

Cognitive Conceptions of the Metaphors of Time: An Application of George Lakoff's Conceptual Theory of Metaphor to Shakespeare's Sonnets 12, 15, 16, 19, 104 and 115

Roxana Moallemian Barmi and Kazuko INOUE

**Graduate School of Integrated Arts and Sciences, Hiroshima University,
Kagamiyama 1-7-1, Higashi-Hiroshima 739-8521, Japan*

1. Introduction – the importance of time in Shakespeare's sonnets

William Shakespeare's 154 sonnets (called English sonnet) appeared in 1609. The English sonnet has an argumentative pattern of the whole set with three quatrains, consecutively stating a thesis, an antithesis, and a conclusion. The couplet then summarizes the content of the individual sonnet and relates it to the content of the whole set.

The theme of the ravages of time is frequently highlighted throughout Shakespeare's sonnets in different forms. It sometimes refers to the destructive power of time, other times focuses on the effects of time on a specific character in the sonnets such as the speaker or the fair young. The narrator seems to be constantly preoccupied with the passing of time and everything that it entails, including mortality, memory, inevitability, and change. He is distressed over uncontrollable phenomena, and at times he appears to be fighting an unsuccessful battle against time itself, although from time to time Shakespeare suggests hope and tactics to defend against the ravages of time. To refer to these prevalent characteristics of time which has obsessed the poet, he uses different figures of speech including metaphor.

This paper aims to analyze the metaphorical concepts of time in six Shakespeare's sonnets. Metaphors here are handled in George Lakoff's

theory of metaphor and his reasoning based on our conceptual system to understand how poetic metaphors work and correlate with each other. While studying these metaphors we not only feel confronted with the structure of our own minds and the common perception existing in our culture, but we also become aware of new horizons of both imagination and experiential comprehension extended to us.

2. What George Lakoff means by Theory of Metaphor

Cognitive linguists reject the classical approach to metaphor as mere ornamentation, irrational persuasion or figure of speech, and instead, replace it with its new position as a central and indispensable aspect of our conceptual system. Some conventionalized and established figurative meanings of words are lexicalized as different senses of the words so that one word may refer to several categories because of the metaphoric and metonymic extensions and therefore play a crucial part in formation of complex networks of interrelated categories expressed by one word (Ungerer F. & Schmid 1996).

Metaphor as a “cognitive instrument” is used to think about things and resides in thought as well as language. Therefore the concept is partly comprehended and structured on particular

aspects of imported structures from a completely different conceptual domain. To understand the target domain, one must depend on conventional/appropriate knowledge of the source domain and ability to map the counterpart components (slots) of both structures. One, in turn, is able to obtain a rich and varied skeletal “schema”. This schema, once created, is conventionalized and used automatically afterwards. The rich powerful schema results from the internal structure of metaphor. It consists of a series of mapped slots, whether existing or created relations, properties, and inferred knowledge.

Regarding poetic metaphor, it is worth mentioning that besides using the mechanisms of conventional automatic thought in everyday life, the other aspects of poetic metaphor are considered as well. Extension, elaboration, and combination of these mechanisms question the boundaries of everyday metaphorical understanding.

3. Shakespeare's general attitude towards time throughout his sonnet

In the ninth chapter of their book, Lakoff and Turner explain the existing coherence in the conceptual system in terms of metaphors and metonymies in everyday expressions (Lakoff & Turner, 1989). They refer to Charles Fillmore's observation of two contradictory organizations of time viewed as either the future at the back and the past in front as in “*We were not prepared for the events that followed*”, “*The paintings are a development of ideas she explored in the preceding decade.*”, or the future in front and the past at the back as in “*He couldn't bear to think of the lonely year ahead.*” and “*Their worries are behind them.*” However these apparently contradictory metaphors which are called duals can mix with no ill effects: “*let us know ahead of time if you would follow the story through*”. The front-back organization ascribes front-back orientation

to moving objects. A conventional metaphor in English is time represented as a commodity, a stationary object through which one moves or else TIME IS A MOVING OBJECT's metaphor with the future moving toward us as the fixed observers: “*The time will come when...*”, “*that time has long since gone*”. All through Shakespeare's sonnets, the basic dominant conceptual metaphor used to understand time is TIME IS A MOVING OBJECT:

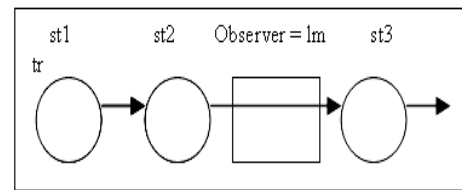


Figure 1. Central image schema for time as a moving object

This metaphor is represented in cognitive linguistic terms of trajector and landmark, as shown in figure 1 respectively as ‘tr’ and ‘lm’. In this figure, the symbol for the figure (or the trajector) represents the dynamic quality of time as motion at developing stages (abbreviated as ‘st’, numbered and directed in the figure above). Since motion is continuous, the passage of time is continuous too. The ground as the reference point for orientation (or landmark) is represented by the stationary observer (Lakoff, 1994).

As Lakoff and Turner (1980) mention, our understanding of time is bound up with our understanding of our experience of life and death because the passage of time is regarded as a motion which brings about inevitable events. The unconscious relationship between death and time is clearly apparent through everyday expressions as “*here today, gone tomorrow*”, “*Like the sand in the hourglass, so are the days of our lives*”, “*now is the winter of...*”. We ascribe an event to property involved in the event and in so doing we find an undisturbed link between the occurrence and the property.

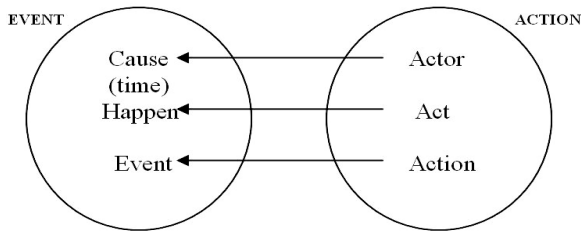


Figure 2. EVENTS ARE ACTIONS

A significant event is commonly understood not just as a happening but as being caused by some agent and as the consequence of an action. The corresponding analogical relationships have been shown in figure 2 (as well as in the following figures) by means of source domains' elements with some arrows heading the elements in the target domains. Even to understand the agent-less events we tend to ascribe some agency:

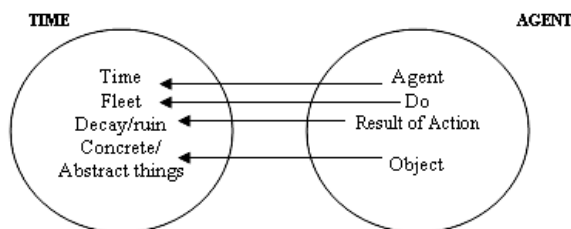


Figure 3. TIME IS AN AGENT

Time is personified throughout the sonnets as TIME IS AN AGENT's metaphor. Time is as a different kind of person in each sonnet who does something specifically to life, which is a possession and certain other properties such as beauty, strength, and youth possessed at various times (Lakoff & Turner, 1989).

4. Metaphorical structure of time in six of Shakespeare's sonnets

4.1. Sonnet XII.

The speaker is contemplating the permanence of youth and beauty. He fears their decline and decay like all the other things through the swift passage of time which brings everything to an end with significant and devastating effect: The bright-

ness and gallantry of *brave day* is turned to the ugliness and darkness of *hideous night*; *the violet past prime* as emblematic of the Spring and new growth is past its best, fading and dying; the black or dark hair of youth *silvered* as he/she becomes old; the leafless *barren* trees suggesting waste and futility and the destructive processes of age, decay and offers no *canopy* further; the reaped *green* carried on a *bier* (coffin) and so on.

All this decay as action of an agent is emphasized in the couplet as well as throughout the poem. In the core of the lines from the sonnet lie the conceptions of PEOPLE ARE PLANTS/HUMAN DEATH IS THE DEATH OF A PLANT, which one can find in everyday expressions such as "There was nobody else involved, we just grew apart." , "rootless and homeless people" , "He lacked the moral fiber to be leader." , and "withered arm/leg" .

Also the parts are considered as portions of the comparison thus PROPERTIES OF PEOPLE ARE PLANT PARTS. The beauty and youth of a person can be beauty and freshness or *green* of a plant; hence it can be reaped and become part of *wastes of time* as well.

While life passes, time goes by and the disappearing properties of youth are regarded as an event caused by the personified time as the reaper. So we observe the metaphor TIME IS A REAPER in which some properties of reaper as the source domain are mapped on time properties in the target domain:

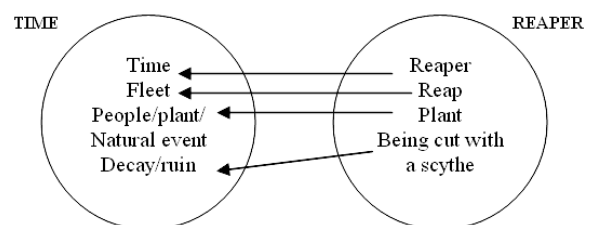


Figure 4. TIME IS A REAPER

Some everyday expressions that exemplify this analogical metaphor are "Father Time reaps its

grim harvest” , “*time harvests to insure the natural regeneration*” and “*time harvests time and soul*” . The sweet and beauties prepare themselves to go away with time along with the other wastes when they see others grow to replace them. *Go* here is a *departure or journey* which calls up DEATH IS DEPARTURE as our indispensable part of understanding *time* as someone, who helps to bring about departure. Since metaphor produces a new understanding of the target domain through mapping, time is comprehended as reaper, and the instrument used by the reaper is likely to be used by time as well. In this case by facing *time's scythe*, PEOPLE ARE PLANT'S metaphor is combined with a metonymy to make the scene more integrated. Hence we are inclined to defend ourselves and fight against time that harms us maliciously, by procreation or *breeding*.

The scene created through the combination of the metaphor and metonymy, sometimes depicted in some 16th century pictures shown as figure 5.

4.2. Sonnet XV.



Figure 5. A picture of death as the grim reaper harvesting people. In the past as in Emily Dickenson's poems as well, Death and Time both used to be personified as Reaper. (Taken from Wikipedia, the free encyclopedia: <http://en.wikipedia.org/wiki/Death>)

The opening thought rings changes on the

perennial theme of mortality which so much engrosses the poet's attention and depicted as undergoing destruction.

Obviously the conventional PEOPLE ARE PLANT's metaphor is still exploited as in momentarily perfection of *everything that grows*.

It is combined with another conventional metaphor WORLD IS A STAGE as the people are *stars* on a *huge stage, vaunt* while they are enjoying their youth however through the passage of time *wear their brave state out of memory*. An assertion that the visual reality of the world is illusory since it is momentary in its transience. In the sonnet, time is personified as a wasteful person who debates, decays and changes the people's possessions such as youth. Here, TIME IS A DESTROYER's metaphor is the main concern of Shakespeare as a component of the generic metaphor TIME IS A CHANGER, since by destruction, everything is changed and damaged. The crucial aspect of t metaphor, from a cognitive point of view, is represented in the transference of the structure, the internal relations or the logic of a cognitive model. Some of the major structural analogies which facilitate mapping from the source model onto the target model in this sonnet are as follows:

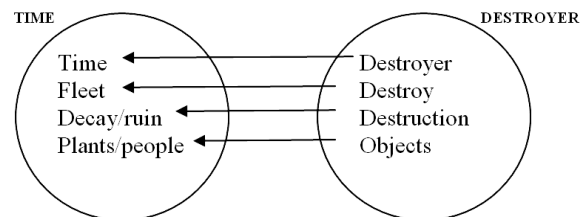


Figure 6. TIME IS A DESTROYER

Time as a destroyer has been used in so many expressions such as “*time measures our decay*” , “*time destroys everything*” , “*time ruins all our fun*” , “*time ravages...*” The whole world is warring against Time in an effort to prevent this gradual decline from youth into age and death. Yet the poet has an alternative, that in his verse the youth

will live and be immortalized and his beauty will remain eternally new through the poet's sonnet (art). Or in other words the beauty of the youth is metamorphosed. It is worth mentioning that the conceptualization of time here as somebody to fight with through art as an immortal creature is one of the most recurrent themes in Shakespeare's sonnets.

4.3. Sonnet XVI.

Sonnet XVI continues the procreation theme and disparages the poet's own poetic labors, since children will ensure the young man's immortality more surely than will his verses as the only true reproduction of the 'inward worth' and 'outward fair' of youth. Therefore the boy is urged once more to give himself away, in marriage, and thus to recreate himself.

Yet again the most prominent aspect of Time in this sonnet is to be an enemy, so the speaker tries to invoke the addressee to battle with Time as an adversary to stay alive. Meanwhile another aspect of time which has not been mentioned before, TIME IS AN ARTIST metaphor emerges in this poem. There are many expressions in which we use this metaphor such as "*time creates non-stop through centuries*", "*time creates interesting successful stories*", "*time draws boundaries*" and "*what time creates, also destroys*". The speaker calls Time 'bloody tyrant', somebody to 'make war upon', as a powerful enemy. Also he calls Time as an artist who creates the youth, however continuously changing the fake painting of himself towards decay. Hence he asks the addressee to battle against time by using a much stronger tool than the poet's poem. Since the addressee must defend himself in a much safer place rather than the sonnet, it makes use of the container metaphor and in fact the poem is tended to be analogous to container, an analogy which is again recurrent in Shakespeare's sonnets. As an enemy, time may

play many tricks to destroy the victim. One of the tricks of time can be to give one so much pride and pleasure while young and 'happy hours' so that the youth may not realize the necessity to fight with the tricky time. Here the metonymy of HOUR is used since time only allows the youth ignorantly to enjoy life partly and imperfectly. The repeated use of PEOPLE ARE PLANTS here is to refer to the suitable spouse for the addressee, as a garden which can hold the seeds and reproduce the young as the flowers. The procreation is regarded as a much mightier weapon to fight with time, as it is the only true follower of the addressee's life. TIME IS AN ARTIST's metaphor refers to the speaker talking about three artists and their related arts: poetry (the lines of the sonnet) composed by the poet's 'pupil eye', reproduction (the art of life) as 'lines of life that life repair', and drawing lines and wrinkles on the brow of the youth by 'time's pencil'. The speaker then denies that either his or time's art is as powerful as life's art

'Neither in inward worth nor outward fair,
Can make you live yourself in eyes of men'

(ll.11-12).

In addition, at the end of the sonnet, he insists that the addressee should reproduce the young by giving his semen, seed, to make another self which is the best tool to defend himself against the ravages of time. The art of life here expands to the one who lives as well so that he can draw himself by reproducing the young of ones own. Time is not able to prohibit him from doing so.

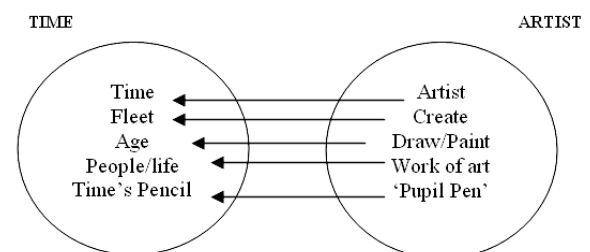


Figure 7. TIME IS AN ARTIST

4.4. Sonnet XIX.

Again the poet declares the prospect of immortality for the youth through his verse. Not only will he live forever, but he will be eternally young, and the ravages of time will not touch him. Time will instead do the conventional damage which is customary and known to all, killing sweetness and beauty everywhere. And, despite a temporary prohibition, which the poet then abandons, time will proceed on its usual course, and even does the most horrible against the youth who is the poet's love. Yet despite time's art and his 'antique pen', the youth will survive in these verses to celebrate his beauty and the poet's love for him. In this sonnet time is conceived at least as:

- A 'Devouring' agent who also makes a lion or tiger's sharp paws and teeth vanish,
- The mythological Chronos, god of time, that reminds one of his sickle with which he overthrew his lusty father Uranus, the Sky, whom he hated, and made his mother Gaia, the Earth, devour her children
- The real cause why Phoenix burns herself so as to fight with time through creating of her own type
- As the cause of fading the seasons one after another by his movement (mythological conceit)
- As a devourer with whose paws first injures the prey

One main metaphor all these conceptions are based on, is TIME IS A DEVOURER which represents time as a devourer based on our commonplace notion that things eaten go out of existence, though their transformation into energy and waste which become imperceptible and no more are regarded as objects, so they cease to exist. Biting and chewing associate with time evaluation as a malicious taker of generations, especially youth. It is mentioned so many times in literature as Ovid

says "No power impedes the measured step of Time, Who eats away from everything its prime", or "eater of youth" as Shakespeare uses it; also in common everyday statements as "*time consumes choices unmade*", "*time devours you on a daily basis*", "*nothing escapes the jaws of time*" and "*time devours and destroys all, reduces everything to dust.*" There is a tendency to battle with cruel time and to combat with time in this sonnet, the speaker again emphasizes on art of sonneteering.

In this sonnet TIME IS AN ARTIST metaphor appears again through which time is paralleled with the devourer's action of carving one's flesh with paws (hours). Here paws and jaws of the devourer is paralleled with the sharp point of the artist's pen and the pointed hands of a clock as a representative object of time. Time draws lines again with the same old pen which changes the surface to an ugly pattern; instead the poet prohibits time from destroying the art of the youth himself with the beautiful pattern he can give away to his next generations.

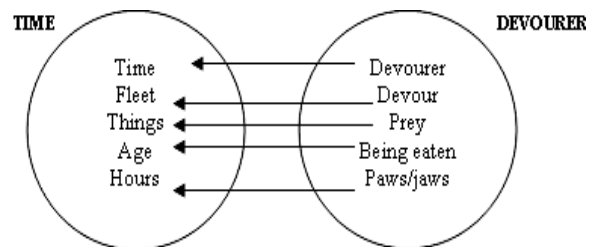


Figure 8. TIME IS A DEVOURER

4.5. Sonnet CIV.

Three-year period is probably only a conventional time span for love to grow to be elevated and prolific. The sonnet personifies time again and relates to him some activities: moving, killing, changing (turning), burning as well as deceiving. The most prominent image schemas of time in this sonnet are the metaphors TIME MOVES swiftly, and TIME IS A DECEIVER whose movement is really hard to perceive for the speaker by

looking at the face of his beloved, which in fact has changed through time's movement, however the speaker cannot really feel it. The swift movement of time along with his deceit leads to the metaphor TIME IS A ROBBER, which we can encounter so many times in statements such as “*time steals from love all but wings*”, “*time steals without awareness*”, “*time steals days away*” and “*time robs us of inner peace, of health, job, our children*”. This change is along with the other changes ‘April perfumes’, the ‘summer's pride’ or ‘beauteous springs to yellow autumn’ which occur in different shapes by the same agent time, sometimes killing as in ‘beauty's summer dead’ or burning as in ‘June after April burns its perfume’.

The ending couplet of the sonnet is the climax of the speaker's feeling towards time, when he compassionately urges the next generations to be aware of the deadening qualities of time, passage and ravage.

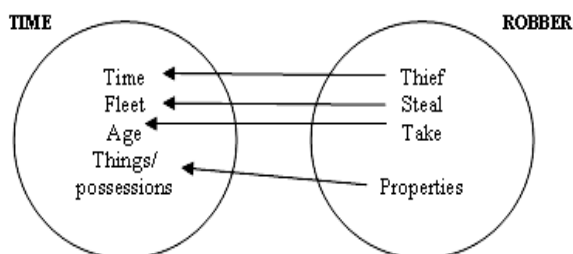


Figure 9. TIME IS A ROBBER

4.6. Sonnet CXV

‘Those lines that I before have writ do lie,
Even those that said I could not love you dearer.’
(ll.1-2)

In this sonnet Shakespeare is confessing the inevitable power of time which dominates the whole life of the poet, the addressee as well as the whole generation to come. He makes use of the metaphor TIME IS A TYRANT. We have faces so many times this quality of time in phrases as “*time governs death*”, “*time governs the speed*

of biology process”, “*we are time's slaves*”, “*time is domineering, unfeeling, and unyielding*”, “*time relentlessly pushes us forward*” and “*under the control of time*”. Shakespeare enumerates the different aspects of time's ‘million'd accidents’ (l. 5) through changes this daunting tyrant can create such as: making the poet's creative artistry burn clearer, altering the situations between vows, transforming decrees of kings, disturbing beauty, revolutionizing the most motivated intentions, diverting thoughts, converting certainties to uncertainties. However, he seems not to be surrendered to the intimidating tyranny of time and invites the addressee or the next generation to think of the truth which must be revealed to the audience about the power of love which is much greater than time-dictator and is capable to defeat it.

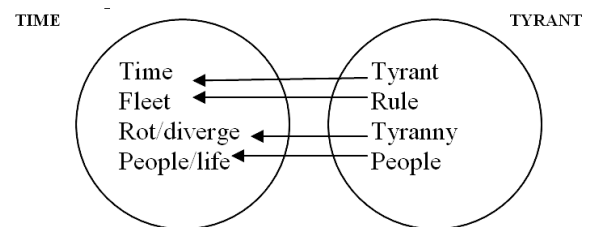


Figure 10. TIME IS A TYRANT

5. Conclusion

The metaphorical structure of the most fundamental concepts coheres with the most essential values deeply embedded in a culture. We have seen so far a number of metaphorical expressions for time in Shakespeare's sonnets as instances of a small number of conceptual metaphors through which we comprehend time. The many metaphorical personifications of time derive from the same basic conceptual metaphors which are prevalent in a culture (such as TIME IS A AGENT, or TIME IS A CHANGER. The emerging coherent metaphorical structure is in fact essential to find out more about the existing values in Shakespeare's era. However it is better to keep in mind as Lakoff and Turner (1970) try to explain

that the same systematicity which allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept which are inconsistent with that metaphor. In the preceding figures, we have been trying to depict each personification, each picking out different aspects of time. Each helps us to make sense of phenomena in the human terms on the basis of our motivations, goals, actions and characteristics.

5.1. Cross-metaphorical coherence

Metaphors impose structures on real life, through creation of new correspondences in experience: once created, they serve as an experiential basis for the next generation. Convergent ontology of metaphors of time according to their consistent occurrences is presented here in figure 11 as a gestalt on which the structures of all the sonnets are based on. The metaphors of time as a reaper, destroyer, devourer, tyrant as well as robber, all concern change of a certain kind in many different forms, passage of time, loss of belongings such as loss of youth, values, change of landscapes, objects and appearances. Since changes are events, they are understood via *EVENTS ARE ACTIONS* and as acts on the part of an agent effecting the change. These different forms of changes involve some other conventional metaphors depending on what kinds of change they are.

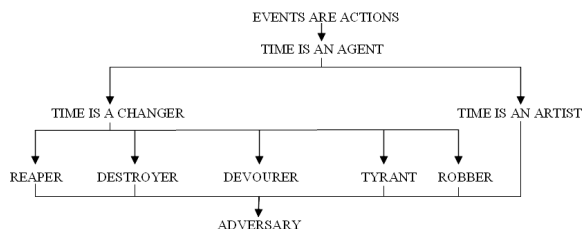


Figure 11. Links among metaphors of time as cross-metaphorical coherence

This systematic relationship among the metaphors is because of the coherence as well as

the consistency of metaphoric concepts which also allows for the entailment of Inheritance hierarchy used for generalization. Since the *ARTIST*-metaphor of time is nevertheless consistent and parallel to the other destructive characteristics of time, *TIME IS ADVERSARY* is a common sub-categorical metaphor resulted from all metaphors used here and has been fitted as a common theme of all sonnets. By some means, being an *ADVERSARY* is what makes all the metaphors (in addition to *ARTIST*-metaphor) coherent and consistent, and for the very same reason, Shakespeare dares to suggest a number of solutions to resist this universal foe.

By engaging in expressions which employ metaphor and metonymy or simile, one thinks of how to do different sorts of mappings to combine structures in a novel way. The metonymies and similes used in these sonnets by Shakespeare through expressions like 'time's scythe', 'time's pencil', 'thy hours', 'thine antique pen', (in the form of an adjectives) 'swift-footed', 'like a dial hand', 'whose million'd accidents' are all contributing in the construction of the novel metaphors as extensions of the conventional ones or using the unused parts of them. Thus it highlights the prominent aspects the poet is concerned with and makes the novel metaphor more outstanding. Though such examples often violate the topology principle i.e. the pressure to preserve shared relational structure, they do so in order to promote the construction of an integrated mental scene useful for the projection of inferences. In general, the presence of metonymic connections allows us to maintain connections between networks of mental spaces comprised of opportunistic juxtapositions of conceptual structure from related domains that nonetheless appear to be important for reasoning. Understanding the role metonymy or simile plays in this process is thus crucial for understanding how human beings make meaningful things by exploiting combined inferences to

facilitate integration. This has been developed after Lakoff's Conceptual theory of Metaphor, under the name of Conceptual Blending Theory by Fauconnier, Turner and others which began in 1993.

5.2. Three ways to defend against time offered by Shakespeare through his sonnets

Personified time can be an enemy one fights against. This battle with time is the main concern of Shakespeare so that he always reminds us of the possibility of extinction and how cruelly time brings on our destruction. In doing so he is focusing on the mighty adversary and the structures of the metaphors provide the roles as the sources of personifications. However the sonnets are even more perpetual as the inevitable metamorphosis of beauty. Through his sonnets, however asserting the various aspects of powerful time, he never refrains from reminding the audience of three powerful rivals of time which are able to defeat it in the course of life.

The beginning and ending of the sonnets are related by mapping from the conceptualizations of time through each stanza and coming to the couplet with a solution or conclusion that the poet has in mind.

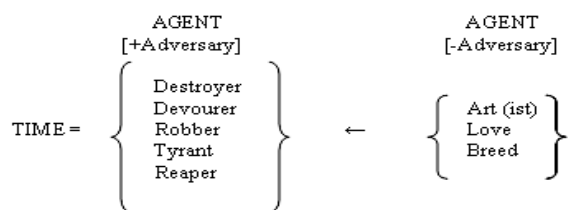


Figure 12. Links among different tools against time's ravages

In Figure 12, the symbol '=' is used to mean *it means*, '+' as positive value, '-' as negative value while the symbol '←' represents the solution of the ravages of time.

The last concluding couplet is the climax of a coherent progression through a complex system of

conceptual metaphorical combinations built from the very beginning of the first to third stanza in each of the sonnets. It is the concluding part where the poet reminds the reader of his conflict and his provided solutions to resolve the conflict. The conflicts are mainly with time and his devastating quality. Hence these solutions are offered.

As Bradbrook (1979) believes, it would need greater assistance and immortalization in art to climb from flesh to idea. The courtly poet adores the temporary earthly beauty; hence he passionately hopes to immortalize such beauty in his verses and by so doing the poets metamorphose the great classical myths, like the figures on Keats' Grecian urn, with all the grandeur of the timeless and all the warmth of immediate experience.

This is in agreement with Wright (1970) who writes about sonnets as sustained meditations which include the appreciation of beauty and the longing to make it permanent; affirmations of the power of art and love to transcend time and even death.

The coherent structure that the metaphors create by their links to each other reveals the systematicity of the thought behind it on behalf of the speaker as well as the reader. This determines how to adapt to cultural environment based on mind systematicity and so as to overcome the communicative barriers of difference and be able to accomplish the information processing of communicated message transmitted via the media. In this way the receiver (reader) is able to decode the message and provides feedback to the sender (speaker) and this proves the efficiency of communication. So to understand the structure of the conventional thought and hence cultural structures, one must go through the process of working out the dynamic synthesis of the data.

Time plays a significant role in one's mental and cultural structure and can be regarded as one of the fundamental aspects of culture and communication. The structured time with its identifiable

beginning and a certain determined end is able to represent the structure of life and death as they are structured in our minds.

Spurgeon (1981) concludes that the two characteristics of time which put Shakespeare's consciousness under pressure, however, are the variations of his pace and much more important, his destroying power. Time is 'swift-footed' and 'never-resting' for the beholder who watches youth and beauty fading. Time's constant function is his destructive qualities, an entirely mediaeval conception. Shakespeare's philosophy of time centers round the power and the limitations of time. There is one eternal, unshakable, and unalterable power immeasurably greater than time: that is love, which belongs to another sphere and is independent of time so it survives in a timeless reality, as an infinite which cannot be imprisoned by finite.

The keen and ever present consciousness of time, of past and future, by the clock, with the development and deterioration of the life history of a man or of a nation, the sense of passing time and its irreversibility is the constant tragic theme of the poets from the Renaissance onwards.

Literature is able to generate multiple meanings and interpretations, insightful and illuminating readings through various theoretical stances done by literary critics, though they tend to assume more than to explore principles and processes of such multiplicity; hence facing preference to some theoretical readings for their validity.

Cognitive linguistics however presents promising and productive methods for acquiring a theory of language by using the general cognitive

processes enabling mind to conceptualize experience as embodied understanding away from language as the container of the meaning. Via metaphorical structure, one can make explicit some reasoning processes to illuminate the structure and content of the literary texts. The general mapping skills which constitute the cognitive ability to create and interpret metaphor presents a more coherent theory than limited intuitive approach of traditional criticism.

As Freeman (2000) mentions in "Poetry and the Scope of Metaphor" in *Metaphor and Metonymy at the Crossroads*, literary critics apply the analogical reasoning processes to analyze critical texts at three levels: similarity between objects as "attribute mappings", relations between objects as "relational mapping", and the created pattern by object relations as "system mapping" which arise from our embodied understanding in the world. Poets and readers equally use the same cognitive principles of embodied understanding. The literary critics, whatever approach they choose to interpret a piece of literature, consistently use the poem's prototypical reading revealed by cognitive analysis. However, for their particular approach and the distinctive reading which they come to, they may not explain what specifically enables them to draw such analogies. In this way, cognitive analysis is considered as a methodology and backbone which constrains literary interpretation and is very central to the text itself. It captures the power, the effect, and the relevance of poetry.

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