

# A Cognitive Semantic Analysis of Conceptual Metaphors in Donne's "A Valediction: Forbidding Mourning"

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**Abstract**— There has always been a widely held view among literary and linguistic circles that poetic language and naturally occurring language represent two quite different registers; hence, they can by no means be subjected to treatment through the same rout of analysis. Another problem is that poetic language is said to utilize some special figures as meaning construction devices that are called meaning devices, which are purely literary devices and have little value outside literature. This paper aims at analyzing poetic language in terms of the renowned cognitive semantic model known as conceptual metaphor theory which was first prosed for the analysis of everyday language and cognition. Another aim of this study is to prove the fallacy of the traditional view that treated metaphor as an ornamental literary device and one source of linguistic or semantic deviation. Adopting the conceptual metaphor theory, the present research hypothesizes that the conceptual metaphor theory is applicable to the poetic language as well. It is also hypothesized that traditional view toward metaphor is completely false. To achieve the above aims and check the hypotheses, the researchers have analyzed one of the most renowned metaphysical poems by John Donne, titled "A Valediction: Forbidding Mourning." Through the analysis, it has been concluded that the conceptual metaphor theory is applicable to poetic language as it is to everyday language and the conceptual metaphors are basic, rather than ornamental, for understanding poetry, and for the meaning construction in poetic language as they are in non-poetic one.

**Keywords**— Cognitive semantics, Conceptual metaphors, Image metaphors, John Donne.

## I. INTRODUCTION

Metaphor or metaphorology has a long history. Its history goes back to Aristotle's time. Since then, rhetoricians and critics, and recently linguists, have been dealing with metaphors. Etymologically the word metaphor is a French word derived from the Greek, *metaphora*, which means transfer or transferring a word from its literal meaning (see

Skat, 1993, p. 28; Cruse, 2000, p. 202; Partridge, 1966/2006, p. 1972). Technically speaking, there is no general consensus about the definition of metaphor (Abrams and Harpham 2012, p. 212); and scholars maintain that it is easier to illustrate metaphor than to define it (see Childs and Fowler 2006, p. 138). The majority of the sources dealing with metaphor, first, give an example about metaphor then they define it. Oxford Advanced Learner's Dictionary defines metaphor as "the use of words to indicate sth [=something] different from the literal meaning." Such a definition, as Cruse (2000, p. 202) maintains, "is not very enlightening: Since it does not even hint at any rationale for such a curious practice, it makes metaphor seem, at best, carelessness, and, at worst, perversity." A better definition of the term metaphor might be what Knowles and Moon (2006, p. 2) write: "The use of language to refer to something other than what it was originally applied to, or what it "literally" means, to suggest some resemblance or make a connection between the two things." Britannica Concise Encyclopedia (2006, p. 1244) considers metaphor as a trope "in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them."

Till the 1980s, the majority of the studies pertinent to metaphors had been revolving around one main idea that metaphor is a rhetorical device; it is only used in poetic language and it was regarded as a cause of linguistic or semantic violation (see, Leech, 1969, pp. 48-9). The publication of Lakoff and Johnson's *Metaphors We Live by* in 1980 marked a turning point in the history of metaphorology. It is regarded as the cornerstone of cognitive semantics. The above-provided definitions of metaphor are all in the light of the traditional counts of metaphor, according to which metaphor was considered merely linguistic and it was a rhetorical trope and believed to be found only in literary texts, in general, and poetry, in particular. Metaphor has a different

interpretation of cognitive semantics. The heart of metaphor, according to Lakoff and Johnson (1980, p. 5), is to understand or experience one thing in terms of another. The cognitivist defines metaphor as, in addition to its being linguistic (Evans and Green, 2006, p. 38), a cognitive process (Lakoff and Johnson, 1980, p. 6). Lakoff and Johnson argue that “human thought processes are largely metaphorical” (1980, p. 6). According to them, as Evans (2007, pp. 136 ff.) explains, metaphor is the mapping of an object in a domain onto another object in another domain. For instance, in life is a journey conceptual metaphor; we have the concept of life being understood in terms of a journey. Following Lakoff and Johnson (1980), the present paper uses block capitals to refer to the conceptual metaphors. It should be noted that the conceptual metaphors are concepts expressed in the form of sentences; otherwise, they are not found in language. They only underlie the semantic structure of linguistic expressions.

As mentioned earlier, studying metaphor has a long history; thus, numerous linguistic and literary studies have been conducted in different fields of inquiry. However, to the best of the current researchers’ knowledge, so far no research has been previously conducted regarding the application of conceptual metaphor theory to the metaphysical poems by Donne or any other metaphysical poets, in general, and the selected poem, in particular. Thus, the present research is an attempt to fill in this gap, or it can even be considered a breakthrough in that its insights provide a cognitive semantic account to the metaphors in the selected poem or the metaphysical poetry in general.

## II. DATA AND METHODOLOGY

The text which is analyzed in the present paper is a well-known metaphysical poem by Donne (b1572-d1631/2002) under the rubric of “A Valediction: Forbidding Mourning.” This poem has been taken from a well-known anthology of metaphysical poetry edited by Negri (2002, pp. 20-21) One of the most important characteristics of metaphysical poetry, to which John Donne is regarded the leader of the school, is the overuse of far-fetched metaphors or conceits (Burns and McNamara, 1983, pp. 36-7; Negri, 2002, pp. v-vi). The cognitive semantic model according to which this poem is analyzed is the renowned model known as Lakoff and Johnson’s (1980) Conceptual Metaphor Theory. In the following subsections, a detailed account of this adopted model and its relevant issues are under scrutiny.

## III. CONCEPTUAL METAPHOR THEORY

According to Lakoff and Johnson as well as their followers, metaphor is conceptualizing and experiencing one domain, called target domain, in terms of another, known as source domain. Lakoff and Johnson’s monograph is also regarded as the birth date of cognitive linguistics, or cognitive semantics. Cognitive semantics has been reinforcing the fact that metaphor is pervasive and it is a cognitive issue, and the

nature of human conceptual system is metaphorical in both thinking and acting. The evidence for the pervasiveness of metaphors and metaphoricity of human thinking and acting is reflected in language and many, if not all, linguistic expressions are based on these conceptual metaphors (Lakoff and Johnson, 1980, pp. 3-4).

The baseline of this theory was laid by Lakoff and Johnson in their *Metaphors We Live By* (1980) and further explained by Lakoff (1987a). Lakoff and Turner’s (1989) work is about the conceptual metaphor theory in poetry. Other scholars, for example, Dancygier and Sweetser (2014); Gibbs (1994); Kövecses (2002), have contributed in the development of the conceptual metaphor theory (the conceptual metaphors found in this paper have been very frequently cited in the works of these cognitive semanticists).

To Lakoff and Johnson (1980, p. 5), “[t]he essence of metaphor is understanding and experiencing one kind of thing in terms of another.” The conceptual metaphor theory has been considered as the cornerstone of the cognitive semantics and it has “provided much of the early theoretical impetus for this approach (i.e., cognitive semantics) to the relationship between language, mind, and embodied experience” (Evans, 2007, p. 34; cf. Evans and Green, 2006, p. 286). By the same token, Croft and Cruse (2004, p. 194) maintain that metaphor has been a primary “preoccupation of cognitive linguists” in general; to the degree that some people wrongly assume that cognitive linguistics is only about metaphor (Hilpert, 2015)!

Unlike the previous metaphor theories, conceptual metaphor theory holds the pervasiveness and ubiquity of metaphor “in everyday life, not only merely in language but also in thought and action” (Lakoff and Johnson, 1980, p. 3). Lakoff and Johnson also hold that “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (1980, p. 3). Lakoff and Johnson’s conceptual metaphor is a conceptual mapping from a familiar conceptual domain, called a source domain, onto a less familiar conceptual domain, known as a target domain (see Hurford et al, 2007, p. 331). For instance, when we say life is a journey, the conceptual mapping between the source domain, journey, and the target domain, life, shows that there is a correspondence, i.e., link, between the elements of both domains, and thus journey is concrete while LIFE is less concrete or rather abstract.

This theory differentiates between the conceptual metaphors and the metaphorical linguistic expressions. By conceptual metaphors, we mean the conceptual, abstract cross-domain mappings between a source domain and target domain. While by the metaphorical expressions, we mean the surface linguistic realizations that manifest the conceptual metaphors. That is, the real expressions (such as the words, phrases, sentences; this is the subject matter of the traditional theories of metaphor) that mirror the inner part of the conceptual metaphors cross-domain mapping (cf. Lakoff, 1993, p. 203). As Lakoff and Turner (1989, p. 3-4) expound, human embedded knowledge of the structure of life is a journey

metaphor means having knowledge about a set of correspondences such as:

The person leading a life is a traveler.  
 His purposes are destinations.  
 The means for achieving purposes are routes.  
 Difficulties in life are impediments to travel.  
 Counselors are guides.  
 Progress is the distance traveled.  
 Things you gauge your progress by are landmarks.  
 Choices in life are crossroads.  
 Material resources and talents are provisions.

In Croft and Cruse's (2004, p. 196) term the sort of the knowledge required for these correspondences between the source and target domains is encyclopedic in nature. If we take one of the above items, say the person leading a life is a traveler, we can notice that there is a link between the person who has a life and traveler. The link between the two, or the mapping, is one of the triggers of the existence of the life is a journey metaphor. As we can see, the mapping has a multidimensional structure from the domain of journey corresponding to the multidimensional structure of the concept of life. This sort of "multidimensional structures characterize" what Lakoff and Johnson (1980, p. 81) call "experiential gestalts, which are ways of organizing experiences into structural wholes." Accordingly, in our conceptual metaphor life is a journey, the gestalt for life is structured through some selected elements of journey gestalt.

According to this theory, the metaphor is not in the linguistic expressions we use – it is rather in the concept of life; it is epistemic. The conceptual metaphors are formula on the basis of which the linguistic expressions gain their metaphoricity. That is, the conceptual metaphors are underlying abstract concepts that are realized by the surface linguistic metaphorical expressions (cf. Kövecses, 2002, p. 4). Accordingly, metaphors have two layers: Conceptual layer and linguistic layer. The traditional theories of metaphor were only concerned with the linguistic layer while the conceptual layer of metaphor is central in the conceptual metaphor theory. The language we use to express this metaphoric concept is not a poetic or literary language; it is purely literal (Lakoff and Johnson, 1980, p. 5).

#### IV. CLASSIFICATION OF CONCEPTUAL METAPHORS

In conceptual metaphor theory, metaphors are divided into three major classes: (1) Structural metaphors; (2) orientational metaphors; and (3) ontological metaphors.

##### A. Structural Metaphors

Lakoff and Johnson (1980, p. 14) define structural metaphors as those metaphors in which "one concept is metaphorically structured in terms of another." There are many metaphorical linguistic expressions that realize the concepts structuring our everyday activities, the conceptual

metaphor time is money is obviously reflected in the following expressions (Lakoff and Johnson, 1980, pp. 7-8):

##### TIME IS MONEY

You're wasting my time.  
 I don't have the time to give you.  
 How do you spend your time these days?  
 You're running out of time.  
 Thank you for your time.

In the English culture, the concept of time is considered something valuable through which one can achieve his life goals. The fact that time is treated as money is more evident in the present-day technological developments. For instance, the money, i.e., the salaries, wages, fees, rents, paid to the employees, workers, taxi-drivers is according to the time spent in performing the work. Furthermore, we talk about phone call costs according to the minutes we spend when we are calling others. That is, the cost of the calls is measured according to time spent in the telephoning. Thus, all the italicized vocabulary above manifest the metaphorical structuring of the concept of time in terms of expressions which are literary used for the concept of money. This way of conceptualizing, i.e., conceptualizing time in terms of money is tied to the modern English culture; the concept of time might be reified differently in another culture (Lakoff and Johnson, 1980, p. 9).

##### B. Orientational Metaphors

Contrasting with the structural metaphors, there are other metaphors in which not only one concept is structured in terms of another, but instead, they organize an entire system of concepts with respect to one another. Lakoff and Johnson (1980, p. 14) call such metaphors orientational metaphors as most of them are intensively related to the spatial orientations such as in-out, up-down, on-off, and deep-shallow. Simply, there is a spatial relationship between each pair of the poles, up-down, in-out, etc. These orientational metaphors are based on the fact that humans have upright bodies acting in the physical environment. Depending on this, they provide a concept with a spatial orientation as in HAPPY IS UP; SAD IS DOWN metaphors. These two conceptual metaphors have become the bases for the English metaphorical expressions found in the following sentences:

She's is feeling up today.

After they were defeated in match, the players were down in depression.

The use of these orientations as metaphors is not random, as Lakoff and Johnson maintain (1980, p. 14), they are based on physical as well as cultural experience. Despite the fact that the up-down, front-back, and in-out polar orientations are physical in nature, but their uses differ from culture to culture. In Kurdish, Arabic, as well as English cultures, future is front and past is behind, while the opposite is the case in Chinese (Gu, et al., 2016), and Aymara cultures (Núñez and Sweester, 2006; for a contradictory case in English see Lakoff and Johnson 1980, pp. 41-2). Let us see some further orientational metaphors with their linguistic metaphorical realizations (based on Lakoff and Johnson, 1980, pp. 15-17):

### CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

Get up.  
Wake up.  
I'm already up.  
Sue fell asleep.

The above examples are all based on the physical fact that humans lie down when sleeping and stand up when awakening. When humans are healthy and alive they are standing upright, but when they are ill or dead they are physically lying down.

### GOOD IS UP; BAD IS DOWN

Our business hit a peak last month, but it is being downhill ever since.  
Things are at all-time low.  
My boss never does low-quality work.

All the physical, social, personal well-beings such as happiness, health, life, and control are all UP. Similarly, human by their experience know that

### MORE IS UP; LESS IS DOWN

The population of Erbil is going up.  
My brother's income rose this year.

Each of the spatial terms mentioned so far provides a rich foundation for understanding many concepts in orientational terms. These orientational terms and concepts are all based on our physical, cultural, and social experiences (Lakoff and Johnson, 1980, p. 25; Stockwell, 2002, p. 109).

### C. *Ontological Metaphors*

Human experience of physical objects is another rich source for understanding concepts. The metaphors that help humans structure the understanding of abstract concepts and experiences, events, actions, statuses, etc., in terms of physical objects are known as ontological metaphors. Hence, in ontological metaphors, the abstract concepts are either reified (=objectified as concrete) entities, substances and containers or personified as human beings (Dancygier and Sweetser, 2014, 62). Each of these three is based on our experience with physical entities, substances, containers as well as human characteristics. One example on each of subcategories of ontological metaphors will clarify them better. For the first subtype, let us take the concept of inflation, which is abstract and not well understood until we use it in the following English expressions (Lakoff and Johnson, 1980, p. 26):

Inflation is lowering our standard of life.  
If there is much inflation, we will never survive.  
We need to combat Inflation.  
Buying land is the best way of dealing with inflation.  
Inflation makes me sick.

In these metaphorical expressions, there is one ontological conceptual metaphor: INFLATION IS AN ENTITY. In addition to structuring our understanding of the abstract concept of inflation, such metaphors perform many other various functions. Looking at inflation as an entity (in the above expressions, successively) helps us to refer to it; show its quantity; highlight a typical aspect of it; and look at as a

cause for something; so on. Another ontological metaphor is found in the following expressions (based Lakoff and Johnson, 1980, pp. 27-8):

We're still trying to grind out the solution to this question.  
My mind just isn't operating.  
Boy, the wheels are turning now!  
I'm little rusty today.  
We've been working on this problem all day and now we're running out of steam.

Each of the above italics shows that the concept of mind has been treated as a machine. Grind out, operating, wheels turning and little rusty are machine terms but metaphorically used for mind. These metaphorical uses originate from our experience with the physical machines humans use in their everyday life. Lakoff and Johnson term this metaphor as MIND IS A MACHINE metaphor. The metaphor the MIND IS A MACHINE can be further expanded in the following manifestations:

Her ego is very fragile.  
You've to handle him with care since his wife's death.  
He broke under cross-examination.  
She is easily crushed.

The above-italicized expressions are literally used for delicate objects rather, but here they are metaphorically used to refer to human mind. Thus, we can say they are representing MIND IS BRITTLE OBJECT metaphor.

Container metaphors are also based on our physical contact and experience with own bodies and our surroundings. Humans are containers in the sense that they have their own bodies which have a skin on the outer part protecting what is inside. Our bodies as containers have vessels that contain blood and have intestines inside bellies that contain food and other substances. We consider other physical things as containers. Buildings, for example, are containers for rooms; rooms are containers for our bodies and home appliances. This is why we talk about being inside or outside a building or a room. Such a physical experience provides the basis for our cognitive processes for understanding other concepts as being containers; otherwise, we can make a clear sense of them.

Abstract concepts such as vision, activities, sports, and love can be treated as containers. The following sentences contain metaphors of that sort (based on Lakoff and Johnson, 1980, pp. 30-2):

The ship is coming into view. (VISION IS A CONTAINER.)  
Are you in the race on Sunday? (SPORTS ARE CONTAINERS)  
In washing the window, I splashed water all over the floor. (ACTIVITIES ARE CONTAINERS)  
They are in love. (LOVE IS A CONTAINER).  
He entered into a state of euphoria. (A STATE IS A CONTAINER)

Personification metaphor, as another subtype of ontological metaphor, is where the objectification of abstract concepts

further specified as being persons. Personification metaphors help us understand a wide arrange “of experiences with nonhuman entities in terms of human motivations, characteristics, and activities” (Lakoff and Johnson, 1980, p. 33). The following metaphorical expressions are based on personification: This theory tells us that the earth is round. Her love has cheated him. Inflation is eating our profits. Currently, our biggest enemy is inflation. Our religion tells us not to tell lies. Each of the above italics is originally a vocabulary which is literally used for human beings but they are here metaphorically used to personify each of the concepts: Theory, love, inflation, and religion.

#### D. Conceptual Metaphors in Poetry

In our discussion of the conceptual metaphors, we said that the metaphors are conventional and omnipresent. The conventional conceptual metaphors (namely, structural, orientational, and ontological) are normally in our conventional conceptual structure system and widely realized in everyday language. They are conventional in the sense that they are automatically, effortlessly, unconsciously used, and understood.

However, there are cases in which these conventional metaphors are manifested unconventionally. That is, they are evinced on the linguistic level with unfamiliar expressions. Hence, they both share identical underlying conceptual mapping (cf. Stern 2000, p. 177). Various alternative labels have been given to this phenomenon; poetic metaphors, creative metaphors, and novel metaphors are some them. Literature and politics are fertile for those metaphors. These metaphors are abundant in literature and other discourse types (Croft and Cruse, 2004, p. 204; Steen et al., 2010, p. 47). Perhaps there may appear metaphors which are novel through and through, in the sense that they are neither familiar to the conceptual system of the English speaking people nor are they commonly realized by linguistic expressions in daily interactions. That is, they are unconventional on both levels of thought and language. Understanding, the creative use of poetic metaphors requires understanding the conventional conceptual metaphors we have discussed so far. This is because, as Lakoff and Tuner (1989) concentrate, they are deep-rooted in the conceptual metaphors. As Lakoff and Turner (1989, p. xi) maintain, “great poets...use basically the same tools (such as metaphor, metonymy, and personification) we use; what makes them different is their talent for using these tools, and their skill in using them, which they acquire from sustained attention, study, and practice.” In addition to this, poets use one of the following techniques when they use conceptual metaphors as poetic metaphors. They extend, elaborate, combine, or question the conceptual metaphors

#### E. Extending

One of the mechanisms by which the realm of poetic metaphors is distinguished from ordinary everyday metaphors is that the poets extend the conventional metaphors in a way that they surpass the normal boundaries of the source domain elements by extending them to source domain terms which are

somewhat related but unfamiliar. For instance, it is widely known that we have death-as-sleep metaphor in English language and culture, but Shakespeare in Hamlet’s monologue, as Lakoff and Turner (1989, p. 67) quoted, extends death from sleeping to dreaming:

To sleep? Perchance to dream! Ay, there’s the rub;  
For in that sleep of death what dreams may come?

#### F. Elaborating

In contrast to the forgoing mode of poetic thought, this technique means to elaborate on an existing element in the source domain in an abnormal style (Kövecses, 2002, p. 47). For instance, DEATH IS DEPARTURE is known as a conventional metaphor in a cognitive semantic perspective. However, when a poet describes death as “eternal exile of the raft,” the concept of death is conceptualized by elaboration from the writer and reader’s side as an exile and one can say that the vehicle for the departure is a raft which is risky and unstable; the return possibility in this exile is zero (see Lakoff and Turner, 1989, pp. 67-8).

#### G. Questioning

Another mechanism by which poetic thought is unconventionalizing the ordinary conventional metaphors is by questioning the appropriateness and the validity of these conceptual metaphors by the poet. Let us consider the following lines by Catullus (cited in Lakoff and Turner, 1989: p. 69):

Suns can set and return again,  
But when our brief light goes out,  
There’s one perpetual night to be slept through.

Here, the common conceptual metaphors that underlie these three lines are lifetime is a day and death is night, however, the poet calls the validity of these conceptual metaphors into question in that when or night comes there will be no other new day after that – that is, to him, there is no other new day as his night will be for good.

#### H. Composing

The most attention-grabbing technique in showing that the poetic power of conceptual metaphors is by combing two or more metaphors in one sentence, paragraph, passage, or, as in the case of poetry, a stanza. These conventional metaphors comprise a composite body of metaphor which is rare in everyday language. The following extract from Shakespeare’s sonnets contains at least six conceptual metaphors (Kövecses, 2002, p. 49; Lakoff and Turner, 1989, p. 70):

In me thou seest the twilight of such day  
As after sunset fadeth in the west;  
Which by and by black night doth take away,  
Death’s second self that seals up all in rest.

The composing conceptual metaphors in the above-quoted quatrain are the following:

LIGHT IS A SUBSTANCE  
EVENTS ARE ACTIONS  
LIFE IS A PRECIOUS POSSESSION  
A LIFETIME IS A DAY

### LIFE IS LIGHT DEATH IS NIGHT

As Lakoff and Turner (1989, pp. 70-1) interpret it, the single clause black night doth take away [the twilight] can be understood as embracing all the six conceptual metaphors mentioned above. Hence, all in all, though there are some unconventional metaphors which are said to be new in the sense that they are not used in everyday thinking and linguistic interactions, still it has come out that even these metaphors are not through and through novel as they are derivative from the conventional conceptual metaphors (Gibbs, 2008, p. 5; Katz, A. N., 1998, p. 4).

#### I. Image Metaphors

Another widespread manipulation of metaphors in literary texts, especially in poetry, is what is known as image metaphors. As the name indicates, an image metaphor is, as Evans (2007, p. 105) defines it, "a kind of resemblance-based-metaphor... based on perceived physical resemblance." Image metaphors are also based on conceptual mapping and this mapping is also conventional in the sense that in an image metaphor a conventional mental image is mapped onto another conventional mental image through the internal structure (Lakoff, 1987b, p. 219). Let us explain this with the help of the following extract from the surrealist French poet, Andre Breton (cited in Lakoff and Turner, 1989, p. 93) in which the poet describes his wife:

My wife whose hair is a brush fire  
Whose thoughts are summer lightening  
Whose waist is an hourglass  
Whose waist is the waist of an otter caught in the teeth of a tiger

In this extract, we have more than one image metaphors but concentrate on one of them: My wife... whose waist is an hourglass. Here, the waist of a woman is understood in terms of an hourglass. Thus, we call this phenomenon a metaphor, as we understand the waist (a part of the body) through an hourglass (an object). Hence, cognitive semantically speaking, we have a target, her waist, and a source, an hourglass. The notion of image metaphor has become one of the modes of morphological word formation, typically in the formation of compound words such as submarine sandwich, big-box store, and bar-code hair-style (for further compound words based on image metaphors Benczes, 2006, pp. 108-115). In our analysis of Donne's "A Valediction: Forbidding Mourning, we will see two image metaphors of the sort of compound words.

#### V. CONCEPTUAL METAPHORS IN DONNE'S "A VALEDICTION: FORBIDDING MOURNING"

##### A. Finding and Discussions

As the title indicates, this poem is a farewell poem. The title contains a contradiction. It states that it is a farewell; meanwhile, no mourning is allowed in it. Hence, it is paradoxical. The speaker in the poem seems to be talking to his wife and he also seems to be obliged to leave her for some time. He advises her not to be sad about him as he will return to her soon. In the poem, the poet describes their love to each

other, utilizing many metaphors through which we will go in the following paragraphs, stanza by stanza.

1. As virtuous men pass mildly away,
2. And whisper to their souls to go,
3. While some of their sad friends do say,
4. "The breath goes now," and some say, "No,"

At the very beginning, the poet opens his poem using a traditionally idiomatic expression, the verb pass... away (which is a euphemistic expression meaning die). Cognitive semantically speaking, this idiomatic expression is the superficial realization of an underlying conceptual metaphor; death is departure. Other linguistic expressions manifesting this conceptual metaphor are whisper to their soul to go in line 2, and the breath goes now in line 4. Here, the breath can be interpreted metonymically as the soul. Metonymy is also based on the conceptual mapping. However, it is not a cross-domain mapping; the mapping is between the categories of the same domain. As in our case; breath and soul are categories or elements in the domain of life. Here, soul is understood in terms of breath. Hence, soul is the target though implicit, while breath is the source.

In line 2, there is an apostrophe. The dying people talk to their souls ordaining them to go away. This same phenomenon, as far as conceptual metaphor theory is concerned, is also treated as personification. The treat of listening and going away is which two human characteristics are given to the soul. This is at the same time, an ontological metaphor as an abstract entity is treated as a human which is concrete. This stanza can be interpreted as having been based on the generic level metaphor EVENTS ARE ACTIONS in which the death is departure metaphor is included. This is so because the event of soul's parting the body metaphorically performs an action, causing the death of the living good men. Hence, the conceptual metaphorically speaking soul is regarded as an agent bringing about the death of virtuous men.

It is quite reasonable to ponder on the use of the positive and praiseworthy adjective virtuous, which simply means good, upright, righteous, etc. Virtue and all of its synonyms are all manifesting two ontological metaphors: GOOD IS UP; virtue is up. The corresponding concepts to these metaphors are also reflected throughout the rest of the poem, especially in the third and fourth stanzas, to which we will revert.

One might wonder: What is the purpose of the poet behind talking about this scene, in which the good men are on their deathbeds? The answer to this question is in the second stanza (lines 5-8).

5. So let us melt and make no noise,
6. No tear-floods, nor sigh-tempests move;
7. Twere profanation of our joys,
8. To tell the laity our love. The answer to the question is obvious.

The poet tells his wife that their farewell should be as calm as the death of the virtuous men, discussed in our analyses to

lines 1-4: There must be “no noise.” In line 5, there is an exaggeration in the use of the verb melt. The poet tells his wife that they should both get mixed together and dissolve (like ice by the heat of love)! Here, there is an image metaphor. The poet compares themselves (himself and his beloved wife) to ice. The comparison is implicit. Cognitively speaking, the poet conceptualizes their bodies as ice and ordains his wife to get melted in the HEAT of LOVE. In addition to this image metaphor, there are two other conceptual metaphors in this same line: LOVE IS A UNITY (OF THE PARTS) represented linguistically by the plural imperative clause let us melt, and LOVE IS A LIQUID IN A CONTAINER manifested linguistically in the verb melt. Through these metaphors and the comparison between the mild death of virtuous men and the noiseless melting of the couple are clear now. This is again to tell the lady that their parting should be as calm as the death of virtuous men and as the noiseless melting of ice or any solid substance in a liquid. This can also be regarded as a new metaphor in which the departure of the lovers is the target domain and the mild death of the virtuous men is the source, on the one hand, and on the other hand, that same departure is conceptualized in terms of the melting of a solid substance in a liquid.

These readings depend on the researchers’ experiences about the people’s death and melting of solid matters which are natural phenomena. The poetic devices used so far in this poem as far as Lakoff and Turner’s model is concerned tell us that the poet is using the conceptual metaphors used in English of today and the past, but the surficial realizations are far different otherwise the deeper conceptual and semantic structures are identical.

In the next line, line 6, the poet tells his beloved neither to cry nor to sigh. To express these two concepts, the poet takes course to two image metaphors. The metaphors are understood like that. The image of crying too much with eyeful tears is conceptualized in terms of floods. This subtle conceptual metaphor is linguistically expressed very simply by tear-floods. I, as a reader, understand this compound word by mapping a conceptual image of tears as the target and a conceptual image of floods as the source. By this image metaphor, we understand that when some is weeping or crying heavily, s/he sheds too much tears in a way similar to the water we experience in floods.

By the same token, there is another image metaphor in that same line. The image metaphor is in the compound word sigh-tempests. Like the tear-floods, sigh-tempests comprehended through the mapping between the mental image of sigh (i.e., breathing with huffing and puffing sound) and tempests (i.e., thunderstorms). SIGH is the target and tempests is the source.

In lines 7 and 8, the poet tells his wife that it will be undervaluing the holiness of their love’s happiness to tell impious people about their departure. Hence, the couple’s departure should be as calm as the departure of the souls and bodies of the good men when their friends who are around them, still they are not sure whether their soul left their bodies

or not. Otherwise, the sacredness or holiness of their love will be profaned. Based on what Kövecses (1990, pp. 133 and 135) say, treating love as something sacred or holy is reflecting two conceptual metaphors. The two conceptual metaphors rely on two related construals. If we read profanation as unsanctifying or desanctifying, then we say that it reflects THE OBJECT OF LOVE IS A DEITY conceptual metaphor. However, if profanation is interpreted as devaluing then it will be manifesting THE OBJECT OF LOVE IS A VALUABLE OBJECT conceptual metaphor. The researchers prefer the former metaphor as it is more suitable with the word laity in the next line, line 8, which refers to the impious or unreligious men. Surprisingly, after this comparison, the poet retrieves to another metaphor to convey his meaning to his wife about how their departure should be. The third, fourth, and fifth stanzas use different metaphors to show the difference between a spiritual and earthy love.

9. Moving of the earth brings harm and fears;
10. Men reckon what it did and meant.
11. But the trepidation of the spheres,
12. Though greater far is innocent.

In the above stanza, the poet says that the shaking of the earth (i.e., earthquake) is harmful and fearful; though the vibration or actual huge moving of all the other planets is greater than earthquake, it is not felt by the people as the trepidation, in spite of its hugeness, is harmless. Here the poet, metaphorically, wants to tell his beloved that their departure should be similar to the “trepidation (i.e., vibration) of the spheres” rather than the “moving of the earth.” Conceptually speaking, we understand the departure of the lovers (which is the target domain) in terms of trepidation of the spheres (which is the source domain). This is because their love is true and spiritual love. The material or worldly love does not endure departure. Departure causes damage, like an earthquake. Hence, here indirectly, the poet says that the earthy love is like an earthquake. It causes damages to the love and the surroundings. Worldly love, though implicit, is the target domain being understood in terms of the earthquake which is, conceptual metaphorically speaking, the source domain. The use of the adjective innocent in the last line of the above stanza again proves THE OBJECT OF LOVE IS A DEITY metaphor because the actual literal adjective should be harmless as the counterpart of the clause brings harm requires that but the poet uses a religious term instead to prove the divinity of their true love metaphorically expressed by the innocent motion of the spheres. As both sources and targets in the above metaphors are concrete, one can claim that these metaphors are image metaphors. The reason behind this claim is the fact that the conceptual image of the spiritual lovers’ departure is understood in terms of the conceptual image of the motion of the spheres. In the same token, the conceptual image of an earthquake is mapped onto that of the unspiritual lovers’ departure. This claim finds its support better in the following stanza.

13. Dull sublunary lovers’ love
14. (Whose soul is sense) cannot admit

15. Absence, because it doth remove  
 16. Those things which elemented it.

In the fourth stanza, the poet directly talks about the bad sort of love, which he calls it dull sublunary lover's love (i.e., the earthly love of the unintelligent lovers). He says they are dull because the essence of their love is sense. Hence, describing the essence of their love in terms of senses is metaphorical. Such a love does not stand the departure because their love has been based on the senses not the spirit and the departure of the lovers removes these senses. This is why they do not stand the departure. The conceptual metaphor that underlies the scene in which the earthly lovers depart from each other can be EVENTS ARE ACTIONS metaphor. The departure (i.e., the event) is the metaphorical agent that metaphorically causes the action of removing the elements of the "dull sublunary lover's love." The senses that are referred to here are explained metonymically in the coming stanza, the fifth stanza.

Before moving to the next stanza, it is necessary to refer to an illative point in the opening line of the above stanza; in the adjective dull one can reflect the "non-spatial orientational" metaphor ACTIVE IS UP; passive is down (Lakoff and Johnson, 1980, p. 24). To be more accurate, the passive is down metaphor that is more relevant to what we are after here. Next to dull, we have sublunary which has an intensive relation to the preceding modifying adjective. It can also be treated separately as having the connotative meaning as secondary, low, being under, inferior, or down. The reason why this reading is adapted is because of the existence of the spatial prefix (sub-). Accordingly, we say that we have BAD IS DOWN or DEPRAVITY IS DOWN orientational metaphor, and this is just contrary to what we said about the GOOD IS UP; VIRTUE IS UP metaphors.

17. But we by a love so much refined  
 18. That ourselves know not what it is,  
 19. Interassurèd of the mind,  
 20. Careless eyes, lips, and hands to miss.

From line 17 to the end of the poem, the poet devotes the poem to the description of the love the couple have. In line 17, he starts with contradictory conjunctive device but through which the poet shows the difference between the love of the dull sublunary lovers and their own spiritual love. The poet states that their love has "refined" the lover and the beloved. This indicates that their love has been purified from all the extraneous things and love's purification has, in return, made them pure. However, this purification is not material; it is rather conceptual because the spouses do not know what it is, though it is something about which their minds are fully sure. Their love, unlike, and the sublunary lovers' love, do not care for the senses.

Conceptual metaphorically speaking, the lovers' being refined by love manifests the LOVE IS A MACHINE metaphor. That machine refines the lovers; lovers are compared to the object been refined, i.e., the metals such as gold. Another conceptual metaphor that underlies the

expression "we by a love so much refined" is the LOVE IS FIRE metaphor. For refining the metals, fire is used for burning out the extraneous materials.

In another reading, the expression may mean spiritual refinery. In this case, it demonstrates the LOVE IS A DEITY metaphor. As love makes, the lovers purified from evil things. What makes these metaphorical expressions are not the conceptual metaphors; it is rather way these conceptual metaphors are linguistically realized. They are either extended or elaborated. Nonetheless, the combing model is another common technique found in the so far analyzed lines.

The use of the plural first-person pronoun we and the reflexive pronoun ourselves indicates the LOVE IS A UNITY metaphor. We can also say that in this stanza, love is conceptualized as an indescribable object. The MIND IS A CONTAINER metaphor is evident in inter-assurèd of mind (i.e., it is something which is assured of in the midst of the mind). This is realized with the help of the prefix inter – which has a containment sense. This also realizes the metaphor that says: Emotions Are Forces. According to this, love is an emotion that has an effect or a force on the lovers. In our case, the force of love brings about the amalgamation or the fusion of the lovers' souls to a degree that they are inseparable, as will see it soon in following stanzas. Perhaps, you may remember that we have seen a scene in which the lover asks the beloved to melt and become one entity.

In the last line of the above stanza, the poet states that spiritual lovers do not care about the loss of eyes, lips, and hands. Eyes, lips, and hands are subcategories of the body, or they are parts of it. Hence, they are metonymically used to stand for the body. These three terms also refer to the senses of vision, touching. The eyes strands for vision sense. The lips refer to kissing. The concept of the hands is a metonymy indicating the touching sense.

The poet admits that the two lovers are purified by love though they do not realize what it is exactly. This is linguistically expressed as "That ourselves know not what it is." Hence,, this can be regarded as the depiction for two conceptual metaphors: KNOWING IS SEEING; LOVE IS A HIDDEN OBJECT. The former can be interpreted as because we do not see love we do not know what it is. That is if we knew what love is we would see it. While the latter, which is also related to the former, is an extension to the already existing conventional metaphor to which the HIDDEN is added. This metaphor is also reflected in the poet's mentioning of the trepidation of the spheres which, unlike the sublunary love, is unseen.

Like the forgoing stanzas, this stanza is also based on the generic level metaphor: EVENTS ARE ACTIONS. The event of refining love is metaphorically performed by the metaphorical agent, love. This metaphor can be regarded as an inclusive metaphor to the above-mentioned metaphor that reads: LOVE IS FIRE. This can be explicated in the sense that the fire of love metaphorically purifies the lovers from all the



material mean things, in our context, from loving on a sensual basis. It is rather based on the soul and what is mental. This is more mirrored in the next stanzas' conceptual metaphors.

21. Our two souls, therefore, which are one,
22. Though I must go, endure not yet
23. A breach, but an expansion,
24. Like gold to airy thinness beat.

The sixth stanza directly makes use of the conceptual metaphor in which love is conceptualized in terms of a UNITY OF THE PARTS. This metaphor, in which the souls of the lovers combined to form a new soul, has been extended. This is why the physical separation or departure of the lovers' does not cause any change in the union of the lovers because, to the poet, their departure is not a "breach" (i.e., breaking) it is rather "an expansion" (i.e., extension or enlargement). Hence, here we have a structural metaphor in which we understand the concept of departure in terms of expansion. The expansion of their souls and love is understood in terms of the expansion gold. Hence, love is understood as gold. It is evident that THE OBJECT OF LOVE IS A VALUABLE OBJECT metaphor is reflected in the simile expressed in line 24 where love is likened to gold.

It is also necessary to refer to the notion of endure and beat. These two terms have to do with agony, suffering, and so forth. Cognitive semantically speaking, these two evoke one of the conceptual metaphors suggested by Gavelin (2015, p. 25) which states that LOVE IS PAIN/ TORTURE. One may say that the poet does not mean that love is pain or torture. Our retort to that doubt is that it is because of love that the departure is bitter and painful. Hence, this indirectly indicates that real love does cause the agony and difficulty to its owners. In the coming stanzas, lines 25–36, Donne launches to the most well-known far-fetched metaphor which is the most frequently cited example of metaphysical conceit (e.g., Abrams and Harpham, 2012 p. 59; Pishkar, 2010, p. 320; Simpson, 1986, p. 581).

25. If they be two, they are two so
26. As stiff twin compasses are two;
27. Thy soul, the fixed foot, makes no show
28. To move doth if the' other do.

In lines 25–28, the poet is using what Lakoff and Turner (1989) call questioning technique; saying that even if the two souls of the two lovers (this, conceptually speaking, is a metonymy, as the souls stand for the bodies of their owners', i.e., the two lovers) do not yoke, they are two like the two legs of a pair of compasses. That is, the poet says even if some people cast doubt on our LOVE AS UNITY, let me show them what our love looks like. This is an image metaphor in one sense to which we will revert. He further explains the analogy by likening the soul of his beloved to the fixed leg of the compasses, which only moves when the other leg is moving. Linguistically speaking the poet expresses this in terms of a simile rather than metaphor, but in cognitive semantics, the difference between a simile and a metaphor is only superficial while in the deeper side they are both

identical. This is because both phenomena are conceptually based on a similar conceptual mapping in which a target domain is mapped onto a source domain. Hence, there is no significant conceptual difference between a simile and a metaphor. As mentioned above, souls are metonymically used instead of lovers. Accordingly, we have an image metaphor. In this image metaphor, the image of the two lovers is mapped onto the image of the twin legs of a pair of compasses. So, we can understand the image of these two lovers via the image of the two legs of a pair of mathematical compasses. This interpretation is highly dependent on our reading in which we hold that souls stand for the lovers. Thus, we can say that the simile evokes the LOVE IS A UNITY conceptual metaphor. This unity is not indicated linguistically, but when we visualize the mental image of a pair of drafting compasses we can see that the two legs of the compasses are fastened together on the top. In the same way when reading the poem, I do not have the two lovers in front of my eyes but I can imagine their images by recalling a specific scene from my past experiences. Another conceptual metaphor that can be considered as been underlying the image of the compasses and that of the two lovers is the relationships are physical ties/links. The link of the relationship between the two lovers is conceptualized in terms of the physical top part of the pair of the compasses. Nevertheless, this physical link is not mentioned on the linguistic level; it is rather implied in the subconscious level of human mind.

Another worth-referring metaphor is the use of the word foot, which is a human body part, for one part of the mathematical tool, compasses, is also metaphorical. The conceptual metaphor for the foot is an ontological metaphor known as personification. Hence, here we say that parallel to the conceptualization of lovers in terms of compasses is made by the personification of compasses; conceptualizing it in terms of a person. This undeniable reading will be more evident in the coming stanzas, wherein other human traits and specialties are attributed to this mathematical instrument.

29. And though it in the center sit,
30. Yet when the other far doth roam,
31. It leans and hearkens after it,
32. And grows erect that comes home.

In the above lines, lines 29–32, the verb phrases sit, roam, leans, hearkens after, grows erect, and comes home manifest the personification of the compasses. Let us talk about them one by one.

In it in the center sit, this it and the first it in line 31 refers back to the "fixed foot" of the compasses mentioned earlier in line 27; the center of "my circle" which is to be mentioned in line 35 is metaphorically used to mean "you stay at home." The roaming of the free foot of the compasses is the traveling of the husband which is mentioning below in line 34 in terms of "obliquely run." After the moving foot of the compasses gets away from the center, the fixed foot has to bend while its sharp end is still in its place. This is metaphorically used to show the wife eagerness to hear about her husband while he is

away. Harken after reflects this. In one sense, these are all image metaphors. We understand the image of a woman staying at home; giving her ears to hear of her man in terms of the image of the fixed foot's leaning and hearkening after the free foot of the compasses. In the same way the verb lean may be regarded as a manifestation of the SAD IS DOWN as when someone is sad, they lean and get down both physically and mentally. This metaphorical interpretation holds true because when the lovers get apart, they feel sad this is why the poet expressed this sadness in terms of the leaning of the fixed foot after the other foot is roaming.

The counterpart conceptual metaphor of SAD IS DOWN, i.e., HAPPY IS UP, has been linguistically manifested in terms of the erectness of the fixed foot. This erectness shows that when the husband comes home, the woman grows to erect physically and as a result gets happy psychologically. In another reading, we can say that the grows erect evokes PERSISTENCE IS REMAINING ERECT metaphor (to read more on this conceptual metaphor see Dancygier and Sweetser, 2014, pp. 54, 58 and 70). We understand the persistence of their lover's love through the erectness of the fixed foot of compasses. Of course, the linguistic expressions mentioned in this and the other stanzas are totally new in the sense that they make use of novel wordings to convey or manifest the conceptual metaphors.

Before we move to the last stanza, there is another point we would like to make. The point is related to the word center which stands for the house or home of the lovers. This use of the word center indicates the essence of the location of the lady. Conceptual metaphorically speaking, this realizes ESSENTIAL IS CENTRAL metaphor. That is, the poet wants to say to his wife that her role at home, i.e., he stability, is very central in his journey as well as the sustainability of their love is also dependent of that. This is more explicitly expressed in the last stanza to which we come.

33. Such wilt thou be to me, who must,
34. Like the' other foot, obliquely run;
35. Thy firmness makes my circle just,
36. And makes me end where I began.

Here, in lines 33–4, the lover directly says that his beloved will be the fixed foot of the compasses to him who is "the' other foot" (i.e., the free foot). Hence, there is no doubt that the relationship between these two images (the image the pair of compasses and the image of the couple) is expressed through an image metaphor. The expressions thy firmness is conceptualized in terms of the hardness of the compasses' foot. We also can say that the psychological strength of the beloved is understood in terms of the physical hardness of the fixed foot of the compasses. In the same token, my circle metaphorically means my journey. The beginning of the journey is understood in terms of the starting point of drawing the circle. The return of the lover from the journey is conceptualized in terms of the final point where the circle completes. LOVE IS A JOURNEY metaphor is also apparently reflected in this last stanza. EVENTS ARE

ACTIONS metaphor can also be found in this stanza. The event of drawing the circle is an action performed by a metaphorical agent (i.e., the firmness of the beloved).

Other conceptual metaphors that underlie the use of "Thy firmness makes my circle just/And makes me end where I began" are CAUSES ARE FORCES and CAUSATION IS FORCED MOVEMENT (for further explanation on these two conceptual metaphors Dancygier and Sweetser, 2014, pp. 44f). Let us explain these two lines according to these two metaphors. For CAUSES ARE FORCES, we say that the cause of the ladies firmness is a force or pressure put on the husband to do two things (a) to complete the journey and (b) to return home after that immediately. For the second metaphor, by the lady's strength and patience, the journey is directed and forced to end from where it was started.

What is more interesting is what underlies the conceptual structure of the last two ending lines, lines 35–36. According to Lakoff and Johnson (1980, Chapter 21), LOVE IS A COLLABORATIVE WORK OF ART is a new metaphor; thus, it makes it easy for us to understand the meaning of the past two lines of the poem in an unconscious and automatic mode. Out of this conceptual metaphor the two authors drew the following entailments which are helpful in the process of our conceptualization of the lines 35 and 36 and the other lines discussed earlier (the items in boldfaces are Lakoff and Johnson's, 1980, p. 140; the ones that put in parentheses are the current researchers')

- Love is work (drawing the circle; roaming; running, etc.).
- Love is active (refined love; being firm).
- Love requires cooperation (two legs of the compasses).
- Love involves shared responsibility (helping each other in making the circle, etc.).
- Love requires patience (the title; the melting of the two lovers without making noises).
- Love involves creativity (the trepidation of the spheres brings about great changes).
- Love requires a shared aesthetic (the ladies stability makes the journey successful and makes the man come back as soon as possible expressed in terms of the neatly drawn circle, make my circle just...makes me end where I began).
- Love is an expression of who you are (the poet introduces his personality as well as the personality of his beloved wife in different ways throughout the poem).
- Love yields a shared aesthetic satisfaction from your joint efforts (their love and the ladies patience make them join again; complete the journey; be happy again after their sadness which is expressed through leans and grows erect).

Finally, ending with what the poet started with is reasonable. The title of the poem now becomes clear. A Valediction:

Forbidding Mourning is also based on EVENTS ARE ACTIONS and CAUSES ARE FORCES. Regarding the former, we say that the event in which the poet says goodbye to his wife is an action metaphorically conducted by an agent which might be their true love; the reasons explained why the lady should be patient; the re-joining of the lovers after the man's return, etc. That is, the poem forbids the sadness of the beloved. For the latter conceptual metaphor, one may say that the whole poem which is a valediction (a cause) that prohibits (i.e., forces against) the lady's lamentation after her husband's departure, is metaphorical.

#### CONCLUSION

Having described metaphor as a mental or cognitive phenomenon and analyzed one of Donne's most popular poems, "A Valediction: Forbidding Mourning," in the light of the conceptual metaphor theory, in this short section, the researchers list the most important concluding remarks:

1. In conceptual metaphor theory, metaphor is not only a matter of language but it is also a matter of thought and cognition
2. In cognitive semantics, metaphor is not only treated as a trope; everybody other than poets and men of letters can use metaphors in their everyday lives.
3. In everyday language use, seldom are we aware of the metaphors we use, while poets are more aware of them and use them more skilfully than non-poets.
4. Conceptual metaphor theory sees metaphor as a universal phenomenon, but what is a metaphor in a language or a culture might not be so in another language or culture.
5. Language is metaphorical in nature.
6. It is possible to understand novel (i.e., nonconventional) metaphorical expressions in terms of conventional metaphors. That is, the image or poetic metaphors can be understood through the conceptual metaphors.
7. Conceptual metaphors found in the poem by Donne are similar to those found in everyday interactions.
8. The most overwhelming metaphor in Donne's poem LOVE IS A UNITY conceptual metaphor.
9. What is usually known as a far-fetched metaphor in metaphysical poetry, for example, Donne's comparison between the sole of the lovers to the pair legs of the compasses might be easily understood in cognitive semantics through conceptual and image metaphors.
10. Poets, like ordinary people, make use of conceptual metaphors. The only different thing is that the poets adopt one of the four techniques to create novel metaphorical expression out of the already available conceptual metaphors.
11. The novelty of metaphors in literature is in the use of the metaphorical expressions on the surface while conceptually, there is nothing novel to be mentioned.
12. The most important and outstanding poetic device followed by Donne are the compositing device through

which Donne mixed two or more conceptual metaphors to construct and convey the meanings and messages he wanted to convey in his poem.

13. As it appeared through the analysis, conceptual metaphors are basic for making and understanding the meaning of the poem. Accordingly, metaphor should not be considered as an ornamental device neither in poetry nor in everyday language. It is basic for meaning construction in both literary and non-literary discourses/texts.

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