Conceptual Metaphors of Time as an Agent of Life Metamorphosis in

Shakespeare's Sonnet ۱۹: A Cognitive Poetics Approach

Babak Bahramian¹, Mahmoud Reza Ghorban Sabbagh², Vahide Sayedi³

¹-M.A student of English Language and Literature, Ferdowsi University of Mashhad, Mashhad, Iran.
²-Assistant Professor, Ferdowsi University of Mashhad, Mashhad, Iran.
³-Instructor, Ferdowsi University of Mashhad, Mashhad, Iran.

Abstract
Cognitive Poetics concerns itself with numerous issues, most notably studying metaphor in literary texts and developing a cognitive theory about poetic metaphors. Building on the Conceptual Metaphor Theory introduced by Lakoff and Johnson (۱۹۸۰) and Lakoff and Turner's model of analyzing poetic metaphors (۱۹۸۹), the main purpose of this paper is specifying and analyzing the conceptual metaphors of Time in Shakespeare's sonnet ۱۹ and interpreting those poetic metaphors as the extensions of conventional metaphors. As a shining star in the sky of English sonneteers, William Shakespeare problematizes the concept of time in a large majority of his sonnets. As such, it turns out that the concept of time in this sonnet is not rooted in the temporality of life sequences. Building on the generic level metaphors of EVENTS ARE ACTION and STATES ARE LOCATIONS, the most pervasive metaphors on specific level, among those are three metaphors introduced by the researchers, serve to conceptualize Time as generally possessing a transforming power and acting as the agent of metamorphosis in life by causing decay, senility, depredation and suchlike.

Keywords: Cognitive poetics, Conceptual Metaphor, Conceptual Metaphor Theory, William Shakespeare.

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¹ Corresponding author

Introduction

The cognitive theory of metaphor manifested in Conceptual Metaphor Theory (CMT) differs markedly in many respects from the long-prevailing traditional views of metaphor. To enumerate some differences: CMT puts an end to the traditional literal-figurative distinction by rejecting the assumption that a metaphorical understanding and interpretation of a sentence starts with the literal meaning and applying some algorithmic processes to it (As cited in Lakoff, ۱۹۹۳, pp. ۲۰۴-۲۰۵). Second, it treats metaphor as "a mode of thought, defined by a systematic mapping from a source to a target domain". Additionally, a cognitive phenomenon through which individuals make sense of one experience in terms of another, not as a figure of speech (pp. ۲۰۶-۲۱۰). Third, while metaphor has been traditionally viewed as peculiar to literary language, CMT argues for metaphor's residing in everyday life (Lakoff, ۱۹۸۰, p.۱۶۰). In sum, CMT considers metaphor to be consisting of linguistic, conceptual, socio-cultural, and embodied levels (Kovecses, ۲۰۰۵, p. ۸). This cognitive model of metaphor resulting from the studies of Lakoff and Johnson was first published in their Seminal work: Metaphors We Live By (۱۹۸۰). Their book inaugurates the Conceptual Metaphor Theory (CMT) and holds a number of conceptual statements. First of these, "most of our ordinary conceptual system is metaphorical in nature". Second, linguistic metaphorical expressions are basically the manifestation of a metaphorically shaped cognition. Third, we may draw on metaphorical linguistic expressions to gain insight in metaphorical concepts and nature of our activities since "metaphorical expressions in our language are tied to metaphorical concepts in a systematic way" (pp.۴-۸). While Kovecses (۲۰۰۵) recognizes Lakoff and Johnson to propose CMT in a "systematic, generalizable, and experimentally testable way", he advises against regarding them to be the first to note conceptual nature of metaphor (p. ۹).

In Metaphors We Live By, its authors are initially giving a definition of metaphor as "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (p. ۶). This definition seems to suggest a cognitive role and conceptual nature of metaphor to assist in "understanding of abstract, difficult, or not clearly delineated concepts" (p. ۶۲). Throughout the book, the readers are presupposedly to take metaphor as the conceptual metaphor underlying the given concept. To help us understand "how metaphorical expressions in everyday language can give us insight into the metaphorical nature of the concepts that structure our everyday activities", the authors raise the conceptual metaphor of TIME IS MONEY. Obviously enough, TIME is an abstract concept. We use MONEY as a concrete and familiar concept to concretize this concept of TIME. Metaphorical concepts of TIME IS MONEY is reflected in contemporary English as follows:

You're wasting my time.
This gadget will save you hours.
I don't have the time to give you.
How do you spend your time these days?   That flat tire cost me an hour.
I've invested a lot of time in her.
I don't have enough time to spare for that.   You're running out of time.
You need to budget your time.
Put aside some time for ping pong.   Is that worth your while?
Do you have much time left?
He's living on borrowed time.
You don't use your time profitably.   I lost a lot of time when I got sick. (p. ۹).

The example discussed above shows TIME and MONEY as two conceptual domains. Conceptual domains may be defined as "any coherent organization of experience", so we are benefitting from coherently organized knowledge about money that we rely on in understanding time (Kovecses, ۲۰۱۰, p. ۴). To better understand the operation of metaphor in the example just given, it seems crucial to realize Semino's expounding on conceptual domains: "conceptual domains are rich mental representations: they are portions of our background knowledge that relate to particular experiences or phenomena" (Semino, ۲۰۰۸, p. ۶). Kovecses calls these domains as the "target" and the "source" domain (۲۰۱۰, p. ۹).

Development of Conceptual Metaphor Theory

As noted before, Lakoff and Johnson were the first to propose a conceptual theory of metaphor in a systematic and experimentally testable way. Their enterprise inaugurated in their Metaphors We Live By in ۱۹۸۰. They propose the Conceptual Metaphor Theory (CMT) which in addition to the claim that "most of our ordinary conceptual system is metaphorical in nature," argues that the linguistic metaphorical expressions are the manifestations of a metaphorically shaped cognition (p.٤). Second, they claim for the basis of conceptual metaphors to be in everyday experience and culture insofar as the abstract concepts in our life would not be complete in the absence of metaphors. Third, they note metaphors can be understood through a set of mapping between conceptual domains and they refer to these domains as "experiential gestalts" (p.۷۱). Fourth, they continue to introduce three types of conceptual metaphor: orientational, ontological and structural accompanied by some examples taken from everyday language. The results of their classification and understanding of the three types of metaphor and understanding of metaphorical domains are reflected in their scholarly paper, entitled as the Metaphorical Structure of the Human Conceptual System (۱۹۸۰). Besides a systematic rehearsal of the theoretical tenets, their work still seems to be lacking a practical application to a text.

Within the Same decade, Lakoff's yet another work on Cognitive Linguistics further elaborates on the CMT. His major statements in Women, Fire, And Dangerous Things could be summarized as following: First, much of our categories are grounded in experience. Second, the organization of knowledge is through Idealized Cognitive Models (ICMs) that affect our categorization process of metaphorical and metonymic models. Third, we are embodied cognizers and our cognition is not a symbol-manipulation process. Thus, he proposes experiential realism which attempts to characterize concepts and meanings in terms of the experience of thinking. Fifth, he firstly introduces the notion of embodiment which is defined as the functioning of our collective biological capacities and experiences in our environment. Finally, he demonstrates the concept of anger to have an elaborate category structure which is metaphorically grounded. (Lakoff, ۱۹۸۷) This work still lacks application of the theory on a text, and its principal commitment is treating concepts like categorization of cognitive models, ICMs and embodiment.

Within the same decade, in a collaborative endeavor, Lakoff and Turner (۱۹۸۹) go farther to apply the theoretical propositions to some literary texts and provide a deep analysis of conceptual metaphors. To do this, they work on three stages, First, they introduce four mechanisms through which some novel poetic metaphors can be created out of conventional metaphors: extending, elaborating, questioning, and composing.

As the second stage, they categorize metaphors as general-level and specific-level ones. Unlike specific-level metaphors, general-level metaphors do not hold any certain domains and generally refer to states, events, etc. And finally to conceptually interpret novel metaphors, they recognize and use the distinction "image metaphor" (introduced in Metaphors We Live By) and metaphor for studying the concepts of life, death, and time and their underlying conceptual mappings in Shakespeare's sonnet ۷۳. They ultimately enumerate a list of general and specific level metaphors of the concepts which are observed in the sonnet and help as a systematic pattern for their analysis. This book bridges the gap felt in Metaphors We Live By through providing some literary applications of the CMT.

In the last decade of twentieth century, Lakoff (۱۹۹۳) maintains his previous views mentioned in More than Cool Reason (۱۹۸۹) in which we read the study of literary metaphor is an extension of the study of everyday metaphor. He further continues to stand against classical theory of metaphor on two bases: first, it claims to be definitional. Second, it draws a distinction between literal and figurative meaning (pp.۲۰۲-۲۰٤). Metaphor is still understood as conceptual, ontological, conventional mapping across domains and its locus in our conceptualization system. He sets out to provide five steps as evidence for existence of the conventional system of conceptual metaphor:

۱.Generalizations governing polysemy, that is, the use of words with a number of related meanings

۲.Generalizations governing inference patterns, that is, cases where a pattern of inferences from one conceptual domain is used in another domain.

۳.Generalizations governing novel metaphorical language

٤.Generalizations governing patterns of semantic change

۵.Psycholinguistic experiments (p. ۲۰۵).

The ۱۹۹۰s additionally bears witness to another coauthoring of Lakoff and Johnson in Philosophy in the Flesh, wherein they level a strong backlash against the history of philosophy arguing that it has been negligent in recognizing its metaphorical nature (p.۱٤). They hold the already taken stance toward metaphor in the preceding decade and define metaphor as a conceptual cross-domain mapping which serves as a heurist device for reasoning (pp.۵۰-۵۵). They further advocate the embodied theory of truth disputing the correspondence theory of truth which regards objective world structured by metaphor (p.۱۳۲). Their proposition is inclined toward Black's central hypothesis of metaphor where he distinguishes metaphor's focus from its frame by suggesting that "the focus is the metaphorical element, the word or words used non-literally, and the frame is the literal remainder of the sentence" (Lyon, ۲۰۰۰،۱۳۸). It seems that CMT steps into its second decade of development with a philosophical rehearsal of its tenets which stand in a marked contrast to western and analytic philosophy which regard metaphorical statements as merely linguistic expressions and disembodied.

In sum, the major statements of CMT have been proposed in ۱۹۸۰s, and ۱۹۹۰s adds a philosophical rehearsal of the theory and a review of the statements already pointed out. Yet, the first decade of ۲۱st century notes some statements and corrections to CMT. This is in the afternote to Metaphors We Live By published in ۲۰۰۳ that Lakoff and Johnson note they have made some mistakes. First, the division of conceptual metaphors into the three types of ontological, structural, and orientational had proven to be artificial. They are all ontological and structural; and many are orientational. Second, they accept that in the case of ARGUMENT IS WAR metaphor, most people learn about argument before they learn about war, and the metaphor actually before they learn about war. The metaphor actually originates in childhood with the primary metaphor Argument Is Struggle. Third, they maintain that there seems to be both universal metaphors and cultural variation. Finally, they demand a collaborative cross-disciplinary methods of inquiry for future studies (p.۲۶۵).

A Cognitive approach to studying Novel Poetic Metaphors

There are basically three mechanisms at work in interpreting poetics metaphors, including image metaphors, extensions of conventional metaphors, and general vs. specific metaphors. Lakoff and Turner (۱۹۸۹) advocate a view that since there are two types of mapping, i.e. conceptual and image mapping, we have two types of metaphors: conceptual and image metaphors. Image metaphor includes both "part-whole and attribute structure". In image metaphors, part-whole relations are relations such as those between a roof and a house. On the other hand, attribute structure includes parameters like "light, physical shape, curvature, and, for events, aspects of the overall shape, such as continuous versus discrete, open-handed versus completed, repetitive versus not repetitive, brief versus extended" (Lakoff and Turner, ۱۹۸۹, pp. ۹۰-۹۲). Simply speaking, Image metaphors have the same conceptual structures that conceptual metaphors do, but they contain more details that those metaphors do not.

They further introduce four mechanisms through which some novel poetic metaphors can be created out of conventional metaphors. The following mechanisms constitute the mechanism of extension in interpreting novel poetic metaphors:

Extending: taking a conventionalized metaphor and extending it.

Elaborating: nonconventional elaborating of schemas, by filling in slots in unusual ways rather than by extending the metaphor to map additional slots.

Questioning: calling into challenge the conventional metaphors.

Composing: forming composite metaphors. There may be more than one conventional metaphor for a given target domain (pp. ۶۹-۷۲).

Based on the hierarchical configuration of cognitive system and mapped schemas, conceptual metaphors fall into the category of generic-level and specific-level metaphors. As such, generic-level metaphors do not tell what slots in schema of their target domain will correspond to that of their source domains. To put more simply, they do not demonstrate any fixed source and target domain. Additionally, they do not specify a fixed list of correspondences, but rather show the appropriateness of some ontological correspondences and impose constraint on inappropriate ones. Therefore, EVENTS ARE ACTION generic-level metaphor, for instance, has generality and lacks specificity. As such, some parameters of generic-level structures can be said to be basic ontological categories, aspects of being, event shape, causal relation, and modalities. Nonetheless, specific-level metaphors are instances of generic-level or basic metaphors with fixed schematic structures or slots to be corresponded between domains

(pp. ۷۹-۸۱). They are, in Lakoff and Johnson's words, all structural (in that they map structures to structures); all are ontological (in that they create target do-main entities); and many are orientational (in that they map orientational image-schemas) (۲۰۰۳, p.۲۶۵).

However, the primary concerns of this paper are identifying the generic-level and the extension of the specific-level structures and analyzing how those structures work to conceptualize the concept of Time as an agent of life metamorphosis in Shakespeare's sonnet ۱۹.

Discussion and Analysis

The First stanza of the poem starts with Time personified as "Devouring Time". The conceptualization of Time in TIME IS A DEVOURER metaphor can be explicated initially by means of the generic-level metaphor of EVENTS ARE ACTIONS. This very generic-level metaphor structures the event of devouring as the result of an action and consequently adds to the event of devouring a property of agency which brings the event about and is responsible for that action. Based on our commonplace knowledge and daily experiences, the things eaten will be stripped of their material existence and undergo a transformation which, in Lakoff and Turner's words, "lose their integrity as objects and become imperceptible to us" (pp. ۴۱-۴۲). This transforming process equally evokes the TIME IS A CHANGER which can be understood through EVENTS ARE ACTIONS. Furthermore, our commonplace knowledge of eating food as taking bites coheres with our gradual sense of passing and losing our lives. The sense of becoming deprived of life constantly calls up TIME IS A THIEF metaphor, the composite of TIME IS A CHANGER and LIFE IS A PRECIOUS POSSESSION. The latter contains a thief which is not inherently part of the correspondence process, and it states that since life and its properties are possessions, their disappearance is loss. Thus, the agent of loss is a thief which, in the personified case above, commits the act of theft through eating our youth or life. The authors note that the same superimposed image and metaphorical structure recur themselves elsewhere in Shakespeare's The Rape of Lucrees, in which he treats Time as the "eater of youth" (p. ۴۵). Thus, it can be argued that the personification which appeared at the beginning of the poem results from the composition and interaction of EVENTS ARE ACTIONS metaphor with some underlying conventional, specific-level metaphors and our commonplace knowledge of Time. Within the same stanza we read four adverse misdeeds counteracting nature's laws which are committed by Time as an adversary. The following lines are noteworthy examples:

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-lived phoenix in her blood (۱۹, ۱-۴)
The misdeeds just pointed out above can be listed as following:
۱. Blunting the lion's paws
۲. Making the earth devour her own offspring
۳. Defang the tiger
۴. Killing the phoenix

According to Vendler, "these acts are directed against the "noblest" species lion, tiger, phoenix, earth's sweet children (۱۹۹۹. p. ۱۲۴). The underlying generic-level metaphor for the misdeeds is still EVENTS ARE ACTIONS. Blunting the lion's paws and defanging the tiger instantly evoke the TIME IS A DETROYER and TIME IS AN ADVERSARY metaphor, which in tandem with EVENTS ARE ACTIONS metaphor, play a causal role in the event of change to bring about. The second act follows the same generic metaphor together with the composed metaphor of TIME IS A SEDUCER. The agency of time is further manifested in the fourth misdeed when it evokes the conventional metaphor of TIME IS A KILLER. Here in this sonnets, the speaker appears to be urging Time to perpetrate the crimes of so-called de-lionizing the lion, de-tigerizing the tiger, de-maternalizing the mother earth, and the de-immortalizing the phoenix which thwart the nature's laws. Accordingly, it can be concluded that in a natural course of nature, Time is not permitted to act Contra Naturam and those destructive acts would be Time's crime against the ordinary course of Nature.

The second stanza apostrophizes Time as in the following lines:
Make glad and sorry seasons as thou fleet'st,

And do whate'er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime (۱۹, ۵-۸)

This stanza addresses Time as a fleeting object which calls up the generic-level metaphor STATES ARE LOCATION metaphor and its specified metaphor TIME MOVES. Considering the movement of time and its metaphors, we observe the existence of an object/location duality. There are basically two types of time related metaphors. While in the object-dual the observer is fixed and time is a moving object, the location-dual suggests a moving observer and time to be fixed location in a landscape. The event structure at issue is based on location. But there is another event structure system that is the dual of the one we have just discussed - a system based on objects rather than locations. In both systems, CHANGE IS MOTION and CAUSES ARE FORCES that control motion. The difference is this: In the location system, change is the motion of the thing-changing to a new location or from an old one. In the object system, the thing-changing does not necessarily move. Change is instead the motion of an object to, or away from, the thing-changing. In addition, the object in motion is conceptualized as a possession and the thing-changing as a possessor (Lakoff, ۱۹۹۳, p. ۲۲۵). Here in the first two lines of the quatrain, we observe that this is Time that moves toward objects, and it calls up the OBJECT DUAL EVENT STRUCTURE metaphor. Time is meant additionally to be perceived as a dynamic force which brings transformational changes about. As in the case of the first stanza, the speaker levels some charges against Time as following:

۱. Making sorry seasons, longing for happy seasons
۲. Making the world's dearests and bests fade
۳. Eroding the entire world

All of the cases above may equally evoke the depredating power of time. The most prominent conventional metaphors called up by the charges above are TIME IS A DESTROYER and TIME IS A KILLING MAGICIAN in a sense that it is capable of putting an end to people's lives with no return to life again. This argument can be buttressed through the verb of fading which is urged on the side of speaker to his addressee, i.e. TIME.

The third stanza seems to have been prepared by the preceeding quatrains wherein the speaker voices his main argument. This is within the third quatrain that strongly opposes Time's destructive power as reflected in the following lines:

O carve not with thy hours my love's fair brow,
Nor draw no lines there with thine ántique pen.
Him in thy course untainted do allow
For beauty's pattern to succeeding men. (۱۹, ۹-۱۲)

An example of image metaphor might be the first two lines of the quatrain which bring up an image-metaphor of an attribute structure wherein there is a superimposition of the image of wrinkles etched on the already charming face onto the image of a battlefield replete with trenches. The personified Time is asked not to etch wrinkles on beloved's face by calling up the conventional metaphor of TIME IS A DESTROYER, to put more precisely TIME IS A DEBEAUTIFIER metaphor. It operates in relation to the corresponding generic-level metaphor of EVENTS ARE ACTION through which it is attributed to the event of debautifying an agent of time which brings aging about. The personified Time is strongly prohibited in this stanza because it is a threat to beauty whose permanence is perceived as a form of perfection. The destructive power of time seeks to deface beauty with making aging approach. Considering the fact that the personified time faces prohibition in this quatrain, it is suggesting the biggest fear of the Time in causing aging and indirectly portraying the speaker's troubling complexity of existential anguish. Time's most heinous misdeed appears in this quatrain which is desperately prohibited in the last line of the second stanza. Thus, it can be concluded that the underlying cognitive system of English Renaissance has in its repository, according to Vendler, the Platonic classification of creatures which sees mankind as the noblest creature (p. ۲۲۵). Hence, we are to conclude that the most heinous crime is not merely Time's etching wrinkles on a young man's forehead, but rather jeopardizing its worthy-of-reproduction generation through the destructive power of time in bringing decay and extinction about.

Summing up the kind of misdeeds enumerated throughout the sonnet, we are to conclude that an incoherent pattern of the sonnet in containing those misdeeds foregrounds itself as it lacks a hierarchical order. As such, what we observe in the first quatrain is listing some crimes which appear to thwart the nature's laws in life. The second

quatrain, however, offers some ordinary misdeeds caused by the destructive power of Time. Yet, the third quatrain offers the most heinous crime of Time.

٣.Summary and Conclusion

The cognitive model of studying poetic metaphor introduced by Lakoff and Turner (١٩٨٩) proved to be a methodical perspective. Based on this model, we analyzed the poetic metaphors in the Shakespeare's sonnet ١٩ following the three mechanisms of this model: departing from generic-level metaphors, extending the conventional specific-level metaphors, and image metaphors. The existence of those basic metaphors proves to be bases of poetic metaphors as well.

Resulting from the analysis of this sonnet we can provide a list of generic and specific metaphors for the concept of time at work as following:

Table.١. Generic and Specific metaphors of Time in Sonnet ١٩

Generic-level metaphors	Specific-level Metaphors
EVENTS ARE ACTIONS	TIME IS A DEVOURER
STATES ARE LOCATION	TIME IS A CHANGER
	TIME IS A THIEF
	TIME IS A DETROYER
	TIME IS AN ADVERSARY
	TIME IS A SEDUCER
	TIME IS A KILLER
	TIME IS A KILLING MAGICIAN
	TIME IS A DEBEAUTIFIER

It is noteworthy that in our analysis we identified and introduced three new conventional metaphors for Time which recur throughout the sonnet by Shakespeare. These metaphors are TIME IS A SEDUCER, TIME IS A KILLING MAGICIAN, and TIME IS A DEBEAUTIFIER. They work, in line with the already identified conventional metaphors, to further portray Time as an instigator of change and revealer of truth.

In Ovid words, metamorphosis can be perceived as the mythic equivalent of shifts and changes that occur over the course of time (Callaghan,٢٠٠٧, p. ٨٩). As it turned out from the analysis of the conceptual metaphors, Time acts generally as disintegrator of physical form, desecrator of beauty, thwarter of nature's laws, and

precipitator of creatures' death which all suggest the transforming power of time and its agency in the metamorphosis of life.

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