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CONCEPTUAL METAPHORS IN EDGAR ALLAN POE'S POETRY

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INTRODUCTION

Figures of speech are undoubtedly one of the most important elements that enhance our language and contribute to its expressiveness. One of such kind is a metaphor, an expression carrying a non-literal sense. Figurative expressions are integral parts of our lives as they can be found not only in literature but also in our daily communication. Metaphors are especially relevant in poetry as they can disclose imagination of a poet by enabling cognitive connections between two concepts, usually an abstract and a concrete. However, lack of metaphor's proper interpretation would cause miscommunication. In order to ease understanding of a figurative expression, a relatively more complicated approach – a conceptual metaphor – can be applied whose formation is related to cognition. As defined by Lakoff & Johnson (1980, p. 5), eminent researchers in this linguistic field, a conceptual metaphor is generally perceived as understanding one conceptual domain in terms of another conceptual domain. In other words, a conceptual metaphor is composed of the target and source domains. It is necessary to conduct a research on conceptual metaphors to reveal cognitive connections between two concepts, to decode figurative meanings in the discourse, and, as a consequence, to facilitate comprehension of thought.

According to McGlone (2007, p. 110), metaphors were not extensively studied until the late 19th century. Before that time, research on this linguistic phenomenon was carried out by linguists who studied metaphors only in literature. Wider interest arose when the eminent philologist Breal (1899, as cited in McGlone, 2007, p. 110) stated that metaphors were fundamental parts of our languages and the main method of language modification. Contrary to what was previously believed, metaphors did not have merely a decorative function. Richards (1936, as cited in McGlone, 2007, p. 110) broadened the general theory of metaphor by adding new terms 'vehicle', a word that carries a figurative meaning, also, a 'tenor' or 'topic', the subject which is being figuratively described, and the 'ground', the metaphor's real meaning. These concepts will be discussed in more detail in the theoretical background of conceptual metaphors.

Furthermore, the amount of study on conceptual metaphors has noticeably increased over the past century. However, a little number of researchers have analysed it in Lithuania, nevertheless, their input is meaningful. For instance, author Juzelėnienė (2007, p. 61) analysed conceptual metaphors of 'time' in the Lithuanian language, specifically in poetry, and concluded that 'time' and its hyponyms (e.g. hours, minutes, seconds) are usually metaphorically expressed as a 'moving

object'. Thus, poets grant shapes to abstract entities. This information might be useful later in this thesis while analysing conceptual metaphors.

In general, a greater interest in conceptual metaphors is apparent abroad. For instance, the already mentioned linguists Lakoff & Johnson (1980) discussed the importance of this approach and laid the foundations for the theory of conceptual metaphors. Their statements are useful for linguistics as they broaden the idea of conceptual system, offer insights on the influence of metaphors on our thoughts and perception. Moreover, other authors Semino & Steen (2008) analysed conceptual metaphors in poetry and provided ideas which will be beneficial for this thesis as it also focuses on the conceptual metaphors in poetry. Another notable researcher Gibbs (2017) collected different arguments on the theory of conceptual metaphors and evaluated the evidence, therefore, summarised this complicated linguistic phenomenon. Sullivan (2017) profoundly elaborated on conceptual metaphors and presented the conclusions. Other prominent authors Kövecses & Benczes (2010) investigated conceptual metaphors and their basic characteristics. They provided the classification of conceptual metaphors and insights on the mapping approach which will be discussed in this thesis.

Furthermore, Steen et al. (2007) suggest a metaphor recognition method for the analysis of metaphors – 'metaphor identification procedure' (MIP model), because it allows to identify metaphorical expressions in a discourse systematically, therefore, for its utility, this thesis will implement it. Additionally, the thesis will refer to the Critical Metaphor Analysis, an approach suggested by Charteris-Black (2004), because it is a consistent method for the analysis of metaphorical expressions and conceptual metaphors. Moreover, authors Chung et al. (2005, p. 556) suggest a methodological approach based on the source domains. They claim that certain target domains have conforming source domains. For example, the target domain LOVE is frequently expressed as a PLANT. Therefore, this thesis will refer to the ideas of the authors Chung et al. (2005) and will employ the classification according to the source domains when analysing metaphors because, in many cases, the source domains in poetry can be divided into specific types.

In order to understand the real meaning behind metaphorical expressions in a discourse, it is beneficial to analyse conceptual metaphors that contribute to the disclosure of such information. Metaphors often occur in poetry, for this reason, analysing conceptual metaphors is not unusual but nevertheless significant and relevant. However, little attention has been paid to conceptual metaphors in the poems of writer and poet Edgar Allan Poe. Few researchers have explored

figurative language in the author's specific poems but there is little study dedicated particularly to the conceptual metaphors. For instance, authors Syafitri & Marlinton (2018) analysed figurative language in Edgar Allan Poe's poems and concluded that such language is prevailing, also, it contributes to the creativeness of the text. However, they did not include analysis of conceptual metaphors. Another author Risdianto (2014) investigated metaphors and their conceptual metaphors in Edgar Allan Poe's short story and found variety of examples suggesting that implementation of this approach disclosed additional information to the interpretation.

The American romanticist Edgar Allan Poe is regarded as one of the most eminent figures of 19th century whose works are known even after years (Wright, 2017, p. 1). He is best known for his short stories that provided the defined structure for 'modern short detective story' as we know it today (2017, p. 11). His innovative ideas contributed to the development of Romanticism movement and influenced other noteworthy authors, such as Conan Doyle, Kafka, Baudelaire, and many more (2017, p. 14). Even 21st century authors such as Stephen King took inspiration from Edgar Allan Poe's writings. It is important to mention that the personality of Edgar Allan Poe was as distinguishing as his works. By some people, he was described as mysterious, a 'genius' and 'inspiration'. To others, he was a 'charlatan'. Despite contrasting views, the value of his works is unquestionable. He used an abundance of stylistic devices, for instance, alliteration and assonance, also, different rhythms that made his work melodious (2017, p. 2). It was the effect he was striving for because the sounds of words were more important to him than their meaning.

Furthermore, it is necessary to highlight that emotions are the main focus of romanticists' works. Frequently, sentiments are expressed using figurative language, especially in poetry, to make the text more vivid. The analysis of this thesis will support this conclusion. Edgar Allan Poe's twelve poems, including *A dream within a dream*, *Alone*, *Dreamland*, *Dreams*, *Eulalie*, *Imitation*, *Romance*, *Sancta Maria*, *Serenade*, *Spirits of the Dead*, *The Forest Reverie*, and *To One Departed*, were selected for the research because conceptual metaphors in these poems have not been extensively studied. The analysis, which will disclose cognitive connections between the concepts, will contribute to linguistics as it will provide new insights and new interpretations of conceptual metaphors in poetry. The research question is **what conceptual metaphors are identified in Edgar Allan Poe's poems and what are characteristic traits of their target and source domains?**

The **subject** of this research is conceptual metaphors in Edgar Allan Poe's selected poems.

The **aim** is to reveal to what extent the study of conceptual metaphors can be implemented and how it contributes to the analysis of poetry.

In order to achieve the aim, the following **objectives** have been set:

1. To examine scientific literature on the conceptual metaphors;
2. To identify the cases of conceptual metaphors in Edgar Allan Poe's poetry;
3. To classify identified conceptual metaphors;
4. To explore and interpret the collected data.

To conduct the research, the quantitative and qualitative methods will be used. The quantitative method will be applied to identify the frequency of source and target domains. The main focus is on the qualitative method which will be applied to explore the collected figurative expressions.

This thesis is comprised of ten chapters. Introduction describes the relevance of this research, the aim, and the objectives. Theoretical background delves into the research on conceptual metaphors that has been previously conducted by various scholars. Methodology describes the classification, the research instruments, and the collected data. The analysis focuses on the interpretation of collected metaphorical expressions and their conceptual metaphors. Conclusions present the results of the research. The thesis also provides References, Sources, Summary in English and Lithuanian, and Appendix.

I. THEORETICAL BACKGROUND ON CONCEPTUAL METAPHORS

1.1 Definition of conceptual metaphor

According to Lakoff & Johnson (1980, p. 3), there is a common misconception that metaphors are constituents of language merely at the lexical level. For this reason, the authors provide arguments that this rhetorical device is an essential element of our language: it prevails in our everyday conversations and mind creations, metaphors carry a poetic connotation which makes our speech more evocative. The authors present the idea that people's system of understanding, describing, and speaking derives from mostly metaphoric notions. Generally, conceptual systems are constructed unconsciously and naturally. Lakoff & Johnson (1980, p. 4) illustrate their statement with an example of the conceptual metaphor 'ARGUMENT IS WAR'. Firstly, the example reveals that WAR expresses a figurative meaning and, therefore, is the source domain. Secondly, 'argument', which is the target domain, can be metaphorically associated with a notion of 'war' because these two concepts are linked cognitively, for example, there are 'clashing' opinions, 'we can win' or 'lose argument', the side that refutes our claims is the opposition, etc. Finally, the authors (1980, p. 5) define a conceptual metaphor as understanding one subject as another.

Gentner & Bowdle (2001, p. 228) emphasise that metaphors are polysemous, meaning that a particular word or a phrase can have multiple meanings. Authors make a good point because the meaning of metaphor depends on the perceiver's interpretation. Additionally, they claim that metaphors are based on the analogy because there is some kind of connection between the domains of experience (2001, p. 225). Another researcher McGlone (2007, p. 109) defines metaphor as a term intended to describe objects with another and not the designated meaning, and which should not be understood literally. The scholar refers to the view of Ancient Greek philosopher Aristotle, who regarded metaphor's main function as merely 'ornamental' and only suitable for poetic discourse. McGlone (2007, p. 110) explains the 'Aristotelian comparison view' – when metaphors have a simile structure '*X is like a Y*' and are based on the analogy.

The understanding of metaphor's concept is expanding. Authors Semino & Steen (2008, p. 234) refer to other researchers and define conceptual metaphors as 'systematic metaphorical mappings across domains'. Ritchie (2013, p. 25) provides a more detailed definition of conceptual metaphor by including terms 'topic' and 'vehicle' (the target and source domains respectively). According to the author, a metaphor consists of a 'topic' word and a 'vehicle', and both are connected by a

shared characteristic. He adds that metaphors replace sophisticated words or phrases with more conventional ones.

Researcher Gibbs (2017, p. 3) points out that conceptual metaphors are indispensable elements of languages, shaping our understanding of abstract concepts. The purpose of metaphors is to explain abstract ideas in more precise ones (2017, p. 4). Additionally, he emphasises that sometimes it is difficult to transmit the same idea without using metaphors because they assist in conveying feelings and emotions, or describe occurrences in a certain way that other types of language elements would not be able to (2017, p. 1). Metaphors have a characteristic of defining – they provide additional information on how different concepts are connected. To describe conceptual metaphors, Gibbs (2017, p. 3) refers to the definition provided by Lakoff & Johnson (1980) as they have established the theory of this approach. He highlights that the notion of metaphor's function was proposed a long time ago, but it was the consolidation of this theory that encouraged the interest and the development of this subject in cognitive linguistics. Consequently, the traditional linguistic view has been replaced by the conceptual one.

Another author Kövecses (2020, p. 1) agrees with the general definition of conceptual metaphor introduced by Lakoff & Johnson (1980). He adds that this approach is a complex instrument constructing our reality. Since the meaning of this term has broadened over the years, Kövecses (2020, p. 2) expands the former description by taking a different view point and claiming it is 'a systematic set of correspondences between two domains of experience', also understood as 'mappings' which will be discussed in more detail in the chapter 1.3. His approach is similar to the already mentioned Semino & Steen's (2008). The definition of Kövecses (2020) is more precise than Lakoff's & Johnson's (1980) because it provides additional information on the relationship between the source and target domains.

In overall, the linguists suggest a general idea that there is a connection between different conceptual (target and source) domains, proving that the understanding of this theory does not undergo significant changes over the years but did experience some alterations. Conceptual metaphors are typically described as when one abstract subject is understood as another, more defined subject. The general definition of conceptual metaphor remained relatively consistent, with some adjustments, thus, they are all acceptable for the analysis, however, the thesis will refer to the definition of Kövecses (2020) for its accuracy.

1.2 Source and Target domains

It should be noted that conceptual metaphors are expressed in the capital letters without exceptions because it indicates it is a result of the cognition process (Sullivan, 2017, p. 392). Authors Kövecses & Benczes (2010, p. 18) highlight that a conceptual metaphor is composed of the target and source domains, and the corresponding mapping system. The source domain is an entity that is generally more specific, whereas the target domain is more obscure and abstract. We use the source domain (B), which is used metaphorically, in order to understand the target domain (A). The structure is 'CONCEPTUAL DOMAIN A IS A CONCEPTUAL DOMAIN B' (2010, p. 4). These two domains are bound by a similarity or they construct a resemblance (2010, p. 82). For instance, the conceptual metaphor 'LIFE IS A GAMBLING GAME' communicates the idea that we can experience losses or wins in life, we take risks, etc. This notion is constructed metaphorically by taking into account the analogy between life and game. Generally, these concepts are not related in any way, but the similarity is simply a cognitive construction of the human mind.

Furthermore, the authors Kövecses & Benczes (2010, p. 18) analysed and provided the conclusions on the concepts that act as the source or target domains. They discovered that the source domain is usually employing human body parts (e.g. 'the heart of the problem'), good or impaired physical condition (e.g. 'healthy society'), animals (generally when referring to the assigned animal properties, e.g. 'a sly fox'), plants and their parts (e.g. 'the fruit of her labour'), various constructions, words related to mechanisms and instruments, games, sports, food, temperature, finances, movement, etc. On the contrary, the target domains include negative and positive feelings, aspirations, ethics, society, politics, economy, relationships, time, religion, life, death, etc. (2010, p. 23). The authors (2010, p. 136) accurately argue that the same source domain can be designated to a number of different target domains. They describe this phenomenon as 'the scope of metaphor'. For example, the source domain WAR can be assigned to the target domain ARGUMENT and, also, to LOVE because, in both cases, the ideas related to fighting in a conflict are constructed. These insights will be taken into consideration while analysing conceptual metaphors of this thesis.

Ritchie (2013, p. 26) claims that metaphors are generated based on substitution, comparison, and property attribution. The term 'substitution' refers to a replacement of word with another from a different concept but which have common properties. To illustrate, in the expression 'Achilles is a lion', it can be understood that the person is juxtaposed with a 'lion', a noun which replaces adjectives related to courage because qualities of bravery are attributed to this animal. Furthermore,

a 'comparison' is described as similes but with an inherent 'like' excluded. This method is used when two different concepts share similar qualities. According to Chiappe & Kennedy (2001, as cited in Ritchie, 2013, p. 27), speakers tend to use the simile structure with the adjective 'like' when the resemblance is higher, for example, 'the earth is an apple' over 'the earth is *like* an apple'. Moreover, Ritchie (2013, p. 28) discusses in detail the attribution model. He explains it is a metaphor whose vehicle (source domain) properties can be applied to the topic (target domain). The author gives an example 'Sam is a pig'. In this case, the topic 'Sam' can be interpreted as someone who eats too much food or someone filthy. Both properties can be attributed to a 'pig', even if they are not true. It is a result of a preconceived opinion because they are perceived that way in a culture – the given properties to animals are constructed by the people.

Sullivan (2017, p. 385) explains the correlation of semantically similar metaphors in terms of concept. She illustrates her view by giving an example of metaphors related to *movement*: 'A person can *get moving* on a project, then *pick up speed*, possibly *get off* course but be *back on track* in time to *cross the finish line*'. Movement words 'get moving', 'pick up speed', 'get off', 'back on track', and 'cross the finish line' are semantically related and, when used figuratively, they describe the concept of 'projects' as a 'marathon'. The author gives another example, 'morality' is associated with 'cleanliness', as a result, a metaphor 'filthy mind' characterises unethical individual. This connection is not based on rules, it is naturally assigned by humans (2017, p. 386). Such discovery accentuates that conceptual metaphor is a result of human perception. It is important to emphasise that conceptual metaphors are realised linguistically through phrases identified as metaphorical linguistic expressions (Kövecses & Benczes, 2010, p. 33).

Kövecses (2020, p. 2) mentions the pervasiveness of metaphors which derives from the notion that there is more than one meaning to a word and such examples can be found in the expressions used daily, for instance, a metaphor '*digesting* an idea'. In this case, *digesting* is used figuratively. This idea of Kövecses (2020) is relevant because some metaphors are so highly prevalent in ordinary conversations that sometimes they are not considered as metaphorical expressions and are perceived as a natural part of language.

1.3 Conceptual Mapping Model

Authors Kövecses & Benczes (2010, p. 33) explain that when constituents of B correspond to constituent elements of A, there is a structured correspondence between the sources and targets called ‘mappings’. For example, in the conceptual metaphor ‘LOVE IS A JOURNEY’, ‘travelers’ correspond to ‘lovers’, ‘journey’ is various events in the relationship, ‘distance covered’ corresponds to ‘process made’, ‘obstacles encountered’ is ‘difficulties experienced’ (Yang, 2015, p. 87). Sullivan (2017, p. 394) considers the mapping of conceptual metaphors as ‘unidirectional’. In other words, the mapping process is directed to one way only, from the source to the target domain.

Moreover, Kövecses & Benczes (2010, p. 91) claim that both domains are composed of various ‘aspects’. In addition, the authors provide new terms related to the mapping characteristics. The target domain has a property of ‘metaphorical highlighting’ because metaphor concentrates on the ‘aspects’ of the target domains, or, to be more specific, ‘highlights’ them. The authors illustrate their point by providing an example of the conceptual metaphor ‘THE MIND IS A BRITTLE OBJECT’ and presenting its linguistic realisation: ‘Her ego is very *fragile*’. Here, the centre aspect is the deficiency of mental strength. Moreover, when comprehending the target domain, another term ‘metaphorical utilization’ is applied which describes the source domain’s property of using only some of its aspects (2010, p. 93). To demonstrate, the authors claim that the source domain BUILDING in the conceptual metaphor ARGUMENT IS BUILDING indicates an aspect related to construction. In this case, we can define arguments as ‘solid’, ‘strong’, or ‘supporting’, but other aspects related to buildings, such as having ‘rooms’, ‘roofs’, furniture, to be located near the roads, etc., are not suitable to this metaphor. Therefore, only the aspects that are relevant to the context are used.

Authors Gentner & Bowdle (2001, p. 225) argue that there is a view that mapping is established through similar characteristics between contrasting domains of experience. Their viewpoint coincides with the previously mentioned researchers. Another author Gibbs (2009, p. 22) emphasises the importance of mapping. Initially, he comments on the critics’ view that some conventional expressions are literal and should not be perceived as conceptual metaphors. The author illustrates critics’ argument by giving an example: ‘he was depressed’, a phrase that, according to the Conceptual Metaphor Theory, is identified as the conceptual metaphor SAD IS DOWN. Such common phrases are regarded as non-metaphorical by the ordinary people because

they do not require any additional resources to be understood. However, in order to verify if the given expression is literal or figurative, the mapping must be employed. If the expression can be applied to the conceptual metaphor's source and target domains, it means it is metaphorical. For instance, the expression 'I'm off to a good start in graduate school' fits the conceptual metaphor LIFE IS A JOURNEY because 'being in graduate school' conforms to the target domain LIFE, and the action of traveling is understood figuratively, as the source domain JOURNEY.

1.4 Classification of conceptual metaphors

Kövecses & Benczes (2010, p. 33) emphasise that conceptual metaphors can be classified based on 'conventionality, function, nature, level of generality', and complexity. The analysis of this thesis will not be based on this classification because it was determined to be not helpful to the study of poetry, therefore, it will not be discussed in depth. However, some of the authors' insights will be beneficial as they provide additional information on how conceptual metaphors are constructed and how this approach works in general.

Conventionality discloses to what extent the metaphor is incorporated in the ordinary language. This type of metaphor is apparent when speaking about common topics, such as life, love, society, etc. It is important to mention that conventionality of metaphors encompasses both, the metaphorical linguistic realisations and the conceptual metaphors, because they both can be composed of regular constituents that create common notions. It is evident in the following example provided by Kövecses & Benczes (2010, p. 33):

'LOVE IS A JOURNEY: We'll just have to *go our own separate ways*.'

The sentence depicting the conceptual metaphor is a stereotypical expression used in everyday speech, consequently, such expressions are integral parts of regular language and are usually not perceived as metaphors by the speakers (2010, p. 34). However, the range of conventionality of conceptual metaphors and metaphorical linguistic expressions can be different. The linguistic manifestation tends to be less conventional compared to a conceptual metaphor even if they both express a standard idea. This statement will be taken into consideration when analysing the chosen metaphorical instances. Kövecses & Benczes (2010, p. 34) illustrate their claim with the example of conventional conceptual metaphor 'LIFE IS A JOURNEY', which is realised linguistically in a poem less conventionally: '*I took the one [road] less traveled by*'. Since this expression is not

widespread among the English speakers, it is less common in the traditional communication compared to its conceptual metaphor that is attributed to a number of metaphorical expressions. Another example: '*Stop the world. I want to get off*' conveys the same conceptual metaphor LIFE IS A JOURNEY, however, the linguistic manifestation is unconventional (2010, p. 35).

Moreover, authors (2010, p. 37) note that metaphors can be classified into three types according to their functions related to cognition: 'structural, ontological, and orientational'. Again, since the thesis will not be based on this classification, it will not be explained in detail. However, it would be useful for this specific study to emphasise orientational and a type of ontological metaphors. Authors (2010, p. 39) claim that personification, which is the attribution of human characteristics to objects, is identified as ontological metaphor. To this thesis, the classification itself is not as important as personification as a phenomenon because this figure of speech assists in understanding indefinite concept in terms of means closely related to us – through human qualities and actions. It is important to highlight this because poets usually use personification in their works, therefore, this information will be useful in the identification of source domains.

Another important figure of speech, a simile, is also used in literary works, therefore, according to Shen (2008, p. 297), this comparative literary device of two different concepts that have a shared trait can also be understood as a conceptual metaphor. In the comparative construction 'education is like a ladder', the source domain is LADDER which is a concrete concept and we take metaphorical meaning from it. EDUCATION is the target domain because it indicates a general concept and is the main purpose of a phrase.

Furthermore, some metaphors are based on spatial concepts and their oppositions. They are orientational metaphors (Kövecses & Benczes, 2010, p. 40). For instance, the conceptual metaphor 'HAPPY IS UP' ('*I'm feeling up today*') has a corresponding opposite 'SAD IS DOWN' ('*He's really low these days*'). Thus, metaphors expressing an ascending movement are generally connected to an affirmative assessment, however, metaphors conveying a descending direction are associated with negative. By taking into consideration these insights, it can be concluded that some conceptual metaphors are based on the contrast. The analysis will refer to this statement and will investigate whether that contrast can manifest itself in other metaphors, not necessarily related to spatial concepts.

1.5 Conceptual Metaphor Theory input

Conceptual metaphors contribute to science because they reveal how the human cognition works. The theory of conceptual metaphors had a tremendous impact on cognitive sciences and on the way we perceive the language (Gibbs, 2009, p. 15). With the rise of interest in this theory, the attention to cognitive linguistics has been brought. A new perspective on the perception of language has emerged – the researcher Gibbs (2009, p. 15) states that cognition and language are strongly intertwined. The established view that language functioned separately from the mind, or, in other words, the ‘generative approach to linguistics’ has gradually become obsolete. Moreover, the Conceptual Metaphor Theory discloses the ubiquitous nature of metaphorical expressions within a language – we use metaphors in various circumstances of communication. Additionally, the view that metaphors did not alter the human thinking and were existing momentary was replaced by the widely researched conclusion that this phenomenon is organising our structure of thinking and influences the practical usage of language.

Furthermore, Gibbs (2009, p. 17) disapproves with the researchers who deem the Conceptual Metaphor Theory as unnecessary and unimportant. He argues that critics do not bother to study in detail about this theory and have a superficial understanding on conceptual metaphors because they are only familiar with the pioneering work of Lakoff & Johnson (1980) and are not aware of the abundance of recent studies and innovative perceptions. Gibbs states a valid point because analysing conceptual metaphors are inevitable and important in the current times when increasing curiosity is dedicated to the study of human cognition.

1.6 Conceptual metaphors in literature

Metaphors used in everyday speech differ from those in the literature works (Kövecses & Benczes, 2010, p. 49). In daily conversations, metaphors are well established, commonly used and, as a consequence, become greatly repetitive. However, in literary works, writers tend to create authentic metaphors themselves to evoke new concepts, innovative approaches to life. These expressions provide an opportunity to perceive the world from a different angle. For this reason, analysing metaphors used in literature, specifically in poetry, is significant and interesting.

In literature, writers use various lexical stylistic devices, such as metaphor, simile, metonymy, and personification. Especially in poetry, figurative meanings are widely employed for their ability to transfer a certain idea in an expressive manner. Author Shen (2008, p. 297) claims that, in literary works, writers usually propose original but comprehensible expressions. However, he adds that due to new structures the precise communication can be disturbed. Nevertheless, the correct transmission of thought is achieved when the used stylistic device corresponds to the principles of cognition, for instance, to the principle of directionality, meaning that metaphorical processes are ordered from the concrete to the abstract domain.

As stated by Semino & Steen (2008, p. 232), it is thought that metaphors in literature provide a larger number of interpretations compared to metaphors elsewhere. Also, they have a capacity to expand our knowledge on diverse concepts, to change our viewpoint on ordinary subjects. The main difference between metaphors in literature and metaphors in non-literary works is a deliberate application. In literature, this linguistic phenomenon is used for the intended purpose of deforming or altering the established language. According to the authors, metaphors in literature are generally more complex compared to other metaphors due to their interrelation within the whole text.

Moreover, some authors analysed conceptual metaphors in poems and proposed a new concept – the extended metaphor, which is significant in the analysis of metaphors in poetry. Gibbs (2017, p. 49) presents this term as an extensive metaphor describing an idea using figurative source domain. Such metaphors can be used in different literary works, for instance, to create allegories, stories with hidden meanings. Semino & Steen (2008, p. 234) investigated conceptual metaphors in literature and also mentioned the concept of extended metaphor. They define it as a metaphor that exceeds the stanza's one line. Both discussed definitions are similar and complement each other. Another author Crisp (2008, p. 291) explains this concept and presents a similar idea to Gibbs (2017) that such metaphors can be used for allegories. He adds that this phenomenon can be understood as 'super-extended metaphors', when metaphors extend 'over more than one clause'.

It is essential to mention authors who contributed to the analysis of Edgar Allan Poe's works. As it was previously mentioned in the Introduction, Syafitri & Marlinton (2018) analysed the figurative language in eight of his poems. They found an abundance of different figures of speech, such as hyperboles, ironies, metonymies, symbols, also, metaphors, similes, and personifications. The authors discussed the purpose of figurative language and claimed that a different manner of expression was chosen to achieve a certain effect, for example, to make the poem 'more beautiful'

or to attract the reader's attention (2018, p. 55). The poet uses personification to make inanimate objects more 'life-like', for instance, in one of the cases, 'the moon' is given human qualities. It is quite common for poets to revive the objects of nature. Moreover, the researchers found that metaphors were used to compare two different entities, however, they did not analyse conceptual metaphors. The authors (2018, p. 56) concluded that the non-literal language was used to highlight particular aspects and to make the text more expressive. Some of the poems they have examined will be analysed in this thesis, thus, the study of the poems will be expanded.

Another author Risdianto (2014) analysed conceptual metaphors in the short story 'The Black Cat' by Edgar Allan Poe and found that metaphors were specifically used to portray the psychological state of the protagonist. He found that the target domains of abstract concepts, such as SOUL, POVERTY, FIRE, and REASON, were personified and conformed to the source domain of PERSON (2014, p. 42). The researcher concluded that metaphors helped to depict the mental illness of 'paranoia' and 'split personality' of the main character (2014, p. 45). Therefore, metaphors have an important property of convincingly convey the complex processes happening in the people's consciousness.

Suparlan et al. (2019) analysed stylistic devices in the poem 'The Bells' by Edgar Allan Poe. The researchers determined that the purpose of figurative language was to 'communicate the message' (2019, p. 275). Furthermore, metaphors were used to enrich the language. However, the authors did not include the investigation of conceptual metaphors. Other stylistic devices, such as alliteration, onomatopoeia, and assonance, were identified as a means to convey the sounds of experiences. It was found that the sounds communicated a particular emotion. For instance, in the poem, the tinkling 'silver bells' evoked happiness to the listener. Then, the sound of 'brass alarm bell' evoked fear. Finally, 'iron bells' evoked distress. The authors (2019, p. 280) claim it is because people hear different sound of bells in different situations and associate it with those emotions.

In poetry, abstract concept such as 'emotions' are often portrayed through more concrete entities, therefore, the investigation of conceptual metaphors would improve the interpretation of poems as it would provide more detailed analysis by explaining the cognitive connections between the target and source domains.

1.7 Tools for the analysis

Gibbs (2017, p. 58) makes a valid point by claiming that sometimes it is unclear if the phrase is used metaphorically or not. He argues that The Conceptual Metaphor Theory does not provide a definite method in determining whether the phrase expresses a figurative or literal meaning, therefore, the linguists decide themselves on the metaphorical meaning of certain phrases by using the mapping system of correspondence. However, some experts claim that identification of conceptual metaphors is questionable and subjective, and lacks systematic procedure. For this reason, Steen et al. (2007, p. 3) introduce an identification tool for metaphors – MIP (‘metaphor identification procedure’) method.

Moreover, the authors indicate sequential steps for the recognition of words or phrases used figuratively. This method consists of four steps that need to be confirmed during the procedure. The first stage includes reading the discourse. Next, it is necessary to identify all the words. The third stage requires to determine the real meaning of the words based on the context. This stage must be completed while considering other lexical items of the text. Also, it is important to identify if the words can be interpreted differently. In the fourth stage, it is necessary to compare the word’s meaning to its basic meaning. A word is considered to be used metaphorically if it ‘can be understood by comparison or contrast with the basic meaning’. This approach will be applied in the research as it will be useful in discerning metaphors in the chosen literary pieces.

Charteris-Black (2004, p. 25) proposes a method for carrying out the qualitative analysis on this concept – the Critical Metaphor Analysis. The interpretation model is intended for identifying metaphors in the text and for their investigation. Cameron & Low (1999, p. 88, as cited in Charteris-Black, 2004, p. 34) distinguish three phases for Critical Metaphor Analysis. First, it is necessary to gather the examples from a chosen discourse. The next step includes generation of suitable conceptual metaphors. Finally, based on the results, to explain and interpret these generated conceptual metaphors. Author Charteris-Black (2004, p. 35) suggests two steps in the metaphor recognition stage. The first one he describes as carefully reading the text and noting possible metaphors. Then, it is important to decide if the words are used literally or metaphorically. This method will be employed in the analysis part for its consistency.

Also, as it was mentioned in the Introduction, by referring to the authors Chung et al. (2005), in the analysis, the classification of suitable source domains will be employed depending on the

metaphors found because metaphors can be composed in various combinations that depend on the author and, thus, disclose author's creativity and writing characteristics. Since source domains express more concrete concepts, they are frequently realised as OBJECT, PERSON/HUMAN, PLANTS, ANIMALS, etc. (2005, p. 556). Such notions will be taken into consideration while analysing conceptual metaphors in Edgar Allan Poe's poetry.

In conclusion, this literature review has considered the role and significance of conceptual metaphors. New concepts relevant to the subject were introduced: the source and target domains were extensively discussed. It was clarified that the relationship of source and target domains is unidirectional. Moreover, the source domain, which is also referred as 'vehicle' but this thesis will not use such term in the analysis, consists of more concrete concepts, whereas the target domain, referred as 'topic', expresses more abstract ones. The cognitive connections between two different domains of experience were presented as 'mappings'. The influence of the Conceptual Metaphor Theory was considered. The identification tool for metaphors, the analysis method, and the classification for conceptual metaphors were decided. It was determined that metaphors will be classified according to the source domains because source domains reveal creativity of the author, their ability to convey complex subjects in simpler but more vivid ways. Metaphors in literature and their characteristics were also discussed. A new relevant term 'extended metaphor' was explained. Previous studies of Edgar Allan Poe's works and their findings were reviewed.

II. METHODOLOGICAL STRATEGY OF THE RESEARCH

This study focuses on the conceptual metaphors in Edgar Allan Poe's poetry. The aim is to reveal to what extent the study of conceptual metaphors can be implemented and how it contributes to the analysis of the mentioned poet's works. To achieve the aim of this research and to answer the research question, the investigation was divided into 4 following stages:

1. Generalisation of scientific literature;
2. Design of a research tool;
3. Data collection;
4. Data analysis.

2.1 Generalisation of scientific literature

The first stage of the thesis refers to the review of scientific literature based on the theory of conceptual metaphors analysed by linguists Lakoff & Johnson (1980), Gibbs (2017), Kövecses (2020), Semino & Steen (2008), Sullivan (2017), and others. The task employed a descriptive approach. The literature review offered insights into the concept of metaphors, definitions, the importance of conceptual metaphor approach, an abundance of examples, also, a mixed type of tools was defined which was determined to be the most suitable for the analysis. Firstly, the metaphor identification tool, the MIP method proposed by Steen et. al (2007), was discussed. Then, the interpretation method by Charteris-Black (2004) was considered. Finally, the classification of source domains was chosen for the categorisation of conceptual metaphors.

2.2 Research tool

The second part dealt with the research tool. The tool suggested by Steen et al. (2007) was employed to recognise and extract metaphorically used expressions in the poems. The method included four stages that had to be completed. Firstly, to read the literary piece. Secondly, to identify single words. Thirdly, to establish the purpose of each word in the text, distinguish the 'basic meaning' and compare the meaning in a given context with that 'basic meaning'. Finally, to decide if the words were used metaphorically according to the results. Additionally, the approach by Charteris-Black (2004) was used to construct conceptual metaphors of discovered metaphors.

These mixed tools were specifically chosen because they were intended for the identification of metaphorical expressions and for the determination of source and target domains. The methods were adaptable. Also, referring to Chung et al. (2005), conceptual metaphors were categorised according to the source domains to reveal creativity of the author.

2.3 Data collection

The third stage of the research was data collection. It included recognition and analysis of conceptual metaphors discovered in the primary data, in the chosen 12 poems by Edgar Allan Poe which have been little studied. The analysis comprises of 70 individual instances that were collected from these poems. The data was collected by extracting conceptual metaphors from the Edgar Allan Poe poems' transcripts discovered in the Internet source which will be indicated in the Sources. Full transcripts with discovered metaphors and their conceptual metaphors can be found in the Appendix.

2.4 Data analysis

Finally, the fourth stage of the thesis was dedicated to the data analysis. Mixed type of methods was applied: the qualitative method, which was the most important method as the thesis focuses on the interpretation of conceptual metaphors, also, the descriptive and analytical approaches were applied to investigate the collected cases of conceptual metaphors. The quantitative method and a comparative approach were applied to identify the frequency of source and target domains of the conceptual metaphors. These methods were selected to answer the research question that was raised in the Introduction part. Conceptual metaphors were classified into different categories according to their source domains. In order to explore the topics and how they were conceptualised in the poems, an additional investigation of conceptual metaphors was conducted when an instance of one target domain had several source domains attributed to it.

III. THE ANALYSIS OF CONCEPTUAL METAPHORS IN EDGAR ALLAN POE'S SELECTED POEMS

3.1 The analysis of conceptual metaphors based on the classification of source domains

As it was mentioned in the theoretical part of the thesis, metaphors are generally used in spoken or written language for their conventionality to imagine an abstract entity in terms of a concrete. Moreover, poets typically use more figurative language compared to ordinary people to create more expressive and creative works. It is necessary to be able to decipher such language in order to understand the real idea of the poem which the author wanted to transfer to the reader.

This chapter deals with the in-depth analysis of the discovered conceptual metaphors. The thesis provides the analysis of 84 conceptual metaphors obtained from 70 chosen metaphorical expressions found in 12 different poems of Edgar Allan Poe, including *A dream within a dream*, *Alone*, *Dreamland*, *Dreams*, *Eulalie*, *Imitation*, *Romance*, *Sancta Maria*, *Serenade*, *Spirits of the Dead*, *The Forest Reverie*, and *To One Departed*. The poems contained many examples of various conceptual metaphors. However, only specific ones were chosen for the analysis, those that had qualities necessary for the analysis: more interesting cases with more complex interpretations.

In this chapter, after constructing conceptual metaphors, it was possible to divide the source domains into 10 different categories, including OBJECTS, JOURNEY, FOOD, DREAM, CONTAINER, HUMAN BEING, RESOURCE, NATURAL PHENOMENON, SUBSTANCE, and STATE, with corresponding subcategories assigned:

3.1.1 Source domain of OBJECT

a) OBJECT:

(1) *Take this kiss upon the brow!* <...> (Taken from *A dream within a dream*)

In the metaphorical expression, the target domain is expressed with the word 'kiss' and is understood in terms of an object because the verb 'take' indicates that cognitively the 'kiss' has a physical form, therefore, the conceptual metaphor is KISS IS AN OBJECT. The 'kiss' is a symbol of love and care given by the speaker to the listener when parting. Considering the fact that he even

now wants to 'give' a kiss to the listener, it can be concluded that their relationship was sincere and full of love. It is a farewell gift.

(2) <...> *Let none of earth inherit/ That vision of my spirit;* (Taken from *Imitation*)

In this extended metaphor (see in Appendix poem nr. 6.), the 'vision' is perceived as an object that other people can obtain. The speaker is speaking about his personal unusual view on life and the consequences of it. He had dreams and ideas, however, in the end, he was not able to fulfil them. The speaker does not want other people to experience the same regrets for not achieving enough, therefore, he wishes that no one else would 'acquire' this kind of unsuccessful 'vision'. The conceptual metaphor is VISION IS AN OBJECT.

(3) <...> *As in that fleeting, shadowy, misty strife/ Of semblance with reality, which brings/ To the delirious eye, more lovely things/ Of Paradise and Love* <...> (Taken from *Dreams*)

In this extended metaphor (see in Appendix poem nr. 4), the speaker expresses his sentiments on how his youth felt like a short dream whose vague memories now bring more happiness to him than the harsh reality. 'Lovely things' can be interpreted as pleasant and other positive feelings experienced during that time or while dreaming about it. Here, it seems like those feelings have taken a physical form and can be 'brought' to him by the dreams, meaning that the speaker is engrossed in the dreams and enjoys their benefits. Therefore, the conceptual metaphor is FEELINGS ARE OBJECTS.

(4) *My soul at least a solace hath/ In dreams of thee* <...> (Taken from *To One Departed*)

'Solace' is depicted as an object that the speaker's soul possesses. Therefore, the conceptual metaphor is SOLACE IS AN OBJECT. This 'object' is very precious to him – dreams of his loved one is the only consolation because she is no longer with him, from the context it can be assumed she is no longer alive, the speaker recalls past experiences with her because it is the only source of happiness left to him. With this metaphor he expresses his yearning and sorrow. Here, 'soul' represents his inner emotional state – he feels lonely because he has lost the dearest person.

b) STRING:

(5) <...> *The mystery which binds me still* <...> (Taken from *Alone*)

In the expression, the target domain expressed with 'mystery' is figuratively represented as a binding object. Thus, the conceptual metaphor is MYSTERY IS A STRING. The 'mystery' is

binding the speaker, meaning that that a certain thing ‘restrains’ him in life. In this poem, the ‘mystery’ could be interpreted as the ability to perceive the world differently. Since his youth the speaker could not adapt to society due to his ability to look at the world from a unique perspective, his mindset and imagination were extraordinary and often left him feeling isolated.

c) BALL:

(6) <...> *From the sun that round me rolled* <...> (Taken from *Alone*)

In this part of the poem, the speaker names things in nature that he regards as mysterious and having a meaning only known to him. Nature is his source of inspiration, in this case, he sees the sun and perceives it as a ball – the sun’s moving across the sky reminds the speaker of an object that rolls around him. Such insights show the speaker's creativity. Therefore, the conceptual metaphor is SUN IS A BALL. With this metaphor the author creates a lighter tone for the poem because, apart from that, the poem conveys gloomy emotions.

d) THRONE:

(7) <...> *From thy holy throne above.* (Taken from *Sancta Maria*)

In this poem, the speaker addresses Sancta Maria (i.e., Saint Mary) and pleads to hear his prayers as he is in need of her guidance. Since it is considered that the holy beings rule from the heaven, the ‘throne’ indicates that the deities there hold power. In this case, he has faith in Saint Mary that she will notice him from her ‘throne above’ and cleanse with her powers his soul from the sins that burden him. Therefore, the conceptual metaphor is POWER IS A THRONE.

3.1.2 Source domain of JOURNEY

(8) <...> *And, in parting from you now* <...> (Taken from *A dream within a dream*)

In the metaphorical expression, the source domain is expressed with ‘parting’, the speaker and the interlocutor are ‘taking different paths’. This action can be understood as leaving a person or a relationship. It can be assumed that the speaker is saying a farewell for unspecified reasons to a person he loved. It is a hardship the speaker must endure but he is prepared to do so. The target domain is LIFE because the speaker discusses the component of life – the relationship, therefore, the conceptual metaphor is LIFE IS A JOURNEY.

3.1.3 Source domain of FOOD

a) SWEETS:

(9) <...> *And strange, sweet dreams*, <...> (Taken from *The Forest Reverie*)

Dreams become 'sweet' when experiences in those dreams induce positive feelings because, similarly, various delights bring happiness to people as well. In this poem, the speaker expresses an unhappy emotional state, which, no matter how miserable, is accompanied by comforting dreams. Such dreams are significant because they can be a relief from negative emotions to a person who has lost hope and is experiencing hardships. Their appearance at such challenging time is unexpected, therefore, they are described as 'strange'. The conceptual metaphor is POSITIVE FEELINGS ARE SWEETS.

3.1.4 Source domain of DREAM

(10) <...> *You are not wrong, who deem/ That my days have been a dream*; <...> (Taken from *A dream within a dream*)

The expression indicates that the target domain LIFE, more specifically, the speaker's days, are regarded as a 'dream' by the interlocutor. Such statement can be interpreted from two perspectives – positive and negative. It may mean that his life was complete, almost too good to be true while he was with his beloved one, or, on the contrary, that his thoughts about life or the relationship did not match the reality and he was living in an illusion. Perhaps he exaggeratedly idealised the relationship or life. The real meaning remains unclear, however, it is evident from the context that the speaker is going through a tough time parting from his loved one who he cherished. Therefore, the conceptual metaphor is LIFE IS A DREAM.

(11) *Oh! that my young life were a lasting dream!* <...> (Taken from *Dreams*)

Similarly in this extended metaphor (see in Appendix poem nr. 4), 'life' is compared to a 'dream'. However, the speaker is expressing his sentiments about his early life – he is longing for the youth when recalling how pleasant living was during that period of his life. Throughout the poem, the longing for a carefree life is felt, the speaker recalls having hope and faith, tenderness, all of it now only reminds him of a dream because it will never be like this again. In a current stage of his life, the adulthood, he is lonely and hopeless. He remembers the past and wants to return to that time. The conceptual metaphor is LIFE IS A DREAM.

3.1.5 Source domain of CONTAINER

(12) <...> *I stand amid the roar/ Of a surf-tormented shore* <...> (Taken from *A dream within a dream*)

In this poem, the speaker ponders on life and its meaning. Life's uncertainty reminds him of a dream, he feels detached from the reality, therefore, while standing on the coast and being surrounded by the nature's sounds, he realises the fragility of his life. In the metaphorical expression, preposition 'amid' suggests that the target domain ROAR is understood in terms of an enclosed space. Therefore, the conceptual metaphor is ROAR IS A CONTAINER. This image could be interpreted as a reflection of his emotional state – he is in a state where he is feeling tormented by the lack of control of the flow of his life.

(13) <...> *Then—in my childhood—in the dawn/ Of a most stormy life—was drawn/ From every depth of good and ill* <...> (Taken from *Alone*)

In this metaphorical expression, the parts of day represent the stages of life. Childhood is the beginning of life's journey, therefore, it is portrayed as the dawn, which is respectively the beginning of a day. Therefore, the conceptual metaphor is LIFE IS A DAY. Also, the 'good' and 'ill' are fundamental components of fate. The speaker is speaking about the beginning of his emotional journey, the childhood, when the ups and downs of unpredictable life have begun. The preposition 'from' and the 'depth' indicate that FATE is like a container that has an inside. His fate was 'filled' with good and bad memories which affected him and his mindset accordingly. Therefore, the conceptual metaphor is FATE IS A CONTAINER.

(14) <...> *Deep in the heart whose hope has died—/ Quenching the fires its ashes hide/ Its ashes, whence will spring and grow* <...> (Taken from *The Forest Reverie*)

Typically, the 'heart' is understood as a container that can hold non-physical things, such as feelings, memories, etc. Therefore, in this extended metaphor (see Appendix poem nr. 8), the conceptual metaphor is HEART IS A CONTAINER. In this poem, the profoundness of it reveals that the person, who strongly believed and had hopes in the past, finally has given up on something due to many unsuccessful attempts, thus, his 'hope has died'. Hope is portrayed as a living creature, therefore, another conceptual metaphor is HOPE IS A PERSON. However, the poem, on the contrary, maintains a positive tone because it is believed that those hurtful times will pass and will be replaced with better ones.

Since sentiments are central figures of Edgar Allan Poe's poems, in a number of chosen poems, a variety of feelings were perceived as CONTAINERS:

(15) <...> *For 'mid the earnest cares and woes/ That crowd around my earthly path,* <...> (Taken from *To One Departed*)

Feelings, such as 'cares' and 'woes', are presented as containers where the speaker discovers himself. Therefore, the conceptual metaphor is FEELINGS ARE CONTAINERS. It means that these negative emotional experiences engulf the person with struggles and misfortunes which aggravate his loneliness. It is apparent that the speaker is unhappy being in this situation – he feels imprisoned because all these difficulties are an unbearable burden for him. Without his beloved one, he no longer sees any meaning in life, only hardships which are increasing.

(16) *Be silent in that solitude, / Which is not loneliness* <...> (Taken from *Spirits of the Dead*)

'Solitude' is figuratively perceived as a closed place where, taking into consideration the context of poem, a person's soul resides. The conceptual metaphor is SOLITUDE IS A CONTAINER. The speaker argues that it is not worth opposing the death because it is a natural process of life, therefore, a person should accept it and, therefore, stay 'silent'. The speaker implies that in the afterlife, in that 'solitude', the soul of a person who has passed away eventually will not be alone because the souls of deceased relatives will keep him company.

(17) <...> *White-robed forms of friends long given,/ In agony, to the Earth- and Heaven.* (Taken from *Dreamland*)

In this extended metaphor (see Appendix poem nr. 3), the target domain AGONY is understood as having an inside. In this expression, the 'agony' is a metaphorical place where the speaker appeared after the death of his friends. In other words, it is an indescribable pain of losing a loved one that he was feeling. He is reminded of his past and past feelings after seeing vague forms that are allegedly the souls, the 'ghosts' of his deceased friends. Therefore, the conceptual metaphor is AGONY IS A CONTAINER.

(18) <...> *A chaos of deep passion, from his birth.* <...> (Taken from *Dreams*)

'Passion' is understood as a place with dimensions. Therefore, the conceptual metaphor is PASSION IS A CONTAINER. It is described as having depth, which generally indicates strong feelings. Since the speaker's birth, his heart was marked with intense emotions that he would not

be able to control. Especially in his youth, those complex feelings caused him internal conflicts, yet he was happy. Therefore, the additional conceptual metaphor is PASSION IS DISORDER. However, with time, this strong passion decreases because the person is affected by other problems.

3.1.6 Source domain of HUMAN BEING

a) PERSON/PEOPLE:

(19) <...> *Thus, while no single sound too rude/ Upon thy slumber shall intrude* <...> (Taken from *Serenade*)

The metaphor indicates that various sounds that could be heard in the night are like discourteous people who can invade the room and wake up or disturb the sleeping person. Therefore, the conceptual metaphor is SOUNDS ARE PEOPLE. The speaker is saying that the listener's precious sleep will not be interrupted by any unwanted sound. This way he is expressing his love and care for his beloved one.

Heart in Edgar Allan Poe's poems often acts as a substitute for expressing the inner state of a speaker by giving it human characteristics. The following expressions are instances of such:

(20) <...> *that little time with lyre and rhyme/ To while away- forbidden things!/ My heart would feel to be a crime/ Unless it trembled with the strings.* <...> (Taken from *Romance*)

In this extended metaphor (see in Appendix poem nr. 7), the speaker expresses his wish to experience calm moments even if briefly, to be able to spend time for himself, to engage in creativity, to write, to 'rhyme', however, he is unable to do it because his 'heart' knows it is 'forbidden'. The 'heart' is given human qualities because it can feel the guilt of engaging in something that is prohibited, in this case, writing which is not approved of society. Therefore, the conceptual metaphor is HEART IS A PERSON. This part can be interpreted as the speaker's fear that writing is a frivolous activity in the opinion of others. Additionally, the metaphor reveals that even though the speaker knows it is not the right thing to do, he is aware it would be impossible to abandon his passion because engaging in this activity makes him happy as his heart beats along the strings of lyre, proving it gives his soul the required peace.

(21) <...> *I could not awaken/ My heart to joy at the same tone;* <...> (Taken from *Alone*)

In the metaphorical expression, 'heart' is given human qualities – it is sleeping and, also, is able to feel emotions such as 'joy'. Thus, the conceptual metaphor is HEART IS A PERSON. The speaker could not force his 'heart' to 'joy' at the same things as others could. The metaphor reveals that the speaker is talking about himself and his nature: he is different from other people as other things make him happy. Here, uniqueness can also be associated with loneliness as he feels isolated due to his distinct personality.

(22) *For the heart whose woes are legion/ 'Tis a peaceful, soothing region-<...>* (Taken from *Dreamland*)

Heart is a core organ of human body, therefore, in this metaphor, it represents a human being himself. Hence, the conceptual metaphor is HEART IS A PERSON. The speaker is addressing people with many struggles. He says that the place of painful memories is like a sanctuary for those who have an abundance of problems. Because such environment is familiar to them, they could easily adapt and feel 'soothed' and understood there.

From the context of poems it can be assumed that Edgar Allan Poe was interested in the mental processes of a person, how one thinks, how one feels, and how life experiences are affecting the person. For this reason, a number of instances of personified soul or spirit, which are immaterial parts of a person, were found:

(23) *<...> My spirit not awakening, till the beam/ Of an Eternity should bring the morrow <...>* (Taken from *Dreams*)

Here, the target domain SPIRIT is a metaphor for the speaker's mind, however, it is presented as a sleeping person. Therefore, the conceptual metaphor is SPIRIT IS A PERSON. The 'spirit' is portrayed as a separate living being that has its own consciousness, therefore, the speaker is not able to control it. It can be interpreted as his unwillingness to wake up from an enjoyable dream he is experiencing – he is in his youth memories which bring him joy and comfort, something he painfully lacks in the adulthood. Unfortunately, he is forced to wake up from this fantasy and face the reality when a new day dawns as the first rays of the sun wake him up.

(24) *<...> That, scarce awake, thy soul shall deem/ My words the music of a dream.* (Taken from *Serenade*)

The metaphor indicates that the 'inner' body of a person, the 'soul', is given a material body. Metaphorically, the 'soul' represents the human being. In this poem, it represents the speaker's

beloved one who is barely awake. Thus, the conceptual metaphor is SOUL IS A PERSON. The speaker is trying to say that his voice will sound soothing, almost like a calm music to the listener, because they are deeply in love and his voice will help her fall asleep safely. By addressing her soul, he discloses that they have a strong emotional connection.

(25) <...> *Our thoughts, our souls- O God above! / In every deed shall mingle, love.* <...> (Taken from *Serenade*)

In this expression, the conceptual metaphor is SOULS ARE PEOPLE because the ‘souls’ of the speaker and the listener are like people who engage with each other in ‘every deed’. Since souls are understood as being comprised of thoughts and emotions, in reality, it means that the poem’s characters have an unbreakable emotional bond because they love each other unconditionally, their feelings are mutual. To the speaker, that non-physical connection of souls, understanding each other’s ‘souls’, is an essential component of love.

Without a doubt, feelings and their expression are crucial characteristics of poems. Sentiments are often personified, which is especially common in the works of romanticists, to give a stronger emotional effect. The following examples are of personified feelings:

(26) <...> *My soul, lest it should truant be, / Thy grace did guide to thine and thee;* (Taken from *Sancta Maria*)

It can be understood that the speaker is a deeply religious Christian. For strong believers faith in holy beings is a great source of emotional strength. In the metaphorical expression, the speaker expresses his gratitude to Saint Mary because, thanks to her grace which is portrayed as a person who guided him, his ‘soul’ did not go astray. The conceptual metaphor is GRACE IS A PERSON. Since soul is a non-physical human body, it can be assumed that the faith in prayers has helped the speaker morally, it has given him strength and solace when he lacked it in his life.

(27) *Now Doubt- now Pain/ Come never again,* <...> (Taken from *Eulalie*)

This specific poem stands out for its romance, it is a confession of sincere feelings to a beloved one. In this expression, the speaker metaphorically addresses his personified feelings ‘Doubt’ and ‘Pain’ that are like people who can hurt him once more. The conceptual metaphor is BAD FEELINGS ARE PEOPLE. He finally feels happy being in love with a woman of his dreams and does not want to experience these upsetting feelings again, and, therefore, tells them not to return. It is important to mention that this woman gave him not only love, but also helped him to overcome

his inner conflicts. He did not feel like he was living meaningfully, he was indifferent to life until he met her. Not wanting to lose this kind of love, he wishes to never ‘encounter’ the bad feelings again.

(28) <...> *To thy weariness shall seem* <...> (Taken from *Spirits of the Dead*)

Sometimes, due to fatigue, things do not look the same way as they really are. In this poem, ‘weariness’ is given a human form that can perceive things. Therefore, the conceptual metaphor is WEARINESS IS A PERSON. It can be implied that ‘weariness’ reflects person’s emotional state, however, the context of the poem must be taken into consideration – the speaker is talking about the human souls’ emotional state in the afterlife. Souls are tired from all the troubles they have experienced while they were alive, therefore, common things that used to bring happiness while being alive no longer do that after death.

Personification of nature is commonly found in the works of romanticists. Therefore, a number of cases of personified natural phenomenon was discovered in Edgar Allan Poe’s poems:

(29) <...> *Grains of the golden sand-/ How few! yet how they creep* <...> *O God! can I not save/ One from the pitiless wave?* <...> (Taken from *A dream within a dream*)

In the extended metaphor (see in Appendix poem nr. 1), the target domain is expressed with the word ‘wave’. Its intensity and force resemble characteristics of a ruthless person because he, like the wave, destroys everything in his path. Therefore, the conceptual metaphor is WAVE IS A PERSON. In this scene, the speaker is expressing his helplessness to save grains of sand from the powerful wave that will wash them away. However, the scene could also be interpreted as a reflection of the lack of control in the speaker’s life because he has no control over the passing time, which is like a restless wave, relentlessly moving forward. Therefore, the additional conceptual metaphor is TIME IS A WAVE.

(30) <...> *I’ the summer sky, in dreams of living light* <...> (Taken from *Dreams*)

The ‘light’ is personified and is depicted as a living being. The speaker is speaking about his immortal dreams of youth. Therefore, the conceptual metaphor is LIGHT IS A PERSON. He associates his youth days with warmth, with a light which will stay ‘alive’ in his memories. In the poem, the contrast between the present and the past is obvious. Early life feels like a dream which will remain eternally ‘alive’ through his memories or dreams, meaning that he will never forget good memories and the feelings experienced. It was the best time of his life as it was simple and

joyful, he did not have as many hardships as now, in his adulthood. It could be assumed that he idealises his past.

(31) *When Nature sleeps and stars are mute, <...>* (Taken from *Serenade*)

Nature is personified – it is sleeping, meaning that all living beings are asleep and the silence prevails which is common when creating a night scenery. Therefore, the conceptual metaphor is NATURE IS A PERSON. Additionally, stars are also personified and they are described as ‘mute’. At that moment, they are ‘not speaking’, it could be a metaphor for being barely visible in the night sky due to environmental reasons, or they are literally not speaking which could be possible considering the fact that they are personified. In any case, it enhances the effect of silence. The conceptual metaphor is STARS ARE PEOPLE. These metaphors create a mysterious atmosphere to the poem.

(32) *(Sad path, alas, where grows/ Not even one lonely rose!)* (Taken from *To One Departed*)

In this extended metaphor (see in Appendix poem nr. 12), the speaker expresses his frustration with life. The empty ‘path’, which, in reality, is a reflection of the speaker’s life, is personified and is given a human trait – it experiences sadness because it is lonely, not even one flower grows on it. It could be concluded that the person is feeling unhappy being left alone with his problems. The solitude for him is excruciating. The ‘rose’ in the metaphor is also personified – it can also feel solitude. The flower could also be a reference to a loved one, meaning that the speaker does not have even one person to love. He does not aspire to live such an unhappy life. The conceptual metaphors are PATH IS A PERSON and ROSE IS A PERSON.

(33) *The night, though clear, shall frown <...>* (Taken from *Spirits of the Dead*)

Night is personified as it is capable of making facial expressions. To the spirit of a deceased person the night will be ‘frowning’, which indicates hostility towards a soul, meaning that the night will not appear to be the same as it did when the person was still alive. To put it simply, as long as people are alive, they idealise the beauty of the night, the mysteries it holds. After death, there is no beauty left but only constant darkness and loneliness. The conceptual metaphor is NIGHT IS A PERSON.

(34) *Lakes that endlessly outspread/ Their lone waters- lone and dead,- <...>* (Taken from *Dreamland*)

In the metaphorical expression, 'lakes' in this fictional place are personified because they are lonely, meaning that the 'waters' are inhabited by few or no creatures at all. Additionally, similarly to humans, lakes have a life cycle. The lakes' principle of life could be compared to a human's life or any other creature's: after years of existence, they progressively deteriorate due to environmental conditions and eventually 'die'. The conceptual metaphor is LAKES ARE PEOPLE.

Some personifications were divided into more precise source domains:

b) PATIENTS:

(35) <...> *Haunted by ill angels only*, <...> (Taken from *Dreamland*)

As the name of the poem suggests, the action takes place in a non-existent world where angels exist. Here, angels are similar to people, they are living creatures, however, in this specific place, they are feeling unwell. They are not the typical angels who are portrayed as the embodiments of kindness. Taking into account the context, they could be unhappy souls of deceased people who have not found peace and are left to wander. The description of such characters creates an image that the action place is dangerous and unreliable. The conceptual metaphor is ANGELS ARE PATIENTS.

c) KING:

(36) <...> *Where an Eidolon, named NIGHT,/ On a black throne reigns upright*, <...> (Taken from *Dreamland*)

In this metaphor, the 'night' is depicted as a living being, as someone who has a status of a king because he reigns from his 'black throne' above. Therefore, the conceptual metaphor is NIGHT IS A KING. In reality, the act of 'reigning' implies that the time of the action is night. This is also proven by the mentioned colour of the throne – it is 'black' because the sky at night is dark. This 'king' rules over the gloomy area where the speaker finds himself.

d) WIZARD:

(37) <...> *And the cloud that took the form/ (When the rest of Heaven was blue)/ Of a demon in my view*. <...> (Taken from *Alone*)

The metaphor reveals the inner state of the speaker. When the rest of the sky was clear, there was one cloud floating. The speaker perceived a demon form in that cloud. By transforming into such

creature, the cloud reveals the clear contrast between the sky and the speaker's perception: his restless negative thoughts are haunting him everywhere he goes. Since the cloud was able to transform into another form, the conceptual metaphor is CLOUD IS A WIZARD. The demon could symbolise the speaker's inner demons (personal struggles) that are within him, his visions of the world at the current stage of his life. The exclusion he feels while being different from others, in the end, does not bring him happiness.

e) WARRIORS:

(38) <...> *And hoary trees with groans of woe,/ Like warriors by an unknown foe,/ Were in their strength subdued,* <...> (Taken from *The Forest Reverie*)

In this extended metaphor (see in Appendix poem nr. 8), the speaker expresses sympathy and compares the 'trees', which were destructed, to 'warriors', who were fighting on the battlefield and eventually were killed. Both subjects express two completely different concepts at first. However, some similarities can be discovered. Both of their lives were cut short in their prime, both were undermined by a hostile power – these are the aspects that unite these two concepts. Therefore, the conceptual metaphor is TREES ARE WARRIORS.

f) QUEEN:

(39) <...> *And the queenly lily adown the dale/ (Whom the sun and the dew/ And the winds did woo),* <...> (Taken from *The Forest Reverie*)

In this extended metaphor (see in Appendix poem nr. 8), the flower 'lily' is personified, her extraordinary royal presence resembles to that of queen. Therefore, the conceptual metaphor is PLANT IS A QUEEN. Other objects of nature, such as 'sun', 'dew', and 'winds' are also personified. They are all portrayed as being enchanted by this wonderful flower. The personification of nature objects reinforces the image of forest's liveliness that is being created by the author. It could be assumed that, in reality, the lily was growing surrounded by the perfect natural conditions, created by the already mentioned natural phenomenon, to become so beautiful and thriving.

3.1.7 Source domain of RESOURCE

(40) <...> *no time for idle cares* <...> (Taken from *Romance*)

The conceptual metaphor TIME IS A RESOURCE discovered in the metaphorical expression reveals that the target domain of TIME is understood in terms of a RESOURCE, meaning that it can be replenished or reduced. In other words, the speaker is unable to ‘waste’ time on trivial things because he can no longer spend time daydreaming as he is obliged to focus on dealing with occurring adult problems. He believes that as an adult he can no longer do what his heart desires.

3.1.8 Source domain of NATURAL PHENOMENON

a) NATURAL PHENOMENON:

(41) *Now, when storms of Fate o'ercast / Darkly my Present and my Past,/ Let my Future radiant shine <...> (Taken from Sancta Maria)*

The speaker mentions that his life is like a storm which should be interpreted as occurring difficult times in the present and in the past. Therefore, the conceptual metaphor of this extended metaphor (see in Appendix poem nr. 11) is TIME IS A NATURAL PHENOMENON. According to the speaker, only faith can disperse these ‘storms’, or, in other words, only praying to holy beings and having faith in them can help a person to lighten his soul’s burdens and struggles. The speaker believes that with faith a bright future awaits him, therefore, another conceptual metaphor is FUTURE IS LIGHT because positive things are understood in terms of LIGHT.

b) TIDE:

(42) *<...> And my soul was a stagnant tide, <...> (Taken from Eulalie)*

With this metaphor, the speaker describes his emotional state before he met his beloved one. He compares it to a ‘stagnant tide’. Such tide does not move forward, meaning that he felt emotionally indifferent to the world around him, he had no intention of moving forward because nothing could stir the depths of his soul, he became increasingly depressed until he fell in love with a woman who gave him a purpose in life. The conceptual metaphor is EMOTIONS ARE A TIDE.

c) SNOW:

(43) *<...> So when in tears/ The love of years/ Is wasted like the snow, <...> (Taken from The Forest Reverie)*

In this extended metaphor (see in Appendix poem nr. 8), 'love' is compared to 'snow' for its similarity of changeability. People who have been in a relationship for a long time can still lose feelings for their loved one because feelings are fragile and not eternal, they tend to fade over time. This process is similar to melting snow which, when exposed to certain environmental conditions, with time disappears as it turns into water. The conceptual metaphor is LOVE IS SNOW. Additionally, in the metaphorical expression, 'tears' are understood as containers that can hold something inside, it is the state in which a suffering person finds himself. The speaker accentuates that people cry when they are experiencing sorrowful emotions, in this case, when they experience a heartbreak or lose their loved one. Therefore, the conceptual metaphor is TEARS ARE CONTAINERS.

d) LIGHT:

(44) <...> *For her soul gives me sigh for sigh,/ And all day long/ Shines, bright and strong,* <...>
(Taken from *Eulalie*)

In the poem, the speaker is talking about his loved one. He describes her soul as 'bright'. The concept of LIGHT is typically used when speaking about a good-natured person because LIGHT is associated with positive feelings. It could be assumed that the woman he loves has a kind heart, radiates fondness, she gives him joy, peace, and purpose in life. In general, she is a 'light' in his dull life. The conceptual metaphor is POSITIVE FEELINGS ARE LIGHT.

(45) *For that bright hope at last/ And that light time have past* <...> (Taken from *Imitation*)

Similarly in this metaphor, the 'hope' which the speaker has experienced before, in his youth, is regarded as LIGHT for the same reasons: it is a positive emotion, also, in the past, he was not tainted by the roughness of life, by negativity of society, therefore, he was still hopeful and, in a way, naïve. He no longer has that 'hope' or any other 'light' now that he is older. He is forced to discontinue dreaming and to confront unpleasant reality which will never give him the joy of the past. The conceptual metaphor is GOOD IS LIGHT.

e) DARK:

(46) *Thy soul shall find itself alone / 'Mid dark thoughts of the grey tombstone;* (Taken from *Spirits of the Dead*)

In this poem, the speaker speculates what happens to a person after his death. In this metaphor, he implies that the 'soul' of a person is condemned to solitude and to wander in darkness, unseen by the living. The concept of DARK is typically associated with negativity, thus, 'dark thoughts' represent somber emotions the souls feel in the afterlife. Therefore, considering the speaker's view, death is not romanticised, but on the contrary, is portrayed through a dark palette as a place where a person does not feel any positive emotions. The conceptual metaphor is BAD IS DARK.

f) ISLAND:

(47) *Seraph! thy memory is to me/ Like some enchanted far-off isle/ In some tumultuous sea - <...>*
(Taken from *To One Departed*)

In this extended metaphor (see in Appendix poem nr. 12), the speaker addresses his beloved one as *Seraph*, which is a type of angel. It could be assumed that his beloved one is deceased and, therefore, now is addressed as an angel. Angels are generally perceived as the souls of people who were good-hearted. The speaker's woman is not with him, yet she remains precious and ideal in his memory. Additionally, to him, her 'memory' is like a far island. With this comparison, he indicates a great distance separating them – they are in different worlds, in the worlds of the dead and the living. The speaker expresses longing because she is beyond his reach and the only way to have her again is through memories. Moreover, the island is in a 'tumultuous sea', meaning that the memories of the woman do not allow him to be at peace as he constantly goes through an internal emotional struggle with the loss of his beloved one and the knowledge that he will never be able to meet her. The conceptual metaphor is MEMORY IS AN ISLAND.

There was an instance of extended metaphor related to the source domain of NATURAL PHENOMENON, more specifically, BIRD, composing the entire poem *Romance*, found and analysed in the following interpretations:

g) BIRD:

(48) *Romance, who loves to nod and sing,/ With drowsy head and folded wing, <...>* (Taken from *Romance*)

An extended metaphor implemented by the speaker in the poem *Romance*, which could be defined as the conceptual metaphor LIFE IS NATURE, is an instrument which helps to convey indefinite emotions of a human, stages of life, or evolution of human's creativity as a tangible and visible matter, denominated by the author as 'romance'. Arguably, the 'romance' in this poem should not

be associated with romantic feelings for another person. It is rather individual emotional experiences of a human. First of all, a notable conceptual metaphor ROMANCE IS A BIRD is identified when 'romance' is given a specific representation – a physical body of a bird. This transformation is detectable when 'romance' is able to perform the actions characteristic to living beings: it 'nods' and 'sings' while being scarcely awake. Eventually, 'folded wing' allows the reader to imagine the full picture of this 'feeling' – it is in the form of a bird.

(49) <...> *To me a painted paroquet/ Hath been- a most familiar bird- /Taught me my alphabet to say-* <...> (Taken from *Romance*)

The conceptual metaphor is BIRD IS A TEACHER because the paroquet is metaphorically understood as a human who teaches. It 'taught' the speaker to articulate as he lacked knowledge and did not know how to. Parrots are capable of producing sounds similar to human speech, therefore, this specific bird was chosen to convey the idea of a teacher. However, the metaphor could be interpreted as the feeling of vivaciousness which the speaker has experienced before, while he was still young. Therefore, another conceptual metaphor CHILDHOOD IS A PAROQUET can be explored because the type of bird, the 'paroquet' was chosen intentionally – to represent playfulness associated with immaturity, with the childhood, thus, to emphasise the past. This particular time can also be concluded from the fact that the speaker was learning his 'earliest word' – an attempt to pronounce the first words is generally attributed to the childhood. To 'lisp' 'earliest word' could also be interpreted as a metaphor for the beginning of writing in his youth. At that time, the practice of creating, 'lispings', helped him to develop his writing skills, therefore, the conceptual metaphor is CREATION IS A BIRD. To the speaker, the 'paroquet' was the 'most familiar bird', meaning that this feeling of eagerness was the most familiar to him: while he was still inexperienced as a child, he was innocent and many things interested and enthralled him, he was eager to acquire more knowledge and he was constantly feeling this way, thus, it was 'familiar' to him. The atmosphere that is being created with the depiction of this bird is soothing and cheerful.

(50) *Of late, eternal Condor years/ So shake the very Heaven on high/ With tumult as they thunder by,* <...> (Taken from *Romance*)

However, the appearance of a bird named 'Condor' shifts the tone of the poem. It is known that these birds are predatory and threatening. The condor's flight is described as loud and menacing that even the sky 'shakes'. Here, the conceptual metaphor is HEAVEN IS AN OBJECT because

the target domain is presented as an object that can be shaken. This metaphor means the disruption of calmness of the atmosphere caused by the bird which could also be interpreted as a symbol of misfortune as the bird destroys the harmony of nature.

Moreover, 'Condor' could also be a metaphor for 'romance' in the speaker's adulthood. Therefore, the conceptual metaphor is ADULTHOOD IS A CONDOR. The scene could be interpreted as the transition from one stage of life to another: innocence of childhood is gone and is replaced with the distress of adulthood. The ominous bird is a reflection of the speaker's inner emotional state. Hence, another conceptual metaphor DIFFICULTIES ARE A CONDOR indicates that, according to the speaker, the adulthood feels unsafe because he associates this stage of life with hardships, lack of aspirations, and discouragement.

It can be assumed that two different species of birds were chosen to demonstrate a clear contrast between a hopeful childhood and troubled adulthood which is a noticeable topic in Edgar Allan Poe's poems.

(51) <...> *And when an hour with calmer wings/ Its down upon my spirit flings-<...>* (Taken from *Romance*)

In the end of the poem, the speaker remains optimistic and believes that there will be a peaceful time in the future with 'calmer wings'. The conceptual metaphor TIME IS A BIRD reveals that, again, the speaker uses the bird metaphor to portray the time period of his life, he has hopes that in the future his life will feel better because the 'bird' of peaceful time will arrive, meaning that he will experience peaceful and untroubled moments.

3.1.9 Source domain of SUBSTANCE

a) LIQUID:

(52) <...> *I could not bring/ My passions from a common spring/ From the same source I have not taken/ My sorrow; <...>* (Taken from *Alone*)

The target domain is expressed with the word 'passions' which are depicted as taken from a different 'spring', a source of water, therefore, it can be concluded that, metaphorically, the speaker's 'passions' are also in the form of water. The speaker is trying to say that he is not like others because his interests are not from the 'common spring', meaning that his passions are

different. This metaphor reveals his distinct nature. Therefore, the conceptual metaphor is PASSIONS ARE LIQUID. Another feeling 'sorrow' is depicted as also taken from a different spring, not from a 'common' one, therefore, it is also in the form of liquid. It means that the sufferings he feels come from different experiences compared to other people. The speaker did not feel sorrow when other people did because he perceived it differently. Thus, the conceptual metaphor is SORROW IS LIQUID.

(53) <...> so soft and low/ *Thy lover's voice tonight shall flow*, <...> (Taken from *Serenade*)

The metaphor suggests that the 'voice' resembles the flow of water, meaning that the voice, the words of the speaker will be spoken smoothly and will sound calming like an unrestrained flow of water to his loved one before she falls asleep. Therefore, the conceptual metaphor is VOICE IS LIQUID. Such comparison contributes to a sense of peacefulness that the evening brings.

3.1.10 Source domain of STATE

a) COLD:

(54) <...> *'Twere better than the cold reality/ Of waking life* <...> (Taken from *Dreams*)

The speaker compares his dreams of young days, which were full of happiness and emotional warmth, with reality, and expresses his disappointment with the latter. In the real life, he is dejected and feels solitude which makes him feel 'cold' – the reality induces sad and other negative feelings. He does not enjoy adulthood due to its harshness and prefers dreaming about his young life which brings him a sense of serenity. Therefore, the conceptual metaphor is EMOTIONALLY INDIFFERENT IS COLD.

(55) <...> *or the moon / Shone on my slumbers in her lofty noon/ too coldly* <...> (Taken from *Dreams*)

In this extended metaphor (see in Appendix poem nr. 4), the speaker is telling about one time when the 'moon' was shining on him while he was sleeping and, thus, made him cold. In reality, he is describing a change in himself, a shift in his life, when he no longer felt emotionally the same as in his youth. He was marked by the 'coldness' of adulthood – his inner joy disappeared and was replaced by sadness and difficulties. It is evident that Edgar Allan Poe associated coldness with the

negative feelings brought by adulthood. Therefore, the conceptual metaphor is NEGATIVE FEELINGS ARE COLD.

(56) <...> *'twas the chilly wind/ Came o'er me in the night, and left behind/ Its image on my spirit*
<...> (Taken from *Dreams*)

In this extended metaphor (see in Appendix poem nr. 4), 'wind' is personified. It had visited the speaker and left its traces on the speaker's spirit meaning that the speaker has felt a transformation within himself. His feelings have changed for the worse. It can be assumed from the adjective 'chilly' that the speaker became more emotionally 'cold' or distant. 'Chilly wind' could also be interpreted as the feelings the speaker experienced in his adulthood because, as it was previously mentioned, Edgar Allan Poe usually described adult life as 'cold' and 'rough'. Thus, the speaker lost his inner 'warmth' and happiness when he became an adult. The conceptual metaphor is NEGATIVE FEELINGS ARE COLD.

b) HOT:

(57) <...> *Upon the sinner's sacrifice,/ Of fervent prayer and humble love,* <...> (Taken from *Sancta Maria*)

In the metaphorical expression, the speaker asks Saint Mary to hear his plead by praying with intense passion that metaphorically resembles a burning fire. Such prayers of great intensity reveal his commitment and faith in deities and their power. The speaker offers her his prayers of devotion as a 'sacrifice', in exchange for emotional strength and liberation from his sins. The conceptual metaphor is EMOTIONALLY INTENSE IS HOT.

In conclusion, the investigation of metaphorical expressions and interpretation of their conceptual metaphors revealed that the author often used figurative language for different purposes: to emphasise the importance of events, to enliven the nature using personification, or as a means to convey feelings in a more picturesque way which added beauty and strong emotions to the text. Edgar Allan Poe wrote on miscellaneous topics related to human emotional experiences. The most common themes which were discussed and analysed were: deep love, feeling of loneliness, having hope, and living in memories. For more information on topics see chapter 3.2.

In a number of cases, metaphors were found to be used as a means to express emotions of a person during a specific time of their life, see examples (14), (12), (11), (15), (20), (22), (27), (32), (37), (41), (42), and (50). The explored contrasting concepts in the author's poems were HOT and COLD, LIGHT and DARK, CHILDHOOD and ADULTHOOD, GOOD and BAD. The source domain classification and interpretation revealed that LIGHT was a metaphor for GOOD, for POSITIVE FEELINGS, also, could be associated with CHILDHOOD and LIFE. On the contrary, DARK was a metaphor for NEGATIVE FEELINGS, for BAD, was associated with ADULTHOOD, and with DEATH. The source domain of HUMAN BEING disclosed that personification was used to portray complex human feelings in a more vivid way, by enlivening abstract concepts or nature and its objects, and giving them certain human qualities to convey a specific idea. The interpretation of conceptual metaphors helped to depict the speaker's character. It can be assumed that he is contemplative, immersed in his thoughts or created illusions because, most of the time, he feels lonely and alienated from others. The speaker alleviates that pain of his soul by finding solace in his memories, in faith. However, although struggling emotionally, he is trying to stay strong and hopeful. The collected data of general source domains is presented by a number of cases in the

Figure 1:

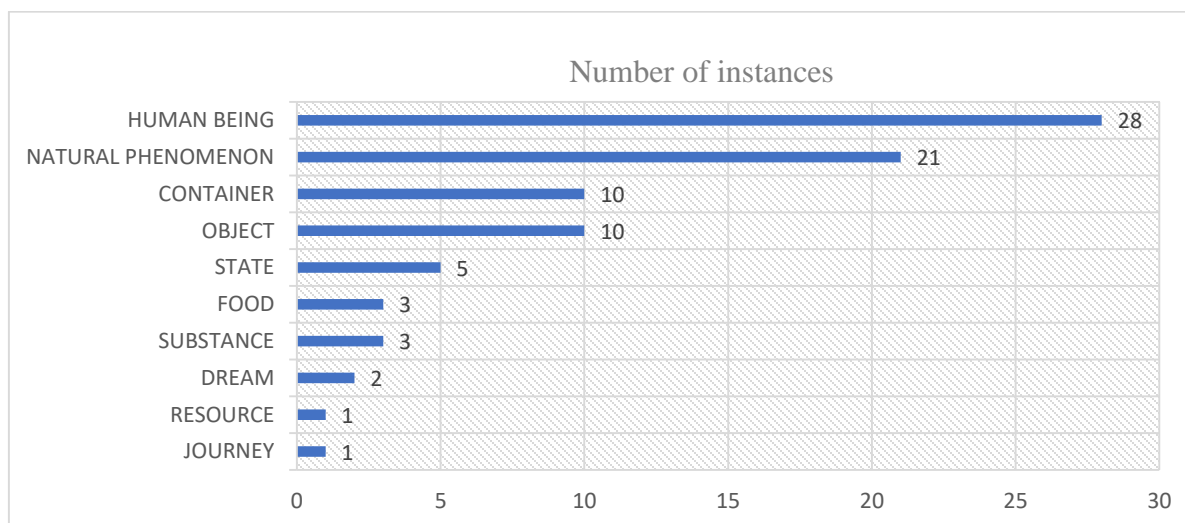


Figure 1

The results showed that the prevailing 28 cases were of personification as it is common for poets, especially romanticists, to enliven the nature and its objects. The second most occurring source domain was NATURAL PHENOMENON, then, CONTAINER and OBJECT. The least common source domains were JOURNEY and RESOURCE.

Additionally, it was discovered that some of the source domains could have been divided into smaller, more specific subcategories which allowed to interpret metaphors more precisely, however, *Figure 1* displays those cases as their general source domain for a more accurate overall result.

3.2 Target domains in Edgar Allan Poe's poems

This chapter provides summarised information on the variety of topics (target domains) in Edgar Allan Poe's poems. After collecting and investigating the conceptual metaphors, it is possible to conclude which topics occurred in his poems by taking into consideration the target domains. There were target domains which were related to nature, for example: SUN, LAKES, NIGHT, BIRD, PATH, ROSE, STARS, CLOUD, TREES, PLANT, ROAR, LIGHT, etc. Images of nature prevail in the poems because nature inspires the author, he perceives it with creativity. The author gives figurative meanings to natural objects and, by doing this, he conveys certain messages.

Moreover, diverse feelings were acting as target domains, such as SOLITUDE, AGONY, GRACE, LOVE, WEARINESS, SORROW, and ROMANCE. It can be concluded that feelings, both positive and negative, could be found because sentiments are also one of the most important elements as they indicate the mood of poem.

Some identified target domains were related to humans and their experiences: MEMORY, SOUL, ADULTHOOD, CHILDHOOD, FATE, POWER, and DIFFICULTIES. Such topics are common in Edgar Allan Poe's writings because he often wrote about life experiences. He compared carelessness and freedom of childhood with the sorrows and problems of adulthood.

Finally, some target domains were connected to religion, for instance: ANGELS, HEAVEN, and SPIRIT. Such target domains reveal that Edgar Allan Poe was religious. The poems showed that the author believes in life after death, in heaven.

In general, the prevailing target domains were TIME (which was identified 8 times), LIFE (5 times), HEART (4 times), HOPE (4 times), PASSION (3 times), THOUGHT (3 times), and DREAM (3 times). Such topics indicate a philosophical side of the author as the speaker of the poems frequently ponders on life, his life decisions, reminisces his past.

In total, 56 different topics were discovered. They are displayed in the *Figure 2*:

Figure 2

Target domain	Number of cases
TIME	8
LIFE	5
HEART	4
HOPE	4
PASSION	3
THOUGHT	3
DREAM	3
FEELINGS	2
POSITIVE FEELINGS	2
SOUL	2
NIGHT	2
NEGATIVE FEELINGS	2
KISS	1
VISION	1
SOLACE	1
MYSTERY	1
SUN	1
POWER	1
ROAR	1
FATE	1
SOLITUDE	1
AGONY	1
SOUNDS	1
SPIRIT	1
GRACE	1
BAD FEELINGS	1
WEARINESS	1
WAVE	1
LIGHT	1
NATURE	1
STARS	1
PATH	1
ROSE	1
LAKES	1
ANGELS	1
CLOUD	1
TREES	1
PLANT	1
FUTURE	1
EMOTIONS	1
LOVE	1
TEARS	1
GOOD	1
BAD	1

MEMORY	1
ROMANCE	1
BIRD	1
CHILDHOOD	1
CREATION	1
ADULTHOOD	1
HEAVEN	1
DIFFICULTIES	1
SORROW	1
VOICE	1
EMOTIONALLY INDIFFERENT	1
EMOTIONALLY INTENSE	1

3.3 Conceptualisation of target domains

In the chosen poems of Edgar Allan Poe, it was discovered that some more common target domains were realised as several different source domains, therefore, it was decided to investigate conceptual metaphors from a different perspective. This chapter discusses instances of the chosen target domains, such as TIME, HOPE, DREAM, and THOUGHT, as they were evaluated to be the most advantageous for the study as a variety of source domains were found to be assigned to them. This chapter will disclose how one target domain can correlate with different variants of source domains, or, in other words, the diversity of source domains attributed to a particular target domain. The purpose of this chapter is not interpretation but rather how the target domains are conceptualised in poetry, therefore, the analysis of conceptual metaphors will not be presented.

It was discovered that the target domain TIME was conceptualised as FOOD and HUMAN BEING in the poem *Serenade*: (58) *So sweet the hour* (59) *So calm the time* <...>. Also, TIME was expressed as CONTAINER in the poem *Dreamland*: (60) <...> *out of TIME*. Finally, TIME was presented as ANIMAL or BIRD in the poem *Sancta Maria*: (61) *When the Hours flew brightly by* <...>.

HOPE was conceptualised as FOOD in the poem *Sancta Maria*: (62) <...> *With sweet hopes of thee and thine!* Also, as ANIMAL or BIRD in the poem *A dream within a dream*: (63) *Yet if hope has flown away* <...>. Finally, HOPE was HUMAN BEING in the poem *Dreams*: (64) <...> *Than young Hope in his sunniest hour hath known*.

THOUGHT was conceptualised as OBJECT in the *Imitation*: (65) <...> *I care not though it perish/ With a thought I then did cherish*, and as ANIMAL: (66) <...> *I say that dream was fraught/ With a wild and waking thought* /<...>. Finally, THOUGHTS were PEOPLE in *Spirits of the Dead*: (67) *Now are thoughts thou shalt not banish,/ Now are visions ne'er to vanish;* <...>.

DREAM was conceptualised as OBJECT in *Dreams*: (68) <...> *tho' that long dream were of hopeless sorrow*, <...>. Also, as NATURAL PHENOMENON in *The Forest Reverie*: (69) <...> *dreams,/ Like silent streams* <...>. Finally, as CONTAINER in the poem *A dream within a dream*: (70) <...> *Is but a dream within a dream*.

In summary, this chapter demonstrated with examples that often one target domain has several source domains attributed to it. It was proved that the perception of target domains TIME, HOPE, THOUGHT, and DREAM depended on the assigned source domains. The variety of source

domains integrated in the poems reveals creativity of Edgar Allan Poe to portray the same obscure concepts as more defined and from different perspectives with the help of figurative language. Even though the source domains are customary, the deliberately chosen intercorrelating metaphors are intended to vividly and precisely convey the idea which is being developed in the poem. For example, TIME IS A CONTAINER in the poem *Dreamland* because the speaker describes with metaphors an imaginary place, where usual laws of nature do not exist. Throughout the poem, he names natural occurrences that are impossible in the ordinary world. By saying (60) <...> *out of TIME* and taking into consideration the context of poem, it can be understood that the place is ‘outside’ of the ‘time container’, meaning that the flow of time there is different from how we understand it – it is non-existent. Moreover, the poem’s metaphor of conceptual metaphor THOUGHT IS A PRECIOUS OBJECT correlates with the metaphor that conforms to the conceptual metaphor THOUGHT IS AN ANIMAL (see examples (65), (66)). At first, the ‘thought’ of the speaker which he had in his early life was portrayed as alive – as ‘wild’ and ‘waking’, meaning that he had emerging ideas, aspirations, however, in the end, he was not able to achieve them. Therefore, that ‘thought’ has lost its vitality and transformed into a mere object he once ‘cherished’.

From the obtained results it can be noticed that some target domains are conceptualised as the same source domain. For instance, TIME and HOPE are both conceptualised as HUMAN BEING. As it was mentioned in the chapter 1.2, authors Kövecses & Benczes (2010, p. 136) identify this phenomenon when several source domains are applied to one target domain as ‘the scope of metaphor’. Such conceptualisation is possible because the same ideas can be constructed. To illustrate, both concepts TIME and HOPE are able to communicate the idea of having human characteristics – having calm character and state of being young respectively (examples (59) and (64)). Also, these two target domains are conceptualised as FOOD because of the same characteristic – they are depicted as having a taste, as being ‘sweet’, and inducing positive feelings (examples (58) and (62)). Additionally, THOUGHT and DREAM are both conceptualised as OBJECTS – they are both portrayed as a tangible thing with physical dimensions (examples (65) and (68)). THOUGHT, TIME, and HOPE are conceptualised as ANIMALS because they share characteristics inherent to animals – they are depicted as living creatures, capable of flying or being untamed (examples (66), (61) and (63)).

CONCLUSIONS

1. After reviewing scientific literature on conceptual metaphors, it can be concluded that this approach is useful when interpreting the real meaning of figurative language as it discloses cognitive connections between the concepts. Conceptual metaphors allow to convey an abstract idea in a concrete, more defined way, or to express oneself in a creative manner. Distinguished scholars laid the foundations for other future linguists because they explored and developed the idea of conceptual metaphor. In general, the theory of conceptual metaphor states that the most crucial components are the target and source domains. The target domain is what we want to comprehend, it is usually an abstraction. The source domain is the concept from which we draw the metaphor. It is expressed with a more specific concept which often has a certain physical form. This cognitive process, as a rule, is conducted from the more concrete domain to the abstract domain. The cognitive connections between source and target domains are identified as 'mappings'. An important identification tool for metaphors presented by Steen et al. (2007), and an approach for the analysis suggested by Charteris-Black (2004) were also discussed and chosen for the analysis because these methods made it possible to systematically discover and analyse metaphorical expressions in the selected works. Also, a classification based on the source domains was chosen to reveal creativity of Edgar Allan Poe.

2. 12 poems, including *A dream within a dream*, *Alone*, *Dreamland*, *Dreams*, *Eulalie*, *Imitation*, *Romance*, *Sancta Maria*, *Serenade*, *Spirits of the Dead*, *The Forest Reverie*, and *To One Departed*, were chosen for the analysis of the thesis due to the lack of study done on these poems. The number of selected individual instances is 70 because they were assessed as more interesting cases with more complex interpretation. In total, 84 conceptual metaphors were explored.

3. It was found that it was possible to classify discovered conceptual metaphors according to their source domains into 10 different categories of OBJECTS, JOURNEY, FOOD, DREAM, CONTAINER, HUMAN BEING, RESOURCE, NATURAL PHENOMENON, SUBSTANCE, and STATE. Some source domains had corresponding subcategories assigned to them indicating a more specific source. Such distribution of source domains was identified because the discovered target domains were conceptualised as them.

4. The analysis of conceptual metaphors disclosed that both, source and target, domains reveal the author's coded ideas of the poems. Target domains express the topics of the poems. As it was

mentioned in the chapter 3.2, the poems encompassed different topics predominantly related to nature, human feelings, and life experiences because poetry is a way of expressing the author's feelings and nature is a great source of inspiration. As *Figure 2* disclosed, the most common topics were TIME, LIFE, HEART, PASSION, HOPE, THOUGHT, and DREAM. Such topics reveal that poems are philosophical, the speaker is constantly immersed in thoughts and feelings.

Moreover, since the target domain is often abstract and can be perceived from various perspectives, it could be argued that, in most cases, it can be conceptualised as several source domains. As it was found in the chapter 3.3, the target domains TIME, HOPE, DREAM, and THOUGHT were attributed to several different source domains due to wide imagination of the author. Edgar Allan Poe was able to convey these subjects differently by giving them a variety of perceptions. It can be stated that conceptual metaphors of these specific topics (see examples (58-70)) are conventional. However, since these metaphors are well established in the language, it is easier for the reader to understand the idea which the author wanted to convey because the connecting links between target and source domains are recognised and metaphors are deciphered. Also, different target domains can be conceptualised as the same source domain because the same ideas that can be constructed from a specific source domain can be applied to a variety of target domains.

Furthermore, the classification and investigation of source domains showed how these domains assisted in interpretation of the figurative language of poems. The analysis of source domains revealed that the most frequent metaphors the author employed were personification (28 cases) which added vitality to the texts, revealed connections between human and nature, and, therefore, eased comprehension. In most cases, nature was proved to be the conveyance of the speaker's inner emotions, thus, the interpretation of conceptual metaphors contributed to the formation of the speaker's character. Since the prevailing themes of selected works are rather similar, it seems that the speaker is the same person, however, he talks about his inner experiences through different poems depending on his emotional state. Additionally, contrasting natural conditions were also obvious means of expressing the emotional state of the speaker and the tone of poems. For example, 'cold' or 'dark' in the poems were associated with negativity, problems, disasters, painful experiences, and adult life. 'Warmth' or 'light', on the contrary, meant inner happiness, fullness of soul, youth, and love. Since such association is customary and the understanding of these concepts is well established in the culture, the communication between the reader and the writer in poems is successful. As there are cognitive connections between the target and source domains, it can be stated that conceptual metaphors helped to understand the meaning of the poems on a deeper level.

Many instances of extended metaphor (see examples (2), (11), (3), (14), (17), (20), (29), (32), (38), (39), (41), (43), (47), (55), (56)) showed that these metaphors are frequently occurring in poems and are developed throughout the text, allowing to convey the main idea more elaborately. A clear example of this would be the analysis of the poem *Romance* (see examples (48), (49), (50), (51), (20)).

Research on this topic could be extended by analysing metaphors from different times to identify their change. It would be possible to conduct a comparative analysis of the metaphors of writers of the 19th century with those of the 21st century by checking if the perception of certain concepts has changed or if they are still perceived the same way by investigating the source domains which reveal how authors express ideas metaphorically. Also, dominating topics in poetry could be compared which could also reveal important messages of the time. Consequently, it would be possible conclude how people's perception has changed over the years, if metaphors as a part of language change rapidly, and whether such change is influenced by certain external factors (e.g. major world events).

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SUMMARY

Edgar Allan Poe, the prominent American poet of 19th century and the representative of Romanticism, was chosen for this study because his works, although well known, are full of figurative expressions whose real meanings may not always be clear. To understand the real meanings of his poems, it is important to properly interpret metaphors. However, to examine the poems more precisely, it is useful to investigate the conceptual metaphors which show cognitive connections between two domains of experience. This cognitive process facilitates the understanding of metaphors, due to which the idea of the text becomes more comprehensible.

The research question is **what conceptual metaphors are identified in Edgar Allan Poe's poems and what are characteristic traits of their target and source domains?**

The **subject** of this research is the conceptual metaphors in Edgar Allan Poe's selected poems.

The **aim** is to reveal to what extent the study of conceptual metaphors can be implemented and how it contributes to the analysis of poetry.

In order to achieve the aim, the following **objectives** have been set:

1. To examine scientific literature on the conceptual metaphors;
2. To identify the cases of conceptual metaphors in Edgar Allan Poe's poetry;
3. To classify identified conceptual metaphors;
4. To explore and interpret the collected data.

The first part of this study presents theoretical information on conceptual metaphors and their importance. Definitions of conceptual metaphor given by various authors were discussed and compared. The thesis discussed in more detail the target and source domains, their characteristic features, the mapping model. Conceptual metaphors in literature and what is characteristic of them were considered, definition of extended metaphor was included. The conclusions of other researchers who studied the works of Edgar Allan Poe were reviewed. The importance of conceptual metaphors and their contribution to linguistics were provided.

The second part describes the methods used in this thesis. For the analysis, 70 individual instances were collected from 12 poems by Edgar Allan Poe. A total of 84 conceptual metaphors were found in the collected data. The qualitative and quantitative methods were chosen for the analysis. A

method for metaphor recognition proposed by Steen et al. (2007), as well as a method for metaphor analysis proposed by Charteris-Black (2004) were used for the study because they helped to systematically examine metaphors. Classification of the source domains was chosen to reveal the author's creativity.

The third part presents the collected data and discusses the results. Based on the metaphors found in the poems, it was decided that the source domains could be divided into 10 different categories. Some of them were divided into several smaller ones for a more accurate study and its result. It was discovered that the author often used metaphors as a way to convey emotions and feelings. Especially personification of abstract concepts and of nature and its objects reflected the inner struggles of the speaker. Contrasting natural conditions were also obvious means of expressing the emotional state. The author used customary understanding of these concepts which is well established in the culture, therefore, the communication between the reader and writer in poems is successful. It was concluded that, in order to understand the metaphors found, especially the extended metaphors, it is important to look at the context of the poem, because sometimes metaphors have non-standard meanings. It was found that the most common topics of the poems were TIME, LIFE, HEART, PASSION, HOPE, THOUGHT, and DREAM. It was discovered that abstract concepts have various ways of conceptualisation. It was concluded that different target domains can be conceptualised as the same source domain because the same ideas that are constructed from a specific source domain can be applied to a variety of target domains.

SANTRAUKA

Tyrimui atlikti buvo pasirinktas žymus amerikiečių XIX a. romantizmo srovės atstovas Edgaras Alanas Po, nes jo kūryba, nors ir gerai žinoma, yra gausi išsireiškimų, turinčių perkeltinę prasmę, kurių reikšmė ne visada gali būti aiški. Norint suprasti jo eilėraščių visumos prasmę, svarbu tinkamai interpretuoti metaforas. Tačiau, kad kūriniai būtų dar tiksliau išnagrinėti, yra naudinga tirti šių metaforinių pasakymų konceptualiąsias metaforas, kurios parodo kognityvinius ryšius tarp dviejų konceptų. Šis kognityvinis procesas palengvina metaforų supratimą, dėl ko paaiškėja ir skaitomo teksto mintis. Šis tyrimas atsakys į išsikeltą klausimą: **kokios konceptualiosios metaforos atpažintos Edgardo Alano Po eilėraščiuose ir kokie būdingi bruožai jų tikslo ir šaltinio sritims?**

Šio tyrimo **objektas** yra konceptualiosios metaforos pasirinktuose Edgardo Alano Po eilėraščiuose.

Darbo **tikslas** yra atskleisti, kiek ir kaip konceptualiųjų metaforų analizė prisideda prie poezijos analizės.

Darbo **uždaviniai**:

1. Išnagrinėti mokslinę literatūrą apie konceptualiąsias metaforas;
2. Nustatyti konceptualiųjų metaforų atvejus Edgardo Alano Po pasirinktuose poezijos kūriniuose;
3. Klasifikuoti nustatytas konceptualiąsias metaforas;
4. Ištirti ir interpretuoti surinktus duomenis.

Šio tyrimo pirmoje dalyje yra pateikiama teorija apie konceptualiąsias metaforas, jų svarbą. Aptarti ir palyginti įvairių autorių konceptualiosios metaforos sąvokos paaiškinimai. Išsamiau aptartos tikslo ir šaltinio sritys, joms būdingi bruožai, skirtingų domenų jungčių (angl. *mappings*) modelis. Rasta informacijos apie konceptualiąsias metaforas literatūroje ir kas joms būdinga, pavyzdžiui, „išplėstinė metafora“ (angl. *extended metaphor*), taip pat kitų tyrėjų išvados tiriant Edgardo Alano Po kūrybą. Aptarta konceptualiųjų metaforų reikšmė ir jų indėlis į lingvistiką.

Antroje dalyje nurodomi šiame darbe naudojami metodai. Tyrimui buvo surinkta 70 metaforinių pasakymų iš pasirinktų mažai nagrinėtų 12 Edgardo Alano Po eilėraščių. Iš viso

pasirinktuose pavyzdžiuose rastos 84 konceptualiosios metaforos. Tyrimui pasirinkti kokybinis ir kiekybinis metodai. Tyrimo analizei pasirinktas Steen et al. (2007) metaforų atpažinimo metodas tekstuose, taip pat Charteris-Black (2004) pasiūlytas metaforų analizės metodas, nes šie metodai padėjo sistematiškai nagrinėti metaforas. Pasirinkta klasifikacija pagal šaltinio sritį, kad būtų atskleistas autoriaus kūrybiškumas.

Trečioje dalyje pateikiami surinkti duomenys ir aptariami rezultatai. Remiantis eilėraščiuose rastomis metaforomis buvo nuspręsta, kad šaltinio sritis galima išskirti į 10 skirtingų kategorijų. Kai kurios jų buvo suskirstytos į keletą smulkesnių tikslingesniam tyrimui ir jo rezultatui. Buvo rasta, kad autorius dažnai pasitelkdavo metaforas kaip būdą perteikti emocijas ir jausmus. Ypač personifikuotos abstrakčios sąvokos ar gamta ir jos objektai atspindėdavo eilėraščio šnekėtojo vidinius išgyvenimus. Padaryta išvada, kad, norint suprasti rastas metaforas, ypač išplėstines, svarbu žvelgti į eilėraščio kontekstą, nes kartais metaforos turi nestandartinių reikšmių. Kontrastingos gamtos sąlygos taip pat buvo akivaizdi priemonė kalbėtojo emocinei būsenai išreikšti. Autorius naudojo įprastą konceptų supratimą, kuris yra įsitvirtinęs kultūroje, dėl to skaitytojo ir rašytojo bendravimas eilėraščiuose vyksta sėkmingai. Išanalizavus tikslo sritis buvo rasta, kad dažniausios eilėraščių temos: LAIKAS, GYVENIMAS, ŠIRDIS, AISTRA, VILTIS, MINTIS, SAPNAS. Tyrimas atskleidė, kad abstrakti sąvoka gali būti konceptualizuojama įvairiomis šaltinio sritimis. Nustatyta, kad skirtingos tikslo sritys gali būti išreikštos per tokią pačią šaltinio sritį, nes tos pačios idėjos, kylančios iš konkrečios šaltinio srities, gali būti priskirtos skirtingoms tikslo sritims.

APPENDIX

1. A Dream within A Dream

Take this kiss upon the brow! **KISS IS AN OBJECT**
And, in parting from you now, **LIFE IS A JOURNEY**
Thus much let me avow-
You are not wrong, who deem
That my days have been a dream; **LIFE IS A DREAM**
Yet if hope has flown away **HOPE IS A BIRD**
In a night, or in a day, **NIGHT/DAY IS A CONTAINER**
In a vision, or in none, **VISION IS A CONTAINER**
Is it therefore the less gone? **HOPE IS A RESOURCE**
All that we see or seem
Is but a dream within a dream. **DREAM IS A CONTAINER**

I stand amid the roar **ROAR IS A CONTAINER**
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand- **SAND IS A PRECIOUS METAL**
How few! yet how they creep **SAND IS AN ANIMAL**
Through my fingers to the deep,
While I weep- while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave? **WAVE IS A PERSON/ TIME IS A WAVE**
Is all that we see or seem
But a dream within a dream?

2. Alone

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring. **PASSION IS LIQUID**
From the same source I have not taken
My sorrow; I could not awaken **SORROW IS LIQUID**
My heart to joy at the same tone; **HEART IS A PERSON**
And all I loved, I loved alone.
Then- in my childhood, in the dawn **LIFE IS A DAY**
Of a most stormy life- was drawn **LIFE IS A NATURAL PHENOMENON**
From every depth of good and ill **FATE IS A CONTAINER**
The mystery which binds me still: **MYSTERY IS A STRING**
From the torrent, or the fountain,
From the red cliff of the mountain,
From the sun that round me rolled **SUN IS A BALL**
In its autumn tint of gold, **SEASON IS A PRECIOUS METAL**
From the lightning in the sky
As it passed me flying by, **LIGHTNING IS A BIRD**
From the thunder and the storm,
And the cloud that took the form **CLOUD IS A WIZARD**
(When the rest of Heaven was blue)
Of a demon in my view.

3. Dreamland

By a route obscure and lonely, **ROUTE IS A PERSON**

Haunted by ill angels only, **ANGELS ARE PATIENTS**

Where an Eidolon, named NIGHT, **NIGHT IS A KING**

On a black throne reigns upright,

I have reached these lands but newly

From an ultimate dim Thule-

From a wild clime that lieth, sublime,

Out of SPACE- out of TIME. **SPACE IS A CONTAINER/
TIME IS A CONTAINER**

Bottomless vales and boundless floods, **VALE IS A
CONTAINER**

And chasms, and caves, and Titan woods,

With forms that no man can discover

For the tears that drip all over;

Mountains toppling evermore

Into seas without a shore;

Seas that restlessly aspire,

Surging, unto skies of fire;

Lakes that endlessly outspread

Their lone waters- lone and dead,- **LAKES ARE PEOPLE**

Their still waters- still and chilly

With the snows of the lolling lily.

By the lakes that thus outspread

Their lone waters, lone and dead,-

Their sad waters, sad and chilly **LAKES ARE PEOPLE**

With the snows of the lolling lily,-

By the mountains- near the river

Murmuring lowly, murmuring ever,- **RIVER IS A PERSON**

By the grey woods,- by the swamp

Where the toad and the newt encamp- **ANIMALS ARE
TRAVELERS**

By the dismal tarns and pools

Where dwell the Ghouls,-

By each spot the most unholy-

In each nook most melancholy-

There the traveller meets aghast

Sheeted Memories of the Past- **MEMORIES ARE PEOPLE**

Shrouded forms that start and sigh

As they pass the wanderer by-

White-robed forms of friends long given,

In agony, to the Earth- and Heaven. **AGONY IS A
CONTAINER**

For the heart whose woes are legion **HEART IS A PERSON**

'Tis a peaceful, soothing region-

For the spirit that walks in shadow **SPIRIT IS A PERSON**

'Tis- oh, 'tis an Eldorado!

But the traveller, travelling through it,

May not- dare not openly view it!

Never its mysteries are exposed **UNDERSTANDING IS
SEEING**

To the weak human eye unclosed;

So wills its King, who hath forbid

The uplifting of the fringed lid;

And thus the sad Soul that here passes **SOUL IS A PERSON**

Beholds it but through darkened glasses.

By a route obscure and lonely, **ROUTE IS A PERSON**

Haunted by ill angels only,

Where an Eidolon, named NIGHT,

On a black throne reigns upright,

I have wandered home but newly

From this ultimate dim Thule.

4. Dreams

Oh! that my young life were a lasting dream! **LIFE IS A DREAM/ LIFE IS A PERSON**

My spirit not awakening, till the beam **SPIRIT IS A PERSON**

Of an Eternity should bring the morrow, **ETERNITY IS A SUN**

Yes! tho' that long dream were of hopeless sorrow, **DREAM IS AN OBJECT**

'Twere better than the cold reality **EMOTIONALLY INDIFFERENT IS COLD**

Of waking life, to him whose heart must be, **LIFE IS A PERSON**

And hath been still, upon the lovely earth,

A chaos of deep passion, from his birth. **PASSION IS A CONTAINER/ PASSION IS DISORDER**

But should it be- that dream eternally

Continuing- as dreams have been to me

In my young boyhood- should it thus be given,

'Twere folly still to hope for higher Heaven.

For I have revell'd, when the sun was bright

I' the summer sky, in dreams of living light **LIGHT IS A PERSON**

And loveliness,- have left my very heart **FEELINGS ARE PEOPLE**

In climes of my imagining, apart

From mine own home, with beings that have been

Of mine own thought- what more could I have seen?

'Twas once- and only once- and the wild hour **TIME IS AN ANIMAL**

From my remembrance shall not pass- some power **POWER IS AN OBJECT**

Or spell had bound me- 'twas the chilly wind

Came o'er me in the night, and left behind **WIND IS A PERSON**

Its image on my spirit- or the moon **IMAGE IS AN OBJECT/ NEGATIVE FEELINGS ARE COLD**

Shone on my slumbers in her lofty noon

Too coldly- or the stars- howe'er it was **NEGATIVE FEELINGS ARE COLD**

That dream was as that night-wind- let it pass.

I have been happy, tho' in a dream. **DREAM IS A CONTAINER**

I have been happy- and I love the theme:

Dreams! in their vivid coloring of life,

As in that fleeting, shadowy, misty strife

Of semblance with reality, which brings

To the delirious eye, more lovely things

Of Paradise and Love- and all our own! **POSITIVE FEELINGS ARE OBJECTS**

Than young Hope in his sunniest hour hath known. **HOPE IS A PERSON**

5. Eulalie

I dwelt alone

In a world of moan,

And my soul was a stagnant tide, **EMOTIONS ARE A TIDE**

Till the fair and gentle Eulalie became my blushing bride-

Till the yellow-haired young Eulalie became my smiling bride.

Ah, less- less bright

The stars of the night

Than the eyes of the radiant girl! **GOOD IS LIGHT**

That the vapor can make

With the moon-tints of purple and pearl,

Can vie with the modest Eulalie's most unregarded curl-

Can compare with the bright-eyed Eulalie's most humble and careless curl.

Now Doubt- now Pain **BAD FEELINGS ARE PEOPLE**

Come never again,

For her soul gives me sigh for sigh,

And all day long

Shines, bright and strong, **POSITIVE FEELINGS ARE LIGHT**

Astarte within the sky,

While ever to her dear Eulalie upturns her matron eye-

While ever to her young Eulalie upturns her violet eye.

6. Imitation

A dark unfathomed tide
Of interminable pride – PRIDE IS A TIDE
A mystery, and a dream,
Should my early life seem; LIFE IS A DREAM
I say that dream was fraught DREAM IS A CONTAINER
With a wild and waking thought THOUGHT IS AN
ANIMAL
Of beings that have been,
Which my spirit hath not seen, SPIRIT IS A PERSON
Had I let them pass me by,
With a dreaming eye!
Let none of earth inherit
That vision of my spirit; VISION IS AN OBJECT
Those thoughts I would control,
As a spell upon his soul:
For that bright hope at last GOOD IS LIGHT
And that light time have past, GOOD IS LIGHT
And my worldly rest hath gone
With a sigh as it passed on: REST IS A PERSON
I care not though it perish
With a thought I then did cherish THOUGHT IS A
PRECIOUS OBJECT

7. Romance

Romance, who loves to nod and sing,
With drowsy head and folded wing, ROMANCE IS A BIRD
Among the green leaves as they shake
Far down within some shadowy lake,
To me a painted paroquet BIRD IS A PAINTING
Hath been- a most familiar bird-
Taught me my alphabet to say- BIRD IS A TEACHER
To lisp my very earliest word CHILDHOOD IS
PAROQUET/ CREATION IS A BIRD
While in the wild wood I did lie,
A child- with a most knowing eye.

Of late, eternal Condor years ADULTHOOD IS CONDOR
So shake the very Heaven on high HEAVEN IS AN
OBJECT
With tumult as they thunder by, DIFFICULTIES ARE A
CONDOR
I have no time for idle cares TIME IS A RESOURCE
Through gazing on the unquiet sky.
And when an hour with calmer wings TIME IS A BIRD
Its down upon my spirit flings-
That little time with lyre and rhyme
To while away- forbidden things!
My heart would feel to be a crime HEART IS A PERSON
Unless it trembled with the strings.

8. The Forest Reverie

'Tis said that when

The hands of men **POWER IS HANDS**

Tamed this primeval wood, **WOOD IS AN ANIMAL**

And hoary trees with groans of woe,

Like warriors by an unknown foe, **TREES ARE WARRIORS**

Were in their strength subdued,

The virgin Earth Gave instant birth **EARTH IS A MOTHER**

To springs that ne'er did flow

That in the sun Did rivulets run,

And all around rare flowers did blow

The wild rose pale Perfumed the gale

And the queenly lily adown the dale **PLANT IS A QUEEN**

(Whom the sun and the dew

And the winds did woo), **NATURE IS A PERSON**

With the gourd and the grape luxuriant grew.

So when in tears **TEARS ARE CONTAINERS**

The love of years

Is wasted like the snow, **LOVE IS SNOW**

And the fine fibrils of its life **LOVE IS A LIVING BEING**

By the rude wrong of instant strife

Are broken at a blow

Within the heart

Do springs upstart

Of which it doth now know,

And strange, sweet dreams, **POSITIVE FEELINGS ARE SWEETS**

Like silent streams **DREAMS ARE STREAMS**

That from new fountains overflow,

With the earlier tide

Of rivers glide

Deep in the heart whose hope has died—**HEART IS A CONTAINER/ HOPE IS A PERSON**

Quenching the fires its ashes hide,--

Its ashes, whence will spring and grow **POSITIVE FEELINGS ARE FLOWERS**

Sweet flowers, ere long,

The rare and radiant flowers of song!

9. Serenade

So sweet the hour, so calm the time, **TIME IS A SWEET/ TIME IS A PERSON**

I feel it more than half a crime,

When Nature sleeps and stars are mute, **NATURE IS A PERSON/ STARS ARE PEOPLE**

To mar the silence ev'n with lute.

At rest on ocean's brilliant dyes **OCEAN IS A DYE**

An image of Elysium lies: **IMAGE IS AN OBJECT**

Seven Pleiades entranced in Heaven,

Form in the deep another seven:

Endymion nodding from above

Sees in the sea a second love.

Within the valleys dim and brown,

And on the spectral mountain's crown, **TOP IS A CROWN**

The wearied light is dying down, **TIRED IS DOWN**

And earth, and stars, and sea, and sky

Are redolent of sleep, as I **NATURE IS A PERSON**

Am redolent of thee and thine

Enthralling love, my Adeline.

But list, O list,- so soft and low

Thy lover's voice tonight shall flow, **VOICE IS LIQUID**

That, scarce awake, thy soul shall deem **SOUL IS A PERSON**

My words the music of a dream.

Thus, while no single sound too rude **SOUNDS ARE PEOPLE**

Upon thy slumber shall intrude,

Our thoughts, our souls- O God above! **SOULS ARE PEOPLE**

In every deed shall mingle, love.

10. Spirits of the Dead

Thy soul shall find itself alone **SOUL IS A PERSON**

'Mid dark thoughts of the grey tombstone; **BAD IS DARK**

Not one, of all the crowd, to pry

Into thine hour of secrecy.

Be silent in that solitude, **SOLITUDE IS A CONTAINER**

Which is not loneliness- for then

The spirits of the dead, who stood **SPIRITS ARE PEOPLE**

In life before thee, are again

In death around thee, and their will **DEATH IS A CONTAINER**

Shall overshadow thee; be still.

The night, though clear, shall frown, **NIGHT IS A PERSON**

And the stars shall not look down **STARS ARE PEOPLE**

From their high thrones in the Heaven **STARS ARE RULERS**

With light like hope to mortals given, **LIGHT IS AN OBJECT**

But their red orbs, without beam,

To thy weariness shall seem **WEARINESS IS A PERSON**

As a burning and a fever

Which would cling to thee for ever. **FEVER IS AN OBJECT**

Now are thoughts thou shalt not banish, **THOUGHTS ARE PEOPLE**

Now are visions ne'er to vanish;

From thy spirit shall they pass **VISIONS ARE PEOPLE**

No more, like dewdrop from the grass.

The breeze, the breath of God, is still,

And the mist upon the hill

Shadowy, shadowy, yet unbroken, **MIST IS AN OBJECT**

Is a symbol and a token.

How it hangs upon the trees, **MIST IS AN OBJECT**

A mystery of mysteries!

11. Sancta Maria

Sancta Maria! turn thine eyes –

Upon the sinner's sacrifice,

Of fervent prayer and humble love, **EMOTIONALLY INTENSE IS HOT**

From thy holy throne above. **POWER IS A THRONE**

At morn - at noon - at twilight dim –

Maria! thou hast heard my hymn!

In joy and wo - in good and ill – **FEELINGS ARE CONTAINERS**

Mother of God, be with me still!

When the Hours flew brightly by, **TIME IS A BIRD**

And not a cloud obscured the sky,

My soul, lest it should truant be,

Thy grace did guide to thine and thee; **GRACE IS A PERSON**

Now, when storms of Fate o'ercast

Darkly my Present and my Past, **TIME IS A NATURAL PHENOMENON**

Let my Future radiant shine **FUTURE IS LIGHT**

With sweet hopes of thee and thine! **HOPE IS A SWEET**

12. To One Departed

Seraph! thy memory is to me

Like some enchanted far-off isle MEMORY IS AN ISLAND

In some tumultuous sea –

Some ocean vexed as it may be OCEAN IS A PERSON

With storms; but where, meanwhile,

Serenest skies continually

Just o'er that one bright island smile. ISLAND IS A PERSON

For 'mid the earnest cares and woes FEELINGS ARE CONTAINERS

That crowd around my earthly path, LIFE IS A JOURNEY

(Sad path, alas, where grows PATH IS A PERSON

Not even one lonely rose!) ROSE IS A PERSON

My soul at least a solace hath SOLACE IS AN OBJECT

In dreams of thee; and therein knows DREAMS ARE CONTAINERS

An Eden of bland repose. SLEEP IS FOOD