AN INVESTIGATION INTO CONCEPTUAL METAPHORS SHOWN IN ONE CHAPTER OF "GONE WITH THE WIND"

Phan Phuong Thao, M.A.

English Linguistics Division

I. AIM OF THE STUDY

- To raise awareness of conceptual metaphors in comparison with classical/ traditional/linguistic metaphors

- - To get a more in-depth understanding of conceptual metaphors

II. THEORETICAL BACKGROUND

Classical theorists, at least since Aristotle, have referred to as metaphor: instances of novel poetic language in which words like mother, go, and night are not used in their normal everyday senses. In classical theories of language, metaphor was seen as a matter of language not thought.

Metaphorical expressions were assumed to be mutually exclusive with the realm of ordinary everyday language: everyday language had no metaphor, and metaphor used mechanisms outside the realm of everyday conventional language. The classical theory was taken so much for granted over the centuries that many people didn't realize that it was just a theory. The theory was not merely taken to be true, but came to be taken as definitional. The word metaphor was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept. But such issues are not matters for definitions; they are empirical questions. As a cognitive scientist and a linguist, one asks: What are the generalizations governing the linguistic expressions referred to classically as poetic metaphors? When this question is answered rigorously, the classical theory turns out to be false. The generalizations governing poetic metaphorical expressions are not in language, but in thought: They are general mappings across conceptual domains. Moreover, these general principles which take the form of conceptual mappings, apply not just to novel poetic expressions, but to much of ordinary everyday language. In

short, the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another. The general theory of metaphor is given by characterizing such cross-domain mappings. And in the process, everyday abstract concepts like time, states, change, causation, and purpose also turn out to be metaphorical. The result is that metaphor (that is, cross-domain mapping) is absolutely central to ordinary natural language semantics, and that the study of literary metaphor is an extension of the study of everyday metaphor. Everyday metaphor is characterized by a huge system of thousands of cross-domain mappings, and this system is made use of in novel metaphor. Because of these empirical results, the word metaphor has come to be used differently in contemporary metaphor research. The word metaphor has come to mean a cross-domain mapping in the conceptual system. The term metaphorical expression refers to a linguistic expression (a word, phrase, or sentence) that is the surface realization of such a cross-domain mapping (this is what the word metaphor referred to in the old theory)

III. FINDINGS

1. Some obvious examples

- clouds of dust
- she's a cat
- she's a wallflower

2. Times are things.

- · The passing of time is motion.
- · Future times are in front of the observer; past times are behind the observer.
- · One thing is moving, the other is stationary; the stationary entity is the deictic center.
- Entailment:
- -Since motion is continuous and one-dimensional, the passage of time is continuous and one-dimensional.

Special case 1:

- -The observer is fixed; times are entities moving with respect to the observer.

- Times are oriented with their fronts in their direction of motion.

Entailments:-If time 2 follows time 1, then time 2 is in the future relative to time 1.

- The time passing the observer is the present time.

- Time has a velocity relative to the observer.

Special case 2:

- Times are fixed locations; the observer is moving with respect to time.

Entailment:

- -Time has extension, and can be measured.

- A extended time, like a spatial area, may be conceived of as a bounded region.

Examples:

- "Your husband has been dead long?"

- "Oh, yes, a long time. Almost a year."

- And Charlie hardly dead a year!

3. States are locations

- Pittypat and Melly and the other unfortunates in town who were in mourning

- Oh, it wasn't fair that she should have a dead husband and a baby yelling in the next room and be *out of everything that was pleasant*

- but it was hard to subdue her dimples, hard to look as though her heart were in the grave - when it wasn't.

- Life was going past her

- life was riding by with jingling spurs.

4. Action is Motion

- officers on horseback idling at snail's pace

- the last sounds of the wheels and the laughter were dying away.
- burying her head on Melly's shoulder.
- Melly flew to the bedside to comfort her sister-in-law
- Melanie patted her shoulder and Pittypat tiptoed heavily about the room pulling down the shades.
- She sank her face into the pillow again
- She rose and jerked her hoops into place
- how he had looked when he slipped it on her finger

IV. REFERENCE

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