & Schmid, H. (Eds.). (2014). *Constructions collocations patterns*. Retrieved from <https://ebookcentral.proquest.com>
- Fillmore, C.J. (1976). Frame Semantics and the Nature of Language. *Annals of the New York Academy of Sciences: Origins and Evolution of Language and Speech*, 280 (1), 20-32.
- Fillmore, C.J. (1970). Subjects, Speakers, and Roles. *Synthese: Semantics of Natural Language*, 21 (3/4), 251-274.
- Fillmore, C.J. (2003). *Background to Framenet*. International Journal of Lexicography, Vol. 16 No. 3. Oxford University Press:
- Gibbs, R. (1994). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge University Press.
- Kövecses, Z., Szabo, P. (1996). "Idioms: A View from Cognitive Semantics." Applied Linguistics, Vol. 17. No.3. Oxford: Oxford University Press. (p. 316-355).
- Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press.

Kövecses, Z. (2001). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.

Kövecses, Z. (1986). *Metaphors of anger, pride and love : a lexical approach to the structure of concepts*. Retrieved from <https://ebookcentral.proquest.com>

Lebas F., Cadiot, P. (2008). Pragmatics of prepositions: a study of the French connectives pour le coup and du coup. *Adpositions : Pragmatic, semantic and syntactic perspectives*, John Benjamins Publishing Company, pp.115-132.

Lagnacker, R. (1995). "Raising and Transparency." *Language*. Vol.71, No.1 (p. 1-62).

Lakoff, G., Johnson, M. (1980). *Metaphors We Live By*. Chicago: Chicago University Press.

Lakoff, G. (1987). *Women, Fire & Dangerous Things*. Chicago, IL: University of Chicago Press.

Lakoff, G. (1996). *Moral Politics*. Chicago, IL: University of Chicago Press.

Lakoff, G. & Núñez (2002). *Where mathematics comes from: How the embodied mind brings mathematics into being*. New York, NY: Basic Books.

https://metaphor.icsi.berkeley.edu/pub/en/index.php/Metaphor:CAUSATION_IS_OBJECT_TRANSFER

Nielson, M. (2000). "La sémantique puissancielle et la productivité du mot coup: une critique et une proposition pour un modèle d'analyse." *MIFLC Review*.

Nielsen, M. (2004). *La polysémie et le mot coup*.

De Mulder, W. (2007) "Force dynamics." *The Oxford handbook of cognitive linguistics*.

Taub, S. (2002). *Language from the body*. New York, NY: Cambridge University Press.

Sullivan, K. (2013) *Frames and Constructions in Metaphoric Language*, John Benjamins Publishing Company. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/sfsu/detail.action?docID=1111902>.

Wiseman, R. (2007). Ancient Roman metaphors for communication. *Metaphor and Symbol*, 22(1), 41-78.

Yu, N. (2003). Chinese metaphors of thinking. *Cognitive Linguistics*.

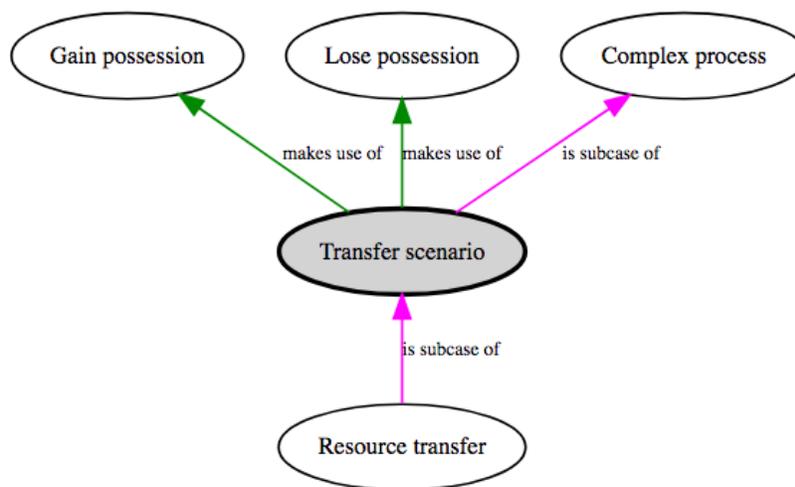
Appendix A

Corpus of Emotional Idioms
<p>Morale / Psychological</p> <p>Coup de bec: Picking-on Coup de bambou: Extreme or brutal devastation resulting in mental/emotional breakdown Coup de chien: hard blow Coup d'épingle: light offense Coup rude (physical or emotional): Severe blow Coup sensible: soft emotional blow</p> <p>Coup au cœur (vs. coup de cœur which is positive): direct hit Coup dur (physical or emotional): Hard blow</p> <p>Coup bas: Low blow Coup cruel: Cruel trick or move</p> <p>Un sacré coup: Devastating blow</p> <p>Encaisser des coups (physical or emotional): Take hits</p>
<p>Betrayal</p> <p>Un sale coup: Dirty trick</p> <p>Coup de Jarnac: Betrayal Coup de pute: A bitch-move Coup de traître: A stab in the back Coup de Trafalgar: A very harsh blow with lingering sentiments Coup en vache: Deceitful</p> <p>Monter le coup / Monter un coup à quelqu'un: To betray Frapper (donner) un [grand] coup de poignard dans le dos</p>
<p>Depression</p> <p>Coup de bleus: The blues Coup de cafard: Bleak outlook Coup de déprime: State of depression Coup de désespoir: State of desperation</p>
<p>Anger</p> <p>Coup de colère: Fit of anger Sous le coup de la colère</p>
<p>Love</p> <p>Coup de foudre: Love at first sight Coup de cœur: Intense but often fleeting interest or passion</p>

Positive Emotion
Coup de bonheur: burst of happiness (can also refer to good luck or chance)
Emotional Shock
Coup de folie: moment of madness, impulsive Coup de nostalgie: Intense feeling of nostalgia Coup de sang: Sudden rage
Être au cent coups: To be frantic, to not know which way to turn Être sous le coup d'une forte émotion: to be in a highly emotional state Porter un coup (sévère): to deal a severe blow to (someone, something)

Appendix B

Source Frame: Transfer Scenario



Appendix C

Corpus Compiled by Marina Nielson (2004)

1.1. coup + adj.; adj. + coup ou coup + participe :

coup sec coup (très) léger un bon coup un mauvais coup un coup terrible un vieux coup coup sensible coup dur coup manqué coup raté un coup réussi coup monté <i>coup feutré</i>	coup violent un petit coup un sale coup un sacré coup un joli coup un coup fumant un coup fatal coups sonores coups retentissants coup fourré coups autorisés coups défendus	de grands coups coup bas coup cruel coup rude un beau coup le dernier coup le coup décisif un vilain coup coup imprévu coup droit coup adroit coup franc	coup tordu coup mortel coup double coup funeste coup bien placé coup difficile coup heureux coup malheureux coup joué coups sourds coup perdu un gros coup
---	---	---	---

1.2. coup + de / du + substantif (ou syntagme nominal) :

coup d'accélérateur coup d'aile coup d'air <i>coup d'Altavista</i> coup d'archet coup d'arraché coup d'arrêt coup d'aspirateur coup d'assommoir coup d'audace coup d'autorité coup d'aviron coup de baguette (magique ; de chef d'orchestre) coup de baïonnette coup de balai <i>coup de balai magique</i> coup de bambou coup de barre coup de bâton coup de bec coup de bélier coup de bigophone coup de biniou coup de bistouri <i>coup de bite</i> coup de bol coup de bonheur <i>coup de booster</i> coup de botte coup de bouc	<i>coup de Dejanews</i> coup de dés (dé) coup de dent <i>coup de déprime</i> coup de désespoir coup du destin <i>coup du diable</i> coup de dynamite coup d'eau coup d'éclat coup d'écoute <i>coup d'effets secondaires</i> coup d'encensoir coup d'envoi coup d'épaule coup d'épée coup d'épée dans l'eau coup d'éperon coup d'épingle coup d'éponge coup d'essai coup d'estoc coup d'État coup d'État dans la famille coup d'étourdi coup de l'étrier coup d'étrivière <i>coup de fatigue</i> coup de fer coup de fêrûle	coup de maillet coup de main coup de maître coup de malheur <i>coup de manche</i> coup de manchette <i>coup de marketing</i> <i>coup de marqueur</i> coup de marteau coup de masse coup de massue coup du matin coup de matraque <i>coup de ménage</i> coup de mer coup de midi coup de minuit coup du milieu coup de moineau coup de la mort <i>coup de moto</i> coup de mou <i>coup de mulot</i> coup de nerf de bœuf <i>coup de neuf</i> <i>coup de nez</i> <i>coup de noise reduction</i> <i>coup de nostalgie</i> coup d'œil coup de paluche
--	---	--

coup de boule
coup de bourre
 coup de bourse
 coup de bouteille
 coup de bouton
 coup de bouton dans la sole
 coup de brèche
 coup de brosse
 coup de buis
 coup de burin
coup de bus
coup de business
 coup de cachemire
coup de cafard
 coups de cailloux
coup de calcaire
 le coup du canapé
 coup de canne
 coup de canon
coup de casquette
 coup de caveçon
 coup de chaleur
 coup de chance
 coup de chapeau
 coup du chapeau
 coup de charreau
 coup de chasse
 coup de chässe
 coup de chien
 coup de chiffon
 coup du ciel
 coup de ciseau (ciseaux)

coup de cloche
 coup de cœur
 coup du cœur
 coup de cognée
 coup de colère
 coup de collier
 coup de corne
 coup de coude
 coup de couteau
 coup de cravache
 coup de crayon
 coup de cric
coup de croc
 coup de croupe
 coup de cul
 coup de sabord
 coup de sabot
 coup de sabre
 coup de sang
 coup de saveur
 coup de scion
 coup de schlague
coup de séduction
coup de semonce
 coup de serpe
 coup de serviette
 coup de sifflet
 coup de sirop
 coup de soleil
 coup de sonnette
 coup du sort
coup de SOS
 coup de Trafalgar
 coup de traître

coup de fesse
 coup de feu
 coup de fil
 coup de filet
 coup de fion
coup de flash
 coup de fleuret
 coup de folie
 coup de force
 coup de la fortune
 coup de foudre
 coup de fouet
 coup de fourche
 coup de frein
 coup de froid
 coup de fusil
 coup de gaulle
coup de gaz
 coup de génie
 coup de genou
 coup de glotte
 coup de / du gong
 coup de gosier
 coup de gourni
 coup de grâce
 coup de griffe
 coup de grisou
 coup de gueule
 coup de guiseau
 coup de hache
 coup du hasard
un petit coup d'intégrisme musulman
 coup de jaja
 coup de Jarnac
 coup de jarret
 coup de jeune
 coup de jour
 coup de klaxon
 coup de lance
 coup de langue
 coup du lapin
 coup de latte
 coup de lime
 coup de lumière
 coup de mâche
coup de mail
 coup de cymbale
 coup de tabac
 coup de taille
 coup de talon
 coup de tambour
 coup de tam-tam
 coup de tampon
 coup de tangage
 coup de tatane
coup de TBD Moniteur
 coup de téléphone
 coup de temps
 coup de tête
 coup de sa tête
 coup de théâtre
 coup de timbre
 coup de tonnerre
 coup de torchon
 coup de trique
 coup de trompette

coup de partie
coup de patinage
 coup de patte
 coup de peigne
 coup de peinture
 coup de pelle
 coup de périscope
coup de picrate
 coup de pied
 coup de pied de l'âne
 coup de pied de jument
 coup de pied de Vénus
 un coup de pied en bouteille
 coup de pied dans la fourmière
 coup de pinard
 coup de pinceau
 coup de pioche
 coup de pistolet
 coup de piston
 coup de planche
 coup du plat de main
 coup de plomb
 coup de plumeau
 coup de plume
 coup de poignard (dans le dos)
 coup de poing
 coup de pointe
 coup de poker
coup de polish
 coup de pompe
 coup de pot
 coup de pot de chambre

coup de pouce
 coup de poudre
 coup de poussière
coup de projecteur
coup de promo
 coup de la Providence
 coup de pub
coup de pute
 coup de queue
 (faux) coup de la queue
 coup de rabot
 coup de raclette
 coup de rantanplan
 coup de raquette
 coup de râteau
coup de réalité
coup de recompil
 coup de reins
 coup de revolver
coup de rigolade
 coup du roi
 coup de ronfleur
 coup de rouge
 coup de rouleau
 coup de roulis
 coup de rouquemotte
 coup de rouquin
 coup de vague
coup de vaseline
 coup de veine
 coup de vent
 coup de verges
 coup de verre
 coup de vieux

coup de tramblon coup de traversin coup de tringle	coup de tube coup de tutu coup de turlu	coup de vin coup de volant <i>coup de zip</i>
--	---	---

1.3. substantif + de + coup *ou* coup comme modificateur :

l'éclat des coups traces de coups une dégelée de coups un titre / campagne coup de poing	une pluie de coups une volée de coups un orage de coups	une grêle de coups une avalanche de coups (la) force d'un coup
---	---	--

1.4. coup en combinaison avec d'autres prépositions (en, sur, dans, à, pour) :

coup en vache grenier à coups de poing c'est un coup pour rien coup sur l'œil (sur la tête, le dos, les fesses, etc.)	coup en robe revolver à six coups coup à monter	fusil à deux coups fusil à trois coups coup au cœur
--	---	---

1.5. Locutions (adverbiales et prépositionnelles) :

à coup à coups de, à coup de à coup près	à tous les coups ce coup-ci, ce coup-là coup sur coup	à tous coups ; à tout coup encore un coup pour ce coup, pour le coup, pour un coup sous le coup de... sur le coup tout à coup tout d'un coup un coup (+SV)... un coup (+SV)...
à ce coup à coup sûr après coup au coup de au premier coup au coup par coup / coup par coup	du coup d'un coup du premier coup du même coup d'un seul coup d'un seul coup d'un seul	

1.6. verbe + coup (+ locutions) :

abrutir qqn de coups accabler qqn de coups accuser le coup administrer un coup ajuster son coup allonger un coup amortir un coup, des coups appliquer un coup arriver / passer / repartir en coup de vent assener un coup assommer qqn de coups attraper le coup (pour faire qqch) ; attraper le coup de main <i>avaler un coup / le coup [de...]</i> avoir un bon coup de fourchette avoir du coup	comprendre un coup compter les coups connaître tous les coups (d'un jeu) cribler qqn de coups déguster un coup / des coups <i>délirer un coup</i> délivrer des coups détourner des coups discuter le coup	éreinter qqn de coups esquiver les coups être capable d'un mauvais coup être à l'abri des coups être au coup être dans le coup être sur un (gros) coup être aux cent coups être hors du coup / laisser qqn hors du coup être sensible / insensible aux coups être dans son coup de feu être noir de coups
avoir du coup d'œil, le coup d'œil	donner un coup de canif dans le contrat	expliquer le coup s'exposer aux coups faire un coup, le coup, son coup à qqn faire le coup de poing (de la fin)
avoir le coup de main	se donner un coup (contre un meuble, au tibia, de la tête, de peigne, etc.) donner un coup à... (au salon, à qqn/qqch) échanger des coups écoper un coup, des coups	faire les cent coups (les quatre cents, les cinq cents, les 119 coups) faire ses coups en dessous faire d'une pierre deux coups faire pleuvoir des coups
avoir le coup (pour faire quelque chose) / ne pas avoir le coup avoir les cheveux en coup de vent (en) avoir un coup dans le nez (dans l'aile, dans les carreaux, dans la jupette, dans la musette) boire un coup (de...)	écraser le coup	faire fondre des coups

bourrer qqn de coups
calculer un / son coup
casser le nez à coups d'encensoir
coller des coups à qqn

faire à quelqu'un le coup de... (la panne, par exemple, voir ci-dessous)*
se faire filer un coup d'arbalète

flanquer des coups à qqn
en foutre un coup dans les baguettes

frapper des coups en l'air

gagner à tous coups («à tous les coups on gagne!»)
en jeter un coup
se jeter au milieu des coups

jouer un coup gagnant
juger des coups
lâcher un coup
machiner un coup
meurtrir qqn de coups

parer le coup ; les coups
piger le coup

se placer sur un coup

plomber des coups
porter coup, porter des coups, un grand coup à quelqu'un / « un coup qui porte »

rater son coup, le coup
ratrapper le coup
recevoir un coup (un mauvais coup; un coup de soleil)
rompre le coup
rouer qqn de coups
saisir le coup
sonner (+ numéral) coups
subir les coups (de...)
en venir aux coups

empocher des coups
encaisser des coups
envoyer des coups à qqn
s'envoyer un petit coup derrière la cravate

faire entrer quelque chose dans la tête de quelqu'un à coups de pied au/dans le cul
en fiché un coup

foutre un coup / des coups à qqn
frapper un grand coup (un coup terrible) ; les grands coups
frapper quelqu'un à coups redoublés

en glisser un coup dans le calcif

jeter un coup de souris
manquer son coup, le coup / « le coup a manqué son but »
marquer le coup
se marrer un coup
marteler qqn de coups
mettre des coups à quelqu'un
moifler des coups

parier à coup sûr
prendre un coup ; prendre le coup / prendre coup
en prendre un coup (un sale, un vieux coup)
en prendre un coup dans le beignet
préparer un coup (à quelqu'un)

remettre un coup
respirer un (grand) coup
réussir le coup, son coup

rire un coup
taper un grand coup
tenir coup
tenir le coup
tenter le coup
valoir le coup

faire tomber des coups
faire un coup de sa tête
faire le coup de pistolet
faire le coup de fusil

faire le coup de deux

filer son coup dans le blason / dans la bavette
en foutre un coup
frapper des coups (par exemple à la porte)
fuir les coups

jeter un coup d'œil

jeter un coup de ligne
mettre quelqu'un dans le coup

mettre un coup dans la marmite
mettre aux cent coups
en mettre un coup
se mettre sur un coup
monter le coup, un coup à quelqu'un
payer un coup (à boire) à quelqu'un
présenter l'un de ses anciens coups

prévoir le coup

rabattre les coups
ramasser un coup

ressentir les coups (de...)
rester sur un coup
rendre coup pour coup / rendre un coup
risquer un coup
tirer un coup, son coup
tirer son coup de pistolet
tousseur un grand coup
trempé dans un coup

*** Variations de l'expression « faire le coup de +SN » :**

faire à quelqu'un le coup...

... de la main tendue
... de l'enfant malheureux
... du marin
... le coup du père François
... de la panne (d'essence)
... du curé
... des phrases personnelles

... de la fameuse réduction à 1 F

... de la calculatrice
... du crédit lyonnais
... de notre ami Bill
... de Sidi Cross

... de la pharmacie
... du négociant
... de l'image jointe
... de l'ariésienne
... du « not owner »
... de l'année dernière
... du déjeuner
... des éclats de rire
... de la fausse gentillesse

... de la cuite
... de l'indifférence
... du jargon interne
... du cheval pas cher

... de la VF
... du sauveur de linx
... des deux fournisseurs
... des 10 F
... de la photocopieuse
... du matériel pourri
... de brief trop rapide
... de la Surex
... du « faut y passer pour les comprendre »
... de l'extension
... du boomerang
... des oranges
... du psy

1.7. Autres locutions avec le mot *coup* :

coups et blessures
coup et dés

« c'est un bon coup. »
le coup vaut la balle.
ses plus grands coups sont rués !

en deux (trois) coups de cuiller
(cuillère) à pot
« ça vaut le coup d'œil ! »

« tous les coups sont permis. »
être secret comme un coup de
canon, comme un coup de tonnerre
tout coup vaillle, tous coups vaillent
à coups de dictionnaire
« il y a des coups de pied au cul qui
se perdent »
« on boit des bons coups ici, mais
ils sont rares ! »
c'est un coup dans l'eau

sans coup férir
sale coup pour la fanfare, pour la
marine!
(en) deux coups les gros
les trois coups au théâtre
les douze coups de minuit / *de la
cathédrale*
ça saute aux yeux comme un coup
de pied au cul !