

Conceptual Metaphors in Donne's "Death, Be Not Proud"

Ismail Abdulrahman Abdulla¹ and Abbas Fadhil Lutfi²

¹Department of Translation Techniques, Erbil Administrative Technical Institute, Erbil Polytechnic University, Erbil, Kurdistan Region-Iraq

²Department of English, College of Languages, Salahaddin University, Hawler, Iraq

Abstract—There has always been a widely held view among literary and linguistic circles that poetic language and naturally occurring language represent two quite different registers; hence, they can by no means be subjected to treatment through the same rout of analysis. Another problem is that poetic language is said to utilize some special figures as meaning construction devices that are called meaning devices, which are purely literary devices and have little value outside literature. This paper aims at analyzing poetic language in terms of the renowned cognitive semantic model known as conceptual metaphor theory which was first prosed for the analysis of everyday language and cognition. Another aim this study is to prove the fallacy of the traditional view that treated metaphor as an ornamental literary device and one source of linguistic or semantic deviation. Adopting the conceptual metaphor theory, the present research hypothesizes that the conceptual metaphor theory is applicable to the poetic language as well. It is also hypothesized that traditional view toward metaphor is completely false. To achieve the above aims and check the hypotheses, the researchers have analyzed one the most renowned metaphysical poems by John Donne, titled "Death, Be Not Proud." Through the analysis, it has been concluded that the conceptual metaphor theory is applicable to poetic language as it is to everyday language and the conceptual metaphors are basic, rather than ornamental, for understanding poetry, and for the meaning construction in poetic language as they are in nonpoetic one.

Index Terms— Cognitive semantics, Conceptual metaphors, John Donne.

I. INTRODUCTION

A. An Overview of Metaphor

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

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

Until the 1980s, the majority of the studies pertinent to metaphors had been revolving around one main idea that metaphor is a rhetorical device; it is only used in poetic language and it was regarded as a cause of linguistic or semantic violation (Leech, 1969, pp. 48-49). The publication of Lakoff and Johnson's *Metaphors We Live by* in 1980 marked a turning point in the history of metaphorology. It is regarded as the cornerstone of cognitive semantics. The above-provided definitions of metaphor are all in the light of the traditional counts of metaphor, according to which metaphor was considered merely linguistic and it was a rhetorical trope and believed to be found only in literary texts, in general, and poetry, in particular. Metaphor has a different interpretation of cognitive semantics. The heart of metaphor, according to Lakoff and Johnson (1980, p. 5), is to understand or experience one thing in terms of another. The cognitivists define metaphor as, in addition to its being linguistic (Evans and Green, 2006, p. 38), a cognitive process (Lakoff and Johnson, 1980, p. 6). Lakoff and Johnson argue that "human thought processes are largely metaphorical"

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Corresponding author's e-mail: esmael.abdulla@epu.edu.iq

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(1980, p. 6). According to them, as Evans (2007, pp. 136 ff.) explains, metaphor is the mapping of an object in a domain onto another object in another domain. For instance, in LIFE IS A JOURNEY conceptual metaphor; we have the concept of LIFE being understood in terms of a JOURNEY.¹

B. Literature Review

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

II. DATA AND METHODOLOGY

The text which is analyzed in the present paper is a well-known metaphysical poem by Donne (b1572-d1631/2002) under the rubric of "Death, Be Not Proud." This poem has been taken from a well-known anthology of metaphysical poetry edited by Negri (2002, pp. 51-52). One of the most important characteristics of metaphysical poetry, to which John Donne is regarded the leader of the School, is the overuse of far-fetched metaphors or conceits (Burns and McNamara, 1983, pp. 36-37; Negri, 2002, pp. v-vi). The cognitive semantic model according to which this poem is analyzed is the renowned model known as Lakoff and Johnson's (1980) conceptual metaphor theory. In the following subsections, a detailed account of this adopted model and its relevant problems are under scrutiny.

A. Conceptual Metaphor Theory

Conceptual Metaphors

According to Lakoff and Johnson, as well as their followers, metaphor is conceptualizing and experiencing one domain, called target domain, in terms of another, known as source domain. Lakoff and Johnson's monograph is also regarded as the birth date of cognitive linguistics or cognitive semantics. Cognitive semantics has been reinforcing the fact that metaphor is pervasive and it is a cognitive problem, and the nature of human conceptual system is metaphorical in both thinking and acting. The evidence for the pervasiveness of metaphors and metaphoricity of human thinking and acting is reflected in language and many, if not all, linguistic expressions are based on these conceptual metaphors (Lakoff and Johnson, 1980, pp. 3-4).

The baseline of this theory was laid by Lakoff and Johnson in their *Metaphors We Live By* (1980) and further explained by Lakoff (1987). Lakoff and Turner's (1989) work is about the conceptual metaphor theory in poetry. Other scholars, for example, Dancygier and Sweetser (2014); Gibbs (1994); and Kövecses (2002), have contributed to the development of the conceptual metaphor theory.² To Lakoff and Johnson (1980, p. 5) "[t]he essence of metaphor is understanding and experiencing one kind of thing in terms of another." The conceptual metaphor theory has been considered as the cornerstone of the cognitive semantics and it has "provided much of the early theoretical impetus for this approach (that is, cognitive semantics) to the relationship between language, mind and embodied experience" (Evans, 2007, p. 34; cf. Evans and Green, 2006, p. 286). By the same token, Croft and Cruse (2004, p. 194) maintain that metaphor has been a primary "preoccupation of cognitive linguists" in general; to a degree that some people wrongly assume that cognitive linguistics is only about metaphor (Hilpert, 2015)!

Unlike the previous metaphor theories, conceptual metaphor theory holds the pervasiveness and ubiquity of metaphor "in everyday life not only merely in language but also in thought and action" (Lakoff and Johnson, 1980, p. 3). Lakoff and Johnson also hold that "[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (1980, p. 3).

Lakoff and Johnson's conceptual metaphor is a conceptual mapping from a familiar conceptual domain, called a source domain, onto a less familiar conceptual domain, known as a target domain (Hurford et al., 2007, p. 331). For instance, when we say LIFE IS A JOURNEY, the conceptual mapping between the source domain, JOURNEY, and the target domain, LIFE, shows that there is a correspondence, that is, link, between the elements of both domains, and thus, JOURNEY is concrete, whereas LIFE is less concrete or rather abstract.

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

The person leading a life is a traveler.
His purposes are destinations.
The means for achieving purposes are routes.
Difficulties in life are impediments to travel.
Counselors are guides.

1 Following Lakoff and Johnson (1980), the present paper uses BLOCK CAPITALS to refer to the conceptual metaphors. It should be noted that the conceptual metaphors are concepts expressed in the form of sentences otherwise they are not found in language. They only underlie the semantic structure of the linguistic expressions.

2 The conceptual metaphors found in this paper have been very frequently cited in the works of these cognitive semanticists.

Progress is the distance traveled.
 Things you gauge your progress by are landmarks.
 Choices in life are crossroads.
 Material resources and talents are provisions.

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

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

Classification of conceptual metaphors

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

Structural metaphors

Lakoff and Johnson (1980, p. 14) define structural metaphors as those metaphors in which "one concept is metaphorically structured in terms of another." There are many metaphorical linguistic expressions that realize the concepts structuring our everyday activities, the conceptual metaphor TIME IS MONEY is obviously reflected in the following expressions (Lakoff and Johnson, 1980, pp. 7-8):

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

In the English culture, the concept of time is considered something valuable through which one can achieve his life goals. The fact that time is treated as money is more evident in the present-day technological developments. For instance, the money, that is, the salaries, wages, fees, rents, paid to

the employees, workers, taxi drivers, etc., is according to the time spent in performing the work. Furthermore, we talk about phone call costs according to the minutes we spend when are calling others. That is, the cost of the calls is measured according to time spent in the telephoning. Thus, all the italicized vocabulary above manifests the metaphorical structuring of the concept of time in terms of expressions which are literary used for the concept of money. This way of conceptualizing, that is, conceptualizing TIME in terms of MONEY is tied to the modern English culture; the concept of time might be reified differently in another culture (Lakoff and Johnson, 1980, p. 9).

Oriental metaphors

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

She's is feeling up today.

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

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

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

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

GOOD IS UP; BAD IS DOWN

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

All the physical, social, and personal well-beings like happiness, health, life, and control are all UP. Similarly, human by their experience know that
MORE IS UP; LESS IS DOWN

The population of Erbil is going up.

My brother's income rose this year.

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

Ontological metaphors

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

Inflation is lowering our standard of life.

If there is much inflation, we will never survive.

We need to combat Inflation.

Buying land is the best way of dealing with inflation.

Inflation makes me sick.

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

Another ontological metaphor is found in the following expressions (based Lakoff and Johnson, 1980, pp. 27-8):

We're still trying to *grind* out the solution to this question.

My mind just isn't *operating*.

Boy, the *wheels* are *turning* now!

I'm little *rusty* today.

We've been *working* on this problem all day and now we're *running out of steam*.

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

Her ego is very *fragile*.

You've to *handle* him *with care* since his wife's death.

He *broke* under cross-examination.

She is easily *crushed*.

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

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

Abstract concepts such as vision, activities, sports, and love can be treated as containers. The following sentences contain metaphors of that sort (based on Lakoff and Johnson, 1980, pp. 30-32):

The ship is coming into view. (VISION IS A CONTAINER.)

Are you in the race on Sunday? (SPORTS ARE CONTAINERS)

In washing the window, I splashed water all over the floor.

(ACTIVITIES ARE CONTAINERS)

They are in love. (LOVE IS A CONTAINER.)

He entered into a state of euphoria. (A STATE IS A CONTAINER)

Personification metaphor, as another subtype of ontological metaphor, is where the objectification of abstract concepts further specified as being persons. Personification metaphors help us understand a wide arrange "of experiences with nonhuman entities in terms of human motivations, characteristics, and activities" (Lakoff and Johnson, 1980, p. 33). The following metaphorical expressions are based on personification:

This theory *tells* us that the earth is round.

Her love has *cheated* him.

Inflation is *eating* our profits.

Currently, our biggest *enemy* is inflation.

Our religion *tells* us not to tell lies.

Each of the above italics is originally a vocabulary which is literally used for human beings, but they are here metaphorically used to personify each of the concepts: Theory, love, inflation, and religion.

B. Conceptual Metaphors in Poetry

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

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

Extending

One of the mechanisms by which the realm of poetic metaphors is distinguished from ordinary everyday metaphors is that the poets extend the conventional metaphors in a way that they surpass the normal boundaries of the source domain elements by extending them to source domain terms which are somewhat related but unfamiliar. For instance, it is widely known that we have DEATH-AS-SLEEP metaphor in English language and culture, but Shakespeare in Hamlet’s monologue, as Lakoff and Turner (1989, p. 67) quoted, extends death from sleeping to dreaming:

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

Elaborating

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

Questioning

Another mechanism by which poetic thought is unconventionalizing the ordinary conventional metaphors is by questioning the appropriateness and the validity of

these conceptual metaphors by the poet. Let us consider the following lines by Catullus (cited in Lakoff and Turner, 1989: p. 69):

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

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

Composing

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

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

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

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

As Lakoff and Turner (1989, pp. 70-71) interpret it, the single clause *black night doth take away [the twilight]* can be understood as embracing all the six conceptual metaphors mentioned above.

Hence, all in all, though there are some unconventional metaphors which are said to be new in the sense that they are not used in everyday thinking and linguistic interactions, still it has come out that even these metaphors are not through and through novel as they are derivative from the conventional conceptual metaphors (Gibbs, 2008, p. 5; Katz, 1998, p.4).

III. CONCEPTUAL METAPHORS IN DONNE’S “DEATH, BE NOT PROUD”

A. Finding and Discussions

In the whole poem, as the title suggests, Donne addresses death. Talking to an inanimate being is known as an apostrophe. The scene we experience here is that the poet talks to death, which is an abstract concept as if it were present in front of him. Hence, the poet is the addresser and death is the addressee. This poem is based on a conceptual metaphor known as personification. The personification of

death is reflected everywhere in the poem. In addition, there are some other conceptual metaphors contributing to the meaning construction on the part of the poet and the meaning perception on the reader's or listener's part. Let us examine the metaphors in each pair of lines

1. "Death, be not proud," though some have called thee
2. Mighty and dreadful, for thou art not so;

Personification is one of the powerful devices which laymen and poets utilize in constructing the meaning they want to convey. Conventionally, the personification of death is found in three conceptual metaphors: DEATH IS A REAPER; DEATH IS A DEVOURER; DEATH IS AN ADVERSARY. The personification found in the first two lines reflects the DEATH AS ADVERSARY metaphor, as death is considered by some people as being powerful and terrible. The two attributes represented by the adjectives, *proud* and *dreadful* are all human attributes given to death here. They are usually used for negative descriptions of an enemy namely, death. Death's being *mighty* conventionally speaking and according to the conceptual metaphor POWER IS UP (Dancygier and Sweetser, 2014, p. 166) is questioned here in line 2 and an alternative description is provided in lines 9-10.

The conceptual metaphor DEATH IS AN ADVERSARY is also reflected in lines 3-4.

3. For those whom thou think'st thou dost overthrow
4. Die not, poor Death, nor yet canst thou kill me.

The verb *think* is also evident for the personification of death; as *think necessitates* a human agent. Furthermore, the verbs *overthrow* and *kill* prove death's being a foe. One can hold that in addressing death we have the well-known conceptual metaphor ARGUMENT IS WAR. The poet argues his opponent, death, and belittles it as if death cannot overthrow nor kill him. As referred to earlier, the poet strips off attributing death as being mighty or fearful; this also manifests the ARGUMENT IS WAR metaphor. This sort of fighting tone is present throughout the poem. We will come to this in the last line of the poem. In lines 5-6, the poet bases his ideas on another couple of conceptual metaphors:

5. From rest and sleep, which but thy pictures be,
6. Much pleasure, then from thee much more must flow,

In these two lines, the poet tells death – personification is again evident – that it is just such as rest and sleep which are two sources from which human pleasure is flowed. The conceptual metaphors reflected in lines 5 and 6 are DEATH IS REST and DEATH IS SLEEP. We can say that the poet, especially in line 6, extends these two metaphors by saying that there is much happiness in death than in rest and sleep. The orientational metaphors HAPPY IS UP and MORE IS UP can also be inferred from *much pleasure...from thee much more must flow*. This inference links us to the next couplet.

7. And soonest our best men with thee do go,
8. Rest of their bones, and soul's delivery.

It is common sense in English and Kurdish cultures that the good people do not live long; they have an early death. This is linguistically reflected in Donne's use of the adjective *soonest*, in example (13), line 7. It is believed that this is a

gift from the Almighty Allah to them to get rest from the burdens of life. Here, the phrase *our best men* is metonymic and standing for all good-doing people, or in the case of a Christian poet like Donne, all the good Christians, or in my Muslim case all the good Muslims. The verb phrase *do go* realizes another set of well-known conceptual metaphors: LIFE IS PRESENCE HERE; DEATH IS DEPARTURE; DEATH IS A JOURNEY.

Regarding the first metaphor in *do go*, we can say that as when someone comes to being, s/he is present here with us and when s/he dies, they will no longer be with us; they go and leave us. In the same fashion, this can be the interpretation of the second metaphor; DEATH AS DEPARTURE, departing from this world. As for the DEATH AS JOURNEY metaphor, one can say that the dying person is seen a traveler who is starting his journey toward a destination, in our case, to paradise, as in the case of the *best men*.

DEATH being conceptualized as a JOURNEY is also evident in the poet's choice of the word *delivery* which relates to a woman giving birth to a child. This is another clue for the conceptual metaphor of Death as the beginning of a second life, that is, a second journey. With their death, the good men are born (delivered) or born anew. In *rest of their bones, soul's delivery* we have another underlying conceptual metaphor; BODY IS A CONTAINER, here *bones* metonymically stand for the whole body.

The body is understood in terms of a container holding the soul: The soul is contained in the body. This same phrase, *rest of their bones*, represents another conceptual metaphor that reads LIFE IS BURDEN. Hence, from a Christian as well as an Islamic perspective, good people will get rid of all the burdens of life as soon as they die. Religiously speaking, the death of a person takes place by the soul's being extracted from the body. In this poem, particularly in example (13), lines 7 and 8, death, to the soul, is a birth; in which death is understood in terms of the body of the mother who gives birth to the child, who stands for the soul. There is another conceptual metaphor here, namely the DEATH IS BIRTH metaphor.

According to this and Marvell's "A Dialogue between the Soul and the Body" poems, THE BODY IS A JAIL to the soul (see section 6.4). Hence, this can be clearly seen in the use of "soul's delivery." Therefore, the soul will be set free from jail when it comes of the body.

The personification of death goes on in the poem, but this time with a diving shift in a way that minimizes the mightiness and dreadfulness of death to an extent that is at odds with usual descriptions of death. Again to have these new definitions of death he resorts to metaphor.

9. Thou'rt slave to fate, chance, kings, and desperate men,
10. And dost with poison, war, and sickness dwell;

In the light of Lakoff and Turner's poetic techniques, (14) has *questioning*. Donne has an alternative description for death; to his death is not a reaper; death is not mighty; death is not scaring; death has no power on us, and so forth. All the false descriptions, to Donne, that are given to death have been refuted in (14) lines 9-10 to the end of the poem. Hence, in the eyes of the laypeople, death has control

and power over people, but here the poet denies this false familiar attitude toward death. We see here that death is underestimated and even enslaved by fate, chance, king, and hopeless men. Again here personification is evident. Death is personified as a footman or slave to chance. Hence, the concept of *chance*, which is abstract, has been conceptualized as being the master of death. In the same mode, abstract concepts such as *fate* and *chance* are also personified as mastering death, by being the real cause of death. Another conceptual metaphor in these two lines is EVENTS ARE ACTIONS. This conceptual metaphor is generic and can be utilized in analyzing many events.

According to the description given to death, death is powerful and causes humans to die, but here it is clarified that it is not death, but *chance*, *fate*, *kings*, and *hopeless people* cause death to occur. Hence, death is not the agent, who kills people, it is others who cause death. The poet further minimizes the role of death by stating that death lives (*dwells* in Donne's terms, which is again personifying death as being alive,) with *sickness*, *poison*, and *war*. One can say that Donne says: Death is not you who kills but *sickness*, *war*, and *poison* that causes death.

One can say that in this couplet we have another orientational conceptual metaphor: BEING CONTROLLED IS BEING KEPT DOWN (cf. Lakoff and Turner, 1989, p. 149). Here, the poet tells us that death is controlled by fate, kings, etc. Hence death is not mighty (that is, UP); it is DOWN. The minimization of the role of death goes on in the coming couplet:

11. And poppy or charms can make us sleep as well
12. And better than thy stroke: Why swell'st thou then?

The DEATH AS SLEEP metaphor underlies the conceptual structure of lines 11–12 cited in example (15). These two lines also contain the EVENTS AS ACTIONS metaphor, which is a generic level metaphor. The event of dying, metaphorically expressed as “sleeping,” is a metaphoric agent that performs an action, causing one to die. The same holds true for *poppy* and *charms*; Donne compares death to the loss of consciousness caused by poppy and charm; he further reduces the role of death by stating that the effect of poppy and charm is better and more powerful than death's effects. The last rhetorical question in line 12 also contains personification as it talks to death as well as it describes the human trait, feeling proud, *swell'st* in the poet's terms. The phrase *stroke* contains a metaphor. One of the dictionary meanings of *stroke*, as given in *Oxford Advanced Learners' Dictionary*, is “the act of moving your hand gently on a surface, usually several times.” Hence, it is in the semantic domain of touching, a gentle touch. For example, *James always gives his cat a stroke before sleep*; and *my wife puts my son into sleep by giving him a stroke*. Hence, the *stroke* to my child is a physical lullaby. In this poem, the *better stroke* is also related to the domain of TOUCHING, but the poppy (that is, heroin) and charms (that is, magic) and, of course, death are being treated as having physical hands by which they lull their victims to sleep (that is, die). Hence, the effect of these three which is metaphorically termed as their *stroke(s)* is understood as *making us sleep*. The underlying

conceptual metaphor here is again DEATH IS SLEEP. This same metaphor is well reflected in the last couplet of the sonnet.

13. One short sleep, we wake eternally,
14. And death shall be no more: Death, thou shalt die!

The conceptual metaphors DEATH AS SLEEP and DEATH IS NIGHT are evident here in these two closing lines of the Holy Sonnet 10. The holiness of the poem is evident again. Understanding death as sleep and night is rooted in a Christian religious background. For our Islamic culture, the same holds true. The Muslims believe that the Almighty Allah is the one who takes the soul away during death and during sleep. Hence, in Islam, death and sleep are closely related; sleeping is a small death, whereas the real dying is a big death ('Ali, 2001, pp. 1192-1193).

The second clause, *we wake eternally*, has also a religious base. In Judaism, Christianity, and Islam, it is a doctrine that after their death, people will be resurrected. In this verse, resurrection is conceptualized in terms of waking from a short night's sleep. The notion of eternal waking is something that can be regarded as an *extension* mode of DEATH AS SLEEP metaphor. It is an extension of the conventional metaphor in the sense that it includes the waking or the rise from sleep.

Again the second life's immortality is understood from a religious standpoint. The belief that there is no death after the resurrection is a basic dogma in all the monotheist communities. In Islam, for example, there is a Hadith of Prophet Muhammad (Peace be Upon Him) saying that after all the paradise and hellfire dwellers entered into their dwellings, death will be animated in the shape of a ram, and it will be slaughtered in a place between paradise and hellfire; then, it will be announced that there will be an everlasting life – no death – for both dwellers of paradise and hellfire.

Furthermore, conceptualizing DEATH AS SLEEP and the fact that after this sleep, there is another life, is based on a sleeping supplication in Islam which reads “Oh, Allah, in Thy Name I die (that is, sleep) and resurrect (that is, wake up or rise).” The waking up supplication is “All praises are due to Allah Who resurrected (that is, woke) us after He deadened us (that is, put us to sleep).” This religious doctrine is clearly reflected in the last line of the poem when the poet declares triumph on the enemy, that is, death, by a superficial paradoxical device, death's inevitable dying. Again this is a personification; death is treated as being alive, addressed, and dying.

In addition to the poetic techniques (namely, extending and questioning) that are used in constructing the meaning of the poem, *composing* is also a powerful technique found throughout the poem. For instance, in the first couplet there are two metaphors combined: The POWER IS UP metaphor and the DEATH IS AN ADVERSARY metaphor. By the same token, the composing technique is found in the next couplet wherein the DEATH AS DEPARTURE metaphor and the LIFE AS BURDEN metaphor are married.

IV. CONCLUSION

The poem is metaphorical. The metaphors were both conventional, in the sense that they were effortlessly and

immediately understood and novel. The conceptualization of the whole poem, on the poet's part, as well as the reader's part, was based on cultural as well as religious backgrounds. Hence, as stated earlier, culture and personal experience play key roles in the embodiment of abstract concepts such as *death* and *sleep* in "Death, Be Not Proud."

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APPENDIX

Death, Be Not Proud by John Donne

1. Death, be not proud, though some have called thee
2. Mighty and dreadful, for thou art not so;
3. For those whom thou think'st thou dost overthrow
4. Die not, poor Death, nor yet canst thou kill me.
5. From rest and sleep, which but thy pictures be,
6. Much pleasure, then from thee much more must flow,
7. And soonest our best men with thee do go,
8. Rest of their bones, and soul's delivery.
9. Thou'rt slave to fate, chance, kings, and desperate men,
10. And dost with poison, war, and sickness dwell;
11. And poppy or charms can make us sleep as well
12. And better than thy stroke: why swell'st thou then?
13. One short sleep, we wake eternally,
14. And death shall be no more: Death, thou shalt die!

(Source: Negri, P. (Ed.) 2002. *Metaphysical Poetry: An Anthology*. Dover Publications New York pp. 51-52)