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Conceptual Metaphor in Shakespeare's  
Tragedies, Comedies, and Tragicomedies as a  
Means towards Better Understanding of the  
Plays, Characters, the Author, and the  
Renaissance Period

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Појмовна метафора у Шекспировим  
трагедијама, комедијама и трагикомедијама  
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# Conceptual Metaphor in Shakespeare's Tragedies, Comedies, and Tragicomedies as a Means Towards Better Understanding of the Plays, Characters, the Author, and the Renaissance Period

## *Abstract*

This doctoral dissertation aims at reading and analysing the selected works of Shakespeare through the prism of conceptual metaphor theory. Roman Jakobson pointed out that linguists negligent of the poetic functions of language represent an equally flagrant anachronism as literary scholars oblivious of linguistic aspects of the texts that they study. Exploring the relationship between linguistics and literature cannot be avoided (Carter and Simpson 1995). Conceptual metaphor is the link which binds language, thought, and comprehension. For most people, metaphor is a device that poets and writers use as a means to achieve extraordinary language, and it is usually perceived as a matter of words alone. On the contrary, metaphor does not only exist in poetry. It is omnipresent in daily lives, and it is the basis of language, thought, and action. Ever since Lakoff and Johnson published their epochal work *Metaphors We Live By*, literary scholars have become concerned with how individual authors use metaphor in their work, with how they develop metaphorical patterns as part of their perception and style. In recent years, literary scholars are becoming more and more influenced by conceptual metaphor theory, and they have started to treat conceptual metaphor as a representation of an author's world view. The paper *Metaphor in Literature* published by Elena Semino and Gerard Steen inspired this doctoral dissertation in offering the insight that profound comprehension of literary works may be achieved through focus on conceptual metaphors combined with discourse analytical, corpus-linguistic, and psycho-linguistic approaches. Furthermore, Caroline Spurgeon's study *Shakespeare's Imagery and What It Tells Us* implies that analogies that lie beneath source and target domains bear in themselves the secret of the universe. It is no wonder then that Shakespeare's works prevail in metaphorical representations of the abstract given the fact that the bard managed to shed light on the obscure questions of life, death, the afterlife, purpose, and order of things. It appears that profound meanings of Shakespeare's plays cannot be reached through analyzing the syntax, theatrical or structural properties of his texts. Should we rely on these means to read and comprehend his plays, we face the risk of missing their complexity, philosophical and psychological depth, and also of narrowing down his larger-than-life characters to the level of allegories. Proper understanding of Shakespeare's lines, entire plays, his characters, and their actions is closely tied to patterns and skeletons of conceptual metaphors that are recurrent in individual dramatic texts. More than this, conceptual metaphors and metaphorical linguistic expressions that they trigger reveal worldviews of the people in Renaissance, but also of the author himself. Given the fact that details about Shakespeare the man remain unclear to us, conceptual metaphor analysis of the most significant lines in his tragedies, comedies, and tragicomedies allows us to explore the vast consciousness of the author who came quite close to defining life, death, emotions, passions, time, religion, and social constructs such as politics, law, familial and interpersonal relations.

This thesis treats language as a surface, as a manifestation of thought and cognitive mechanisms, so penetrating the level of linguistics means diving into the sphere of conceptualization where true meanings, motives, and characters are to be found. The analysis conducted in this thesis identifies the most prominent source and target domains around which plots of the selected plays evolve. It offers a comprehensive list of conceptual metaphors that serve as foundations for complex metaphorical linguistic expressions that are representations of thoughts and cognition. In carrying out conceptual metaphor analysis, we will be able to come quite close to the essence of Shakespeare's works, his characters, and the way in which the author himself, his Renaissance contemporaries, and people in general grasp and make sense of existential questions such as life, death, purpose, order of things, but also of time, emotions, passions, religion, and social constructs.

Different patterns of conceptual metaphors will account for different mood, atmosphere, and ambient that dominate various genres of drama such as tragedies, comedies, and tragicomedies. Also, conceptual metaphors will prove to be responsible for the creation of particular dramatis personae, most strikingly obvious in the characters of Hamlet, Macbeth, Othello, and king Lear. Phrases given in small caps, such as LIFE IS A JOURNEY, mean that wording like this is not to be found in Shakespeare's lines as such. These represent conceptual metaphors that lie underneath complex metaphorical linguistic expressions as their representations. Identification of conceptual metaphors that lie beneath metaphorical linguistic expressions is conducted through constant reference to numerous sources found in Lakoff, Turner, Johnson, and Kövecses, to name a few, where most common conceptual metaphors, target and source domains are recognized and listed. In order to conduct an in-depth, qualitative and quantitative research, this thesis focuses on nine plays that represent different genres of drama – tragedies, comedies, and tragicomedies. Within nine different plays, lexical items referring to source and target domains are picked with the aim of establishing concepts of primary importance for the text in question, such as LIFE and DEATH in *Hamlet*, or PATH and CONTAINER in *Macbeth*. Putting emphasis either on target or source domains comes as a result of extensive reading of Shakespeare's works, where his intention to grasp and explain the abstract becomes obvious, along with the most striking concrete notions that he recurrently uses to refer to something less clearly delineated.

The most important idea in the thesis is that language is used to communicate thoughts, feelings, and worldviews, with metaphor being the primary means of reasoning that makes sense of the more abstract aspects of our experience. In this, Shakespeare will reveal himself to us not as a master of words, but as a master of thought and consciousness who was able to surpass well-established modes of conceptualization by extending, elaborating, questioning, and combining conventional metaphors.

Key words: Shakespeare, conceptual metaphor, metaphorical linguistic expressions, source domain, target domain, analysis, language, meaning, tragedies, comedies, tragicomedies

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# Појмовна метафора у Шекспировим трагедијама, комедијама и трагикомедијама као средство за разумевање драма, драмских ликова, аутора и ренесансне епохе

## *Анстракт*

Ова докторска дистертација приступа читању и анализирању Шекспирових одабраних дела са станишта теорије појмовне метафоре. Роман Јакобсон је истакао да је лингвиста који занемарује поетску функцију језика у једнаком проблему као и изучавалац књижевног текста који заборавља на његова лингвистичка својства. У том смислу, веза између језика и књижевности је нераскидива и немогуће ју је запоставити у ма каквој анализи (Carter and Simpson 1995). Појмовна метафора је нит која повезује језик, мишљење и разумевање надчулног. Уврежено мишљење прихвата метафору као средство којим се служе песници и писци како би својим делима дали димензију поетског и несвакидашњег. Овакво традиционално поимање везује метафору искључиво за њену манифестацију у језику. Нова виђења метафоре указују управо на супротно, да метафора не постоји једино у књижевним текстовима. Она је свеприсутна у нашим животима и чини основу из које произилазе разумевање, језик и делање. Након што су Лејкоф и Џонсон објавили *Metaphors We Live By*, књигу од суштинског значаја за разумевање природе и улоге метафоре, изучаваоци књижевности почели су да посвећују пажњу употреби метафоре у делима појединачних песника и писаца како би се уочили одређени шаблони у репрезентацији апстрактног, у поимању и мишљењу. Изучаваоци књижевности су последњих година показали да утицај теорије појмовне метафоре постаје све већи, и појмовну метафору постепено третирају као показатељ пишчевог погледа на свет. Рад који су објавили Елена Семино и Џерард Стин под насловом *Metaphor in Literature* је у одређеној мери инспирисао ову докторску дисертацију, нудећи виђење да се до истинског разумевања књижевног дела може доћи анализом која се заснива на појмовној метафори, корпусној и психолонгвистичкој методи. Поред овога, студија Каролине Сперџон *Shakespeare's Imagery and What It Tells Us* заговара идеју да сличности између изворних и циљних домена садрже у себи тајну читавог универзума. У том смислу, не треба да нас изненади и збини чињеница да су Шекспирова дела препуна метафоричких репрезентација апстрактног будући да је овај писац успео да понуди одговоре на питања о животу, смрти, загробном свету и сврси људског постојања. Чини се да истинско разумевање Шекспирових драма и значења не може да се досегне анализом синтаксе, структуре заплета и драмских особина текста. Ако се ослонимо само на ова средства у проучавању Шекспирових дела, у опасности смо да не приметимо филозофску и психолошку дубину његових драма, али и да његове комплексне ликове сведемо на ниво алегорије. Право разумевање стихова, драма у целости, ликова и делања на које се одлучују у тесној је вези са појмовном метафором и њеним учешћем у реализацији метафоричких језичких израза. Поред овога, појмовна метафора и метафорички језички изрази који настају на њеним основама указују на ренесансну слику света, али и на погледе на свет самог Шекспира. Ако узмемо у обзир чињеницу да су многи детаљи из живота самога барда недоступни и изгубљени за данашње изучаваоце његовог живота и дела, онда се анализа појмовних метафора у његовим најзначајнијим стиховима преузетим из трагедија, комедија и трагикомедија намеће као најбољи начин да се истражи огромна стваралачка свест аутора који готово да је успео да објасни и дефинише живот, смрт, сврху битисања, осећања, страсти и друштвене институције.

Ова дисертација посматра језик као први слој значења или као отелотворење мисли и спознајних способности. Постепено раслојавање и досезање сфере мисаоности и поимања апстрактног јесте ниво значења који открива смисао, праву природу људи и драмских ликова, као и мотиве који наводе на делање.

Анализа Шекспирових дела спроведена у овој дисертацији издваја најзначајније изворне и циљне домене на којима се заснивају заплети његових драма. Она такође нуди и свеобухватан списак појмовних метафора које представљају базу за развијање сложених метафоричких језичких израза у којима се огледа мисао и истинска спознаја ствари. Књижевна анализа заснована на појмовној метафори омогући ће нам да проникнемо у саму суштину Шекспирових дела и ликова, а такође ће нам помоћи да увидимо начин на који аутор, његови савременици у доба ренесансе и човек уопште узев промишљају о гносеолошким и егзистенцијалистичким питањима као што су то живот и смрт, човекова сврха у свету и космосу. Од Шекспира се може научити и како људи промишљају о осећањима, страстима, религији, као и бројним друштвеним конструктима попут брака, политике, и монархије. Заступљеност различитих појмовних метафора одређује опште расположење, атмосферу и амбијент који преовладавају у различитим драмским жанровима као што су то трагедије, комедије и трагикомедије. Такође, појмовна метафора показатељ се одговорном за стварање специфичних драмских ликова, што ће бити најочигледније код Хамлета, Макбета, Отела и краља Лира. Фразе наведене малим курзивом попут ЖИВОТ ЈЕ ПУТОВАЊЕ не значе да се баш овакви изрази могу наћи у Шекспировим делима. Они представљају појмовне метафоре које леже у основи метафоричких језичких израза. Уочавање одређених појмовних метафора у метафоричким језичким изразима врши се кроз сталан осврт на литературу и дела Лејкофа, Тарнера, Џонсона, Ковечеша и других, где су појмовне метафоре, најчешћи изворни и циљни домени дефинисани и излистани. Како бисмо спровели квалитативну и квантитативну анализу стихова и дела, ова теза за корпус узима девет Шекспирових текстова који представљају различите драмске жанрове – трагедије, комедије и трагикомедије. У оквиру ових девет драма, изворни и циљни домени биће издвојени као појмови од примарног значаја за дате текстове, као што је то случај са појмовима ЖИВОТ И СМРТ у *Хамлету*, или ПУТАЊА И САДРЖАТЕЉ у *Макбету*. Обраћање пажње на изворне или циљне домене у анализи производ је пажљивог ишчитавања Шекспирових дела, након чега је могуће уочити његову тежњу да разуме и објасни одређене апстрактне појмове, као и његове покушаје да честим реферисањем на нешто конкретно укаже на појмове који нису чулима доступни.

Најважнија претпоставка на којој почива ова теза јесте да је језик средство да се саопште мисли, осећања и ставови, док метафора представља примарни начин за промишљање и разумевање апстрактних аспеката нашег искуства. У том смислу, Шекспир нам се представља не као мајстор речи и стила, већ као геније мисли и свести који је успео да превазиђе уврежене начине мишљења о надчулном тако што је неуморно спајао, проширивао, комбиновао и доводио у питање свима познате и доступне појмовне метафоре.

Кључне речи: Шекспир, појмовна метафора, метафорички језички изрази, изворни домен, циљни домен, анализа, језик, значење, трагедије, комедије, трагикомедије

Научна област: књижевност и лингвистика

Ужа научна област: шекспирологија и когнитивна лингвистика

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# 1. Introduction

## 1.1. Conceptual Metaphor Theory in Shakespeare's Works

Let us start this chapter by relying on Lakoff & Johnson's epochal work *Metaphors We Live By* (1980) to dispute some of the long held, traditional views over the concept. First, metaphor is not a matter of imagination. It is not a matter of extraordinary rather than ordinary language either. Metaphor is omnipresent in our daily lives not only in the words we utter, but in our thoughts and actions as well. The fact that conceptual metaphor is pervasive in our everyday life means that our concepts structure how we get around in the world that surrounds us, and how we relate to others in that world. Our conceptual system is highly metaphorical in nature, and how we think, feel, and experience the abstract is a question of metaphor (4).

Lakoff and his colleagues have stated that much of the abstract thought is absolutely impossible without metaphorical projections from the domain of embodied experience (Vervaeke & Kennedy 2004: 214). Since we experience, feel, and think about the abstract more or less automatically and on daily basis, our conceptual system is not something we are normally aware of (Lakoff & Johnson 1980: 3). It is a mode of thought that underlies our understanding of the world. We tend to use it without being conscious of the ongoing mapping process, which allows us to comprehend the things that cannot be touched, seen, and experienced by senses in terms of other more concrete and palpable notions. Communication, how we express our ideas, attitudes, and beliefs are all based on the same conceptual system that we use for reasoning. According to Lakoff and Johnson (1980), this further means that we can use language and language analysis to see what the system behind it is like (3). This is exactly where the basis for this doctoral dissertation is found. We will analyze metaphorical linguistic expressions in selected works of Shakespeare with the aim of identifying conceptual metaphors at their roots. This will hopefully help us to come closer to understanding the way in which this great poet and playwright comprehended and reasoned about grand questions related to life, death, time, emotions, passions, human character, interpersonal relationships, and social constructs such as marriage or politics. Through conceptual metaphor analysis in Shakespeare's selected plays, we will learn what kind of mappings and mechanisms the most celebrated author of all time took advantage of in order to give us a unique image of the world and people who inhabit it.

Great poets and writers generally speak to us because they use the modes of thought that we all possess. Relying on the capacities that all people have, poets can "illuminate our experience, explore the consequences of our beliefs, challenge the way we think and criticize our ideologies" (Lakoff & Turner 1989: xi, xii). This is even more so with Shakespeare, whose language is ridden with metaphors, similes, visual and verbal images. As Caroline Spurgeon (1935) notices in the introduction to her work *Shakespeare's Imagery and What it Tells Us*, the possibility of what can be discovered through a systematic investigation of images in the bard's work can scarcely be exaggerated (5). While under the term "image" Spurgeon covers every kind of simile, every kind of comparison and metaphor, this doctoral dissertation focuses mainly on metaphorical linguistic expressions developed upon various kinds of conceptual metaphors. It is true that diving into levels deeper than words, where comprehension and conceptualization occur, enables a profound and most accurate understanding even of Shakespeare's most mysterious and ambiguous lines. More than this, dwelling at the levels of bard's thoughts and cognition brings us closer not to only to the perceptive mechanisms of Renaissance, but also to Shakespeare the man.

Metaphorical linguistic expressions, even the most intricate ones such as "to be, or not to be" and "the seven ages" monologues, Prospero's epilogue or Father Time's prologue, are developed upon conceptual metaphors that we all share and use almost automatically.

The analysis of metaphorical linguistic expressions in the plays selected will demonstrate the manner in which Shakespeare, Renaissance man, and man in general understand concepts whose definition has always preoccupied the minds of philosophers, writers, theologians, and ordinary people. The concepts that I refer to are life and death, time, emotions and passions, human character with virtues and flaws, religion, interpersonal relations, and social institutions. Because we have discarded the old view over metaphor – that its function in expression is primarily ornamental – we can say that this thesis is not preoccupied with Shakespeare’s style, which is recognizable by high prominence of metaphorical language.

Cognitive neural sciences talk about metaphor which makes abstract thinking possible (Ox & Van der Elst 2011: 86). Shakespeare’s capability to reason at higher levels of abstract, transcendental, and esoteric thought is unprecedented. We will not exaggerate if we say that we are talking about the author whose metaphors came quite close to grasping and explaining concepts that seem to be inexplicable. Lakoff and Johnson (1980) were pioneers in departing from the traditional view over conceptual metaphor. They were also the first ones to offer the view according to which metaphor had the most important cognitive role in understanding one concept in terms of another. This means that we try to understand LIFE in terms of another less complex, physical, and delineated concept such as JOURNEY. In Kövecses (1986) we learn that the concept that we try to understand (in this particular case LIFE) is called “the target domain”, and the concept closer to our experiential basis that we use with the purpose of understanding the abstract notion in question (in this case JOURNEY) is called “the source domain” (6). The process of mapping that goes on between the source and target domains in this case is rather easy to understand. LIFE IS A JOURNEY metaphor is employed by all of us, and all the time. On daily bases we hear linguistic expressions such as *the baby is on the way, we go ahead with our plans, we get sidetracked, we do things in a roundabout way, and we work our ways around obstacles* (Lakoff & Turner 1989: 3). These metaphors come from ordinary language, and we experience no difficulties in using or understanding them in our interlocutor’s discourse. However, the majority of Macbeth’s ambition is built upon JOURNEY or PATH conceptual metaphor. According to Semino & Steen (2008), metaphorical linguistic expressions found in literature are more creative, novel, original, striking, rich, complex, and thus more difficult to immediately detect (233). The fact that commentators and scholars often talk about Macbeth as striding from crime to crime, as creating terror while rushing towards objects of revenge, or as being on a liner course towards winter is inseparably linked to manners in which the bard conceptualizes ambition, life, and fallen nature of a formerly glorious warrior. While scholars and commentators obviously feel that the play has much to do with PATH and JOURNEY source domains, they rarely pay attention to cognition and conceptualization of the abstract in order to understand the plot and characters. The fact that Shakespeare’s plays are dominated by linguistic representations of conventional metaphorical patterns is often neglected. D. C. Freeman (1995) noticed that *Macbeth* is pervaded with metaphorical linguistic expressions that are based on PATH and CONTAINER source domains, which enables proper understanding of the main characters, the plot, and human nature in general.

As logically expected, metaphorical processes go from the more concrete towards the more abstract, and not the other way around. The source domain is rooted in the physical world, and it facilitates conceptualization of the target domain which is abstract in nature (Lakoff & Johnson 1980: 108). This typical pattern of structuring metaphors is sometimes neglected in literary language, with *The Tempest* being the most striking example of this convention’s violation. In this particular play, we will often rely on what we know about the abstract, and what we believe in when it comes to magic and magical representations, to understand the nature of characters and relations among them. Starting from what is less delineated and less familiar to our experience to comprehend the world of the play is exactly what accounts for the complexity of Shakespeare’s tragicomedies.

“Slots” are elements of any schema that are to be filled in like in the following example: theatre schema has a slot for the actor that can be filled with an individual person who lives the life, and whom we understand to be playing a particular role. Fellow actors are people that we interact with, and the way of acting corresponds to our behavior and things that we do in life (Lakoff & Turner

1989: 21). Sometimes two things are infinitely similar. They share an infinity of properties, and in that case many properties of the source domain remain unmapped onto the target domain.

It is logically impossible to take time to transfer an infinite number of properties from the source onto target domain, which is why many irrelevant properties are neglected in the mapping process (Vervaeke & Kennedy 2004: 217). THEATRE metaphor is a frequently encountered one in Shakespeare's representation of people and the world that they live in. Along with plays within plays, these THEATRE metaphors are inseparably linked to MIRROR metaphors, where we understand art and theatre to be authentic imitations of life and the world, from which after all the name of Shakespeare's theatre is derived – The Globe. Apart from *Hamlet* and *Macbeth*, where there are numerous significant THEATRE metaphors, the monologue known as “the seven ages” is maybe the most famous instance of *theatrum mundi* in Shakespeare. Falcó (2016) says that role-playing in Shakespeare's metaphors is a natural fact of life, a necessary factor in the development of human beings. Role-playing does not only occur from childhood until old age, but it is a basic condition that allows people to exist within their time and culture (13-14).

When discussing the internal structure of conceptual metaphors, it is important to mention “the power to structure” and “the power of options” (Lakoff and Turner 1989: 64). What we mean by “the power to structure” can best be exemplified through reasoning about the target domain DEATH. If death is conceived as departure, then it becomes natural for us to conceive of it as the beginning of another journey. Consequently, this conceptual metaphor urges us to ponder about some very important questions that have troubled man since time immemorial – where do we go and what happens with us after our physical death, and whether this is the end of the road or the journey continues. This mode of thinking and cognition is omnipresent in *Hamlet*, which is the play with the highest number of references to death and the afterlife.

“The power of options” refers to options that we have when it comes to selecting the details with which we want to fill the schema (Lakoff and Turner 1989: 64). In order to explain “the power to structure” element of conceptual metaphors, I will provide the example from Greek mythology where the ferryman Charon (or Kharon) used to carry the dead from the shore of the river Styx to the underworld. (Lakoff and Turner 1989: 4). In *Hamlet*, however, there is a clash between Roman Catholic and Protestant religions, which is reflective of political and spiritual circumstances of the time. Details included in DEATH IS A JOURNEY and DEATH IS DEPARTURE metaphor vary, depending on the religious teaching and doctrine. Stages on the journey in the afterlife are seen as including or excluding purgatory as a transitive space before the ascension to heaven. The tension between the two religions is an important factor in determining nature of the ghost in *Hamlet*. Similarly, thanks to conceptual metaphors DEATH IS DEPARTURE and DEATH IS GOING TO A FINAL DESTINATION, we understand that death is a specific kind of departure, the one which excludes the possibility to return. This is why Hamlet's father's ghost and Hermione's statue coming back to life account for the bizarre in the plays.

Poets and writers use conceptual metaphors to communicate with their readers and share with them some of the most profound knowledge and truths about human nature and human condition. According to Lakoff and Turner (1989), what actually counts as poetic creativity refers to extending, elaborating, and combining basic conceptual metaphors in ways that go beyond ordinary (67). Shakespeare took advantage of commonly known conceptual metaphors when he dealt with questions connected to life, death, time, emotions, passions, human nature, interpersonal relationships, religion, and social constructs. It is precisely these metaphorical linguistic expressions that are charged with an immense strength of philosophical insight and the beauty of expression. It can be easy to fit Shakespeare's metaphors into the molds of conceptual metaphor theory, as seen in the examples above, and recognize more basic modes of thought in their basis. However, his metaphorical linguistic expressions are more often than not so complex and intricate that they call for an in-depth discussion, knowledge of Renaissance specific ways of conceptualization, and they entail the capability to gradually go through the layers of language and words until the levels of thought and true meanings

are reached. Thanks to elaborate usage of conceptual metaphors, Shakespeare was able to create expressions and images that explain things otherwise inexplicable.

Metaphor is a subject so profoundly complex that I am sure it requires a scholar much more experienced and knowledgeable than myself to properly analyze and discuss it. Caroline Spurgeon (1935) believed that the analogy which underlies the reality of metaphor holds in itself the very secret of the universe (6). To me it seems that she came to this conclusion after a period of time invested in reading, analyzing, trying to comprehend and explain Shakespeare's metaphors because in his metaphorical linguistic expressions, the bard seems to have gone well beyond the barriers of what is experientially knowable. Many of the passages from Shakespeare's plays that are extracted and analyzed in this thesis will show to be based on more than one conceptual metaphor. We have multiple perspectives because we need different ways in which we can conceive abstract concepts in different situations, and for different purposes. This multiplicity of perspectives gives richness to abstract concepts, and it is left to the creative devices of great writers and poets to select the perspective from which they want to present abstract concepts, life and death for example. In this sense, we will encounter LIFE IS A PRECIOUS POSSESSION metaphor in Shakespeare's plays, but also LIFE IS BURDEN and LIFE IS BONDAGE. These diametrically opposite conceptual metaphors will be responsible for creating the general impression and atmosphere of the dramatic text. While we lament over Duncan's death, we feel disappointment and nihilism regarding life and man's condition in *Hamlet*. According to Caroline Spurgeon (1935), only metaphors can explain life, death, and the mystery of being here. The poets know this, and they are poets because they are capable of perceiving hidden analogies among things. Great metaphor in great poetry moves us, stirs us, and awakes something in us that we can only refer to as spiritual (7). By means of these hidden analogies, the great poets can communicate truths and give shapes to what is otherwise inaccessible. In all this, the investigation of metaphors becomes the investigation of the unconscious, which is promising when it comes to understanding characters and authors themselves.

Metaphorical linguistic expressions in works of literature form readers' attitudes and worldviews, they also expose the attitudes and worldviews of characters and their authors. What is more, metaphorical linguistic expressions can suggest a number of social, ethical, philosophical, political, and aesthetic characteristics of the epoch in which the literary text was created. Semino & Steen (2008) emphasize that metaphors in literature are definitely more complex and different than the metaphors that we encounter outside literature because of the way in which metaphorical expressions interact with one another, and with other aspects of the literary text in which they occur. Metaphorical linguistic expressions and conceptual metaphors in their base contribute to the organization of the text that leads to the overall significance and effects that a work of literature may have (234). Identical conceptual metaphors in the selected works of Shakespeare may work differently in the sense that they conceptualize abstract concepts from various perspectives. At the same time, they accumulatively contribute to the general meaning and effect that the plays have. For example, there are many "foul" words in *Hamlet*, and individual metaphorical expressions that draw on the source domain SMELL do not represent anything out of the ordinary. However, it is all of these metaphorical expressions together that account for the impression of morally and politically rotten world of Denmark.

Metaphorical linguistic expressions in the plays are not an ornamental excess that primarily serves aesthetic purpose. All the conceptual metaphors identified in the basis of metaphorical linguistic expressions will prove to construe a unique psychological and philosophical narrative, in which some of the truths about human nature and condition are exposed. Metaphorical linguistic expressions also create a dominant elegiac mood in some of the works, mainly tragedies and tragicomedies. They evoke sadness about past days and opportunities to act differently, which are gone never to be recuperated. Given the fact that conceptual metaphors and metaphorical linguistic expressions give so much to the work of literature on philosophical, psychological, linguistic, stylistic, and aesthetic levels, it is very productive to investigate the uses of conceptual metaphors in particular texts, genres, or in works by individual authors.

After conducting an analysis like this, it will become obvious how particular linguistic choices create specific effects and pass messages to readers. Each metaphorical linguistic expression in literature, and thus in Shakespeare's plays, is unique. The analysis by means of corpus-linguistic and psycholinguistic studies reveals the attitudes of authors, general views of the period, but also how conceptualization of abstract concepts changes due to advancements in industry, economy, technology, and in other spheres of human activity. Earlier I have mentioned one of the goals of this paper, which is to provide insight into how people in general, Renaissance man, and Shakespeare himself conceptualize abstract notions, and how they process philosophical, ethical, and theological matters along with many other questions in connection with concepts abstract and transcendental. Metaphorical linguistic expressions that I will take out from Shakespeare's plays for the sake of analysis can be seen as novel uses of conventional conceptual metaphors that are broadly used in everyday language. Shakespeare was not the master of creating new conceptual metaphors, just like no other author is. The ability to manipulate existing conceptual metaphors that we all operate with makes this poet and playwright a unique figure in the history of world literature.

Spurgeon (1935) sees metaphors as arising from the poet's strong and constant impulse to create life, or to transfer life from his own spirit to things generally lifeless (7). In this sense, Spurgeon adds that the majority of Shakespeare's metaphors come from observations of everyday life, in which we include theatre, sports, movement, cooking, nature, indoor and outdoor life to name just a few (44). The true skills of Shakespeare and his unique talent are given in the fact that he is capable of taking ordinary things or hackneyed images and ideas, such as Cupid with a bow and arrow or a mermaid singing on the dolphin's back, and expand them so elaborately, intertwine them with other metaphors in the text so that they become distinctive modes of conceptualization, forever imprinted in our consciousness as universal representations of the abstract. Lakoff and Turner (1989) repeatedly emphasize the importance of basic metaphors by pointing out the relative ease with which we understand complex metaphors, like the ones we encounter in Shakespeare's plays and sonnets. However, Lakoff and Turner are not preoccupied with individual texts, authors, and epochs. They rather deal with the question what metaphors in literature share with everyday metaphorical expressions so that they can all be linked to the same conceptual metaphors at their roots. This approach gives an insight into the relationship between metaphor in literature and metaphor in everyday language. However, this doctoral dissertation does not focus on this kind of relationship. It is rather interested in the occurrence of metaphorical linguistic expressions in Shakespeare's plays, and in what analysis of those metaphorical linguistic expressions and conceptual metaphors in their base can reveal about meanings of the selected lines and plays, characters, cultural-historical period, and the author himself. After shifting the center of interest towards the usage of conceptual metaphors by an individual author, we will be able to discuss metaphor as Shakespeare's distinctive feature in writing and as a means he utilizes to conceptualize the abstract, build the skeleton for his plays, and form characters. After all, Floyd (2016) notices that our experiences, feelings, emotions, beliefs, and attitudes are an integral part of who we are, and more importantly, they are an internal part of who we are (407). If we start from this view, we will conclude that metaphorical linguistic expressions are manifestations of individual's inner life, and it is exactly through metaphorical linguistic expressions and conceptual metaphors in their root that an attempt will be made to make discoveries about Shakespeare himself, his worldviews, beliefs, and about the characteristics of the time in which he lived and wrote his plays and sonnets.

Also, it is possible to shift between universal and individual levels by discussing the point until which common human perception of a certain concept goes, and from where the view of the same concept begins to be distinctly Shakespeare's. Analyzing metaphorical linguistic expressions and conceptual metaphors in works of literature is a highly significant method of interpretation, though it is not practiced enough by scholars as a mode of investigating meanings and properties of texts. However, literary scholars have become concerned with how individual authors use conceptual metaphors to form metaphorical linguistic expressions, and metaphorical patterns have lately been

treated as an important part of writers' style and intention when it comes to creating meanings and passing messages.

Crisp (1996) realized that the main property of Imagist poetry is the use of metaphorical expressions that Lakoff and Turner refer to as "image metaphors", which involve the mapping of visual images rather than concepts. Lodge (1977) also discusses the development in the style of Virginia Woolf, and he claims that her shift towards modernism is a shift from metonymy to metaphor employment. One of the starting points for this thesis is the presupposition that metaphors are not only parts of writers' individual literary style, but they are also reflections of authors' thriving inner world and worldviews. As suggested by Kövecses (2010), people use metaphors in different ways to conceptualize experience of the abstract, which also differs greatly from one person to another. This variation on the individual level did not use to draw much attention on the part of literary scholars. Nowadays, scholars are concerned with the selection of conceptual metaphors in metaphorical linguistic expressions, just as they are concerned with recurring metaphorical patterns in literary texts because themes, atmosphere, and worldviews are achieved thanks to metaphors. However, this thesis aims at going a step further in analyzing metaphorical linguistic expressions and conceptual metaphors in their base because analysis will not only be carried out with the intention to explain themes, general atmosphere, and the meaning of the text, but it will also attempt to clarify how Renaissance man saw particular abstract concepts, and to what extent the perception of these concepts has changed through centuries, and under the influence of technological and industrial advancements.

This intention of the doctoral dissertation can be best illustrated by changes in the conceptualization of TIME. According to Lakoff and Johnson (1980), metaphorical expressions in everyday language can give us an insight into the nature of concepts. For example, time in our culture is seen as a valuable commodity. It is a limited resource, and modern Western culture typically associates work with the time it takes to be completed, so time is precisely quantified because people are paid by the hour, week, or year. In our Western culture, TIME IS MONEY is a widespread mode of thought, and this is true in terms of wages, rents, hotel room rates, interest on loans, telephone and TV messages. On the basis of this conceptual metaphor we can *waste time, save time, put some time aside, spend time, invest time, use time profitably, something can be worth our while, we can budget our time, or we can live on borrowed time* (7, 8).

TIME IS MONEY, TIME IS A VALUABLE COMMODITY, TIME IS A LIMITED RESOURCE are conceptual metaphors which determine perception and comprehension of time in modern industrialized societies. However, this is not a necessary way for people to conceptualize time because it is deeply rooted in our culture, not in the general human perception (Lakoff and Johnson 1980: 8, 9). On the contrary, there are cultures where time is none of these things, and it is not perceived as something that can be spent, wasted, budgeted, invested wisely or poorly, and squandered. When we turn towards Shakespeare's conceptualization of time, we will encounter a completely different set of conceptual metaphors that are used to understand time and build metaphorical linguistic expressions that talk about it. TIME IS A THIEF, TIME IS A REAPER, TIME IS A DEVOURER, TIME IS A DESTROYER, TIME IS EVALUATOR are basic metaphors that emphasize brevity and uncertainty of life. Under the influence of time passing, many things change – physical appearance, relations, landscapes, objects. Things change in numerous ways as time passes, so we can talk about things transforming, growing, disappearing, or being destroyed (Lakoff & Turner 1989: 40-43).

*The Winter's Tale*, for example, is a play whose overall structure shows a preoccupation with time. The question what time does to people and their relationships is explored through the gap of sixteen years that exists in the play. The time that passes in the lives of characters is associated with the loss on every level – personal loss, loss of innocence, youth and young passions. According to Potter (2009), the play constantly reminds of how powerful time is. The love between Florizel and Perdita is contrasted against the change of time that will inevitably fall upon it. The lovers themselves are aware of the precariousness of their love in the world outside the pastoral ambient (77, 78).



Renaissance era had its own way of conceptualizing time, just like our modern, industrialized society has its own perspectives of the concept. While post-industrial revolution world places emphasis on productivity, profit, and effectiveness, Shakespeare and his contemporaries saw time through the prism of transitivity, decay, and loss. This is no surprise if we take into consideration short life expectancy, the lack of advanced medicine and means at people's hands that could prolong youth and put on hold old age and physical change. According to Ox & Van der Elst (2011), difference in perception is not a result of physical difference in the point of view, but it depends on our underlying conceptual systems, which is how we process our experience (86). Metaphors make target domains stand out in our thought by making them vivid and visual. Abstract domains are not constructed from tabula rasa, and we are not transforming abstract concepts into concrete ones when we try to understand them. Varvaeke & Kennedy (2004) warn that we should avoid the trap of believing that abstract matter is reduced to a more primitive material via metaphor. Beauty and love may be related to attraction between magnets, with poles pulling and pushing each other. God may be our shepherd, our father, and our judge (214-225). Metaphors lead us beyond what is spoken, beyond the level of words into the cognitive sphere where knowledge, experience, and relations between concepts are transferred from one domain into another. Metaphors prevail our conceptual system because so many of the concepts that we find to be of utmost importance are not clearly delineated in our experience. Here Lakoff & Johnson refer primarily to emotions, which are to us as basic as spatial and perceptual experiences, but they are much less sharply delineated. We need to grasp emotions and passions by means of other concepts that we understand more clearly and directly (1980: 58, 115).

Another achievement of Shakespeare is recognized precisely in his presentation of characters who act and behave, at least to some extent, as we expect people to act and behave in the real world around us. In this sense, the examples of Othello, Leontes, and Mister Ford show us what jealousy looks like, how it comes into existence, and what detrimental effects it may have on individuals, their families, and broader social and political environments.

Come not between the dragon and his wrath.  
(*King Lear*, I, 1, 123)

When Kent tries to interfere on Cordelia's behalf, Lear describes his anger through the image of a dragon. This metaphorical linguistic expression rests on conceptual metaphor ANGER IS A DANGEROUS ANIMAL, where wrath and anger correspond to a sleeping, but wild and insatiable creature that is dangerous to be awoken (Kövecses 1986: 23, 25). Conceptual metaphor ANGER IS A DANGEROUS ANIMAL is closely linked to other conceptual metaphors such as ANGRY BEHAVIOR IS A DANGEROUS ANIMAL and PASSIONS ARE BEASTS WITHIN A PERSON. There is a part of each person that is a wild animal, but people generally tend to keep that part of themselves under strict control and deeply private. The loss of control is similar to an animal getting loose (Kövecses 1986: 23). The concept of anger is immensely important for *King Lear* since many haste and irrational decisions are propelled by it, which determines the plot and fates of the characters. When Lear unleashes his anger, which we imagine as a dragon breathing fire, another more general conceptual metaphor is identified in the metaphorical linguistic expression – ANGER IS FIRE. In the lines that we have isolated from Lear's discourse, we can notice the schema where the fire that a dragon breathes corresponds to anger. In the description of metaphorical mapping by Kövecses (1986), the person who transforms into a fierce dragon is the person who got angry. What triggers the transformation from a human into an animal is the cause of anger. Just as dragons and fires are dangerous to everyone in their vicinity, angry people are dangerous to others around them (20, 21). Rushing into immediate and infuriated reactions may be considered as Lear's tragic flaw that will be the cause of his and Cordelia's doom.

According to Kövecses (2010), animals are common source domains that we draw on to understand the abstract. We understand human characteristics and characters in terms of the properties of animals. In his work *Metaphor: A Practical Introduction*, Kövecses (2010) lists common source and target domains, and according to his list, one of the most frequent target domains are emotions.

The bestiaries invoked in *Othello* and *King Lear* are in the service of illustrating fallen human nature that gave in to passions and basic impulses in the complete negligence of ratio. Spurgeon says that in these two plays, animals appear in the semantic spheres of suffering and cruelty (1935: 335).

Kott (1964) also remarks on the bestiaries in these plays. In *King Lear*, powerful and fierce beasts are the source domains. Tigers, wolves, vultures, pelicans, centaurs, and boars are mentioned to bring to life a ruthless world in the making where sympathy, love, and bonds between parents and their children are broken. On the other hand, animals as source domains in *Othello* highlight stupidity, ugliness, and lust as the main characteristics of human nature, which is why guinea-hens, baboons, goats, monkeys, black rams, cats, and blind puppies are predominant animal species in the play (112).

In *Othello*, we see a formerly dignified and powerful general who under the influence of jealousy dwells in a metaphorical landscape of a marsh with frogs, insects, and other creatures that rank very low in *The Great Chain of Being*. This scenery is marked with decay, foul smells, degradation, and slimy creatures which correspond to jealous anxiety, Iago's treacherousness, and the gory murder of Desdemona. The reason why Shakespeare builds a swamp of spiders, blind worms, and frogs through an extensive usage of conceptual metaphors with animals as source domains is because this a perfect ambient in which Othello's murderous jealousy may reside and see itself in the mirror. As noted in Potter (2008), Aristotle introduced the doctrine of a tragic flaw as an error in an otherwise blameless character of a man whose rank is high in the social and political hierarchy. However, some critics have considered jealousy to be too low and offensive a feeling to be the main motif of a dignified tragic action (36). In the chapter where I will analyze metaphorical linguistic expressions and conceptual metaphors from the play *Othello*, I will talk about the possibility that the play is based on the struggle between passions and ratio rather than on jealousy itself. A powerful nature of a glorious general conquered by fear and anxiety over losing the love of the woman perceived as the driving force of his life is lamentable and moving. In order to treat jealousy in the way this "green-eyed monster" deserves to be treated, Shakespeare develops animal symbolism whose purpose is to show degradation of the human world that inevitably ensues from uncontrollable and aggressive jealousy, which threatens to turn a rather complex play into a story of domestic violence. Jealousy is a recurrent theme in many of Shakespeare's plays. In *Othello*, the dominant description of this destructive feeling is that of "a green-eyed monster". In *The Winter's Tale*, it strikes us as a disease or an infection that spreads so quickly that it reminds of the plague or syphilis. The detrimental effects that jealousy may have on individuals and their relationships are also explored in *The Merry Wives of Windsor*. According to Olsen (2012), this comedy appears to be the only instance in Shakespeare's career in which a jealous husband is "cured" or "reformed", without the death and suffering of the woman accused of infidelity (175). How does Mistress Ford manage to escape the violent end that is so inevitable for Desdemona and Hermione, who eventually get devoured by the "green-eyed" monster despite the feeble protests that they make? First of all, metaphorical linguistic expressions taken from *The Merry Wives of Windsor* show that a jealous man in the comedy never reaches murky existential and philosophical depths ridden with amphibians, insects, and uncontainable diseases. Mister Ford ties his jealousy to property, abuse of the household, and loss of possession. His fear of cuckoldry brings about the issue of embarrassment and loss of reputation, but it never brings into question the purpose of life and disgust over foul human nature. Jealousy in the play is cured thanks to resourcefulness of two ordinary women who are actively engaged in assuaging Mister Ford's jealousy. Their metaphorical linguistic expressions that evolve around COOKING and CLEANING source domains never leave the impression of powerlessness and giving in to inevitable tragedy. Metaphorical linguistic expressions taken from the discourses of the characters from this play reveal ordinary people who reason and operate on the pragmatic and logical levels of daily chores and activities. The lack of higher-class personages involved in the issue of jealousy seems to be one of the reasons why tragedy in the end is avoided.

In *A Midsummer Night's Dream*, the process of mapping occurs between different discourses. Magical and fantastical elements are mapped onto realistic ones, and this introduces magical realism into the play. Marvelous things grow organically with the ordinary so that distinction between the two is blurred (Farris 2004: 43). The mapping between different discourses is even more striking in *The Tempest*, where action that occurs on the enchanted island may be mapped onto cultural-historical circumstances of the world. This allows post-colonial and new historicist reading of the play. Caliban's experience may be perceived as the experience of the indigenous peoples in the newly discovered parts of the world, while Prospero becomes a benevolent conquistador.

Jaques' monologue known as "the seven ages" is probably the most famous monologue that reflects upon life on the bases of theatre. Shakespeare's job as an actor, a playwright, and a theatre part-owner influenced his written work. This is more than obvious in the number of metaphorical linguistic expressions that rest upon LIFE IS A PLAY conceptual metaphor, and MIRROR metaphors that comprehend art and theatre as the world itself. There are numerous instances of perception where artists and poets are compared to lovers, madmen, and magicians, which suggests that profound comprehension of transcendental and abstract concepts may be attained by those who reason beyond the scope of conventions and social limitations. It is expected that source domains will always be selected along the lines of the things and experiences that we are familiar with, and that we understand perfectly well. It is no wonder then that one of the best playwrights in the history of literature chooses theatre as a means of contemplating human existence and human condition. However, "the seven ages" monologue will not only be analyzed in relation to target domain LIFE, but we will also be interested in it as linked to target domain TIME that will assert itself as one of the most prominent themes in *As You Like It*.

*The Tempest* is a play abundant in metaphorical meanings and symbols that are represented through characters and their relationships, through places and situations rather than the language itself. Many people tend to identify the central character of the play with Shakespeare himself – Prospero's farewell to his art is perceived as Shakespeare's own goodbye to theatre (Potter 2009: 114). Looking for Shakespeare in Prospero is not an impossible way of reading and understanding the play, but in order to see the bard's autobiography in Prospero's narrative, we need to step back from the perspective of a modern reader and viewer and embrace Renaissance modes of thinking, acting, and staging a play.

*King Lear* is another of Shakespeare's works where we need to bear in mind the Renaissance picture of the world and the concept of social, political, and natural order so that the play would not become a story of unmerited suffering in the eyes of modern audience. Lear shakes the pillars of the order while in being a king, he is supposed to act as its keeper. In doing this, he sets in motion history, nature, and the power of the absolute so that characters in the play suffer because they are caught in the consequences of their king's immature decisions and negligence of the ratio.

Imagery of nature, natural cycles, seasons, and growth of plants is common in all Shakespeare's plays, but this is especially so in his comedies where there is a retreat in the pastoral world of woodland. The pastoral in *As You Like It* and *A Midsummer Night's Dream*, and to a certain extent in *The Winter's Tale*, represents an authorized mode of discontent. It is also a convenient literary mode through which Renaissance authors were able to introduce broader historical topics into their texts (Zajac 2016). In *As You Like It*, Shakespeare talks about the relationship between the city and the countryside in terms of shifting configurations of class power and ownership, with the wealth of the countryside being passed into the hands of the rich. On the other hand, in *A Midsummer Night's Dream*, the excursion into the fairy woodland represents a form of rebellion against the strict Athenian law due to which young lovers are forced to look for the desired version of the future through dislocation. *The Winter's Tale* shows progression from summer towards winter, with the return of spring and summer in the end.

The cycle of the four seasons is cyclical, and thus repetitive, while the pattern of suffering, wrongdoing, and redemption that characterizes the play is linear because rebirth and fresh starts are possible only to a certain extent.

This is a convenient moment to reflect on Lakoff & Johnson and mention the fact that metaphorical structuring of concepts is necessarily partial. This means that we use some, but not all, aspects from one domain to talk about corresponding aspects in the metaphorically defined domain (1980: 52). If the process of mapping between two domains were complete, and not only partial, then the source domain would actually be the same as the target domain, and not only used so that we can grasp, explain, and talk about less delineated target domains.

The metaphorical structuring that allows us to comprehend one aspect of a concept in terms of the corresponding aspect of another concept will necessarily hide other aspects of the concepts that are inconsistent with the metaphor (Lakoff & Johnson 1980: 10-13). If we think about life in terms of the basic metaphor LIFETIME IS A YEAR, we know that life is a cycle, but a cycle which has a beginning and an ending. It has a three-stage structure where first we are not alive, then are alive, and we eventually die. Similarly, a year begins with the end of winter, progresses with the intensity of light and heat through spring and into the summer, and then declines in the qualities and quantities of light and heat through fall and into the winter again. A year finishes where it starts, and a similar perception may be mapped onto our lives. However, regeneration is the feature of cyclical, repetitive processes that go on in nature, whereas human lives progress through stages of maturity towards the inevitable physical death in the end. Regeneration of natural cycles is an aspect of the source domain that remains hidden in LIFETIME IS A YEAR and PEOPLE ARE PLANTS metaphors. Lavender, mint, savory, marjoram, and marigold are metaphorical images that trigger the two basic metaphors mentioned. Therefore, we are going to picture middle-aged men in terms of images of specific plants, seasons, and natural cycles. The herbs and flowers from “Shakespeare’s garden” do not only indicate that the action is taking place outdoors or during a particular season, but they also have a particular symbolic and metaphorical significance. According to Olsen (2002), plants to Shakespeare’s audience were imbued with special meaning that may come from their nicknames, scents, colors, booming seasons, and usages that people put them to. Shakespeare’s audience used to be familiar with the properties of plants and common wild flowers. Housewives kept gardens with flowers and herbs that could be applied in the making of medicines, cosmetics, and food recipes (272, 273).

Another conceptual metaphor where certain aspects of target and source domains are hidden because they are inconsistent with the metaphor is DEATH IS SLEEP. While we know that from sleep we can awake and resume normal functioning in daily lives, death is a particular kind of sleep from which there is no awakening. Questioning of this metaphor is one of the main philosophical and existential themes in *Hamlet*. It is also noticeable in *Macbeth*, where it gives rise to protagonist’s despair after having realized that he cannot undo the crime he has committed.

This segment of the introduction briefly shows what this thesis sets out to do. Metaphorical linguistic expressions taken from the selected plays by Shakespeare represent a corpus for conceptual metaphor analysis. The analysis of Shakespeare’s metaphors and the themes that they tackle bears a promise of looking at the bard’s work from a whole new perspective, where some novel and fresh conclusions can be reached regarding the meaning and understanding of isolated lines, entire plays, characters, Renaissance epoch, and Shakespeare himself. The richness and abundance of Shakespeare’s metaphorical language is such that the material presented, analyzed, and discussed in this dissertation represents a small segment of unlimited potential for the research of this kind. However, metaphorical linguistic expressions isolated from the plays may be perceived as the most relevant ones for the comprehension of plays and characters, and to a certain extent of Shakespeare’s worldviews, beliefs, experiences, and tastes. I have decided to read Shakespeare from the perspective of conceptual metaphor theory because it is exactly metaphorical linguistic expressions in his works that have always captured my attention, and led me to wonder what kind of cognitive abilities must he have had to be able to produce poetry of such philosophical depth and beauty so that it comes near the truth of who man actually is.

In the article that Greenblatt wrote for *The New York Review* called “The Death of Hamnet and the Making of Hamlet”, he made a similar observation regarding the playwright’s inner life when he said that something powerful must have been going on in Shakespeare’s mind to cause such a linguistic explosion that we find in his four great tragedies. Another indicator that Shakespeare’s cognitive abilities were out of the ordinary is the fact that he was not only a celebrated playwright and a poet, but also a great inventor of words. It seems that the vast contemplative activity of the author was limited by the language itself, which makes it even more appealing and necessary to research and investigate.

## 1.2. Organization of the dissertation and hypotheses

Chapter two of the thesis is dedicated to conceptual metaphor analysis of metaphorical linguistic expressions taken from Shakespeare's four great tragedies *Hamlet*, *Macbeth*, *Othello*, and *King Lear*. The order of the tragedies analyzed in chapter two does not follow the chronological order according to which the plays were written and staged. Instead, the sequence in which the tragedies are analyzed and discussed follows the pattern of similarities in terms of the themes given in metaphorical linguistic expressions and conceptual metaphors upon which they are developed. This makes the comparison and detection of repetitiveness of cognitive patterns immediately obvious, so that the narrative and conceptual link is established between *Hamlet* and *Macbeth* on one hand, *Othello* and *King Lear* on the other. Analysis of each of the four tragedies is preceded by an introduction, in which the main themes, general comments and views over the plays are given. Frequently, interpretations of the plays that the thesis is seeking to dispute are mentioned as misleading because they primarily stem from the narrow focus on the structure, most obvious themes, and most striking actions undertaken by the characters. In this sense, Othello is not to be defined only through his exaggerated jealousy and the murder of Desdemona. The metaphorical linguistic expressions in his discourse prove that he is a much more complex dramatic persona than this. In introductions to *Hamlet*, *Macbeth*, *Othello*, and *King Lear* the source and target domains of primary concern are listed, along with the themes of metaphorical linguistic expressions selected for analysis, investigation, and discussion.

Subchapter 2.1.1. is an introduction to *Hamlet*, where it is stated that the protagonist is altogether interested in death and the afterlife, in the matters of the soul, flesh, and human purpose. This is why subchapter 2.1.2. compiles metaphorical linguistic expressions that exhibit these kinds of interests and preoccupations, and shows the analysis of conceptual metaphors in their basis. The theme of religion is intertwined with death, experiences in the afterlife, questions of human purpose, and it exhibits the clash between Roman Catholic and Protestant modes of conceptualization, which becomes visible in metaphors DEATH IS DEPARTURE, DEATH IS A JOURNEY, and DEATH IS GOING TO A FINAL DESTINATION. The play within the play, Hamlet's extensive comments on theatre and acting, his pretended madness, the roles that he plays to learn the truth and survive in the rotten state of Denmark determine the analysis of subchapter 2.1.3. We will realize here that the concept of theatre is closely linked to MIRROR metaphors, in which political questions, questions of the monarchy, morality, customs, and family relations are dealt with through drama, actors, and performing.

Introduction to *Macbeth* is given in 2.2.1. Here we get to perceive the concept of evil from Renaissance point of view, which was significantly different from how we perceive it nowadays. This will dispute Macbeth and Lady Macbeth as embodiments of evil and state the fact that the play deals with dark and concealed regions of the human soul, which are seen as correlated with the prevalence of darkness and disturbances of sleep. The first part of conceptual metaphor analysis of *Macbeth* evolves around metaphorical linguistic expressions that refer to sleep and darkness, which are sometimes taken as the source domains to explain abstract notions, and sometimes they are the target domains that are explained by the corrupt, pitiless, and merciless human nature. Subchapter 2.2.3. is based on the work by Donald Freeman (1995), who noticed that *Macbeth* draws heavily on source domains PATH and CONTAINER. The imperial theme and events put in motion by the protagonist's dark ambition are viewed as a path or a journey towards damnation of the soul, madness, and eventually death. Perceiving humans as containers is the scheme responsible for some of the questions that preoccupied Shakespeare. What is a person capable of horrendous crimes and bloody deeds made of? How human nature and humoral make-up change under the influence of dark spheres of the unconscious awoken by ambition and thirst for power?

Introduction to *Othello* disputes the play as a tragedy of intrigue and as a story of domestic violence. The themes and questions that the play tackles are far more intricate than the grandiose general consumed by jealousy who kills his wife and commits suicide.

The struggle between passions and ratio is nowhere so carefully illustrated and devised as in *Othello*, with the great indoctrinator and manipulator Iago stirring passions and most primitive impulses until they completely shut down the power to reason logically and properly. Subchapter 2.3.2. contains metaphorical linguistic expressions which exhibit passions and emotions such as jealousy, anger, love, and joy, and which all have in common the fact that they lack any sense of proportion and measure. When Othello is happy and in love, his emotions resemble natural forces. When he is jealous and infuriated, he himself becomes an unstoppable destructive force. In perceiving his nature and character as the grand potential that collides under the burden of passions and manipulation, Othello becomes a tragic hero with whom we may sympathize, and not only judge and discard along with jealousy as a motive too despicable to be considered the drive of an elevated tragic action. The transformation through which Othello goes is visible in the bestiary made up of insects, amphibians, baboons, blind cats and puppies, goats, hens, and black rams. Animals as source domains are analyzed in metaphorical linguistic expressions in subchapter 2.3.3. The fact that behavior and the world of people are understood and illustrated through the behavior and characteristics of specific kinds of animals suggests fallen human nature, in which reason is abandoned for the sake of basic impulses.

Introduction to *King Lear* refers to suffering in the play as primarily philosophical, and disputes the view over this tragedy as a story of unmerited guilt. In order to understand the relation between Lear's mistake and his subsequent agony, in subchapter 2.3.2. we will need to look into the Renaissance idea of social and natural order, which has been disturbed by a king overwhelmed by anger, the feeling of self-importance, and wounded pride. In abandoning the role of a preserver and keeper of the order, and in neglecting the accumulated political wisdom of the time, Lear sets in motion the mechanisms of nature, history, and religion which all turn out not to be entirely transcendental, but determined by actions of man.

The conceptual metaphor analysis of each of the tragedies ends with a conclusion, where all the major conceptual metaphors identified in metaphorical linguistic expressions are listed and discussed in terms of their significance and contribution to the overall impression and interpretation of the play.

Chapter three contains conceptual metaphor analysis of the metaphorical linguistic expressions taken from comedies *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, and *As You Like It*. The structure of this chapter is similar to the structure of chapter two, where four major tragedies were analysed and discussed. There is an introduction, which sets the aims of conceptual metaphor analysis and signals some of misinterpretations that arise from strictly adhering to the structure of the plot and actions taken by the characters.

Even though *The Merry Wives of Windsor* takes jealousy as one of its most prominent themes, the tragic ending of other plays that also deal with jealousy is altogether averted. The resourcefulness of ordinary women, their managerial role in the household and family matters calls for close attention given the fact that it is one of the reasons why jealousy turns out to be curable after all. Therefore, subchapter 3.1.2. contains mainly metaphorical linguistic expressions that exhibit jealousy and pragmaticism of ordinary women as their themes. Apart from jealousy, and two women who take an active role in defending their honour, reputation, household and possession in it, the play also exhibits various versions of love and marriage, with Anne Page and Fenton representing a prototypically healthy relationship. Subchapter 3.1.3. deals with the conceptualization of love and marriage in the play. Different versions of lovers are given in this dramatic text, which proves that one of Shakespeare's mechanisms is to present us with various forms of the same abstract concept so that it becomes obvious which of its realisations is the best one, and the one after the bard's heart. Just as he roots for Anne Page and young Fenton as opposed to arranged marriage, thus he promotes Cordelia's disinterested love contrasted to her sisters' hypocrisy and opportunism.

*A Midsummer Night's* dream resembles a typical comedy in the narrow sense of the definition, with the ending celebrating a triple marriage. The introduction to conceptual metaphor analysis of this play warns against perceiving the play as a whimsical mixture of fairy fluff, magic, and dream because the themes and questions that the comedy addresses are much more intricate than this. Subchapter 3.2.2. investigates the concept of love as interwoven with patriarchy, strict Athenian law embodied in Egeus and Theseus, and as directly affecting female friendships, which at first glance appear to be self-sufficient. Because there is a clash between a profound feeling of love and rigidity of patriarchal law, the play displays a dislocation into the fairy woodland as a means of trying to achieve the desired version of the future. Subchapter 3.2.3. is also preoccupied with the concept of love, but this target domain is now seen as correlated with magic, dream-like experiences, and nature. The two subchapters confront the views of love as seen from the patriarchal point of view and as comprehended by the young lovers who experience it.

*As You Like It* is also a typical Shakespearean comedy. It displays all the major characteristics of his comedies which involve language riddled with similes, puns, and metaphors, with love being one of the most prominent themes. However, it is impossible to omit the fact that this comedy tackles some of the issues that we encounter in tragedies and histories such as primogeniture, usurpation, and the difference between a good and bad ruler. This is why subchapter 3.3.2. investigates the conceptualization of social constructs which are relevant for establishing an atmosphere of deteriorating social and political circumstances, which leads to dissatisfaction of oppressed individuals. Retreat to the old ways of life, which are evoked through references to Robin Hood, Adam, and more virtuous and chivalrous times that precede the reign of Duke Frederic, gives prominence to pastoral as a legitimate mode of expressing dissatisfaction. Subchapter 3.3.3. is preoccupied with the conceptualization of love, as an inevitable element of comedies, where we will see sophisticated courtly love opposed to a simple version of love and affection encountered in lower-class characters. The importance of the concept of time cannot be exaggerated in this play. Relativity of time is seen as closely related with the experience of love, and it also establishes a difference between the pastoral world of Arden and the world of the polity.

Each of the three analyses is followed by conclusions, in which the most important conceptual metaphors are listed. Their occurrence in the basis of metaphorical linguistic expressions is discussed and explained in terms of the significance it has for the comprehension of substantially relevant questions that the comedies seek to answer below the level of tricks, misunderstandings, disguises, magic, and the pastoral.

Shakespeare's tragicomedies *The Tempest* and *The Winter's Tale* are analyzed in terms of conceptual metaphor theory in chapter four. The introductory segments point out some questions and themes that seem to have preoccupied Shakespeare towards the end of his career and life. *The Tempest* inverts the cognitive process as we know it. Instead of relying on palpable and concrete concepts from our immediate vicinity for the sake of understanding what is abstract and transcendental, in this play we mainly draw on what we believe about magical and imaginary concepts to comprehend the characters and motives that urge them towards action. Subchapter 4.1.2. focuses on spiritual and physical makeup of the characters so that some philosophical questions would be answered as well - what is the substance of which life and art are composed being one of them. The nature of the characters' bodies and their spiritual nature is directly connected with the power relations in the play, which is another topic that the subchapter investigates.

*The Winter's Tale* is one of the best examples where critics, scholars, directors, and stage producers tend to oversee the deeper significance of the play because they mainly focus on the dramatic nature of the composition. The significance of the concept of time is not only given in its unique personification in this play, but also in the fact that this concept is intertwined with all the other questions that the dramatic text seeks to ask and answer.



Leontes' jealousy, the destiny of his wife, children, friends and subjects are all determined by the operating of time as changer, destroyer, evaluator, and agent. Subchapter 4.2.2. investigates the relationship of time with jealousy, anger, anxiety, doubt, reconciliation, and forgiveness. In giving prominence to conceptualization of time and its impact on the comprehension of other abstract notions, many of the problematic questions and ambiguities in the play may be resolved so that the view of the plot as flawed and the role of father Time as trivial may be discarded.

The two conceptual metaphor analyses of tragicomedies are followed by conclusions, where there are lists of conceptual metaphors found in the root of metaphorical linguistic expressions. The occurrence and repetitiveness of these conceptual metaphors is accompanied by discussion and conclusions regarding the meaning of the lines isolated, the meaning of entire plays, and potential discoveries about the views the bard himself held.

#### Hypothesis 1:

Metaphorical linguistic expressions extracted from the tragedies, comedies, and tragicomedies represent a valid corpus for the investigation of deeper, profound, and most accurate meanings not only of the selected lines, but of the plays as a whole.

#### Hypothesis 2:

Conceptual metaphors and metaphorical linguistic expressions as their manifestations indicate how people in Renaissance and Shakespeare individually understood and explained abstract concepts such as life, death, and the afterlife.

#### Hypothesis 3:

Conceptual metaphors and metaphorical linguistic expressions as their representations help us understand how people in Renaissance and Shakespeare individually conceptualized emotions and passions, and how characters manifest their feelings through actions and events in the play. This further accounts for the proper comprehension of motives that urge towards doing or not doing.

#### Hypothesis 4:

The analysis of conceptual metaphors in the works of one particular author reveals the cognitive patterns that the author most frequently uses to communicate transcendental truths to his audience.

#### Hypothesis 5:

Conceptual metaphor analysis of metaphorical linguistic expressions in the selected works of Shakespeare shows to what extent the perception over specific target domains changes under the influence of time, civilizational and technological progress.

#### Hypothesis 6:

The identification of conceptual metaphors at the root of metaphorical linguistic expressions explains why a certain mood and atmosphere dominate in the given tragedies, comedies, and tragicomedies.

#### Hypothesis 7:

Reading Shakespeare's plays from the perspective of conceptual metaphor theory gives us an insight into the author's cognitive mechanisms, which further enables us to come closer to Shakespeare the man.

## 2. Conceptual Metaphor Analysis Approach to Shakespeare's Tragedies

### 2.1. Conceptual Metaphor Analysis in *Hamlet*

#### 2.1.1. Introduction to *Hamlet*

According to Jan Kott (1966), no Dane of flesh and bone has been written so devoutly about as Hamlet, which is why we are confident to say that he has lived the fate of only a few literary heroes who exist independently of their literary texts and theatre. Hamlet's name means something even to a person who has not read Shakespeare or has not seen a performance of the play. This leads us to conclude that the tragic hero of the play has become a metaphor in himself. Through mentioning Hamlet's name in reference to someone, we understand the person to be melancholic, indecisive, inclined towards nihilism and profound reflexion over existential questions that puzzle humanity.

Many abstract concepts are illustrated and presented by means of metaphorical linguistic expressions as manifestations of conceptual metaphors since the play itself addresses a variety of themes. Kott (1966) finds politics, crime, and actions that stand in opposition to morality as some of the preoccupations of the text. There is philosophical discussion, divergence between theory and practice, the question of ultimate purpose in life. There is tragedy of love, family drama, psychological analysis, bloody story, duels, and general slaughter (58-60). Hamlet is altogether interested in death and the afterlife, in the matters of the soul and flesh, so we can be free to say that the central subject of the play is not a young prince mourning his dead father or seeking revenge upon the culprits. Bloom (2008) states that the only thing that really matters is Hamlet's consciousness which is unlimited and at war with itself (xii). Metaphorical linguistic expressions in Hamlet's discourse and in the discourses of other characters are manifests of that vast consciousness. If we analyze metaphorical language and conceptual metaphors upon which it is developed, we will be able to comprehend abstract ideas such as life, death, questions of purpose, religion, political and family affairs, the relationship between art and real world. Metaphorical linguistic expressions and conceptual metaphors that we all understand and share in our cognition give us valuable insights into mysterious nature of abstractions. They turn *Hamlet* into a cosmological drama and justify William Hazlitt's notion that Hamlet is Everyman (Bloom 2008: xii).

The protagonist of the play is not the only one to muse over the questions of life, death, and purpose, nor is he the only one to think profoundly about the matters of politics, religion, art, good and bad monarchs. Certainly, he is the one to reach the most significant and the most depersonalized insights that may count as general truths, which is why we think of Hamlet as of the western hero of human consciousness. The play has a great scenario, and Jan Kott (1966) notices that every character plays a cruel or tragic role, and every character has a task to fulfill that the author has imposed upon them. Claudius is a murderer and a king. Polonius is a despotic and an opportunistic councilor. The queen, Rosencrantz, and Guildenstern are all clearly defined by their situations. However, this is not the case with Hamlet. He is not simply an heir to the throne who wants to avenge his father's death and claim his rights. Circumstances do not shape his character because circumstances are forced on him. He reacts by accepting them, and by rebelling against them at the same time (68, 73). In this conflicting reaction, he will say amazing things about life, death, human fate, religion, and social constructs such as monarchy, politics, art, and family. Hamlet's consciousness is enormous, and consequently, he is not only copious in thought but in speech also.

The usage of poetic figures in Hamlet's discourse is striking. Metaphorical linguistic expressions of great beauty and philosophical power in the play are numerous, which is no wonder given the fact that they come as manifests of this vast and unlimited consciousness.

Bloom (2008) says that there does not appear to be anything that the Black Prince cannot put into language, and he shows us that excess in thoughtfulness and considerations can give start to new and fresh insights into abstract ideas (xviii).

The ways in which people conceptualize life, death, human purpose in this world, important matters such as religion, politics, art, and interpersonal relations account for their attitudes, worldviews, and reasons for reacting in certain ways when they are caught in different circumstances. The way in which Hamlet conceptualizes the abstract accounts for the lack of action. According to Davies (2008), his propensity to philosophize himself out of action and into procrastination means that the main trait of this character is thoughtfulness. He is a man who thinks rather than acts (53). Metaphorical linguistic expressions in *Hamlet* are exemplary of Shakespeare's genius as an author and a creator, which is why conceptual metaphor analysis will prove invaluable in reading *Hamlet* for the sake of detecting basic mechanisms upon which the most powerful philosophical insights in western literature are built.

### 2.1.2. *Hamlet* and concepts of life, death, purpose, and religion

Hamlet is an existentialist, a pessimist, and a nihilist. He is weary of life and he longs for death. He meditates on suicide, and realizes that it is fear which stands in the way and prevents action, not a sacred duty or a profound religious feeling. Contemplating human purpose, death, life, and the possibility of the afterlife is an immediate cause of inaction for Hamlet.

To be, or not to be, that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And by opposing end them. To die—to sleep,  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to: 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep, perchance to dream—ay, there's the rub:  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause—there's the respect  
That makes calamity of so long life.  
For who would bear the whips and scorns of time,  
Th'oppressor's wrong, the proud man's contumely,  
The pangs of dispriz'd love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of th'unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? Who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country, from whose bourn  
No traveller returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action.  
(*Hamlet*, III, 1, 55-87)

The soliloquy form act three scene one is among the most famous passages in Western literature. It delivers a myth of presence through the question, “to be, or not to be”. Real presence and absence are often addressed in Shakespeare's tragedies, but they reach meditative culmination in *Hamlet*. Critics have offered countless explanations of these lines, most often reaching the conclusion that Hamlet is contemplating suicide. To continue to exist is only passively to bear misfortunes and troubles of life. If we decide to be more active, it will ironically lead into self-annihilation. The conceptual metaphor that builds the meaning and justifies this interpretation is LIVING IS EXISTENCE and DEATH IS NON-EXISTENCE.

The verb *to be* refers to being, to existence, and thus to life. When we negate this verb, it refers to not being, to non-existence, and therefore to death. We see this as an elaboration of a more basic conceptual metaphor BEING ALIVE IS BEING HERE (Lakoff 2003: 53). Hamlet sees suicide as noble resistance which will not end life's problems by solving them. Instead, we can be dignified in choosing not to exist and not to face troubles of life any more. In FORTUNE IS OPPONENT metaphor, fortune uses slings and arrows as weapons to hurt us, to inflict wounds, cause pain, and ultimately to kill us. Fortune is a cruel opponent because it is much more powerful than we are, has weapons while we stand in front of it bare-chested, left to its mercy and whims.

The fight against this opponent is an attempt to be in charge of our own destiny, to regain control over determinism, which is a pointless and disheartening struggle in Hamlet's view. In terms of metaphorical mapping given in Kövecses (1986), winning is succeeding in maintaining control over our own lives and circumstances in which we find ourselves. It is foolish of man to hope for victory against fortune because the opponent surpasses human capacities. Losing to the opponent is getting into a state where we have no control over life and events in it (198). In this soliloquy, Hamlet is more melancholic and nihilistic than ever because he has gained a deeper understanding of life through personal misfortune. Suicide seemed like a dignified way to end an unfair battle, to surrender without losing, but further brooding over the subject made Hamlet change his mind. In the end, he concluded that the only possible response to the power of fortune is to act like a stoic. This assumes enduring familiar misfortunes in a dignified way (oppressor's wrong, pangs of despised love, the law's delay, the insolence of office to name a few).

"To be, or not to be" is the most impersonal soliloquy in Hamlet's discourse. Not once does he say "I" in his speech, and his words turn into philosophical meditation (Davies 2008: 60). The lack of personal perspective is noticed by Bloom (2008) as well. Hamlet does not mention his murdered father, his murderous uncle, and his adulterous mother, in which he demonstrates that he is not a traditional avenger. He is a Renaissance philosopher who tries to understand bleak truths of existence and make peace with them through comprehension (28).

Another instantly obvious conceptual metaphor in the monologue is DEATH IS SLEEP. This metaphor directly connects death to rest, with corpse corresponding to the body of a sleeper (Lakoff & Turner 1989: 18). If we want to expand this conceptual metaphor, then we can say that experience of the soul after death corresponds to our mental experience while we dream (Lakoff & Turner 1989:19). Hiding some aspects of source and target domains in the process of mapping while emphasizing others is obvious in DEATH IS SLEEP metaphor. While from sleep we wake up, death is a particular sort of sleep from which we never awake. It is rather easy, meditates Hamlet, to end the suffering of life by simply going to a never-ending sleep. For a moment, he seems to have found a solution to end troubles of life. The only thing it takes is "a bare bodkin" (III, 1, 76), and death starts to sound like something that we should welcome. His outlook takes a sudden shift because Hamlet realizes that "there's the rub" (III, 1, 65) in the solution he has devised. Suicide does not seem so appealing once you remember that death is unfamiliar and mysterious. The shift in outlook happens because Hamlet suddenly becomes aware of the hidden aspects in the target domain that do not participate in the mapping process because they are inconsistent with the metaphor. It was comforting to think that you could end the misery of humanity by seeing death through the prism of sleep. The question – what dreams in death may look like – is somewhat disturbing, and it clearly differentiates sleep from death. The appropriateness of conceptual metaphor DEATH IS SLEEP is brought under scrutiny. Maybe in the sleep of death there are no dreams at all since dreams come from our daily experiences of colors, sounds, and images, all of which disappear in non-existence.

Another option is that dreams in the sleep of death may acquire the shape of nightmares, which is something the ghost already hints at when he says that he could tell a tale about the afterlife "whose lightest word would harrow up thy soul" (I, 4, 15-16). The fact that we do not know what happens after death makes Hamlet think twice about suicide. After inspecting the domains of sleep and death, Hamlet's speech begins to suggest that suicide may be a counterintuitive act. The familiarity of sleep and mystery of death bring into focus the afterlife and final judgement, the aspects neglected in the soothing conceptual metaphor DEATH IS SLEEP. The new outlook that the monologue takes is a direct result of fear that the unknown and unfamiliar inevitably evoke in human nature. The conclusion that Hamlet reaches is that humans tolerate calamities in this world because what comes in the afterlife may be even worse and more intolerable. When Hamlet says that "conscience does make cowards of us all" (III, 1, 83), by conscience he means rational thinking which all human beings are capable of, and which causes anxieties about the unknown and the afterlife.

Metaphors are ways of seeing not only into things and concepts, but also into creative human consciousness and how it works. “To be, or not to be” is created by hero’s relying on sleep and dreams to contemplate death and suicide. In musing on how fearful dreaming in death may be, Hamlet questions the appropriateness of DEATH IS SLEEP metaphor. He eventually opts for life and reconciliation with the circumstances over suicide in moments of despair. Dying as the act of shuffling off “mortal coil” (III, 1, 67) is one of the best-known uses of LIFE IS BONDAGE metaphor. Mortal coil represents bonds that tie the soul to the body, and shuffling off the coil is setting yourself free from earthly imprisonment through death or suicide. LIFE IS BURDEN is in accordance with LIFE IS BONDAGE in tone and mood. Both metaphors make death appear desirable since life is too difficult to bear. These two metaphors explain how we came to perceive death as a positive thing via conceptual metaphor DEATH IS DELIVERANCE. We recognize LIFE IS BURDEN metaphor when Hamlet talks about “fardels” that we bear while we “grunt and sweat under a weary life” (III, 1, 76-77). He also refers to “ills” of this world, to “whips and scorns of time” (III, 1, 70) as something that we can only quietly tolerate as conditions inherent to human existence. LIFE IS BURDEN is coherent with LIFE IS A JOURNEY. If we are supposed to carry a heavy burden throughout the journey of our life, then the longer we live, the more we suffer and toil. Problems and troubles in life are seen as burdens that weigh us down, which is why our progress on the journey of life is slow and difficult. According to Lakoff & Turner, we can expand this conceptual metaphor to introduce family and friends into the mapping process, and we will understand them as support without which it would be impossible to carry the burden on our own (1989: 24, 25).

“To be, or not to be” monologue is full of self-pity because Hamlet is alone in bearing an exceptionally heavy burden, with no one to count on for help or even advice. His father is dead; his uncle is a usurper and murderer; his mother has rushed into an incestuous adultery. Many of his friends and the woman he loves are instruments in the hands of king who plots against the life of the young prince. Subjects at Danish court and people in the country have become part of an intricate web of spies and lies, and it is difficult to tell a friend from an enemy. In the view of all this, Davies (2008) explains the plot of the play as Hamlet sinking beneath the burden that he cannot carry alone. At the same time, he cannot cast it away because the duty to revenge his dead father and king is placed upon him (12).

In act two scene one, Hamlet bursts into Ophelia’s private chamber and gives her a lot of fright. He “falls to such perusal” (II, 1, 90) of her face as if he wanted to draw a portrait of her, but actually he is inspecting whether Ophelia can be his companion and much needed support with the burden he bears. Hamlet was aware from the first encounter with the ghost that the knowledge he has acquired through supernatural intervention would bring upon him alienation and loveless life. Bloom (2008) believes that through the prism of fake madness, Hamlet is weighing if Ophelia will believe what he has seen, what the ghost has commanded him to do, and what truth has been revealed to him (9). Even though Hamlet grabs Ophelia by the hand and stands very close to her in terms of space, the gap between the two cannot be bridged because Ophelia has already become a tool in the hands of her father and the king, who are using her to discover Hamlet’s plans and secrets. This scene is heartbreaking because Hamlet’s purpose changes. He is no longer in Ophelia’s chamber to share the burden, but to say goodbye. Something that he has already known is confirmed to him in this scene - love cannot coexist with murder and vengeance. Davies (2008) discusses this point and notices that revenge, as a course of action that Hamlet has to take, draws us to and alienates us from him because he is simultaneously a hero and a villain (48). Political and life circumstances in which Hamlet finds himself force him into constructing this private self. He retreats from the court that is oppressively watchful over his behavior. Being alone in knowing the truth becomes a self-imposed alienation since Claudius’s murder is a secret matter, known only to the culprit and Hamlet.

LIFE IS A JOURNEY metaphor is superimposed to DEATH IS DEPARTURE. In the famous monologue, Hamlet refers to death as “the undiscover’d country” (III, 1, 79) from which travelers do not return.

In Lakoff and Turner (1989), there is a set of correspondences that characterize LIFE IS A JOURNEY metaphor. The traveler is the person who lives the life. The purposes that a person has in life are his or her destinations. The moment when we are born is when we begin our journey, and it finishes once we die. DEATH IS DEPARTURE metaphor facilitates understanding death as a particular kind of departure, a one-way kind (11). Again, being aware of the difference between journeys, departures, and death makes us less resolute to see suicide as a way of putting end to calamities of this world. The lack of knowledge in terms of what happens after death, or where the soul goes after we “shuffle off this mortal coil”, makes room for conceptualizing death as some undiscovered region. We cannot learn anything about this place until we see and visit it for ourselves, which fits the spirit of Elizabethan era of discoveries. European explorers set foot on previously unknown land, they established new trading routes, and crossed the borders of what was safe, familiar, and known. Still, people or their accounts made it back to England where knowledge and new insights were shared, doubt and fear removed. This led to the shrinking of unexplored and unmarked lands on the world map at the time. In this atmosphere of accumulating knowledge and expanding borders of the familiar, in the era of raising awareness about the world that people lived in, it seems appropriate that Hamlet would compare and contrast risky and adventurous journeys in the physical world to obscure and transcendental journeys of the soul. However, contemplating death in this way is contrary to Hamlet’s own experience. The ghost, whom Hamlet saw and communicated with, is the traveler who has returned from the land of the dead, and this break from the things we normally expect and know about dying accounts for the bizarre in the play. From what the text tells us, our after-death experience depends on the manner of our departure from this world.

Thus was I, sleeping, by a brother’s hand  
Of life, of crown, of queen at once dispatched,  
Cut off even in the blossoms of my sin,  
Unhousell’d, disappointed, unaneled;  
No reckoning made, but sent to my account  
With all my imperfections on my head.  
(*Hamlet*, I, 5, 74-79)

Shakespeare was not a theologian, but a psychologist and a philosopher. He may be referring to certain Christian doctrines regarding sin and punishment in the afterlife for offenses committed in this life, but this is not the main point of the lines. In almost any theology, the souls of the damned are damned by their own choice to go on with a particular frustrated desire. The ghost of Hamlet’s father is sad but also hungry, and so are the ghosts in Dante’s *Inferno*. They are all hungry for the life they once had, and when they left this world, their desires were still not entirely satisfied (Austin 1989: 163).

In PEOPLE ARE PLANTS metaphor, gradual withering corresponds to old age. Death is conceptualized as harvest, and it brings to mind the image of a reaper. Reaper, as an agent who takes life, may refer to a murderer who executes a swift and violent death. Murder represented through PEOPLE ARE PLANTS metaphor stresses the interruption of a natural cycle of going through stages from seeds and young sprouts towards blossoming, withering, and harvesting. The ghost itself refers to the assassination of the former king as “most unnatural” and “strange” (I, 5, 24, 26). In accordance with this conceptual metaphor is also the correspondence between fertile soil that feeds the plant and the world of hedonism that feeds man. If one indulges in food, drinking, and other pleasures of the flesh, his sins will blossom like a flower full of nutrients and juices that the plant slurps from the ground. “Cut off even in the blossoms of my sin” (I, 5, 76) is not a simple metaphor. The ghost of Hamlet’s father does not only indicate that his sins were at its most developed and untreated condition at the time of his violent death, but we also learn that humans are sinful, and that nature itself constitutes a condition of sin. According to Luther, as long as we live in this world, we will inevitably have to sin (Austin 1989: 163). That is why the ghost refers to “foul crimes” (I, 5, 12) committed in his “days of nature” (I, 5, 12).

However, the apparition is roaming the earth not because of his sins unrepentant, but because of rage, bitterness, and immense sadness over injustice inflicted against his crowned head. Apparently, king Hamlet was not ready to part with his earthly life that he enjoyed due to his position and status, his queen's love, and easiness with which he used to bridge the gap between desire and its satisfaction. His imperial ego is now left only with desires, and the ghost who wanders between the worlds is stripped of all means to fulfill them. We understand the depth of the ghost's rage as being cut off from life by a reaper in the form of his "incestuous" brother "with traitorous gifts" (I, 5, 42, 43). The former king needs to make peace with the fact that he will never again feel the omnipotence of desire, which is a state short of his status and rank. Only Hamlet can quench the thirst of the ghost to a certain extent by seeking revenge since the anger of the ghost stems from the fact that his murderer enjoys his former earthly life. Hamlet answers that he will seek revenge "with wings as swift as meditation or the thoughts of love" (I, 5, 27-28). He pledges that he will execute revenge with highest urgency by relying on basic conceptual metaphor TIME MOVES, or more precisely TIME FLIES. The swiftness of his bloody act will only match the swiftness of meditation or thoughts of love, which is a metaphor in itself strange enough. The selected source domains are paradoxical given the fact that MEDITATION and LOVE are supposed to explain the necessity for fast retribution. Bloom (2008) sees this metaphor as revelatory of Hamlet's character of a lover and scholar, who is most likely to delay in performing the brutal task entrusted to him (8).

Claudius has spoiled the holy act of crossing over for the former king. Old king Hamlet was "sent to his account" (I, 5, 78) before he was prepared for the final judgement, and unwilling to part with his life. In DEATH IS DEPARTURE metaphor, we go to our account at the end of life's journey as part of the final destination design that we learn to accept and prepare for towards the end of life. This refers to circumstances when death comes due to natural causes. If we are sent to our account mid-through life's journey, if we skip many destinations that are our purposes, and if we find ourselves at the point of departure before we are supposed to reach it, the metaphor does no longer refer to death but to murder. When the ghost says that the murderer sent him to final account "with all my imperfections on my head" (I, 5, 79), we understand that crossing over has been exceptionally difficult for old king Hamlet because of the conceptual metaphor SIN IS BURDEN. Troubles, problems, and suffering weigh us down on the journey in life, and sins burden us on our journey in the afterlife. The ghost relies on PEOPLE ARE PLANTS (to be cut off from life) and DEATH IS DEPARTURE (to be sent to final account) to reveal that Hamlet's father was deprived of life, crown, and his queen in the act of a gruesome murder that Claudius tried to masquerade as natural and inevitable death. This could be qualified as one of the main concerns of the play – what things seem to be, and what they actually are. Queen Gertrude observes that Hamlet's father's death "seems" so particular to him, to which Hamlet objects, "Seems, madam! nay, it is" (I, 2, 76). Bloom (2008) recognizes another of play's main preoccupations in being aware that external signs may deceive (6).

But you must know, your father lost a father;  
That father lost, lost his; and the survivor bound,  
In filial obligation, for some term  
To do obsequious sorrow  
(*Hamlet*, I, 2, 89-92)

Even though *Hamlet* is a play about death, how to conceptualize it, accept it, and deal with it, it is more specifically a play about the death of a father and king. To lose a father because he loses his life is a perception of things in which we can identify LIFE IS A PRECIOUS POSSESSION metaphor. Death is understood as the loss of a precious possession - we lose life, and we lose the person we love. When Claudius points out that sons have lost their fathers to death since the beginning of time, he is trying to hide regicide and fratricide behind natural order of things such as passing away and generations succeeding one another. He assigns all the agency to inevitable natural death, and distances himself from the action in which king Hamlet's life was taken. Claudius assigned something as unnatural as killing a king, a father, and a brother to something as natural and common in theme as death of fathers and mourning of their sons.



Presenting murder as natural death would make his crime almost a perfect one had it not been for the ghost who rebelled against this villainy from beyond the grave. In Renaissance, there was a widespread belief that kings were anointed by god. Any attempt to jeopardize the life of an anointed king was perceived as direct opposition to god's will, and it usually led to chaos in all spheres of political and social life.

Claudius is a weak individual and a weak king. When compared to his virtuous brother, he is like a satyr to Hyperion (I, 2, 139-140). He has committed the most heinous of all crimes – he has killed a lawful and good king, and his own brother. We are immediately aware that nothing good may come out of what qualifies as fratricide and regicide at the same time. The bloodshed at the end of the play and the arrival of a foreign ruler can be said to match the gravity of the offence. Horatio foresaw this utter disaster when he made comparisons between the armed ghost of the dead king and the death of Julius Caesar.

In the most high and palmy state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless, and the sheeted dead  
Did squeak and gibber in the Roman streets:  
As, stars with trains of fire, and dews of blood,  
Disasters in the sun; and the moist star,  
Upon whose influence Neptune's empire stands,  
Was sick almost to doomsday with eclipse.  
(*Hamlet*, I, 1, 114-121)

The scenario from Rome can easily be translated to Denmark, according to Horatio, because the apparition of the former king of Denmark in his armor “bodes some strange eruption in our state” (I, 1, 69). Regicide disturbs natural order because everything in this world stands in relation of mutual interconnectedness. Microcosm of man corresponds to the organization of a state, which again corresponds to the organization of the universe. The position that the sun has in the universe is the position that a king holds in a state. From this cosmology, dominated by the idea of order and interconnectedness, we understand the importance of a monarch in preserving order and stability. Killing a king disrupts the order established by god, and results in unnatural events occurring among people, in nature, and in the universe (Kostić 1978: 44-46).

Shakespeare uses strong imagery to create the atmosphere of suspense and horror that will match the gravity of man disturbing natural order. When Horatio says that graves were tenantless in Rome, without mentioning the word house, we understand graves as final resting places in which bodies dwell for eternity. Lakoff and Turner (1989) refer to this imagery (7), which leads towards comprehending the dead as tenants who leave their eternal houses and create horror images of corpses and ghosts wandering around the city. In *Hamlet*, the speech of Horatio serves the purpose to signal the cause for anxiety over the general condition of the nation. By starting *in medias res*, this speech indicates the unsettled state of Denmark. Old king Hamlet is dead, and threats come from a young and aggressive Norwegian prince Fortinbras. The mentioning of the dead leaving their eternal houses in the state of Rome prepares for the most significant encounter in the play – the one between Hamlet and the ghost of his father.

Why thy canonized bones, hearsed in death,  
Have burst their cerements; why the sepulcher,  
Wherein we saw thee quietly interred,  
Hath oped his ponderous and marble jaws  
To cast thee up again.  
(*Hamlet*, I, 4, 50-55)

There are many possible final locations for our body and the soul, which makes conceptual metaphor DEATH IS GOING TO A FINAL DESTINATION an exceptionally rich one due to the power of options. In this metaphor, there is often reference to circular arrangement of things, with our journey ending exactly where it started.

We literary come from our mother's womb and we come from earth (Lakoff & Turner 1989: 14). Dying is going back into the womb of the earth. Symbolically, this is the grand return to the place from which we originate. Old king Hamlet did not go to his final resting place to complete the circle of life because his death did not come as a logical sequence of life events. It was untimely and unnatural, and the idea here is that death devoured him while he was off guard.

This is verified in the ghost's account of the wretched event in which Claudius "stole" upon king Hamlet's "secure hour" (I, 5, 61). This helps us picture his grave as a monster with marble jaws, from whose womb he has been cast up to become the messenger of crime and seek justice. In order to understand why Hamlet hesitates in fulfilling the ghost's request, we also need to understand the concept of the apparition that emerges at the very beginning of the play. Frye (1984) says that protestants accepted the existence of three worlds: the earth where we live our present lives, and after death there were only heaven and hell. Protestants generally agreed that departed humans could not return to earth from heaven or hell, and they generally agreed that there was no such a place as purgatory (17). Basic protestant doctrine did not accept the possibility of "legitimate ghosts". On the other hand, Catholics believed that any ghost could be a devil in disguise who came from hell to cause destruction on earth. The belief in the existence of purgatory, as intermediate state between this world and the afterlife, could conceive ghosts coming back in Catholicism, and it was possible to grant them some legitimacy (Frye 1984: 19).

I am thy father's spirit;  
Doom'd for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged away. But that I am forbid  
To tell thee the secrets of my prison-house.  
(*Hamlet*, I, 4, 9-14)

Of what substance or nature is the ghost? Is it trustworthy? The play asks numerous questions about the origin of our knowledge, and most importantly about death and the afterlife (Bloom 2008: 6). Skepticism is a thread that goes through numerous Shakespeare's plays with *Hamlet* being one of the most striking examples of this. Colin McGinn in *Shakespeare's Philosophy* (2009) says the bard was caught up in the period of religious upheaval in which the Protestant Reformation challenged Catholicism so that the source of divine authority was very much doubted. This doubt is recognized in Hamlet, who is torn between relying on what he has learnt about god's ways and depending on church dogma. The flames mentioned as the ghost reveals itself to Hamlet are not the flames of eternal torment in hell. Their purpose is to render through punishment for earthly sins. The ordeal that the ghost is going through is a temporary state, not a permanent one, and this is what differentiates purgatory from hell. The best interpretation of the apparition, according to Frye (1984), is that it is a Catholic spirit to whom temporary release from purgatory was granted (21). The ghost insinuates to Hamlet that it has come from a realm similar to Catholic purgatory because it is unreconciled with its current situation. It craves justice for the unnatural crime that old king Hamlet suffered in life, and also because his murderer deprived him of proper departure that would make crossing to the other side less traumatic. The experiences of the ghost in the afterlife are based on conceptual metaphors DEATH IS A JOURNEY and DEATH IS DEPARTURE. This departure apparently has a direction. The ghost descends into purgatory, which is something we know by means of Hamlet's observation that the ghost was cast "up" again, among the living. This means that he currently dwells in the area that is closer to hell than to heaven. The knowledge about the ghost's current stage on his journey in the afterlife is also verified when Hamlet refers to him as "old mole" (I, 5, 160) and "this fellow in the cellarage" (I, 5, 151).

A person who dies embarks on a journey, which refers to experiences of the soul in the afterlife. The final destination of the journey varies among different religious traditions, but Christians see heaven as the final destination. Apparently, the journey towards heaven is not always an easy one.

Purgatory, as one of the stages on the journey to heaven as the ultimate dwelling place, is described as a cellar. It is dark, claustrophobic, and airless. In the words of the ghost himself, purgatory is a “prison house” (I, 4, 14), where he is kept against his will, tortured, and where he serves the sentence for his sins until he renders. Unreconciled with his current situation, and convinced that the ordeal of the afterlife could have been avoided had he had the chance to depart from this world properly, the ghost does not return from hell but from purgatory to tell the truth, demand justice, and to evoke horror of the supernatural that matches regicide and fratricide.

As we are told in the text of the play, Hamlet was educated at Wittenberg, one of the first and most famous protestant universities that Martin Luther himself attended. In his discourse, Hamlet never refers to purgatory, only to heaven and hell, and when he refers to death as “the country from whose bourn no traveler returns”, he denies the ghost as a spirit who came back. Hamlet’s perspective of the afterlife is that of a Protestant. The ghost, on the other hand, goes into the heart of Roman Catholic system of belief when he mentions that he was sent to his account “unhousell’d”, “unaneled”, and with “no reckoning made” (I, 5, 77-78). Also, the ghost clearly refers to purgatory when he says that he currently dwells in the place where his sins of earthly life are “burnt and purged away” (I, 4, 13). Horatio asks the ghost “if there be any good thing to be done, that may thee do ease” (I, 1, 132-133), and in this question he also acknowledges the ghost as part of Catholic tradition. Frye (1984) lists mortuary endowments, indulgencies, masses, and prayers as undoubtedly parts of Roman Catholic system of alleviating pains of the souls in purgatory. Good things done by the living could lessen the time that the souls had to spend in purgatory before passing into the bliss of heaven (22).

Hamlet and the ghost conceptualize death through metaphors DEATH IS A JOURNEY, DEATH IS DEPARTURE, and DEATH IS GOING TO A FINAL DESTINATION. Because they represent different religious traditions, the ideas about stages of this journey and experiences of the soul in the afterlife may differ. This is why Hamlet struggles to accept legitimacy of the ghost and take his words as tokens of truth. The-play-within-the-play, *The Mousetrap*, has confirmed the ghost’s account of the unnatural crime, so Hamlet’s hesitation is no longer sustained by the struggle to interpret the ghost. On learning more about people’s nature, their appetites, and corruption in all spheres of life, Hamlet becomes disillusioned, pessimistic, and reconciled in front of fate and higher order of things.

Alexander died, Alexander was buried,  
Alexander returneth into dust, the dust is earth:  
of earth we make loam; and why of that loam,  
whereto he was converted, might they not stop  
a beer barrel?  
Imperious Caesar, dead and turn’d to clay,  
Might stop a hole to keep the wind away:  
O, that that earth, which kept the world in awe  
Should patch a wall t’expel the winter’s flaw!  
(*Hamlet*, V, 1, 182-190)

We encounter the idea of circular arrangement of things throughout the play. Thinking about life and death as of beginnings and endings that eventually meet in the same location gives rise to the general feeling of meaninglessness and nihilism. Hamlet mentions Alexander the Great and Julius Caesar, but he is at the same time thinking about his father, who was also a king, about himself who is of royal blood, and he is thinking about every man. Even if he avenges his father’s death and punishes the wicked murderer, it restores no meaning into life and death. His father will inevitably turn into dust, just like corpses of other great men will. DEATH IS GOING TO A FINAL DESTINATION metaphor is expended towards Christian tradition in the lines analyzed. According to the Genesis, god “formed the man out of the dust of the ground and blew into his nostrils the breath of life” (2:7). He also said to Adam “you are dust, and to dust you shall return” (3:19). *Hamlet* is the most insistent of all Shakespeare’s plays on connecting our body to earth because disintegration returns the body to the element from which it came in the first place.

Do not for ever with thy veiled lids  
Seek for they noble father in the dust.  
Thy know'st 'tis common, - all that live must  
Die,  
Passing through nature to eternity.  
(*Hamlet*, I, 2, 70-73)

When Gertrude intervenes in the dialogue between Claudius and Hamlet, she suggests that LIFE IS A JOURNEY or that LIFE IS PILGRIMAGE TO HEAVEN. In this conceptual metaphor, she connects life to nature, and death to eternity.

The ghost does the same thing when he talks about sins that he committed in his “days of nature”, which are days of life in this earthly world. It is common knowledge that everyone has to take this path of going through nature, which is going through life, and then everyone must die and return into dust. Conceptual metaphor DEATH IS A JOURNEY means that there are some stages that the soul and body must go through in order to attain eternity in heaven, decomposition and turning into dust being some of them. The idea that the soul of the deceased reaches heaven as its final destination, and dwells into eternity at the place where everyone will meet again and rejoice, usually has soothing and comforting effects on mourners in Christian tradition. However, immortality of the soul, which reaches heaven as its final destination, does not put ease to Hamlet’s mind. Firstly, he is mainly focused on the matters of the flesh and corruption in moral and physical sense, which diminishes even the greatest of men. Secondly, if his father’s death were of natural causes, Hamlet would probably be able to see the comforting side of it through metaphors DEATH IS A JOURNEY, DEATH IS DEPARTURE, and DEATH IS GOING TO A FINAL DESTINATION. This means that he would be able to perceive heaven as the final destination of the soul and grave as an eternal house of the body.

Preoccupation with decadence and decay is expressed directly through the question addressed to a gravedigger,” How long will a man lie i’th’earth ere he rot?” (V, 1, 170). This is a process well established. It takes eight to nine years, and even individuals as outstanding as Julius Caesar and Alexander the Great are subject to decomposition and turning into dust, loam, and clay. The purpose of man is as basic and simple as completing the cycle in which he comes into being from dust, and he goes into non-being, into dust again. There are no exceptions in this great order of things, where social status and rank become completely insignificant. The dust into which Alexander the Great and Caesar turn into will be used in the same way as dust of any other man – to plug a hole in a beer barrel or patch up a wall. The graveyard scene, or more precisely the lines inspired by the sight of Yorick’s skull, explain Hamlet’s reluctance to undertake action as a result of nihilism and meaninglessness of our existence. Why to make grand plans and designs when the circle closes at the point where kings, beggars, lawyers, buyers of land, and courtiers are all the same, and when the whole humanity will in the end be used for the basic purpose of plugging a hole?

Yorick’s skull is probably the most famous theatric prop of all time. It has become a visual shorthand for the entire *Hamlet* (Davies 2008: 38). When Hamlet and Horatio see gravediggers throwing skulls from a grave, the lightness with which they do their job spurs Hamlet’s meditation on inevitability and universality of death, in which the concept of infinity starts to sound rather hollow. Yorick was “a fellow of infinite jest” (V, 1, 188), and now he is in such a condition that his skull possesses no jawbone. Hamlet marvels over the fact that even the most powerful of kings, such as Alexander the Great or Julius Caesar, eventually resemble other dead bodies and the skull in front of him (Bloom 2008: 15, 16). Life, death, suicide, and the question of purpose resonate throughout this scene, and throughout the play. After thinking about these themes excessively, Hamlet has cleared his mind of illusions. In the next scene, he is not prepared only to kill but to die as well (Charney 1969: 61-63). By the end of act four scene three, Hamlet recites some of the wittiest and most morbid lines about death and human condition, most of which are inspired by Polonius’s corpse.

Not where he eats, but where he is eaten: a certain  
convocation of politic worms are e'en at him.  
Your worm is your only emperor for diet: we fat  
all creatures else to fat us, and we fat ourselves for  
maggots: your fat king and your lean beggar is but  
variable service, — two dishes, but to one table:  
that's the end.  
(*Hamlet*, IV, 3, 21-27)

There is much talk about death in the play, and there are many dead bodies on stage. Claudius asks Hamlet where Polonius's corpse is, to which he simply answers, "At supper" (IV, 3, 19). Food, meals, and nutrition are source domains that Kövecses (2010) sees as having been with us since the beginning of humanity. As a result, we use these source domains quite often to understand less clearly delineated and abstract concepts (21).

Hamlet changes places between active and passive. He does not use food and dishes that people eat to explain something that we struggle to understand by referring to taste, smell, ingredients, process of cooking, recipes, and many other elements that make up this source domain. Instead, and unconventionally enough, man is food eaten by maggots and worms. There is a feast, but not the one where men enjoy versatile meals; it is a feast where people are eaten to remind us of the end to which all flesh must come (Charney 1969: 95). Conceptual metaphor IDEAS ARE FOOD, for example, is a well-established one in our conceptual system. It automatically induces a number of similarities between the two domains because ideas and food can both be digested, devoured, swallowed, warmed over, and both can nourish us (Lakoff & Johnson 1980: 147). Shakespeare relies on conceptual metaphors PEOPLE ARE FOOD and HUMAN BODIES ARE FOOD. When Hamlet says that Polonius is "At supper", he develops a sort of word play, and he plays with the metaphor around Polonius' dead body because he wants us to think about the process of putrefaction. The lines are about biological processes of decaying, which are the same for all human bodies after death. This trivializes all the pompous concepts such as importance and higher purpose. Hamlet asks his mother, "could you on this fair mountain leave to feed, and batten on this moore?" (III, 4, 67-68). In this pastoral image, we think of sheep grazing, of soft grass, and of fresh air. The second image is one of a moore, where specific kinds of animals grow and live. What we see in our minds are reptiles and insects, foul smells, and wasteland. Nutrition, how and where we feed is directly connected to biological and moral decay.

A man may fish with the worm that hath eat of a  
King, and eat of the fish that hath fed on that worm.  
(*Hamlet*, IV, 3, 27-28)

Hamlet extends his views about decay and disintegration that the body is susceptible to in a mock funeral sermon to Polonius. Pythagorean metamorphosis is evoked here, and its effect is seen in the line that "a king may go a progress through the guts of a beggar" (Charney 1969: 95). The body goes through stages in biochemical processes of nature, where a king may not only be eaten by worms, but consequently by fish for which the worm serves as a bait. Most disturbingly, king may be consumed by a beggar in the end. The beggar will also die, and his body will again be consumed and eaten in the natural cycle of food, with the best position in the food chain being granted to worms in "your fat king and your lean beggar is but variable service, - two dishes, but to one table" (IV, 3, 24-25). Man dominates the *Great Chain of Being* until he dies, with his position being much more superior than that of other forms of life. However, this position dramatically changes in death, which Hamlet is perfectly aware of when he says that "we fat all creatures else to fat us, and we fat ourselves for maggots" (IV, 3, 23-24).

What is he that builds stronger than either the  
Mason, the shipwright, or the carpenter?  
(*Hamlet*, V, 1, 43-44)  
a grave-  
maker: the houses that he makes lasts till dooms-  
day.  
(*Hamlet*, V, 1, 61-63)

When the gravedigger presents the answer to his riddle, our conventional image of a grave is superimposed on our conventional image of a house. Lakoff and Turner (1989) see the following pattern in this imagery: the budge of earth is the roof of the house, and the interior of the house is earth. The image of a grave is connected with death, and the image of a house is connected to returning to a place where we belong, and from which we originally come. The superimposition of these images activates connection between death and going home through DEATH IS GOING TO A FINAL DESTINATION metaphor (8). Because death is inevitable and eternal, gravediggers are shown as ultimate architects whose structures resist the impact of time, natural catastrophes, and human activities. The personages of two gravediggers represent almost a clownish comedy in which their ancient task of grave making is celebrated as “Adam’s profession” (V, 1, 33).

The scene at a graveyard inverts many ideas about natural and social order that we hold true during lifetime. The profession of a gravedigger seems more important and more indispensable than that of an architect, a mason, a carpenter, or a ship builder. The houses of earth and dust are great equalizers that make lawyers, politicians, courtiers, great buyers of land all look the same in the eyes of gravediggers, who will provide all the people with identical eternal houses, regardless of their rank and profession.

Hamlet is a character who thinks thoroughly before staging an action. He is obsessed with death to an extent that he will philosophize himself out of action and into even deeper thoughtfulness, which is most obvious in the prayer scene.

Now might I do it pat, now he is praying;  
And now I'll do it: - and so he goes to heaven;  
And so am I revenged: - that would be scann'd:  
A villain kills my father; and, for that,  
I, his sole son, do this same villain send  
To heaven.  
O, this is hire and salary, not revenge.  
He took my father grossly, full of bread;  
With all his crimes broad blown, as flush as May;  
And how his audit stands who knows save  
heaven?  
But, in our circumstance and course of thought,  
'Tis heavy with him: and am I, then revenged,  
To take him in the purging of his soul,  
When he is fit and season'd for his passage?  
No.  
Up, sword; and know thou a more horrid hent:  
When he is drunk, asleep, or in his rage;  
Or in th' incestuous pleasure of his bed;  
At gaming, swearing; or about some act  
That has no relish of salvation in't;-  
Then trip him, that his heels may kick at heaven;  
And that his soul may be as damn'd and black  
As hell, whereto it goes.  
(*Hamlet*, III, 3, 73-94)

Hamlet’s decision not to enact revenge draws us into a tricky terrain when it comes to understanding this character. Samuel Johnson could not bear this speech because Hamlet is not satisfied only to take blood for blood, but he also contrives damnation for the man that he would like to punish (Davies 2008: 16). De Grazia reminds that this soliloquy was often omitted in the 18<sup>th</sup> and 19<sup>th</sup> century as too sensitive because of religious matters, and because Hamlet is a tragic hero with whom we are expected to identify in moral and ethical sense (Davies 2008: 16). Some commentators from the late 18<sup>th</sup> and early 19<sup>th</sup> century, such as Hazlitt, believed that Hamlet does not truly think what he says (Davies 2008: 16, 17). It is definitely certain at this point that Hamlet does not doubt truthfulness of the ghost, nor the guilt of his uncle. External conditions are perfect as well, but Hamlet still decides to spare Claudius.

Bradley (1914) also disputes the explanation for procrastination in the prayer scene as given in the idea that Hamlet did not want to attack a defenceless man because the king would have been as defenceless behind the arras as he had been on his knees (137). Conceptual metaphor analysis stands a good chance of answering the question whether Hamlet is demonic, weak, or insecure in this situation.

DEATH IS DEPARTURE and DEATH IS A JOURNEY are conceptual metaphors that describe death as movement rather than a passive state. After death, our soul may go to different destinations. Experiences of the soul on the journey in the afterlife depend on how burdened with sin we were when we departed from this world. Consequently, our journey in the afterlife may be light if we travel unburdened, which means that we will reach our final destination in heaven faster and easier.

On the other hand, if we carry the burden of sin on our head, or our back, it will weigh us down towards purgatory, which is a stage in the afterlife where we are supposed to get rid of the burden of sin through punishment so that we can ascend towards heaven lightly. Worst case scenario is being pulled down into hell due to burden of sin too heavy to be purged away in the fires of purgatory. Claudius is praying when Hamlet finds him off guard. If he performs his revenge right here and right now, it will mean granting an easy passage to his father's wicked murderer into heaven. It is illogical and unfair that a good and virtuous king should repent his sins in the fires of purgatory, while the soul of his murderer reaches heaven through relief of sin before he parts with earthly life. In enacting revenge at this hour, Hamlet would become an agent who sends Claudius to final account when it is most suitable for his soul "black as hell" (III, 3, 92-93) to make this transition between the worlds. If we take into account understanding of death built around conceptual metaphors DEATH IS DEPARTURE and DEATH IS GOING TO A FINAL DESTINATION, then it means that Hamlet should be careful to choose the right situation and right circumstances to execute revenge. Since death is not a state, but an action full of movement, we often rely on DEATH IS AN AGENT conceptual metaphor. In the process of mapping between the domains, we see death as coming to claim us, and as taking us on a journey towards the final destination.

In cases of unnatural and untimely deaths, we can say that a murderer comes to claim the life of his victim, and sends him or her away from this world to final account. Murderers determine the experiences and paths in the afterlife of their victims by selecting a particular moment at which to strip of life. The awareness that the manner and circumstances in which we leave this world determine how we will go to the next one is another thing that paralyzes Hamlet's action, and forces him to obsess over concepts of life and death. Davies (2008) recognizes Hamlet as acting like a sinister accountant who weighs the gravity of earthly offences in relation to fates in the afterlife in cases of his father and uncle (18). He mentions "hire and salary" (III, 3, 79) to explain that death at a proper moment may actually represent a reward for culprits. After inspecting the situation in which Claudius took his father's life, and the situation in which he might take his uncle's life, Hamlet immediately objects which ends his dilemma with a "No". He cannot send his father's murderer to heaven "in the purging of his soul" (III, 3, 84) because this way Claudius will skip purgatory as a destination on his journey in the afterlife since he will leave this world without the burden of sin. Hamlet thinks of Claudius as "fit and season'd for passage" (III, 3, 85), which is why he gives up on conducting revenge at this point. Conceptualization of life and death is certainly responsible for the young prince not jumping at the first chance to execute revenge.

However, we should also think that conceptualization of retribution leads to procrastination. Hamlet's difficult task would have been interpreted in completely different ways in the time of Renaissance. According to Frye (1984), some Elizabethans would think that Hamlet needs to accept Claudius as new and *de facto* king. Others would see it as his duty to save the country from a tyrannical and treacherous usurper, and claim his right to the throne in succeeding his father (12). In addition to this, Hamlet is also thinking in terms of conceptual metaphor MEN ARE CONTAINERS. We are physical beings, set off from the rest of the world by the surface of our skin. Each of us is a container which can hold a certain amount of substance (Lakoff & Johnson 1980: 30).

Hamlet says that his father was “full of bread” (III, 3, 79) when his uncle decided to kill him, and stresses that the old king was heavy with food, drink, emotions and thoughts that rank low in the hierarchy of spiritual world. Since Claudius did not care to think about the condition of his brother’s body and the soul before he took his life and sent him to final account, Hamlet realizes that he has to reciprocate by taking into consideration all the things he has learned about death and the afterlife in order to attain proper revenge. After all, killing a king is not the main cause of distress in the play, it is the damnation of his soul and ruining his experience of the journey in the afterlife. Hamlet is caught between claims of this world and the afterlife.

Claudius finds himself in a similar situation, as seen in his soliloquy which in strength and depth of thought can rival Hamlet’s philosophical insights. Claudius is painfully aware of the fact that pretense will serve him only in this world, and he still chooses the role of a usurper and murderer with the full knowledge that his sins cannot be hidden from heaven.

Forker (1963) recognizes Hamlet’s dilemma whether to kill his uncle or not while he is prying as a struggle to establish some sort of measurement between earthly sins and heavenly judgement. What Hamlet is actually doing can be perceived as trying to reconcile passion and reason, and eventually he opts for the latter (225, 226). It has been mentioned that Hamlet is obsessed with things as they are as opposed to what they appear to be. He knows that Claudius is a sensualist and nothing is found in Shakespeare similar to Hamlet’s disgust at his uncle’s drunkenness, to his loathing of his mother’s and uncle’s sexual appetites, or to his astonishment and horror at their shallowness, fake and pretentious lives (Bradley 1914: 112). It seems imprudent to seize the opportunity and murder Claudius while he is at prayer because the final image of the usurper and murderer would be the one of a repentant sinner, devoted king, ascetic rather than hedonistic personage. Claudius would consequently continue to exist in the public consciousness as who he seemed to be rather than who he actually was. This would most likely lead to his murderer being judged and despised in the public eye, especially if we take into account the earlier mentioned ambiguities in the perception of killing a king as a form of retribution.

We understand the concept of sin thanks to metaphors OUR SINS ARE PLANTS and OUR HEART IS A GARDEN. Based on these mechanisms of thinking and conceptualizing, old king Hamlet was taken from this world by his ruthless murderer “with all his crimes broad blown, as flush as May” (III, 3, 80). The analogy here is between a cycle of a plant from sowing to harvesting and a spiritual state of the soul of a person who is most likely a Christian. With prayer, good deeds, modesty, and with the lack of excess, sin will never blossom in the garden of our heart. Conversely, if we indulge in earthly pleasures of food, drink, vanity, and if we hold ourselves in high self-esteem while we enjoy the lavish life of our favorable social status, we are likely to water the seeds of sin with hedonism and self-importance until the plant of sin is fully blown. Old king Hamlet was symbolically sleeping in his orchard when he was assassinated. Flourishing of his sins is represented in the imagery of ripe fruit trees around his sleeping body, which refers to life of richness and abundance. The spiritual condition in which old king Hamlet’s life was taken draws parallels between the excess of sin and plants blossoming in the month of May. In a completely different ambient, there is Claudius praying and confessing his sins to god. In the chamber where Hamlet stumbles upon him, no untreated condition of sin is detected. Bradley (1914) notices that the usurper king is found in the condition of moral purity. He is not full of rage, he is not enjoying his incestuous marriage with Gertrude, he is not gaming or swearing. The reason for irresolution at this moment is not Hamlet being weak, demonic or uncertain about the truth. The cause of irresolution is the excess of Hamlet’s speculative habit of the mind. His calculating considerations are exhausting and he is lost in the labyrinth of thought (105). The energy of resolution is dissipated in endless brooding about death, the afterlife, and measuring his father’s audit in heaven against his uncle’s crimes.

In this play, Shakespeare is alluding to the afterlife more often than we would expect him to. We should also bear in mind the fact that Hamlet is the only of his tragic heroes whom we do not see happy and satisfied during his life.



For tragic heroes of other Shakespeare's plays, we may be fine with imagining nothing but silence after life's fever, but we definitely expect more for the one whose passionate love of righteousness and goodness only gleams through strong sentiments of melancholy and nihilism (Bradley 1914: 147, 148). The expectation that Hamlet should be granted more in the afterlife than he was given in earthly life resonates at the end of the play in the words of Horatio.

Now cracks a noble heart. - good night, sweet  
prince;  
And flights of angels sing thee to thy rest!  
(*Hamlet*, V, 2, 360-361)

Poets are often creative because they combine several basic conceptual metaphors to build metaphorical linguistic expressions of great beauty and emotional power, such as the one from the closing scene in *Hamlet*. Conceptual metaphor LIFETIME IS A DAY helps us understand that good night refers to death and bidding farewell to those who have departed.

DEATH IS SLEEP facilitates understanding of the image where angels sing lullabies to the deceased in order to put them into a state of permanent rest. The metaphorical linguistic expression that Horatio utters to part with his friend embodies the perfect emotion to match the poignant situation. First of all, there is a feeling of great attachment and respect for the deceased and the conviction that he or she gets to spend eternity resting peacefully in the realm beyond earthly troubles. Secondly, the person to whom tribute is paid in these words is accompanied and soothed by angels, who according to *The Great Chain of Being* represent pure intelligence. LIFE IS A FLUID metaphor gives rise to "now cracks a noble heart" expression (V, 2, 358), where heart corresponds to a container and life to fluid in that container. The structure of this metaphor is explained by Lakoff and Johnson (1989). When the container cracks, the fluid leaks out and its amount diminishes. Metaphorically, life diminishes and death corresponds to an empty container (19). The amount of fluid in the container that is left at any moment corresponds to the amount of life that one has at his or her disposal.

Before life completely drains out of Hamlet, he prevents Horatio from killing himself and entrusts him with a task by saying, "in this harsh world draw thy breath in pain to tell my story" (V, 2, 347-348). LIFE IS A STORY metaphor assumes that everyone's life is structured like a tale. Entire biographical and autobiographical tradition rests on this assumption (Lakoff & Johnson 1980: 172). What Horatio is expected to do is construct a narrative of an eyewitness that will serve the ultimate purpose of revealing things as they are, not as they appear to be. The distinction between things as they are for real and what they appear to be is one of Hamlet's main preoccupations, and he worries about this even at his deathbed. The relationship between Hamlet and Horatio was one of loyalty and trust. That is why Horatio represents a perfect narrator who will impart a coherent life story, highlighting certain parts and participants in which manner Hamlet's name will not remain "wounded" after his death.

### 2.1.3. Theatre, politics, and monarchy in *Hamlet*

*Hamlet* contains Shakespeare's most extensive comments on drama. These comments refer to a play-within-the-play, but they also represent a more general and universal commentary about the relationship between art and life (Frye 1984: 4). When it comes to conceptual metaphors on which Shakespeare builds metaphorical linguistic expressions, he draws from the world of theatre in abundance. This is not to surprise us given the fact that Shakespeare played a tripartite role of a playwright, actor, and a theatre part-owner. Terms like prologue, stage, scene, player, act, actor, show, audience are used over and over again to suggest analogies between life and theatre (Forker 1963: 215).

Suit the action to the word,  
the word to the action; with this special observ-  
ance, that you o'erstep not the modesty of nature:  
for any thing so overdone is from the purpose of  
playing, whose end, both at the first and now,  
was and is, to hold, as 'twere, the mirror up to  
nature; to show virtue her own feature, scorn her  
own image, and the very age and body of the time  
his form and pressure.  
(*Hamlet*, III, 2, 17-24)

The arrival of players at Elsinore is an important event. While Hamlet is giving instructions to them, THEATRE as a source domain begins to embody one of the main anxieties of the play, which is telling difference between mere appearance of things and reality. What is real seems false, and what is false seems real. Forker (1963) sees theatre in *Hamlet* as a symbol for many unseen realities and for exposing secret places of human heart. We see into ourselves and into other people through a looking glass. Because of this, the mirror image is connected in Hamlet's mind with acting, and with other forms of art that reveal and mock hypocrisy and pretense (217). MIRRORS are universal source domains for understanding art and drama. No Elizabethan would understand ART IS MIRROR or THEATRE IS MIRROR metaphor as art or theatre offering virtually photographic or naturalistic reproduction of reality. Frye (1984) warns that MIRROR as the source domain in the metaphor is not a self-reflexive, nor a self-contained artefact. The theatre that Hamlet postulates imitates human reality. Shakespeare's audience was able to recognize this reality because it evoked familiar problems and concerns. These problems and concerns were the ones that Elizabethan audience could identify easily as their own, even when the bard elevated the reality of the play towards broader and more profound understanding of human existence and human nature (4, 5).

ART IS MIRROR or THEATRE IS MIRROR metaphor describes the meaning of plays for theatregoers as similar to looking into a mirror in which they see behavior, characters, and actions as playwrights perceive them in the real world and present them in drama. Forker (1963) says that this reality in *Hamlet* is revealed by the supernatural, and confirmed by the vision of truth that comes from art (217). Claudius is made to look into his deepest secret through the agency of drama, in which case theatre becomes a symbol for truth. The speech of a player is true for Hamlet, *The Murder of Gonzago* is true for Claudius, and *Hamlet, Prince of Denmark* is true for us. The court of Denmark is a stage where every character plays a role. Claudius acts in order to conceal his foul deed. Hamlet acts to see through appearances, and he feigns madness in order to objectify his inner feelings. It is by acting that he manages to see through the acts of Polonius, Rosencrantz, Guildenstern, Gertrude, and innocent Ophelia. According to Forker (1963), dramatic device helps Hamlet to learn the truth, express pain and disgust which the world of seeming and pretense evokes in him (218).

In his conversation with Rosencrantz and Guildenstern, Hamlet admits that he has lost all of his former cheerfulness and joy when he says, "man delights not me; no, nor woman neither" (II, 2, 314-315). Davies (2008) explains actors as shadows of real men and women because their actions mirror the actions of real people.

This is why Hamlet finds delight in the arrival of players at Elsinore. Theatre and actors can excite him where natural world cannot. Shakespeare's dramatic personages are imitations of humanity. They are close to possible human beings and their actions are allusions to real events (12). By organizing a play, Hamlet plans to use theatre and actors to turn the mirror directly towards Claudius. This way he will be able to expose his uncle's foul and bloody deed and rip his mask off in front of everyone. Having a group of players enact a story similar to his father's murder, Hamlet believes that he will be able to do something close enough to striking a stroke upon his enemy. This is an intellectual stroke, and Bradley (1919) says that the victory Hamlet achieves is one of wits (133). According to conceptual metaphor theory, slots in the source domain schema get mapped onto slots in the target domain. In some cases, slots in the target domain exist independently of metaphoric mapping. For example, the actor slot is mapped onto every living man or woman slot. The stage slot gets mapped onto the world slot, which explains the name of Shakespeare's own theatre - the Globe (Lakoff & Turner 1989: 63). Other target domain slots are created by mapping. For example, to map act and scene slots of THEATRE source domain onto the target domain LIFE means to understand events, situations, and stages of life as constituting acts and scenes of a play. The actor slot may imply many meanings in metaphorical linguistic expressions developed upon the schema. In metaphorical sense, Forker (1963) assigns meanings to actor slot as referring to things true and false, to doer and pretender, to the observer and the observed. He can symbolize tragedy itself, man as ephemeral, man as fortune's fool, man as self-aware, man divided against himself (218).

O, it offends me to the soul to  
 hear a robustious periwig-pated fellow tear a  
 passion to tatters, to very rags, to split the ears of  
 the groundlings, who, for the most part, are  
 capable of nothing but inexplicable dumb-shows  
 and noise: I would have such a fellow whipped for  
 o'erdoing Termagant; it out-herods Herod: pray  
 you, avoid it.  
 (*Hamlet*, III, 1, 9-16)

Throughout Shakespeare's plays, but most strikingly in *Hamlet*, the playing and acting slots of the THEATRE schema are mapped onto slots of hypocrisy and pretence in the target domain LIFE and its aspects that involve human character, behaviour, and actions. The idea of falsity is closely related to the mentioning of bad actors, the ones who out-herod Herod, strut and fret upon the stage, or tear a passion to tatters. These actors are false, not because they imitate humanity, but because they do it poorly. PASSIONS ARE OBJECTS metaphor is extended and elaborated so that objects in the source domain have been narrowed to CLOTH. Good actors can be perceived as tailors in this metaphor. The passion that they make should suit their body perfectly in order to give the impression of being a true reflection of humanity. Bad actors destroy passions and fine texts that playwrights produce in their careful observation of people in their time. They are like unskilful tailors who ruin cloth by tearing it to tatters, instead of making a fine, neat suit. When done well, acting honours playwright's words and holds the "mirror up to nature" (III, 2, 24-25).

Hamlet likes honest actors because their job is the revelation of truth through feigning. The figure of an actor in *Hamlet* may be seen as a metaphorical focus for the idea of a tragic conflict. Through the prism of an actor, a man is seen as divided against himself (Frye 1963: 219). Due to this division against the self, Davies (2008) finds it problematic for Hamlet to adhere to his identity of a prince. He takes all sorts of roles turning into a prince, a comedian, a play maker, a revenger, a philosopher, and a soldier among many (9).

In his apology to Leartes, Hamlet speaks truth and falsehood at the same time. While his emotions are genuine and sincere because he bears no enmity towards Leartes, he lies about the cause of his outburst and pleads madness. He knows that he must act until he accomplishes revenge, otherwise his plans and knowledge of things as they really are will be exposed. We understand Hamlet is an actor because he is a person divided against himself, who would rather play one role, but his task forces him to assume other roles as well (Forker 1963: 228).

The text of the play is ridden with MIRROR source domain. When players come to Elsinore, Hamlet asks them for a taste of their skills, ordering a special speech from *Aeneas* tale of Dido. This speech is of high significance and its content is central to symbolism of the play. Hamlet begins to recite and stops after some thirteen lines, asking one of the players from the company to continue. Forker (1963) believes that the fact that Hamlet himself delivers part of the speech shows that he identifies his own situation with the content of the text he selected. Through parallels and contrasts that Hamlet notices in relation with the text, he is able to express the very feelings he himself holds. These feelings refer to the murder of his father, the lack of grief on his mother's side, his uncle's cruelty, and the pressing need for revenge (223). Any Renaissance student might be interested in hearing a recital about the Trojan war. Hamlet focuses specifically on the death of Trojan king Priam, and more precisely on king's killer Pyrrhus who is an avenging son of his father Achilles. Hamlet criticizes himself for showing no passion in comparison with the player's emotional performance (Bloom 2008: 11). The speech of the player forces upon him the realization that even "in a fiction, in a dream of passion" (II, 2, 557) his circumstances would have the power to overtake the entire soul, fill eyes with tears, make voice and body shake and tremble under the influence of such passions. In comparison with this fictional situation that comes from the world of theatre, his own passion is entirely real, and thus capable of making an even stronger impact on the soul and body. The emotion that the player shows while reciting about Hecuba's grief over the death of her husband is the mirror that reflects how Hamlet and Gertrude should react to the death of a beloved king, father, and husband.

The speech delivered by the actor causes Hamlet to feel a strong sense of duty and shame for procrastinating (Bradley 1919: 131). By looking into actor and the speech he delivers as if being his own mirror, Hamlet is provided with a cue for action. He explains to us that the purpose that plays and theatre in general have is the revelation of truth. The player king will catch Claudius's conscience, and at this point we understand Hamlet's plan by relying on conceptual metaphor PLAY IS A TRAP, a trap for hidden foul deeds and guilty souls. This insertion of the scene similar to what happened to his father into *The Murder of Gonzago* leads Hamlet to devise the working name of the play *Mousetrap*.

The concept of a mirror reflecting truth is frequent in the play. In the closet scene, Hamlet compares two portraits and asks alarming questions about his mother's capability to perceive things as they are. On this occasion, Gertrude shows that she is only able to understand literal meanings. When Hamlet warns her, "you go not till I set you up a glass" (III, 4, 22), she thinks that she will be forced to drink a glass of poison. Instead of being poisoned, Gertrude is to be taught difference between a good and bad king, and between a good and bad husband. Her son will also show her "the inmost part" (III, 4, 23) of herself by acting like a medical and spiritual counsellor. Hamlet is ruthless, and his words have the mirror effect which will show Gertrude the gravity of her offense and the rotten moral state of her being. Shakespeare often relies on DISEASE source domain to point out the state of general corruption in *Hamlet*.

Such an act  
That blurs the grace and blush of modesty;  
Calls virtue hypocrite; takes off the rose  
From the fair forehead of an innocent love,  
And sets a blister there.  
(*Hamlet*, III, 4, 41-45)

In Hamlet's setting up a mirror in front of his mother, the idea of love is personified to have a forehead, and on this forehead, there is a strong contrast between a blister and rose. The general condition of moral rottenness is illustrated through the imagery of skin disease, with Gertrude and Claudius's incestuous marriage compared to a blister. It seems that in Hamlet's view, Gertrude is more damnable than Claudius because of her appalling sexual appetite, which is inappropriate for a king's widow and a woman of her age. The swiftness with which the queen leapt into "incestuous sheets" (I, 2, 156) is scandalous and repulsive. Thinking about his mother's soul as being in jeopardy of damnation, Hamlet keeps making comparisons between his father and uncle.

Whenever the thought of his father arises, Hamlet's language starts resembling poetry. Claudius is a mere "satyr" by comparison to "Hyperion" (I, 2, 139) that was old king Hamlet. Claudius is "no more like my father than I to Hercules" (I, 2, 151-152). Hercules is an archetypal man of action. He is usually illustrated with a club and lion's skin over his muscular physique. The mentioning of Hercules reveals contrast not only between Hamlet and this antic hero, but also between Hamlet and his father (Davies 2008: 53).

Metaphorical linguistic expressions built upon conceptual metaphors of diseases and corruption serve the purpose of constructing a much larger thematic scheme which is concerned with seeming and being, with fair appearance and ugly realities (Charney 1969: 54). DISEASE is a frequent source domain in conceptual metaphors. When we find it at the root of metaphorical linguistic expressions, it creates a general sense of evil in the tragedy. The action moves from a disease breaking out and consuming the body politic towards general healing and restoration of health. Charney (1969) identifies the source of disease in *Hamlet* in the character of Claudius, and as it fits the dramatic pattern, this contaminator is discovered and destroyed along with the protagonist who undertakes the action of suppressing the disease. This structural pattern of disease metaphors and imagery suggests that Hamlet must inevitably die at the end of the play. Before the tragic end comes, the play will move from disease to health, which will give rise to numerous therapeutic and medical metaphors (75).

The time is out of joint—O cursèd spite,  
That ever I was born to set it right!  
(*Hamlet*, I, V, 188-189)

Hamlet sees a dislocation in the state of Denmark, and he realizes that he will have to take the role of a physician who will fix the bones in the body politic of the kingdom. In Claudius's discourse there is a similar metaphorical linguistic expression that he utters when he talks about young Fortinbras who apparently thinks "our state to be disjoint and out of frame" (I, 2, 20). There are many references to Denmark's body politic being sick, but Claudius seems to think that the state does not need medical attention, which establishes him as the character who tries to present things as they seem to be instead of as they truly are (Charney 1969: 75). The death of father does not cause nihilism and disillusion with the world. The grief after someone that we care about and lose cannot make a noble spirit loathe the world as a place rank, rotten, and gross. The marriage between Hamlet's mother and his uncle, the behaviour of people at the Danish court, political and social realities are reasons why the young prince thinks in terms of disease and corruption metaphors.

Charney (1969) states that Hamlet and Claudius acknowledge each other as a disease. Hamlet is a fever that rages in Claudius's body, and the king counts on England to cure him of this pestilence (77).

Diseases desperate grown  
By desperate appliance are relieved,  
Or not at all.  
(*Hamlet*, IV, III, 9-11)

While plotting Hamlet's murder on his voyage to England, Claudius comes up with a proverbial formula on how to treat disease, which is on how to deal with political enemies. In this metaphorical linguistic expression, Hamlet is the disease in Claudius's body which he perceives as the body politic. Just as a terminally ill man takes even the most invasive sort of medical treatment to try to survive, thus Claudius opts for the most radical political action that involves murdering opponents, even among his own kin. Charney (1969) marks a prominent moral asymmetry between Hamlet and Claudius. They tend to perceive one another as the source of contamination. The images of disease are reversed between the antagonist and protagonist, and conflicting views over who jeopardises whom give rise to tension, arch enmity, and tragic closing of the play (70).

And is 't not to be damned  
To let this canker of our nature come  
In further evil?  
(*Hamlet*, V, II, 73-75)

“Canker” was used interchangeably with the word cancer until the eighteenth century, so Hamlet conceptualizes the usurper king and his foul deed as infecting the body of Denmark (Charney 1969: 78.). By understanding Claudius as the cancer of his father’s formerly virtuous state, Hamlet provides himself with justification to kill his own uncle and a new king. The metaphorical expression given is actually Hamlet persuading himself that killing Claudius is less of a crime in comparison to letting him do more harm. When Claudius worries about wellbeing of the body politic, he mainly thinks about his keeping the throne and crown. On the other hand, Hamlet’s concern with the body politic is broader than one’s own political interests, and it refers to the state of Denmark as a whole.

How weary, stale, flat, and unprofitable  
Seem to me all the uses of this world!  
Fie on ’t, ah fie! ‘Tis an unweeded garden  
That grows to seed. Things rank and gross in nature  
Possess it merely.  
(*Hamlet*, I, II, 133-137)

The rotten state of Claudius’s court is representative of things wrong elsewhere in the world because the world itself is marked with decay, which is why at the centre of Hamlet’s passionate disgust we can identify “things rank and gross in nature” (I, 2, 136). Once again, under nature we assume this earthly life which has completely stripped Hamlet of illusions regarding an elevated human nature and the beauty of living. The sense of a rank garden is strong in Hamlet’s first soliloquy. Metaphorically speaking, people can be represented by different kinds of plants according to their characteristics, looks, and origins. PEOPLE ARE PLANTS metaphor in the garden metaphorical expression depicts difference between a good and bad ruler. Hamlet’s father as king nurtured chivalry and loyalty among his advisors, counsellors, and among political and social elite. We think of the old king as of a virtuous gardener who invested love and labour into his garden which translates into his country. King Hamlet nurtured his plants, which are metaphorical representations of his subjects, to grow until reaching their full potential. On the other hand, Charney (1969) describes Claudius in the role of a gardener, and says that his court does no longer resemble the ideal Garden of Eden (56). Ever since he usurps the throne, the play has a general tone of distrust and paranoia that grow and spread their roots like rank weed.

Doubt and uncertainty hang over characters in Hamlet while relations among friends and family members are intertwined with politics. Polonius spies on his own son. He is influential and powerful enough, even though shown as a fool, to organize surveillance of Hamlet which goes as far as secreting himself in queen’s private chamber and pressing his daughter into his own service (Davies 2008: 77, 88). Rosencrantz and Guildenstern are figures interesting in the sense of “unweeded garden” (I, 2, 135) because they exemplify the problem of distinguishing between a friend and an enemy. Hamlet confuses Guildenstern in the usage of his conceptual metaphor MAN IS (NOT) A MUSICAL INSTRUMENT when he insists that his friend should be able to play the pipe by simply putting his fingers over the wholes and blowing into the instrument.

Why, look you now, how unworthy a thing you  
make of me! You would play upon me.  
You would seem to know my stops. You would  
pluck out the heart of my mystery. You would  
sound me from my lowest note to the top of  
my compass. And there is much music,  
excellent voice, in this little organ, yet cannot  
you make it speak? ‘Sblood, do you think I am  
easier to be played on than a pipe?  
(*Hamlet*, III, II, 328-336)

Hamlet objects to being manipulated and treated as a fool who voluntarily reveals his deepest secrets and feelings. He also voices against the main characteristic of Claudius’s regime, which is underestimating the complexity of man by narrowing him down to a single use of political manipulation.

The art of playing a musical instrument may seem deceptively easy at first glance, and so do Rosencrantz and Guildenstern believe that tricking Hamlet will be as simple as telling a lie. Since Claudius's collaborators get involved into circumstances far more complex and dangerous from what they appear to be, this will lead them into inevitable disaster because price must be paid for being a part of the system built upon treachery and crime. Frye (1984) relies on Aristotle's belief that one of the characteristics of a tyrant is his choice of humble companions whose main purpose is to flatter, inflate the self-importance of the tyrant, and cater for his whims. Along the lines of this claim, Claudius chooses Polonius, Rosencrantz, and Guildenstern for his advisors and collaborators (39).

Besides, to be demanded of a sponge!  
What replication should be made by the son  
of a king?  
(*Hamlet*, IV, II, 12-14)

In *A Defence of Liberty Against Tyrants*, Phillippe de Mornay says a tyrant gives prominence and favour to certain subjects. He allows them to be like sponges because they collect praise and favour as if being moisture (Frye 1984: 39). However, the tyrant then tends to squeeze out the servants of this favour according to his own needs. When we think in terms of SERVANTS ARE SPONGES metaphor, we usually realize that a king is negligent and careless over the fate of his former servants, whom he had used for his political purposes. Thanks to metaphor SERVANTS ARE SPONGES, we are able to understand Claudius's relationship with his subjects, and we begin to perceive him as a tyrant. Frye (1984) relies on Aristotle again when he writes that tyrants have a strong need to know and control everything, which is the reason why they employ spies, female detectives, and eavesdroppers (39, 40). In *Hamlet*, Rosencrantz and Guildenstern are spies, Ophelia is a female detective, and Polonius is an eavesdropper. When Marcellus speaks the line, "something is rotten in the state of Denmark" (I, 4, 91), he refers not only to the fact that in the country there is a reign of tyranny but also to the omnipresent presentiment about the existence of evil and covert foul deeds.

Charney (1969) links the word "rotten" to the concept of disease in the sense of putridity carried through the air. This meaning of "rotten" is lost nowadays, but was in prominent usage in Shakespeare's time (76). The line is spoken in response to the visage of the ghost, who is an ominous sign for Denmark, but it also introduces a broader topic of moral decay in the country. Ruling class is corrupt, and unnatural events stir at the top of political hierarchy. Claudius and Gertrude's marriage is also rotten because it is incestuous. One of the most striking images is "the rank sweat of an enseamed bed" (III, 4, 91), which Hamlet uses in order to shock Gertrude out of her lust. "Among general qualities of corruption, the most significant is rankness, and it should come as no surprise that *Hamlet* has more rank words than other play in the canon", states Charney (1969: 55).

When Claudius says "o, my offense is rank, it smells to heaven" (III, 3, 37), the evil smell of evil deeds is present not only in a direct statement. Words rank and rotten are closely connected since the crime of killing one's own brother stinks like Abel's rotting corpse (Charney 1969: 57). "Do not spread the compost on the weeds to make them ranker" (III, 4, 152-153) is another instance of rank metaphor. Rank here refers to things excessive in growth such as weeds. Weeds are already rank enough without adding fertilizers to them, and they do not depend on nurture, human attention, and labour to grow (Charney 1969: 56). By saying these lines to Gertrude, Hamlet urges her to repent and confess her sins. Adding compost to weeds illustrates the situation in which Gertrude persists with her incestuous marriage and disrespect for her late husband. She has already sinned enough and put her soul in jeopardy of damnation, and walking down the same road would only bring her to the point where there is no remedy, and no prospect of salvation.

"Foul" is another frequently used word in the play that gives rise to the general atmosphere of corruption. It means ugly, dirty, and impure. Hamlet says that his imagination has become "as foul as Vulcan's stithy" (III, 2, 88-89). The image of Vulcan's smoky forge says a lot about Hamlet's mental state, where he compares his intentions with the Roman god of fire and metalworking.

Vulcan was linked to destructive capacities of fire, and he was particularly dangerous when turned against his enemies. At the end of the play, Leartes' "foul practice" (V, 2, 317-318) turns against him, and foul deeds rise from their concealment in the play. Many personages' usage of the word "foul" does not give rise to spectacular metaphors, but it is the general impression of all the examples together that counts and that says a lot about deeds and intentions of the characters in the play (Charney 1969: 59). Political life, social atmosphere, and human characters are described by means of corruption and disease. In this all-encompassing decadence and rottenness, the only "unpolluted flesh" is that of Ophelia.

Lay her i' th' earth,  
And from her fair and unpolluted flesh  
May violets spring!  
(*Hamlet*, V, I, 213-215)

Ophelia is quiet, naïve, and inexperienced. Her character is of simple action, her flesh "unpolluted", and violets will spring from it when she dies. Bradley (1919) sees her destiny as contributing to immense poetic beauty of the play. In her uncomplicated and down-to-earth nature, Ophelia cannot understand the complexities of Hamlet's mind, but she can feel its strength and beauty (164). The frequent idea under the level of words is that physical human bodies and abstract bodies of states and courts decompose in literal and metaphorical sense once they are foul or caught by disease that spreads from immoral deeds. While other diseased and rotten bodies in the play are seen as contributing to the general impression of rankness and an unweeded garden, Ophelia's body and her grave are perceived as a hotbed for violets. "Rose of May" (IV, 5, 156) is how Leartes refers to Ophelia. In connection with lyrical beauty of this character, Bradley emphasizes that Ophelia is the one who gives flowers to others, and flowers float with her as she drowns in the brook. To other personages in the play, to readers, and to audience she brings to mind images of flowers (161). A strong contrast in plant and soil imagery is at work here. Its aim is to point out differences between natural innocence and political corruption. The result of such irreconcilable differences within societies is usually death of innocence either metaphorically or literally.

As master of pretending and deception, Claudius gives his opening speech from the throne where he talks about "defeated joy", "an auspicious and dropping eye" (I, 2, 10, 11). There is also "mirth in funeral and dirge in marriage" (I, 2, 12). These expressions are not interesting because they are metaphorical, but also because they represent a rhetorical, social, and moral oxymoron (Frye 1984: 90, 97). When Horatio says that marriage "followed hard upon" (I, 2, 178), he uses the words of immediate sequence. Lakoff and Turner (1980) list the words such as *precede*, *follow*, *before*, and *after* as representations of TIME MOVES metaphor, which is in accordance with our orientation as having our faces turned towards the future and our backs turned towards the past. Time is seen as moving in the direction of future. TIME MOVES metaphor is combined with EVENTS ARE ACTIONS, and this combination emphasizes swiftness in the motion of time and occurrence of events (44). Wedding and burial time intervals are described as happening in such proximity that "funeral baked meats" would be available to "coldly furnish forth the marriage tables" (I, 2, 179-180). The indication that the same baked meat was served for the funeral and wedding triggers our common knowledge about food and its being prone to swift decay. This knowledge about the qualities of food and meat help us understand an immediate sequence of events where death, funeral, and marriage happen almost simultaneously. Here we need to be careful about changes in the perception of TIME that mark different periods and epochs. Death in Renaissance, for example, was not quickly dismissed, nor was it easily forgotten. It also included social and religious practices to ease the final passage into the afterlife.

Frye (1984) talks about these rituals and points out that they were not simply observed for a few days, but for weeks and months, especially if the death in question was of a member of a royal household. Claudius, who was brother to the dead king, would have been expected to wear black for several months according to Renaissance customs. As for Queen Gertrude, her mourning was supposed to last much longer than the play suggests.



Because it has been established that a play is a mirror to life, this is a good opportunity to mention king James I who gave rise to sardonic remarks because of shortening the mourning period after his deceased wife, queen Anna, to only three months (83, 84). We should bear in mind the effect that Shakespeare was looking to create among his original audience when he was writing about the marriage between a sister-in-law and brother-in-law. Frye (1984) sees several things that qualify as bizarre and scandalous in the eyes of Renaissance and Jacobean audience. Apart from the issue of incest, there is also a problem of a speedy marriage of a widow who does not observe customs of decent mourning. Finally, there is a matrimony union between a widow and her husband's assassin (77). Even though Claudius's addressing the court is dignified and graceful, "the imperial jointress" with "our sometime sister, now our queen" (I, 2, 8, 9) leaves sour taste even in contemporary reader's mouth. In order to understand the scandalous aspect of Claudius and Gertrude's marriage, we need to delve a little deeper into laws and comprehension of Elizabethans. Frye (1984) reminds of Leviticus 18:16 and 20:21, which prohibited marriage between brother and a deceased sibling's widow. An exception to this was the situation when the previous marriage had left the deceased brother without an heir. Only under these circumstances was the surviving brother allowed to marry his sibling's widow, provide an heir to the name, and prolong the line (76). However, Frye (1984) says that this does not apply to *Hamlet* because the marriage between his mother and his uncle would have been justified only if the young prince did not exist (76). Claudius's desire to murder Hamlet may be inspired by more than just his desire to keep the throne and his secret of regicide and fratricide unrevealed. The young prince, who persists in wearing a black cloak, reminds Claudius of his sinfulness and of so many broken laws of man and god. In order to continue to pretend, and in order to organize the country and the court according to his needs, Hamlet must die. With his nephew not existing anymore, then maybe his marriage and ascension to the throne could become justifiable and acceptable.

Davies (2008) also agrees that by marrying Claudius and Gertrude, Shakespeare secures tense political, psychological, and familial relationships (40, 42). We see Hamlet as trying to stay outside of the world of Elsinore. His "suit of solemn black" (I, 2, 78) is representative of his mysterious, intriguing, sinister, and incomprehensible self.

#### 2.1.4. Conclusion of conceptual metaphor analysis in *Hamlet*

Hamlet is an example par excellence of a fully rounded dramatic characterisation. His possession of the depth of interiority and consciousness of subjectivity are manifested in numerous soliloquys where he contemplates life, death, human purpose, the afterlife, religion, and various social constructs such as art, theatre, monarchy, and politics. Hamlet's psychological fullness was not recognized in the past as such. In Renaissance, there were certain didactic expectations of characters that Shakespeare's Prince of Denmark failed to fulfil. Davies (2008) identifies the problem that Hamlet's character poses in his reluctance to behave according to the type. It is difficult for modern readers to narrow down a character to moral functions, and to think of him as subservient to the needs of texts. Hamlet is the character who defies these Renaissance expectations by being the locus of dramatic and psychological interest (2, 6).

Weimann (1974) refers to Hamlet's language rich in metaphors. He reminds that in the 17<sup>th</sup> and 18<sup>th</sup> century metaphor was mainly seen and discussed as related to mimesis, and representative of the requirements of the plot. In the criticism of Romantic period, metaphor was linked to poet's expression of himself, which was mainly achieved through creation of characters (153). Bloom (2008) argues that Shakespeare has definitely invested much of his pride and affection in Hamlet. The genius of this literary character is unique, and it is manifested in metaphorical linguistic expressions which are found in his discourse. He is one of the very few literary dramatic characters who can be said to possess and manifest authorial conscience, which is not to be confused with Shakespeare's (xii, xiii). If we try to study Hamlet's character through analysing metaphorical linguistic expressions and conceptual metaphors based on which he reasons and speaks, then we will notice that Prince of Denmark and Shakespeare have intellectual brilliance in common, if nothing else. Of Shakespeare's own inwardness, we cannot say that we learn much based on conceptual metaphor analysis and interpretation of metaphorical linguistic expressions. However, we can have some general idea about this great author's state of mind at the time when he was writing *Hamlet*, which contains experiences of personal grief. Shakespeare excessively thinks about death and the afterlife in *Hamlet*. He is also preoccupied with questions of purpose and reasons behind things. Metaphorical linguistic expressions that talk about life, death, and our purpose in this world are numerous, which makes these abstract ideas the core of contemplative dimension of the play. The list of conceptual metaphors that we have encountered at the root of lines analysed is quite long.

LIFE IS A JOURNEY  
LIFE IS PILGRIMAGE TO HEAVEN  
LIFETIME IS A YEAR  
LIFETIME IS A DAY  
LIFE IS A PRECIOUS POSSESSION  
LIFE IS A PLAY  
LIFE IS BONDAGE  
LIFE IS BURDEN  
LIFE IS BEING HERE  
BEING ALIVE IS BEING HERE  
PEOPLE ARE PLANTS  
PEOPLE ARE CONTAINERS  
PEOPLE ARE FOOD  
DEATH IS A JOURNEY  
DEATH IS DEPARTURE  
DEATH IS GOING TO A FINAL DESTINATION  
DEATH IS SLEEP  
DEATH IS REST  
DEATH IS NON-EXISTENCE  
DEATH IS AGENT

The reason why there are so many conceptual metaphors for life, death, and purpose is because these are rich concepts. When we try to conceptualize them, different views and aspects need to be taken into consideration. We use structures from various source domains because each of the conceptual metaphors listed gives us structure for understanding different aspects of target domains.

LIFE IS A PRECIOUS POSSESSION and LIFE IS BURDEN, for example, make sense of completely different aspects of life (Lakoff & Turner 1989: 53). In combining, questioning, and elaborating all these metaphors, *Hamlet* represents life as a constant struggle. He also exhibits heavy sadness over so much death and corruption, which is noticed in human character, in political and social structures. Such profound thoughts about life, death, purpose, and the afterlife as we encounter in *Hamlet* universally acknowledge Shakespeare as an unrivalled philosopher, psychologist, and a literary genius. Colin McGinn's (2005) observation that philosophy gives to Shakespeare almost as much as Shakespeare gives to philosophy seems most obvious in *Hamlet* and *King Lear*.

Greenblatt (2004) talks about Shakespeare's obsession with death and the afterlife that we notice in the play. He believes that to some extent it can be traced back to personal experience of sadness because metaphorical linguistic expressions about life, death, and purpose seem to have emerged from personal loss, grief, and disillusion by realities of life. Sometime in 1596, Shakespeare's only son, Hamnet, died. When this great poet was fourteen years old, his seven-year-old sister Anne died as well. In Shakespeare's time, death was a familiar experience, and it did not happen out of sight, it happened all the time, and in everyone's home. In his article *The Death of Hamnet and the Making of Hamlet*, Greenblatt also says that, unlike Ben Jonson for example, Shakespeare did not write elegies that would give relief to feelings of sorrow over death of children and the innocent. Frequent exposure to the sight of death in the era of extremely high mortality rates must have given rise to emotions of sadness and episodes of depression, and to a specific feeling of universal injustice where man is seen as powerless in front of the grand designs of life and death. Metaphorical linguistic expressions in *Hamlet* that discuss life, death, religious and theologian questions of the afterlife and purpose undoubtedly show that Shakespeare perfected means to represent inwardness that was ripening inside of him over a period of time. The expression of this inwardness in *Hamlet* is probably the result of achieved spiritual maturity and developed capacity to express in words what is abstract and transcendental. Dwelling in the spheres of things abstract and transcendental is already challenging enough, but being able to put into words what is beyond our experiential barriers is where Shakespeare's true greatness lies. Therefore, the key moment of the play is in words that are representative of vast contemplative activity, not in the moral dilemma of enacting revenge or Hamlet's constant self-reproach for inaction.

"To be, or not to be" monologue contains thoughts of suicidal urge that have nothing to do with the ghost or the supernatural. By the time Hamlet starts thinking about death based on conceptual metaphor DEATH IS DELIVERANCE and DEATH IS SLEEP, he had already stopped being preoccupied with his father's ghost because in his soliloquy he refers to death as "the undiscovered country from whose bourn no traveler returns". Greenblatt (2004) sees this line as proof that encounter with the ghost does not shape Hamlet's brooding over death. After analyzing numerous metaphorical expressions from the play whose main concern are questions of life, death, purpose, and the afterlife, we may be safe to claim that *Hamlet* is not a play about revenging a murdered father, or recuperating the throne and restoring justice into a usurped country. *Hamlet* is a play about soul sickness caused by the "thousand natural shocks that flesh is heir to."

Metaphorical linguistic expressions from *Hamlet*, in whose base we tried to identify conceptual metaphors, were selected with care. They are immensely important for general understanding of the play. In addition, these metaphorical linguistic expressions contain words that are representative of utterly complex processes of thought and cognition. Namely, some of the words that occur in those metaphorical linguistic expressions are considered to be new, not only to Shakespeare but also to the written record of the English language – unnerved, unpolluted, horrid, auspicious, and unweeded being only a few of them.

Greenblatt (2004) acknowledges that inside Shakespeare himself there must have been something strong going on to call for such linguistic creativity. Conceptual metaphor analysis approach explains how and why we tend to understand *Hamlet* in all its intricacy of themes and philosophical insights. All the major metaphorical linguistic expressions that are embodiments of Shakespeare's vast reflexive activity rest upon conceptual metaphors that we all possess and share as principal mechanisms for grasping what exists beyond our senses, and beyond this material world of concrete objects. The aspect of the play that we understand almost instinctively is passionate grief over death of the loved ones, and disillusionment over injustice in this world that we would like to set right, but instead we can only bear it like stoics.

The intensity of emotions and thoughts embodied in words of *Hamlet* does not exclude the possibility that Shakespeare started writing this play for commercial reasons to stir passions and provoke reactions among audience of his time. Bradley (1919) says that the plot of *Hamlet* does seem sensational at first sight. There are violent deaths, adultery, a ghost, madness, and fighting in a grave. However, the play cannot be labelled as sensationalist or horrible (90). Material seems to have gotten out of Shakespeare's hand. Old grievances and sorrows awakened regarding death of the loved ones, bonds between fathers and their sons. Death of the loved ones gives rise to another important theme, that of the afterlife. This ancient question has always preoccupied man and caused anxiety about living and dying. Mysteries of what happens after death are illustrated in *Hamlet* through tensions between Protestant and Catholic religions. Was there purgatory, and were the dead able to continue to communicate with the living? Were the living capable of relieving the burden of the dead? Half of the Catholic beliefs were cancelled with the arrival of new religion: candles burning day and night, bells tolling for days, food distributed in the memory of the dead, priests saying prayers to ease the passage through purgatory. Since these rituals and practices had a long tradition and huge impact on the perception of death, it was difficult to annul them overnight.

Views over metaphors DEATH IS A JOURNEY and DEATH IS GOING TO A FINAL DESTINATION varied in terms of stages that the journey to a final destination included. *Hamlet* still refers to the anxiety of Catholics that sudden death might prevent them from settling the account with God, as shown in the frustration of the ghost. In the play, Shakespeare acknowledges the existence of purgatory through the ghost, and he negates it through Hamlet, who makes no reference to purgatory, and mentions only heaven and hell in his discourse. Metaphorical linguistic expressions about life, death, purpose, and the afterlife that are mainly based on conceptual metaphors LIFE IS A JOURNEY, LIFE IS PILGRIMAGE TO HEAVEN, DEATH IS DEPARTURE and DEATH IS GOING TO A FINAL DESTINATION seem to give advantage to Catholic over Protestant tradition. First, we should agree that the ghost in *Hamlet* is not a hallucination. In the play, there are eleven sightings of the apparition by four different characters, which would have been proof enough for the objective existence of the ghost for Elizabethan audience, who believed in the possibility of such supernatural interferences. Latin and Greek literature were precedents for ghosts returning from the dead to make contact with the living. This means that a ghost returning from Virgilian underworld for literary purposes was not Shakespeare's invention, but it had a very long tradition that preceded Renaissance by far. As mentioned earlier, Protestants allowed appearances of ghosts, but saw them mainly as masqueraded devils, which is the possibility entertained in *Hamlet*. Roman Catholic doctrine warned that ghosts may be devils in disguise, but it accepted the possibility that spirits of the dead could temporarily return from purgatory if for some reason disturbed. Seeking revenge counts as a valid reason for spirits to leave purgatory and roam the earth.

According to Bradley (1919), thinking about the ghost as hallucination is a mistake that comes from transferring our modern intellectual atmosphere into Elizabethan world (139). Also, the fact that Queen Gertrude cannot see the ghost definitely does not cancel the possibility of sighting the apparition in the play. Advantage of Catholic over Protestant doctrine should not be seen as strange given the fact that there is evidence to connect Shakespeare's father John to Catholicism and concealed devotion to this religion (Greenblatt 2004).

Conceptual metaphor analysis revealed that the collision between two religious traditions led to uncertainties and confusion regarding comprehension and perception of death and the afterlife. Conceptual metaphors about life and death that we have listed as found in metaphorical linguistic expressions of the play are responsible not only for creating the view that destiny is far more powerful than man, but they also create a particular tone that may be understood as religion. Bradley (1919) states that the play opens with a religious idea that a soul may come back from purgatory, and it finishes with another religious idea that souls are carried to rest by angels (169, 174).

Conceptual metaphor analysis has helped us resolve some long-term ambiguities of the play, why Hamlet does not kill Claudius while he is praying being one of them. What happens in this scene is often agreed to be an excuse for procrastination. However, conceptual metaphor analysis reveals Hamlet's reluctance to send his father's murderer to heaven, which he would have achieved by enacting revenge at the moment of prayer. Bradley (1919) offers a detailed list of actions carried out by Hamlet. He storms at Ophelia, speaks daggers to his mother, hears noise behind the arras and kills an eavesdropper. He sends Rosencrantz and Guildenstern to death, and boards a pirate ship without hesitation. He fights Leartes in Ophelia's grave, and many people stand weak and powerless in front of Hamlet. At the end of the play, he participates in a duel, rushes at the king and drives a sword through his body (102, 135). All of these examples of action make it unjust to call Hamlet passive and overly sentimental. Abundant metaphorical linguistic expressions prove that *Hamlet* is a play of reflection, not of irresolution.

The main character owes existence to Shakespeare's personal traits. The author's familiarity with dangers of imaginative temperament is woven in the core of the play. The need to comprehend life, death, purpose, and the afterlife, along with the perception of social constructs in terms of DISEASE and ILLNESS, put Hamlet's mental world in perpetual motion. Because of this, Hamlet's humor is probably very close to Shakespeare himself, and it is through this play that we encounter Shakespeare the man. Spurgeon (1935) recognizes author's own feelings in the expression of disgust and horror through revolting smells, corruption of the flesh, and processes of decomposition. In his conceptualization and imagination of evil, it is always foul smells that spread from unnatural deeds, and Shakespeare proves to be more sensitive to the horror of bad smells than to the allure of fragrant ones (80). *Hamlet* is the play with the highest number of references to things rotting, smelling foul, decaying, and decomposing. Several mentions of illnesses and diseases point out the degradation of human nature, and of political and social life in Denmark.

What is said and thought in the play is sometimes unintelligible. This is the case because Shakespeare believed that life is a mystery, and he wanted his readers and audience to get the same impression after reading his texts or watching his plays (Bradley 1919: 150, 152). Hamlet is the character who remains hidden from us, but since his subjectivity is spoken into existence, analysis of metaphorical linguistic expressions stands a good chance to help us fathom the character and the play itself. By coming across so many metaphorical linguistic expressions that talk about life, death, purpose, the afterlife, politics, familial relations, and human character, the dynamic plot is usually paused to give way to a different sort of drama – the one of thought and conscience. Davies (2004) holds a similar view and emphasizes the fact that such a rich activity on the level of thought finds its realization in metaphorical linguistic expressions, which makes Hamlet one of the most life-like characters (57, 58).

In conceptual metaphor analysis of *Hamlet*, and Shakespeare's plays in general, we should always be careful not to mistake our own perception of concepts for the perception of Elizabethans. Modern responses to the play sometimes oversimplify critical points of the text. One of the major issues that Hamlet deals with comes from conceptualization of TIME.

TIME MOVES metaphor from Renaissance period assumed a steady passage of time, where events did not simply follow one another in an immediate succession, as it is the case in our hectic lives nowadays. In modern societies, we all agree that TIME FLIES, so the idea of appropriate breaks or pauses between events has lost significance. Funerals, marriages, divorces, and decisions are made and organized quickly because TIME IS A VALUABLE COMMODITY and it cannot be wasted.

However, in Renaissance it was the norm to adhere to practices and customs that lasted for days, weeks, or even months in cases of deaths, marriages, and other events of social significance. Gertrude and Claudius's marriage that comes immediately after the funeral of her husband and his brother is the major cause of Hamlet's disgust with human character. Remarriages were common in Shakespeare's time, but there were legalities that one had to be careful about. Gertrude's rush from a widow to a bride was perceived by Elizabethans as disruption of social, legal, and religious laws.

The idea of rebellion against a lawful ruler was also greatly different in Shakespeare's time from how we feel about it today. *The Book of Homilies* that was read at churches commented on obedience and condemned rebellion. The person who starts a rebellion was perceived as Satan who led the fallen angels against god (Frye 1984: 12). Had Hamlet followed the prescription in *The Book of Homilies*, he would know exactly what not to do. However, some other voices of authority, including the Pope and prominent Jesuits, gave their voice to a different opinion. They justified the use of force against an unjust and tyrannous monarch (Frye 1984: 13). Hamlet's executing revenge at the end of the play is another instance where advantage is given to Roman Catholic tradition and the perception that comes from this doctrine.

There is another concept that Elizabethans perceived differently from modern readers and audience. *The Book of Homilies* also had a very explicit attitude about incest, which included the marriage between a sister-in-law and brother-in-law. This issue was addressed through the case of king Herod who married his brother's divorced wife, and through the fact that John the Baptist lost his head for refusing to accept this marriage (Frye 1984: 80). As we know, Claudius first killed his brother, and then he married his widowed queen to double secure his right to the throne. Because of breaking all these laws of god and man, it is referenced in the play that Claudius was able to out-herod Herod. The fact that Shakespeare takes into consideration views, beliefs, and accumulated tradition of his time in contemplating retribution, marriage, incest, and practices of mourning prove him to be a conservative writer. However, putting one of his greatest tragic heroes in a constant conflict with all these asserts the author as a radical and ground-breaking thinker.

After analyzing conceptual metaphors in metaphorical linguistic expressions in *Hamlet*, we can finally conclude that Hamlet is copious in thought and speech, just as his author is. Shakespeare was also known for improvisation, and Hamlet is an improviser as well. This seems to be another instance where the bard risks self-exposure in this play.

## 2.2. Conceptual Metaphor in *Macbeth*

### 2.2.1. Introduction to *Macbeth*

In certain respects, *Macbeth* resembles *Hamlet*. In both plays there is a transition from very deep thought followed by active imagination and depth of insights towards bloody deeds, revenge, guilty conscience, and questions of purpose that mark the downfall of tragic characters (Bradley 1919: 333, 334). *Hamlet* and *Macbeth* owe their popularity to supernatural elements represented in the ghost in king Hamlet's armor and the witches who stir horror in their cauldron. It is also important to point out that supernatural elements in both plays serve a metaphorical purpose rather than a literal one.

We definitely should not accept L.C. Knight's and W. Knight's view according to which *Macbeth* is a statement of evil (Hawkins 2005). This view over the play can easily be disputed because the perception of evil was not quite the same for Jacobians as it is for us nowadays. Holinshed's *Chronicle* also makes it clear that murder within an extended royal family was perceived differently in the 11<sup>th</sup> century in Scotland (Hawkins 2005). The period, its social and historical circumstances assumed that battles for power and authority, and especially for the throne and crown, would necessarily be bloody and ruthless. Numerous human casualties that came as consequences of wars, battles, and family feuds for seizing the throne were not only frequent but also worth it. In *Macbeth*, however, the imperial theme is not in the center of the play, as it may appear at first glance. This is why conceptual metaphor analysis proves useful – it enables us to dive deeper into the text, beyond the level of words and linguistic expressions, into the sphere of thinking, understanding, and conceptualizing. By identifying conceptual metaphors in the base of metaphorical linguistic expressions, we will notice that due weight is given to the fact that Macbeth killed not only a king but also his cousin and guest. In addition, close attention is paid to dark and unexplored regions of the human soul and consciousness, where powerful forces dwell dormant. Once woken up, they have the capacity to cause chaos and destruction upon individuals and broader structures of society.

In *Macbeth*, Shakespeare is interested in calamities and disasters brought about by the operation of these dark forces and impulses. In order to explore obscure terrains of our soul and mind, Shakespeare creates this perpetual darkness in the gothic world of the play, in which unnatural thoughts and deeds thrive. In the extreme circumstances of the play, things are inverted so that ugly becomes pretty, unnatural becomes natural, and day withdraws before the night. Next to darkness and night, there is sleep as another important concept that the play deals with. The link between spiritual and mental wellbeing and sleep is obvious. The fact that Macbeth suffers from insomnia and Lady Macbeth from somnambulism indicates disturbance of the mind, soul, and conscience. By introducing ideas about the importance of heathy sleep and the consequences of sleep deprivation, Shakespeare tackles the question of duality of king's body. Parris (2012) states that the body natural of a monarch directly determines the quality of the body politic. All disturbances that the monarch's body, mind, and soul go through are manifested in the state and among king's subjects. Shakespeare generally has a lot of references to sleep and night in his plays, but nowhere are these concepts given so much prominence as in the world of *Macbeth*. Due to this, conceptual metaphor analysis of sleep and darkness seems to be an inevitable step in understanding the play, structure of the plot, inner lives, and disturbances of characters that move them to act. Night, darkness, and sleep will further prove inseparable from political life, social atmosphere, the well-being of a king and his subjects.

Donald Freeman (1995) took conceptual metaphor analysis approach towards figurative language of *Macbeth*, and he discovered that PATH and CONTAINER schemata rank highly in the play. Macbeth's life, his career, and the plans that he makes to achieve his purposes are conceptualized as PATH. Human beings are often conceptualized as CONTAINERS with reference to substances and liquids that our bodies and feelings are made of. Nearly every critic who wrote about *Macbeth* has talked about the tragic hero's steps and about his journey towards damnation of the soul, paranoia, and mental disturbances.

Macbeth's anxiety and his urge to protect the throne come from a paranoid state of the mind, where he believes that there is always another step to be taken before he establishes himself as a king. Since each of these steps is destructive for Macbeth and for those around him, the play shows changes that happen in human characters under the influence of dark desires that fill containers of the mind and soul.

Numerous actions in *Macbeth* fill a short period of dramatic time, which is why the play does not leave the impression of brevity but of intensity (Bradley 1919). The tragic hero suppresses a rebellion and then kills a king so that he could fulfil his destiny and ascend the throne. In order to complete his plan, he must kill the witnesses of his act, those who suspect it, and those who pose threat to longevity of his reign. Macbeth kills sons and friends of those he has already murdered because he has only "scoth'd the snake, not kill'd it" (III, 2, 14). From the beginning until the end of the play, Macbeth has managed to thread the whole way up and down the grand staircase of history (Kott 1966: 85). The impression of an intense story full of unrested conscious, wild imagination, actions and their consequences is achieved by means of conceptual metaphors upon which metaphorical expressions of immense poetic power and depth are manifested. In the view of all this, Bradley (1919) points out that despite recurring themes of remorse, repentance, crime and punishment *Macbeth* was not written for scholars of metaphysics and theology, but for people in general. Shakespeare does not give prominence to predestination and foreknowledge of paths and characters as they are *per se*. His interest is always in man, what he makes out of his choices and possibilities, and how his conceptualization and understanding of things influence his actions (347).



### 2.2.2. Sleep and darkness in *Macbeth*

All Shakespeare's tragedies have a certain atmosphere and a certain tone. These are sometimes difficult to describe, but conceptual metaphor analysis helps explain how and why certain ambient rises in the story. Darkness dominates *Macbeth*. Bradley (1919) notices that majority of the scenes that we can remember as most striking and most crucial for the plot occur during night or at some dark places. This omnipresent darkness is a cause of fear and horror for the tragic hero, and the things he himself feels become the general pathos of the play (334). Macbeth dreads ambition that has been awoken by supernatural agents. He is appalled by his own considerations, and he asks the stars to hide their light so that his most horrid desires may remain concealed.

Stars, hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be,  
Which the eye fears, when it is done, to see.  
(*Macbeth*, I, 4, 54-57)

Macbeth wishes to disintegrate himself. His body is to be devoid of a holistic unity so that his hand would be able to commit the crime while sparing the eyes from seeing the gruesome result of his endeavor. The idea is to give all the agency to the hand while keeping the senses and his inner being unperturbed by the bloody sight. Lady Macbeth also implores heavy darkness to overtake transparency of the day. Her reason to want the absence of light is the same as Macbeth's. She would like the crime to be committed out of sight because daylight may prevent the perpetrators from pursuing their horrendous course. "Thick night" (I, 5, 49) is to obscure Duncan's corpse, and the knife is perceived as a free agent acting on its own. Lady Macbeth wishes not to be able to see the weapon, nor the wound that it strikes, nor the appearance of the man that it kills. Invocation of darkness by Macbeth and his wife is pronounced in unison. They try to conceptualize their crime in terms of metaphors HAND IS AN AGENT and DAGGER IS AN AGENT, which are both to be hidden under the veil of darkness, rather than in terms of the most obvious metaphor MAN IS AN AGENT.

Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes.  
Nor heaven peep through the blanket of the dark  
To cry "Hold, hold!"  
(*Macbeth*, I, 5, 51-54)

Lady Macbeth looks into surrounding darkness when she evokes dark spirits to change her humoral substance. Parris (2012) associates night with human perverted nature. It will hide the murder of a lawful king under a cloak or a blanket and distract the public from true perpetrators. Lady Macbeth seems to think that nocturnal life exists independently of what we do and how we behave during daytime. Substances that fill our bodies and govern our deeds at night are different from the ones that shape us during day. Just like in *Hamlet*, Shakespeare once again introduces the theme of things as they are and as they appear to be on the surface. Lady Macbeth is the character strongly associated with the idea of disguising the truth. She is confident that she can avert suspicion and doubt over her and her husband's crime by making their "griefs and clamour roar" (I, 7, 76) upon the death of the king. She further instructs her husband, "bear welcome in your eye, your hand, your tongue [...] but be the serpent under't" (I, 5, 66-67).

The more the Macbeths live under false pretense, the thicker is the darkness they implore because there are so many thoughts and deeds that need to be kept away from the light of day. Lady Macbeth addresses spirits and substances of nocturnal life to negate the existence of what is sacred for humans, virtues of sympathy and remorse for instance. She embraces the processes of thickening and transformation, which are associated with night and humoral environs of sleep. When she mentions "dunnest smoke of hell" (I, 5, 52), she refers to darkness obscuring the murder, devious natures, and characters in becoming (Parris 2012).

Macbeth and Lady Macbeth create this perpetual darkness which becomes a terrifying reality for those around them. The Macbeths invoke long night in Scotland so that no one, not even themselves, could witness the murder committed by their hand and dagger. They wish for black dark to swallow the country so that their wishes, deeds, and monstrous nature would not stand out in the light. Lady Macbeth prioritizes darkness over light from the beginning of the play. When she encourages her husband to kill the king, she says that the deed “shall to our nights and days to come give solely sovereign sway and masterdom” (I, 5, 71). The inverted order of importance of night and day indicates the inversion of what is perceived as natural and unnatural.

Come, seeling night,  
Scarf up the tender eye of pitiful day;  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale! – Light thickens; and the  
crow  
Makes wing to the rooky wood:  
Good things of day begin to droop and drowse;  
While night’s black agents to their preys do  
rouse. –  
(*Macbeth*, III, 2, 45-52)

Macbeth is looking forward to crows returning into dark woods, which signifies that he is excited about darkness taking over light. DAY IS SEEING and NIGHT IS BLINDNESS conceptual metaphors are directly linked to concepts of transparency and concealing, to overt and covert human deeds. Night will blindfold the eye of the public so that Macbeth can continue committing murders for which he believes will secure his position on the throne and bring him much needed peace of the mind. Since he asks the “bloody and invisible hand” (III, 2, 47) of night to help him get rid of Banquo, we understand that Macbeth thinks of darkness as of his accomplice. “Seeling night” (III, 2, 45) is a metaphorical linguistic expression that takes falconry as a source domain. Olsen (2002) says that a falcon was said to be “manned” if it was at ease in the presence of people. If the falcon was nervous around people, then the first step in his training would be “manning”. One of the options to achieve it was by seeling, which meant putting stitches through its insensitive lower eyelids. The tread could then be loosened and tightened to close the bird’s eyes to a higher or lower degree with the aim of narrowing or broadening the field of vision (Vol. 1: 243). Similarly, Macbeth seeks to use darkness to control the vision of people for the sake of manipulation and carrying out with his covert affairs. In addition to this, day is seen as “pitiful” (III, 2, 46), and Macbeth’s ruthless and bloody deeds must escape pity (Mullan 2016).

Numerous inversions of well-established perceptions in *Macbeth* support the claim that Shakespeare treats the play and its characters in a novel way. Light and darkness are basic human experiences, which we frequently rely on when we want to comprehend abstract concepts (Kövecses 2010: 47). Typically, we associate day with action and night with inaction. In Macbeth’s case, the situation is altogether different. He is like a nocturnal predator who waits for darkness to descend so that he could start hunting his prey. “Falcon tow’ring in her pride of place was by a mousing owl hawked at and killed” (II, 4, 14-15) is an allegory that illustrates political reality in Scotland, which is bizarre because the vicious destroy the virtuous. There are two reasons for the tragic hero to give advantage to night over day. First of all, he is embarrassed to exhibit in the light of day the tyrant he has become, and also the success of his plan depends on his crimes being hidden by the scarf or blanket of darkness. Secondly, Macbeth suffers from insomnia. He has murdered sleep so night and dark have become the ambient in which sounds and apprehensions are amplified.

Mullan (2016) says that Macbeth conceptualizes night and darkness as a psychological space where moral scruples and feelings of guilt can easily be cast away. His disability to sleep and get the necessary rest comes from an intensive feeling of guilt, in which he will later be joined by his wife and accomplice. This guilt troubles the mind and soul, and it further induces darkness and mist-like settings in the play (Churchill 2015: 162).

All important events take place during night, at the time when wolves begin to howl, owls clamour, crickets cry, and ravens croak. Macbeth's reign starts with the invocation of darkness, and much of what happens in the play is directly connected to sleeplessness and perverted nature of the night. These themes are far more significant than simply offering exterior manifestation of tragic hero's emotions.

O, never  
Shall sun that morrow see!  
(*Macbeth*, I, 5, 48)

If we bear in mind conceptual metaphor LIFETIME IS DAY, then we know that the setting sun is old age, and that near darkness is the onset of death (Lakoff & Turner 1989: 5, 6). On the day that follows the murder of Duncan, the sun is said to be strangled. Conceptual metaphor LIFETIME IS DAY and metaphorical linguistic expression "dark night strangles the travelling lamp" (II, 4, 8) help us to understand the failure of the sun to come out as a direct consequence of legitimate king being slaughtered. The general atmosphere triggered by daytime without light is that of mourning and horror. Darkness that dominates daytime has a fundamental importance in creating the feeling of being lost in a maze. According to Churchill (2015), the problematic moment of entering a maze is the impression that time has stopped, and that all rational and reasonable paths are impossible. The circumstance in *Macbeth* is not defined by sadness over death and loss. It is directly linked to guilt and paranoia, and these two cannot be relieved if time is not perceived as an agent of change and redemption (164). In mourning and sadness that come after death and loss, TIME IS AN AGENT metaphor means that time heals and relieves the pain. In *Macbeth*, however, time is suspended by omnipresence of darkness and by the impression that one is lost in a maze. Churchill (2015) adds that this is an ambient in which not sadness and mourning occur, but where mania and paranoia thrive. In the dark and misty world of *Macbeth*, horrifying crimes destroy the future by devastating the present (162).

The tragic hero progresses in crime. He keeps murdering political opponents with the aim of securing his position as a monarch, but what he actually does is create a barren landscape of his own soul that translates into the state of Scotland.

Macbeth does murder sleep,' - the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.  
(*Macbeth*, II, 2, 30-34)

Macbeth's insomnia is directly linked to an assault and murder of the sleeping king. Moments after Macbeth commits the damnable crime, he hears a voice that condemns his act not only as a regicide and a homicide but also as a violation of sleep. The tragic hero finds himself guilty of having murdered sleep. If sleep can be murdered, then it has a body with a strange form of life in itself. Macbeth's criminal act against the body of sleep results in insomnia and paranoia. Because of constant sleep deprivation and obsession with restoring safety and securing the throne, Macbeth becomes a tyrant. He loses political authority and eventually dies because of it. Lady Macbeth comments on his disturbed self and on the restlessness of his being when she says, "you lack the season of all natures, sleep" (III, 4, 145). It is blatantly obvious that Macbeth is Shakespeare's most famous insomniac. He evokes and brings about horrors of the night and gradually becomes their main driving force. Knight (1949) says that in *Macbeth* we constantly confront mystery, darkness, abnormality, and fear that is generated by all these. Fear is the most predominant feeling because darkness and disturbed events in nature and society make everyone feel afraid. The experience of the tormented mind and soul is nowhere given such a poetic quality as in the delirious nightmarish atmosphere of *Macbeth*. Parris (2012) notices that the play suggests some sort of intimacy between holiness of a monarch and his sovereign sleep that is grounded in physical restoration of the body natural.

Many scholars of early English literature have returned to the topic of king's two bodies. Works of Thomas Hobbs, found in Paris (2012), were an important contribution to establishing and understanding the concept of European sovereignty, and they have been the material that Shakespeare used when he wanted to introduce ideological and political context of the time in his drama. Sleep and insomnia in *Macbeth*, and in *Hamlet* to an extent, are closely related to a political institution of king's two bodies, and they seem to have the power to threaten the security of early modern sovereignty (Parris 2015). King's two bodies represent a unity upon which rests the prosperity of a state and authority of the sovereign.

In *Hamlet* and *Macbeth*, kings are murdered in their sleep, and what follows subsequently is an attempt by the tragic heroes to understand the link that binds the life of a monarch and his subjects to a wellbeing of the modern state. Sudden death in sleep was one of mediaeval nightmares. The plot of *Macbeth* is not only based on assassinating the king, but also on the fact that this murder happens in sleep, in a comfortable and secure zone, and at a place where the monarch is supposed to feel safe. Macbeth thinks that he heard a voice accuse him of murdering "innocent sleep" (II, 2, 35). From this soliloquy, we get the proof that Macbeth understands that sleep and clean conscience allow the body to rest. He knows that sleep is a healer and restorer of health, which is the view that Elizabethans and Jacobians commonly held. They believed that sleep, sleeping habits, and routines had much to do with the general health of the body and the mind. Conceptualization and comprehension of the abstract is one of Macbeth's most peculiar characteristics. Macbeth is very sensitive to certain impressions. His imagination that is given form in words can produce true disturbances of the body and mind. Bradley (1919) perceives that whenever Macbeth talks about conscience and honor, he does not use an overt language of moral norms, commands, and prohibitions. Instead, he uses his imagination that produces images of alarm and horror (352).

Conceptual metaphor analysis of linguistic expressions in Macbeth's discourse shows that his imagination is deeper than his conscious thoughts, to which Bradley further adds that if he had obeyed his imagination, he would never have ruined his life (352). Macbeth desperately tries to rationalize his fears, feelings of guilt and remorse. He does himself justice when he says that he "dares do all that may become a man" (I, 7, 47) or that "what man dare I dare" (III, 4, 97). We may be safe to claim that Macbeth is not afraid of the consequences of his crime. He is not disturbed by the fact that his deed is bloody because at the beginning of the play, we learn that he is a brave warrior who executes his enemies swiftly and effectively. "His brandish'd steel which smoked with bloody execution" is said to have "carved out his passage till he faced the slave" (I, 2, 16, 17).

Macbeth's enemies in the battlefield "bathe in reeking wounds" (I, 2, 40). In the conflicts described at the beginning of the play, Macbeth is a warrior of great courage. We see him as masterful on a battlefield, abrupt, rough, and as inspiring fear (Bradley 1919: 351). Apparently, the crime that Macbeth committed could not have caused disturbances of the soul and body simply because there was too much blood at the crime scene. For Macbeth, there is a gap between familiar images of death on the battlefield and Duncan's slaughter, which is why the image triggered by the murder of the king is so terrifying. Foakes (2005) believes that Macbeth's soliloquys in the scenes that follow the murder of Duncan contain difficulties in bridging the gap between deaths that happen on a battlefield and slaughtering the sleeping king.

He's here in double trust:  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off;  
(*Macbeth*, I, 7, 12-20)

Duncan is Macbeth's cousin, his king, and a guest at his house. There is not only double but threefold trust that the king invests in his kinsmen, subject, and host. By murdering Duncan in the given circumstance, while he is asleep on top of everything, Macbeth breaks all the laws of god and man and he betrays ideals of chivalry and honor. The tragic hero violates his patriarchal duty, which is to provide security to those under his roof. Shakespeare also suggests a somewhat surrogate father figure in Duncan, which is not strange given that in Renaissance father's authority in a family was equivalent to king's authority in a state. Macbeth acknowledges the conceptualization of a legitimate monarch through metaphor KING IS FATHER when he says, "our duties are to your throne and state children are servants" (I, 4, 24-25). Duncan is also depicted as a holy man. Hawkins (2005) stresses the fact that reading Shakespeare's works in historical context is important, though difficult. Characters in his plays cannot be read as standing outside of history. However, we should not think of them as having history as a mere background. The issue is more complex because they are parts of history, parts of Shakespeare's time, and they represent universality. In this sense, we may say that Duncan reminds of King Edward the Confessor.

Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off;  
(*Macbeth*, I, 7, 16-20)

A religious simile compares Duncan's virtues to angels and associates the king with heaven. Because the king is depicted as a holy man, Macbeth expresses his anxiety over the horror that everyone would feel at his being murdered. He sees pity as "naked babe" (18), capable of provoking universal sorrow for the victim, immense hatred and condemnation for the murderer (Foakes 2005: 15). Once again, this horror does not come only from the fear of being identified and discovered as a murderer, but it is directly linked to the awareness of how damnable and monstrous the deed is. Duncan's court and his reign are tranquil and peaceful to the degree that historical circumstances of the period allowed. He is kind, meek, and as far from a tyrant as a sovereign monarch can possibly be. On the other hand, Macbeth's entire reign is terror for Scotland. It is marked by the disruption of sleep, natural order, and *The Chain of Being* doctrine. There are numerous references in the play to natural world being disturbed because of Macbeth seizing the throne by unnatural means. Hawking (2005) says that the overthrow of Macbeth and his tyrannical rule will signify dawning of day, restoration of order, and concord of the society (160).

SLEEP IS NOURISHER and SLEEP IS BALM conceptual metaphors explain healing and rejuvenating properties of sleep. According to Parris (2012), it puts continuous stream of conscious thinking to rest and helps the soul to delve into a temporary void of oblivion. Duncan was murdered while he was asleep, in the process of renewing strength for his body natural so that the body politic could function properly. We usually associate healthy and rejuvenating sleep with Duncan, and the absence of it with Macbeth's heinous crime. What stems from these considerations is that healthy sleep reflects social order, while sleep disorders are signs of tormented minds and rotten states.

This guest of summer,  
The temple-haunting martlet, does approve,  
By his loved mansionry, that the heaven's breath  
Smells wooingly here: no jutting, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendant bed and procreant cradle:  
Where they most breed and haunt, I have observed  
the air is delicate.  
(*Macbeth*, I, 6, 3-9)

Banquo mentions Inverness as an ideal place to rest and relax when he arrives there accompanying king Duncan. He draws a landscape of Inverness as a safe place, where the king can retreat from the public eye, recuperate power and strength through rest among closest friends and cousins. Parris (2012) finds similarity between the lines by Banquo and Duncan and the words of old king Hamlet, who was sleeping in his orchard as a form of pastoral escape from daily troubles and responsibilities that are attached to king's body politic. Sleep, rest, and brief escape from the public eye renew monarch's weary body natural.

When Duncan is asleep, -  
Whereto the rather shall his day's hard journey  
Soundly invite him, - his two chamberlains  
Will I with wine and wassail so convince  
That memory, the warder of the brain,  
Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenched natures lie as in a death,

What cannot you and I perform upon  
Th' unguarded Duncan? what not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?  
(*Macbeth*, I, 7, 61-70)

Macbeth and Lady Macbeth find it a tantalizing opportunity to murder Duncan while the king himself and everyone else in their immediate surrounding are asleep. This is a chance to commit the perfect crime because the guilt can easily be shifted to king's sleeping officers. Lady Macbeth plans to transform the slumber of Duncan's servants into "swinish sleep" (I, 7, 64) that will erase their memory and shut down their power to reason. Parris (2012) sees this as a disturbing image of a generally elevated human condition, which is placed to the level of an animal since the sleeping human soul temporarily descends from the heights of reason to mere existence of an unconscious body. Just like in *Hamlet*, we encounter the metaphor SERVANTS ARE SPONGES, but the conceptualization that stems from it is quite different from the one in the previous play. The perception of servants as sponges in *Hamlet* illustrates a monarch who uses his advisors and subjects to achieve his own political goals, letting them go easily once his purposes are fulfilled. In *Macbeth*, OFFICERS' SLEEPING BODIES ARE SPONGES is a dominant mode of thought. They will absorb the guilt of a murderous act, just as their clothes and daggers will absorb the king's blood. This metaphorical linguistic expression is one among many allusions to sleep as man's strange self-conscious life. Shakespeare here refers to sleep as to a state of vulnerability and exposure. People have no control over what may happen to them during sleep. As we will see in the case of Lady Macbeth's somnambulism, people also lack control over what they say in a dream, and consequently over what others report about their behavior during sleep. This is also monitored in *Othello* when Iago claims to have heard Cassio sleep talk and admit his adultery with Desdemona. The idea that sleep is a state of vulnerability and lack of agency is introduced in the play through the murder of Duncan. By asking her husband, "what cannot you and I perform upon the unguarded Duncan" (I, 7, 66-67) and "what not put upon his spongy officers" (I, 7, 67-68), Lady Macbeth emphasizes total loss of control that comes with the state of being unconscious.

DEATH IS SLEEP metaphor is a very common mechanism that we use in our attempts to comprehend death and the afterlife experience. In the lines that Lady Macbeth utters in her presentation of a murderous plan, we detect a somewhat different mapping process going on. She seems to be more interested in defining SLEEP through the concept of DEATH than vice versa. When she says that the bodies of the sleeping officers will lie "as in death" (I, 7, 65), she points out the vulnerability of sleep, and not the nature of death. Parris (2012) says that the person who is sound asleep is susceptible to any sort of violation, and because not even a legitimate monarch is exempt from this, Lady Macbeth's description of sleep creates an image of human imperfection that includes the sovereign's body natural as well.

Life in sleep resembles death. While a king is sleeping, his mortality surfaces even though it would be expected that imperfections of the body natural are annulled by the presence of the body politic. Thomas Cogan exhibited the idea in his work *Heaven and Health* that sleep is death that we practice daily. He also hypothesized that in sleep our body rests while the soul and spirit are awake. This is quite similar to how we conceptualize death - our body rests into eternity while the spirit and soul continue the journey in the afterlife (Camden 1936: 110).

the sleeping and the dead  
Are but as pictures: 'tis the eye of childhood  
That fears a painted devil.  
(*Macbeth*, II, 2, 54-56)

Lines of the play divide a strange nature of sleep against itself. It is perceived as a rejuvenating bath and a nourishing power in the cases of individuals weary of their daily burdens and responsibilities. On the other hand, the domain SLEEP is frequently perceived as a temporary death, which opens up the space for abuse and violation. Lady Macbeth addresses words of severe criticism to her husband because paranoia, guilt, and repentance consume him after he murders the king. In her attempt to restore rational thinking and abiding by the plan to act innocent, this unusually determined and cold-blooded woman reminds her husband that there is no justification in being afraid of the dead and those who are asleep because they are only forms of life without essence, and they cannot perform any sort of action. Bradley (1919) says that Lady Macbeth seems to entirely misunderstand the nature of her husband. Macbeth's reaction to the bloody deed he has committed is to his wife the creation of nervous fear that she perceives as strictly connected to success and failure of their plan (353). However, she seems unaware of the fact that Macbeth's anxiety is completely metaphorical.

When officers in their sleep say prayers, Macbeth finds himself unable to say "Amen" (II, 2, 28). According to Bradley (1919), Macbeth's imagination in this case represents an immediate judgement from heaven (336). He also proclaims that he did not hear the owl scream nor crickets cry, which are real sounds from the physical world. He only heard a voice cry, "Macbeth doth murder sleep" (II, 2, 34). Whenever Macbeth's imagination is active, he is capable of producing metaphorical linguistic expressions in the manner of a poet. We watch him fascinated and horrified at the same time. But when his imagination is lulled by his wife's pragmatism, he becomes domineering, brutal, and hypocritical. Lady Macbeth misunderstands her husband, and he misunderstands himself because consciousness of guilt is much stronger than consciousness of fear (Bradley 1919: 360).

Banquo and Donalbain! Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself! up, up, and see  
The great doom's image! Malcolm! Banquo!  
As from your graves rise up, and walk like sprites,  
To countenance this horror!  
(*Macbeth*, II, 3, 77-82)

Rising up from bed after sleeping soundly is linked to the image of the dead rising up from their graves after having missed important events on earth due to absenteeism and unconsciousness. Shakespeare, like all other poets, extends and elaborates existing and well-established conceptual metaphors. In many of his plays, Shakespeare questions conceptual metaphor DEATH IS SLEEP. References to sleep in Shakespeare's plays are numerous, but the concept is not equally paid attention to in all of the bard's works. Macbeth is definitely the most famous character who suffers from insomnia, but he does not simply lose sleep, he murders it. Differences between source and target domains SLEEP and DEATH seem to be more striking for Shakespeare than similarities because he often questions the appropriateness of the conceptual metaphor DEATH IS SLEEP. During night, when earthly world falls asleep, the living and the dead are quite similar so we understand perfectly well why Macduff refers to sleep as "death's counterfeit" (II, 3, 74).

The dead and the asleep are inactive and unconscious. They both occupy lying position and they are mere body forms that do not reason, conceptualize, or participate in the events of life. However, dawn and daytime clearly distinguish between life and death, between the ones who will rise again and those who will remain dormant forever. In Macduff's raising an alarm over the discovery of king's dead body, we also notice an orientational metaphor that has basis in our physical experience of the world. Lakoff & Johnson (1980) see orientational metaphor as present in expressions such as *wake up, get up, fall asleep, rise up* and such. Conceptual metaphors CONSCIOUS IS UP and UNCONSCIOUS IS DOWN come directly from the experience of humans, and majority of mammals, who sleep lying down and stand in erect posture when they are awake (15). Macduff shouts, "up, up, and see" and "as from your graves rise up" (II, 3, 75, 77) because he is looking to restore consciousness and understanding into those who were temporarily unconscious and oblivious of events and actions that took place in the waking life. In the following metaphorical linguistic expression, Macbeth regrets having murdered the old king. He bears in mind the most striking difference between DEATH and SLEEP, and the knowledge about source and target domains leads him to despair.

Wake Duncan with thy knocking! I would thou couldst!  
(*Macbeth*, II, 2, 75)

Powerful knocking at the door of the Macbeths' castle may startle and wake up all the sleepers in the household, with the exception of the one who is dead. The main difference between domains DEATH and SLEEP is contained in our knowledge that sleep does not have the quality of finality. It is a temporary state from which we can come back to life, restore conscious flow of thinking, and resume daily activities. By killing Duncan while he was sleeping, Macbeth changed the main quality of sleep – temporariness, and he altered it into a permanent state beyond the possibility of repair by the power of redemption and wishful thinking.

Ekirch (2001) reminds of many biblical and classical representations of death, or of anticipation of death, through the image of sleep in the period of Renaissance. DEATH IS SLEEP was a very common way of talking and writing about death in Tudor and Stuart England. We should always be aware of the fact that Shakespeare's age is without electricity. Nights used to last longer, they were darker, more dangerous, and usually associated with the appearance of supernatural forces. We should definitely remember Horatio's comment in *Hamlet* in which he refers to a rooster as "a trumpet to the mourn" that awakes "the god of day" who chases ghosts, witches, and creatures unnatural when exposed in the daylight. Ekirch (2001) also describes certain routines which were practiced before sleep in pre-industrial times. Locks and shutters were all barred, weapons were placed at hand so that security for the household would be provided. In addition to these pragmatic preparations for sleep, people also prayed before going to bed, and they invoked good spirits to protect them from dangers lurking in the dark. Sleep and death were perceived at such proximate relations that it was important to say prayers and unburden sins before both. In case that sleep would turn from a temporary into permanent state, it was important to be ready for final account, which is a topic easily identified as one of the issues in *Hamlet*. In *Macbeth*, however, the murdered king does not go to purgatory, or at least the question of the afterlife is not at the heart of the play's interest. Macbeth's heinous crime that kills sleep and brings about experiences in life that resemble worst nightmares are the center around which conceptualization and general attention evolve.

Approach the chamber, and destroy your sight  
With a new Gorgon. Do not bid me speak;  
See, and then speak yourselves.  
(*Macbeth*, II, 3, 73-75)

The faculty of sight has special importance in *Macbeth*, and it is closely linked to the concept of darkness that dominates the play (Palmer 2005: 54).



We are aware of bloody spectacles even though they are concealed behind the veil of night. Metaphorical linguistic expressions by those who witness Macbeth's bloody rule are always between the seen and unseen.

The image of Duncan's murder may cause a person to go blind by only looking at it. Macbeth himself is horrified and excited at the same time with what he has done. The invocation of "thick night" (I, 5, 49) is common with Macbeth and Lady Macbeth precisely because they want to spare their faculty of sight from horrifying and bloody images that their crime produces. Immediately after the crime, Macbeth is disgusted with his act. He looks at his blood-soaked hands and cries, "they pluck out mine eyes" (II, 2, 61). Going blind is not to be perceived as a sort of punishment for the murder. Blindness is for Macbeth a way not to see the horrible outcome of his crime, and to remain indifferent to ensuing horrors that will swiftly spread from Inverness towards the whole Scotland.

Bradley (1919) describes Macbeth's imagination embodied in metaphorical linguistic expressions as leaving the impression of color despite all the darkness, sleeplessness, and blindness in the play. Blackness of the night is torn by flashes of vivid and glaring color. Above all, there is color of blood on Macbeth's hands that stains the seas (334, 335).

Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will  
rather  
The multitudinous seas incarnadine,  
Making the green one red.  
(*Macbeth*, II, 2, 54-56)

This shows that Macbeth is aware of the magnitude and horror of his deed. Unlike her husband, Lady Macbeth does not understand the horror of killing the king. Regicide only fulfils the ambition that her husband shall wear the crown, which introduces imperial theme with the crown seen as the ultimate reward (Foakes 2005: 13, 18). Shakespeare presented Lady Macbeth as a character who lacks imagination. At first, she is only able to conceptualize the bloody deed as a triumph of will and determination (Foakes 2005: 8). "A little water clears us of this deed" (II, 2, 69) shows a great contrast in perception. What a little water will do for Lady Macbeth, not even the Neptune's ocean will suffice for Macbeth. Visions and emotional disturbance that Macbeth reveals in metaphorical linguistic expressions represent moral fear, guilt, and deep desire to gain ultimate power despite all the remorse and horror that he bears (Foakes 2005: 22). The attitudes of Macbeth and Lady Macbeth towards the murder of the king are different. At an early stage of the play, Lady Macbeth overshadows her husband in ruthlessness, but she later retreats in the background and Macbeth undoubtedly becomes the leading figure (Bradley 1919: 351).

Freud also comments on characters of Macbeth and Lady Macbeth saying that they are probably copied from the same psychological prototype judging from their reactions to crime (Churchill 2015: 162). The spouses are alike to a certain extent. Their actions are propelled by ambition, they both suffer disturbances of sleep, and they both create the atmosphere of darkness that becomes the general atmosphere of the play. As the plot progresses and actions follow one another, there are striking changes in the characters of Macbeth and Lady Macbeth. The tragic hero simply stops thinking and talking about pity, remorse, and honor. Bradley (1919) says that in his altered perception, Macbeth tries to explain his sleepless torture as fear of retaliation. He looks for the cause of this fear, and his eyes fall on Banquo, and afterwards on Macduff. A strange idea comes to his mind as he progresses in crime. He seems to believe that guilt and remorse will not haunt him if a murder is not committed by his own hands, so he gives bloody instructions to assassins who are to carry out the bloody deed on his behalf (360, 361). Murders follow one another while Macbeth desperately tries to regain peace of the mind and preserve the throne. On the other hand, lady Macbeth is gradually exempt from counselling her husband. The gravity and seriousness of their offences become clear to her, which leads to disturbed sleep in the form of somnambulism. In the state of sleep-walking, deepest secrets of Lady Macbeth's soul threaten to come out as they become a burden too heavy for the soul to bear.

The concept of sleep is presented through source domains BALM and NOURISHER in some metaphorical linguistic expressions. In others, it is shown as DEATH with the cancellation of conscious thinking and reasoning, as a vulnerable state even for the most powerful among people.

Macbeth's identity is also divided among the titles he has and would like to have— Thane of Glamis, Thane of Cawdor, and king. Bradley (1919) notices that these three titles seem like being three people who suffer in one person the doom of insomnia and paranoia (356). Miseries of insomnia and a disabled access to life-sustaining properties of sleep have a direct impact on Macbeth who fails to establish a rational and watchful reign over his country and subjects (Parris 2012). His presence and his identity are both fractured. Parris (2012) says that the only thing that preoccupies Macbeth in his short-lived reign is to keep unity between the body natural and body politic. The body politic of Denmark in *Hamlet* and the body politic of Scotland in *Macbeth* both resemble the rotten and decaying condition of the body natural of two good and just monarchs who lie in their sepulchers after having been murdered in their sleep.

Still it cried "Sleep no more!" to all the house:  
"Glamis hath murder'd sleep, and therefore  
Cawdor  
Shall sleep no more; - Macbeth shall sleep no  
more."  
(*Macbeth*, II, 2, 41-43)

Macbeth is an example of a divided self in many ways save one. He is only interested in binding the body politic and body natural, while disintegrating everything else – his soul, mind, and the country that he rules. Insomnia comes as a result of murdering sleep, which is metaphorical representation of Macbeth's deed that included slaughtering a sovereign monarch while he was utterly helpless. Parris (2012) states that access to sleep and replenishing life energy is denied to Macbeth, which is why his self-presence is fractured and dislocated by hallucinatory effects of sleep deprivation and imagination that works under guilt and remorse. Macbeth's short-lived experience as a king is dominated by those hallucinatory experiences and images of terror that consume all social and political structures in Scotland.

Duncan is in his grave;  
After life's fitful fever he sleeps well;  
Treason has done his worst: nor steel, nor poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.  
(*Macbeth*, III, 2, 23-27)

Apart from conceptual metaphor DEATH IS SLEEP, we can also identify conceptual metaphors LIFE IS BURDEN and DEATH IS DELIVERANCE. Macbeth utters these words when events start to swiftly unfold in front of him, and when he feels that he loses control. It seems that he even envies Duncan who rests after turmoil and troubles of life, inaccessible to earthly evils. Parris (2012) says that Macbeth does not give up on tyranny, torture, and crimes in order to regain control and secure his position of supreme power. On the contrary, he strides from crime to crime while his soul never stops producing images of terror. There is another important point to be mentioned regarding questioning and changing well-established modes of conceptualization. SLEEP in the play is not associated with DEATH as we would normally expect it. SLEEP is associated with the concept MURDER in *Macbeth*, which is where insomnia, paranoia, and nightmare-like experiences of life come from. When Macbeth talks about Duncan sleeping in his grave, we might get the impression that the king fell asleep and then peacefully died, which is not the case. Duncan was slaughtered while he was sleeping by his cousin, host, and subject to his crown, whom he held in high esteem. His sleep and death are not peaceful, nor was his death natural. The entire nature rebels against the monstrous murder of the king.

If we think in terms of THE CHAIN OF BEING metaphor that Shakespeare's contemporaries used to explain events and phenomena in the world around them, then we know that everything stood in the relation of mutual interconnectedness.

Dominance that the sun had in the celestial sphere corresponded to king's position in the human sphere (Kostić 1978). This is exactly how we get KING IS SUN conceptual metaphor. Likewise, the importance that the head and brain have in the microcosm of the human body was mapped onto the significance of king's figure in the macrocosm of a state (Kostić 1978).

From this perception we get KING IS HEAD conceptual metaphor, which further implies that rational and logical order of political and social affairs depends on the role of a monarch. Differences between Macbeth and Duncan, and their reigns, become obvious through conceptualization of a monarch and his importance in establishing a healthy and natural environment for the subjects of the crown. The sun refuses to come out after Macbeth slaughters Duncan. Lenox discusses unnatural events with an old man that come immediately after the murder of the king. The night of the crime is described as "unruly" (II, 2, 55). All that happens is foreboding and qualifies as the beginning of a long nightmare.

The night has been unruly: where we lay,  
Our chimneys were blown down; and, as they say,  
Lamentings heard i' th' air; strange screams of  
death,  
And prophesying with accents terrible  
Of dire combustion and confused events  
New hatcht to th' woeful time: the obscure bird  
Clamour'd the livelong night: some say, the  
earth  
Was feverous and did shake.  
(*Macbeth*, II, 3, 55-62)

"Livelong night" (II, 3, 61) is filled with "screams of death" (II, 3, 57), and an earthquake is metaphorically seen as fever of the world. In analyzing *Hamlet*, we encountered DISEASE and ILLNESS source domains that are used in metaphorical linguistic expressions so that we could conceptualize a disturbed body of the state through the image of a rotten human body. In *Macbeth*, illness and disease are not concrete concepts frequently used to help us understand the infected condition of the body politic. Insomnia, darkness, blindness, and disturbances of the mind that take the form of hallucinations suggest mental and spiritual disorders rather than physical ones. What happens on the macro levels of nature and state is noticeable on the micro level in the behavior of individuals. Lady Macbeth's resolution becomes dull, and guilty consciousness starts to take its toll over her body and the soul. Somnambulism is another proof that healthy sleep has become impossible. Citizens of Scotland dwell in darkness and terror, which is somewhere between the worlds of sleep and wake, life and death. Lady Macbeth, the ruthless and cold-blooded woman from the earlier acts of the play, undergoes a major transformation. She is not only afraid but also mentally and spiritually disturbed. A taper, which is the smallest kind of a candle, is constantly lit by her bed as a safeguard against darkness that Lady Macbeth herself previously implored to take hold over daylight. Her face is expressionless, her eyes are open but "their sense is shut" (V, 1, 25). Words and actions in sleepwalking scenes are described as "a great perturbation in nature" by a physician (V, 1, 8). Disturbance of the mind and soul that the queen manifests is representative of how destructive and unnatural Macbeth's reign is. Because he makes the worst nightmares and horrors of the night come true, Macbeth is more dangerous and more destructive than supernatural forces of the play.

Witches do not keep the tragic hero spellbound, so all the atrocities that he does come from a free will of his own. Sleeplessness, darkness, hallucinations, and blindness prevail in the Scotland of Macbeth's reign. He asks his wife, "what is the night" (III, 4, 129) and she responds, "almost at odds with morning, which is which" (III, 4, 130). Even the Macbeths do not know when is the night and when day, just as they cannot longer tell the difference between what is natural and what unnatural. In the dialogue between Banquo and Fleance at the opening of the second act, we see that it has become difficult to tell time because the night sky is without stars and without the moon. Even without these exceptional circumstances mentioned in *Macbeth*, time was measured with some difficulty in Renaissance.

In Olsen (2002), we learn that time was less precise, more local, and expressed in larger units in Shakespeare's era. People often relied on the sky to tell time. Their perception of TIME as a concept was in terms of dawn, noon, sunset, the rise and fall of stars and the moon (Vol 2: 626, 627). The constant darkness and prevailing night in *Macbeth* suspend time because orientation and perception according to the celestial sphere is disabled. Tragic heroes and everyone else around them are trapped in a dark, timeless void that determines the general impression of horror in the play.

Sleep, darkness, and blindness also determine events and development of the plot. Prevalence of night and omnipresence of darkness create gothic and foreboding atmosphere. They are even included in the ingredients of the witches' cauldron, which are all associated with the absence of light and eclipse. Animals that they need to stir terror include bats, owls, and wolves, which are all nocturnal creatures. Plants that they use are to be obtained at night – “the root of hemlock digg'd i' th' dark” (IV, 1, 25) and “slips of yew slivered in the moon's eclipse” (IV, 1, 27-28).

### 2.2.3. PATH and CONTAINER source domains in *Macbeth*

Bradley (1919) wrote about Macbeth and said that he “strides from crime to crime though his soul never ceases to produce shapes of terror” (353). Hazlitt (1943) said that Macbeth is “blindly rushing forward on the objects of his ambition and revenge” (14). Lowe talked about the “highway” of Macbeth’s progress, and Watson said that at the end of the play the tragic hero finds himself “on a liner course into winter” (Freeman 1995: 690). Eagleton notices that in Macbeth’s case, there is “always another step to be taken” before he can secure his throne and his position as king (Freeman 1995: 690). These views of critics are representative of the general tendency to describe the play and its tragic hero in terms of journeys, paths, and a series of steps.

thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee.  
(*Macbeth*, I, 4, 17-19)

King Duncan conceptualizes Macbeth’s progress by relying on PATH conceptual domain. The brave warrior has provided such distinguished service to his country and his king that Duncan must come up with a “flying” reward in order to catch up with Macbeth’s achievements on the path of his career (Ćirović 2019: 14). CAREERS ARE PATHS conceptual metaphor is a frequent way of thinking about success, goals, achievements, and purposes. Kövecses (2010) describes movement and direction as basic experiences that we rely on to grasp the abstract. The idea of a direction usually involves going forward, backward, up and down. Direction involves movement and change. We can also be stationary in comparison to events and objects that pass by (49). Macbeth understands his career as an upward path. In order to reach the top, he must pass all intermediate points, with Glamis and Cawdor being two of them on the way towards ultimate destination, which is the absolute authority and power of a monarch. Once Glamis and Cawdor are “behind” on the path of Macbeth’s career, he entirely focuses on what is ahead (Freeman 1995: 700). TIME IS A MOVING OBJECT metaphor explains that time may run or fly, which gives time the quality of motion and direction. The future is facing towards us and the past is behind our back. This is how we get expressions *ahead of us*, *look forward*, and *before us* (Lakoff & Johnson 1980: 42, 43). There is another metaphor that helps us conceptualize time – TIME IS STATIONARY AND WE MOVE THROUGH IT.

Lakoff & Johnson (1980) say that this exact metaphor allows linguistic expressions such as *we move through years or decades*; *we may go further back in time (to 1980 for example)*, and *we may approach the end of the year*. In these cases, we move and time stands still. The two metaphors strike us as being inconsistent, but they still fit together because they give prominence to different aspects of TIME, helping us to understand this concept better and from different perspectives. We are safe to conclude here that conceptual metaphors are rather coherent with one another than consistent (44).

Come what come may,  
Time and the hour runs through the roughest day.  
(*Macbeth*, I, 3, 148-149)

In the previous chapter on *Macbeth* it has been mentioned that darkness and long night cause the effect of a labyrinth with the feeling of suspended time. However, despite the impression that time is suspended, Macbeth still seeks to control it. In the metaphorical linguistic expression above, day is perceived as path while time is the trajectory (Freeman 1995: 702). Time travels fast, it runs according to Macbeth’s perception, which means that he must act quickly in order to keep up with time and not be run over by sequence of events. This race with time, and the idea that he should be faster than historical events and circumstances, enables *Macbeth* to leave a certain impression on readers. Bradley (1919) notices that this play is definitely shorter than Shakespeare’s other tragedies. However, it is marked by the fast passage of time, which brings with itself so many events and actions that the text does not appear to be short but intense (333).

I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on th' other.  
(*Macbeth*, I, 7, 25-27)

Macbeth considers murdering a legitimate king, but ideas of right and wrong give rise to moments of indecision. While his actions are slowed down by moral codes, patriarchal and basic human principles, Macbeth conceptualizes his intention as a horse. Horse is a much faster traveler than a man, and a rider can spur his horse in order to speed up the progress on the path that leads towards the ultimate goal, and the ultimate achievement (Freeman 1995: 701). After having looked into metaphorical linguistic expressions in Macbeth's discourse, we may notice that his imagination is not universally contemplative as Hamlet's, for example. The things that stimulate Macbeth's imagination are fear and real dangers that threaten his tyrannical reign over Scotland.

When images of horror and guilty conscience overtake him, Macbeth's spellbound trance produces thoughts and insights of a poet (Bradley 1919: 354). In order to overcome this state of trance, hallucination, and paranoia that paralyze action, the tragic hero gives himself boost to persist on his path of succeeding the throne. That is why he needs to "prick the sides" (I, 7, 23) of his intentions and imagine himself as a fearless jokey who rides a powerful horse. He races with time and progresses towards succeeding and securing the throne.

The Prince of Cumberland! that is a step  
On which I must fall down, or else o'erleap,  
For in my way it lies.  
(*Macbeth*, I, 4, 52-54)

When Duncan proclaims Malcom the heir to the throne, Macbeth perceives an impediment on his upward path of success. Another conceptual metaphor emerges here – CAREER DIFFICULTIES ARE OBSTACLES. Macbeth understands that his ascension to the throne in legal and legitimate ways is impossible, so he is considering taking all or nothing leap (Freeman 1995: 700, 702). The concept of succession is also perceived through the conceptual domain PATH. When Duncan names Malcom Prince of Cumberland, Macbeth thinks in terms of an obstacle so steep that it reminds of staircase. He considers murdering Banquo because he is painfully aware of the fact that his throne is barren, while Banquo's line of kings "will stretch out to th' crack of doom" (IV, 1, 118). Freeman (1995) remarks that succession and changes on the throne involve passage of time. If Macbeth wants to come to the throne soon, he has to leap over the order of succession, take shortcuts, and progress quickly on the path of success. Succession assumes time and space, in which Macbeth kills the king and everyone else who might endanger his position of absolute power. By annihilating those identified as threats, Macbeth desperately tries to control the time and path of succession (700, 703). In accordance with PATH source domain is a particularly active lexicon which involves climbing, leaping, jumping, riding, treading, and swimming. According to Caroline Spurgeon (1935), many of Shakespeare's active images come from quick actions, which are exceptionally prominent in *Macbeth* (49, 50).

I am in blood  
Stept in so far, that, should I wade no more,  
Returning were as tedious as go o'er.  
(*Macbeth*, III, 4, 138-140)

Macbeth has to wade through a river of blood that is on his path. At the moment when he utters the lines given, he is way beyond the point of no return. Crossroads is way behind him, and he has committed so many bloody and foul deeds that going back would be as "tedious" (III, 4, 142) as following the current path of crime and tyranny. JOURNEY DEFINES A PATH metaphor conceives paths as surfaces, according to Lakoff & Johnson (1980). We can think of carpets unrolling as we walk, thus forming the path that we leave behind us. The path that we walk corresponds to the nature of our journey (93).

The fact that Macbeth has to “wade” through a river of blood on his path speaks volumes about the nature of his journey, which is destructive, dangerous, and entirely shaped by his ambition to become king.

To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death.  
(*Macbeth*, V, 5, 19-23)

Macbeth’s trajectory is now described as creeping, and his pace is “petty” (V, 5, 19). At the end of the path, he can no longer jump over obstacles, wade through rivers, or spur his horse. His progress is very slow now, and his movement reminds of that of an old, worn-out man. Even though he moves slowly, and in the manner of an aged, tired, and broken man, he will still inevitably reach the end of the path, and the end of his journey. At this stage, Macbeth measures time in terms of yesterday and today. “Our yesterdays” (V, 5, 21) illuminate and define our paths so that our final points are either expected or clearly visible. Foakes (2005) thinks that these lines mark the collapse of time, the lost significance of the present, past, and future (24).

LIFE IS LIGHT and LIFE IS A JOURNEY are combined here. This is especially obvious if we take into consideration metaphorical linguistic expression, “Out, out, brief candle!” (V, 5, 22). The brief distance between Macbeth’s current position on the path and his death is marked by proximity. This brevity is also represented in the vertical distance from a candle’s wick to the terminal point of its base (Freeman 1995:705). Macbeth is an implied observer of his path. When he talks about “to-morrow, and to-morrow, and to-morrow” (V, 5, 18) and when he mentions “the way to the dusty death” (22), he refers to his future in which inevitable and invincible death is awaiting. On the other hand, when Macbeth mentions “our yesterdays” (V, 5, 21), he casts a look behind at days gone in order to pose question about our past defining our future. As candles burn down, they flicker, and we suddenly notice the shadows that they cast (Freeman 1995: 705). At the stage of life in which we find Macbeth right now, one becomes perfectly aware of shadows that follow him along the way.

Life’s but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.  
(*Macbeth*, V, 5, 24-28)

Life is judged by a man who has decided to cast away moral codes and declare a mortal war on his conscience and soul. This fragment from *Macbeth* is frequently quoted because it proves Shakespeare’s pessimism over life that he tended to exhibit in his four great tragedies (Bradley 1919: 359, 360). Based on conceptual metaphors LIFE IS A PLAY and LIFE IS A STORY, our existence in this world is declared banal and pointless. There is no meaning in choices we make, nor in the things we do. The image of a “poor player” (V, 5, 23) is poignant. It brings to mind an actor who plays the king (Foakes 2005: 24). He “struts and frets his hour upon the stage” (V, 5, 24), and when the curtains come down, this actor and his attempts to play the role properly are quickly forgotten. Macbeth speaks these lines near the end of the play, when he has ruined every possibility for a worthy and meaningful life. Just like a poor player who ruins a text well-written with his poor performance, thus Macbeth ruins his own life by acting wrongly.

Apparently, the word *act* can be ambiguous. In numerous Shakespeare’s plays, there are analogies between the world and the stage. In Elizabethan and Jacobian theatre, passions were demonstrated through acts that characters undertake to reach certain goals (Hawkins 2005: 159). Macbeth’s acts, for example, reveal ambition, its nature, and its detrimental effects. Macbeth also invokes a common LIFE IS A STORY metaphor. He conceptualizes life as a tale, which is one of the shortest prose forms. Its literary characteristics include simple and straightforward narratives.

Lakoff & Johnson (1980) observe that LIFE IS A STORY metaphor has been with people for a long time because narration is part of who we are. It is assumed that everyone's life is structured like a story, so we construct coherent narratives that begin early in our lives and continue up to the present (172). All biographical and autobiographical narratives usually include participants, parts, stages, linear sequence of events, causes, and purposes. This is a somewhat simplified view of LIFE IS A STORY metaphor. Macbeth says that his "life's a tale told by an idiot, full of sound and fury, signifying nothing" (V, 5, 25-26). Lakoff & Johnson (1980) also notice that the most important feature of the stories told by idiots is that they are not coherent. In a life viewed this way, coherent structure of the narrative is missing, which is why it usually loses point and meaning. If we see life as a series of episodes "full of sound and fury", then we imply the existence of periods of frenzy, and probably of agonized and violent struggles. LIFE IS A STORY TOLD BY AN IDIOT metaphor can be used to describe the lives which change rapidly, suddenly, and radically so that people who lead them find it difficult to see any coherency and logic (174, 175).

The story of Macbeth's life is inverted. For one thing, events that should normally come at the end of the story, come at the beginning in Macbeth's case – valuable friendships, honor, praise, peace, and advantages of family life. Macbeth's choices and crimes that he commits along the path of ambition leave him with nothing towards the end of his life but with perils of death, insecurity, insomnia, and paranoia (Freeman 1995: 705).

I have lived long enough: my way of life  
 Is faln into the sear, the yellow leaf;  
 And that which should accompany old age,  
 As honour, love, obedience, troops of friends,  
 I must not look to have;  
 (*Macbeth*, V, 3, 24-28)

According to Freeman (1995), Macbeth conceptualizes his life as a journey along a specific path that includes a change of scenery from a fertile and watered landscape towards arid and "sear" (V, 3, 20) one. The path and landscapes that we go through on the way towards our goals are the fluid of life (701). LIFETIME IS A YEAR metaphor facilitates understanding autumn as the late stage of life that precedes death. This perception also enables the comprehension of Macbeth's solitude and the lack of companions at the very end of his life (Freeman 1995: 701). PEOPLE ARE PLANTS metaphor is established upon correspondences between yearly cycles of plants and people's lives. The bud of a plant corresponds to youth, green leaves are maturity, and withered leaves represent sickness, old days, and death (Lakoff & Turner 1989: 12, 13). On his path of life, on a heath near Forres, Macbeth is intercepted by the three witches. The influence of their prophecies on Macbeth is great, but agency still belongs to the tragic hero only. Bradley (2019) finds no evidence in the play that Shakespeare meant to assign Macbeth's choices to supernatural agents. It is blatantly clear that Macbeth is not under any spell and that witches do not bind him in any way (343).

If chance will have me king, why, chance may crown me,  
 Without my stir.  
 (*Macbeth*, I, 3, 143-144)

We will proceed no further in this business:  
 He hath honour'd me of late; and I have bought  
 Golden opinions from all sorts of people,  
 Which would be worn now in their newest gloss,  
 Not cast aside so soon.  
 (*Macbeth*, I, 7, 30-34)

In metaphorical linguistic expressions found in his discourse, Macbeth is obviously at crossroads. When we think about the metaphor PURPOSES ARE DESTINATIONS, another subordinate metaphor emerges from depths of the given lines – CHOICES IN LIFE ARE CROSSROADS (Lakoff & Turner 1989: 3).



It seems that all Shakespeare's tragic heroes stand at crossroads at one point while they are on the journey of life, and the wrong choices that they make are responsible for their tragic flaws and tragic downfalls. In accordance with this tendency, Macbeth has doubts whether to commit a damnable crime, break many laws of man and god and jump over the line of succession. Becoming a king would fulfil his ambition to seize the absolute power on earth, which is why his ultimate goal seems worth it all. At the same time, he is unwilling to cast away his good name, his reputation of a brave warrior, and a virtuous lord. Bradley (1919) talks about Macbeth from the beginning of the play. He is praised as a general of extraordinary powers who was able to put down a rebellion and repel a foreign army. He is presented to us as an individual with a keen sense of honor and as someone with a worthy name (351). Macbeth from the beginning of the play could have kept his conscience clean, wellbeing of his mind, body, and the soul by choosing a different path.

Apparently, there are two perceptions of events in life that cause dilemma. EVENTS ARE ACTIONS metaphor implies that agency is connected with the occurrence of an event (Lakoff & Turner 1989: 37). On the other hand, EVENTS ARE STATES metaphor allows for a certain passivity, where things may happen to us without our "stir" (I, 3, 144). Macbeth eventually resolves his dilemma by deciding to shape his own destiny and destiny of so many others according to his dangerous ambition and dark desires. Churchill (2015) says that the hesitant man from the lines that we are analyzing becomes a merciless tyrant, and the man reluctant to commit a bloody deed becomes an instigator of horrendous crimes (163). Here again we can point out the importance of the supernatural that Shakespeare introduces into the play. Macbeth momentarily reacts with fear at the prophesy of the crown and throne, and he immediately conceives murder. This proves that the thought was not entirely new to him, and that this temptation was already in the protagonist. The three witches are eternalized forces that have existed within Macbeth.

Bradley (1919) says that Macbeth gets caught into the web of fate when he surrenders to things dark, mysterious, and immoral (349). The path that he chooses sets his good name, his honor, and his life in peril. From Macbeth's entire discourse, and based on circumstances that he puts himself in, we can also notice that LIFE IS A STRUGGLE WITH AMBITION. Tragic hero ends up defeated in this struggle, and his ambition leaves him utterly wretched (Bradley 1919: 352).

Apart from PATH metaphors, CONTAINER metaphors also have a very high prominence in building linguistic and structural elements of the play. Freeman (1995) recognizes the witches' caldron as a container in which they stir toxic stew. This is one of the most memorable images in the play. Macbeth's castle in Inverness is a container as well. It contained the body natural and body politic of a legitimate king, and it was supposed to have an exterior protection purpose. Macbeth's violation of his ancient duties as king's host, cousin, and subject turns the castle in Inverness into a locus of annihilation of basic human and god's laws (692, 693). Macbeth's regicidal dagger that is conjured in the castle penetrates a series of moral and physical containers that are supposed to protect the king (Freeman 1995: 697). The container of Macbeth's castle assumes the existence of other containers, one of them being the room in which Duncan sleeps. The room and the castle have the purpose to provide high security environment for the important occupant from whatever dangers that might lurk from the inside or outside. Lakoff & Johnson (1980) talk about ROOMS ARE CONTAINERS metaphor, which is obvious here because occupying premises means being in a container (29).

In the famous Porter scene, the perception of Macbeth's home as a container is additionally reinforced (Freeman 1995: 697). The Porter imagines himself as the keeper of hell-gate, while dark desires and bloody deeds that are contained in the castle in Inverness remind of evil inherently contained in what is generally understood as hell. Bradley (1919) notices that Shakespeare frequently uses devices of this sort - apparitions, the supernatural, and images of hell to cause horror over the hidden forces that obsess the mind unconscious of their fatal influence (340).

Lady Macbeth conceptualizes herself and her husband as containers. In her view, Macbeth is a container filled with "milk of human kindness" (I, 5, 64-65), and she finds the makeup of his body directly responsible for the reluctance to commit a crime, and seize the throne swiftly and efficiently by force and violence.

yet do I fear thy nature;  
It is too full o'th' milk of human kindness  
To catch the nearest way:  
(*Macbeth*, I, 5, 16-18)

Lakoff & Johnson (1980) explain that we are all containers with a bounding surface and with an in-out orientation. Humans as bounded objects, or containers, may have sizes. This allows us to think in terms of the amount and kind of substance that we contain (30). Lady Macbeth questions her husband's capacity to go through with killing Duncan. She expresses her concern over her husband's resolution and readiness to embrace villainy and seize the throne by regicide when she refers to "milk of human kindness". Her husband not only contains "milk of human kindness" in his body but he is also full of it. Lady Macbeth links Macbeth to feminine tenderness, especially in connection with sympathy and remorse (Parris 2012). This is why in her invocation of dark powers she proclaims that she would like to be able to "poor" her "spirits" (I, 5, 26) into her husband's ears. That way, Lady Macbeth could lull his overpowering conscience, and fill up Macbeth's body with humors that have taken over her being – thick blood and gall. Gall is related to cholera and associated with liver. The choleric person in the time of Renaissance was described as angry, impatient, and full of heat. Choleric characters are seen as appealing for dramatic purposes because they give rise to personages such as Lady Macbeth, and subsequently Macbeth. Olsen (2002) reminds that Shakespeare, his characters, and his audience understood that type, balance or disbalance of fluids in the body explained people's behavior, their mood, and readiness to act (Vol. 1: 378). This is why Lady Macbeth expresses the desire to drain her husband's body of "milk of human kindness", and fill it up with humors suitable for undertaking swift and powerful actions that include executing bloody tasks.

Come, you spirits  
That tend on mortal thoughts, unsex me here;  
And fill me, from the crown to the toe top-full  
Of direst cruelty. Make thick my blood.  
Stop up th'access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th'effect and it! Come to my woman's breasts,  
And take my milk for gall, you murd'ring ministers,  
Wherever in your sightless substances  
You wait on nature's mischief.  
(*Macbeth*, I, 5, 40-50)

The altered humoral makeup of Lady Macbeth's body that we see as a container will result in her woman's body being perceived as anti-nourishment. Freeman (1995) says that Lady Macbeth rejects motherhood in full awareness of the fact that it means giving up on humanity, feelings of sympathy, and every form of kindness whatsoever. Her body will then represent a container of poison, malice, and cruelty that is metaphorized as another liquid necessary for the foul deed. Along with invoking darkness from hell, Lady Macbeth also summons the process of thickening that will prevent any change in her creation of anti-nature (694, 695).

If we think about BODY IS A CONTAINER FOR EMOTIONS metaphor, it means that the more fluid there is in a container, the greater the intensity of feelings. Kövecses (1986) says that when the amount of liquid that represents a certain emotion comes above the threshold, the feeling comes into existence, but it is still far from intensive (83). This is the situation that we monitor in Macbeth's case as he begins to acknowledge his dark desires, and as he considers murdering the king in order to fulfil his ambitions of authority and power. Similarly, when the amount of the liquid fills the container from its bottom to the very brim, this indicates a high level of emotion (Kövecses 1986: 83). Here we recognize Lady Macbeth from the very beginning of the play. She wants to be filled "from the crown to the toe tip" (I, 5, 41) with cruelty and substances that propel viciousness.

Even the fact that she uses the word “crown” instead of the word head shows that she has started to perceive the crown as an inherent part of her body. Lady Macbeth is impatient to become queen. She finds it difficult to bear with the present given the fact that the future will bring so much more. Like Claudius in *Hamlet*, she is also obsessed with things as they are as opposed to how they should be presented to the public eye. She advises her husband that he should “bear welcome” in his tongue (I, 5, 66-67). LINGUISTIC EXPRESSIONS ARE CONTAINERS because speakers put their ideas (objects) into words (containers), and they send them into the public sphere to leave a certain impression (Lakoff & Johnson 1980: 10).

Had I but died an hour before this chance,  
I had lived a blessed time; for, from this instant,  
There's nothing serious in mortality:  
(*Macbeth*, II, 3, 92-94)

If linguistic expressions and words are containers, then they may also be perceived as vessels for lies and truth. When Macbeth expresses his lament and despair over the death of Duncan, we cannot help but wonder if he is only following his wife's shrewd instructions to leave the impression of innocence, or if his words contain genuine self-reproach and repentance. Bradley (1919) thinks that these lines uttered by Macbeth are not mere acting and that the language does not contain fake rhetoric, but a most profound feeling of the man who has betrayed his soul and his nature (359). Words are just another container that we perceive in relation to Macbeth's character.

His mind is also a container for poisonous stings of anxiety caused by the constant struggle to keep the throne and crown, which have been earned at a great cost. MIND IS A CONTAINER metaphor is in the base of Macbeth's statement that his mind is “full of scorpions” (III, 2, 34). Macbeth plans to murder Banquo and Fleance because he believes that this will relieve his anxiety, insomnia, and paranoia. However, when Fleance escapes, Macbeth finds his mind more confined and more constrained than earlier (Freeman 1995: 696). The fact that Macbeth's brain has scorpions inside it helps us conceptualize the tragic hero's current state of being, which is properly described by Bradley (1919). He cannot sleep. He is alone and restless. His mood changes swiftly and suddenly. There is fever in his blood, which urges him to constantly do something in order to relieve his pain and discomfort (360). Scorpions are loathsome. They are associated with night and poison (Olsen Vol. 1 2002: 13). If we see them as swarming in Macbeth's mind, then evil and ruthlessness that characterize the tragic hero may be seen as venomous and disgusting. The content of Macbeth's mind is similar to the witches' cauldron, where loathsome nocturnal creatures, amphibians, and insects are cooked, stirred, and boiled to create horror and fear. The cauldron of Macbeth's mind and conscience produces the image of a dagger, which is “a false creation, proceeding from the heath-oppressed brain” (II, 1, 38-39). The cauldron of Macbeth's mind and conscience eventually boils away hesitation, ethical and moral preoccupations so that only ambition and ruthlessness are left in the thick content of the metaphorical cauldron.

For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancors in the vessel of my peace  
Only for them;  
(*Macbeth*, III, 1, 64-67)

Macbeth acknowledges that he has filled the vessel of his peace with rancor when he slaughtered Duncan. IDEAS ARE CONTAINERS metaphor enables us to understand Macbeth's disturbed condition. “Eternal jewel” which is “given to the common enemy of man” (III, 1 67-68) refers to Macbeth's soul which is, metaphorically speaking, given to the devil in exchange for the crown and power. IDEAS ARE CONTAINERS and SOUL IS A PRECIOUS POSSESSION are complementary metaphors that explain the situation in which Macbeth has lost his soul, and in which he has substituted his peace and tranquil sleep for scorpions in the mind and rancor. The tragic hero is entirely aware of the state of his body and the soul, but this awareness does not urge him to repent or try and come back to the right path.

Quite the opposite, the fact that he has lost all his most precious possessions – soul, sleep, peace of the mind – drives him towards committing more crimes in order to secure the crown and throne, which are the only precious possessions left for him. It appears that Lady Macbeth's wishes do come through. Humors and contents of her husband's body and the mind are completely changed. However, the body and mind of Lady Macbeth do not undergo the process of alteration and thickening entirely, which is why she ends up losing her sanity unable to deal with all the monstrosity that came out from her husband's and her own ambition.

AIR IS A CONTAINER conceptual metaphor also participates in the CONTAINER schema of the play. The dagger, which Macbeth sees with the handle towards his murderous hands, is contained in the air, and it is made of air. Perceiving air as a container in which supernatural images and images of the mind are conjured strengthens the impression that hallucinations and paranoia leave on readers. The three witches disappear into the air, and it seems to Banquo and Macbeth that this element contains things non-corporeal. The witches, and the way in which they disappear, make air resemble water because they look like being made of bubbles. Lakoff & Johnson (1980) perceive the concept of making as metaphorical to an extent. THE OBJECT COMES OUT OF THE SUBSTANCE metaphor facilitates talking about directly emergent concepts so we can conceive ice as coming out of water, a statue as coming out of clay, a plane as coming out of a paper (73). The three witches in *Macbeth* contribute to the general impression of the play in a way that can hardly be exaggerated. Bradley (1919) sees them as symbolic representations of the unconscious and half-conscious, which exist in every man. They are exterior projections of Macbeth's and Lady Macbeth's deepest desires and dark ambitions. They can raise tempest, lightning, thunder, and most importantly, they travel through the air from one place to another (341, 342). The air is a container in this context, from which representations of our unconscious and half-conscious domains may emerge, and into which they can disappear taking different forms.

TIME IS A CONTAINER is another metaphor that follows the well-established metaphorical pattern of the play. The three witches meet Macbeth "in the day" (I, 5, 1) of his success, which means that a day and time in general may contain all sorts of events. Lakoff & Johnson (1980) understand activities in general as substances that fill containers (30). This is why we may describe *Macbeth* as a play of thick action. There are many important, bloody, and spectacular events that take place within a short span of linear time.

'Tis better thee without than he within.  
Is he dispatcht?  
(*Macbeth*, III, 4, 15-16)

Other bodies, apart from Macbeth's and Lady Macbeth's, are metaphorized as containers. Banquo is a container whose blood Macbeth sees on one of the assassins' faces. He is thrilled over the fact that the vessel with Banquo's life fluid is broken. Macbeth is much happier with Banquo's blood out of his veins and his body than within it. Here the in/ out orientation of container schema indicates the extent of villainy and morbidity that Macbeth's obsession with keeping the throne has reached. BODY IS A CONTAINER metaphor is coherent with LIFE IS A FLUID metaphor. In these metaphors, container maps onto body, and fluid maps onto life. The extent of one's vitality corresponds to the amount of fluid left in the container. According to Lakoff & Turner (1989), at full maturity, we are brimming with the fluid of life strength and energy. As we grow old, the fluid of life strength and energy drains out gradually until the container is empty (88). Duncan was an old king, but despite his old age, he had "so much blood in him" (V, 1, 39), which surprised his murderers. Lady Macbeth begins to believe, under shattered nerves and heavy conscious, that this unnatural and unexpected amount of blood spilled from the king's body will smell so badly that the perpetrators will be exposed because of it. "All the perfumes of Arabia" (V, 1, 52) cannot conceal the smell of so much blood, according to Lady Macbeth. She starts to use her imagination in the later part of the play, unlike her husband whose imagination is at work at an early stage. These two characters go in opposite directions in their conceptualization of the crime.

I have supt full with horrors;  
Direness, familiar to my slaughterous thoughts  
Cannot once start me.  
(*Macbeth*, V, 1, 13-15)

Macbeth stops feeling fear as he progresses from one bloody deed towards the next. On the other hand, Lady Macbeth is full of fear and guilt as her husband turns into a tyrant who sees no obstacles in killing children, women, and those who cause him to feel anxious. Freeman (1995) sees Shakespeare's portrayal of Macbeth's body as a container in the lines quoted as Lady Macbeth's desired imperviousness coming true, but only for her husband and not for herself (697). Macduff announces Duncan's murder in yet another rich container metaphor.

Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' th' building!  
(*Macbeth*, II, 3, 69-71)

Macduff understands the murderer to be a burglar who has broken into the sacred temple of the king's body natural. The temple is "anointed" (II, 3, 70) because it contains the body politic of a legitimate monarch. The item stolen from the temple is precious, and it translates to king's soul and life. According to Freeman (1995), the loot that the burglar has removed from the interior of the container is the spirit that gives life to Duncan, and consequently to his kingdom. The container schema maps the importance that The Holy Spirit has for a sacred temple and a religious community to the significance of Duncan's life and soul for his kingdom and his subjects (696). What enables this comprehension of Macduff's metaphorical linguistic expression is conceptual metaphor LIFE IS A PRECIOUS POSSESSION, where death is understood as the loss of this possession. Lakoff & Turner (1989) say that if we think about EVENTS ARE ACTIONS metaphor, then death can be viewed as an agent. Night can also be an agent because it steals light that is life-giver (29). This is particularly useful for the analysis of *Macbeth*, where there is the forced perception that night and a dagger are agents, not the murderer himself.

The spring, the head, the fountain of your blood  
Is stopt, - the very source of it is stopt.  
(*Macbeth*, II, 3, 100-101)

Macbeth conceptualizes Duncan's body as a spring and a fountain, which under pressure give a steady flow to fluid that sustains life, just as water does (Freeman 1995: 696). PEOPLE ARE PLANTS metaphor is closely related to perceiving kings and fathers as springs and fountains of life. While Duncan is connected to the concept of nourishment, Macbeth and Lady Macbeth are often depicted through images of anti-nourishment. Their body fluids are altered to the extent that they have almost become venomous, and thus unfit to sustain life. In addition to this, the spouses are often mentioned within barren and dark surroundings, which brings about the awareness of their unfertile and destructive impact upon everyone in Scotland.

## 2.2.4. Conclusions of Conceptual Metaphor Analysis in *Macbeth*

*Macbeth* is a play full of violence of the imagery. We are rarely permitted to dwell on thoughts of peace or beauty because numerous bloody and horrendous deeds happen quickly one after another. Design of the witches, guilt of the hero's soul, and dark wishes related to ambition all come from the same source. Bradley (1919) identifies this source in Shakespeare's paying close attention to dark regions of human beings, to secret forces that lurk from below the things that are visible on the surface, and that are independent of our consciousness. This keen interest in the dark forces in human beings, and in the deeds that come as results of these forces taking over, is manifested in the play through metaphorical patterns which are quite consistent throughout the text.

The world of darkness and long night has brought into focus the importance of sleep and the perception according to which sleep and death are similar, and yet entirely different. In metaphorical linguistic expressions that we have isolated and analyzed in characters' discourses we have been able to notice that darkness overpowers light, unnatural takes supremacy over natural, and insomnia and somnambulism gain prominence over undisturbed sleep. Darkness and disturbances of sleep are not only used in metaphorical linguistic expressions and conceptual metaphors to indicate Macbeth's guilty soul and his madness. They are also connected to ideas of natural order, Macbeth's tyrannical reign over the country, and dark human desires that emerge from the unconscious. As we could see from the metaphorical linguistic expressions selected from the play and analyzed based on conceptual metaphor principles, Macbeth's insomnia is an outward indicator of inner sins. Disturbance of the monarch's body natural signifies disturbance of the body politic. All political ideas and problems that Shakespeare introduces in his plays are dealt with in quite a unique way. Well-being of the monarch is obviously and inescapably linked to prosperity of the state. Microcosms of castles, individual and family lives correspond to macrocosms of states, the entire world, and the universe. Macbeth's murder of Duncan does not only cause sleeplessness and paranoia but other social and natural disasters as well. The concepts of sleep, night, and darkness are seen as dominant and omnipresent. Everyone's sleep and peace of the mind are disturbed, and everyone lives within the nightmare that Macbeth and Lady Macbeth create.

DAY IS SEEING  
NIGHT IS BLINDNESS  
LIFETIME IS A DAY  
LIFE IS LIGHT  
DEATH IS NIGHT  
DEATH IS SLEEP  
SLEEP IS BALM  
SLEEP IS NOURISHER  
SLEEPING BODIES ARE SPONGES  
CONSCIOUS IS UP  
UNCONSCIOUS IS DOWN

The list of conceptual metaphors identified in metaphorical linguistic expressions contributes greatly to our understanding of particular lines in the play, and to our understanding of the play as a whole. Finally, thanks to conceptual metaphor analysis we understand certain Renaissance conceptualizations of the abstract. Most importantly, we also get to understand human beings universally. Apart from the conceptual metaphors listed that are strictly related to domains SLEEP, NIGHT, and DARKNESS, there are many other conceptual metaphors with different source domains which are still consistent with the general atmosphere of nightmare, hidden human desires and impulses that Shakespeare is looking to bring into focus. These conceptual metaphors are TIME FLIES, LIFE IS A JOURNEY, DEATH IS DELIVERANCE, LIFE IS BURDEN, MAN IS AN AGENT, DEATH IS AN AGENT, KING IS SUN and KING IS HEAD.

Shakespeare uses these conceptual metaphors to combine them with the ones that draw on SLEEP, NIGHT, DARKNESS, and LIGHT schemata in order to breathe life into elaborate metaphorical linguistic expressions. These metaphorical linguistic expressions represent deepest insights and thoughts about dark regions of the soul, which are seen as correspondent to darkness, horrors of the night, and supernatural forces. Because majority of events in *Macbeth* take place at night or at some obscure place, darkness of the play is both metaphorical and literal. Kermode (1995) talks about theatrical superstitions associated with *Macbeth*. Even to the present day, actors and directors refer to this work of Shakespeare's as "the Scottish play" to avoid mentioning its ominous name. Rationalization of these superstitious feelings towards *Macbeth* is related precisely to concepts of darkness and night. Numerous accidents have happened to members of the cast during performances over the years. This usually occurs in the scenes that are staged in the darkness of the theatre to depict ominous and nightmarish atmosphere of the play.

When we take a look into Donald Freeman's (1995) conceptual metaphor analysis of *Macbeth*, it becomes obvious that conceptual metaphors function as the skeleton, which is the base and support for building complex ideas, meanings, and views regarding man's goals, purposes, dilemmas, the perception of moral imperatives, ambition, and hidden desires. Understanding of *Macbeth* in terms of PATH and CONTAINER source domains has been present among literary critics and scholars for decades. Thanks to conceptual metaphors that draw on these source domains we manage to understand not only the language of the play but also characters, settings, and general atmosphere. PATH and CONTAINER schemata explain elements of the plot. According to Freeman (1995), Macbeth's entire life and career are shown as a journey along a path. His rise and fall also invoke PATH as the source domain, and Lady Macbeth's sleepwalking is the proof of the deranged nature of the path that they chose to follow.

Macbeth and Lady Macbeth display changes in their characters and humoral makeup as they thread along the path of ruthless ambition. Lady Macbeth, for example, moves from a cold-hearted, self-possessed, ambitious woman towards a vulnerable, disturbed person on the verge of sanity. On the contrary, Macbeth hardens and thickens. Greenblatt (2008) says that Macbeth learns to keep his lavish imagination at bay so that he would not be disturbed by the rich imagery of moral, social, human, and religious codes. The importance of PATH as the source domain is signaled at the very beginning of the play when the three witches greet Macbeth as Tane of Glamis, Thane of Cawdor, and King. The choices in life that Lady Macbeth and Macbeth make and actions they do to achieve their goals are further hinted to us by Lady Macbeth. She welcomes her husband in a similar manner as the three dark sisters by calling him "great Glamis", "worthy Cawdor", and "greater than both" (I, 5, 54-55). We immediately understand that the path of the Macbeths' career will go upwards while their humanity, mental and physical well-being, and social relations will go downwards.

CAREERS ARE PATHS  
CAREER DIFFICULTIES ARE OBSTACLES  
PURPOSES ARE DESTINATIONS  
CHOICES IN LIFE ARE CROSSROADS  
LIFE IS A JOURNEY  
ROOMS ARE CONTAINERS  
BODY IS A CONTAINER FOR EMOTIONS  
BODY IS A CONTAINER FOR HUMORS  
LIFE IS A FLUID  
AIR IS A CONTAINER  
TIME IS A CONTAINER  
IDEAS ARE CONTAINERS  
LINGUISTIC EXPRESSIONS ARE CONTAINERS

Conceptual metaphors that draw on CONTAINER source domain are extended and combined with numerous other metaphors. Some of those metaphors are TIME IS STATIONARY AND WE MOVE THROUGH IT, TIME IS A MOVING OBJECT, LIFE IS PLAY, LIFE IS A STORY, PEOPLE ARE PLANTS, EVENTS ARE ACTIONS, EVENTS ARE STATES, LIFE IS A STRUGGLE WITH AMBITION, OBJECTS COME OUT OF SUBSTANCES, LIFE IS A PRECIOUS POSSESSION. Container metaphors alone, and in combination with other metaphors, manifest metaphorical linguistic expressions that tackle the essence of things - what things are made of. Human purpose, the nature of events and actions, the makeup of feelings and emotions are usually illustrated and explained through container metaphors. The PATH schema corresponds to the theme of Macbeth and Lady Macbeth fulfilling their ambition to become king and queen at the cost of their soul and sanity. Path metaphors include the passage of time and all events and actions that happen on Lady Macbeth's and Macbeth's journey towards seizing the absolute power. The CONTAINER schema identifies contents that fill time, ideas, human bodies, and space. There is the overlap between metaphors that draw on the source domains PATH and CONTAINER. The length of the path trajectory usually corresponds to the amount and type of the liquid in a container. The more Macbeth steps into crime and bloody deeds, the more his body humors alter, and his character changes beyond recognition. The reason why we need these two metaphors is because one metaphor alone cannot do the job of establishing the general themes, and it cannot build the plot of the play.

The metaphors that draw on PATH source domain highlight direction and progress towards the given goal. CONTAINER highlights the content with respect to amount, density, quality, and quantity (Lakoff & Johnson 1980). Finally, PATH and CONTAINER schemata enable us to clearly see and follow moral and spiritual decadence of Macbeth and Lady Macbeth. We understand the path that they choose as damnation of the soul and betrayal of humanity. Human nature and human purpose are seen as altogether altered by the operation of deep and unconscious desires that lurk under the surface. Finally, metaphorical representations of the abstract reveal worldviews of the author and of his contemporaries. This is why we had to discuss conceptualization of sleep, time, and doctrine of the order in the time of Renaissance for the sake of accurate understanding of the play.

In *Hamlet*, we attributed the vast contemplative activity of the tragic hero to Shakespeare himself. In *Macbeth*, it is also possible to find a bit of the great bard in his leading character. Just like Macbeth, Shakespeare was described as an agile man in the body and mind. In the memories of Ben Johnson, his "buskin tread" would "shake the stage". According to Spurgeon, this is not a mere figurative language because for Shakespeare, motion was the very essence of life (Spurgeon 1935: 50). The conceptualization of life in terms of JOURNEY and PATH source domains means that agility and physical fitness are of vital importance not only for the achievement of purposes and goals in life, but also for bare survival. The fact that *Macbeth* leaves such a strong impression of incessant action and intense movement is revelatory of Shakespeare's own conceptualization of motion as an essential attribute of life.



## 2.3. Conceptual Metaphor Analysis in *Othello*

### 2.3.1. Introduction to *Othello*

Conceptual metaphor analysis of *Othello* stands a good chance to answer the question of true motives that drive the plot and cause the downfall of the tragic hero. Many critics believe that sexual jealousy is too offensive a motive that ranks low on the hierarchy of emotions to be proclaimed the driving force of an elevated tragic action. At first glance, *Othello* does seem to be a play about a man persuaded into jealousy which gives rise to immense rage due to which he kills the woman he loves, and whom he has just married. However, it is difficult to expect that sexual jealousy could excite sympathy, fear, and cathartic effects given the fact that the feeling is damnable, especially if the person towards whom the feeling is directed has not done anything wrong. Bradley (1919) also asserts that jealousy, and especially sexual jealousy, is shameful and humiliating. Sexual jealousy, as treated in fullness and frankness of images by Elizabethans, cannot stir tragic emotions in modern readers of the play, but seems rather repulsive and disturbing (178, 183). Conceptual metaphor analysis of linguistic expressions taken from the characters' discourses will enable us to read *Othello* at a deeper level, which is the level of conceptualization of passions, feelings, motives, manipulation, and indoctrination.

The view of the play based on the specific makeup of characters and differences in their understanding of passions, emotions and rationality is what will reveal Othello's downfall as truly tragic (Reynolds & Fitzpatrick 2002: 211). Bradley (1919) says that even though much of the play is based on Iago's game of improvisation and manipulation, *Othello* is not to be perceived as a tragedy of intrigue (180). It is a tragedy of character and a tragedy determined by the loss of the middle ground where exaggerated passions conquer reason. The plot is actually built upon Iago's character put to practice, and upon his shrewd knowledge of human nature and its weaknesses. Instead of saying that *Othello* portrays jealousy, conceptual metaphor analysis will allow us to assert that the play portrays strong passions that lead personages to abandon ratio and logical reasoning.

In conceptual metaphor analysis of linguistic expressions taken from *Othello*, we will also be interested in bestiary as the source domain, which is frequently used by dramatic personages with the aim of illustrating downgraded and fallen human nature. Caroline Spurgeon (1935) compared bestiaries in *Othello* and *King Lear*, and she concluded that animals appear in both plays in the semantic domain of suffering and cruelty. Conceptual metaphors that take animals for source domains create images of a bestiary and a swamp, of dark, wet and slimy landscapes where frogs, spiders, crocodiles, and blindworms crawl. This is the setting in which dwells Othello's formerly colossal spirit. There is much of a paradox in *Othello*. Kott (1966) says that commentators describe it as Shakespeare's weakest tragedy, and yet as his best work in the narrow sense of the theatre (99, 100). When we dive deep into the meaning and meaninglessness of linguistic expressions, we learn that the play is not a sensationalist story about a jealous man who kills his wife and commits suicide because he cannot bear to be cuckolded. *Othello* has local colour but still rises to the level of universality. The text owes this characteristic to metaphorical linguistic expressions in which the working of passions, doubt, suspicion, and human character are explained and illustrated in an unprecedented way.

Kott (1966) also talks about performance of the tragedy which was first set in contemporary middle-class interiors. It evolved to a historical costume play, and it was well-suited for a grand display of an opera combined with ballet (104).

The fact that the play can be adapted to such diverse settings and for such diverse audiences proves universality of the theme which tackles the perpetual struggle between passions and ratio, and relations of power among people. *Othello* portrays great characters and unbearable passions, psychological and historical realities of the world. There is a powerful, strong, and out-of-this-world man somewhere from the Orient or African continent, whose conceptualization of feelings, passions, honour, marriage, and duty turn him into a historical spectacle.

Kott (1966) notices that, through Othello's jealousy and the perspective of him as an outsider, Venice and Europe are presented as "the real thing" (101, 102). Wilson Knight (1949) was one of the critics to deny universality to *Othello*. When he compared this play to *Macbeth*, *Hamlet* or *King Lear*, he concluded that the play did not achieve the power of a symbol, which further meant that it remained enclosed in its literality of jealousy and domestic violence. It is particularly the application of conceptual metaphor theory to the play that will prove the true depth of the text, which addresses some profound questions in which we recognize Shakespeare's substantial interest in man. Bradley (1919: 23) recognizes such questions as - are there perfectly sane people in this world in whom fellow-feeling of any kind is so weak that almost absolute egoism becomes possible for them? Is evil compatible with exceptional powers of intellect and will?

### 2.3.2. Conceptualization of passions and ratio in *Othello*

If the  
balance of our lives had not one scale of reason to  
poise another of sensuality, the blood and  
baseness of our natures would conduct us to most  
preposterous conclusions: but we have reason to  
cool our raging motions, our carnal stings, our  
unbitted lusts; whereof I take this that you call  
love to be a sect or scion.  
(*Othello*, I, 3, 327-333)

Iago conceptualizes reason as a sort of control mechanism, which is why he mentions the concepts of balance and scale. Rational thinking keeps our emotions stable, and it does not allow them to take sway over our better judgement. Experiences from the physical world provide motivation for metaphors, and thus we can usually find HEAT in the basis of many metaphorical linguistic expressions that talk about anger and passions. “Raging motions” (I, 3, 332) introduce FIRE as the source domain. Kövecses (1986) describes correspondences between the source and target domains so that fire is our emotion. The thing burning is the person consumed by emotions. The intensity of fire is the intensity of the emotion that we feel. A small intensity of emotion is a small amount of fire (19). Reason is perceived as COOLER. It can decrease the heat of our emotions, put out the fire of passions, slow down our impulsive actions, restore patience and logical reasoning. In the lines that he utters, Iago speaks in terms of Aristotelian perception of the mind, where making deliberate and conscious plans, strategizing, and deciding upon desirable courses of actions are all seen as attributes of practical mind. However, when Iago talks about ratio, he invariably refers to self-interested cleverness and calculated awareness of the odds

The advantage that Iago has over others can be identified in his knowledge of the fact that human nature cannot exist independently of culture, principles, rules, common practices, and beliefs (Greenblatt 1980: 3, 4). He uses these control mechanisms to shape and reshape the perception and understanding of others. Iago leads his targeted victims towards reacting in accordance with these newly acquired insights that he plants in them. He manipulates people by abusing social and psychological constructs such as prejudices, systems of belief, vulnerabilities, and anxieties that he detects in others.

Our bodies are gardens, to the which our  
wills are gardeners: so that if we will plant nettles,  
or sow lettuce, set hyssop, and wee up thyme;  
supply it with one gender of herbs or distract it  
with many; either to have it sterile with idleness,  
or manured with industry; why, the power and  
corrigible authority of this lies in our wills.  
(*Othello*, I, 3, 321-327)

Johnson (2008) believed that numerous questions about humanity depend on metaphors for answers, one of those questions being whether there is such a thing as free will (44). Iago not only believes in the existence of free will, but he also proposes that people should primarily act in accordance with free will of their own. He presents himself as independent from laws of god and human institutions, becoming the only judge for things as right, wrong, good or bad. The lines quoted show us that Iago is completely aware of responsibilities that one takes for his own actions. This perfect awareness of the grave consequences of his deeds gives Iago the status of one of the most devious characters in Shakespeare’s plays. PEOPLE ARE PLANTS basic metaphor enables us the derivation of metaphor OUR BODIES ARE GARDENS. Caroline Spurgeon (1935) notices in *Shakespeare’s Imagery and What it Tells Us* that the “gardener’s point of view” is a very frequent one in Shakespeare’s perception of people and their character (46).

In this sense, every man is a gardener who will reap as he sows. There are numerous metaphorical linguistic expressions in Christian tradition where god is experienced through plants. Plants and gardens are used to illustrate people and spiritual truths about god's realm, which is why we sometimes conceptualize him as the supreme gardener. However, Iago seems to believe that he is the supreme gardener in the play. He will plant seeds of jealousy in Othello's mind, seeds of discord between spouses, friends, fathers and their daughters so that he can grow utter chaos and destruction. Kott (1966) describes Iago as a Machiavellian stage manager, for whom wicked and hateful deeds serve the purposes of strong and unshattered will. In this soliloquy, we understand Iago's intellectual motivation. His motives for acting the way he does, however, remain unclear (108).

Potter (2008) thinks that Iago's view of ratio is close to Thomas Hobbs' ideas expressed in *Leviathan*. In this essay, Hobbs proposes that society itself imposes the necessity for control. The idea of such control is accepted because of the view that it is better to achieve a part of what we want than to risk not having it altogether. If we compare Iago and Edmund in *King Lear* in this respect, we may manage to fit Iago into the context of the early 17<sup>th</sup> century, which is the beginning of a religious and political revolution (80). There is an empirical evidence that there was less autonomy in self-fashioning in the sixteenth century than before and after this period. People were expected to restrain their *self* in accordance with requests and expectations from families, the state, religious institutions, and common practices of the time. In perceiving himself as the supreme gardener and stage manager, reaching autonomy ceases to be an issue for Iago because he not only succeeds in imposing himself and the power of his will, but also manages to entirely control his own identity and identities of others (Greenblatt 1980: 1).

In his exchange with Roderigo, Iago admits the true nature of his relationship with Othello by saying, "I follow him to serve my turn upon him" (I, 1, 41). This proves that subordination is perceived as a convenient mask and protection because it conceals the dangerous power that Iago has over others. In pretending to be a loyal and honest servant of his general, Iago is able to play around with Othello's ambivalent position in the civilized and pragmatic world of western Christians. The remaining part of this exchange is equally important for analysis because it reveals much about Iago's perception of loyalty, positions of subordination and superiority, and power relations.

We cannot all be masters, nor all masters  
Cannot be truly follow'd. You shall mark  
Many a duteous and knee-crooking knave,  
That, doting on his own obsequious bondage,  
Wears out his time, much like his master's ass,  
For nought but provender, and when he's old,  
cashier'd:  
Whip me such honest knaves.  
(*Othello*, I, 1, 44-51)

LIFE IS A JOURNEY and CHOICES ARE PATHS are intertwined in Iago's speech to Rodrigo, where he praises independence and autonomy, while he despises obedience. Iago compares loyal and humble servants to asses. Because of their hard work, obedience, and dependence upon masters, Iago perceives circumstances of these servants' existence through LIFE IS BONDAGE and LIFE IS BURDEN. He despises this human condition and because of it, he despises people. The time of servants who always follow their masters is wasted, and they themselves are worn out. It is difficult to know how to approach this speech. We can compare it to the speech of Edmund in *King Lear*, where he is right in saying that being an illegitimate child is none of his fault, nor is being younger than his brother. In a similar manner, Iago stands up against injustice long practiced by society and tradition. According to Christian views, suffering patiently endured and reconciliation with one's position within social and natural order are virtues to be awarded in heaven. Potter (2008) sees an outlook like this over servitude and life of bondage as rather convenient for masters and exploiters (59).

Even though Iago exhibits awareness over social injustice, there is no justification for this character given the fact that he despises those who are misfortunate. When Iago refers to injustice and rigidity of social and natural order, he is not looking to inspire a large-scale revolution.

He is not even interested in trying to provoke a change in his immediate surrounding. He does not care about improving the position of others even to the extent in which he can potentially influence it. For these reasons, the speech given cannot serve as “justification” for Iago, but it can be recognized as “motive hunting”. Coleridge was the first one to use this term, which satisfyingly explains the impression that Iago’s metaphorical linguistic expressions produce.

In following him, I follow but myself;  
Heaven is my judge, not I for love and duty,  
But seeming so, for my peculiar end.  
(*Othello*, I, 1, 61-63)

LIFE IS A JOURNEY, PURPOSES ARE DESTINATIONS, CHOICES ARE PATHS, SEEMING IS WEARING A MASK and HYPOCRISY IS WEARING A MASK are conceptual metaphors intertwined in the basis of this disturbing metaphorical linguistic expression, where empathy is virtually impossible. Iago openly admits that his identification with his general has only a strategic aspect of pure opportunism. The clear meaning of Iago’s “peculiar end” (I, 1, 60) and what lies at the final point of his journey of pretending and scheming remain obscure, according to Greenblatt (1980: 236). It is still problematic to pronounce self-interest for Iago’s main motive, because he does not receive any specific reward for the fulfilment of his malicious purposes. The conclusion that we may reach regarding Iago’s motivation is that we encounter a villain who relishes in inflicting pain and exercising control over those who are seen better than him. By undermining those who enjoy the general praise, positions of authority or endowments of life in the form of good looks, love, and happiness, he asserts himself as a superior man who acts from behind his mask, and thus proves his worth and intellectual superiority. Iago sees people as strong and weak. He wishes to impose himself as Nietzsche’s superior man to those who are above him from the perspective of social status, or simply because they are happier and more content with their lives. The strong are not afraid to neglect limitations imposed by rules, traditions, social and natural order to achieve their purposes. People who believe in will power can use their words and their bodies as instruments, but they can also use others as instruments, especially by indoctrinating, deceiving, and leading them into accepting suggested perceptions and attitudes as their own. The weak can be moulded as if being clay since they are prone to manipulation. Iago conceals his true nature in front of everyone, except for Roderigo. The relationship between the two is explained in a metaphorical linguistic expression, “thus do I ever make my fool my purse” (I, 3, 385). By taking PURSE for the source domain, Iago informs us that he uses foolish people to extort money from them and get additional help for his schemes. Unless he finds a practical usage for them, socializing with fools would be a waste of time and his skills. Iago thinks of Roderigo as weak, pathetic, impressionable, and prone to manipulation.

It is silliness to live when to live is torment; and  
then have we a prescription to die when death is  
our physician.  
(*Othello*, I, 3, 310-311)

Roderigo suffers from a broken heart because of unrequited love. He thinks of his current situation in terms of DEATH IS DELIVERANCE, which is a basic conceptual metaphor responsible for the view of death as a physician, and of life as an illness or disease. Roderigo considers drowning himself because Desdemona’s marriage with Othello has stripped him of any hope that this fair woman might eventually be his. However, Iago readily takes full advantage of Roderigo’s despair. He scolds him for having suicidal thoughts and describes love as a mere “lust of the blood and a permission of the will” (I, 3, 336). Just as he indoctrinates Othello about the falsity and corruption of Venetian women, Iago leads Roderigo to think that Desdemona and Othello’s love cannot last long.

“These Moors are changeable in their wills” (I, 3, 351) and “she must change for youth” (I, 3, 354) are arguments that Iago uses to manipulate Roderigo, who under the influence of Iago’s words succumbs to his own shallowness and prejudices about uncivilized nature of moors and lechery of young, beautiful women. Iago astonishes Roderigo when he informs him that Desdemona is now in love with Cassio. He has no evidence to support this claim, as it is usually the case with his disturbing revelations about others. The whole fantasy about Cassio and Desdemona’s affair is a plot constructed by Iago, which he supports with rational thinking and plausible arguments so that the idea of adultery starts to seem not only possible, but also as the only logical thing to occur.

Food is a frequent source domain in *Othello*, and is usually mentioned in reference to states of hunger, insatiable appetites, and devouring objects towards which passions are directed. Along this line of metaphorical representation goes Iago’s comment about Desdemona that “her eye must be fed” (II, 1, 226) because she is constantly hungry for physical aspects of love. In marrying Othello, she will have to look at the “devil” (II, 1, 228) for much too long, so her hunger for young and good-looking men will soon need satiation. This is why she will become sexually involved with Cassio, who is young, handsome, appealing to women, and thus eligible to feed the hunger of Desdemona’s lust. This whole scenario is made up, but to Roderigo it sounds plausible because he starts to conceptualize women and love in the manner that Iago imposes on him. “The wine she drinks is made of grapes” (II, 1, 253-254) contains yet another reference to NUTRITION and DRINK as source domains. Iago discards Desdemona’s virtue that everyone else in the play admires and praises. He knows that all women indulge in hedonism, and points out that Desdemona is no exception to this fact. Despite her humble words, acts, and opinions, she will still behave in a predicted manner governed by sexual appetites and physical impulses.

‘Tis not a year or two shows us a man:  
They are all but stomachs, and we all but food:  
To eat us hungerly, and when they are full,  
They belch us.  
(*Othello*, III, 4, 105-108)

Emilia is an ordinary woman, endowed with common wit, destitute of imagination, and sometimes vulgar (Bradley 1919: 239). Unlike Desdemona, she is completely disillusioned when it comes to male and female relationships, and she knows that the institution of marriage is far from an ideal, romantic union in which spouses claim equal rights. Women like Emilia have learned from life experience that the position of women is fragile, that they are subordinate to man and because of this, they need to be pragmatic and smart in order to make best out of their unfavourable situation. In her imparting some of this wisdom to naïve and inexperienced Desdemona, Emilia relies on conceptual metaphor PEOPLE ARE FOOD, or more precisely WOMEN ARE FOOD. Her conceptualization represents opposition to male outlook over women, their insatiable sexual appetites, and covert vices. Since Desdemona is so passive and gives in to male conceptualization of the world, Emilia’s metaphorical linguistic expressions make sure that female perception is given in the text as well. Iago’s wife resolves to metonymy when she describes men only as stomachs. They are rarely driven by love, but are almost always hungry for female flesh. Emilia puts emphasis on dispensability of women, and on the brevity of men’s interest in them. Because of these colliding perceptions over who takes advantage of whom, it appears that one of the problems that the play addresses is substantial anxiety that we may be mistreated and hurt by the people we love.

Emilia and Bianca both exhibit moments of disobedience to the men who possess and underestimate them. In the case of Emilia, her disobedience is heroic because it will cost her life. Desdemona performs no act of rebellion. Greenblatt (1980) describes her erotic submission to her husband as absolute, and when it combines with Iago’s cunningness, it subverts her husband’s carefully fashioned identity (244). Since Iago stirs Othello’s passions, he becomes a tormented man incapable of functioning in daily life. The tragic hero’s conceptual and emotional boundaries are reconfigured under Iago’s influence.

The villain changes Othello's outlook over the questions of honour, love, and marriage so that the leading character is remodelled by detrimental influences outside of his control.

O curse of marriage,  
That we can call these delicate creatures ours,  
And not their appetites!  
(*Othello*, III, 3, 268-270)

Once thrilled about his union with Desdemona, Othello starts to think of marriage as a cursed concept. A husband will never be able to call a wife his because it is impossible to subdue female "appetites" (III, 3, 270). Potter (2008) says that what drives Othello mad is a paradox between the need to capture female desire and the fear that it cannot be controlled. Female desire is to be disciplined in the world where superior position should be granted to men (35, 45). The idea that women have "appetites" is threatening. PASSIONS ARE BEASTS conceptual metaphor implies that objects of female passion are devoured in satisfaction of carnal hunger. Loss of control, negligence of honour, and betrayal of a husband are animals breaking loose. The behaviour of a lascivious person is the behaviour of an animal governed by impulses and desires. There is no ratio, abidance by tradition, law, and standards of honour in lechery. In LOVE IS A NUTRIENT conceptual metaphor, the emotion is illustrated through the source domains FOOD and DRINK, like in the metaphorical linguistic expression "the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida" (I, 3, 252-253). When we think about love as food, or about lovers' bodies as food, the emotion is downgraded and seen as a mere need to satiate the hunger of lust. Iago does not understand and does not see the spiritual side of love. Bradly (1919) says that, in the end, he is destroyed by the power of love because he constantly degrades and misunderstands it (236).

In one of his soliloquys Iago says, "I am not what I am" (I, 1, 65), which is the most suitable motto for an improviser and a manipulator. The meaning of this expression is that a sign bears no resemblance to what it professes to signify (Greenblatt 1980: 238). By defining himself through a negation of who he appears to be, Iago admits that he plays a game of deception, and that a man everyone takes him to be is but a mask. Iago has the ability of a role player thanks to which he can imagine his own non-existence and in cancelling himself, he can become somebody else. "Were I the Moor, I would not be Iago" (I, 1, 57) is an example of the self-cancellation modus in which assuming the position of authority and taking control are seen as much more important than social identity. Greenblatt (1980) interprets this declaration of self-division as "I am not what I seem to be". TO PRETEND IS TO WEAR A MASK, TO PRETEND IS TO ACT and TO PRETEND IS TO NEGATE THE SELF are conceptual metaphors based on which we understand Iago's behaviour. His role-playing goes beyond social feigning. Iago does not only wear the mask of an honest ancient, but he also delivers bewildering soliloquys that critics have tried to translate to motives, but could only see them as motive hunting. Iago leads a decent public life, and the adjective honest is attached to his name on numerous occasions throughout the play. Cassio and Othello trust Iago because he speaks honestly, he is always reasonable and gives useful advice. He inverts the words from *Exodus* in which god presents himself to Moses as "I am who I am". In perceiving Iago as completely opposite to god, we understand him as a devilish character who relishes in inflicting emotional pain and ruining happiness for others.

- hell and night  
Must bring this monstrous birth to the world's  
light.  
(*Othello*, I, 3, 373-374)

Iago's mind is pregnant with evil considerations. His brainchild is a horrible plan, which we conceive as a monster. Once he delivers his monstrous plan into the world, the malice of it devours everyone that it is set against. Misery, suspicion, degradation of love, friendship, and trust are characteristics of the atmosphere in the play. The reactions that Iago provokes, the suffering that he inflicts, and the roles that he plays to deceive everyone around him about his true self are materializations of his inner darkness, coldness, and cruelty.

Devious Iago corrupts virtuous Othello. He does this by entering subjective territories where cognition and understanding of the abstract occur. While empathy generally allows people to step beyond their conceptual and emotional boundaries by thinking and perceiving things as somebody else, Iago violates subjective territories of others by relying on prejudices, flaws, vulnerabilities, and unstable passions that he detects in them (Reynolds & Fitzpatrick 2002: 207). Once he enters the subjective territory of his victim, Iago spoils balance between emotions and ratio, exchanges tranquillity for torment, and imposes distorted perception where all values are brought under question.

The Moor already changes with my poison:  
Dangerous conceits are, in their natures, poisons,  
Which at the first are scarce found to distaste,  
But with a little act upon the blood,  
Burn like the mines of Sulphur.  
(*Othello*, III, 3, 335-339)

Iago poisons Othello's mind by leading him to internalize metaphorical linguistic expressions in which he offers disturbing perceptions of female perfidity, female lascivious natures, and prejudices related to race. The hero who was second best in strength only to Coriolanus is now physically weak and changed under Iago's fatal influence. His vision is blurred, and he sees the world through a mist of blood and tears. At one point, Othello even faints because blackness intervenes between his eyes and the world. He resembles a man delirious and seriously unwell due to effects of a poison. The state of being feverish and delirious corresponds to overwhelming effects of emotions that stir inside man. Being physically ill under the influence of wild passions is obvious in Othello's case because Desdemona asks him, "Why do you speak so faintly" and "Are you not well" (III, 3, 284-285). Shakespeare's usage of SICKNESS and ILLNESS as source domains usually shows interest to relate physical ailing to disturbance of emotions and passions. Iago pours "pestilence" (II, 3, 355) into Othello's ear by insinuating that Desdemona and Cassio are having an affair, due to which the great general becomes mentally and physically ill. He is infected with jealousy, suspicion, and fury. This torment is contagious because others start to feel unwell too, with Othello, Desdemona, and Emilia dying because of the pestilence.

Not poppy, nor mandragora,  
Nor all the drowsy syrups of the world,  
Shall ever medicine thee to that sweet sleep  
Which thou owedst yesterday.  
(*Othello*, III, 3, 340-343)

The fact that there is no medicine for Iago's poison emphasizes helplessness that is felt throughout the play. Desdemona is the most pathetic of Shakespeare's heroines. She is passive and defenceless, which is why we tend to forget how exceptionally brave and clever she was in speaking her mind in front of the Senate (Bradley 1919: 203). However, it seems that in the end we cannot blame her for self-surrender because a man cannot do much against such reckless hatred as Iago's.

yet that I put the Moor  
At least into a jealousy so strong  
That judgment cannot cure.  
(*Othello*, II, 1, 305-307)

To be under the influence of a strong passion is to be mentally and physically unwell. If PASSIONS ARE ILLNESSES, then RATIO IS CURE that can restore peace of the mind and physical well-being. This conceptualization of passions and ratio is the foundation of Iago's wicked plan to lead Othello to a state of utter disturbance caused by disappointment, fury, doubt, and jealousy. The level of perturbation is exhibited in the case of the tragic hero who touches the extreme. Actions produced by uncontrolled passions and emotions usually cause damage beyond repair. The villain of the play relies on the effect of his words in stirring passions, obscuring reason, and in trivializing things that matter to others.



His metaphorical linguistic expressions are composed with the intention to cause anger, frustration, fury, suffering, or at least discomfort and unease in those he addresses. When he raises the alarm with Roderigo in front of Brabantio's house, Iago achieves to disturb passions and emotions of the father robbed of his valuable property, in which case Othello is perceived as a thief.

Awake! what, ho, Brabantio! thieves! thieves!  
thieves!  
Look to your house, your daughter and your  
bags!  
Thieves! thieves!  
(*Othello*, I, 1, 81-83)

DAUGHTER IS HER FATHER'S PRECIOUS POSSESSION is a conceptual metaphor used in a similar context in *A Midsummer Night's Dream* to give us the full understanding of the position of daughters and wives in patriarchal societies. It is not accidental that Iago exclaims "thieves" (I, 1, 80) in raising the alarm. He opts for the source domains such as OBJECT, POSSESSION and THIEF to suggest the scandal of Desdemona's failure to obtain her father's consent before getting married. The safe passage of a female from her father to husband is disrupted through the inference that Desdemona's father should feel robbed out of his most precious possession. His daughter is a priceless jewel, and Othello is a villain and a burglar. Iago instructs Roderigo to sound the alarm in front of Brabantio's household just as it is usually done in emergency cases of fires spreading in populous cities. Similarly, they set Brabantio's passions on fire. The father of an eloped girl is devastated and furious. He equalizes Desdemona's act of running away and secretly marrying the Moor with her death. The Duke of Venice inquires if Brabantio's daughter is dead and he responds, "Ay, to me" (I, 3, 59).

I here do give thee that with all my heart  
Which, but thou hast already, with all my heart  
I would keep from thee. For your sake, jewel,  
I am glad at soul I have no other child;  
For thy escape would teach me tyranny,  
To hang clogs on them.  
(*Othello*, I, 3, 194-199)

When Brabantio refers to Desdemona's elopement, he uses verbs "keep" and "give" in his metaphorical linguistic expressions, which reinforces the conceptualization of daughters in terms of precious possessions and objects. Brabantio is a dignified man who generously gives up the jewel that he has unwillingly lost. The relation between a husband and a wife is conceptualized in an identical manner. This proves the existence of a cognitive pattern WOMEN ARE OBJECTS, according to which men have authority over women since they conceptualize their daughters and their wives as valuable possessions. Even Desdemona acknowledges this perception of a woman's subordinate status in not questioning her obligation to obey and to belong, but she insists on exercising the right to transfer her obedience from father towards a husband. Shakespeare took advantage of prejudices of his time, and he implemented them into the structure of characters and plots, but to which extent these prejudices are his own, it is difficult to determine. However, prejudices related to origin, race, gender, and social status usually lead towards unfavourable situations, mockeries, and tragic ends in Shakespeare's plays. It is reasonable to believe that the bard used his poetry and prose to condemn outdated views and prejudices that were deeply rooted in the conciseness of his contemporaries, and detrimental for so many men and women affected by them. Brabantio is distraught at Desdemona's act of elopement, partially because his passions and feelings are aroused by the clamour of Iago and Roderigo.

for my particular grief  
Is of so flood-gate and o'erbearing nature  
That it engulfs and swallows other sorrows  
And it is still itself.  
(*Othello*, I, 3, 54-57)

RIVER as the source domain illustrates the power of Brabantio's sorrow over the "loss" of his daughter. Spurgeon (1935) notices that there are fifty-nine river references in Shakespeare's works, with twenty-six of them including the aspects of floods. Shakespeare's interest in rivers and floods is largely psychological. This source domain establishes a perfect analogy between a river overbearing its boundaries and the effect that emotions have on man (94). When a source domain is applied to a target domain, some aspects of the target domain are brought into focus. In EMOTION IS A FLOOD or EMOTION IS A NATURAL FORCE metaphor, the force of swelling water translates into intensity of feelings, which is why it is difficult for man to control the emotional side of his being. Brabantio says that his sorrow "engluts" (I, 3, 55) all other worries, and that he is unable to care about defence of the state and war. His emotional perturbation leaves the impression that from now on Brabantio will be incapable of participating in political matters of the state. Othello is far more exemplary of this than Brabantio, as will be seen in further analysis of metaphors.

Iago is unemotional, and there is a definite desire within him to control people in his social surrounding. Coldness dominates his life, and he comes up with unconvincing and forced reasons to persist in hatred, which is why we think of him as of a villain who is mean simply because he is mean. Very often in the play, Iago uses vocabulary typical of playwrights and theatre. He plots what will happen next, and puts "our Cassio in some action" (II, 3, 58). This action will offend the isle and Othello, and it will cause the lieutenant to fall out of his captain's favour. For Cassio, REPUTATION IS A PRECIOUS POSSESSION and he laments the loss of it. This will draw him towards Desdemona since it is in her nature to sympathize and plead for causes of others. Iago seems to be able to predict correctly other people's reactions. When he observes Cassio's gestures during his conversation with Desdemona, he gives comments such as "well kiss'd, and "excellent courtesy" (II, 1, 175). Greenblatt (1980) perceives that these remarks almost make us feel that the villain is watching a comedy of manners (235). Iago becomes a deputy director or a playwright by means of LIFE IS A PLAY or LIFE IS A THEATRE metaphor. According to Lakoff & Turner (1989), people are seen as actors in the process of mapping, those they interact with are fellow-players, directors and playwrights are the people who predict and determine sequence of events (21). If one is seen as a director, a playwright, or a puppet master, we are talking about a person who structures, plans, decides what will happen next, and usually enjoys being in control of pulling the strings. THEATRE as a source domain is not only used to prove Iago's superior role in the play but also to express the danger of deception in terms of taking things as they appear to be instead of what they truly are. When Iago astonishes Roderigo with his claim that Desdemona is in love with Cassio, he briefly tries to reason independently of his manipulator and indoctrinator by saying that the relationship between the two resembles one of mutual respect and decency. Iago immediately reacts to this and says, "lechery, by this hand: an index and prologue to the history of lust and foul thoughts" (II, 1, 261-262).

The metaphorical linguistic expression based on THEATRE as the source domain makes explicit what Iago has been doing all along. He constructs a narrative out of metaphorical linguistic expressions in which he inscribes the meanings for others. According to Greenblatt (1980), he deals with probable impossibilities rather than improbable possibilities. In this sense, he sees a young and beautiful Venetian as growing tired of her older, outlandish husband, which is why she turns to a handsome young lieutenant as the prologue of the narrative that Iago constructs (234).

O, beware, my lord, of jealousy;  
It is the green-eyed monster which doth mock  
The meat it feeds on  
(*Othello*, III, 3, 166-167)

Conceptualizing jealousy in terms of a "green-eyed monster" (III, 3, 166) is possibly one of Shakespeare's most successful representations of passion. Centuries after he wrote *Othello*, we still tend to understand sexual jealousy in terms of a beast or a monster. This bloodthirsty creature feeds on the flesh of the person obsessed with being betrayed and draws its strength on the image of somebody else possessing the object of his or her love.

Jealousy is seen as disrespectful, degrading, and downright dangerous because it invariably leads to self-destruction and suffering of those towards whom it is directed. Metaphorical linguistic expression such as this one proves that Shakespeare was not a writer of one age, but of all time. His interests go beyond drama, poetry, and literary texts because he uses his cognitive abilities and skills with words and verse to answer the questions about universal nature of things. The image of a bright-eyed monster that feeds on human flesh and grows fat is sickly. The monster is demonic and it devours its host. The success of Iago's purpose to cause chaos in the play can be attributed to his shrewd strategy to occasionally tell the truth and issue warnings regarding the damage he himself causes. The play exhibits consistency in conceptualizing jealousy as a monster. Desdemona prays that heaven should "keep that monster from Othello's mind" (III, 4, 161).

Once it becomes obvious that the tragic hero shows symptoms of jealous behaviour, a dosage of alarm is monitored in the discourses of other characters. It seems that jealousy was feared for its dangerous consequences in the time of Renaissance, possibly because it was known from experience that jealous husbands acted out of injured pride and stirring passions to the detriment of allegedly infidel wives. Since we will encounter similar topics again in *The Merry Wives of Windsor* and in *The Winter's Tale*, the widespread occurrence of this passion and its dangerous, destructive effects asserts itself as an issue of some importance for Elizabethans. Iago is the catalyst for Othello lapsing into male fears of being cuckolded. Emilia expresses her one-dimensional view over jealousy by referring to it as "a monster begot upon itself, born upon itself" (III, 4, 159-160). This simplistic view comes from Emilia's complete ignorance of her husband's wicked character. Shakespeare's texts that take jealousy as one of their central topics actually prove that jealousy is a monster that feeds on insecurities and on the necessity for self-confirmation through love and devotion of a woman. In this sense, jealousy appears to be a male issue, which is why it remains incomprehensible to women. The bonds between spouses, friends, fathers and daughters in *Othello* are fragile. Bevington (2002) says that the imagination of Brabantio, Othello, and even Iago in his looking for motives is easily abused by assumptions that women are infidel and deceitful.

Look to her, Moor, if thou hast eyes to see:  
She has deceived her father, and may thee.  
(*Othello*, I, 3, 295-296)

Thanks to Iago's illustration of female wantonness, Brabantio is stripped of illusions regarding Desdemona's naivety, chastity, and "spirit so still and quiet, that her motion blush'd at herself" (I, 3, 93-94). He finally sees his daughter for who she has always been beyond the mask of "a maiden never too bold" (I, 3, 92). It is Othello now who is blind and seduced by false virtue. UNDERSTANDING IS SEEING metaphor is at the base of the lines that Brabantio addresses to his son-in-law. The fact that Desdemona has betrayed her father is an indicator that her husband should expect the same. A similar argument will be abused by Iago later in the play, when he starts planting the seed of jealousy in Othello's mind - "She did deceive her father marrying you" (III, 3, 202).

She that, so young, could give out such a seeming,  
To seel her father's eyes up close as oak  
He thought 'twas witchcraft.  
(*Othello*, III, 3, 208-210)

SEEING IS UNDERSTANDING metaphor is at the base of another metaphorical linguistic expression taken from the discourse of a male character. Female innocence and chastity are acts that "seel" (III, 3, 208) the eyes for deceptiveness and shrewd games. Bevington (2002) sees the irony of Desdemona's elopement, which was her gift of herself to Othello, in the fact that it becomes the evidence of changeability of affection and disobedience of duty. Iago destroys Othello's confidence by making his general detect a flaw in Desdemona's nature. She truly did betray her father, which proves to Othello what skilful an actress she is.

Come on, come on; you are pictures out of doors,  
Bells in your parlors, wild-cats in your kitchens,  
Saints in your injuries, devils being offended,  
Players in your housewifery, and housewives  
in your beds.  
(*Othello*, II, 1, 112-115)

Many of Iago's lines reveal prejudices regarding gender, race, and social status, which can be perceived as his own, and as prejudices widespread in his time. Iago is perfectly aware that these kinds of prejudices are deeply rooted in his contemporaries' awareness, and he plans to take advantage of them to stir emotions and lead his victims towards undertaking actions suitable for his cause. He mentions PICTURES as the source domain to explain that women wear masks in public to present themselves as pretty and virtuous. BELLS trigger the visualisation of women as nosy, rowdy, and prone to nagging.

They can be saints and devils according to requirements of different situations. The image of a saint is usually the one presented to others, while being devious is a part of female covert, but true nature. When it comes to running a household and being a good housewife, women are untamed and impossible to subdue. They are shameless in bed because carnal desires and sexual impulses are the ones that drive female nature. When Iago delivers a speech like this, he is not alone, and it is not an expression of his personal opinions and deep convictions that he wishes to keep to himself. Desdemona, Emilia, and Cassio listen to him express his views over women, and while Desdemona raises some objection, generally Iago's words are received as witty and humorous. Part of his success as villain is owed to the fact that he established himself as a man who "speaks home" (II, 1, 165), who is blatant, honest, and gives entertaining tone to his words so that they would not reveal his misogyny. Iago is exceptionally clever; he is endowed with remarkable powers of intellect and will. He understands where vulnerability of other people lies, and he knows exactly how to aim at that vulnerability with vulgar insinuations and metaphorical linguistic expressions that are devoid of any poetry whatsoever. His insight into human nature has no parallel among other characters. We try to grasp what Iago means, plans, and what motives he has as if he were a real person. We also keep asking the question – what Shakespeare had on his mind when he assigned certain metaphorical linguistic expressions to his characters.

In analysing metaphorical linguistic expressions, we think about the conceptualization and interaction of characters who behave in an identical way as real people around us would (Potter 2008: 19). In this interaction, different natures, worldviews, and comprehension of things intertwine, and what comes out of such contacts is the driving force of the plot, conflict, and tragic end. While Iago is unfeeling, cold, calculated, and downright mean, other personages are naïve, emotional, good-hearted, and the villain of the play finds a way to use these qualities to his own advantage. Othello is the protagonist made of strong views. He is passionate, and yet simple-minded. Brabantio warns him to beware Desdemona's tricky nature to which he exclaims, "My life upon her faith!" (I, 3, 295). The scale that Iago mentions in contemplating ratio and emotions works quite differently for Othello. On his imaginary scale of evaluating things, he assigns the same weight to his life and to Desdemona's loyalty and devotion to their marriage. It is not difficult to understand the significance that love and marriage with Desdemona have for Othello. He will readily die for them.

Perdition catch my soul,  
But I do love thee! And when I love thee not,  
Chaos is come again.  
(*Othello*, III, 3, 89-91)

Othello's statement is a prophetic one because Iago will truly bring chaos in the play (Reynolds & Fitzpatrick 2002: 216). Bradley (1919) describes Othello's nature as being all of one piece, which Iago will readily abuse. When he trusts someone, his trust is absolute. When he falls in love, this love becomes the source of his life and the reason of all things. When he feels jealousy, he will act swiftly, violently, and with conviction that he should serve justice (191).

LOVE IS ORDER and THE ABSENCE OF LOVE IS CHAOS according to Othello's perspective. Desdemona's love, and marriage with her, will bring either blessings or damnation to Othello. He will live a life of happiness with her, or readily die if she betrays him. The tragic hero's perception of love, marriage, and honour is composed of extremes. It is obvious that Othello's conceptualization and reactions to events completely lack the "golden middle way" that Aristotle described as the middle ground between excess and deficiency.

Now, by heaven,  
My blood begins my safer guides to rule;  
And passion, having my best judgment collid,  
Assays to lead the way: if I once stir,  
Or do but lift this arm, the best of you  
Shall sink in my rebuke.  
(*Othello*, II, 3, 201-206)

This is the first time that we see Othello agitated, with passions threatening to overtake his better judgement. After soldiers in his regiment start a fight under the influence of alcohol, and after they disturb public order, Othello exhibits frustration over the lack of discipline and disrespect of military codes of behaviour. The general is sensitive in questions that touch abiding by the rules, honourable behaviour, and discipline. He seems to exhibit the lack of capacity to understand acts contrary to moral, traditional, and military codes. What is more, it is his honest belief that he should act as the keeper of these codes, and punish anyone who breaches them. Othello disowns Cassio as his soldier and lieutenant, despite the friendship and love that binds them, because it is the right thing to do. Othello's inclination to serve justice above anything else will not only be the cause of Cassio's loss of office, but it will also be the cause of his near death and sacrificing Desdemona. Conceptual metaphor analysis in metaphorical linguistic expressions from characters' discourses usually suggests that we are dealing with dramatic personages who lean towards extreme positions on the imaginary continuum of intensity of emotions and passions. They despair, they are inconsolable and passive, they hate and love, trust and doubt without seeking measure in their emotions.

These temporary fits of passions are maybe best illustrated in Cassio's example because he has "very poor and unhappy brains for drinking" (II, 3, 34-35). Otherwise a worthy soldier and a man of appealing personality, once he is drunk, Cassio is easily roused and prone to excess. At the state of intoxication, he loses his rank and his general's favour, proving that brief moments of the loss of control can come at great price. Cassio's weakness in drinking, and weaknesses of other characters, are readily abused by Iago. Brabantio's anger and disappointment lead him to denounce his only daughter, which is why he dies of a broken heart. Othello's fury and jealousy over Desdemona's alleged infidelity cost both of them their lives. It seems that Shakespeare writes a play about human weaknesses that emerge at specific circumstances and destroy careers, relationships, and even claim lives. The failure to maintain balance between ratio and emotions is omnipresent in the play, but it is definitely most striking in Othello's case, and best illustrated by Cassio.

To be  
now a sensible man, by and by a fool, and  
presently a beast.  
(*Othello*, II, 3, 300-301)

Cassio's words summarize the theme of the play where civilized men gradually metamorphose into barbarians due to a nature divided between passions and rationality. BEAST as a source domain describes a man governed by impulses, and this beast can be perceived as an enemy that we all bear within (Wells 2005: 23).

Was this fair paper, this most goodly book,  
Made to write "whore" upon?  
(*Othello*, IV, 2, 71-72)

The image of Desdemona is that of a book, of a set of blank papers for others to write their meanings on. This female character is so passive and reconciled in front of the tragedy that approaches her that Potter (2008) sees her as a sign, the interpretation of which is left to others. In the discipline of semiotics, a sign is analysed based on two components that cannot exist one without the other. The “signifier” is the sign itself, while the “signified” is the meaning of the sign. When the relation between the two is not securely established, the meaning assigned to the signifier may change (91). This is why Desdemona goes from signifying “perfection” (II, 3, 28), a “most exquisite lady” (II, 3, 19), and a sweet creature that “might lie by an emperor’s side and command him tasks” (IV, 1, 185-186) to a “strumpet” (IV, 2, 83) and a “whore” (IV, 2, 88). In perceiving Desdemona as promiscuous, lascivious and treacherous, Potter (2008) also notices that Othello addresses Emilia as the go-between and a brothel keeper (94). He pays her money for keeping the “office opposite Saint Peter” and for watching “at the gates of hell” (IV, 2, 91- 92), where human nature falls into the abyss.

Greenblatt (1980) says that in *Othello* characters generally surrender to narratives that others construct about them. This is most obvious in the case of the leading character who promises to the Senate that he will deliver “a round unvarnish’d tale” of his “course of love” (I, 3, 87-88), and at the heart of this tale is yet telling of other tales (237). Othello told the story of his life to Brabantio. He imparted his “travel’s history” (I, 3, 140), which did not only include the events in distant, exotic lands among strange peoples but also the tales that stretched from his childhood to his present days. Greenblatt (1980) notices that this is a special sort of narrative which is constantly building itself, and in which the storyteller is all the time swallowed by his own story. Therefore, Othello reaches the point of being recognized through the status of his own narration and his own text. However, Iago takes advantage of Othello’s defining himself through telling tales of his adventures because he knows that it is easy to unfashion an identity that has been fashioned as a story. It is the fate of all stories to be re-written, inscribed anew in different narratives, and interpreted in new ways (238). It feels that even Othello understands the fragility of his triumph, in which he has gained the favour of prominent figures in Venice, and in which he has won the love of an exquisite woman.

Half-dozen lines after he tells an episode about Cannibals that eat each other, he recalls with anxiety that Desdemona would come “and with a greedy ear devour up my discourse” (I, 3, 149-150). Desdemona’s rapacious appetite for Othello’s stories is illustrated in the metaphor, and his stories themselves are referred to by the source domain FOOD. Othello’s concern about the status that he has achieved through tale telling involves Desdemona’s passive submission to his story because she seems unable to conceptualize him in a manner devoid of narration. Up to this moment, we have mentioned many different concrete concepts that serve as effective source domains to illustrate emotions, passions, and rational thinking. Concepts related to sea and seafaring in Othello’s discourse are also noteworthy because they come naturally and easily to him, and they mark moments of intense emotional states. For example, Othello’s overwhelming happiness is contained in the moment when Desdemona joins him in Cyprus (Spurgeon 1965: 337).

If after every tempest come such calms,  
 May the winds blow till they have waken’d death!  
 And let the labouring bark climb hills of seas  
 Olympus-high and duck again as low  
 As hell’s from heaven!  
 (*Othello*, II, 1, 186-190)

We have discussed DEATH IS SLEEP metaphor on various occasions. Apart from similarities between the source and target domains, we are also aware of differences. These differences refer to sleep as temporary and death as a permanent state of being unconscious and absent from the events of waking life. When Othello challenges winds to “blow till they have waken’d death” (II, 1, 187), he reveals himself as a character of extreme passions and emotions. This impression is achieved thanks to our common knowledge that there is no power strong enough in this world to wake up the dead. Othello professes his readiness to endure any sort of tempest of the raging sea if calms afterwards will take the form of Desdemona welcoming him.

Othello's ecstatic words do remind of Christian orthodoxy that was integrated in both Catholic and Protestant Europe, and which allowed for fervent mutual love between husband and wife. In Greenblatt (1980) we find Saint Paul's comments on marriage in *Genesis*, where marriage is seen as a holy and blessed union. However, apart from the utmost delight with his married life and his lovely wife, Othello's words also leave the impression of oscillating between heaven and hell. He is possessed with the feeling of absolute happiness and content, but he also fears the unknown fate. The rich and disturbing pathos of the lovers' moving reunion derives in great part from our presentiment or knowledge that Othello's premonition of death is accurate (243). This metaphorical linguistic expression reveals Othello as a passionate man, swiftly overwhelmed by emotions and anxieties. We see him at the highest point of torture when Iago tells him that he saw Cassio wipe his beard with Desdemona's handkerchief, a token of Othello's love.

Like to the Pontic sea,  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont;  
Even so my bloody thoughts, with violent pace,  
Shall ne'er look back, ne'er ebb to humble love,  
Till that a capable and wild revenge  
Swallow them up.  
(*Othello*, III, 3, 453-460)

Othello uses another metaphor about the power of the sea to express his anger over being betrayed. With the intensity of his emotions, the bare Elizabethan stage becomes filled with the seascape of all oceans (Kott 1966: 111). His suspicion becomes certainty, and he suggests that he will seek a swift revenge in order to recuperate honour and restore justice. ANGER IS A NATURAL FORCE and LOVE IS A NATURAL FORCE are subordinate to a more general conceptual metaphor EMOTIONS ARE NATURAL FORCES. Semantics of the sea clearly sustains this metaphor, which encapsulates our belief that in front of emotions, such as love or anger, most of people stand helpless, just as they are in front of natural forces. Agus (2013) describes this metaphor, and he recognizes an inactive physical object in it as the agonist. The natural force in question is active. It has a huge effect on the physical object, and we refer to it as the antagonist. The rational tendency of the self is to continue to behave like before the emotion (212). If we try to behave like at the time before the emotion, when our body and the mind were not shaken in the effect of it, we are actually trying to endure a tempest, an earthquake, a volcanic eruption, a tsunami or any other natural force that we rely on to conceptualize the power of emotions. Othello affirms the unalterable quality of his resolution by comparing it to "icy current and compulsive course" (III, 3, 454) of the Pontic Sea. The idea that the act of revenge will swallow the guilty lovers is based on REVENGE IS A HUNGRY ANIMAL metaphor, where the syntax suggests that it will also devour "bloody thoughts" (III, 3, 457) and bring relief to tormented Othello.

Here is my journey's end, here is my butt,  
And very sea-mark of my utmost sail.  
(*Othello*, V, 2, 268-269)

Othello realizes that Desdemona was innocent, that her death was caused by Iago's malignity, his own blindness and exaggerated passion. He recognizes this as the end of his life through LIFE IS A JOURNEY metaphor, or more precisely through LIFE IS A SEA VOYAGE metaphor. Othello conceptualizes his wife as the lighthouse on the sea voyage of his life. Since this light has been extinguished with the strangulation of innocent Desdemona, it is impossible for Othello to continue his sail. Iago also uses images of the sea and seafaring to conceptualize the abstract, but metaphorical linguistic expressions in his discourse are quite different than Othello's. Spurgeon (1935) explains the prominence of seafaring metaphors by the fact that Iago and Othello are both soldiers in the city that owed its dominance in great part to sea power, which is why they use the language of sailing in the first place, and it is also the reason why they use it with such ease (337).

My boat sails freely, both with wind and stream.  
(*Othello*, II, 3, 61)

LIFE IS A JOURNEY metaphor means knowing and perceiving a number of correspondences between the conceptual domains of life and journeys. Our knowledge of journeys and our ability to map from that structured experience to the concept of life allows for richness of thought, and consequently of linguistic expressions. Lakoff & Turner (1989) say that this conceptual metaphor includes some necessary components such as travellers, starting and finishing points, while other components such as vehicles or types of paths are optional (3, 61). Iago conceptualizes his plan to ruin Othello, Desdemona, and Cassio as a boat that sets its sails and starts a voyage. His purposes are his destinations, and the stages of his plan are the stages of a sea voyage. His wit and natural flavour for intrigue are combined with lucky circumstances that are always on his side, which is why he speaks of his boat sailing “with wind and steam” (II, 3, 61).

The metaphorical linguistic expression analysed proves that the plot is based on a unique combination of Iago’s skill to abuse other people’s nature and chance which usually sides with the ruthless, determined, and self-reliant, but not for a long time. Unfortunately, Iago’s chance lasts just long enough to place “the tragic loading” (V, 2, 365) on Desdemona and Othello’s wedded bed. Desdemona drops her handkerchief at the moment convenient for Iago to get a hold of it. Bradley (1919) also notices that Bianca arrives precisely when she is needed to complete Othello’s deception. Cassio pleads his cause with Desdemona, and leaves guiltily to stir his captain’s suspicious mind (180). The conclusion is that the same source domains can conceptualize different kinds of experiences and emotional states. In Othello’s case, sailing and sea faring vocabulary illustrates passions and emotions that go into the extreme and overshadow reason, which enables us to see anger, fury, disappointment, and jealousy as natural forces. On the other hand, words from the source domain SAILING and SEAFARING trigger metaphorical linguistic expressions in Iago’s discourse from which we learn about his cold rationality, pragmatism, and his vicious plan to cause suffering and misfortune by relying on his intellectual superiority and luck.

Many metaphors in Shakespeare’s plays come from the sea and outdoor life. He often uses storms, winds, floods, rocky and foaming shores, shipwrecks, and the tide to refer to abstract concepts. Cassio and Othello “were parted with foul and violent tempest” (II, 1, 30-31) after a battle against the Turks. Extreme weather conditions do not only illustrate difficulty and peril with which this victory was achieved, but they also foresee breakage of the bond between a general and his lieutenant due to a tempest of passions conjured by Iago. Iago’s plan to ruin Othello’s happiness by destroying his illusion of marriage and love is conceptualized in different ways. Apart from SAILING and SEAFARING, Shakespeare also uses MUSIC as the source domain to illustrate the discord that will be provoked between Othello and Desdemona. Othello is delighted with his wife. He enjoys her love and favour to an extent that his words of content resemble music. Iago seems to be unable to handle the happiness that he sees in others. He does not understand love, so he reacts to Othello’s joy by promising to “set down the pegs that make this music” (II, 1, 201). Immediately after Othello’s marriage with Desdemona, Iago instructs Roderigo “to poison his delight” (I, 1, 69). DEEDS ARE POISON and WORDS ARE POISON metaphors allow Iago to spoil Othello’s happiness by means of manipulation and indoctrination.

In Reynolds & Fitzpatrick (2002), paganism and demonism of Othello were dismissed by Elizabethan audience because he was a Christian and a general of a Christian army who fought the Turks. Much of the antipathy that Shakespeare’s audience might feel towards Othello, not only as a black man but as a non-European, would have been overshadowed by his position of authority and high esteem in the most prominent institutions of the state (203, 204). Betrayal, torment of lost love, and jealousy that Iago awakens in Othello subvert Christianity in the Moor, which is manifested in the final act.



Yet she must die, else she'll betray more men.  
 Put out the light, and then put out the light:  
 If I quench thee, thou flaming minister,  
 I can again thy former light restore,  
 Should I repent me: but once put out thy light,  
 Thou cunning'st pattern of excelling nature,  
 I know not where is that Promethean heat  
 That can thy light relume. When I have pluck'd  
 the rose,  
 I cannot give it vital growth again.  
 (*Othello*, V, 2, 6-15)

The lines uttered by Othello just before the tragic closing of the play ask for special attention and thorough analysis. Just like the famous Hamlet's "to be, or not to be" monologue, this soliloquy is revelatory of Othello's character, nature, and motivation that drive him to strangle Desdemona, and take his own life subsequently.

Potter (2008) focuses on Othello's odd mentioning of justice and self-deception that he is unwillingly killing his wife to save others from the torment that she has inflicted upon him (40). A very elaborate usage of LIFE IS A FLAME metaphor occurs in the scene when Othello is in Desdemona's bedchamber, brooding over her sleeping body. The situational context matters as well because he is talking to a lighted candle, in which he sees an analogy with Desdemona's life. In his brooding over life and death, Othello is clearly aware of similarities and differences between target and source domains. He differentiates between the flame of the candle and the flame of life. Lakoff & Turner (1989) analyse this specific line, and say that we can put out the candle just as we can snuff out the life, but it is only the candle that we can re-light if we wish to end darkness and restore light (31). Life once taken away cannot be restored under the influence of repentance, wishful thinking, and desire to undo the deed. LIFE IS A FLAME is combined with PEOPLE ARE PLANTS metaphor where the absence of light is seen as dying. There is another recurring view in Shakespeare's work that is noticeable in Othello's soliloquy as well. Plucking out a plant or cutting it off refers to unnatural death caused by a violent act of murder, as opposed to which withering and harvest are perceived as natural ends of life's cycle.

I will walk by:  
 I would not kill thy unprepared spirit;  
 No; heaven forbid! I would not kill thy soul.  
 (*Othello*, V, 2, 32-34)

Othello acknowledges Christian values but does not adhere to them. He wishes for the Lord to have mercy upon Desdemona's repentant soul without feeling the imperative to grant mercy himself (Reynolds & Fitzpatrick 2002: 208). In *Hamlet*, Claudius kills his brother for his own advantage and favour. In doing this, he shows no concern for the damnation of his brother's soul pregnant with earthly sins. On the other hand, Othello's is honour killing. In his distorted perception, Desdemona is not even murdered, but sacrificed so that her erred and fallen nature might be redeemed in the afterlife.

If you bethink yourself of any crime,  
 Unreconcil'd as yet to heaven and grace,  
 Solicit for it straight.  
 (*Othello*, V, 2, 28-30)

For to deny each article with oath  
 Cannot remove, nor choke the strong conception,  
 That I do groan withal. Thou art to die.  
 (*Othello*, V, 2, 60-62)

The sin that Othello urges Desdemona to confess is adultery. Her procrastination and refusal to do so jeopardise his purpose of sacrificing her, and thus redeeming her of sins. Othello lets Desdemona know how resolute he is in his intention to punish, sacrifice, and set things right that he does not even want to imagine himself merciful and pardoning.

In analysing the lines extracted from Othello's discourse, we come close to locating the construct that Iago relies on in pursuing his malicious plan. Greenblatt (1980) says that this construct is part of an old Christian doctrine of sexuality, according to which religion and society were supposed to police eroticism, and confession is a good example of this imposed control. Iago is a Renaissance sceptic, and it is quite clear that for him this doctrine is outdated. It belongs to some earlier stages of human development, which has stayed behind modern sensuality and liberalism (246). However, Iago sees this doctrine as suitable for being applied to Othello's worldviews because of his ambiguous attitude which assumes being simultaneously delighted with and suspicious about modern ways and female natures. In the fourth act, Iago plays around with the conceptual metaphor HONOUR IS A PRECIOUS POSSESSION. He trivializes the concepts of loyalty, fidelity, commitment, and marriage in saying to Othello that Desdemona is free to give away her honour, just as she is free to give away her handkerchief.

Greenblatt (1980) says that Iago's lines almost remind of the late medieval confessional manuals, which he refers to with a dosage of parody. Iago introduces moral relativity by considering whether it is the same to lie with somebody or on somebody, and which of the two counts as a mortal sin. He also pretends to be unsure how to ethically treat the situation in which a man and woman lie naked together but mean no harm. Othello is disturbed by these references to medieval religious manuals so that he moves on towards perceiving adultery as the most horrendous of all sins. Iago guides Othello towards understanding adultery as a sin with the gravest of repercussions because one wastes the precious gift of chastity, dishonours his or her body, and turns it into a temple in which the devil resides. It is in the acknowledgement of these convictions that Othello decides to execute his wife, and thus prevent more men from being corrupted and betrayed.

Justice to break her sword! One more, one  
more:  
Be thus when thou art dead, and I will kill thee,  
And love thee after: - One more, and this the  
last:  
So sweet was ne'er so fatal. I must weep,  
But they are cruel tears: this sorrow's heavenly;  
It strikes where it doth love.  
(*Othello*, V, 2, 17-22)

The protagonist feels alternating currents of passion and desire, of reluctance to do what he has set his mind on doing, and he obviously feels an obligation to satisfy justice and put things right. Bradley (1919) says that a dark fatality haunts us in reading *Othello*, and finally catches up with us in Desdemona's bedchamber. The general atmosphere in *Othello* is comparable to the confined, oppressive atmosphere of Desdemona's bedchamber (177, 181). Once presented as a man of virtue, chivalry, courage, and unprecedented military skill, Othello turns into a stereotype of an anxious black male who fears the duplicity and changeability of the affection of the white woman he is in love with. This is also a soldier who has seen "the cannon, when it hath blown his ranks into the air, and, like the devil, from his very arm puff'd his own brother" (III, 4, 134-137), and yet he preserved self-control, preferred ratio to misery, passions, and traumas. The shift in Othello's character is breathtaking and astonishingly rapid. This is where accusations of Shakespeare that he has created a jealous and ruthless hero unworthy of tragic stature is disputed. A once great individual changes beyond recognition under the influence of evil that is embodied in Iago. This villain sees the potential for barbaric actions in Othello's origin and status of an outsider, so he brings him to primitive levels where responsibilities of a civilized man are abrogated. Othello becomes a stereotype of a barbarian that he has been able to defy so successfully. Wells (2005) recognizes one of the characteristics of Shakespeare's mature works in his heroes who fail to recognize in their own conduct the primitive and ruthless behaviour that they see in others. It is when Othello regresses to the status of a barbarian that he starts suspecting Desdemona. When Lear abrogates the responsibilities of a civilized parent, he disowns Cordelia and compares his other daughters to animals and savages (24).

Bradley (1919) says that Othello does not belong to our world. He comes from the realm of fairy tales and adventures where marvellous people live, where Sybils weave magic handkerchiefs and read thoughts. His nature tends outwards (188, 191). He is free from introspection, ignorant of covert affairs, and admired for his temperate reactions under all circumstances, apart from those that involve the abuse of love, trust, and honour. Greenblatt (1980) says that with the new mobility of civilized society, there comes a new assertion of power on the part of social, theological, and psychological constructs (2). The imposition of control is given a new dimension in the sixteenth century with the rise of new religion, the discovery of new parts of the world, and with the myth of absolute monarchy nurtured by the Tudors. In the wake of this new social mobility, there appears to have been a widespread attitude regarding the shaping of one's identity through manipulation and artful, well-devised processes of indoctrination. Iago is a perfect representative of the trends and attitudes of his time, and he takes it upon himself to shape and reshape narratives and identities of others.

Is this the noble Moor whom our full senate  
Call all in all sufficient? Is this the nature  
Whom passion could not shake? whose solid virtue  
The shot of accident, nor dart of chance,  
Could neither graze nor pierce?  
(*Othello*, IV, 1, 261-265)

Ontological metaphors serve various purposes, one of which is quantifying (Lakoff & Johnson 1980: 26). The view of Othello as “all-in-all sufficient” (IV, 1, 262) comes from the conceptual metaphor IDEAS ARE SUBSTANCES. This further implies that his behaviour, emotions, and reactions were always without excess or scarcity. Iago destroys Othello's confidence by making him painfully aware of the fact that he is not a European. Iago reminds Othello that he is completely ignorant of the ways of Venetian women and men, which leaves him utterly susceptible to their abuse and betrayal. Othello abandons the ideal of sufficiency once Iago indoctrinates him that his valour, merit of service, and frankness will mean nothing in the relationship with Venetians because civilisation has progressed in directions of moral flexibility, with satisfying libido being the order of the day. The solid structure of Othello's nature collapses in front of these new insights, and he goes back to the old ways of “an eye for an eye, and a tooth for a tooth” retribution.

I know our country disposition well;  
In Venice they do let heaven see the pranks  
They dare not show their husbands; their best  
conscience  
Is not to leave undone, but keep unknown.  
(*Othello*, III, 3, 200-203)

Iago explicitly refers to Othello's status as an outsider, while he emphasizes himself as well-acquainted with the manners of Venetian women. Iago's claims about Venetian practices plant suspicion in Othello's mind and develop a new understanding of affairs. Reynolds & Fitzpatrick (2002) analyse these lines and say that a man who catches his wife in the act of infidelity has seen something meant only for the eyes of heaven (208). At first, Othello rejects jealousy as unmotivated, degrading, and unworthy a feeling – “I'll see before I doubt” (III, 3, 130). The villain fashions and moulds Othello's understanding of things by perceiving him as alien and strange to customs and practices of Venetians and Europeans. The image of Desdemona as false, lascivious, and adulterous is distorted, and so is the general image of European women that Othello gets from Iago. Because he is native to Venetian and European mentality, and also because he presents himself as well-intentioned and honest, Iago assumes the position of authority in relation to Othello, who feels as *other* and vulnerable to mistreatment. The acceptance of Iago's authority in the matters of female overt and covert practices is openly acknowledged when Othello says, “This fellow's of exceeding honesty, and knows all qualities, with a learned spirit, of human dealings” (III, 3, 258-260).

this hand is moist, my lady.  
This argues fruitfulness and liberal heart:  
Hot, hot, and moist: this hand of yours requires  
A sequester from liberty, fasting and prayer,  
Much castigation, exercise devout;  
For here's a young and sweating devil here,  
That commonly rebels.  
(*Othello*, III, 4, 37-43)

If CHASTITY IS BEING COLD and CHASTITY IS BEING CLOSED, then heat and openness signal being unchaste. Potter (2008) says that according to male authority in Shakespeare's plays, even the minimum of erotic desire transforms a woman from being perceived as warm into unacceptable and alarming representation of heat (44). This is yet another indicator that the drama enacts the disappearance of middle ground. Conceptualization is directed towards emotions and passions too powerful to handle, towards too little self-control, and towards exaggerated passivity and naivety in evaluating people's nature and intentions.

The excess and scarcity that govern perception lead the play towards an endorsement and the impression of being confined in an overall perturbation of passions. Othello of the later part of the play who suggests "a sequester from liberty, fasting and prayer" (III, 4, 38) is the same man who did not mind that his wife is fair, that she loves company, singing and dancing, and that she is free of speech. "Where virtue is, these are more virtuous" (III, 3, 186) is how reasoned Othello "of a free and open nature" (I, 3, 401) before Iago closed his mind by awakening the imagination of fallen virtue and betrayal. Perhaps the most remarkable characteristic of the play is a swift change in perception of the central character through which his vulnerabilities are revealed to us. Othello's love for Desdemona is his weakness because he is completely dependent on her. Once he starts doubting her devotion and affection, Othello parts with his life and duties as they used to be.

O, now, for ever  
Farewell the tranquil mind! farewell content!  
Farewell the plumed troop, and the big wars,  
That make ambition virtue! O, farewell!  
Farewell the neighing steed, and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp and circumstance of glorious war!  
And, O you mortal engines, whose rude throats  
The immortal Jove's dead clamours counterfeit,  
Farewell! Othello's occupation's gone!  
(*Othello*, III, 3, 347-357)

In Shakespeare's works, MUSIC and SOUND are often used as source domains to explain feelings. The purest emotion and harmony are associated with the most spiritual conditions. On the other hand, noise and clamour are associated with war. Othello parts with his former life of a distinguished general, dignitary of the powerful state, and a courageous warrior. His "occupation is gone" (III, 3, 357), and with it the satisfying experience of battles, perils, and glory. Iago not only ruins Othello's marriage but also his social status, career, and a good name of a self-controlled man steeled by perils and hardships of war. Farewell to former life is farewell to life in general. The tragic end is sensed in Othello's lines because the lack of flexibility and simple one-dimensional nature cannot cope with disappointment at so many levels of human nature and civilization. Through goodbyes and lament over his glorious past, Othello proves himself worthy to be a tragic hero because it is precisely at these metaphorical linguistic expressions that we start to feel sadness and sympathy for a colossal character and a warrior who lost a battle to passions and doubts.

### 2.3.3. Animals as source domains in *Othello*

Much of human behaviour seems to be metaphorically understood in terms of animal behaviour. Kövecses (2010) explains HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR metaphor and says that people attribute their characteristics to animals, and then they re-apply those characteristics on themselves. Humans are defined by rational thoughts, while animals are defined by instincts. THE GREAT CHAIN OF BEING metaphor is formed when we refer to a particular level of the chain to understand another level of it. When humans are represented through source domains ANIMALS, PLANTS or INANIMATE THINGS, the conceptualization goes from a lower source towards a higher target domain (277, 278). Describing people, their characters, behaviour, emotions, and reactions by drawing on the source domain of different kinds of animals has the purpose to degrade the human world in *Othello*.

Even now, now, very now, an old black ram  
Is topping your white ewe. Arise, arise;  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you:  
Arise, I say.  
(*Othello*, I, 1, 90-93)

Iago describes Desdemona as a “white ewe”, and Othello as “an old black ram” (I, 1, 85, 86) to point out the extent to which their relationship is unnatural. At first, the incompatibility between the lovers exists only in Iago’s malicious plans and in his rude words, but thanks to his elaborate scheme of indoctrination, manipulation, and improvisation, the unreconcilable differences between the spouses assert as reality. At the closing of the play, in the fifth act, Othello accuses Desdemona of being untruthful even on her deathbed. Emilia reacts to this and says, “the more angel she, and you the blacker devil” (V, 2, 130-131). This is a perfect example of the things that Iago achieves to do. The metaphorical linguistic expressions that he builds to cause distress and anxiety eventually become the general means of conceptualization as he leads his victims to behave in ways convenient for the realization of his plan. Animals in the source domain blend three grounds of prejudices – race, age, and gender. Kott (1966) reminds that at the time when Shakespeare wrote the play, darkness of the skin, physical deformities, and non-Christian heritage were popularly associated with immorality and savagery. In Iago’s semantic sphere, animals stand out as arousing abhorrence, fear, and disgust. Iago talks about Desdemona before we get to see her for the first time. He and Roderigo shout that she has run away with a Negro, and her first image is shown in the sphere of animal eroticism and disobedience (112, 116).

‘Zounds, sir, you are one of those that will not  
serve God, if the devil bid you. Because we come  
to do you service and you think we are ruffians,  
you’ll have your daughter covered with a Barbary  
horse; you’ll have your nephews neigh to you;  
you’ll have coursers for cousins and gennets for  
germans.  
(*Othello*, I, 1, 110-115)

The union of Othello and Desdemona is presented from the very first moment through mating of animals. Iago warns Brabantio that his distrust and reluctance to act swiftly will result in his daughter being “covered with a Barbary horse” (I, 1, 113-114). If this is allowed to happen, then Brabantio will have grandchildren that Iago describes as belonging to different species. In the view that Iago tries to impose on Brabantio, Othello is an animal in the sense that he is less human and less civilized than people of Venice, and Europe in general. Barbary horse is a strong animal, not associated with domestic area. It is distinctly brown in colour and sexually very potent. By taking a HORSE as the source domain to represent Othello, Iago apparently relies on Elizabethan notions that black man have hyper-sexuality similar to those of strong and massive animals.

Prejudices about race that are contained in metaphorical linguistic expressions clearly warn against miscegenation. Iago is shrewd with the metaphors he uses because they leave strong impressions on the people that he addresses, and provoke in them a desired effect of stirred passions. When he depicts Othello as a barbary horse, an old black ram, and devil himself, he brings into focus the most heinous view of female wantonness. “This accident is not unlike my dream,” (I, 1, 143) confesses Brabantio. Bevington (2002) says that Iago knows exactly what he is aiming at with his metaphorical linguistic expressions stripped of all emotional and humanistic ideals. The powerful effect of Iago’s metaphors is evident in Brabantio’s observation that his brothers of the state are bound to help him in his cause otherwise “bond-slaves and pagans shall our statesmen be” (I, 2, 101).

I am one, sir, that comes to tell you your daughter  
and the Moor are now making the beast with two  
backs.  
(*Othello*, I, 1, 117-118)

The image of an animal with two backs, one white and the other black, is one of the most brutal and, at the same time, most fascinating representations of sexual act (Kott 1966: 117). Apart from referring to racial prejudice and fears of miscegenation, Iago’s metaphorical linguistic expressions also reveal the atmosphere of modern eroticism in the play. Desdemona is white, Othello is black, Desdemona is young, Othello is old. They are attracted to each other out of fascination with being different, which is especially true in Desdemona’s case. In their marriage, many sexual taboos of the time are broken, which is why their love must bear a heavy burden of crossing the boundaries of what is accepted and appropriate. Kott (1966) says that this specific kind of eroticism is vacation and joy for Desdemona because she enjoys being Othello’s lover and wife. On the other hand, Eros is a trap for Othello in which love, jealousy, lust, and disgust are intertwined (119). After he is caught in the trap of Eros, Othello’s behaviour and reactions confirm prejudices that Iago uses against him.

Metaphorical linguistic expressions that Iago and Roderigo produce in front of Brabantio’s house leave a strong impression and disturb the listener. Greenblatt (1980) focuses on a specific form of power that they refer to, which is usually localised in specific institutions such as the church, the patriarchal family, the colonial administration, and views of different races and non-European peoples of the newly discovered regions (6). Iago relies on institutionalized forms of power to enhance gravity of the situation, direct Brabantio’s anger towards Othello, and spoil the prospect of a happy marriage at formative levels of the patriarchal family and the Senate. The selection of animals as source domains in building metaphorical linguistic expressions serves Iago’s purpose to bring about a whole set of prejudices that were deeply rooted in his contemporaries, but hidden deeply under the mask of tolerance and acceptance.

Ere I would  
say, I would drown myself for the love of a  
guinea-hen, I would change my humanity with a  
baboon.  
(*Othello*, I, 3, 315-317)

Iago constantly degrades love. He tells Roderigo that if he were to despair because of a woman, he would consider himself a baboon, not a man. Iago frequently expresses contempt for women and love. The fact that a woman for him is a “guinea-hen” (I, 3, 317) reveals Iago’s opinion according to which all women are indecent and unfaithful since a guinea hen was a euphemism for a prostitute in Elizabethan England. It is also possible that Iago is not speaking in general terms, but that he is talking about Desdemona and Othello in particular. In this case, she is seen as unworthy to be the cause of male suffering, despair, and suicidal thoughts, while Othello is perceived as a baboon with reference to animal sexuality of black man. Spurgeon (1936) notices that Iago relies on animals as source domains in his metaphorical linguistic expressions substantially more often than other characters. These metaphorical linguistic expressions usually offer images that are contemptuous or repellent (335). When Roderigo declares that he will drown himself, Iago tells him to “drown cats and blind puppies” (I, 3, 338-339).

Image metaphors, such as this one, involve mapping of mental images rather than the mapping of concepts. The image of cats and blind puppies being drowned has attributive function because it describes Iago as a character completely devoid of sympathy, and as irresponsible even to the most disturbing kind of suffering. When Spurgeon (1936) analyses Iago's discourse, she notices a frequent reference to low type of life animals such as insects and reptiles, but he also often mentions innocent animals that are trapped or beaten. This emphasizes the spectacle of torture that one human being undergoes because of another (336).

The Moore a free and open nature,  
That thinks men honest that but seems to be so;  
And will as tenderly be led by th' nose  
As asses are.  
(*Othello*, I, 3, 401-403)

Shakespeare mentions asses in this simile, which is one of his numerous illustrations of how the villain's plot is conceptualized. Iago does not only plan to improvise along the way by relying on his knowledge of human nature and human vulnerabilities, but he also means to take advantage of the people that he perceives as weak and easily manipulated. One such individual is Othello because he equalizes his idea of what things should be with what things truly are. He easily takes masks for true faces, so leading asses by their noses refers to Iago's intention to play around with Othello's perception of sexual appetites, human relationships, and his deeply buried awareness of himself as an outsider. Greenblatt (1980) perceives Iago's attitude towards Othello as essentially colonial. Though he holds a subordinate position of an ensign, he still describes his general by relying on concepts such as ass, horse, and barbarian because these are convenient for exploitation. Iago is fully aware of himself as a manipulator, an improviser, and a puppet master who leads others by the noses in order to change their conceptualization without them even noticing the relationship in which they have been involved.

Iago declares that his conspiracy is based on his not taking Othello's intellect seriously. He sees Othello as easily disturbed by passions and consumed by emotions once the foundation of his beliefs and convictions is brought under question. Such undermining of intellect is noticeable in Iago's relationship with every character in the play, from Othello, Desdemona, Cassio, Brabantio to minor figures such as Bianca and Montano. To all but to Roderigo, Iago presents himself as incapable of manipulation and improvisation, except in matters of benign wit (233). When Desdemona asks him to improvise in giving her praise, Iago is careful to present himself as unfit for the task.

I am about it; but, indeed, my invention  
Comes from my pate as birdlime does from  
frieze,  
It plucks out brain and all; but my Muse labours,  
And thus she is deliver'd.  
(*Othello*, II, 1, 126-129)

The danger of Iago's abilities to manipulate, improvise, and wear masks is lurking behind his denial of all these. BIRDLIME is taken as the source domain in building a metaphorical linguistic expression to conceal his celebration of the power to ensnare others. Spurgeon (1936) notices that Shakespeare shows sympathy for the feelings of captivated and mistreated animals. BIRDS are for this reason taken as frequent source domains to illustrate the lamentable and disturbing positions of people who suffer when they are trapped and snared. Othello's realization at the end of the play that he has been duped counts as a truly touching moment. It is represented in the question, "why he hath thus ensnared my soul and body" (V, 2, 303).

with as little a web as this will ensnare as great  
a fly as Cassio.  
(*Othello*, II, 1, 169-170)

According to Jan Kott (1966), this is the most significant image in the tragedy. Cassio, Roderigo, Othello, Desdemona, Emilia are all flies for Iago, while his intrigues and lies are to be understood as a spider's web. Iago is a spider which makes him the predator, while everyone else is his prey. Spurgeon (1935) says that the main image of animals in *Othello* shows animals in action, preying upon one another, being lascivious, mischievous, and suffering. These images help create the general atmosphere of pain, unpleasantness, and eroded human nature (335).

If I do prove her haggard,  
Though that her jesses were my dear heartstrings,  
I'd whistle her off and let her down the wind.  
(*Othello*, III, 3, 260-262)

The analysis of this metaphorical linguistic expression reveals self-pity in Othello's tone. The metaphor is taken from falconry, and Desdemona is perceived as a wild hawk. The concept of a falconer emotionally attached to a beautiful but unmanned bird translates to Othello. The feeling of attachment is illustrated by means of jesses. If Othello discovered that his wife was not devoted to him, he would let her go no matter how strong his feelings were.

It is impossible you should see this,  
Were they as prime as goats, as hot as monkeys,  
As salt as wolves in pride, and fools as gross  
As ignorance made drunk. But yet, I say,  
If imputation and strong circumstances,  
Which lead directly to the door of truth,  
Will give you satisfaction, you may have't.  
(*Othello*, III, 3, 402-408)

The classical and medieval view of humans behaving like animals is summed by Tillyard (1944) in *The Elizabethan World Picture*. The highest position in the hierarchy was reserved for spiritual beings, in which we recognize god and angels. Below them came humans as partly spiritual, partly animalistic beings. The ability to rely on ratio was seen as a distinguishing feature between animals and humans. This further meant that abandoning reason and giving in to irrational emotions would cause man to descend in the hierarchy, stooping at the level of animals. If Iago is not using insects and reptiles as source domains to depict loathsome human nature, then he is relying on similes where people are mischievous, irresponsible, driven by impulses and most basic desires to feed and mate in the manner of wild cats, monkeys, and goats. After Iago lies to Othello about hearing Cassio admit adultery with Desdemona in the state of sleep, the great general is devastated and never questions this vague proof of his wife's alleged infidelity. He refers to Desdemona as a "lewd minx" (III, 3, 458), and in terms of conceptualization of human nature, Othello begins to resemble Iago in evoking bestiary. Animal metaphors assume the use of an animal name as the source domain. Animal's name in metaphors makes sense only if we are familiar with characteristics conventionally assigned to an animal in question which have become fixed due to a repeated usage. When Othello calls Desdemona a minx, he emphasizes the fact that she is flirtatious, seductive, and prone to scheming.

Villain, be sure thou prove my love a whore,  
Be sure of it; give me the ocular proof;  
Or, by the worth of man's eternal soul,  
Thou hadst been better have been born a dog  
Than answer my waked wrath!  
(*Othello*, III, 3, 359-363)

By using animals as source domains to build metaphorical linguistic expressions in the discourses of Iago and Othello, it seems that the author explores relations of power.



When an ancient refers to his general by drawing on animals such as a black ram or Barbary horse, he assumes a superior position in relations of power due to the fact that he belongs to the race of colonizers and conquerors.

The idea of superiority and higher worth is also attached to personality traits of rationality, being pragmatic, calculated, and undisturbed by emotions and passions. Because of frequent references to his origin and skin colour, Othello starts to exhibit this paradoxical submission to Iago, in which he perceives himself as deserving and undeserving at the same time. In one of those situations of confused self-worth and identity crisis, Othello seems sobered, free from the detrimental influence, and he questions the truthfulness of Iago's words. At this brief moment of recuperated authority in relation to his ancient, Othello warns Iago of the consequences that he will face if he is abusing and torturing him by referring to dog's life. "Thou hadst been better have been born a dog" (III, 3, 362) is an expression that reminds of subservient existence of dogs, a view that was widespread in the sixteenth century. A miserable and unhappy existence of dogs, their dependability on their masters' whims, and the fact that they are prone to physical abuse and mistreatment all translate to what Iago might expect in case of provoking Othello's wrath. However, Iago perfectly manages these moments of Othello's regained strength and recuperated authority. He is never panic-stricken and deals quickly with all unplanned and unexpected events that might put his plan in jeopardy. Even in the most dangerous moments, when the smallest slip could lead to his doom, he never shows nervousness and always controls the situation. The capacity for impromptu improvisations is exemplified in Iago's response to Othello's frightening treat. He curses his honesty, reproaches himself for being a well-intended fool, and scolds this monstrous world.

Metaphorical linguistic expressions based on ANIMALS as source domains illustrate how passionate and disturbed Othello is. On the other hand, they prove something altogether different about Iago, which is his vast ability to improvise. This character transforms all events according to the needs of his own scenario and purpose. Iago manipulates situations by depicting them through the prism of fallen nature, a concept to which everyone exhibits high levels of sensitivity. Brabantio is enraged, devastated, and appalled by the images of his daughter involved in animal eroticism, which Iago vividly paints for him with the employment of strong metaphorical linguistic expressions. Othello's reactions to "nature erring from itself" (III, 3, 229) lead him to accept Iago's suggested perception of Desdemona, Cassio, concepts of love and marriage so that he ends up echoing villain's disturbing words in greeting Lodovico in Cyprus with "Goats and monkeys!" (IV, 1, 260).

By heaven, I would most gladly have forgot  
it:  
Thou said'st, - O, it comes o'er my memory,  
As doth the raven o'er the infected house,  
Boding to all - he had my handkerchief  
(*Othello*, IV, 1, 19-22)

The static object of a house, its parts, and the act of building serve as common source domains that explain and depict the abstract (Kövecses 2010: 44). Othello relies on PEOPLE ARE BUILDINGS metaphor when he perceives himself as "the infected house" (IV, 1, 16). A disease spreading around a household and bodies rotting inside it leave the impression of misery and death that befall a family. The obsession with Cassio possessing what belongs to Othello, his magical handkerchief and his wife, is compared to a foreboding raven drawn to locations of advancing misfortune so that it represents a nuisance and reminds of the ongoing suffering.

I do but say what she is: - so delicate  
with her needle! - an admirable musician. O! she  
will sing the savageness out of a bear! - of so high  
and plenteous wit and invention:--  
(*Othello*, IV, 1, 186-189)

Bear is the only ferocious animal used as a source domain to build a metaphorical linguistic expression. However, a bear is not selected as a source domain to depict aspects of physical strength and grandeur. The mentioning of it emphasises the power that delicate Desdemona has over men.

When Iago builds Othello's rage and jealousy to the levels of highest possible intensity, the physically and mentally disturbed general is reminded of his wife's outstanding talents that he used to perceive as embodiments of virtue. The sound of her voice and her singing were so pleasant for Othello that he can only illustrate their soothing and calming effects through exaggerating them as having the power to tame a creature as wild as a bear. We are here reminded of Othello's comment from the beginning of the play that in marrying Desdemona, he has lost his "unhoused free condition" (I, 2, 27). Bevington (2002) says that this loss is willingly incurred for Desdemona, but there is a constant awareness in Othello's perception that it represents a major sacrifice (227). Whenever Othello relies on animals as source domains, there is a potent tone of self-pity in his metaphorical linguistic expressions. Here, he is overwhelmed by the fact that he has confined his mighty and adventurous spirit for the creature so shrewd and undeserving.

O devil, devil!  
If that the earth could teem with woman's tears,  
Each drop she falls would prove a crocodile.  
Out of my sight!  
(*Othello*, IV, 1, 247-250)

According to Spurgeon (1936), more than half of animal references in the play are Iago's. He mentions plagues of flies, spiders catching flies in their webs, wild cats, wolves, goats, monkeys, leading asses by their noses, cats, and blind puppies. To these disturbing images, Othello adds ill-boding ravens flying over infected houses and crocodile tears (335). Othello is completely spoiled by Iago so that his conceptualization and verbalization resemble emotionally detached, insensitive, and almost vulgar tone of the villain. After he strikes Desdemona, to the astonishment of everyone present, Othello not only persists in not showing remorse, but he also reacts to her tears dismissively, claiming that there is no serenity in women's sadness or pain because all is a great act.

The fountain from the which my current runs,  
Or else dries up; to be discarded thence!  
Or keep it as a cistern for foul toads  
To knot and gender in!  
(*Othello*, IV, 2, 60-62)

The weakness of Othello's love for Desdemona is that it makes him completely dependent on it. LOVE IS A FLUID IN A CONTAINER metaphor describes Desdemona as a current of fresh water that enables sustainability of Othello's life, which is represented through the concept of a fountain. The quantity of water in the fountain is the intensity of feeling, while freshness, cleanness, and transparency of water represent the quality of emotion. The image of an empty fountain, whose source has dried up, is the end of love. However, for Othello the end of love is not only comparable to a sad sight of an empty and useless fountain. The life without Desdemona's love and affection translates to a cistern full of toads. Kott (1966) describes the internal landscape of Othello as the leading character and others around him as becoming more and more submerged into a swamp without light and fresh air. The environment in the play resembles a moist and dump cistern for reptiles and amphibians to knot and gender. The ambient that Othello describes serves the purpose of depicting a degraded world in which human nature has collapsed (114, 115).

I'd rather be a toad  
And live upon the vapor of a dungeon  
Then keep a corner in the thing I love  
For others' uses.  
(*Othello*, III, 3, 270-273)

Apart from a dark and dump cistern, the landscape of the play also reminds of a dungeon. The world is confined. It is without the sun, moon, or stars. Othello proclaims that he would rather be a creature as loathsome as a toad who lives and breathes upon vapours of a filthy dungeon than turn a blind eye on his wife's infidelity and make peace with her dishonour.

Potter (2008) also reads this metaphorical linguistic expression as an infantile rage over the situation in which one's possession has been spoiled by the uses of others (35). Iago persuades Othello into jealousy so powerful that it is virtually impossible to prove Desdemona's honesty to him because he has reached the final stage of doubt when he does not trust anyone. He discards Emilia as a witness, who puts her own soul at stake in claiming that Desdemona is a loyal and virtuous wife. He also persists in discarding Desdemona's professions of innocence in brutal and rather disturbing linguistic manners. When she expresses hope that her husband esteems her honest, Othello relies on a simile "as summer flies are in the shambles that quicken even with blowing" (IV, 2, 66-67). The fact that Othello conceptualizes his wife's honesty and decency as flies in rotting meat, and as maggots multiplying with the blowing wind, is illustrative enough of the tragic hero's obsession with spoiled human flesh and downgraded nature.

Towards the end of the play, as Iago's villainy becomes known to everyone, the conceptualization of this character draws on the source domain DOG. After Iago took advantage of Roderigo to carry out some of his plans, stripped him of his money and jewels, and eventually killed him, Roderigo addresses Iago as "inhuman dog" (V, 1, 62). This metaphorical expression reveals Roderigo's final comprehension of Iago's character. He believes that a human could never have done the things that Iago did. In this view, he is joined by Lodovico who ends the play by conceptualizing Iago's character in a similar manner.

O Spartan dog,  
More fell than anguish, hunger, or the sea!  
(*Othello*, V, 2, 363-364)

The translation of a Spartan dog to Iago emphasizes some major characteristics of the villain. In his cancellation of emotions and fellow-feelings, in his lack of capacity to comprehend love and happiness, Iago becomes fierce, bloodthirsty, and merciless. Potter (2008) says that Lodovico's metaphorical linguistic expression conjures the imagery of unlimited appetite, where Iago is not only seen as an animal, but his hatred almost represents a natural force (48). The usage of adjective "Spartan" may also have some further inference apart from depicting Iago's character. Spartans were known for their brief, laconic answers. Iago is asked "why", which is one of the most fundamental questions that the play poses and to this he simply answers, "what you know, you know" (V, 2, 304). Iago's silence that follows the discovery of his malicious deeds is disturbing and unsettling, not only because he remains unrepentant before his victims, but also because it proves that evil in man is sometimes without explanation. The final exchanges in the play are attempts to comprehend Iago's character and his motives. Othello sees Iago by relying on the source domain of DEVIL.

I look down towards his feet; but that's a fable.  
If thou be'st a devil, I cannot kill thee.  
(*Othello*, V, 2, 286-287)

The devil is known to have cloven feet, so Othello had to literary look and check if his ancient and pretended friend was the devil himself. In not noticing cloven feet on Iago, Othello seems confused because it is difficult to grasp that a man who is just a man would be capable of such wicked deeds. When he demands explanation from Iago, Othello calls him a "demidevil" (V, 2, 302), which shows that the tragic hero understands the individual who "ensnared" his spirit as human in appearance, while his nature is demonic. This also means that Shakespeare allowed the existence of men whose capacities to pretend and deceive were out of the ordinary, and whose malicious intentions were difficult to grasp by ordinary people.

### 2.3.4. Conclusions of Conceptual Metaphor Analysis in *Othello*

The power of *Othello* is contained in a strong psychological and philosophical content that can never be exhausted by descriptive literary analysis. Investigating the meaning of metaphorical linguistic expressions, identifying conceptual metaphors in their roots, noticing certain and recurring metaphorical patterns is how a more objective and empirical understanding of the text is reached. Cognitive approach to the literary text helps us see the meaning that goes deeper than words and first impressions. It is particularly suitable for *Othello* because it is necessary to go beyond the obvious story of jealousy and domestic violence in this play, and dive into the sphere where man is comprehended as an emotional and rational being, where power relationships, prejudices, building identities through incessant narration, pretence, indoctrination, and manipulation are thought about and represented in words.

Potter (2008) says that we all learn language in order to be able to express our experience of the world and our emotions so that we are able to perceive likeliness and unlikeliness to more general experiences enshrined in language. This means that whenever we use language, we bring our own experience more and more into the line with that segment of common experience with which we are most familiar (70). It is difficult for characters in *Othello* to see through the masks that Iago wears because his calculated rationality and self-interest are in complete discrepancy with what they expect from fellow human beings. Iago is deceiving people and plotting against them in manners so wicked that it is a thing too monstrous to even be conceived possible. Conceptualization of the villain towards the end of the play draws on the source domain DEVIL, which still does not lead us to think of Iago as if being a supernatural force, such as the witches in *Macbeth* or the ghost in *Hamlet*. Potter (2008) says that understanding Iago as the supreme evil which we associate with devils and demidevils is Shakespeare's way to present a human being so different from anyone we have encountered that he strikes us as being entirely removed from this world (50). Through this specific character, and our perception of him, Shakespeare explores destructive effects of a malicious improviser, indoctrinator, and manipulator who possesses an outstanding talent for entering the consciousness of others. Once he gains access into the consciousness of another, he perceives hidden structures in the forms of prejudices, anxieties, insecurities, and vulnerabilities that he readily takes advantage of.

The problem that modern audience has with accepting *Othello* in terms of universal qualities of other great tragedies is related to comprehending the concept of evil. It is rather difficult to grasp the idea that there are people in this world who are motivated by intrinsic malignity. We generally tend to look for motives that sustain cruelty, and we find them in sociopathy, personal disorders coming from traumas, and in some distorted perceptions of what is good and what wrong. In Iago's case, the question *why* remains unanswered by the text itself. We showed that the question of Hamlet's delay and hesitation could be answered by the manner in which he conceptualizes the questions of life, death, purpose, and the afterlife, so the explanation of Iago's evil could be looked for in conceptual metaphor analysis of linguistic expressions in his discourse as well. The trouble that we encountered here is that the villain does not offer soliloquies or exchanges with other characters which are self-revelatory, as it is the case in *Hamlet*. He makes sure to wear a mask even when he is alone so that motives that he mentions in his hatred of Othello or Cassio are treated rather as "motive hunting" than as true instances of being the victim of wrong doing. However, we can still understand Iago's nature and his motives to a certain extent because some of the views that he expresses in the play are self-reflective and point towards his own perception of himself as a superior man.

OUR BODIES ARE GARDENS  
OBEDIENT SERVANTS ARE ASSES  
LIFE OF SERVITUDE IS BONDAGE  
LIFE IS A BURDEN  
LIFE IS A JOURNEY  
PURPOSES ARE DESTINATIONS

In combining all the conceptual metaphors from the given list in one of his most significant soliloquies, Iago represents himself as an independent thinker. He dismisses the Christian framework of suffering and endurance, and exchanges it with rational self-interest. In acknowledging the supremacy of free will, and in taking loyal and dutiful servants as deserving of their pitiful position, Iago discards ideologies of fixed social and natural order, of socio-political exploitation supported by complementing ideologies. Since his perception of people relies on source domains such as FOOL and INSTRUMENT, it is obvious that we are not dealing with a radical thinker interested in inspiring social change. Identifying significant metaphorical linguistic expressions in Iago's discourse and recognizing conceptual metaphors in their base prove that we face a character eager to exploit and take advantage of people submitted to controls of patriarchal society, religious, cultural, political constructs, and prejudices of the time. The fact that he is successful in manipulating and abusing thoughts and language leads to his achievements in indoctrinating others. Bradley (1919) states that it is impossible to proclaim ambition, hatred, or jealousy as the driving forces of Iago's action. He also notices that Iago cannot be called an eagerly ambitious man because his desires are moderate, and his ambition generally weak (220). The analysis of his metaphorical linguistic expressions does not reveal any sort of strong passion, as it is the case with Macbeth's ambition. Iago's usage of language does not reveal the existence of any strong feelings or ideologies that would drive him towards his purpose, but it does show the masks he wears, the roles that he plays, and the position of a cruel stage director or puppet master that he assumes.

TO PRETEND IS TO WEAR A MASK  
TO PRETEND IS TO ACT  
TO PRETEND IS TO NEGATE THE SELF  
LIFE IS A THEATRE  
LIFE IS A PLAY

These conceptual metaphors are identified in numerous metaphors through which Iago presents himself as never fixed in one identity, and as ceaselessly involved in the narrative invention upon which successful careers of improvisation, manipulation, and indoctrination depend. His plan to bring chaos is attracted by his inner desire to satisfy the sense of superiority, which is at the same time the exhibition of the dominance of reason and intellect. This sense of superiority is satisfied when he leads his general to give in to passions, abandon logic and self-control, which is seen in the conceptual metaphors with ILLNESS, DISEASE and ANIMAL as source domains. These source domains are responsible for depicting intensive anger, fury, jealousy, suspicion, the feeling of betrayal, and the effects that they have on man so that he becomes physically and mentally unwell, with human nature stooping to the levels of low-life animals. Envy is combined with a keen sense of superiority in propelling Iago's actions. This is most obvious in his interaction with Cassio, whom we see as young, handsome, and light-hearted. He is attractive to women, enjoys popularity, but it seems that he is too easy-going. His admiration for his captain and his beautiful, virtuous wife is obvious throughout the play. All of this is well-known to Iago who jumps at the opportunity to create possible, but not probable, scenarios that are based on personality traits of others.

In his indoctrination of Othello and Roderigo about Desdemona and Cassio's affair, Iago often refers to FOOD and ANIMAL source domains, the purpose of which is to downgrade human nature, virtue, and love, while they give high prominence to lust and desires of the flesh. In perceiving the deepest structures of Othello's consciousness as fiction prone to manipulation, Iago manages to re-inscribe it with his own forms. The process of altering perception of another and inscribing new meanings into old constructs leads Othello towards violence, sexual anxiety, and towards succumbing to barbarian ideology. Iago's indoctrination of Othello is most strikingly obvious in conceptual metaphors where ANIMAL is the source domain. More than half of references to animals in contemplating human nature and passions are Iago's. The images that he creates in relying on the source domain ANIMAL are repellent and contemptuous.

Othello subconsciously accepts the conceptualization of his indoctrinator, and follows him closely in invoking animal imagery by mentioning foul toads that breed in a cistern, summer flies in the shambles, the ill-boding raven flying over the infected house, a toad in a dungeon, bird snaring, crocodile tears, and goats and monkeys in iteration. Before Iago takes control over Othello's process of thought, his conceptualization and reason, the tragic hero does not exhibit this metaphorical pattern of thinking about men, women, sexuality, and human nature. The change that he undergoes is swift. Iago's process of indoctrination and manipulation is incessant with the purpose of not allowing Othello to recover from any previous mental and physical shock that he strikes. This enormous change in character and nature due to abuse is precisely why Othello is tragic and lamentable.

NATURAL FORCES also represent a recurrent metaphorical pattern. In linguistic terms, they create meanings of overwhelming passions and feelings which shake, swallow, englut, and flood our bodies. NATURAL FORCES usually combine with BEAST and ANIMAL source domains to emphasize man's powerlessness and helplessness in front of passions and emotions that go into extreme, defeat reason and logical action. These source domains combined and intertwined in elaborate metaphorical linguistic expressions create the atmosphere of chaos, anxiety, and anticipation of the approaching tragedy. They emerge from the interaction among characters where anger, jealousy, suspicion, the feeling of utter betrayal, sexual appetites and anxieties, degraded human nature, and prejudices are unleashed and uncontrolled by ratio.

Another perceived metaphorical pattern that drew some attention during analysis was SEAFARING. The slots from this source domain include currents, courses, sails, sea marks, wind, steam, and tempest. Through the domain SEAFARING, we understand Othello as a man of strong emotions whose happiness and love at first, and later desire to revenge and fury, lose the middle ground and temperance, thus becoming the main threatening forces of the play.

Numerous prejudices that Iago refers to in his metaphorical expressions are subconsciously adopted by the people whom he addresses. This proves that certain negative attitudes regarding race, gender, and otherness have already been deeply rooted in the people of the age, which is why Iago was able to rely on them in pursuing his purpose. Thinking of wives, daughters, and their duties as OBJECTS is a common perception in the play. They are seen as subordinate to man, illustrated as a precious possession of their fathers and husbands, and often referred to as in need of taming and control because of their immoderate sexual desires and lechery. Female sexuality is presented from the male point of view through source domains ANIMAL and FOOD, which is why we commonly come across words such as to devour, to feed, hunger, and insatiable appetites. Race prejudices are mainly referred to through the source domain ANIMAL, and their purpose is to degrade, raise awareness of *otherness*, and anxieties of being misused.

Conceptual metaphor analysis of linguistic expressions in the discourse of characters shows an immense complexity of the play, which is unjustly and infrequently described as a story of a pathologically jealous husband who kills his wife and then commits suicide. As we were able to see while investigating deeper meanings of words and expressions in *Othello*, Shakespeare addresses numerous themes among which are passions, ratio, balance and dis-balance between them, power relations, sexual anxieties, the power of Eros, pretence and wearing masks, indoctrination and manipulation, questions of free will, the source and cause of evil, and prejudices of race, gender and *otherness*. Since all of these themes are intertwined in soliloquies and exchanges in the text, the true understanding of *Othello* occurs on the level of thought and cognition, and it entails a profound attempt to explore human consciousness and explain human nature. The lengthy and thorough analysis of metaphorical linguistic expressions by means of identifying conceptual metaphors in them was inevitable because *Othello* seems to virtually force itself as the utmost symbolic expression of man as rational and emotional being, and of meanings as being constantly written and re-written by the power of metaphors.

## 2.4. Conceptual Metaphor Analysis in *King Lear*

### 2.4.1. Introduction to *King Lear*

Jan Kott (1966) believes that *King Lear* represents a masterpiece, which can be compared to Bach's *Mass in B Minor*, Beethoven's *Fifth* and *Ninth* Symphonies, Michelangelo's *Last Judgement*, or Dante's *Inferno*. He metaphorically describes the attitude that literary scholars maintain towards this play as a high mountain that everyone admires, yet no one particularly wishes to climb (127). This chapter of dissertation, dedicated to conceptual metaphor analysis in *King Lear*, sets out on an ambitious endeavour to climb the mountain of suffering and cruelty in the play in search of meanings that lie beneath the text itself. Once we identify source and target domains at the roots of most significant metaphorical expressions, we will be able to establish the relationship among recurrent conceptual metaphors that build the metaphorical pattern of the text, thanks to which we will come to understand the cruelty of Shakespeare's world as primarily philosophical. The themes that will be of interest for the analysis evolve around the importance of natural and social order, the doctrine of *The Great Chain of Being*, meaning and meaninglessness of human existence, and nature of the absolute. The ways in which these abstract notions are conceptualized, and how characters relate to them, will prove to be of vital significance in disputing the play as a story of unmerited guilt. Constant tendency to quantify what is unquantifiable is demonstrative of the general confusion and misunderstanding over concepts of love, relatedness, majesty, doctrines, and the absolute. Matters of cognition and how major characters that we rely on for constancy, stability, and wisdom respond to the abstract overshadow the idea of transcendental cruelty, and they prove man to be the root of his own misfortune and misfortune for others.

In reading *King Lear* while focusing on most significant metaphorical expressions that contribute greatly to the general meaning and impression of the play, we will encounter frequent references to doctrines of natural and social order crumbling down. Kott (1966) says that as a result of the cancellation of all established values, the world of *King Lear* becomes cruel and grotesque so that there is no appeal to Gods, Nature, or History (141). In presenting the Tudor myth on the surface, the text of the play puts emphasis on the importance of strong central government, the rightness of hierarchical order as reflective of higher natural and cosmic schemes, and most importantly, it warns against disturbances of that order. Kernan says that since *King Lear* does include all of the attitudes and views mentioned, Shakespeare can be seen as a somewhat conservative writer who teaches his audience the great history of England and serves as an apologist for benevolent despots (2014: 8). Even though he relies on theories and worldviews of his time, Shakespeare is still radical, sometimes even rebellious and anarchic in his conceptualization of society and its institutions. He illustrates aristocrats and the king who as heads of the state and heads of their families pose the greatest threat to the order that they are supposed to be keepers of. This is where conceptualization of the abstract serves a dual purpose – it teaches us about particular Renaissance ways, and yet it offers new, progressive, and universal insights which make Shakespeare the writer of all time.

Character traits, dynamics of family life, interpersonal relations, social, political, and historical turmoil of the time are all topics that the play addresses. Shakespeare's play opens numerous problematic questions related to Renaissance worldviews, the justification of their rigid hierarchical structures, and yet again, he warns against the cancellation of all known limits and considerations that should govern man in his life and in his interaction with others. References to social and natural order in the play are to be found in elaborate and complex metaphorical linguistic expressions that are manifestations of several complementary conceptual metaphors, which in combination describe all aspects of the abstract and mysterious. Nature and natural condition of man, our basic necessities, and how these relate to the world of politics, power, authority, and social rank open the question of what man really is when things narrow down to baseness of existence.

The text also addresses the nature of love, pointing out a clear difference between self-serving, opportunistic emotion and disinterested feeling of love that Shakespeare values above all.

*King Lear* is certainly not a paradigm of the book of Job, where human suffering is perceived as wilfulness of the absolute. The fallen world of broken families and friendships, neglected wisdom in favour of impulsive and emotional decisions, poor knowledge in terms of one's own character and human nature in general all remind that responsibility and guilt for the condition of the state, family, and well-being of individuals are to be found within man himself. Shakespeare's investiture of power in people to act, and in their acts to determine what follows, disputes the universe as an arrangement in which pain is inflicted upon people as a sort of entertainment for higher forms of intelligence.



## 2.4.2. The conceptualization of natural and social order in *King Lear*

Know we have divided  
In three our kingdom: and 'tis our fast intent  
To shake all cares and business from our age;  
Conferring them on a younger strengths, while we  
Unburthen'd crawl toward death.  
(*King Lear*, I, 1, 30- 34)

Kernan (2014) says that the play begins much in the manner of a fairy tale. The old king is looking at the map of his kingdom with the aim of dividing it among his three daughters. In starting his play with this scene, Shakespeare proves himself a man with a sharp eye for realistic motifs and potential catastrophes behind certain political stances. Giving the kingdom away is one of the central issues that disturbs social order (9, 10). LIFE IS A JOURNEY is one of the most common conceptual metaphors that we rely on to understand life, its numerous stages and aspects. Responsibilities and duties of a monarch are perceived as BURDEN, which is why we understand wearing a crown to be exhausting for the body natural. The fact that king Lear is old and tired is understood through metaphor to “crawl toward death” (I, 1, 41). The fact that we have analysed a similar metaphorical linguistic expression in *Macbeth* reveals Shakespeare’s consistent tendency to use movement in building his poetic technique. One of the most outstanding characteristics of this tendency is the way in which he selects particular verbs to portray stages of life in terms of particular kind of movement. Caroline Spurgeon (1935) even suggests that Shakespeare’s usage of verbs of movement in some of his most memorable lines could be a study in itself (51). Verb *crawl* usually suggests old age, tiredness of the body, and slow progress towards the final stage of the journey, which is death.

In Lear’s first monologue, we understand the king’s desire to lead a peaceful and quiet life in his final days by shaking down “all cares and business from old age” (I, 1, 40-41), which is represented in the act of passing down the crown to his daughters and sons-in-law. There is nothing more natural and reasonable than conferring duties, responsibilities, and worries on younger generations, whose thriving strength, physical and mental capabilities allow for the easier management of the weight. However, transferring the land to children and heirs in *King Lear* represents a problematic issue rather than a natural shift on the throne. According to Kernan (2014), it is also illustrative of the social change which refers to old aristocracy being replaced by younger generations who bring into question the order of the world of their elder. This is where Shakespeare’s views are radical and progressive, as opposed to traditional and rigid. He perceives doctrines, norms, unwritten rules of customs and tradition as susceptible to change in the social dynamic which is primarily contained in the shift of generations. In *King Lear*, kingship is linked to flattery, immense feeling of self-importance, and sensitiveness to wounded pride. This is perfectly illustrated in the scene when Lear asks his daughters to express the love that they feel for him in words so that it may be measured, and so that his “largest bounty may extend where nature doth with merit challenge” (I, 1, 52-53).

LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS conceptual metaphor means that we put ideas and feelings into words and based on the impression that our words leave on the person that we address, the intensity of a feeling or the power of the idea may be sent through. Skilful hypocrites and flatterers thrive in putting their feigned love and affection into words, which is why Goneril and Regan wholeheartedly accept the challenge. In finding words containers too limited to express the full extent of her love, Goneril says that her love “makes breath poor, and speech unable” (I, 1, 60), the view in which she is supported by Regan. In being reduced by the capacities of language to express their sentiment, they resort to listing the things most valuable to man only to diminish them in comparison to the love they feel for their father. To please the royal ego and serve their purpose, Goneril and Regan claim that their love and adoration exceed the importance of eye-sight, space, liberty, life itself, and happiness in all else.

LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS entails that words and sentences have meanings in themselves, independent of context (Lakoff & Johnson 1980: 11). In organizing the contest in verbal professions of love, Lear completely neglects the context that he himself sets for his daughters, and takes Goneril's and Regan's overexaggerated statements of affection as natural expressions of honesty and genuine sentiment. The reason why Lear does not find hypocrisy and flattery all too obvious is because he holds tight to the concepts of natural and social order, where king actually occupies the position of highest importance in the lives of his children and subjects. By making Goneril's and Regan's illustrations of love pathetic, exaggerated, and obviously insincere, it becomes quite clear that individuals who achieve their selfish and self-interested ends through flattery and hypocrisy cause indignation in Shakespeare. He believed in devoted and disinterested love, which he represented in Cordelia and voiced in her metaphorical linguistic expression - "my love's more richer than my tongue" (I, 1, 78-79). She finds the competition in rhetorical expressions of love impossible to participate in because she does not conceptualize most profound feelings by means of LOVE IS AN OBJECT conceptual metaphor. In not understanding love as an object, she cannot trade it for land and one third of her father's kingdom. Because of Cordelia's failure to please her royal father, she enrages Lear who finds such disobedience an element that subverts his divine will and personage.

For, by the sacred radiance of the sun,  
The mysteries of Hecate, and the night;  
By all the operation of the orbs  
From whom we do exist, and cease to be;  
Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee, from this, for ever.  
(*King Lear*, I, 1, 109-116)

KING IS THE SUN conceptual metaphor is frequently encountered in Shakespeare's histories and tragedies. The central position of the sun in the universe, its life-giving properties, its essence and necessity for the survival of people are translated into the figure of a legitimate and anointed monarch. It is not random that king Lear invokes "the sacred radiance of the sun" (I, 1, 109), and "all operations of the orbs" (I, 1, 111) in utmost indignation over being offended and embarrassed in public at the grand moment of giving away his kingdom, which he perceives as the ultimate expression of generosity. Lear addresses Cordelia with the language of heavens and elements, and achieves solemnity and permanence in his comprehension of the position of a monarch. McFarland (2014) notices some confusion in Lear's behaviour and reaction. In dividing his kingdom among his daughters, Lear seems to confuse kingship and fatherhood in his feelings. Because he acts like a monarch in a family matter, he forgets that family also has its deep-rooted sanctities that are to be honoured, and he cuts the most immediate ties of kinship. This means that the original sin does not come from Cordelia's offence of her father the king, but it is actually constituted by Lear's rejection of his daughter. The beginning of evil, and its progression in the play, is seen in disclaiming paternal care and property of blood (103, 104).

In his anger and fury at being disrespected and disobeyed by his favourite daughter, Lear clearly exhibits the tension between his two roles. Being a king bears in itself metaphorical paternalism, which we generally understand through conceptual metaphor KING IS FATHER. In this metaphor, the authority and status that a father has in an entirely patriarchal family helps us understand the authority invested in the title of a king within a state. McFarland (2014) believes that for Lear being a king is the same as being a father. This perception leads him to conceptualize love and power as interchangeable (100).

Cornwall and Albany,  
With my two daughters' dowers digest this third:  
Let pride, which she calls plainness, marry her.  
I do invest you jointly with my power,  
Pre-eminence, and all the large effects

That troop with majesty. Ourself, by monthly  
course,  
With reservation of an hundred knights,  
By you to be sustain'd, shall our abode  
Make with you by due turns. Only we still retain  
The name, and all the addictions to a king;  
(*King Lear*, I, 1, 128-137)

Understanding the concept of a hereditary monarchy relies in great deal upon CROWN IS A VALUABLE POSSESSION metaphor. It is held by a royal family and in due time given to successors. However, Mc Farland (2014) sees Lear's decision to give up all real power in exchange for his daughters' love not only as imprudent, but also as a form of insanity that violates the accumulated wisdom of Elizabethan statesmanship (100). The king invests all the actual political power in Goneril, Regan, and his sons-in-law, but keeps the name "and all additions to a king" (I, 1, 133-134). In perceiving the crown and kingship based on OBJECT and POSSESSION source domains, Lear believes that he can at the same time give them away and remain a natural ruler. Kernan (2014) recognizes this as the moment where Shakespeare introduces elements of British mythology, medieval feudalism, and Renaissance benevolent despotism to emphasize the fact that king exists in mystic communion with god and with order of the universe (16). This ideology explains king Lear's expectations regarding his unshattered position of highest importance and merit after passing down the crown to his successors. He invites Cornwall and Albany to "digest" the third part of the kingdom that was initially supposed to be given to Cordelia. The selection of this verb suggests that "power", "pre-eminence", and "all the large effects" (I, 1, 128-129) that accompany kingship are perceived through the source domain FOOD. The metaphorical linguistic expression by which Lear extends gifts and fortune for Goneril, Regan, and their husbands emphasizes hedonistic aspects incorporated in royal majesty. The crown is apparently not only solemn, demanding, and exhausting for the body politic, but it also grants numerous benefits and life of abundance to the one who wears it. Based on the consistency of usage of FOOD as a source domain that usually downgrades ideas and emotions in Shakespeare's plays, we may perceive Lear's lines at the early stage of the tragedy as somewhat prophetic. Goneril, Regan, and Cornwall are hungry for power, with insatiable appetites for dominance and self-interested ends. Their ferocious, animal-like natures will devour the kingdom, turn it into a bestiary, and cause chaos before all is right again.

In the play, there is a constant shift from a micro to macro level, accompanied by the confusion over whether man is nothing when compared to infinity of the universe or he is the very centre of that universe. This perplexion over the order and position of things is best illustrated in the constant need to measure the abstract and unmeasurable. A prologue to Lear's disturbing division of land, according to the amount of love expressed in words, is given by Gloucester at the beginning of the play when he notices that "in the division of the kingdom, it appears not which of the dukes he values most" (I, 1, 4, 5). Semantically speaking, Danson (2014) recognizes in the language of Gloucester words such as dividing, weighing, valuing, and determining shares (124). Perception and understanding of the abstract in which we include love, affection, respect, and authority is altogether mistaken at the very opening of the play. These target domains, which are purely abstract in their nature, are seen as having the property of precise measure. Goneril's response to Lear's question, "which of you shall we say doth love us most" (I, 1, 51) is vacuous. Danson (2014) notices that she slides past measurements and relies on "more", "beyond", and "dearer", but Lear does not see the vacancy in Goneril's and Regan's flattery as he is too offended by Cordelia's "nothing" (125).

be Kent unmannerly,  
When Lear is mad. What wouldst thou do, old  
man?  
Think'st thou that duty shall have dread to speak,  
When power to flattery bows? To plainness  
honour's bound,  
When majesty falls to folly. Reverse thy doom;  
And, in thy best consideration, check

This hideous rashness: Answer my life my judgment,  
Thy youngest daughter does not love thee least;  
Nor are those empty-hearted whose low sound  
Reverbs no hollowness.  
(*King Lear*, I, 1, 145-153)

Kent also relies on conceptual metaphor WORDS ARE CONTAINERS FOR MEANINGS. It is not difficult for him as it is for Lear, consumed with royal self-importance, to see that Goneril's and Regan's proclamations of love are means of achieving a specific, self-interested purpose. Kent, unlike Lear, bears the context of the situation in mind, and understands that Goneril and Regan are trading love for property. Their linguistic expressions are empty vessels without meaning, and hypocrisy reverberates through that hollowness. Kent is instantly aware of the large discrepancy in understanding natural and social order that exists between Lear and his two elder daughters. For the old monarch, authority, divine rights, importance, and deserve of respect do not cease with the official end of his reign. On the other hand, Goneril and Regan perceive Lear's coming off the throne as an immediate cessation of his command and authority, in which case he receives the status of a retired, aged man who needs supervision in daily life, and who is immediately to be marginalized.

The old order crumbles because of its own internal weakness, which *King Lear* reveals (Kernan 2014: 17). The essential weakness of the old order is contained in the fact that it entirely depends on actual political and material power, and on the people who unquestionably believe in it, and of whom Kent is representative. Once the real power decreases or disappears, it becomes too simple for the opportunistic, ambitious, and eager for power to take over control because their true natures are no longer repressed by fear of absolute authority. In this sense, Lear destroys his world by giving away his land, banishing his friends, and investing political power into the selfish and wicked, while punishing the loyal and honest. Kent represents absolute dedication to the order. His dramatis persona is brought into direct confrontation with the reality in which the pylons of that order begin to crumble.

My life I never held but as a pawn  
To wage against thy enemies; nor fear to lose it,  
Thy safety being the motive.  
(*King Lear*, I, 1, 155-157)

Kent thinks of his life on the grounds of conceptual metaphors LIFE IS POSSESSION OF AN OBJECT and DEATH IS LOSS OF AN OBJECT. In his absolute acceptance of natural and social order, king's well-being precedes the importance of an individual life, which is why he does not think of it in terms of PRECIOUS POSSESSION at the emergence of a problematic and doubtful reality that could seriously compromise the health of a legitimate monarch and kingdom. In doing exactly what king's advisor, friend, and subject is expected to do, and in adhering to laws of social and natural order, Kent finds himself banished on the pain of death. This is not the only instance in which Lear subverts the order in which he strongly believes. From the beginning of the play, he has difficulty in controlling his feelings, which means that he disrupts translation from the function that the brain has in a human organism to the role of a monarch within a state. It seems that Kent's remark "see better Lear" (I, 1, 159) additionally agitates the king because we understand it as based on UNDERSTANDING IS SEEING conceptual metaphor. Lear does not understand the gravity of the emerging circumstances because he is blinded by anger, feeling of embarrassment, and humiliation. In perceiving all this, Kent warns him against banishing loyal friends and disinheriting a virtuous daughter by metaphorically presenting the situation as killing "thy physician" and nurturing "thy foul disease" (I, 1, 167, 168).

Goldman (2014) says that Lear shows tendency to link thinking to feeling, saying to doing. He defines his position of a monarch on monolithically connected concepts of intention and action (29). We recognize Lear's tragic flaw in this unwillingness to change the rhythm by which he moves from agitation to action. In this respect, king of France appears in the play only briefly, but his dialogue with the offended king is highly significant.

Lear dissuades him from marrying Cordelia by saying, “I would nor from your love make such a stray to match you where I hate” (I, 1, 213-214). The fact that the king’s love and affection for his favourite child turned to hatred in “trice of time” (I, 1, 216) is described by the king of France as “most strange” (I, 2, 213).

Sure, her offence  
Must be of such unnatural degree,  
That monsters it, or your fore-voucht affection  
faln into taint: which to believe of her,  
Must be a faith that reason without miracle  
Should never plant in me.  
(*King Lear*, I, 1, 222-227)

Speaking from the same regal position as Lear, king of France finds it difficult to comprehend such an immense shift in feeling and attitude towards a daughter only recently described as “balm of your age, most best, most dearest” (I, 1, 215-216). King of France leaves room for such a swift transformation of deepest affection and love for a virtuous and much praised daughter to hatred and contempt only in case of a crime so monstrous that it utterly downgrades nature. This, he points out, is difficult to see plausible simply because ratio and common sense comprehend Cordelia as incapable of such a deed. In making his assumptions about the cause of Lear’s disinheriting Cordelia, king of France implies that the fault for the breaking of family ties is to be found in Lear’s disposition. In order to try to understand the new development of affairs within Lear’s court, king of France introduces the language of paradox in which the poor are the richest, the banished are the chosen ones, and the despised are the most loved. The paradox of divine reversals recognizes polarities and changeability in man, to which Lear’s nature is susceptible.

You see how full of changes his age is; the  
observation we have made of it hath not been little:  
he always loved our sister most; and with what  
poor judgment he hath now cast her off appears  
too grossly.  
(*King Lear*, I, 1, 287-290)

Thanks to MAN IS A CONTAINER and AGE IS A CONTAINER conceptual metaphor, we understand human beings as vessels for their emotions and properties, which define character and action. Similarly, each stage of life that we reach contains in itself certain traits that fill up the majority of the container’s volume. This brings to mind Polonius in *Hamlet*, who associates young age with “the taints of liberty” and “a savageness in unreclaimed blood”. Goneril expresses her concerns over Lear’s changeability of perception and opinion by linking poor judgement to old age. Regan also describes Lear’s disinheritance of Cordelia as “the infirmity of his age” (I, 1, 292), but adds that this characteristic did not come along with the final stage of king’s life. Apparently, Lear has always only “slenderly known himself” (I, 1, 292-293), and if Regan’s comment is true, then the king has failed to reach the highest ideal in humanist thought, which is given in the form of an ancient adage *nosce te ipsum*. References to Lear’s lack of knowing himself cannot be understood without familiarity with a specific doctrine of the time. Humoral psychology of Renaissance is entirely built upon the perception MAN IS A CONTAINER, and it points out the analogy between cosmos and the world of man.

In Wells (2005), physicians argued that temperamental oddities resulted from an imbalance in the four humours, which would ideally be balanced so that they might cancel each other’s excess. In the same way, god has designed four elements to co-exist in a dynamic equilibrium (10, 37). Goneril is anxious about Lear’s “choleric years” (I, 1, 253), and Gloucester about king of France “in choler parted” (I, 2, 23). As bodily humour, choler is hot and dry, and when compared with the four elements, it corresponds to fire. It is not accidental that Shakespeare’s tragic heroes are mainly choleric, and we tie being ambitious, vengeful, and short-tempered to this personality type. Othello and Lear are defective because they fail to understand themselves, while Hamlet and Macbeth fail to comprehend questions of will.

The meaning of Goneril and Regan's exchange is rich. In Tylliard (1940), we are told that Lear has remained uneducated, and that he has never fully grown as monarch in terms of true knowledge and understanding of human nature in general, and his own nature individually.

The best and soundest of his time hath been but  
rash; then must we look to receive from his age,  
not alone the imperfections of long-engrafted  
condition, but therewithal the unruly waywardness  
that infirm and choleric years bring with them.  
(*King Lear*, I, 1, 292- 296)

TIME IS A MOVING OBJECT metaphor introduces a front-back orientation that illustrates a person standing and facing in the direction of the future, which is moving towards us while our back is turned to the past. In such conceptualization of time and human position in the world, we recognize elements of inevitability, and also the possibility to anticipate changes in human character. The gap between Lear's feelings and actions is one of the main themes of the play. Goneril and Regan mention his life-long impetuosity and failure to maintain balance between what he presently feels and how he reacts in the long run, with the anticipation that this waywardness may only become more detrimental with deterioration of the body politic. Kernan (2014) concludes that the old order is not breached by the younger generation of characters whose worldviews are entirely unlike those of their parents. It is almost always breached by kings, who as chief symbols and defenders of that order fail to acquire true knowledge of human nature and themselves (17).

if our father carry authority with such  
dispositions as he bears, this last surrender of his  
will but offend us.  
(*King Lear*, I, 1, 273-275)

Personal characteristics and authority endowed by certain social positions are seen as PROPERTY that we carry with us. Regarding this, Cicero found the basic principle of all responsible action in understanding humanity combined with understanding one's particular strengths and weaknesses. He and his humanist like-minded thinkers believed that control of a baser parts of human nature could only be attained by comprehending and acknowledging our own limitations (Wells 2005: 10). This is how it becomes possible to lead a virtuous life and contribute to public well-being in cases of monarchs and political leaders. It is perfectly clear that Goneril and Regan do not have humanist ideals on their mind when they discuss their father's disposition, waywardness, and changeability as potentially dangerous when combined with political authority. They mainly worry about securing political power and inheritance of Lear's kingdom. In acknowledging Cordelia's and Kent's unjust fall out of favour, Goneril and Regan do not raise their voices against the ill-doing of their father, but they welcome it. Banishment of king's loyal servant and disinheritance of his youngest daughter bring advantages to Goneril and Regan, but also warn them of Lear's unstable will.

Thou, nature, art my goddess; to thy law  
My services are bound. Wherefore should I  
Stand in the plague of custom, and permit  
The curiosity of nations to deprive me,  
For that I am some twelve or fourteen moon-shines  
Lag of a brother? Why bastard? wherefore base?  
When my dimensions are as well compact,  
My mind as generous, and my shape as true,  
As honest madam's issue? Why brand they us  
With base? with baseness? bastardy? base, base?  
Who, in the lusty stealth of nature, take  
More composition and fierce quality  
Than doth, within a dull, stale, tired bed,  
Go to th' creating a whole tribe of fops,  
Got 'tween asleep and wake?  
(*King Lear*, I, 2, 1-14)

Individual conscience and ancient customs, nonconformity, and traditional obedience to family, church, and society are frequently opposed structures in Shakespeare's plays (Kernan 2014: 13). EVENTS ARE ACTIONS conceptual metaphor is in accordance with giving advantage to power of free will. This metaphor promotes independence to reason, make decisions, and undertake the most convenient actions that serve achieving specific purposes. Conversely, ACTIONS ARE STATES conceptual metaphor suggests that acceptance of customs, laws, and traditions is the best and most decent way for an individual to cope with circumstances of life. Edmund's soliloquy is a unique rebellion against prejudices of the time that are directed towards children born out of wedlock. It is impossible not to sympathize with progressive and radical voices of Iago and Edmund when they address the questions of weary servitude and the status of illegitimate offspring. However, the fault is not in their conceptualization of these social constructs, nor is it to be found in their intimate rising against common injustice. The essence of the problem with these two characters is that they turn into vicious individuals, who mercilessly play around with lives and destinies of others, causing chaos and death. In proclaiming nature his goddess, Edmund casts away all social laws and rules, with inclusion of the ones that distinguish a civilized man from savage.

It was Cicero's view that civilized people and citizens came out of the brutish existence in the wilderness after the formation of social communities that gave shape to laws, tribunals, and civic rights (Wells 2005: 12). Since he is deprived of the basic right to enjoy the heaven represented in family life, Edmund begins to conceptualize customs and institutions that treat him as illegitimate through source domain DISEASE when he talks about "the plague of custom" (I, 2, 3). Institution of marriage is described by a "dull, stale, tired" (I, 2, 13) wedded bed, so children conceived in it lack fierceness and agility. On the other hand, children born out of wedlock receive some of the qualities of man's natural instincts and passions, which is why they have better predispositions for greatness. Shakespeare's preoccupation in *King Lear* is not with cruelty and suffering, nor is it with disproportion of sinning and being sinned against. The dramatist is rather obsessed with structures of family life, social and natural order, and the position of an individual in cosmos, society, and his family. McFarland (2005) says that Edmund stands in tension to the hegemony of family life because his position of a bastard threatens the normative structure of family and social order (113). In invoking gods and nature to support him in his cause, Edmund becomes the leader of bastards, and he descends into dark domains of existence where moral and common laws cease to exist.

But I have a son, sir, by order of law, some year  
elder than this, who yet is no dearer in my account:  
though this knave came something saucily into the  
world before he was sent for, yet was his  
mother fair; there was good sport at his making,  
and the whoreson must be acknowledged.  
(*King Lear*, I, 1, 14-19)

Jocosity of Gloucester's attitude regarding his own moral and social fault reveals nature of the world that we are going to enter in the play, its hypocrisy, arrogance, and selfishness (Weiss 2005: 77). In systematic correspondences between source and target domains in LIFE IS A JOURNEY conceptual metaphor, we perceive birth as coming to this world, and death as leaving it. The metaphor is extended by social and moral norms of the time to imply that legitimately conceived children are summoned to this world, while bastards come without being invited, so the social status that they have is similar to that of an unwanted guest or intruder (Ćirović 2020: 134).

Gloucester is yet another character in the play who tries to give measure to emotions in confessing that his legitimate son "is no dearer in my account" (I, 1, 17) than the son he has "by order of law" (I, 1, 16). It resonates from Gloucester's linguistic expressions that it should be perceived as strange that he loves his legitimate and illegitimate sons equally, given the fact that their stances in the social order and family hierarchy are completely different.

In response to this, Edmund compares himself to Edgar and notices that their dimensions, shapes, and wits do not differ. This perceived similarity makes the vast difference in their fortunes and social positions unjustified and unfair.

The frequent need to measure the abstract, and weigh the ratio between faults and their consequences, implies that proportion and sense of value are lost in the play. The importance of family relations, customs, tradition, and hierarchy is immediately obvious in the play. When Kent cannot conceive the fault insinuated, Gloucester leads his friend towards comprehension of a moral and social error in terms of TIME MOVES and EVENTS ARE ACTIONS conceptual metaphors. Edmund's mother "grew round-wombed" (I, 1, 12) and "had a son for her cradle ere she had a husband for her bed" (I, 1, 12-13). This reveals disruption in sequence of events established by religious beliefs, church, and social institutions. There will be many events that occur "ere" their due time, which leads towards disturbances of social and natural orders. Lear gives away his kingdom and disinherits Cordelia before he thinks through his actions and their effects. Gloucester condemns Edgar before he properly looks into his alleged intentions of parricide. Next to Lear, Gloucester is another choleric in the play. No sooner has he read the letter supposedly written by Edgar, than he jumps at conclusions based on vague and circumstantial evidence. In this respect, he acts similarly to Othello, while Edmund resembles Iago. They both have intellectual skills and profound knowledge of human nature, which is why they are able to manipulate and indoctrinate choleric personages, easily inflamed by passions and driven to quick, impulsive reactions.

These late eclipses in the sun and moon portend  
no good to us: though the wisdom of nature can  
reason it thus and thus, yet nature finds itself  
scourged by the sequent effects: love cools, friendship  
falls off, brothers divide: in cities, mutinies;  
in countries, discord; in palaces, treason; and the  
bond crackt 'twixt son and father. This villain of  
mine comes under the prediction; there's son  
against father: the king falls from bias of nature;  
there's father against child. We have seen the best  
of our time: machinations, hollowness, treachery,  
and all ruinous disorders, follow us disquietly to  
our graves.

(*King Lear* I, 2, 100-111)

Gloucester's passage is cosmic and universal on one hand, and then again particular and domestic. If Elizabethans believed that ideal order on earth simulated cosmological order, then they were right to be terrified in case it should be upset. Disobedience of social order causes chaos in human world, which further implies cosmic anarchy from the period before creation (Tylliard 1944). THE GREAT CHAIN OF BEING metaphor in Gloucester's speech accounts for how we metaphorically conceptualize family relations, friendship, social, political, and historical affairs. Intertwined with this superordinate metaphor, upon which the meaning of the passage is built, are numerous other conceptual metaphors that facilitate our comprehension of the importance of order and dangers of its rupture. LOVE IS HEATH, LOVE IS A UNITY, RELATIONSHIP IS PHYSICAL CLOSENESS, RELATIONSHIPS ARE CONTAINERS, RELATIONSHIPS ARE BONDS are all combined in the metaphorical linguistic expression that paints a Renaissance picture of the world. These conceptual metaphors raise the alarm regarding current state of affairs on the levels of individuals, families, politics, and consequently cosmos. The metaphor that draws on UNITY as the source domain suggests harmony between parents and their children, among siblings and friends. It suggests an idyllic state, where elements are seen as complementing one another. Thus, the role that parents have in the lives of their young children is later assumed by children, in the old and decrepit age of their parents. One part is incomplete, and cannot manage for long without the other. According to Kövecses (1986), once we conceive love and relationship as unity, we also understand them as bond or attachment between two parts (62).



RELATIONSHIPS ARE CONTAINERS, RELATIONSHIPS ARE BONDS, and RELATIONSHIP IS PHYSICAL CLOSENESS conceptual metaphors are interconnected in “the bond cracked ‘twixt son and father” (I, 2, 111). The amount and quality of the fluid that fills the container correspond to closeness and quality of a relationship. If the container cracks, the fluid leaks out. Similarly, if the bond that keeps people close breaks, they become distant.

LIFE IS A JOURNEY metaphor assumes trajectory from birth towards death, to which we are usually led by “ruinous disorders” (I, 2, 116). Disturbance of social and natural order is seen not only as detrimental but also as fatal, which is why Gloucester understands eclipses of the sun and moon as foreboding, prophetic, and indicative of wrongdoing among people in states and kingdoms. Human relations, emotions that people generally have for one another, and structure of the order are of such complex nature that usually several different conceptual metaphors working together are necessary to deliver understanding of their numerous aspects.

This is the excellent foppery of the world, that  
when we are sick in fortune,—often the surfeit of  
our own behavior,—we make guilty of our disasters  
the sun, the moon, and the stars: as if we  
were villains by necessity; fools by heavenly  
compulsion; knaves, thieves, and treachers by spherical  
predominance; drunkards, liars, and adulterers,  
by an enforced obedience of planetary  
influence; and all that we are evil in by a divine  
thrusting on: an admirable evasion of whoremaster  
man, to lay his goatish disposition to the  
charge of a star! My father compounded with my  
mother under the dragon’s tail; and my nativity  
was under Ursa Major; so that it follows I am  
rough and lecherous. Tut, I should have been  
that I am, had the maidenliest star in the firmament  
twinkled on my bastardizing.  
(*King Lear*, I, II, 121-135)

Edmund’s soliloquy resonates Renaissance doctrine of the order throughout, only to doubt and dispute it. THE GREAT CHAIN OF BEING metaphor gives rise to the lines above; they turn out pretty much to follow the Elizabethan way of comprehending man, the world, and cosmos. The activities of stars translate to the whims of fortune. Tylliard (1944) tells us that planets are understood as fluctuating all the time, producing chaotic situations that are seemingly predictable. The moon is a symbol and metaphorical representation of constant changeability. In Elizabethan literature, there is a significant number of examples when writers and poets rely on stars and celestial objects to express one of the two potential attitudes. Stars, the sun, the moon, planets, and zodiac define total determinism, with our destiny and our characters being completely out of our control. The view that opposes this one sees faults and the choices that we make as individual responsibilities of every man, who then has the power to affect events in the state, in the world, and in the universe due to general interconnectedness. Edmund is apparently the proponent of the latter view. In musing over the questions of human nature and character, flaws and vices, he reminds of Iago. Both of these Shakespeare’s villains are perfectly aware of the magnitude of their wicked plans, and of the devastating consequences that realization of those plans may have. They admit that they are malicious, treacherous, and scheming by choice, and that free will is the only power that they acknowledge.

We almost admire Edmund’s and Iago’s hard-headed understanding of weak human nature, its susceptibility to manipulation and indoctrination. In the confessions of their commitment to the power of free will, and in their assertions that they are villains by choice, they both fail to notice that they are mean out of necessity. The necessities that drive these two villains are identified as the needs to prosper outside the law and society in order to overcome the status of a bastard, or to satisfy a keen sense of superiority in Iago’s case. When he conceptualizes fortune, evil, vices, flaws of character, and immoral behaviour, Edmund reveals himself as an accomplished villain.

He sins knowingly and soundly, and from this stance, he criticizes his father's superstition. Even though Edmund takes full responsibility for his nature, character, and future acts, Tylliard (1944) suggests that we are supposed to look at him as one of those superlatively vicious men, who came into existence by unique labour of stars and his own will.

Edmund shows his true face when he starts plotting against his own brother, when he manipulates and indoctrinates his father with the aim of coming into possession of the family estate and ascending to power. Goneril and Regan follow closely in his footsteps because it is not long after they profess all their love and affection to their father, and receive a mighty gift of his kingdom, that they exhibit their true natures.

Idle old man,  
That still would manage those authorities  
That he hath given away! Now, by my life,  
Old fools are babes again; and must be used  
With cheques as flatteries, - when they are seen  
abused.

(*King Lear*, I, 3, 16-20)

Goneril's lines are in direct collision with Lear's convictions regarding his royal status after giving away his kingdom. Unburdened and free of responsibilities of the crown, Lear expects to still enjoy respect and "be treated with that ceremonious affection" (I, 4, 61), in accordance with ideology once a king, always a king. However, without the official authority and actual kingdom, he becomes an "idle old man" (I, 3, 16). His new social position and role are revealed when Oswald answers his question, "who am I" by simply saying, "my lady's father" (I, 4, 80, 81). Kingly personality is no longer recognized in Lear. Understanding one stage of human development and aging process in terms of another is logic behind taking INFANCY as the source domain to describe behavioural characteristics of old age. The conceptual metaphor INFANCY IS OLD AGE puts the elderly in the position of dependence. They are seen as in need of monitoring and supervision due to lack of better judgement. Lear's position of dependence on his daughters and his regression towards infancy are frequently insinuated by the fool who tells him, "thou madest thy daughters thy mothers" (I, 4, 174-175). He further illustrates the situation by saying, "thou gavest them the rod, and put'st down thine own breeches" (I, 4, 175-176).

The family dynamic and family relationships in the play cannot be presented as good or evil. They are rather inverted because fathers become children, sons and daughters become parents. This inversion goes hand in hand with deterioration of human nature, interpersonal relationships, and social norms. The fool frequently refers to roles being swapped in social and natural order, and he finds the cause for this in Lear's misjudgement and irrational behaviour.

Thou shouldst not have been old till thou hadst  
been wise  
(*King Lear*, I, 5, 45)

There has been another allusion to disturbance of events in terms of their chronological order. Lear learns valuable lessons about human nature, himself, the world that surrounds him, and about the doctrines of natural and social order as being far from unbreakable only after he grows old, and causes chaos within his family and kingdom. Had he accumulated proper knowledge and developed skills of rational reasoning before giving in to impulsive reactions, the tragedy and his personal suffering would have been avoided. We recognize inversion of the order again when the fool hints that Lear's daughters will make him an "obedient father" (I, 4, 240), and when Kent in disguise presents himself to his former master as a fellow "as poor as the king" (I, 4, 20).

tell me whether a madman be a  
gentleman or a yeoman?  
(*King Lear*, III, 4, 8-9)

He's a yeoman that has a gentleman to his  
Son; for he's a mad yeoman that sees his son a  
gentleman before him.  
(*King Lear*, III, 4, 10-12)

Reversal in logical and chronological order of things is frequently addressed in the play and is particularly noticeable in the fool's discourse. It is important to understand the class system of Elizabethans in order to comprehend the metaphorical expression given. In Tudor and Stuart England, it was possible for a yeoman to progress in the social hierarchy and reach the status of gentry. This specific movement from one social status to another was usually achieved without much difficulty. This is why a yeoman who does not find a way to improve his social position, but shows resignation and indifference to questions of rank, may be perceived as a madman. This perception is further reinforced if a yeoman gives his son the money to achieve a higher status than he himself holds. "Yeoman that has a gentleman to his son" (III, 4, 12-13) is an obvious reference to Lear who gave away his kingdom to his daughters, making them senior to himself in rank and importance. In being persistent in his metaphorical linguistic expressions that constantly remind Lear of his foolish action from the first scene, the fool does not only become the truth bearer, but he is also responsible for making his master understand and accept his new reality as his own fault.

I'll speak a prophecy ere I go:  
When priests are more in word than matter;  
When brewers mar their malt with water;  
When nobles are their tailors' tutors;  
No heretics burn'd but wenches' suitors;  
When every case in law is right;  
No squire in debt nor no poor knight;  
When slanders do not live in tongues;  
Nor cutpurses come not to throngs;  
When usurers tell their gold I' th' field;  
And bawds and whores do churches build;—  
Then shall the realm of Albion  
Come to great confusion.  
(*King Lear*, III, 2, 72-83)

Perhaps the best illustration of social order turned upside down is to be found in the fool's prophecy. We are not only presented here with different kinds of men and women, different characters, professions, and life styles but we are also given a tragic vision of mankind. The prophecy in its complexity of thought, and consequently of language, depicts a microcosm of human race. Knight (1964) says that from the first signs of Goneril's cruelty, the fool becomes a chorus, increasing the pain by merging humour with absurdity, and incompatibility of situations with doctrines of the order. He is not altogether wrong in treating the emerging events humorously, because much of the pathetic is closely linked to comedy (163). "Sirrah, you were best take my coxcomb" (I, 4, 101) is how the fool implies that the king has stooped in social position to the level of a jester. It is precisely through Lear's verbal exchanges and his relationship with the fool that we perceive how the king begins to acknowledge and accept the realities of life.

this fellow hath banished two on's  
daughters, and did the third a blessing against his  
will; if thou follow him, thou must needs wear  
my coxcomb.  
(*King Lear*, I, 4, 99-101)

The state of alienation from their father and their younger sister in which we perceive Goneril and Regan at this stage of the play, and which constantly deteriorates as the plot unfolds, is described through the source domain BANISHMENT. Lear is frequently accused of not knowing himself properly, but Kent and the fool also point out that he fails to know the true nature of other people.

Knight (1964) says that in being selfish and self-oriented, Lear fails to understand the characters of his children, and he demands unreal and impossible love from them (162). In distributing his kingdom between Goneril and Regan, the king does not do a favour to his elder daughters, but quite the contrary. He awakes dark regions of their souls, and draws out their true natures that will frequently be conceptualized through source domains of ferocious animals.

Service to a king or a master is often perceived as PATH. In this conceptual metaphor, subjects to the crown and servants are followers while kings, masters, and lords not only lead the way, but also determine the path that is to be taken. Lear starts his own tragedy by foolish misjudgement. His mistake is a mistake of the mind, which directly influences the position, status, and treatment of his courtiers, advisors, friends, and sympathizers.

In Shakespeare's world, clowns often ape the gestures of kings and heroes (Kott 1966: 149). *King Lear* is no exception to this tendency, and some of the most intricate and elaborate metaphors related to man's condition, nature, and general disorder are to be found in the discourse of king's fool. This kind of conceptualization that amounts to revealing general truths and profound philosophical insights leads Kent to observe, "this is not altogether fool" (I, 4, 154). Here we encounter another example of an attempt to quantify concepts otherwise non-quantifiable. Lakoff & Johnson (1980) say that the range of ontological metaphors is enormous, just as is their purpose (26). Ontological metaphors used for quantifying are quite numerous in *King Lear*. Apart from attempts on the side of characters to assign measure to love, affection, loyalty, there is also a tendency to quantify foolishness. The fool complains that he cannot have "all fool" to himself because "lords and great man will not let me" (I, 4, 157-158). Instead of giving us the fool who mimics the acts of aristocracy, Shakespeare presents us with aristocrats who behave and act like fools so that professional jesters assume the role of king's advisors and philosophers because their profession seems to be jeopardised.

Dost thou call me fool, boy?

All thy other titles thou hast given away; that thou  
wast born with.  
(*King Lear*, I, 4, 148-149)

In his comedies, Shakespeare relies on the source domain FOOL to describe actions and states of the mind typical of lovers who act impulsively and imprudently. However, in his tragedies this same conceptual domain is employed to describe man's natural condition. Lear's clown believes that we are all born as fools, but we may improve our natural condition by avoiding hasty decisions, rush and impulsive reactions. Altogether, we may overshadow our foolish and clownish nature by giving prominence to ratio rather than to irrational parts of our being. SOCIAL TITLES ARE (VALUABLE) POSSESSIONS metaphor indicates that kingship, lordship, dukedom, and titles of similar kind elevate individuals in the social hierarchy, granting them benefits and favours, which is why we may also think of them in terms of COMMODITY. Like with other commodities and possessions, titles can be kept for oneself, given away, and exchanged. After dealing with state and family matters so poorly, the fool indicates that Lear's natural condition has prevailed over rationality, wisdom, and knowledge that are expected to guide him as monarch.

Why, after I have cut the egg i' th' middle, and  
eat up the meat, the two crowns of the egg. When  
thou clovest thy crown i' th' middle, and gavest  
away both parts, thou borest thy ass on thy back  
o'er the dirt. Thou hadst little wit in thy bald  
crown, when thou gavest thy golden one away.  
(*King Lear*, I, 4, 157-162)

The fool trivializes the importance of monarchy and king's divine position on earth when he compares Lear's act of dividing his crown between Goneril and Regan to a shell of an egg cut in half. The meat in the middle refers to actual and factual power, which is the essence represented by the crown, the throne, and possession of the land.

When Lear gave away all the regal power and political authority to Goneril and Regan, and when he excluded Cordelia from the family, he made a choice that would determine his subsequent fate, the fates of others, and of the entire kingdom. Metaphorical expressions in the fool's discourse are rather complex because they are developed upon several different image and conceptual metaphors, drawing on various source domains at the same time. CROWN IS AN EGGSHELL is an image metaphor, and POLITICAL POWER IS EGG YOLK AND EGG WHITE is a more specific kind of substance metaphor. Both are exemplary of conceptualization which we encounter in the fool's rhetoric. It fills the world of the play with considerations of what appear to be trifles. Eventually, these trifles turn out to reflect high-level logics and reasoning. This is well illustrated when the fool uses Lear's own line "nothing can be made out of nothing" (I, 4, 135) to explain to him how much the rent of his land is worth, and how much the title of a king is worth without the kingdom, political influence, and authority.

THE GREAT CHAIN OF BEING conceptual metaphor is recognized in perceiving crown as the head. This perspective stems from the idea of primacy. The head occupies the most important position in human body, just as king holds the most important position among people (Tylliard 1944). Lear lost his head when he acted in opposition to ratio. He also lost his crown and stooped to the level of fools, madmen, and beggars. LIFE IS A JOURNEY metaphor maps path to quality of the life that we lead. When the fool says to Lear, "thou borest thy ass on thy back o'er the dirt" (I, 4, 164-165), he relies on the source domain BURDEN to refer to difficulties in life. The burden that Lear carries has the shape of an ass because his suffering was caused by irrational actions and foolish misjudgements. The path covered with dirt is associated with degradation of Lear's position in natural and social order. When he ceases to be the head of family and the head of kingdom, Lear faces identity crisis, which is contained in his question "doth any here know me" (I, 4, 231). In resorting to his quick-witted and joke-like responses, the fool again confronts Lear with his newly emerged reality, and forces him to comprehend the incongruity of order doctrine.

now thou art an O  
 without a figure: I am better than thou art now; I  
 Am a fool, thou art nothing.  
 (*King Lear*, I, 4, 194-196)

The fool sees potential for comedy in quantifying what is left of Lear's power, possession, and influence, and also in perceiving his bewilderment over who he is if not a king and the head of his family. He has become a man who will go from one daughter to the other, hurt and furious because of being mistreated despite respect deserving of a royal father. Lear hits individual and universal contradiction represented in his highest rank after he is disrespected by his eldest daughter and her household members. The fool merges things incompatible in his clever remarks to make Lear fully aware of his current position in social and natural order. Without his title, his power, and his authority, Lear represents nothing out of the ordinary, with his value being equal to zero. Once again, we encounter a situation in which value is assigned to concepts generally uncountable. In being a zero without any other number next to it, Lear is a man who goes from being an autocratic monarch to his own shadow and nothing.

O, how this mother swells up toward my heart!  
*Hysterica passio*, - down, thou climbing sorrow,  
 They element's below! Where is this daughter?  
 (*King Lear*, II, 4, 54-56)

At the beginning of the play, Lear gives in to fury, anger, sense of being offended and disrespected. He seemed potent in conceptualizing his wrath as a dragon on the occasion of disowning Cordelia, banishing Kent, and threatening to do the same to anyone who opposes his will. When he begins to understand that he has lost the stance from which he can threaten and revenge, Lear is shown as constantly fighting with his feelings, with emotional charge being available only through curses. ANGER IS THE HEAT OF A FLUID IN A CONTAINER is combined with EMOTION IS A NATURAL FORCE metaphor.

According to Kövecses (1986), when the intensity of anger increases, the fluid in a container rises. Intense anger produces pressure on the heart, which is the container for emotions (18). Lear's sadness is a result of his daughters' cruelty and ingratitude, but also of the state of powerlessness to express his anger in a manner that suits an autocratic king. We perceive anger and sadness as swelling and climbing towards Lear's heart, and what happens in king's body is a kind of prelude to the tempest that comes in the next act.

touch me with noble anger,  
And let not women's weapons, water-drops,  
Stain my man's cheeks! No, you unnatural hags,  
I will have such revenges on you both,  
That all the world shall--I will do such things,--  
What they are, yet I know not, but they shall be  
The terrors of the earth. You think I'll weep?  
No, I'll not weep:  
I have full cause of weeping; but this heart  
Shall break into a hundred thousand flaws  
Or ere I'll weep.  
(*King Lear*, II, 4, 277-285)

The power of this speech goes beyond its pathos, and offers an image of an old man, who like a boy refuses to show tears. Goldman (2014) says that while fighting against tears, Lear calls gods to visit him with "noble anger" (II, 4, 277), which he thinks of as a more masculine feeling (30, 32). He wishes he could be angry in the same manner as in the first scene, but without royal power and authority, he struggles to find a way to discharge violent emotional energy. ANGER IS THE HEAT OF A FLUID IN A CONTAINER conceptual metaphor involved the option of keeping the pressure back when Lear exclaimed, "hysterica passio, down" (II, 4, 56). Another variant is that a container, in this case the heart, explodes due to anger, sadness or any other emotion becoming too intense for the container to hold. The emotional springboard for Lear's verbal outburst must be found in his suppression of tears, anger, and sadness, while the metaphorical linguistic expression shows the heart which threatens to break into "hundred thousand flaws" (II, 4, 286).

According to Goldman (2014), this is the cue for how immense the pressure of choked emotions and tears must be. Unable to deal with the surge of emotions, Lear turns his attention outwards again, as he did in the first scene with Cordelia. He projects his inner struggle onto his daughters, but he is overwhelmed by a feeling so violent and unregulated that he cannot even come up with revenge that he wants to enact (30). The turmoil that goes on within king Lear translates into the storm that rises outside. Weiss (2014) notices that Shakespeare's plays exhibit fondness of storms. They are recurrent settings in his plays, usually associated with emotional states, with the tempest finally becoming the title of his last play (73). In *King Lear*, the storm and chaos that it produces indicate disturbance of natural and social order, and connection between the two. Apart from connecting the world of nature and its elements with disturbances in the kingdom, the raging storm is also linked to deterioration of family relationships and swelling emotions within an individual. It is also a unique experience of earthly purgatory. While he is enduring the storm, Lear does not complain about the violence that comes from the elements. He is far more tortured by the violence that bursts inside of him, which he acknowledges in saying, "the tempest in my mind doth from my senses take all feeling else" (III, 4, 12-13).

Contending with the fretful elements;  
Bids the wind blow the earth into the sea,  
Or swell the curled water 'bove the main,  
That things might change or cease; tears his white  
hair,  
Which the impetuous blasts, with eyeless rage,  
Catch in their fury, and make nothing of;  
Strives in his little world of man to out-scorn  
The to-and-fro-conflicting wind and rain.  
(*King Lear*, III, 1, 4-11)

Nature is an impersonal mechanism in *King Lear*, which has been put in motion and cannot be stopped. According to Jan Kott (1966), mechanisms that have taken place of God, Nature, and History in the play are not transcendental to man or mankind. They represent a trap set by man himself into which he eventually falls (133). The invocation of winds that “blow the earth into the sea” and “swell the curled water ‘bove the main” (III, 1 5-6) are outer representations of the downfall of a man, father, and king.

Even though we find Lear “contending with the fretful elements” (III, 1, 4), we still do not think in terms of NATURE IS AN ENEMY, but only in terms of NATURE IS OPPONENT conceptual metaphor. The play does not lead us towards conceptualizing nature as evil. It is frightening, much stronger and more potent than man, but it is never mean. Lear’s contending with fretful elements image is built upon EMOTION IS OPPONENT and EMOTION IS A NATURAL FORCE, as well as upon THE GREAT CHAIN OF BEING metaphor. Conceptual metaphor analysis of the lines uttered in the storm scene is rather important because it reveals *King Lear* not to be a play about suffering caused by attacks that come from the outside. It is a play about man’s vulnerability to his own emotions. Lear’s raging anger is in tandem with the storm. Amidst wind, rain, and swirling water the old man curses, despairs, and tears his white hair, connecting mankind to universe.

Blow, winds, and crack your cheeks! rage!  
blow!  
You cataracts and hurricanoes, spout  
Till you have drencht our steeples, drown’d the  
cocks!  
You sulphurous and thought-executing fires,  
Vaunt-couriers to oak-cleaving thunderbolts,  
Singe my white head! And thou, all-shaking thunder,  
Strike flat the thick rotundity o’the world!  
Crack nature’s moulds, all germens spill at once,  
That make ingrateful man!  
(*King Lear*, III, 2, 1-9)

Massive and active words exhibit the process of thought. Lear’s speech echoes his complex relationship with the storm. He is exposed to it, endangered by it, and he uses it as a means of releasing his emotions. He personifies it, sees it as having cheeks, which might crack with rage and blow. Goldman (2014) says that the stress of torment and shame that Lear suffers as king are projected outwards as he commands the elements of nature, which are understood as active and alive. The storm may well be described as thought-excruciating because it gives explosive, mighty release to emotions that Lear cannot longer keep down (37). Reference to “sulphurous and thought-executing fires” (III, 2, 4) illustrates dynamic fury, which intermittently bursts out, flickers, then flames again, and ends up in grand apostrophes lifted from earth towards heaven, rain, wind, fire, and thunder (Knight 1964: 164).

Spit, fire! spout, rain!  
Nor rain, wind, thunder, fire, are my daughters:  
I tax not you, you elements, with unkindness;  
I never gave you kingdom, call’d you children,  
You owe me no subscription: then let fall  
Your horrible pleasure: here I stand, your slave,  
A poor, infirm, weak, and despised old man:  
But yet I call you servile ministers,  
That have with two pernicious daughters join’d  
Your high engender’d battles ‘gainst a head  
So old and white as this.  
(*King Lear*, III, 2, 13-23)

The storm that torments Lear is correspondent to disturbance and deterioration of family life, social and natural order. Danson (2014) says that familial heaven is dissipated into heartless human world, whose extremity of ruthlessness can only be conceptualized by the power of ferocious storm.

Familial relations, political and social hierarchies defined at the beginning of the play are turned upside down. We need to look simultaneously towards unreachably vast heaven from which the storm comes, and downwards at human lives and relations upon which it falls, and of which it is illustrative (123). The relationship and interconnectedness between cosmos and the world of man is suggested in Lear's conceptualization of his daughters' cruelty in terms of the storm that he endures.

Likeliness between seemingly dissimilar things in metaphors holds within itself the secret of universe (Spurgeon 1935: 6). In representing one conceptual domain by means of another, we understand nature to be majestic and frightening, and man nothing compared to it. However, we still do not think of the storm, nature, or cosmos as representations of evil. Their omnipotence and torment that they may inflict on man are used to demonstrate the extremity of Goneril's and Regan's cruelty, ruthlessness, and mercilessness.

*King Lear* is great in richness of individual perceptions, stories, and destinies, which eventually merge into a massive oneness – into a universe made of multiple qualities of numerous elements. The storm-furious, ruthless, disturbing play always starts with something individual and concrete only to point out to something greater, more general, more universal. Even Lear's awareness of "poor naked wretches" and "houseless heads" (III, 4, 29, 31) on the heath overgrows the situational context, and it refers to a broader historical context where depression of standards of life is acknowledged for a great percentage of the population in Shakespeare's time. In reference to this, Kernan (2014) mentions the inflation that amounted to five hundred per cent, a doubling population in 1530 and 1600, and a fall in wages by half. All of these historical and social circumstances of the state are to be noticed in the circumstances that befall king Lear. His hundred followers dropping number directly tackles the question of maintenance (11).

Lear is not enraged by the storm that he is exposed to, even though it may claim his life. He understands nature's elements such as fire, rain, wind, and thunder to be merciless as part of their design. However, there is no justification for man's daughters to be unkind towards an old father who gave all. The storm means that there is no relief because as mental anguish and suffering become more intense, the tempest grows more and more terrible. In addressing the storm, Lear thinks of himself in terms of the source domain SLAVE. This conceptual metaphor contributes to the view that relations and social structures in the play have been turned upside down. The former king professes himself a slave to whims of nature after being left without a shelter in the night when even animals are not expected to be found outside. In the storm scene, Lear reaches the point of realization and reconciliation with his reality, and with realities of the order that he neglected during the years of favourable life as king. He starts to think of the wretched and houseless who are without defence in extreme weather conditions such as these. Physical and psychological suffering leads Lear to reconsider priorities and values in life. It also evokes sympathy for the poor, whose troubles and misfortunes were so remote from monarch's divine position. While he accepts his position of a slave in relation to mighty nature, Lear is still rebellious and dignified. He refers to fire, rain, wind, and thunder as "servile ministers" to "two pernicious daughters" (III, 2, 22-23), emphasizing thus that he is a slave to a power much greater than he is, while mighty elements are conceptualized as working in tandem with Goneril and Regan. The physical effect that the storm has on the old man can be compared to psychological effects of Goneril's, Regan's, Cornwall's, and Edmund's cruelty.

things that love night  
Love not such nights as these; the wrathful skies  
Gallow the very wanderers of the dark,  
And make them keep their caves: since I was man,  
Such sheets of fire, such bursts of horrid thunder,  
Such groans of roaring wind and rain, I never  
Remember to have heard: man's nature cannot  
carry  
The affliction nor the fear.  
(*King Lear*, III, 2, 41-48)



Nocturnal creatures that love night, and all that comes with it, have apparently stayed in their shelters in Kent's assertion of cosmic upheaval. Almost a fantastical cosmic upheaval as mentioned in the play would be entirely out of this world had it not been for a king, a fool, and a madman in the middle of it. The particulars of these three characters, their language, and their metaphors constitute the historic imagery of the play. The storm in *King Lear* is unprecedented.

Its monumental intensity is brought to life through imagery of nocturnal animals confined to their caves, and by means of petrifying sounds of raging nature. Amidst this kind of storm, a man realizes that he should look into himself and those around him, and not into the sky in his search for answers. Danson (2014) says that Pascal has a similar view to the one offered in *King Lear*, according to which man does not need a telescope, but a microscope. The shift of the gestalt disrupts our sense of self (124). Responsibility and guilt are invested in individuals, who are perceived as active participants in the events of life rather than as passive viewers, gazing and musing over the infinite. The theme of downfall is a recurrent one in *King Lear*. Kott (1966) states that the downfall is physical, spiritual, psychological, and social. At first, Lear is a monarch in possession of a kingdom, political power, servants, and a court. Later, he is accompanied with his fool and a madman, wandering about the heath, exposed to raging wind and rain (154).

Kent is banished by his enraged king and put in the stocks by Cornwall and Regan. Gloucester's eyes are gouged out, and in his misery, he is ready to commit suicide by leaping over a supposed precipice. Even though we are talking about different types of degradation, the process seems always to be the same. The man in question becomes a shadow of his former self, and everything that used to distinguish him, his title, name, and social position are lost and less important in comparison to the concept of downfall. TO BE ONLY A MAN IS TO BE NAKED conceptual metaphor explains man's natural condition and circumstances of his downfall.

with thy uncovered body this extremity of the  
skies. - Is man no more than this? Consider him  
well. Thou owest the worm no silk, the beast no  
hide, the sheep no wool, the cat no perfume. -  
Ha! Here's three on's are sophisticated! - Thou  
art the thing itself: unaccommodated man is no  
more but such a poor bare, forked animal as thou  
art.

(*King Lear*, III, 4, 104-110)

The autocratic, fiery-fierce old king, who used to be a symbol of dignity and royal authority, now faces the lowest of men – a lunatic beggar. In a flesh of vision, realization, and reconciliation, Lear attempts to be his own exact opposite, which is recognized in a naked, unsophisticated man (Knight 1964: 167). “Uncovered body” and “extremity of the skies” (III, 4, 104-105) reveal the true condition of man as basic, essential, and poor so that once stripped of his name, titles, and commodities, man becomes “the thing itself” (III, 4 109) – no more than a two-legged animal.

CLOTHES is another source domain next to NAKEDNESS that we may recognize at the root of the elaborate metaphor in Lear's lines. Wilson Knight (1964) also understands man's clothes to represent civilization and progress from the state of a savage towards elevated, enlightened human condition. However, clothes in which civilization is reflected is only borrowed from other forms of nature. Man and nature are forever linked in the play, as seen in Lear's revolt with humanity, and in his attempt to retreat to the basic form of life. Embracing things elemental and instinctive, giving up on clothes for nakedness, leaving the title and name behind to become nothing seems more bearable than rational consciousness (183). A similar perspective, according to which social status is in contrast with the world of nature, is employed when Edgar decides to disguise himself.

and am bethought  
To take the basest and most poorest shape  
That ever penury, in contempt of man,  
Brought near to beast: my face I'll grime with filth;  
Blanket my loins: elf all my hair in knots;

And with presented nakedness out-face  
The winds and persecutions of the sky.  
(*King Lear*, II, 3, 6-12)

NAKEDNESS as the source domain explains natural condition of man to which he regresses in his downfall. It puts emphasis on man's openness to wind and rain, on his kinship with beasts and animals, on baseness and suffering in life, on village, farm life, and lunacy. Edgar as mad Tom is a naked savage, and just like the storm in the play, he has no personality since his role is rather metaphorical. He becomes a "noble philosopher" (III, 4, 159)/ "learned Theban" (III, 4, 162)/ "good Athenian" (III, 4, 185), who symbolizes the entire *King Lear* religion. The first-born son of an aristocrat dressed as Mad Tom is antithesis to civilization in the form of rough naturalism. Knight (1964) notices that Edgar's suffering in mimicry is Lear's suffering in reality. It exhibits severe torment of the body, which is illustrative of the purgatory of the soul (182). Similar view over man's natural condition as basic and plain is held when Lear says, "allow not nature more than nature needs, man's life's as cheap as beast's" (II, 4, 223-224).

Another metaphorical expression that addresses the question of basic needs of man is "art of our necessities is strange, that can make vile things precious" (III, 2, 70-71). LIFE IS NATURE conceptual metaphor was identified and discussed in *Hamlet*. In the analysis of *King Lear*, the same source domain participates in a different mapping process, giving rise to VICE IS NON-NATURE. The meanness and cruelty of people are usually regarded as marring and tarnishing of nature. This is why Goneril and Regan are called "unnatural hags" (II, 4, 279) by their father, while Gloucester refers to Cordelia as the one whose heart is natural. Their acts are "deformity" (IV, 2, 59) according to Albany, and Lear's two elder daughters are "most savage and unnatural" (III, 3, 7), says Edmund in pretended agreeing with Gloucester. While he still wears a mask in front of his father and plots against his brother, Edmund calls parricide "unnatural purpose" (II, 1, 53). He also feigns worry and good intentions in front of his brother when he refers to "unnaturalness between the child and the parent" (I, 2, 150). A similarity between Edmund and Iago strikes again. Just as Iago warns against jealousy and its fatal effects while he incessantly encourages it, thus Edmund often describes violation and abuse of family members as contrary to nature while he enacts and plots them. Edmund and Iago raise voice against their own deeds and warn about miseries they themselves bring about. This allows to greatest of Shakespeare's villains to wear masks, conceal their true intentions, and develop their mean designs under false pretences. In doing this, Iago is infrequently described as honest, and Edmund as a "loyal and natural boy" (II, 1, 84).

I fear your disposition:  
That nature, which contemns its origin  
Cannot be border'd certain in itself;  
She that herself will sliver and disbranch  
From her material sap, perforce must wither,  
And come to deadly use.  
(*King Lear*, IV, 2, 33-38)

VICE IS NON-NATURE conceptual metaphor is combined with PEOPLE ARE PLANTS metaphor to depict rejection and despise of one's own origin as fatally destructive. Branches from the PLANT conceptual domain are mapped onto offspring in conceptual domain PEOPLE, which is the rationale behind the concept of family tree. The fact that Goneril and Regan seek death of their father and younger sister guarantees tragic downfall and suspension of all human and family values in the play. These kinds of relationships among parents, their children, brothers and sisters give rise to a world that resembles bestiary, with all forms of familial love, sympathy, and mercy being totally cancelled. MORALITY IS NATURE is another conceptual metaphor that rests upon source domain NATURE. It is monitored when Gloucester asks Edmund to "enkindle all the sparks of nature" (III, 7, 84) in pursuing vengeance on behalf of his father, against whom an alleged treason of blood was plotted. Immoral and unethical acts and deeds are described as unnatural through the employment of source domains DISEASE, FOUL SMELL, and ANIMALS throughout Shakespeare's works.

HUMAN CHARACTER IS NATURE conceptual metaphor is frequently encountered in the play. It is found in the base of Edmund's comprehension of his brother, "whose nature is so far from doing harms" (I, 2, 186) that it leaves plenty of room for his treachery and manipulation. The knowledge of other people's characters is often referred to as knowing their distinct natures. We cannot help but notice that Shakespeare follows a similar cognitive pattern in the creation of his choleric characters, such as Othello and Lear. He also develops a persistent pattern according to which his villains conceptualize the question of free will, and according to which they perceive virtuous people as weak and prone to manipulation. The reason why characters across plays resemble one another is because the dramatist follows similar cognitive patterns in shaping them, thus producing individuals with similar natures across his plays. This proves consistency in thought on the side of the author, so Caroline Spurgeon's (1935) stance that there must be a part of Shakespeare in his imagery – metaphors and similes – means that Shakespeare the man becomes available to us through metaphorical linguistic expressions of his characters.

The key to the downfall of family, kingdom, and human world in the play is to be found in the downfall of individual natures. Edmund, for example, rejects custom, laws, and civilization in a false belief that he can survive as an isolated, solitary unit. Goneril and Regan inflict pain on the body and blood from which they themselves originate, and show no mercy in resorting to torture of those whom they should treat with respect. Foundations of moral and civic life are demolished after Lear in the main plot, and Gloucester in the subplot, destroy natural and social order of which they are expected to be preservers. Shakespeare seems to have set up two opposing options of humanity, one that is cruel and indifferent, and the other one capable of love and selflessness. Given the fact that heaven neither rewards virtue nor punishes errors, it appears that responsibility is invested in humankind to always recognize, support, and finally protect the better version of humanity. When Lear and Gloucester fail to do so, they make room for the ruthless side of humanity to gain dominance, and they expose everyone to indifference of the absolute, including themselves.

Naughty lady,  
These hairs, which thou dost ravish from my  
chin,  
Will quicken, and accuse thee: I am your host:  
With robbers' hands my hospitable favours  
You should not ruffle thus.  
(*King Lear*, III, 7, 36-40)

Goneril, Regan, Cornwall, and Edmund tend to disrespect and break all social norms and established symbols of authority with the aim of imposing themselves as superior individuals by means of cruelty and torture. The scene of Regan plucking Gloucester by the beard is neither simple nor trivial as it may seem. Johnston (2011) says the beard materializes manhood and senior authority, while the beard on a king, or an old aristocrat, should be the expression of accumulated wisdom and plenitude. Taking the beard to be representative of manhood and senior authority allows Gloucester to imagine the disembodied hairs as having life of their own (53). INANIMATE OBJECTS ARE ALIVE conceptual metaphor at the root of the metaphorical expression does not only verbalize the offence that Regan inflicts upon Gloucester, but it also issues a warning from an abused host to his disrespectful guest. In equating the beard with himself and what he represents, Gloucester relies on his army and on male heirs to defend and avenge their paternal progenitor. Gloucester warns Regan that such major act of disrespect and offence cannot go unpunished simply because preserves of social order will not allow it. The irony of Gloucester's reliance on the preservation of social and natural order is contained in the fact that he has banished his own son, and that his illegitimate son is the one responsible for his humiliation and torture.

The frequency of metaphorical expressions that illustrate distorted relationships and degradation of the order gives prominence to “the times’ plague” (IV, 1 47), which is best illustrated in Gloucester’s observation that the society has reached the point of absurdity when “madmen lead the blind” (IV, 1, 47-48).

If LIFE IS A JOURNEY, LIFE IS A PATH THAT WE TAKE, and PURPOSES ARE DESTINATIONS, then the idea of madmen being leaders to the blind does not only emphasize absurdity of the situation, but also uncertainty of the journey, where travellers are not governed by rationality or senses. They are seen as simply wandering aimlessly across the wasteland. In *King Lear*, life is reduced to maddened and blinded old men, accompanied by a jester and a crazed beggar. Kernan (2014) remarks that when it seems that the world has reached the point of utter disaster, the ending will imply that the universe, kingdom, and world must always go on because these constructs have a way of restoring themselves. Shakespeare’s works prove that the world rights itself, with the government and authority being re-invested in the hands of just and honourable who survive the catastrophe (23, 24).

But yet thou art my flesh, my blood, my daughter:  
Or rather a disease that’s in my flesh,  
Which I must needs call mine: thou art a boil,  
A plague – sore, an embossed carbuncle,  
In my corrupted blood.  
(*King Lear*, II, 4, 222-226)

In relying on the source domain DISEASE, father conceptualizes his own daughter as a “boil” or a “carbuncle” (II, 4, 224-225). Words hard to move are moved when Lear perceives his daughters as products of his corrupt flesh and blood. He carries the suggestion of monstrosity and of some dangerous, inexplicable power that a cruel world emanates due to cancellation of all norms and values.

If thou shouldst not be glad,  
I would divorce me from thy mother’s tomb,  
Sepulchring an adultress.  
(*King Lear*, II, 4, 127-129)

TOMB IS A CONTAINER metaphor evokes the memory of Lear’s late wife and introduces the issue of illegitimacy. In trying to explain the failure of his children as a maternal mistake, Lear reveals the view that patriarchy is less likely to produce faults in character. Due to this conviction, he never sees himself as a king or father who has done anything wrong.

This world I do renounce, and, in your sights,  
Shake patiently my great affliction off:  
If I could bear it longer, and not fall  
To quarrel with your great opposeless wills,  
My snuff and loathed part of nature should  
Burn itself out.  
(*King Lear*, IV, 4, 34 -39)

LIFE IS BURDEN and DEATH IS DELIVERANCE conceptual metaphors are the bases for Gloucester’s metaphorical expression, where he surrenders to despair and wretchedness in an attempt of suicide in a theatrically absurd situation. LIFE IS STRUGGLE conceptual metaphor contributes to Gloucester’s tragic situation being classified as absurd. Man fights against the will of gods even though he knows that he cannot bear the struggle, in which he is expected to be a stoic while anticipating his own fall.

This situation in a tragedy contains the necessity to make a choice between opposing values, which are presented in “bear it longer” or “shake patiently my great affliction off” (IV, 6, 36-37). In the choice itself, one of the values must be annihilated (Kott 1966: 135). In this scene, Gloucester is no longer an aristocrat whose eyes have been gauged out because he showed mercy to the banished king.

The metaphorical linguistic expression, which leaves a former court dignitary out of alternatives, transforms him into Everyman, more universal than Celtic or Elizabethan England (Kott 1966: 146).

When we are born, we cry that we are come  
To this great stage of fools:  
(*King Lear*, IV, 4, 184-185)

BIRTH IS ARRIVAL, LIFE IS BEING PRESENT HERE, and DEATH IS DEPARTURE are all instances of general metaphorical understanding we have for conceiving birth, life, and death (Lakoff & Turner 1989: 1). Shakespeare extends a very ordinary metaphorical conception of birth as arrival with common knowledge that babies cry when they are born as a sign of their lungs starting to work. However, Lear pretends that babies cry upon their arrival in this world because of their immediate realization that they have come to a terrible and a grotesque place. “This great stage of fools” (IV, 6, 185) relies on the conceptual metaphor LIFE IS A PLAY, with the stage slot from the source domain corresponding to the world slot in the target domain. For Shakespeare, theatre is a small but authentic model of the world. This is why we understand Lear’s vision of the world in terms of a theatre and play in which all actors play the roles of fools.

You do me wrong to take me out o’ the grave:  
Thou art a soul in bliss; but I am bound  
Upon a wheel of fire, that mine own tears  
Do scald like moulten lead.  
(*King Lear*, IV, 7, 47-50)

Reunion with Cordelia is so powerful and wondrous that it awakes Lear from madness into rationality, which he describes as being taken” out o’ the grave” (IV, 7, 42). The moment of reconciliation and reunion is metaphorically the restoration of rationality, and according to McFarland (2014), this is even more significant on anagogical plan. It is awakening of the dead into paradise (108). TO COME OUT OF GRAVE schema refers to feeling better after a period of mental and physical suffering, but it also exhibits sudden and astonishing surge of Christian hope. In this particular play, Shakespeare shows a variety of human tears, and the tears Lear sheds in agony and guilt are described as scalding. The fact that these tears have the quality to burn stems from Lear’s horrible vision of himself as being “bound upon a wheel of fire” (IV, 7, 44), where only death may bring relief and salvation. DEATH IS DELIVERANCE conceptual metaphor is a frequent mode of thought caused by life being described as an absurd struggle against iron fate, while the world is seen as a polygon for torture. The sense of torture and suffering continues until the end of the play, when Edgar perceives gods themselves as makers of torture devices.

O, let him pass! He hates him  
That would upon the rack of this tough world  
Stretch him out longer.  
(*King Lear*, V, 3, 293-295)

The cosmic mockery of the play is achieved through conceptual metaphors WORLD IS THE INSTRUMENT OF TORTURE and LIFE IS STRUGGLE (WITH DESTINY). These conceptual metaphors lead us to comprehend the world as endurance of unmerited suffering.

As flies to wanton boys are we to the gods;  
They kill us for their sport.  
(*King Lear*, IV, 1, 36-37)

The quality emphasized in the metaphorical expression is the humour of a boy, even a nice boy, who may find himself entertained by the wriggles of captured and impaled insects (Knight 1964: 170). Gloucester is tortured physically, just as Lear is tortured mentally. The power ratio between boys and flies stands for the power ratio between gods and people. The sense of disproportion, powerlessness, and littleness in relation to the infinite is overwhelming.

### 2.4.3. Conclusion of conceptual metaphor analysis in *King Lear*

Nature and observations of things as natural and unnatural are at the core of *King Lear*, but they are certainly present in other works of Shakespeare. He used the term “nature” 394 times, and the adjective “natural” 102 times. This explains the reason why we may prefer the word naturalism to realism when we discuss Shakespeare’s work. NATURE as a frequent source domain in *King Lear* is used to help us conceptualize target domains such as HUMAN CHARACTER, VICE, EMOTION, MORALITY, and LIFE. Numerous and profound considerations of human natural condition, man’s basic needs, and his essence show the doctrine of social and natural order as growing obsolete. Old religious, philosophical, and social doctrines in *King Lear* are all discarded and according to Wells (2005), we are presented with “the thing itself”, which is an unaccommodated man, devoid of all mythological and metaphysical illusions (30).

Lear’s emotional agony is illustrated in the storm scene. NATURE IS OPPONENT and EMOTION IS OPPONENT are two conceptual metaphors that operate simultaneously. The intensity of emotional and mental agony that the king undergoes on a personal level is matched by the raging storm in the world of nature. Fretful elements, wind, rain, thunder, fire, and lightning are outer representations of inner torture. The storm is also a unique form of earthly purgatory, in which Lear redeems for the rhythm by which he moved from intention to action, and for failing to embrace *nosce the ipsum* humanist ideal as the order of the day. In this purgatory experience, an important realization emerges on the basis of TO BE MAN IS TO BE NAKED, where we are presented with what is left once man is stripped of his titles, property, and political authority. NAKEDNESS and CLOTHES as source domains for understanding man’s natural condition and his most essential necessities are encountered in Lear’s and Edgar’s discourses. It is through these concepts that Lear makes connection with the real world outside the court, which brings about surges of love and sympathy towards the lowest forms of life that he could not have attained otherwise. The play is crowded with customs, conventions, religious and ethical concepts, the law of hospitality, belief in hierarchy, rules of natural and social order. Conceptualization of monarchy and king’s position within the social order goes along the line of the following metaphors:

KING IS THE SUN  
KING IS FATHER  
CROWN IS A VALUABLE POSSESSION  
SOCIAL TITLES ARE (VALUABLE) POSSESSIONS  
SOCIAL TITLES ARE COMMODITIES.

Thanks to recurrence of these conceptual metaphors, the play emphasizes the importance of a strong central government and hierarchical organization of the society that reflects the structure of the world of nature and cosmos. Conceptual metaphors upon which metaphorical expressions are built understand king as a powerful, strong-willed, and courageous individual whose natural right to rule is reinforced by custom and legitimacy. However, this massive power that is invested in the figure of a king is the weak point of the old concept of natural and social order. King who is imprudent, impulsive, easily taken by emotions, and consumed by the feeling of self-importance may cause serious damage in his kingdom, and consequently in nature and cosmos, due to the idea of interconnectedness.

LINGUISTIC EXPRESSIONS ARE CONTAINERS  
UNDERSTANDING IS SEEING  
MAN IS A CONTAINER  
ANGER IS THE HEAT OF A FLUID IN A CONTAINER  
EMOTION IS A NATURAL FORCE  
AGE IS A CONTAINER  
OLD AGE IS INFANCY  
LOVE IS AN OBJECT

TIME MOVES  
ACTIONS ARE EVENTS

These conceptual metaphors build problematic constructs that destabilize family relations, political affairs in a kingdom, and they cause disbalance between human world, nature, and cosmos. In *King Lear*, a monarch is depicted as sensitive to flattery and blind to hypocrisy due to a strong feeling of self-importance. He is governed by passions unsupervised by reason and exhibits lack of knowledge about his own nature and the nature of others. Finally, the king in the play misunderstands love for an object that can be traded for commodities, and he seems to be confused about his roles as the head of the state and the head of his family. Critical concepts such as flattery, hypocrisy, rationality, love, social roles, knowledge of the self and of others are far more significant and detrimental once they are applied to the figure of a monarch, who ends up posing the greatest weakness to the order of which he himself is expected to be the guardian. The unyielding pride in the royal self, rashness in making decisions under the influence of anger, being easily provoked by the feeling of being diminished, inability to accept disobedience or questioning of the royal figure all lead Lear towards making his tragic mistake, which results in the crumbling of social and natural order.

Same conceptual metaphors may be used to help us understand different abstract notions. LIFE IS A JOURNEY is by far the most common schema for conceptualizing life. Along with conceptual metaphors TIME MOVES and EVENTS ARE ACTIONS, it tackles the question of legitimacy. The order in which things occur is of vital importance in the play, and not only in relation to legitimacy, but also regarding the life cycle. The fact that Edmund's mother was pregnant before she was married determines her son's position and fate within society, and obviously his character as well. The fool suggests that Lear grew old before he was wise, and in this insinuates the fault in Lear's development as monarch. Edmund oozes the tension regarding the hegemony of a family. Through his character and the subplot of Gloucester, the question of children born out of wedlock is wide open, along with moral, social, and natural issues related to the position of bastards. Legitimacy is further addressed in the play by Lear himself when he conceptualizes his wife's tomb as a container holding an adulteress because Goneril and Regan can barely be accepted as fathered by himself.

THE GREAT CHAIN OF BEING metaphor is found at the root of metaphorical expressions uttered by Lear, Gloucester, Edmund, Edgar, and the fool. It is most responsible for the play depicting inverted situations in family, nature, and cosmos. The absurdity and grotesqueness of being is another strong impression of *King Lear*, which is also achieved by the constant reminder of higher order of things and their interconnectedness. Gloucester's passage that establishes major functions of heavenly bodies leads him towards interpreting cosmological signs as ominous and foreboding for the human world, relationships, and institutions. He predicts the emergence of chaos by relying on a number of conceptual metaphors such as:

LOVE IS HEALTH  
LOVE IS A UNITY  
RELATIONSHIP IS PHYSICAL CLOSENESS  
RELATIONSHIPS ARE CONTAINERS  
RELATIONSHIPS ARE BONDS

In frequently referring to the quality of interaction between parents and their children, brothers and sisters, friends, and people universally, Shakespeare reveals his everlasting concern for the topic of human and family kinesis. Physical and mental pain and ensuing tragedies in *King Lear* are located in the matrix of family life, which is why the play may be seen as an extended vision of a "domestic tragedy" (McFarland 2014: 95). The drama that starts within a family when Lear disowns Cordelia, and when Gloucester banishes Edgar, becomes more universal due to disturbances in the micro world of a family being reflected upon macro constructs such as kingdom, nature, and cosmos.

PEOPLE ARE PLANTS conceptual metaphor is the basis upon which we understand Goneril's, Regan's, and Edmund's downfall because turning and plotting against fathers' and siblings' lives contributes to one's own destruction. THE GREAT CHAIN OF BEING conceptual metaphor is present in numerous Shakespeare's plays where the upheaval in the weather, comets, and storms symbolize the upheaval in the body politic, usually in the form of overthrowing or murdering a legitimate monarch. *King Lear* violates this pattern to an extent because the storm rises not in response to a monarch being deposited or assassinated, but it is a king who voluntarily abdicates. In trading kingdom for professions of love, Lear invites his wilful, ruthless daughters to digest his land, thus referencing to their material desires seeking satiation in seizing the kingdom and political power. *King Lear* is a drama of epical power, having the terrifying quality because of its attempts to present and understand the absolute.

LIFE IS STRUGGLE  
BIRTH IS ARRIVAL  
LIFE IS BEING PRESENT HERE  
DEATH IS DEPARTURE  
LIFE IS A PLAY  
DEATH IS DELIVERANCE  
WORLD IS THE INSTRUMENT OF TORTURE  
GODS ARE TORTURERS

These conceptual metaphors provoke dread and awe because monsters, mechanisms of torture, and gods are present only through their constant absence. The downfall of man is not to be blamed on the absolute, in which case Shakespeare invests power in people after all. The concept of unmerited guilt exists only on the surface of the play because there is no such thing as an unavoidable mistake. Impersonal and hostile mechanisms of suffering and torture are not transcendental. They are set in motion by people who find themselves trapped in the consequences of their own acts.



### 3. Conceptual Metaphor Analysis Approach to Shakespeare's Comedies

#### 3.1. Conceptual Metaphor Analysis in *The Merry Wives of Windsor*

##### 3.1.1. Introduction to *The Merry Wives of Windsor*

Shakespeare wrote *The Merry Wives of Windsor* in the middle of his career, and he exhibited a whole new outlook over the themes of jealousy and female active participation in the events of daily life. In this comedy, jealousy of a paranoid husband can be abated, while women are not helplessly reconciled with their imminent fate in an all-patriarchal society. In his larger scheme of representing jealousy as a disease, and an adequate reaction on the part of community as a cure, Shakespeare also writes a comedy indicative of female resourcefulness and women's superior ability when it comes to household supervision and maintenance. Given the fact that the basic elements of the play are jealous husbands, marry wives, lecherous knights, love, and marriage then these will be the themes of linguistic expressions that will be included in the conceptual metaphor analysis for the purpose of understanding the play, its characters, the structure of the plot, and what is it that sets Ford's jealousy apart from the fatalism encountered in *Othello*.

In *The Merry Wives of Windsor*, the jealous husband desperately seeks an "ocular proof" of his wife's infidelity, just like Othello does, with the difference that Ford's jealousy is self-ignited like Leontes'. Conceptual metaphor analysis of linguistic expressions that deal with this theme will show that Ford's jealousy never reaches the murky depths of philosophical and existential despair and disappointment with human nature, as we see it in *Othello*. Once it is insinuated that Mistress Ford is an adulteress, Mister Ford primarily worries about his reputation, property, possession, and household. His main anxiety is attached to being labelled as a "cuckold". Unlike with the case of Othello, Ford's world does not turn into a sombre swamp, where slimy creatures breed and dwell. Instead, he is often preoccupied with his clothes, linen, money, property, reputation, and hidden spaces within a household where precious possessions are kept. The highest degree of the detrimental effect of jealousy is identified in misogynist comments and generalizations that Ford makes at the expense of women's sinful nature, their wantonness, and the curse of marriage.

Ordinary women are represented in the personages of Mistress Page and Mistress Ford. They are merry, resourceful, and we see them as guardians of family honour and household with everything in it. Most importantly, they are shown as correctives of flaws in character, facilitators of steady flow of everyday life and routine. When they learn about Falstaff's plan to put their honour and their household in jeopardy, the merry wives develop an ingenious plan whose main goal is not only to punish the lascivious, immoral knight and keep their reputation intact, but also to teach him a lesson and improve his character. In playing tricks on Falstaff, Mistress Page and Mistress Ford spot the chance to cure Mister Ford of jealousy, and they readily embrace the opportunity. In perceiving the intruder and usurper of family peace and harmony as yet another unpleasant household chore that needs to be done, the merry wives find themselves in the metaphorical sphere of doing laundry, melting grease, cleaning, and mending which is the realm of domestic life in which they are unparalleled. Since they develop their plan and tactics on their own field, Sir John Falstaff and Mister Ford are both outwitted, shamed for their flaws in character, and they emerge as better men at the end of the plot.

When it comes to concepts of love and marriage, they are also recurrent themes of the play, which is why the second part of the conceptual metaphor analysis in this chapter evolves around these abstract notions, and different versions of them available in the comedy. Shakespeare shows different kinds of lovers, different kinds of love, and different kinds of relationships.

In comparing and contrasting these abstract concepts in their different embodiments, prototypically romantic lovers and prototypically healthy relationships become strikingly obvious, just as it becomes blatantly clear that Shakespeare values pure, disinterested love above all, while he scolds opportunism, arranged and loveless marriages.

### 3.1.2. Conceptualization of jealousy and female resourcefulness in *The Merry Wives of Windsor*

Has Page any brains? Hath he any eyes? Hath he any thinking? Sure, they sleep; he hath no use of them.

(*The Merry Wives of Windsor*, III, 2, 23-24)

EYES are very frequent source domains in Shakespeare's plays. It suffices to look into statistics, according to which he mentions eyes 585 times, which accounts for much higher frequency of reference than any other sensory part of our body (Cohen 2016: 47). UNDERSTANDING IS SEEING conceptual metaphor represents our eyes as tools for cognition, based on which we properly accumulate data, reason over it, and finally draw viable conclusions. TO BE ALERT IS TO HAVE YOUR EYES OPEN does not only mean that one is highly perceptive, but also that an individual reasons logically, quickly, and is not to be deceived easily. As opposed to this view, TO BE NEGLIGENT IS TO BE ASLEEP or TO BE NEGLIGENT IS TO KEEP YOUR EYES CLOSED means that a person remains ignorant in front of the issues and mischiefs, which makes one prone to being abused or fooled. In uttering the lines above, Ford thinks of himself as a better, more cautious, and less gullible man than Page for his suspicion and jealousy. In *The Merry Wives of Windsor*, Shakespeare presents different kinds of love, different kinds of marriage, and different kinds of people by introducing opposite views over the same concepts.

Alas, the sweet  
Woman leads an ill life with him! He's a very  
Jealous man.

(*The Merry Wives of Windsor*, II, 2, 87-88)

LOVE and MARRIAGE as target domains are often explained in terms of HEALTH, and we may describe them as healthy, sick, on the mend, or dying. The relationship between Mistress Ford and her husband is "ill" because jealousy is usually understood in terms of DISEASE. When we take a closer look into marriage and love relations in the play, we began to operate on the basis of prototype theory, where we tend to categorise abstract entities such as emotions and relationships by relying on our experience and culture on one hand and on metaphor, metonymy, and mental imagery on the other (Lakoff 1987). Having this in mind, we are likely to describe the marriage of Mistress Page and her husband as healthy and successful, even though they both attempt at marrying their daughter by conspiring against each other, defying her own desires. On the other hand, the marriage between Mistress Ford and her husband is perceived as in need of mending, which is why when Mistress Ford is given the chance to "cure" her husband of jealousy and suspicious mind, she takes the matter into her own hands and finds delight in teaching him a lesson - "I know not which pleases me better, that my husband is deceived, or Sir John" (III, 3, 169-170).

O, that my husband saw this letter! it  
would give eternal food to his jealousy.

(*The Merry Wives of Windsor*, II, 1, 95-96)

Mistress Ford is right to be alarmed at receiving a letter from Falstaff since her husband's mistrust and jealousy seem to be a thing of common knowledge. The situations such as the one from the second act are to be understood in terms of FOOD, because every suspicious and problematic moment in the family life of Mister and Mistress Ford leads to intensification of husband's paranoia over being cuckolded. Mistress Page is seen as "the happier woman" (II, 1, 106) for being married to a man who is not susceptible to jealousy.

He's as far from jealousy as I am from giving  
him cause; and that, I hope, is an unmeasurable  
distance.

(*The Merry Wives of Windsor*, II, 1, 98-99)

Spatial orientation NEAR-FAR provides a rich basis for understanding abstract notions (Lakoff & Johnson 1980). The reciprocity in distance occupied by a husband in relation to jealousy and by a wife in relation to being dishonest accounts for the quality of their marriage. If this distance is perceived as “unmeasurable” (II, 1, 105), the marriage is stable, based on confidence, and mutual trust. This is why the relationship of Mister Page and Mistress Page stands as an example of good marriage, built upon proper values of family life. In a spousal relation completely different to this one, Ford attempts to prove his wife’s infidelity and invites other men from the community to participate in searching his house so that he could show them a “monster” (III, 2, 75). The monster is ultimately revealed in the form of jealousy, which is a mode of thinking that achieves its utmost expression in *Othello*, where jealousy is forever conceptualized as “a green-eyed monster”. Even though Page and Ford are both members of a traditional patriarchal society, they exhibit completely different attitudes over Falstaff’s intention to seduce their wives. In not allowing jealousy to “infect” him, and in having unswerving faith in his wife, Page asserts himself as a superior man of the two.

If he should intend this  
voyage toward my wife, I would turn her loose to  
him; and what he gets more of her than sharp  
words, let it lie on my head.  
(*The Merry Wives of Windsor*, II, 1, 171-174)

Mister Page conceptualizes amorous endeavours and attempts of seduction in terms of SAILING source domain. He sees Falstaff as being about to start a voyage when he learns that the lecherous, greedy knight plans to beguile Mistress Page. However, Page immediately expresses absolute trust in his wife, predicting that the voyage of Sir John Falstaff will turn out to be an unsuccessful, unpleasant one. The utmost confidence in the honesty, household supervision, and abidance by moral codes on the part of his wife lead Mister Page to profess readiness to suffer any kind of consequences, moral or material, should his wife prove to be unfaithful. The expression “let it be on my head” (II, 1 177) refers to a heavy burden that a husband of an infidel wife had to carry in the eyes of his community. It was extremely insulting for a man to be considered unable to satisfy or control his wife due to her insatiable, unnatural sexual appetites. Apart from this reference, the expression “let it be on my head” also refers to the idea that a husband of an infidel wife grows a pair of horns on his head, becoming “cuckolded”. A substantial difference between the two men in the play is contained in Ford’s violent fear of being cuckolded, while Page is elevated from the levels of constant anxiety over losing masculine authority in the trust that he has in his wife and their family life.

As opposed to Page’s discard of allegations of his wife’s immorality, Ford opts to believe in what he hears from Pistol and Falstaff, cursing his fate for having “a false woman” (II, 2, 291). The discourse of jealous husbands is usually demonstrative of mental disturbance and paranoia, where they repeat the terms illustrative of the fear of their masculinity being diminished due to female wantonness. While *Othello* mentions “goats and monkeys” in reiteration, Ford exclaims “Fie, fie, fie! cuckold! cuckold! cuckold!” (II, 2, 313). The perception of jealousy through source domains DISEASE, ILLNESS, and MONSTER is omnipresent in the plays, with *The Merry Wives of Windsor* being the only instance where an excessively jealous husband is cured without causing the death and suffering of the woman accused of being an adulteress.

As it immediately strikes us, the outcome of *The Merry Wives of Windsor* differs from the outcomes of other plays that take jealousy as one of their most prominent themes, and in which the abatement of jealousy comes only upon the accused woman’s pretended or real death. This is usually the point when misconception is resolved, additional information over the matter provided, jealous husband is restored to his senses, and the woman exonerated of false charges (Olsen 2012: 174).

I will incense Page to  
deal with poison; I will possess him with yellowness,  
for the revolt of mien is dangerous: that is  
my true humour.  
(*The Merry Wives of Windsor*, I, 3, 97-100)

Understanding the effects that jealousy has on one's body and the mind in terms of the effects of a poison is a perception that we have already encountered in Shakespeare's plays. While Othello becomes delirious, his vision blurred, and eventually collapses as in a fit of epilepsy, it seems that Ford's jealousy never reaches that fatal point of complete intoxication of the body and the mind. The reason for jealousy not escalating in *The Merry Wives of Windsor* may be found in the fact that Nym and Pistol are not as powerful indoctrinators and manipulators as Iago, so that the words and conceptualization that they try to impose upon Ford never actually assume the effects of a lethal poison. Pistol warns Ford to "take heed; have an open eye; for thieves do foot by night" (II, 1, 122). ADULTERY IS A THEFT conceptual metaphor has the aim to alarm the husband over the fact that the identity of the thief remains ambiguous. It may refer to Sir John Falstaff, but also to his wife herself because she is in charge of the household and its property. By disguising himself as Mr. Brook, Ford acts as an instigator of his own jealousy. However, the supervision of the community and resourcefulness of ordinary women lessen the detrimental influence that Ford has upon himself.

Now, the report goes she has all the rule of her  
 husband's purse: - he hath a legion of angels.  
 (*The Merry Wives of Windsor*, I, 3, 49-50)

In perceiving Mistress Ford as being in charge of his husband's finances, Falstaff invests his affection where he may expect material benefit. In being a greedy, lascivious man, he realizes that double involvement will bring him double revenue, so the knight includes Mistress Page in his little triangle of love and opportunity since she is also "all gold and bounty" (I, 3, 67). Thinking of women and amorous endeavours as "waste", "thrif", and "thrive" (I, 3, 40-41) is entirely based on the conceptual metaphor RELATIONSHIP IS BUSINESS. This is best illustrated when Falstaff refers to Mistress Ford and Mistress Page as his "East and West Indies" (I, 3, 69-70) and decides that he shall "trade to them both" (I, 3, 69). LOVE IS ECONOMIC EXCHANGE is yet another conceptual metaphor that helps us understand certain versions of marriage and relationship. However, this is not a conceptual metaphor that we find in the basis of Falstaff's, or even Slender's discourse, because the accent is never on exchange, only on opportunism and taking advantage of well-off women, their fathers, and husbands. Falstaff also relies on nautical imagery and the source domain SAILING when he instructs Robin "to sail like a pinnace to these golden shores" (I, 3, 78). The structural aspect of conceptual metaphors found at the root of Falstaff's metaphorical expressions about love, marriage, and relationships sets correspondences between Mistress Ford and Mistress Page and lucrative trading companies, golden shores that are to be reached and exploited, possession of angels and gold. To further confirm Falstaff's goal to take advantage of Page and primarily Ford, he openly admits to Brook that he sees Mistress Ford as mainly "the key of the cuckoldly rouge's coffer" (II, 2, 273-274).

The dangers associated with a wife's management of a household and her sexual appetites are clearly exhibited here. They may take forms that range from insufficient vigilance and utter negligence of the household to sexual infidelity and squandering the husband's wealth. This is the basis for Falstaff's reasoning according to which it should be easy to use woman's lust and wantonness to come into the possession of their husband's riches. This view also accounts for Ford's identification of woman's sexual impropriety with untrustworthiness in her skills of household management. When he learns that Falstaff has yet another appointment with his wife, Ford conceptualizes his marriage in terms of LINEN and CLOTHES that he has acquired in the course of marriage, and he refers to his wife's alleged infidelity by lamenting about "a hole being made" in his "best coat" (III, 5, 137). In mocking Page's unwavering confidence in his wife, Ford proclaims himself a more cautious man, and he follows Pistol's advice to "have an open eye", which is why he starts inspecting his household in a paranoid manner, which urges him to "search impossible places" (III, 5, 144) such as coffers, chests, trunks, wells, and vaults. He becomes obsessed with hidden spaces of his household where precious possession is usually kept. It is more than obvious that Ford's conceptualization of female adultery ties fear of the loss of reputation to fear of the loss of possession, which is clearly given in the lines - "my bed shall be abused, my coffers ransack'd, my reputation gnawn at" (II, 2, 291-292).

In assuming the identity of Brook, and in becoming the instigator of his own jealousy and insecurity, Ford again links marriage and love to conceptual domains PROPERTY and POSSESSION.

Like a fair house built on another man's ground;  
So that I have lost my edifice by mistaking the  
Place where I erected it.  
(*The Merry Wives of Windsor*, II, 2, 116-118)

This metaphorical expression has many layers. It resonates a legal perception over the matter because it was common law that if a man by mistake erected a house upon other man's land, it became a part of the property of the landowner. In this case, Ford either reminds Falstaff that Mistress Ford that their house and everything in it belong to himself as the rightful owner, or he laments upon building his household with an untrustworthy woman, whose wantonness will cause him to lose everything. BUILDING and CONSTRUCTION as source domains give rise to a rich possibility to interpret love, marriage, and adultery as intertwined with legal and moral questions of possession and ownership. At first, Ford suspects someone has made a "shrewd construction" on his wife's "enlarged mirth" (II, 2, 222, 223). The act of building does not refer to a mere desire but to sexual erection as well. Falstaff relies on a similar mode of perception in a dialogue with Mistress Quickly several lines later.

good heart, that was not her fault:  
she does so take on with her men; they mistook  
their erection.  
  
So did I mine, to build upon a foolish woman's  
promise.  
(*The Merry Wives of Windsor*, III, 5, 31-33)

Ford is not satisfied in carrying out the investigation of his wife's extramarital affairs and inspecting their household on his own. He arrives at his home "with half Windsor at his heels" (III, 3, 107), with such communal interference representing a unique sort of resistance to emergent privacy on the part of married couples, especially women. Ford exhibits anxiety over the past time that wives spend alone in remarking to Mistress Page, "if your husbands were dead, you two would marry" (III, 2, 12-13) and "our revolted wives share damnation together" (III, 2, 36-37). In gathering "all the officers in Windsor" (III, 3, 99-100), Ford proposes the idea that immediate community should be allowed to know and discover secrets of relationships because identification of disorders and culprits could lead to restoration of social order. He promises to Page, Doctor Caius, and Sir Hugh Evans that together they will "unkennel the fox" (III, 3, 154-155). Ford's anxiety related to the abuse of his masculinity, household and property, including the wedded bed, makes him eager to publicly expose the supposed covert affair of his wife, conceptualizing her secret lover through source domain FOX. In this case, we understand the search of the house that he undertakes to be similar to hunting. In the view of this, it is not accidental that Ford invites his company to go "a-birding together", and adds that he has "a fine hawk for the bush" (III, 3, 222-223).

In Shakespeare's plays, and in the view of his contemporaries, a fox was usually described as clever, but deceptive and not particularly brave (Olsen 2002, Vol. 1). In relying on FOX as the source domain, Ford does not only refer to his wife's lover as hiding in the burrow, which is their house, but he also refers to the alleged affair itself that he is looking to expose into the open from dark and private places of the household. However, the thing that does come out in the open is neither the covert sexual affair nor Mistress Ford's lover, but Ford's misplaced anxiety. His jealous and suspicious nature causes members of the community to react by proclaiming Mistress Ford an honest woman, wronged against by her husband's fantasy. Page wonders over his friend's behaviour in "what devil suggests this imagination" (III, 3, 201-202), while Sir High Evans notices "this is fery fantastical humours and jealousies" (III, 3, 161).

The play sets a cry wolf scenario because after the incident of revealing his paranoia and fantasy over being cuckolded and ransacked to his friends and community members, Ford's jealousy and distemper do not abate. Disguised as Brook, he meets Falstaff again. On this occasion, Ford learns that the fat knight was being conveyed into a buck-basket and safely sent out of the house in the middle of the investigation that he himself had arranged to prove his is not "improvident jealousy" (II, 2, 288). In recounting the story of his unsuccessful meeting with Mistress Ford to Brook, Falstaff refers to Ford as a fellow "dwelling in a continual 'larum of jealousy'" (III, 5, 68-69). This illustrates Ford as being in a constant state of emergency and on alert not to lose his reputation and property. This is why he is likely to see and anticipate any mischief on the side of his wife and her potential lover, even when the faults are only imaginary.

It feels that Falstaff is almost not surprised at the outcome of his first meeting with Mistress Ford given the fact that he knows what kind of a man her husband is. He appears fully committed to his plan regardless of the impediments and responds to Ford's desperate suggestion, "you'll undertake her no more" (III, 5, 121) with a firm statement, "I will be thrown into Etna, as I have been Thames, ere I will leave her thus" (III, 5, 122-123).

Woman, your husband is in his old lunes  
Again: he so takes on yonder with my husband; so  
Rails against all married mankind; so curses all  
Eve's daughters, of what complexion soever; and  
So buffets himself on the forehead, crying, "Peer  
Out, peer out!" that any madness I ever yet  
Beheld seem'd but tameness, civility, and patience,  
To this distemper he is in now.  
(*The Merry Wives of Windsor*, IV, 2, 17-24)

In cursing all "Eve's daughters, of what complexion soever" (IV, 2, 19-20), Ford establishes one of the misogynist views of the play, where all women are perceived as false, sinful, and thus interchangeable. This view is frequently encountered in Falstaff's discourse, but also in Slender's remark after Shallow tells Anne Page that his cousin is in love with her – "as well as I love any woman in Gloucestershire" (III, 4, 43-44). The idea of women being interchangeable is closely linked to the stereotype where women are identified with temptation, sin, and mischief. This attitude towards interchangeability of the entire gender comes from the broadest generalization possible. Cries, madness, and distemper that Mistress Page describes in Ford on his another attempt to reveal his wife's lover and her abuse of the household and property reveal his fury over female false condition in general, and over his particular case, which causes him to curse marriage and married life, and also buffet "himself on the forehead" (IV, 2, 21). Ford being "in his old lunes again" (IV, 2, 17) brings about attacks against women that had decreased significantly at the time when the play was written and performed. These attacks were based on the interpretation of one woman's behaviour as being the behaviour of women in general.

The return to the rhetoric proven untrue in the previous search of Ford's house contributes to the cry wolf scenario. A husband is desperate to prove his wife's infidelity to his neighbours, friends, and community members but his suspicion, ranting and raving over the same paranoid fear of being cuckolded are treated with increasing scepticism by those around him. Because he is absolutely certain that there is an impostor in his house, Ford is adamant about getting him out of his hiding place and into the public eye. By obtaining acknowledgment that his wife is infidel, immoral, and unsuitable to take care of the household, Ford gets to keep some of respect within his community, his male dignity, and much of his property. This is why he urges representatives of local and domestic governance in Windsor not to give up helping him in his cause - "if I cry out this upon no trail, never trust me when I open again" (IV, 2, 183-184) and "If I find not what I seek, show no colour to my extremity" (IV, 2, 147-148).

Conceptual metaphor REPUTATION IS A PRECIOUS POSSESSION, DIGNITY IS AN OBJECT and HONOUR IS AN OBJECT are complementary conceptual metaphors that propel Ford into the action of incessantly searching for his wife's secret lover. The humorous effect in his quest is achieved by the fact that his house becomes a labyrinth of secret places from which the loss of honesty, dignity, and possession lurks. Part of the joke is that Falstaff is an exceptionally fat man, who is perceived as being able to hide almost anywhere, including in the chimney or the pepperbox.

Conceptual metaphors REPUTATION IS A PRECIOUS POSSESSION and HONOUR IS AN OBJECT are also the driving forces behind the merry wives' plotting against Falstaff, but also against Ford, because they recognize that their reputation may be attacked and honour lost in the actions undertaken by these two male personages. The wives in the play are always concerned about their reputation because they are aware it is a precious possession in the strict patriarchal system, which is not to be taken for granted. The audience is never given any reason to suspect Mistress Ford and Mistress Page as infidel or immoral wives, but emerging circumstances in the play exhibit women as vulnerable to reputation and dignity loss, which Mistress Page conceptualizes as "bid farewell to your good life for ever" (III, 3, 112). In the merry wives' attempts to keep and defend their reputation, which is seen to be under siege by jealousy and immorality personified in Ford and Falstaff, the comedy begins to introduce other topics as pivotal as marriage, love, and jealousy. Such topics refer to the housewives' managerial role in the realm of domestic life, and to their absolute supremacy in the comprehension of daily routine and activities it assumes.

Yorick's skull in *Hamlet* symbolizes the entire question of human purpose, death, and the afterlife. In a similar manner the buck-basket in *The Merry Wives of Windsor* becomes representative of the household iconography. The disquietude of domestic and family life is ultimately driven away by ordinary women's resourcefulness, vigilance, and self-discipline (Korda 2012).

I am half afraid he will have need of washing;  
So throwing him into the water will do him a  
benefit.

Hang him, dishonest rascal! I would all of the  
Same strain were in the same distress.  
(*The Merry Wives of Windsor*, III, 3, 168-171)

The literal act of housekeeping in the form of doing laundry becomes a metaphor for removing stains of impropriety encountered in the "greasy knight" (II, 1, 107) with a filthy mind by the actual act of having him sent to "bucking", "whiting" or "bleaching" (III, 3, 127-128). When they put Falstaff in the basket "with stinking clothes that fretted in their own grease" (III, 5, 109), the two wives find a most symbolic way to get rid of a lascivious, opportunistic, and dishonest man who represents a subversive element that threatens the normal fluidity of family and daily life. In devising this cleaning project, the merry wives manage to defend their reputation, which is perceived as being under attack, and they demonstrate their competence and superiority as household supervisors. Finally, they manage to teach Falstaff a lesson without punishing or humiliating him severely. After Falstaff is crammed in the laundry basket, there are frequent references to the images of grease, fat, melting, coagulating, dissolution, thawing, foul linen, and foul smells.

We have noticed earlier that Shakespeare is more sensitive to the unpleasantness of bad smells than he is allured by the fragrant ones (Spurgeon 1936). This is primarily because he makes a constant transference from physical and sensory domains towards morality. It is a habit of Shakespeare's to link bad and foul smells to immoral and dishonest deeds. However, these foul smells do not come from a metaphorical insight into decomposition of human bodies that turn into dust and give rise to nihilism and lack of purpose in *Hamlet*, nor are they reeks of marshes and swamps inhabited by creatures that represent fallen human nature in *Othello*. The foul smells in *The Merry Wives of Windsor* are familiar and concrete because they fill out every household and come as results of preparing food, doing laundry, chores in general, and finally, they come as a result of living on daily basis.



The importance of a buck-basket as a symbol emerges again when Ford starts taking out dirty laundry from it in another search for Falstaff. He does not only expose private family matter to the outside gaze, but also crosses the boundary between masculine and feminine spheres of life (Korda 2012). Mistress Ford reminds him of this inappropriate meddling when she says, “let the clothes alone” (IV, 2, 129). Sir Hugh Evans judges this kind of behaviour as unreasonable when he astonishingly asks, “will you take up your wife’s clothes” (IV, 2, 131-132). The elevation of the buck-basket to the status of a symbol is possible thanks to conceptual metaphor TO BE MORAL IS TO BE CLEAN and TO BE IMMORAL IS TO BE STAINED. However, Falstaff is not only put in the buck-basket and thrown into the Thames for washing due to his filthy thoughts, intentions, and desires. He is also given false hope while the merry wives play tricks on him in order to let him burn in “the wicked fire of lust”, and until he melts “in his own grease” (II, 1, 66-67).

FOOD, COOKING, and CLEANING source domains translate into the abstract concepts of emotions, morality, honour, and reputation. Thinking in terms of household management and unpleasant chores that need to be done if the house is to be preserved neat and clean is what accounts for the success of the plan that Mistress Ford and Mistress Page devise. It is a fact that no one knows better how to melt butter, deal with grease, fat, and stains by cleaning them from clothes and surfaces than housewives. This is the main rationale behind the reasoning of the merry wives, who perceive teaching Falstaff and Ford a lesson in terms of unpleasant household chores.

### 3.1.3. Conceptualization of love and marriage in *The Merry Wives of Windsor*

Falstaff is a comical lover not only because of his miscomprehension of emotions and relationships as sources of material benefit, but also because his age, appearance, and social status are completely incompatible with his perception of himself as irresistible and desirable for so many feminine hearts. Mistress Page immediately reacts upon this incongruence in disbelieving that she would get love letters and indecent offers “in the holiday-time” (II, 1, 2) of her beauty, and by the one “well-nigh worn to pieces with age to show himself a young gallant” (II, 1, 21-22). The analysis from the previous chapter has shown that Falstaff’s conceptualization of love and relationship evolves mainly around the metaphor RELATIONSHIP IS BUSINESS, where he talks about no waste and thrift in his intention to seduce Mistress Ford and Mistress Page. In his metaphors, the two women are seen as profitable companies, rich shores, and as keys to purses with money. Since expressions in Falstaff’s discourse and conceptual metaphors that he relies on reveal his true manner of cognition, the professions of romantic feelings that he makes in the love letters strike us not only as insincere but also as inappropriate in terms of his age and status.

Ask me no reason why I love you; for though  
Love use Reason for his physician, he admits him  
Not for his counsellor.  
(*The Merry Wives of Windsor*, II, 1, 4-6)

LOVE IS INSANITY conceptual metaphor is recognized at the root of the expression where madmen correspond to people in love. The state of being in love is seen as similar to the state of being insane, which further means that a madman and a lover cannot be held accountable for their behaviour and actions because there is no control and supervision by reason (Kovecses 1986: 92). Falstaff’s metaphorical expressions do not leave the impression of hypocrisy given the fact that they are not indicative of his genuine conceptualization, but they are primarily humorous. The fat knight becomes a comical lover because he is an embodiment of contradictions. First of all, he is one of the two aristocrats in the play, so his social position requires certain behavioural conventions that Falstaff definitely breaks in being a lecherous, boastful, and cowardly knight who lives off the money that he manages to swindle. Secondly, Falstaff is advanced in age, and the love that he professes to be devoid of reason is incompatible with maturity. This discrepancy between age and status on one side and his behaviour, acts, and reputation on the other is further indicated when characters in the play mention Falstaff’s “wicked fire of lust” (II, 1, 66) and his “liver burning hot” (II, 1, 117). Lust is often associated with fire and heat. The highest degree of intensity of lust corresponds to the highest intensity of fire, which is described as “burning hot”. The stage of uncontrolled, unmaintained fire is usually representative of youth, and this is the stage of life when our emotions and passions are seen as unsupervised by reason. Sir John Falstaff has reached maturity in age, but his vegetative soul that resides in the liver still has a complete supremacy over his sensitive soul. The main reason why we see him as an immature, greedy, and lascivious hedonist is because the liver is a dominant organ in his body. According to a mediaeval cosmology that was accepted by the Renaissance, the liver is perceived as the centre of low, undesirable passions such as lust, greed, and lechery (Tillyard 1944).

The reference to Falstaff’s physical appearance is yet another paradox in his character. He is “in the waste two yards about” (I, 3, 39-40) and still sees himself as desirable for women, who examine his “exteriors with such a greedy intention” (I, 3, 61-62) that their lascivious gaze almost has the quality to scorch him “like a burning-glass” (I, 3, 63). Falstaff is described as an ungainly “mountain of flesh”. Mistress Page is certain of her revenge on Falstaff just as she is sure that “his guts are made of puddings” (II, 1, 31). People of Windsor get their revenge on Falstaff in the end and Ford also remarks, “what, a hodge-pudding” (V, 5, 153). Upon realizing the joke played on him in the form of a masque-like entertainment, Falstaff reproaches himself for being naïve by saying, “’tis time I were choked with a piece of toasted cheese” (V, 5, 141-142).

Sir Hugh Evans immediately reacts to this and says, “seese is not to give putter; your pelly is all putter” (V, 5, 143). FOOD as the source domain is frequently used in reference to Falstaff, his appetites, and his way of life. Throughout the play, characters often rely on FOOD source domain to conceptualize aspects of human behaviour such as indulgence in eating and drinking, lechery and lasciviousness, greed and desire to accumulate the material. Exaggeration is mocked by reference to greasy kinds of food, while shameful erotic desire is viewed through the prism of flesh or meat. FOOD is often combined with the source domain ANIMAL to illustrate Falstaff’s physical appearance and his nature. Mistress Page thinks of him as “the whale, with so many tuns of oil in his belly” (II, 1, 63). Falstaff describes his experience of being carried in the buck-basket among the evil smelling clothes by saying that he was “more than half stewed in grease, like a dutch dish” (III, 4, 114-115). When he tries to recuperate his dignity and play indignant, Falstaff imagines himself as being served on a feast for animals – “I’ll have my brains ta’en out and buttered, and give them to a dog for a New Year’s gift” (III, 5, 7-8).

Finally, Falstaff assumes the identity of a stag quite literally, which reinforces the view of the fat knight as a bestial character, who is definitely not blood-thirsty and vicious, but governed by low instincts and passions. If we look at the older generation of lovers in the play, then Page definitely represents the best version of a husband, while Falstaff is the worst. Ford is a husband cured from jealousy, which is a rare instant in Shakespeare’s general conceptualization of jealousy as fatal. Pretending to be Brook, Ford seems to sum up his experience of love in a metaphorical linguistic expression based on the conceptual metaphor LOVE IS A SHADOW.

Love like a shadow flies when substance love  
pursues;  
Pursuing that that flies, and flying what pursues.  
(*The Merry Wives of Windsor*, II, 2, 209-211)

Love is compared to a man’s shadow that flies from us when we chase it and pursues us when we try to run away from it. The swift and untenable quality of love is derived from the myth of Cupid and his wings. This metaphorical linguistic expression is typical of Shakespeare’s tendency to take a hackneyed idea or an image, play with the perception of it, and finally recreate and transform it almost entirely (Spurgeon 1936). Ford is a jealous husband, but in his metaphorical expressions and conceptual metaphors that he relies on to think about love, marriage, and jealousy, we never get the impression that he loses the middle ground and gives in to fury and despair. As Brook, he is rather disillusioned, melancholic, and unhappy. When he is Ford again, he is angry and pragmatic in worrying about the loss of possession and reputation.

The subplot of the play evolves around Anne Page, whose three suitors offer three different promises of marriage. Slender is mainly drawn to Ann because of her “gifts” (I, 1, 60) in the form of seven hundred pounds and other material possibilities that the marriage offers. Otherwise, when it comes to life and love, he does not know what he wants, and in his wooing and decision that he should get married, he is strongly encouraged and instructed by his cousin Shallow and Sir Hugh Evans.

But if there  
Be no great love in the beginning, yet heaven may  
Decrease it upon better acquaintance, when we  
Are married and have more occasion to know one  
Another; I hope, upon familiarity will grow more  
Contempt.  
(*The Merry Wives of Windsor*, I, 1, 233-237)

Slender’s attitude towards marriage and love is not only indifferent but also negative. He is not perturbed by the idea of a loveless marriage, and the way in which he conceptualizes married life in the passage of time reveals him as a cynic.

In quantifying emotions between spouses, Slender seems to believe that the more two people get to know each other, the more the amount of their love decreases, while the amount of contempt increases. In this version of a marriage, the lack of love is compensated by contempt, and the life of spouses means having to suffer one another day in day out.

PROXIMITY or CLOSENESS as source domains should play a vital role in the structuring of the target domain LOVE (Kovecses 1986: 66). However, in this metaphor they give rise to a contradiction in the perception of love and relationship. Husband and wife who spend a significant amount of time together grow more distant, and their feelings deteriorate in quality and quantity, which stands in opposition to unity that proximity of time and space should convey. We know that Slender is deficient in speech, especially in occasion-appropriate speech. His metaphorical linguistic expression may not be a true reflection of his thought over the matter, but Jessup (1929) thinks that it definitely creates a comical effect due to the contrast of what he manages to mis-say and what normally would be expected to be communicated in the given situational context. When his cousin Shallow and the curate come up with the plan to have him married to the prosperous Windsor beauty, he assents in words that can only be considered as malapropos (105). May the lines be products of verbal deficiency, or representations of genuine conceptualization of love and marriage, they still reveal Slender as a comic lover, who shows lack of interest, thoughts, and words over some major questions in life. In this respect, he is a character diametrically opposite to Shakespeare's great men in love, such as Romeo, whose first reaction upon seeing Juliette captures the strength of his emotions - "did my heart love till now" and "for I ne'er saw true beauty till this night". In comparison to this, there is Slender in *The Merry Wives of Windsor* who describes Anne Page in a literal, uninspiring, and utterly indifferent manner as having "brown hair", and speaking "small like a woman" (I, 1, 48-49). He refers to the attributes of the woman he wishes to marry much in the manner of Touchstone, who talks about Audrey and marriage in a way that can only be described as simple and devoid of any kind of romance. In his disability to express any sort of feeling or to properly conceptualize, and subsequently verbalize the abstract, Slender is reminded by Sir Hugh Evans that "the lips is parcel of the mouth" (I, 1, 220-221) and he is asked, "can you carry your good will to the maid" (I, 1, 222-223).

By reminding Slender that lips are part of the mouth, Sir Hugh Evans refers to PART/ WHOLE schema of our cognitive apparatus, where expression of our emotions and purposes goes through the process of thinking and understanding towards verbalizing. LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS metaphor entails that speakers put meanings into words and send them to the listeners with the aim of putting across a suitable message and achieving a desirable effect (Lakoff & Johnson 1980). It is precisely this conceptual metaphor that turns Slender into a comic rather than romantic lover, making him mentally, emotionally, and verbally inadequate for the situations in which he is put. The fact that he wishes he had a "Book of Songs and Sonnets" (I, 1, 187-188) at hand on the occasion of meeting Anne Page proves that he himself is aware of the lack of authentic emotion for the lady, and this further depicts him as an unimaginative, plain lover.

Doctor Caius thinks in terms of WIFE IS A COMMODITY and WIFE IS A POSSESSION conceptual metaphor when he says, "I shall have Anne Page for myself" (I, 4, 121-122). He does not show any sort of romantic emotions due to a personal conviction that he is superior to that sentimental debauchery (Jessup 1929: 110). In being a character prone to "abusing of God's patience and the King's English" (I, 4, 5-6), Doctor Caius expresses his self-importance through ranting and raving. This is combined with odd explosions of temperament in French, which invariably creates the atmosphere of merriment among the audience. Jessup (1919) says that Caius is not only a comic lover but also a bombastic one, led by love to challenging a curate to a duel. The outbursts that we see in Katherine and Petruchio in *The Taming of the Shrew* is somewhat the humour of Doctor Caius, though the effect his discourse makes is lessened due to a lack of dialogue (111).

*The Merry Wives of Windsor* exhibits one of Shakespeare's common patterns, which consists of three lines intersecting into a mutual point. Jessup (1929) says that these lines represent different kinds of lovers, with the point of intersection being a romantic lady.

She is usually presented as beautiful and seductive, but innocent and ingenious rather than intelligent (104). The conventionally romantic lover of the play is given in the character of Fenton. He is portrayed in comparison with uninspiring Slender and pseudo-passionate Doctor Caius.

In giving advantage to Fenton, Shakespeare relies on his love of the smell of different flowers and sweet scent of spring, which he connects to the beauty of youth and true love. In this sense, Fenton is a romantic lover who “writes verses, he speaks holiday, he smells April and May” (III, 2, 63-64). The love relationship between Anne Page and Fenton holds a promise of becoming the prototype of a healthy, honest, and successful marriage. Fenton is honest about his feelings. He admits that he was attracted to Anne by her dowry, but having realized the true value of the lady herself, he now finds that she is more precious “than stamps in gold or sums in sealed bags” (III, 4, 16-17). This disinterested love is the love of Shakespeare’s choice, where the ultimate worth is placed in a fair, virtuous lady and the love a romantic lover feels for her. However, the complication stems from the older generation that misunderstands the concept of love and marriage by usually thinking in terms of conceptual metaphors GOOD MARRIAGE IS A GOOD BUSINESS, MARRIAGE IS ECONOMIC EXCHANGE, or they simply equalize love and marriage with pragmatics, perceiving a marriage between two young people as a socially acceptable idea.

Page and Mistress Page both show a serious lack of judgement in choosing a husband for their daughter. While Page stands “wholly” for Slender, his wife is “altogether” (III, 2, 58-59) for Doctor Caius. Given the fact that the full amount of parental support and resolution goes in less favourable directions, true love will have to find a way to sustain and assert itself. This is a common motif in Shakespeare’s comedies, where young lovers manage to break or swerve strict laws, customs, traditions, and parental authority so that they can be joined in matrimony. These themes are dealt with in *The Merry Wives of Windsor* in a more cheerful and less serious manner than in other plays, even comedies such as *A Midsummer Night’s Dream*. Page points out Fenton’s “riots past”, “wild societies” (III, 4, 9), the fact that he is “too great of birth” (III, 4, 5) and with no money. In listing all the reasons why Fenton should not be married to Anne, he actually lays numerous obstacles on the way of true love. In this, he is joined by his wife, who also discourages young Fenton in his course of love by saying, “come not to my child” (III, 4, 72). In the circumstances given, fighting for love in Fenton’s case becomes similar to the experience of being on a battlefield. In not allowing himself to be discouraged or prevented from wooing the lady, Fenton notices that he must “advance the colours” of his love, and that he must not “retire” (III, 4, 82-83).

The shaming ritual from the closing of the play does not only teach Falstaff a moral lesson, but it also serves the purpose of young lovers teaching their elderly the meaning and importance of true love. Anne and Fenton embarrass Mister and Mistress Ford, Doctor Caius, and Slender for their participation in inflicting upon a young woman the miseries of “forced marriage” (V, 5, 234). Anne’s parents are reproached and criticized because they “would have married her most shamefully, where there was no proportion held in love” (V, 5, 225-226). The masque at the end of the play provides a perfect narrative and situational context for Anne and her property to be conveyed into the hands of impoverished, but honest and amorous Fenton. The matrimony in which they were joined by disobeying custom, tradition, and parental will serves like a corrective for numerous instances of misunderstanding the concept of love and marriage.

The truth is, she and I, long contracted,  
Are now so sure that nothing can dissolve us.  
(*The Merry Wives of Windsor*, V, 5, 227-228)

And, in the lawful name of marrying,  
To give our hearts united ceremony.  
(*The Merry Wives of Windsor*, IV, 6, 48-49)

The most profound feeling and expression of love is conceptualized on the basis of LOVE IS A UNITY conceptual metaphor. The UNITY metaphor suggests harmony and an idyllic state where two parts complement each other.

The inference is that one part becomes incomplete without the other, and once we start conceiving love as the unity of two parts, then we may also introduce metaphors LOVE IS A BOND and LOVE IS ATTACHMENT BETWEEN TWO PARTS (Kövecses 1986: 63). Conceptual metaphors that draw on UNITY, BOND, and ATTACHMENT source domains serve Shakespeare's purpose to celebrate prototypically favourable and successful versions of marriage and love.

### 3.1.4. Conclusion of conceptual metaphor analysis in *The Merry Wives of Windsor*

The application of conceptual metaphor analysis on the isolated lines from *The Merry Wives of Windsor* immediately reveals the utmost importance of class in the unique treatment of concepts such as jealousy, love, marriage, family life, and female resourcefulness. The source domains that build mechanisms for conceptualization of the target domains mentioned are FOOD, COOKING, CLEANING, CLOTHES AND LINEN, SMELL, SAILING, BUILDING AND CONSTRUCTION, HUNTING, ANIMALS, NEAR-FAR SPATIAL ORIENTATION. These source domains all represent activities and routines closely tied to aspects of daily life. The recurrence of these source domains in the comprehension of the abstract is perfectly logical given the fact that members of a middle-class community rely on what they know and understand best to tackle more complex questions of life. The language in characters' discourses is revelatory of somewhat simple mechanisms of thinking where love, marriage, jealousy, lechery, seduction, moral, and family life translate into chores, industries, and business that are seen all around, done and undertaken as part of routine and normal functioning in life. It is precisely this mode of conceptualization that helps avert the catastrophe otherwise unavoidable in cases of Shakespeare's excessively jealous and possessive husbands.

Mister and Mistress Ford are not aristocrats, nor are they connected to nobility in any possible way. Their thinking, understanding, and acting follow patterns of logics that they employ every day from the moment they wake up in the morning until they go to bed in the evening. This pragmatism and problem-solution mode of thinking leads towards a happy ending, where true love triumphs, a madly jealous husband is "cured" without the death of the woman accused of infidelity, and the community proves itself to be a successful supervisor and corrective in situations that have the potential to disturb a normal flow of family and daily life.

LOVE IS HEALTH  
MARRIAGE IS HEALTH  
JEALOUSY IS A DISEASE/ ILLNESS

The conceptual metaphors listed are employed to illustrate the quality of a relationship. Thanks to these metaphors we understand the marriage of Mister and Mistress Page to be a healthy one, whereas the marriage of Mister and Mistress Ford is seen as "infected" by jealousy, and in the need of cure. In *The Merry Wives of Windsor*, jealousy is not perceived as fatal, but rather as a disease or illness of the mind that can be cured with a proper response on the part of a resourceful wife, vigilant friends and neighbours. It is not the allegedly infidel wife who has to disguise, hide, suffer her husband's wrath, or even die in front of jealousy conceptualized through the source domain MONSTER, which is seen as devouring everything in front of itself. Instead, humiliation is inflicted upon Falstaff, who is hidden in the buck-basked with foul linen. He is dressed as the witch of Brainford and beaten up while cross-dressed. Finally, he is publicly embarrassed as he appears in front of the community dressed as Herne the hunter, with his lechery and immorality fully exposed.

FOOD and ANIMALS as source domains are recurrently employed modes of thought in representing Falstaff, who indulges in eating, drinking, and matters of the flesh. The shaming ritual organized for the fat knight in the form of a masque is a triumph of the ANIMAL metaphor and imagery, which is closely linked to the idea of being "cuckolded". The entire scene reminds of a public shaming ritual generally employed at the time of Shakespeare, in which a husband cheated and abused by his wife was expected to wear her clothes while neighbours and friends would beat him and mock his lack of masculinity. Thanks to resourcefulness and practical minds of ordinary women, this public shaming ritual becomes reversed. Mistress Page and Mistress Ford think of Falstaff as a disturber of domestic peace and order, and they deal with him just like they deal with unpleasant household chores. The fact that they are not passive and reconciled with what happens around them is what preserves a normal flow of life, saves marriages, and potentially lives.

TO BE MORAL IS TO BE CLEAN conceptual metaphor leads the merry wives to think about hedonistic, lascivious, opportunistic Falstaff as being in a dire need of washing, cleaning, and bleaching. Just as Herne the hunter grows into a symbol for the concept “cuckolded”, thus a buck-basket becomes a symbol for housewives’ superior role in protecting family reputation and property.

REPUTATION IS A PRECIOUS POSSESSION  
DIGNITY IS AN OBJECT  
HONOUR IS AN OBJECT

These conceptual metaphors are identified at the root of metaphorical expressions on several occasions, and in the discourses of different characters. Ford, Mistress Ford, and Mistress Page often think and speak about their honour and reputation as being under siege, as being lost, or as being too precious to be given up lightly. Nowhere in his plays analysed in this thesis does Shakespeare link reputation to material possessions in such a literal way as he does in *The Merry Wives of Windsor*. Ford’s paranoia of having an adulterous wife is caused by the anxiety of losing his good name, his property, money, and clothes. ADULTERY IS A THEFT conceptual metaphor contributes to the anxiety of being stripped not only of a wife and honour represented in masculinity but also of money, possession, and property acquired in matrimony. It seems that the elder generation of spouses and lovers finds the pragmatic aspect of marriage to be as important as the emotional side of it. They think of marriage not only as a bond in which love thrives, but also as a legal union in which property and wealth accumulate thanks to mutual efforts and hard work. The failure of marriage for Ford does not only represent emotional crisis but also a financial and social one. Likewise, the merry wives devise their plan of revenge on Falstaff in order to teach him a moral lesson and make him a better person, but also to protect their household and their husbands’ wealth from a man outside the family who tries to get hold of it. In perceiving themselves as guardians of the household and everything there is in it, Mistress Page and Mistress Ford also become keepers and defenders of their female honour.

RELATIONSHIP IS BUSINESS  
LOVE IS AN ECONOMIC EXCHANGE  
WIFE IS A COMMODITY  
WIFE IS A POSSESSION

Expressions built upon these conceptual metaphors stand in contrast to expressions based on the following modes of conceptualization:

LOVE IS A UNITY  
LOVE IS AN ATTACHMENT BETWEEN TWO PARTS  
LOVE IS A BOND

Shakespeare’s preference is without exception in disinterested love that perceives itself as the ultimate value and reason of things. The love between Fenton and Anne Page is prototypically genuine, devoid of material interests and the need to possess, which is why their marriage bears a promise to be good and healthy. The best version of relationship and marriage is mainly depicted through the character of Fenton. He is a true romantic lover, as opposed to pseudo-passionate Doctor Caius and unimaginative Slender.



## 3.2. Conceptual Metaphor Analysis in *A Midsummer's Night Dream*

### 3.2.1. Introduction to *A Midsummer's Night Dream*

In many ways, *A Midsummer Night's Dream* resembles one of those conventional comedies given the fact that the play ends with a joyful celebration of a triple wedding. Happy marriages and wedding ceremonies characterize the closing scenes of comedies even nowadays in the 21<sup>st</sup> century audience's favourite form of entertainment – film. Buccola (2010) notices that, over a course of time, the play has had a number of interpretations such as a light-hearted family entertainment, orgiastic adult fantasy, a joyous celebration of love and marriage, a near-tragedy marked by infidelity, betrayal, and mortality. Those who consider it as a whimsical mixture of fairy fluff, magic, and dream are perhaps the most mistaken of all because they miss out the complexity of thought, language, and themes that together contribute to emotional, philosophical, and psychological depths of the play (1, 2).

The play features a number of gender relations where we encounter the brave Amazonian queen as Theseus's war prisoner and his wife. Hermia's situation is seen as directly in clash with patriarchal norms of the time and space that define her existence. Female relations are depicted as stable, devoted, and self-sufficient, but they are dissolved in the course of the play because women remain loyal to the men that they are in love with rather than to one another. The first part of *A Midsummer Night's Dream* conceptual metaphor analysis focuses exactly on these aspects of the play. After extracting and analysing metaphorical linguistic expressions that tackle the questions of gender relations, love and marriage as regulated by law, tradition, and social constructs, we will immediately notice the discrepancy between dominant, pragmatic male principle and romantic, subordinated female culture. In this sense, the scene where Hermia defies the wishes and recommendations of her biological and political fathers bears literal and metaphorical importance for unfolding of the play. It is marked by dislocation from urban, rational, and oppressive society into the imaginary space where the preferred version of the future is possible for the young lovers.

Apart from problematic gender and power relations within Athenian society, we will also begin to understand the inherent nature of love as unstable and changeable. Vacillation in affection and allegiance are announced as one of the most prominent themes of the play through Demetrius's shift from loving Helena to loving Hermia at the very opening of the play. The realization that *A Midsummer Night's Dream* is not a play about marriage and living together happily ever after emerges in the second part of the conceptual metaphor analysis, where romantic love is investigated as intertwined with magic, dream-like experiences, extasy, and fulfilment similar to the one we achieve in an ultimate artistic expression. The trouble that Puck and Oberon cause for Titania and the four young lovers bears a carnivalesque quality on the surface. However, the conceptual metaphor analysis of linguistic expressions allows for psycho-sexual reading of the play in terms of liberation from all constrains imposed by the conscious and by constant awareness of tradition, customs, and legal matters. A period of time spent in the fairy woodland where dream, magic, myth, fulfilment and extasy in love and art all intertwine enables self-knowledge and profound comprehension of love and eroticism. The dimension of the miraculous serves a cathartic purpose so that restoration of social order is possible at the end of the play.

Since the second part of the conceptual metaphor analysis in this chapter mainly focuses on the scenes from the realm of nature, magic, and dreams, the role of the fairies and the linguistic expressions in their discourses will prove relevant for understanding the atmosphere and the main themes of the dramatic text. By looking for thoughts and modes of perception behind the words and verbal exchanges, this paper will attempt to give prominence to metaphorical understanding of the fairies as symbolizing erotic impulses suppressed in the unconscious because they are conflicted with social constructs.

NATURE is a significant source domain that enables comprehension of love, Eros, and inhibited human desires. Prominence of the moon and moonshine will link dreams with the surfacing of repressed contents from the unconscious. Merging together the realms of fairy woodland, myth, and dream, the play will turn out to be about romantic love as impulsive and transitory feeling, about exploring one's sexual identity, and about wooing rather than about marriage and life-long bonds between lovers.

### 3.2.2 Concepts of love, law, patriarchy, and female relationships in *A Midsummer Night's Dream*

To your father should be as a god;  
One that composed your beauties; yea, and one  
To whom you are but as a form in wax,  
By him imprinted, and within his power  
To leave the figure, or disfigure it.  
(*A Midsummer Night's Dream*, I, 1, 46-50)

The older generation has to be cajoled into understanding and accepting romantic desires of young lovers. Immediately as the comedy begins, there is a vast discrepancy presented in the views of the old guard who conceptualize marriage as a hierarchal relationship and their children who think of marriage in terms of a romantic union. This clash in perception between older and younger generations is given through Hermia's disobedience to her father Egeus, and through her persistence to see love and beauty with her own eyes. In a strictly patriarchal family, FATHER IS GOD conceptual metaphor clearly illustrates the authority of a male progenitor. A father is a creator, a breather of life into a mere "form in wax" (I, 1, 49), and his figure within the micro universe of a household implies a God-like status. This mode of cognition is the essence of patriarchal societies, where male figures of authority are granted literal and symbolic power to structure social institutions that would govern and determine the lives of women. Hermia's desire to be autonomous in relation to her father Egeus is levelled with heresy and blasphemy.

DAUGHTERS ARE THEIR FATHERS' VALUABLE POSSESSION is a conceptual metaphor encountered in an identical dispute when Desdemona disobeys Brabantio in her elopement and marriage with Othello. Similarly, the only way to account for a daughter defying her father's will is by conceptualizing the wooing endeavours and intentions of a male romantic lover through source domains THEFT and WITCHCRAFT. Both Desdemona and Hermia are perceived as "bewitched" when they give voice to their own desires, and when they invest their lives and what becomes of them into the hands of men neither chosen nor approved by their fathers. Egeus accuses Lysander of seducing Hermia by saying that he has "stol'n the impression of her fantasy" (I, 1, 32) and cunningly "filch'd" her heart. In stripping Hermia of her better judgement and rational thinking that grants primacy to law and tradition, Lysander strips Egeus of his daughter who now reasons outside the scope of patriarchal norms. The issue of fathers having to cope with losing supreme authority in the lives of their daughters for their husbands is often addressed in Shakespeare's works. Apart from Egeus and Brabantio, we also find Lear enraged and infuriated even by the hypothetical loss of Cordelia's undivided duty, which he sees as belonging to him by natural and common law. Following the same pattern of male progenitors, whose complete control over their daughters' lives fades and dissolves, Egeus turns to Athenian law and openly says, "as she is mine, I may dispose of her" (I, 1, 42).

Hermia is required by two patriarchal figures to accept Demetrius as her husband even though she has chosen Lysander for herself. The first of these figures is her literal and biological father, Egeus, and the other is her political father, Duke Theseus. They both remind Hermia that her duty is to look at the matter with her father's eyes, and to rely on his judgement of what is best for her. By relying on the conceptual metaphor SEEING IS UNDERSTANDING, powerful male figures aim at silencing a female voice in establishing the patriarchal point of perspective as valid, reasonable, and the one to be abided by. The male principle and perception over love, marriage, and institutions invest the right in fathers and dukes to control women's sexuality and fertility. The isolation of female voices at the very beginning of the play is emphasized not only by the rejection of Hermia's plea to look at the world with her own eyes and marry the man of her choice, but also by Hippolyta's participation in the matter only in terms of her silent sympathy.

Therefore, fair Hermia, question your desires;  
 Know of your youth, examine well your blood,  
 Whether, if you yield not to your father's choice,  
 You can endure the livery of a nun;  
 For eye to be in shady cloister mew'd,  
 To live a barren sister all your life,  
 Chanting faint hymns to the cold fruitless moon.  
 Thrice-blessed they that master so their blood,  
 To undergo such maiden pilgrimage;  
 But earthlier-happy is the rose distill'd  
 Than that which, withering on the virgin thorn,  
 Grows, lives, and dies in single blessedness.  
 (*A Midsummer Night's Dream*, I, 1, 67-78)

PEOPLE ARE PLANTS conceptual metaphor stands out in the linguistic expression uttered by Theseus. According to this mode of thinking, people are viewed as plants with respect to their life cycle. To be more specific, people are conceptualized through those parts of plants that burgeon and wither such as leaves, flowers, and fruit (Lakoff & Turner 1980). The process of mapping between burgeoning parts of plants, people's longevity, and the quality of their lives allows Theseus to depict Hermia as a rose whose destiny, metaphorically presented as blossoming and withering, depends on her abidance by the law and submission to patriarchal modes of perception. "Rose distill'd" (I, 1, 76) is a metaphorical representation of a married woman, the one who has fulfilled her essence by being a loved wife and a mother. On the other hand, committing oneself to a secluded and isolated life of a convent is seen through an imagery of a rose "withering on the virgin thorn" (I, 1, 77). Whether Hermia will enjoy the pleasures of nurturing and hedonistic earthly life or wear the livery of barren and fruitless nunnery is entirely dependent on her submission to the will of her father, who embodies strict Athenian law.

LIFE IS A JOURNEY conceptual metaphor usually describes phases and events of our secular existence. LIFE IS A PILGRIMAGE conceptual metaphor, on the other hand, refers mainly to spiritual states and events that involve matters of the soul rather than body. Theseus evokes JOURNEY and PILGRIMAGE for the same reason as he resorts to two different images of a rose. He contrasts this earthly world with nunnery by relying on metaphors that draw poignant images of solitude, isolation, wasted youth and potential that almost resemble death in life. In reminding Hermia of all the things that she is about to sacrifice and abandon in stubbornly pursuing the desire of her heart, which is in opposition to her father's will and what the law states, Theseus indirectly pressures the young woman to stop seeing truth and the right thing in the beauty of her lover. In the clash between Hermia on side, Theseus and Egeus on the other, we immediately realize that one of the main topics that the play tackles is the question of what love is in itself as opposed to how rational by-standers judge it. Tamaru (2013) says that Theseus uses traditional kind of rhetoric when he tries to persuade others. He is confident of his knowledge, and he believes that the usage of cliché metaphors may have sobering and persuasive effect over others (5).

Hippolyta, I woo'd thee with my sword,  
 And won thy love, doing thee injuries;  
 But I will wed in another key,  
 With pomp, with triumph, and with revelling.  
 (*A Midsummer Night's Dream*, I, 1, 17-20)

Apart from the tension between romantic love and youth on one side, the law and patriarchal tradition on the other, the opening scene of the play also introduces the opposition between a male dominant marriage and an emergent semi-egalitarian relationship (Kehler 2010: 27). This opposition is figured by the behaviour of Theseus and Hippolyta. LOVE IS AN OBJECT is intertwined with LOVE IS WAR when Theseus reminds Hippolyta that he won her love by literally defeating her in a battle, striking her physical injuries.

Given the fact that she is the Amazonian queen, Hippolyta brings to mind the existence of a different social order dominated by women, which is eventually conquered and tamed by prototypical male authority. As a captive Amazon warrior, Hippolyta becomes a model wife who subjugates herself to her husband and patriarchal Athenian society of which Theseus is the main guardian and protector. The marriage between the two is based on passion from Theseus's part and on Hippolyta's reason and rationality. In becoming Theseus's duchess, Hippolyta outgrows the status of a captive and retrieves a significant ratio of her freedom and social power. Similar circumstance is translated to Hermia and Demetrius where the bride-to-be is expected to be reasonable and rational, while the groom-to-be is passionate, amorous, and impatient. In this version of love and marriage, the primacy is given to male impulses and desires, while the woman is expected to be wise in adjusting her expectations and emotions to fit the male principle.

Even though Hermia is a female character with much more modest mythological background than Hippolyta, she expresses resistance to subjugation and refuses to make compromises that define the semi-egalitarian model of society and marriage. After the fashion of Desdemona, Hermia pleads her cause in front of an all-male audience, feeling wonderful about the courage her modesty has acquired in standing up for herself. She directly asks duke Theseus about "the worst that may befall" (I, 1, 63) her in case she declines the marriage with Demetrius. The mere usage of the verb *befall* suggests a unique sort of social determinism, where Shakespeare seems to be thinking ahead of his time in terms of rigidity of the common law and tradition.

So will I grow, so live, so die, my lord,  
Ere I will yield my virgin patent up  
Unto his lordship, whose unwished yoke  
My soul consents not to give sovereignty.  
(*A Midsummer Night's Dream*, I, 1, 80-84)

In her response to Theseus's metaphorical expression, in which he illustrates Hermia's destiny through two different images of a rose, she immediately inclines towards solitude, isolation, and the barren life of nunnery. The depiction of the future that resembles death in life does not cause the desired effect of an obviously acceptable solution because Hermia identifies herself with the rose that "grows, lives, and dies in single blessedness" (I, 1, 78). The reason why she declines the compromise lies in the matter of perception according to which Hermia conceptualizes her life, her soul, and her virginity through ANIMAL source domain. Her desires and opinions are to be tamed in an acceptance of an "unwished yoke" (I, 1, 81) so that through subordination, reconciliation with the imposed circumstances, and life-long servitude to the male principle she could keep a ratio of her freedom.

Take time to pause; and, by the next new  
moon, -  
the sealing day betwixt my love and me,  
for everlasting bond of friendship, -  
upon that day either prepare to die  
For disobedience to your father's will,  
Or else to wed Demetrius, as he would;  
Or on Diana's alter to protest  
For aye austerity and single life.  
(*A Midsummer Night's Dream*, I, 1, 83-90)

The text of the play tackles some of Shakespeare's frequent fixations that include gender relations, patriarchal authority, customs, tradition, and lack of flexibility of the law that often neglects the fact that social institutions are inherently humanistic constructs. As being such, they cannot persist on the same, fixed rules all the time given the fact that people and their circumstances are so varied. The paradox of the law that enables fathers and other male figures of authority to conceptualize women as property and possession is reflected in the above quoted metaphorical expression. In giving Hermia an ultimatum to obey her father's will, die or become a nun, Theseus intertwines strictly legal matters and lunar cycle, giving her the time to change her mind until "the next new moon" (I, 1, 83).

Invoking a Renaissance notion that the earthly world and microcosm of human laws reflect cosmos and trajectories of celestial objects, MOON as the source domain translates into female changeability of thought and desire. While he hopes that phases of the moon may change to Hermia's advantage, Theseus thinks of the lunar cycle as operating against him. Connolly (2010) says that Theseus refers to his impatience to get married through the equivalence between the waning of the moon and female figures who may pose obstacles to desires of a young man (144).

Aside from paradoxical, Athenian law, tradition, and customs are also revealed as unjust and unfair. Theseus conceptualizes his own marriage through basic metaphors LOVE IS A UNITY and LOVE IS A BOND, which makes him eager in anticipating his wedding day that he refers to as "the sealing day" (I, 1, 84) between his love and himself. While he enjoys the ultimate realization of love in the prospect of being united with the one he considers his soulmate, Theseus revokes the same right to Hermia because strict Athenian law is not the same for everyone, and knows no precedents. Kehler (2010) argues here that metaphors of authority and strict laws, which accept no plea or reasonable objections, represent a unique mode of censorship that supports the ideology of absolute monarchy (28). In starting to comprehend Athenian law as the absolute, Hermia and Lysander become disillusioned over the possibility to be masters of their own future.

Derrida describes futurity as the condition of all promises and hope, and of all performativity and opening towards what is yet to come (Pillai: 2010). It seems that this concept is rather important for the first part of *A Midsummer Night's Dream*, before the quartet of young lovers flees into the fairy wood. Fighting for the version of the future that they see as consistent with their own desires, the characters find themselves in a conflict with organized constructs of the patriarchal society, territory, and dukedom. Imagination of the best possible version of the future collides with cultural, traditional, and legal sites.

PEOPLE ARE PLANTS conceptual metaphor builds another expression where a young maiden is seen as growing pale, or withering, once she is deprived of her ideal version of the future that can only be realized in the union with her soulmate. As Hermia is investing a considerable effort to hold back tears and prevent herself from weeping, "the roses" on her face "fade so fast" (I, 1, 128). The fact that she could "beteem them" rain "from the tempest" (I, 1, 131) of her eyes speaks volumes in terms of Hermia's misery, which directly undermines Theseus's previous observation that the young woman would be granted a happier, fuller life provided that she obeys her father and the law. In offering consolation to Hermia, Lysander relies on LOVE IS A JOURNEY metaphor.

Ay me! For aught that I could ever read,  
Could ever hear by tale or history,  
The course of true love never did run smooth;  
(*A Midsummer Night's Dream*, I, 1, 183-185)

In his metaphorical expression, love is a trajectory through time, history, and social narrative while obstacles are set on its way towards fulfilment in union by institutions and considerations such as status, age, and the "the choice of friends" (I, 1, 139). Lysander continues by saying that even if lovers were allowed to choose one another out of free will and mutual desires of their hearts, then other obstacles in the form of war, sickness or death would impede on the way towards the most favourable version of the future that is contained in marital happiness. The path upon which love travels is never smooth, and it appears that Hermia and Lysander outgrow their own individual situation in his conceptualization of true love, and they become referents to all romantic lovers oppressed by law, customs, social constructs, and misfortunes. Through Lysander's metaphorical expressions, Shakespeare seems to remind us that true love is always under some sort of siege and in need to defend itself. This perspective and manner of comprehending love make Lysander and Hermia determined to get married regardless of the ancient privilege of Athens that allows fathers to think of their daughters in terms of metaphors drawing on source domains OBJECT, POSSESSION, and PROPERTY.

In order to be able to construct the best possible version of the future through unity in marriage, the young lovers decide to elope to a place which is “seven leagues” (I, 1, 159) removed from Athens, and thus removed from the core of strict, rigid law that stands on the way to their happiness. Instead of relying on Egeus’s inheritance and protection, the expectation now shifts towards a powerful female figure that Theseus evoked earlier in his metaphorical expression. Pillai (2010) says that the patriarchally arranged system of Athens fails them, which is why the young lovers hope to have their security provided by Lysander’s aunt, who as a dowager poses threat to patriarchy (154). When he devises the plan of elopement, Lysander remarks that to the place where they are going, “the sharp Athenian law cannot pursue” (I, 1, 162-163). From this point onwards, the romantic lovers are seen as running away from the law, which is understood as ENEMY with a restricted radius of motion and impact. The realization in the basis of Lysander’s reasoning is that the enemy cannot be defeated, but it can be avoided by dislocation.

Before the time I did Lysander see,  
Seem’d Athens as a paradise to me:  
O, then, what graces in my love do dwell,  
That he hath turn’d a heaven unto a hell.  
(*A Midsummer Night’s Dream*, I, 1, 204-207)

Hermia’s experience of the life in Athens is marked by extremity. She compares it to heaven before she meets Lysander and to hell in post-infatuation phase. In order for the audience to understand the dislocation from Athens into the fairy wood, we need to look closer into Hermia’s metaphorical expression. She is not forced to leave the place she once equalized with paradise, but she voluntarily chooses to leave it because it has been transfigured to hell through the experience of love. Buccola (2010) says that four enamoured personages find themselves on an excursion in the world of nature where crisis in their lives will be resolved by leaving the environment in which the trouble originated. The characters leave customary civilization represented by the court and the city, and they find themselves in the state of voluntary exile in the realm of nature (1).

In the fairy woodland, among mythical creatures and dream-like experiences, they will gain better understanding of themselves and their emotions, which will take them back to civilization at the end of the play. Upon their return to Athens, the pleasant experience of the court and city, their laws, regulations, and customs is restored due to a triumph of love. The victory of love is recognized in Hermia and Helena marrying the men they desire in spite of the patriarchally mandated social and religious behaviour (Kehler 2010: 26).

I mean, that my heart unto yours is knit,  
So that but one heart we can make of it:  
Two bosoms interchanged with an oath;  
So then two bosoms and a single troth.  
Then by your side no bed-room me deny;  
For lying so, Hermia, I do not lie.  
(*A Midsummer Night’s Dream*, II, 2, 47-52)

Before Lysander vacillates in affection and allegiance upon entering the realm of fairy woodland, he conceptualizes his and Hermia’s relationship in terms of LOVE IS A UNITY metaphor. Apparently, two hearts and bosoms have been interwoven into one through LOVE IS A BOND metaphor, where we come to think of oaths that lovers swear to each other as permanent threads that knit a single entity out of two separate parts. Staying true to one’s word and keeping a promise made to a fair maiden and her family was considered not only chivalrous but also obligatory in terms of moral codes. However, the play exhibits changeability of affection and loyalty as an inherent characteristic of love, and it shows an obvious discrepancy between male and female characters regarding the way in which they conceptualize permanency of desire and longevity of troths. Thus, Hermia and Helena show a much higher degree of devotion and consistency in the love pledges that they make than the men they are in love with.

For, as a surfeit of the sweetest things  
The deepest loathing to the stomach brings;  
Or, as the heresies that men do leave  
And hated most of those they did deceive;  
So though, my surfeit and my heresy,  
Of all be hated, but the most of me!  
And, all my powers, address your love and might  
To honour Helen, and to be her knight.  
(*A Midsummer Night's Dream*, II, 2, 137-144)

Falling in and out of love makes male characters rather similar to each other, with the main difference being the setting in which vacillation occurs. After he wakes up under magic spell in the fairy woodland, Lysander's metaphorical linguistic expression exhibits a whole new take over consistency of love and permanency of truths. LOVE IS FOOD and LOVE IS A SYSTEM OF RELIGIOUS BELIEFS construct the meaning that Lysander puts across. The same kind of dessert repetitively digested has brought "deepest loathing to the stomach" (II, 2, 138), with an obvious need being expressed for a change of diet so that the craving of the body would be satisfied. Also, the previously professed loyalty and love for Hermia that reminded of a true, genuine religious feeling have now been translated into heresy, a false belief that one needs to renunciate after he realizes that he has been at variance with established beliefs and customs. The lines also bear the tone of anger over the things that caused ailment of the body, deception of the mind, soul, and heart.

Helen, to you our minds we will unfold;  
To-morrow night, when Phoebe doth behold  
Her silver visage in the watery glass  
Decking with liquid pearl the bladed grass, -  
A time that lovers' flights doth still conceal, -  
Through Athens' gates have we devised to steal.  
(*A Midsummer Night's Dream*, I, 1, 208-213)

In Shakespeare's works, night is usually associated with covert affairs. The rising of the moon, which is personified as being of feminine gender, has always been considered a convenient time for the elopement of lovers. Nowhere is the concealment of night and darkness given more prominence than in *Macbeth*, but in *A Midsummer Night's Dream* the moon and night are persistently linked to a female principle of changeability, mystery, and secrecy. Disobedience of the ancient privilege that allows the elderly to arrange marriages between the young however they see most suitable is seen possible only by stealing through the city gates at night time.

Going through the gates of Athens, and turning back on male authority figures and the law that impedes happiness, represents a symbolic passage of the young lovers from Theseus's mundane world into an imaginative realm closer to Platonic ideal (Kehler 2010: 23).

And in the wood, where often you and I,  
Upon faint primrose-beds were wont to lie,  
Emptying our bosoms of their counsel sweet,  
There my Lysander and myself shall meet;  
And thence from Athens turn away our eyes,  
To seek new friends and stranger companies.  
Farewell, sweet playfellow: pray thou for us;  
And good luck grant thee thy Demetrius! -  
Keep word, Lysander: we must starve our sight  
From lovers' food till morrow deep midnight.  
(*A Midsummer Night's Dream*, I, 1, 214-223)

Turning eyes away from Athens, stealing through its gates, and seeking "new friends and stranger companies" (I, 1, 219) speaks in terms of the earlier mentioned shift of expectations. Support and understanding are no longer sought in the world of Theseus and Egeus, but now all hope is invested in a powerful female figure. Lysander's aunt as a widow of considerable wealth lives outside the scope of patriarchal norms literally and symbolically.



Even though she is neither mentioned later in the play nor brought on stage, her metaphorical significance is considerable. “A dowager of great revenue” (I, 1, 157-158) represents an alternative social system to strict patriarchy that brings a promise of attaining the most desirable version of the future.

LOVE IS NUTRIENT and THE OBJECT OF LOVE IS FOOD are conceptual metaphors that Hermia intertwines in her expression. In encouraging Lysander to be patient for a little while as the moment of their elopement approaches, Hermia brings about the perception of love as nutrient, and thus as a necessity. In the conceptual metaphors identified, Kövecses (2010) understands the person who yearns for love as a hungry person. Love is understood as food necessary for sustainability of the organism, while hunger is desire for love (171). This mode of cognition transforms Athens into a place of emotional and physical anguish due to depravity of love, which is equalized with starvation.

Lysander and Hermia “unfold” their minds to Helena. Hermia bids farewell to her playfellow, and reveals to her that the meeting point of the elopement is the same spot in the woods where they used to lie “upon faint primrose-beds” (I, 1, 215). The image symbolizes the process of moving from girlhood to womanhood, and the line “emptying our bosoms of their counsel sweet” (I, 1, 216) brings to mind the CONTAINER metaphor. In both cases the emphasis is laid on the institution of female friendship. However, the idea of sharing secrets which leads to unburdening the soul and relieving the pressure on the vessel, which is the body and the mind, is brought under question in the relationship between Hermia and Helena. The love they feel for Lysander and Demetrius undermines the bonds of friendship established in childhood. Helena breaks Hermia’s confidence and jeopardises her friend’s elopement only to receive crumbs of Demetrius’s attention and gratitude. Later in the play, Helena quickly jumps to the conclusion that Hermia has sided with Lysander and Demetrius to mock her passion and unrequited love. In the following lines Helena recalls the phase of girlhood, which she mainly defines through the source domain UNION. Because Hermia and herself have spent their youth as two bodies but one soul, Helena reproaches her friend for unkindness and failure to express female solidarity. She would be perfectly right to do so had she not betrayed the codes of female friendship and loyalty herself in giving away Hermia’s secret to Demetrius.

We, Hermia, like two artificial gods,  
Have with our needles created both one flower,  
Both on one sampler, sitting on one cushion,  
Both warbling of one song, both in one key;  
As if our hands, our sides, voices, and minds,  
Had been incorporate. So we grew together,  
Like to a double cherry, seeming parted,  
But yet an union in partition;  
Two lovely berries moulded on one stem;  
So, with two seeming bodies, but one heart;  
Two of the first, like coats in heraldry,  
Due but to one, and crowned with one crest.  
And ill you rent our ancient love asunder,  
To join with men in scorning your poor friend?  
It is not friendly, ‘tis not maidenly:  
Our sex, as well as I, may chide you for it,  
Though I alone do feel the injury.

(*A Midsummer Night’s Dream*, III, 2, 203-219)

At the root of Helena’s linguistic expression, we may detect FRIENDSHIP IS A COLLABORATIVE WORK OF ART metaphor. This mode of cognition highlights certain aspects of the target domain, so we come to think of friendship in terms of cooperation, creativity, work, dedication, and patience. The metaphor implies that friendship entails a specific kind of activity. It is not by chance that Helena mentions the mutual creation of a flower in needle work, or that she talks about singing a song in one key. Our experience of friendship exhibits structural similarities with a range of experiences involved in producing a collaborative work of art.

FRIENDSHIP IS A COLLABORATIVE WORK OF ART metaphor explains friendship in a manner that is far from any sort of dispute, discord, and frustration. FRIENDSHIP IS A UNION OF TWO PARTS suggests harmony in the co-existence and co-operation of parts which complement one another to the highest possible degree. This mechanism of thought allows Helena to talk about her and Hermia's hands, sides, voices, and minds that "had been incorporate" (III, 2, 209).

PEOPLE ARE PLANTS is combined with FRIENDSHIP IS A UNION OF TWO PARTS, which enables Helena to illustrate Hermia and herself as "two berries moulded on one stem" (III, 2, 211), or as "a double cherry, seeming parted" (III, 2, 209). COATS IN HERALDRY source domain also contributes to the idea of collaborative work, where intricate separate elements are "due but to one" (III, 2, 214).

In building this rather complex metaphorical linguistic expression, where different conceptual metaphors intertwine and complement one another, Helena opens the theme of feminism in terms of female solidarity and loyalty. She scolds and criticizes Hermia for mocking a friend as being unloved and less pretty in joining sides with men, thus betraying the union of which only women seem to be capable in friendship. Another female community is established by Titania and her votaress. This family-like union also seems self-sufficient since it does not require a male figurehead (Connolly 2010: 146).

The fairy-land buys not the child of me.  
His mother was a vot'ress of my order:  
And, in the spiced Indian air, by night,  
Full often hath she gossipt by my side;  
And sat with me on Neptune's yellow sands,  
Marking th' embarked traders on the flood;  
When we have laugh'd to see the sails conceive  
And grow big-bellied with the wanton wind;  
Which she, with pretty and with swimming gait  
Following, - her womb then rich with my young  
Squire, -  
Would imitate, and sail upon the land,  
To fetch me trifles, and return again,  
As from a voyage, rich with merchandise.  
But she, being mortal, of that boy did die;  
And for her sake do I rear up her boy;  
And for her sake I will not part with him.  
(*A Midsummer Night's Dream*, II, 1, 122-137)

This speech of Titania has been discussed by and large from postcolonial and feminist points of view. She expresses nostalgia about the time she spent with her votaress by relying on source domains MERCANTILISM and SEAFARING. Female friendship is shown as grounded in pregnancy, with the states of pregnancy and mercantilism sharing a lot in terms of investment, anticipation, productivity, and distinct elements of risk (Pillai 2010: 155). Merchants' ships struggled to survive at sea and pregnant women, who resemble sails that "grow big-bellied with the wanton wind" (II, 1, 129), died at childbirth. The future of a vessel caught in the wind and flood at sea is as uncertain as is the future of a pregnant woman. Titania refuses to surrender the child to Oberon in estimating his value to be beyond anything that the fairy king could possibly reciprocate with – "the fairy-land buys not the child of me" (II, 1, 123). In this way, she relates the significance of the boy to constructs that go beyond the sphere of what is material and negotiable, and that are to be found in the realms of social and cultural history. The fairy king is enraged by his queen's stubborn persistence in disobeying him by not accepting to be parted with the child. He openly enquires, "am I not thy lord?" (II, 1, 63) and "why should Titania cross her Oberon" (II, 1, 119). His determination to take the boy and make him one of his henchmen is demonstrative of his perception of the child as a rival for the affection of his wife.

Connolly (2010) says that by separating Titania from the boy, Oberon seeks to distance his wife from the female community of which she had been part, and thus to re-establish control and authority over her (146).

In showing power relations as constantly fluctuating between men and women in the play, it appears that Shakespeare once again tackles the issue of cultural anxiety of the time about female relationships, female power and sexuality. Marriages take place and life in matrimony resumes only when women have made their peace with patriarchal control, and once the bonds of friendship between them have been dissolved.

At the end of the play, the female characters prove loyal to their husbands at the cost of leaving the union that they had with one another. However, there seem not to be any absolute winners in the games and tricks for establishing control. It is quite interesting that Titania's loss of control and Oberon's recuperation of authority come only when Oberon endangers his own patriarchal hold of his marriage bed. Pillai (2010) notices that the physical and psychological deformation caused by a magic trick does not only affect Titania and Bottom, but it also undermines sexual conventions of monogamist patriarchy (161). It is also difficult to fully understand Demetrius's marriage to Helena, and his vacillation in feeling from Helena to Hermia, and then to Helena again. Shakespeare investigates the transfer of allegiance and fluctuating power relations by introducing magical elements into the play, where magic serves as a powerful metaphorical mode for understanding love, passion, and sexuality.

### 3.2.3. Concepts of love, nature, and magic in *A Midsummer Night's Dream*

The lovers leave Theseus's unaccommodating Athens, and they find themselves in the fairy woods. The night that they spend in the realm of nature, myth, and magic enables self-knowledge, understanding of emotions and sexuality, and renewal of Athens upon return into the civilized society. In order to be ready for marriage, the lovers must go through metamorphosis, which is given in the play as quite literal and as metaphorical. The changes of scenery and dislocation from Athens into the fairy woods result in altered imagery, which seems to be a picturesque representation of the distancing from the Petrarchan ideal of love. Kott (1966) says that passing through animality is the narrative thread that weaves together three separate plots that unfold in the play. Titania and Bottom go through animal eroticism in a literal and visual sense, while four young lovers metaphorically enter the sphere of dark animalistic experience of love (224-225). Love experiences that occur in a dreamy setting of magical woodland assume liberation from all constraints, with suppressed desires, sadistic and masochistic impulses surfacing from the depths of the unconscious.

I am your spaniel; and, Demetrius,  
The more you beat me, I will fawn on you:  
Use me but as your spaniel, spurn me, strike me,  
Neglect me, lose me; only give me leave,  
Unworthy as I am, to follow you.  
What worser place can I beg in your love, -  
And yet a place of high respect with me, -  
Than to be used as you use your dog?  
(*A Midsummer Night's Dream*, II, 1, 203-210)

The conceptual metaphor that the expression is developed upon is brutal, almost masochistic. Dogs on short leashes fawning upon their masters were frequent motifs on Flemish tapestry, and they represented scenes from hunting (Kott 1966: 225). In *A Midsummer Night's Dream*, however, there is a girl conceiving herself through the source domain DOG. She describes herself as completely dependent and absolutely loyal to her lover, no matter the circumstances, nor the treatment that she receives. Tamaru (2013) also analyses this metaphor, and says that Helena compares herself to a dog because she is a neglected lover who behaves loyally to earn attention of her beloved (9). Apart from relying on ANIMAL source domain to illustrate her utmost commitment and despair for Demetrius's love, Helena also uses LOVE IS A PHYSICAL FORCE conceptual metaphor.

You draw me, you hard-hearted adamant;  
But yet you draw not iron, for my heart  
Is true as steel: leave you your power to draw,  
And I shall have no power to follow you.  
(*A Midsummer Night's Dream*, II, 1, 195-198)

In conceptualizing Demetrius as a magnet, Helena points out how helpless her heart made of steel is. Following the young man around and being drawn to him is not a matter of choice because mechanical, electrical, gravitational, and magnetic forces operate under laws of physics, unaffected and uninfluenced by the will of man. To her professions of desperate love that goes beyond self-respect and self-control, Demetrius responds in unsympathetic manners – “I love thee not, therefore pursue me not” (II, 1, 188), “I am sick when I look on thee” (II, 1 212), and “I'll run from thee and hide me in the brakes, and leave thee to the mercy of wild beasts” (II, 1, 227-228).

The pungency of the dialogue, as well as the brutality of love and desire, prevent the view of the play through the spectre of Brothers Grim fables, light-hearted family entertainment, or a joyous celebration of love and marriage (Kott 1966).

Hang off, thou cat, thou burr! Vile thing, let  
loose,  
Or I will shake thee from me like a serpent.  
(*A Midsummer Night's Dream*, III, 2, 260-261)

Thy love! out, tawny Tartar, out!  
Out, loathed medicine! O hated potion, hence!  
(*A Midsummer Night's Dream*, III, 2, 263-264)

In relying on ANIMAL imagery, Lysander conceptualizes Hermia through source domains CAT and SERPENT. Her insistence on trying to understand the cause and reason for change in Lysander's affection and loyalty are perceived as a nuisance that Lysander is not only annoyed by, but also eager to get rid of. MEDICINE and POTION source domains contribute to our understanding of Hermia and her love for Lysander as a sort of pestilence. From the modes of his conceptualization, we see Lysander as having been disturbed, irritated, and even made sick by his relationship with Hermia. Lysander and Demetrius exhibit a high level of similarity in the conceptual metaphors that they rely on to express their emotions, likes, and dislikes. As a result of having similar mechanisms of perception, thought, verbalization, and subsequently behaviour, commentators have often noticed that two young men differ only in their name, and in the environment in which they vacillate.

It is quite difficult to comprehend the nature of marriages that come at the end of the play between Helena and Demetrius, and to a lesser degree between Lysander and Hermia, after overt declarations that men find women and their romantic feelings nothing short of repulsive. However, Buccola (2010) says that if we think of the fairy woods as a prototype of the real world, then modern science may explain the love potion administered by Puck under Oberon's order as the manipulation of oxytocin levels in women and as the manipulation of vasopressin levels in men. Magically induced shift of affection and allegiance is not a phenomenon restricted to the fairy realm and the effects of magic potions (2). According to Jan Kott (1966), Shakespeare introduces the magical and the supernatural so that these would translate into psycho-sexual reading of the comedy. There are numerous views of the play that follow a similar mode of comprehension, with the magical, supernatural, and images from nature being understood as metaphorical references to erotic drives located in the sphere of the unconscious.

momentary as a sound,  
Swift as a shadow, short as any dream;  
Brief as the lightning in the collied night,  
That, in a spleen, unfolds both heaven and earth,  
And ere a man hath power to say, "Behold!"  
The jaws of darkness do devour it up:  
So quick bright things come to confusion.  
(*A Midsummer Night's Dream*, I, 1, 143-149)

The lovers do not only vacillate in their professions of love and loyalty under the influence of magic potion. Love is frequently referred to as transitory, momentary, sudden, and changeable even before the four young Athenians enter the realm of fairy woods. In his metaphorical linguistic expression, Lysander reveals the intangible quality of love by relying on the source domain SHADOW. Its elusive property is understood through the source domain DREAM, while the fleeting quality of love is conveyed through our knowledge of the source domain LIGHTING.

The swiftness of love, the sudden changes of desire and affection are illustrated through the agility and efficacy of fairies. The fact that Puck puts "a girdle round about the earth in forty minutes" (II, 1, 175-176) brings to mind the first Russian sputnik that encircled the earth in forty-seven minutes (Kott 1966: 216). For Puck and the fairies, time and space seem to cease to exist. When time, space, constraints by law, reason, and social institutions lose all relevance, the only thing left is the sudden emergence of desire and affection, where lovers only see and feel each other.

Demetrius exclaims, "O Helen, goddess, nymph, perfect, divine!" (III, 2, 137) upon waking up from a dream in which a spell was cast upon him. Also, everything there is in nature and cosmos serves the purpose to illustrate the intensity of feeling and desire. Fair ladies are addressed as stars, shining brightly in their spheres, and Demetrius lacks linguistic means to describe Helena's eyes because when compared with them, even "crystal is muddy" (III, 2, 139).

Love looks not with the eyes, but with the mind;  
And therefore is wing'd Cupid painted blind:  
Nor hath love's mind of any judgement taste;  
Wings, and no eyes, figure unheedy haste:  
And therefore is Love said to be a child,  
Because in choice he is so oft beguiled.  
As waggish boys in game themselves forswear,  
So the boy Love is perjured every where.  
(*A Midsummer Night's Dream* I, 1, 234-241)

The swift and soaring qualities of love are related to the myth of Cupid, who is usually painted as a winged, blindfolded boy with a bow and arrow. The irrational, transforming, and unaccountable effects of love are invariably suggested by this imagery. The metaphorical linguistic expressions in the characters' discourses before the dislocation into the fairy woods serve as a sort of prelude to the fantasy over the subject that the comedy seems to be all about. Kott (1966) says that "mind" in this expression means imagination and desire, while Cupid represents irrational driving force. Love is blind, devoid of judgement and above intellect, which is exactly what gives it the attributes of fulfilment and ecstasy (223-224). Thinking of love in terms of the source domain BOY, Helena presents herself as the victim of its whimsical, inconsistent nature. "The boy Love" (I, 1, 241) from her metaphorical expression, who gives promises and swears easily driven by the spur of the moment, is love generally and Demetrius particularly.

For ere Demetrius lookt on Hermia's eyne,  
He hail'd down oats that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.  
(*A Midsummer Night's Dream*, I, 1, 242-245)

Demetrius does not only vacillate between two objects of love once the magic potion has been squeezed onto his eyelids. In the urban, rational, and pragmatic realm of Athens, he also shifts from loving Helena to loving Hermia. The play's imagery of the moon, weather conditions, water, flora and fauna are frequently discussed and analysed as being predominant and responsible for the general atmosphere and the impression that the play leaves on its readers and audience. The imagery that draws on NATURE as the source domain does not only mark the stage of the characters' dwelling in the fairy woods, but it is also notable at the beginning of the play, before the young lovers flee into the irrational, magical, and mystical woodland.

LOVE IS NATURAL FORCE metaphor allows Helena to account for the changeability of Demetrius's love. She compares his oats to hail in order to encapsulate their abundance, forcefulness, and intensity. In relaying on our common knowledge of HAIL as a more specific source domain than NATURE or WEATHER, Helena also manages to convey the dissolving quality of love in general, and of Demetrius's love for her in particular. The warmth that Hermia emanates is the reason why "oats did melt" (I, 1, 245). Caught up in the changing, transitory, and sudden aspects of love, Helena decides to break the bonds of lifelong friendship so that she could preserve and recuperate a bit of Demetrius's affection, even if it is only in the form of gratitude. Tamaru (2013) says that Helena imagines Demetrius' heart as ice, and in this, she anticipates the betrayal since ice is subject to the effects of heat that comes from someone else (12).

Therefore the winds, piping to us in vain,  
As in revenge, have suck'd up from the sea  
Contagious fogs; which falling in the land,  
Hath every pelting river made so proud,  
That they have overborne their continents:  
The ox hath therefore stretch'd his yoke in vain,  
The ploughman lost his sweat; and the green corn  
Hath rotted ere his youth attain'd a beard:  
The fold stands empty in the drowned field,  
And crows are fatted with the murrion flock;

The nine-men's morris is fill'd up with mud;  
 And the quaint mazes in the wanton green,  
 For lack of thread, are undistinguishable:  
 The human mortals want their winter cheer;  
 No night is now with hymn or carol blest: -  
 Therefore the moon, the governess of floods,  
 Pale in her anger, washes all the air,  
 That rheumatic diseases do abound:  
 And through this distemperature we see  
 The seasons alter: hoary-headed frosts  
 Fall in the fresh lap of the crimson rose;  
 And on old Hiems' chin and icy crown  
 An odorous chaplet of sweet summer buds  
 Is, as in mockery, set: the spring, the summer,  
 The chilling autumn, angry winter, change  
 Their wonted liveries; and the mazed world,  
 By their in cease, now knows not which is which:  
 And this same progeny of evils comes  
 From our debate, from our dissention;  
 We are their parents and original.  
 (*A Midsummer Night's Dream*, II, 1, 81- 117)

The bitter marital conflict in the fairy realm over the guardianship of an Indian boy apparently results in a major disbalance of natural cycles. *A Midsummer Night's Dream* dislocates the centre of the play from the urban geography of Athens to the neighbouring wooded fairy realm, where we immediately see Oberon and Titania waging a war that is a cause for global concern. At the end of her lines Titania states that the spouses' battle over "a little changeling boy" has directly resulted in a complete natural and social chaos on earth (Pillai 2010: 152). In claiming joined responsibility with Oberon for sea storms, floods, and changed weather patterns that result from the disbalance of seasons, Titania seems to anticipate twenty-first century horrors of global climate change. Flora, fauna, crops, agrarian economy, and health conditions of people have all suffered detrimental effects of meddling with nature. The concept of the passage of time has also been dismantled because unearthly creatures have tempered with the clockwork that overlooks the shift and efficacy of seasons.

The realm of fairy king and queen inverts the system of conceptualization as we know it. While human characters rely on NATURE as the source domain to understand and explain love, marriage, desire, and passion, Oberon and Titania reflect their marital dispute on the world of nature so that natural disasters account for the intensity, gravity, and extent of their argument. The transformation of the earth is no more than a representation of the turbulence and change that their relationship undergoes from unity and harmony towards war for a little Indian boy, power, and dominance. Dream, enchantment, and fantasy as the main qualities of the play come from the extraordinary poetical language developed upon a large number of nature images and metaphors that primarily include plants and animals. "The green corn hath rotted ere his youth attain'd a beard" (II, 1, 94-95) is a personification that brings to mind the sight of the fields at the end of many wet English summers, according to Spurgeon (1935: 261).

The following lines present us with a pageant of the swift succession of the seasons, and all the colours that they bring with themselves – "the spring, the summer, the chilling autumn, angry winter, charge their wonted liveries" (II, 1, 111-113). In *A Midsummer Night's Dream*, we are overpowered by the beauty of the woodland merged with dreams, magic, and the supernatural. When we look closer into the text of the play, its metaphorical linguistic expressions and imagery, we begin to realize that this sensation is partially brought about by the frequent presence of the moon. It is mentioned at the very opening of the play when the impatient lovers measure days until their wedding by the waning of the old and coming of the new moon (Spurgeon 1935: 259). This celestial object is often personified in the play to be of feminine gender. She does not only influence weather and water, but also symbolizes the barren air of convents and nunnery and, more importantly, the changeability of affection and allegiance in the romantic feelings of mortals.

Spurgeon (1935) counted that the moon is mentioned twenty-eight times in this play, which is three and a half times more often than in any other play. Shakespeare mentions moonlight eight times, and six of these references are to be found in *A Midsummer Night's Dream* (260). When he plays magic tricks upon Titania and the four young lovers from Athens, this is how Oberon instructs Puck - "the starry welkin cover thou anon with drooping fog, as black as Acheron" (III, 2, 356-357). This is the very unique reference to "starry welkin" in Shakespeare's plays, which is to be obscured by the magical abilities of the fairies so that the acts of deception that are to be performed upon the mortals could be carried out without their realization. Demetrius accuses Hermia of having pierced his heart with cruelty and rejection. Despite alluding that the fair maiden has fatally wounded him in becoming thus his murderer, Demetrius still describes Hermia "as bright, as clear, as yonder Venus in her glimmering sphere" (III, 2, 60-61). When a lady is conceptualized through the source domain STAR, she is immediately seen as beautiful, distant, and usually unattainable.

We have already discussed the invocation and preference for night and darkness in *Macbeth*, which was seen as linked to obscure aspects and desires of the unconscious, and as directly connected with covert foul deeds. Disturbances of sleep such as insomnia, nightmares, and somnambulism were on that occasion explained as manifestations of a troubled inner being and unsettling conscience. In *A Midsummer Night's Dream*, however, the prominence of moonshine does not conceal hypocrisy, ruthless ambition, nor man's darkest capabilities in pursuance of the highest forms of power. Instead, the night spent in the realm of fairy woods, along with dreams, magic tricks and potions, brings out sexual and emotional fantasies, and it helps the comprehension of love as irrational, be it unrequited as Helena's for Demetrius, or bizarre and inappropriate as Titania's for Bottom. Moonshine and night time in the enchanted woods allow the fairies to take control over events. They are "swifter than the moon's sphere" (II, 1, 7), and Puck has the ability to multiply himself so that he can be at several places at once. Kott (1966) notices that fairies also seem to be exempt from the laws of gravity, and it becomes easy for them to meddle with human agents so that future courses could be transformed, and so that self-knowledge and genuine comprehension of love, eroticism, and sexual identity could be achieved.

Oberon is the king of the fairy woods where travellers lose themselves as they encounter magic, the power of desire, and their own repressed sexual impulses. However, he points out that they are "spirits of another sort" (III, 2, 287), making a clear differentiation between himself, his fairies, and the ghost in *Hamlet*. While the ghost of the murdered king is chased away by dawn and early morning roosters, Oberon "with the Morning's love have often made sport". Notwithstanding the fact that "like a forester" Oberon has reached "the eastern gate, all fiery-red, opening on Neptune, with fair blessed beams" (III, 1, 391-392), the fairies are still in haste to fulfil their designs during moonshine. Covering the stars and the moonlight with "drooping fog" not only makes their tricks and deception games easier to perform, but night also accounts for the time more suitable than day for the extraction of the repressed contents from the unconscious through dreams.

Since once I sat upon a promontory,  
 And heard a mermaid, on a dolphin's back,  
 Uttering such dulcet and harmonious breath,  
 That the rude sea grew civil at her song,  
 And certain stars shot madly from their spheres,  
 To hear the sea-maid's music.  
 That very time I saw – but thou couldst not –  
 Flying between the cold moon and the earth,  
 Cupid all arm'd: a certain aim he took  
 At a fair vestal throned by the west,  
 And loosed his love-shaft smartly from his bow,  
 As it should pierce a hundred-thousand hearts:  
 But I might see young Cupid's fiery shaft  
 Quencht in the chaste beams of the watery moon,  
 And the imperial vot'ress passed on,  
 In maiden meditation, fancy-free,



Yet markt I where the bolt of Cupid fell:  
It fell upon a little western flower,  
Before milk-white, now purple with love's  
wound.  
And maidens call it love-in-idleness.  
(*A Midsummer Night's Dream*, II, 1, 148-167)

These lines uttered by Oberon are a perfect example of what makes Shakespeare a master of metaphor and imagery. He often takes a hackneyed metaphor or an image, ponders over it, develops it, makes it much more intricate, and by introducing a touch of magic and dislocation into enchanted woodland, he makes it extraordinary and eternal. Cupid with his bow and arrow and a mermaid on a dolphin's back are examples of the hackneyed imagery that Shakespeare uses in a such a novel way, and so skilfully, that they begin to represent the interaction between nature, magic, aesthetic creativity, and the utmost intensity of feelings and desires.

Oberon recalls hearing "a mermaid on a dolphin's back" (II, 1, 149) singing so beautifully that she was able to tame the rough sea with her song. Even the "stars shot madly from their sphere" (II, 1, 152) in response to the music produced by the sea maid. Shakespeare successfully merges ecstasy as the final expression of art with magic and nature. Cupid is mesmerised by the mermaid's song, and the shaft that he looses from his bow in the state of his own enchantment, and the enchantment of surrounding natural forces, is described as so powerful that it could pierce hundred thousand hearts. The power of this shaft, Cupid's state of ecstasy, and the response of nature to a mermaid's divine song all together account for the intensity, fascination, and infatuation of love. The image that Oberon draws in words makes the suddenness and power of desire one of the main themes of *A Midsummer Night's Dream*. Suddenness, infatuation, and fascination of love are embodied and represented by "a little western flower" (II, 1, 165) and the immediate effects of its juice. The state of being infatuated as similar to the state of being wounded and pierced by a shaft is evoked again when the flower once white in colour turns purple "with love's wound" (II, 1, 166). Love as a sudden and transitory feeling, desire as a powerful and momentary impulse of libido, oats sworn under the influence of the spur of the moment seem to be a male manner of perspective and behaviour. Women in the play exhibit a much higher level of devotion than men, and their unquestionable belief in life-long, constant love is recognized in the metaphorical linguistic expressions taken from their discourses.

The sun was not so true unto the day  
As he to me: would he have stol'n away  
From sleeping Hermia? I'll believe as soon  
This whole earth may be bored; and that the  
moon  
May throughout the centre creep, and so displease  
Her brother's noontide with th' Antipodes.  
(*A Midsummer Night's Dream*, III, I, 50-56)

Hermia emphasizes her unwavering belief in Lysander's loyalty and commitment by relying on SUN as the source domain. It is impossible to separate the sun from day and, in this sense, Lysander would never "have stol'n away" (III, 1, 51) from Hermia's side while she was asleep. She translates the constancy of nature's perpetual laws and patterns into stability of Lysander's feelings and oats. In this respect, Hermia reverberates a bit of Othello's conceptualization where the end of love is seen as the emergence of chaos on earth – "moon may throughout the centre creep, and so displease her brother's noontide with th' Antipodes" (III, 1, 55-56). On the other hand, there is Lysander who once connected the termination of loyalty only with death – "and then end life when I end loyalty" (II, 2, 63). Lysander wakes up with the magic potion squeezed over his eyelids and professes, "Not Hermia, but Helena I love" (II, 2, 112). The swift and sudden changeability of affection and allegiance would not be possible in the magical fairy realm if it were not a universal characteristic of love. What Lysander experiences under the influence of magic potion is exactly what happens to Demetrius in the real, pragmatic, and rational world of Athens.

It appears that the fairy woodland reveals and exposes genuine qualities of love, the ones that are purposefully neglected and suppressed in urban, patriarchal societies so that they would not conflict with considerations, norms, and laws. Puck acknowledges instability and temporality of loyalty in love when he says, “then fate o’er- rules; that, one man holding troth, a million fail, confounding oath on oath” (III, 2, 92-93).

Who will not change a raven for a dove?  
The will of man is by his reason sway’d;  
And reason says you are the worthier maid.  
Things growing are not ripe until their season;  
So, I being young till now ripe not to reason;  
And touching now the point of human skill,  
Reason becomes the marshal to my will,  
And leads me to your eyes; where I o’erlook  
Love’s stories, written in Love’s richest book.  
(*A Midsummer Night’s Dream*, II, II, 113-121)

The magical and mythical woodland is a mimesis of urban, pragmatic Athens. In both settings, men are seen as interchanging the objects of their affection. Commentators have also noticed that Hermia and Helena are scarcely distinguishable from one another. Kott (1966) notices that they differ in height and in the colour of their hair, with Hermia perhaps exhibiting certain traits of individuality at the beginning of the play where she resembles Desdemona, or an earlier version of Rosalind in *As You Like It* (219). The vacillation and shift on the part of male characters from Helena to Hermia, and vice versa, has a detrimental effect on the self-image of female characters. After being persistently scolded and rejected by Demetrius, who emphasizes the fact that his romantic emotions have shifted towards fair Hermia, Helena sees herself “as ugly as a bear” and further adds, “beasts that meet me run away for fear” (II, 2, 94-95). As being constantly compared to one another, falling in and out of love with Hermia and Helena is illustrated as changing “a raven for a dove” (II, 2, 114).

PEOPLE ARE PLANTS and LOVE IS A PLANT are two manners of conceptualization intertwined in Lysander’s expression. He attributes his love for Hermia to inexperience and youth. Transitivity of romantic feelings is explained through the stage of plants that are still growing, but are “not ripe until their season” (II, 2, 118). The stage of a ripe plant in due time corresponds to the stage of man’s life when reason takes primacy over whims, wilfulness, and impulses. Being delusional because of the effects of magic potion, and thinking of himself as having ripened in thought and emotion, Lysander’s view of love and relationship changes so that Helena begins to seem as a choice of reason that fits maturity. Similarly, the love that marks youth usually resembles a delicate bud. Blossoming and ripening are, in this context, responsible for vacillation and changeability, which is why one of the themes of the play may be recognized in finding one’s sexual identity rather than in permanence of true love.

Help me, Lysander, help me! do they best  
To pluck this crawling serpent from my breast!  
Ay me, for pity! - what a dream was here!  
Lysander, look how I quake for fear:  
Methought a serpent eat my heart away,  
And you sat smiling at his cruel prey.  
(*A Midsummer Night’s Dream*, II, 2, 145-150)

In her dream, Hermia anticipates the betrayal of love pledges and Lysander’s vacillation of feelings and loyalty. This dream is usually analysed in terms of the distance between conscious and unconscious sides of the mind. The residue of patriarchal norms and system of values makes Hermia anxious regarding erotic desires in her love for Lysander, which are conflicted with the fear of being abandoned in the mutually devised elopement plan. The image of a snake, a serpent, and an adder had a powerful presence in myths and legends. It was mainly mentioned by the people in Shakespeare’s time in terms of its characteristics as fanged, poisonous, and fork-tongued. It was also noticed that it would cast old skin in April and May (Olsen, Vol.1: 2002).

It appears that nothing is left to chance regarding metaphorical representation and imagery. Oberon describes the place where Titania sleeps as “there the snake throws her enamell’d skin” (II, 1, 255), implying that *A Midsummer Night’s Dream* most likely takes place sometime in the month of May. Also, the holiday of May Day was tightly associated with fairies as guardian spirits of the king and queen, which is exactly what we see and hear in the song by the fairies, who banish amphibians and invertebrates from Titania’s the immediate vicinity.

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind worms, do not wrong,  
Come not near our fairy queen.  
(*A Midsummer Night’s Dream*, II, 1, 9-12)

When Shakespeare mentioned a raven, a dove, a serpent, amphibians, animals, and plants of different kinds, it usually meant something quite specific for the audience of his time. Kehler (2010) says that Bottom, for example, becomes an animated metaphor that encapsulates the structural binarism of the play. While he is seen as an ass in the working world of Athenian mechanicals, in the dream world he becomes quite literally an ass. In this case, the love between Titania and Bottom also serves as a metaphor. The forest and Bottom with the head of an ass symbolize fertility. They stand for the transgressive desires of the unconscious that the lovers experience (28). Seeking vengeance on his wife and cheap laughs, Oberon casts a problematic spell on Titania, under whose influence she gives in to monstrous appetites and animalistic eroticism. Kott (1966) adds to this that the bestiary in *A Midsummer Night’s Dream* is not a haphazard one. Dried skin of a viper, pulverized spiders, and bats’ gristles appear in every medieval and Renaissance prescription book as drugs that cure impotence and some afflictions of women. Snakes, snails, bats, worms and spiders are also the bestiary of Freud’s theory of dreams (226).

What thou see’st when thou dost wake,  
Do it for thy true-love take;  
Love and languish for his sake:  
Be it ounce, or cat, or bear,  
Pard, or boar with bristled hair,  
In thy eye that shall appear  
When thou wakest, it is thy dear:  
Wake when some vile thing is near.  
(*A Midsummer Night’s Dream*, II, 1, 27-34)

Oberon announces that, as a punishment, Titania will fall in love with a beast. Kott (1966) suggests that the animals listed in Oberon’s magic spell represent abundant sexual potency, and they also play an important role in sexual demonology. Bottom’s transformation into an ass does not translate into stupidity of the character. From antiquity and throughout Renaissance, the ass was credited with the strongest sexual potency, and among all the quadrupeds was said to have the longest phallus (227). Dreams and night in the woodland free from inhibitions. The tender and lyrical Titania would not be sexually attracted to a monster unless there had been a repressed desire for this version of love. Titania drags the monster to bed almost by force. Because dreams have their own portion of validity as representations of the unconscious, Bottom with the head of an ass seems to be the lover she wanted and fantasized about, refusing to admit it even to herself. Of all the characters in the play, Titania completely enters the dark sphere of sexuality, where beauty and ugliness cease to exist because there is only raw eroticism, infatuation, and ultimate liberation.

Come, sit thee down upon this flow’ry bed,  
While I thy amiable cheeks do coy,  
And stick musk-roses in thy sleek smooth head,  
And kiss thy fair large ears, my gentle joy.  
(*A Midsummer Night’s Dream*, IV, 1, 1-4)

The visual representation of love scenes between Titania and the ass are at the same time comprehensible, and they go beyond the capacity to grasp. They are real and unreal, fascinating and repelling. The image of Shakespeare's Titania caressing the monster, and adorning the head of an ass with flowers, comes close to the grotesque of surrealists (Kott 1966: 229). The love between a gentle fairy queen and a monster with the head of an ass is a metaphor through which a dark sphere of human fantasy and desire is evoked. As the dawn takes over night, the lovers have already passed through animalistic experiences and vacillation in seeking their sexual identity. The erotic frenzy and liberation of fantasy that occurred under the veil of night are now subject to censorship of the day, when anything beyond mundane and acceptable is to be forgotten. The magical, the supernatural, and the woodland with flora and fauna imagery bring about the understanding of love as irrational, closely linked to art, imagination and fantasy. We conceptualize the target domain through metaphors LOVE IS INSANITY, LOVE IS A RAPTURE, LOVE IS MAGIC, and LOVE IS A DREAM. These modes of thinking associate a lover with a lunatic and a poet.

Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover, and the poet  
Are of imagination all compact.  
(*A Midsummer Night's Dream*, IV, 2, 4-8)

The dream in a fairy woodland releases imagination and fantasy that are usually subdued by what is rational and reasonable. The perspectives that open up in the magical forest, and in a dream, are inaccessible to ratio and mundane, pragmatic environments. This why Theseus concludes towards the end of the play that the true nature and character of romantic love can only be grasped by individuals who dwell in the realms beyond reason, rigid laws, and considerations. He recognizes such individuals in a poet, a madman, and a lover.

### 3.2.4. Conclusion of conceptual metaphor analysis in *A Midsummer Night's Dream*

The opening scene, where Hermia pleads her right to choose a husband for herself and marry the man she loves, immediately announces one of the most prominent themes of *A Midsummer Night's Dream*. The patriarchal society is seen as established upon the following metaphors:

FATHER IS GOD  
DAUGHTERS ARE THEIR FATHERS' VALUABLE POSSESSIONS  
UNDERSTANDING IS SEEING

Translation from a god-like figure into a male progenitor invests all the right into Egeus who as the pater familias may dispose of his daughter however he sees most convenient when the time comes. Along the same pattern of conceptualization, Theseus is the political father to his subjects, and thus a God-like figure deserving of absolute respect and obedience on the side of Athenian citizens. Strict Athenian law is the embodiment of male principle as a controlling factor in the lives of daughters and women, especially when it comes to their sexuality and fertility. SEEING IS UNDERSTANDING metaphor promotes the perception of powerful and authoritative male personages as a valid, objective one that does not allow for subjectivity of opinion, or liberty to follow different modes of thinking. In the scene where Hermia pleads her right to marry the man she is in love with, she is presented with an ultimatum. She can either obey the will of her father, which is at the same time the will of the law, literally leave this world through death, or metaphorically depart from earthly pleasures by joining a convent. The options given to Hermia in case she defies her father, her duke, and the law blatantly reveal Athens as androcentric, male-centred society where men hold authority, while women are deprived of the right to choose and construct their own future.

Semi-egalitarian version of marriage surfaces in Theseus's metaphorical linguistic expression built upon PEOPLE ARE PLANTS conceptual metaphor. In adjusting her views over love and marriage to match the views of her father, Hermia will get to enjoy this earthly world, where the fulfilment of purpose to be a loved wife and mother is illustrated through the image of a distilled rose. As opposed to this, there is an image of a barren, isolated life depicted by a rose that is withering on the thorn of virginity. Given the fact that the images of nunnery resemble death in life, with no light, no enjoyment, and no posterity, it seemed that Hermia's choice would be an obvious one. However, she declines the compromise where through submission and giving up on love, she gets to keep a small portion of freedom. In this, she is seen as different from Hippolyta, whose love and marriage with Theseus is conceptualized as LOVE IS AN OBJECT and LOVE IS WAR. Since being the duke's war prisoner, the fair Amazonian warrior queen manages to recuperate a considerable amount of her previous power and social authority by marrying Theseus. The fact that Hippolyta is not all rational and calculated in her perception of love and marriage is obvious at the end of the play, when she believes in the lovers' accounts of their night spent in the woods. This proves that there is a grounded instinct in her to see love and emotions as transcending reason, which is no surprise given the fact that she belongs to an alternative social system where dominance is granted to women.

When Hermia and Lysander realize that the strict Athenian law will prevent them from constructing the future for themselves, they begin to think of it as ENEMY or OPPONENT, while their love is seen to be under siege. Introduction of the concept of futurity leads towards dislocation from urban, pragmatic environment of Athens into the world of nature where magic, myth, dream, and expression in love and art intertwine. The changed perspective of Athens, where paradise turns into hell through the experience of love, is brought about by the following modes of conceptualization:

LOVE IS UNITY  
LOVE IS A BOND  
LOVE IS NUTRIENT  
THE OBJECT OF LOVE IS FOOD  
PEOPLE ARE PLANTS

Lovers conceptualize the prohibition to get married as deprivation of food and starvation. Since sustainability of the body is brought under question, the potential for survival is found in dislocation into a friendlier environment, where basic human necessities are met. The promise of better future and a friendlier environment is given in the form of a powerful female figure, a dowager, who is an alternative to a rigid patriarchal society. The romantic lovers, separated from each other, and their misery are visualized as flowers growing pale and withering.

LOVE IS UNITY and LOVE IS A BOND are frequent metaphors in the play, which is after all about affection, erotic desires, and wooing rather than marriage. Fusion and separation are causes of immense happiness and devastation as male lovers fall in and out of love, proving the true nature of affection and allegiance to be changeable and transitory. Same conceptual metaphors are used for exposing different aspects of abstract notions. Thus, LOVE IS FOOD used in Lysander's metaphorical expression shows a romantic feeling as having the quality to make a person sick due to the excessive exposure to the same kind of pleasure. Vacillation in love is also comprehended by LOVE IS A RELIGIOUS BELIEF, in which sense falling in and out of love is compared to the state of being deluded, and subsequently learning the genuine truth.

MEDICINE and POTION are other source domains that reveal love as having the potential to make a person feel sick or ill. Being fed up and feeling unwell due to excessive exposure to the same romantic feeling is demonstrative of a struggle to accept monogamy since looking for a sexual identity and giving in to erotic impulses seems to be man's natural condition. Shakespeare's private life may offer a clue for such a conceptualization of love and marriage. Two things about his marriage to Ann Hathaway we are certain of. It was forced by social considerations due to her pregnancy, and Shakespeare has spent the majority of their married life in London, which indicates that the marriage was not exactly a happy one. Life-long permanency of a love pledge as dictated by moral norms of the time is demonstrated by his own example. The bard remained married to Ann Hathaway until his death even though there was an obvious change in affection, and in the perception of love as being a result of youth and inexperience. This may be the reason why we encounter conceptual metaphors PEOPLE ARE PLANTS and LOVE IS A PLANT in Lysander's metaphorical linguistic expression. He sees the first experience of love for Hermia as having been induced by impressionable youth, while magically induced maturity taught him that the right version of love is to be found somewhere else.

Love infatuation and sexual desire are described as powerful, sudden, and fleeting. The source domains that allow for this comprehension are primarily NATURE, SHADOW, MAGIC and DREAM. Obsession induced by infatuation and sexual desire is all-consuming, devoid of logics and reason, which is why it is similar to the state of madness, enchantment, and dream-like experiences. The power of obsession is illustrated through different kinds of forces that operate based on laws that transcend human will and control. This perception is brought about by the following conceptual metaphors:

- LOVE IS INSANITY
- LOVE IS RAPTURE
- LOVE IS A DREAM
- LOVE IS MAGIC
- LOVE IS A PHYSICAL FORCE
- LOVE IS A NATURAL FORCE

Comparing love oats to hail and pulling forces towards the object of love to a magnet explain the loss of self-control in pursuing desires of the heart. The loss of self-respect is given through ANIMAL metaphors and imagery. The reference to all sorts of animals including dogs, cats, serpents, birds, and beasts characterized with high levels of sexual potency, among which the most prominent is the ass, allows Shakespeare to move away from the Petrarchan vision of love. A tender, subtle sentiment is replaced by raw sexual drives and fantasies of the unconscious.

Translation from the macrocosm of the universe into the microcosm of human world is inevitable in drawing the Renaissance picture of the world. Frequent references to MOON, SUN, and STARS as source domains are responsible for setting the ambient of the night spent in the fairy woodland, but not only that, they also connect celestial objects as moving in their spheres with human behaviour, laws, and romantic feelings. Women are seen as connected to the moon and its phases, while consistency of the male principle is linked to the sun. However, it is men in the play who constantly vacillate, fall in and out of love, while women remain constant in their romantic feelings, thus disputing the prejudice of the time regarding female wantonness.

The images taken from nature include bird songs, the changes of seasons, weather patterns, sharp scents of plants and flowers, and they unambiguously prove Shakespeare's love for the countryside and beauties of natural world. We have all seen the sunrise over the sea, but Shakespeare has made it immortal as we watch and imagine it together with Oberon. He has also made the hackneyed mythological imagery about Cupid and a mermaid singing on the dolphin's back vivid to the extent that they became visual synonyms for ultimate extasy achieved only through art and love.

Female relationships are part of gender relation issues that the play is interested in. Friendships between female characters are embodied in Helena and Hermia, Titania and her votaress. The conceptual metaphors upon which we understand the self-sufficient female relations, which at one point exhibit a complete independence of a male head figure, are conceptualized in the following ways:

FRIENDSHIP IS A COLLABORATIVE WORK OF ART  
FRIENDSHIP IS A UNION OF TWO PARTS  
FRIENDSHIP IS A COATS IN HERALDRY

Even though female friendships bear the promise of permanence in loyalty and stability in union, the bonds between female characters prove to be dissolvable. It seems to be an inherent part of a female principle that women should remain loyal and devoted to the men that they are in love with rather than to one another. Pregnancy is presented as a binding aspect in the friendship between Titania and her votaress, whom we begin to understand as a surrogate mother of the fairy queen's child. MERCANTILISM and SEAFARING are unusual source domains that bring to mind the risk, expectation, and gain in pregnancy as experiences that women share in becoming mothers.

*A Midsummer Night's Dream* tackles such a wide variety of themes that it may be seen as one of Shakespeare's most complex and intricate comedies. The realms of nature, magic, art, and dreams are all intertwined, and they translate into human feelings and relationships so that surfacing of the suppressed contents of the unconscious becomes possible as the pale moon shine brings about dream-like experiences and fantasies. The final revelation is gradually achieved through self-knowledge, and the genuine comprehension of love through liberation of constraints. This is formulated in Theseus's observation that a lunatic, a lover, and a poet are the only individuals who have the cognitive capacity to grasp love and extasy since these target domains transcend reason, senses, and logics.

### 3.3. Conceptual Metaphor Analysis in *As You Like It*

#### 3.3.1. Introduction to *As You Like It*

*As You Like It* may be characterised as a typical comedy in Shakespearean sense of the word. It displays all the major characteristics of his comedies, which involve language ridden with similes, puns, and metaphors. Secondly, the theme of love prevails, with different versions of lovers and romantic feelings being displayed so that the audience can clearly differentiate between a courtly, sophisticated, imaginative representation of love as opposed to honest, physical, and straightforward love typical of lower-class characters. Finally, there is a complex plot that involves dislocation from the urban environment into the pastoral world of nature, where feelings are comprehended better and social issues resolved. Additionally, *As You Like It* includes a frequent theme of disguise and mistaken identity, where female characters dress as males, which intensifies comical effects upon the audience. Even though characteristics, the plot, and structure of the play seem rather easy and simple to detect, the themes of the play are more intricate than the surface of the text suggests. Dislocation from the world of the polity into the forest of Arden is interesting and important for conceptual metaphor analysis because through comedy, pastoral, and the wit of characters, the writer manages to address some serious social issues of his time that among other things include primogeniture, usurpation, enclosing, passing of land into the hands of the rich, deterioration of political and social affairs, with restoration of the order being possible through dislocation and return to the old ways of life.

The mirror effect where micro world of the family reflects what happens on the macro level of the court and the state is given through Oliver's household, and through the reign of Duke Frederic as a usurper. The first segment of the analysis focuses on conceptualization of social constructs and social order as given in metaphorical expressions extracted from characters' discourses. What causes some interest here is that *As You Like It*, in being a comedy, addresses some questions and issues typical of histories and tragedies, most notably *Hamlet* and *King Lear*. It appears that a tragic ending is avoided by the introduction of the pastoral world of Arden, where there is a cyclical pattern that the human world follows, from a civilized society towards the golden time of forefathers, and back into civilization again. The opposition between urban and rural ways of life is frequently given in dialogues between characters, whose conceptualization exhibits different levels of conformity and adaptation to newly developed circumstances of dislocation.

The importance of the concept of time seen through source domains AGENT, CHANGER, and DESTROYER can hardly be exaggerated in terms of the meanings and philosophical insights that the play offers. This is why the second segment of the analysis focuses on conceptualization of time, which is intertwined with other abstract constructs such as love, human life, politics, and social values. The centrality of love can neither be avoided nor neglected. In offering different versions of love, namely courtly and lower-class love, Shakespeare shows its imaginative, contemplative properties that link it to poetry. On the other hand, the simplicity and honesty of affection is given in the example of Touchstone and Audrey. The love scenes that take part in the forest of Arden deserve some attention in terms of the investigation of metaphorical expressions and basic modes of thinking upon which they are developed because they produce some of the most refined among Shakespeare's love dialogues.



### 3.3.2. Conceptualization of social constructs in *As You Like it*

he keeps me rustically at home,  
or, to speak more properly, stays me here at home  
unkept; for call you that keeping for a gentleman  
of my birth, that differs not from the stalling  
of an ox? His horses are bred better; for, besides that  
they are fair with their feeding, they are taught  
their manage, and to that end riders dearly hired:  
but I, his brother, gain nothing under him but  
growth; for the which his animals on his dunghills  
are as much bound to him as I. Besides this nothing  
that he so plentifully gives me, the something  
that nature gave me his countenance seems to take  
from me: he lets me feed with his hinds, bars me  
the place of a brother, and, as much as in him lies,  
mines my gentility with my education. This is it,  
Adam, that grieves me; and the spirit of my father,  
which I think is within me, begins to mutiny  
against this servitude: I will no longer endure it,  
though yet I know no wise remedy how to avoid it.  
(*As You Like It*, I, 1, 7-26)

One of the themes that Shakespeare repeats in setting a cruel, wicked society is depriving younger brother of his inheritance. In order to describe the mistreatment on the part of his first-born brother, Orlando uses ANIMAL source domain to illustrate circumstances of his life. He compares his own keeping to the keeping of an ox in terms of rawness and crudeness that come as consequences of lack of education and manners. The only form of development that Orlando notices about himself under the patronage of his older brother is the physical growth, which is also noticed in animals on dunghills that do not entail any support and maintenance to grow. When comparing himself to his brother's horses, it appears that Orlando lives in less favourable conditions because his brother's horses are "bred better" (I, 1, 13) and provided with skilful riders "dearly hired" (I, 1, 14). When he asks his brother, "shall I keep your hogs, and eat husks with them" (I, 1, 39), Orlando complements the previously given metaphorical expression in further illustrating the derision he has been through since his father died in terms of the treatment that he receives, and in terms of the things he is taught to do. FOOD is used literally in the passage, but it is also a significant source domain because it refers to spiritual hunger. In the play's first speech, Orlando declares that his brother keeps him in captivity, more benighted than animals on the estate. He eats with servants, and the meals served to him do not even qualify as leftovers.

The matter of food as illustrative of one's social and spiritual status is once again referred to when Orlando answers Oliver's question, "know you where you are" (I, 1, 42) when he says, "here in your orchard" (I, 1, 43). Goldstein (2017) notices that this answer is not according to Oliver's expectations since the question was asked in the social context, but the retort was given in the material sense – I am in the cultivated landscape surrounded by fruit that you deny me. Source domains ANIMAL and FOOD bring about the concepts of degradation and servitude. After having drawn our attention to lowly material and spiritual conditions of his existence under the governance of his older brother, Orlando also introduces the concept of mutiny. The idea that collective memory allows for our ancestors to transfer a bit of their perception and conceptualization upon ourselves enables Orlando to feel the displeasure of his father, a nobleman, upon his son being downgraded to the level of a domestic animal. In a rather intricate metaphorical linguistic expression that starts the play, SERVITUDE IS ILLNESS mode of perception introduces a broader theme of the play, where the only remedy to numerous illnesses of the world is seen in going back to man's previous condition in the natural world.

Spurgeon (1935) notices a general metaphorical tendency in Shakespeare's political views to use ILLNESS and SICKNESS to call for the necessary cleaning and healing of "the foul body of th' infected world" (135). *As You Like It* addresses frequent political, social, and economic issues of Elizabethan England, primogeniture being one of them. Orlando persists that being younger does not make him any less of his father's son.

I know  
you are my eldest brother; and, in the gentle  
condition of blood, you should so know me. The  
courtesy of nations allows you my better, in that  
you are the first-born; but the same tradition takes  
not away my blood, were there twenty brothers  
betwixt us: I have as much of my father in me as  
you; albeit, I confess, your coming before me is  
nearer to his reverence.  
(*As You Like It*, I, I, 46 -53)

LIFE IS A JOURNEY metaphor and spatial relations DISTANCE and PROXIMITY are closely related to the concept of primogeniture. If we conceive birth as coming to this world, then arriving first accounts for being closer to father. The mistreatment and servitude that Orlando describes at the beginning of the play would not be justified even if he were distant from his father by as many as twenty brothers between them. SOCIAL STATUS IS A POSSESSION and PEOPLE ARE CONTAINERS are additional conceptual metaphors based on which Orlando claims his rights as Sir Rowland de Boys' son. In having in himself the blood of a nobleman, and in not being a prodigal son, his social position and the title cannot be taken away at his older brother's whim, regardless of the fact that Oliver is his better according to the principle of primogeniture. Orlando repeats, "the spirit of my father grows strong in me, and I will no longer endure it" (I, 1, 71-72), and in this he becomes one of the many personages who oppose political and social oppression.

DUKEDOM IS A POSSESSION is a conceptual metaphor based on which we understand that Duke Frederick has taken away the dukedom from his elder brother. The hope of restoration of peace and justice comes from Celia who promises to Rosalind that she will render what has been unjustly taken. In tone *As You Like It* reminds of *Hamlet* where values and principles of the old social order, established by a good ruler, become suspended and replaced by fear, suspicion, ambition, and thirst for power. The position of servants and attitude towards the concept of servitude are illustrative of deterioration in hierarchy, honour, and loyalty. Oliver addresses Adam as "old dog" (I, 1, 81), and he provokes the following response:

Is 'old dog' my reward? Most true, I have lost  
My teeth in your service. God be with my old  
master! he would not have spoke such a word.  
(*As You Like It*, I, 1, 82-84)

ANIMAL source domain is frequently employed to refer to servitude, while DOG in particular translates into the position of a servant because of loyalty and duty shown to the master. The disrespect that Adam receives after many years of service from his young master is seen as a mistreatment of a toothless, old dog that has become useless and disposable due to loss of agility and ferociousness. The household of Sir Rowland du Boys taken over by his elder son is shown to us in the first scene of the play, where it is immediately obvious that young master Oliver lacks the virtue and chivalry of his late father. The juxtaposition of the great and small indicates the usage of MIRROR metaphor. It is enough to take an ambitious, jealous, treacherous older brother from a noble household and in him to see the reflection of the new duke. One single household becomes the microcosm that mirrors the situation in the country. A tyrant has risen to power, a brother prosecutes a brother, friendship and loyalty have been destroyed by ambition, the social world is ruled by money and the possession of estate.

Kott (1966) says that the beginning of *As You Like It* resembles histories and tragedies – the air is stuffy and people are afraid. Those who finally seize the power are suspicious, jealous, and insecure in their positions of power (326, 331).

Your praise is come too swiftly home before you.  
Know you not, master, to some kind of men  
Their graces serve them but as enemies?  
No more do yours: your virtues, gentle master,  
Are sanctified and holy traitors to you.  
O, what a world is this, when what is comely  
Envenoms him that bears it!  
(*As You Like It*, II, 3, 9-15)

Because Duke Frederick and Oliver as heads of the state and household are insecure, humorous, and suffer from inferiority complex, virtue that others possess is seen as threatening. This trend within the new social system causes Adam to lament over the world where comprehension is based on conceptual metaphors GRACE IS AN ENEMY and VIRTUE IS AN ENEMY. Individuals governed by kindness, moral scruples, and chivalrous codes of conduct are eventually betrayed by their own virtue, banished or forced to flee for their life. In this sense, receiving love, respect, and admiration from others is perceived through the source domain VENOM. The opening of the play is violent and brutal, and probably best described in Adam's observation, "this house is but a butchery" (II, 3, 27). Orlando links micro and macro levels of social order. After he aggravates his brother and the duke, Orlando conceptualizes his situation as going "from smoke into the smother" (I, 2, 278), where the dangers posed by a tyrant duke and a tyrant brother are understood in terms of FIRE. In Shakespeare's world nothing is accidental, and later in the text we learn from Adam that Oliver "means to burn the lodgings" (II, 3, 23) where Orlando sleeps.

In response to social and political oppression, Duke Senior builds an Arden society that promotes political virtues of liberty, counsel, and contentment (Zajac 2016). Various figures exiled from Frederic's court and country seek an alternative to oppressive pleasures of the state, where benefits granted to individuals for their servitude and loyalty to the usurped system have become insufficient to make up for the loss of liberty, security, and personal contentment.

They say he is already in the forest of Arden, and  
a many merry men with him; and there they live  
like the old Robin Hood of England: they say  
many young gentlemen flock to him every day,  
and fleet the time carelessly, as they did in the  
golden world.  
(*As You Like It*, I, 1, 116-120)

The exiled duke takes refuge in the forest of Arden. It is a strange kind of forest where almost all the characters of Shakespeare's world meet. It is a real forest, as well as a metaphor for a feudal utopia (Kott 1966: 327). People disappointed and melancholic because of the unfavourable state of political, social, and economic affairs retreat to the pastoral world, which is an authorized mode of discontent. Zajac (2016) says that the pastoral also proved to be a productive literary mode through which Renaissance authors could start broader historical discussions. In comparing Duke Senior's company to "the old Robin Hood of England" (I, 1, 117), Shakespeare makes the forest of Arden the most English of all his forests. At the same time, Duke Senior's company is understood as made up of heroic outlaws, who have returned to the basic life of "the golden world" (I, 1, 121). The fact that many young gentlemen "flock" (I, 1, 119) to Duke Senior brings to mind the source domain BIRD. People who share similar views, mainly contained in displeasure by the corrupt social and political system, dislocate themselves in the realm of nature. Zajac (2016) recognizes the main idea here in collective contentment and like-mindedness, which will enable the subjects to withstand political, social, and economic oppression by providing foundation for a sustainable community.

Having this in mind, it is not a random choice of words that Celia encourages Rosalind to devise with her how they may “fly” (I, 3, 96).

Suspicion, insecurity, and jealousy lead Duke Frederick to banish his niece from the court under the pain of death. Being an only daughter of the exiled duke, and having the right to the throne, is apparently a reason enough for Rosalind to be declared a traitor. She is even denied the basic right to defend herself, protest, or know the charges against her. Celia intends to dissuade her father from Rosalind’s alleged treachery. She introduces the theme of female friendship as based on conceptual metaphors FRIENDSHIP IS A UNION and FRIENDSHIP IS A BOND. What Celia implies, according to Zajac (2016), is that her cousin cannot be a traitor and a subversive element in the state because she herself is neither of these things. The two cousins share a political status as an extension of their close relationship. It is a fact in their lives that they have been like “Juno’s swans”, which means “coupled and inseparable” (I, 3, 72-73). When Duke Frederick plans to banish his niece so that his daughter would “show more bright and seem more virtuous” (I, 3, 78), he also brings to mind the perception GRACE IS AN ENEMY and VIRTUE IS AN ENEMY. However, Celia’s identification with Rosalind is not only emotional but also political. She accepts Rosalind’s misfortune as her own, which creates another possibility for collective contentment through dislocation into the pastoral world of Arden forest. Celia, Rosalind, and Touchstone devise a plan of their “flight” and Celia exclaims, “now go we in content, to liberty, and not to banishment” (I, 3, 134-135).

Orlando uses a similar language of contentment and new opportunity as he plans to run away from his tyrant brother when he says to Adam, “ere we have thy youthful wages spent, we’ll light upon some settled low content” (II, 3, 66-67). Any dosage of happiness is expected to be found away from the oppressive social and political system built by individuals such as Duke Frederick and Oliver. Additional pleasure stems from solidarity and unity of oppressed individuals, who inspire hope of a better world in resembling birds and getting ready to fly to their freedom. JOURNEY source domain allows dramatic personages to comprehend that going in the direction of Arden forest will take them to freedom. CONTAINER source domain enables understanding of the pastoral as space *in* which contentment can be attained. The same source domain is used by Duke Frederick who banishes anyone that goes against his will for whatever reason, including Oliver. He says to his political and personal opponents not to seek a living *in* the territory of his dukedom. Living *out* of company of the ones that we identify with emotionally and politically leads to an unhappy life, which is why the like-minded, bonded, and united leave for Arden together. Celia, Rosalind, and Touchstone; Orlando and Adam; the Senior Duke and his company all retreat into the pastoral together, with the idea that contentment will be achieved in collective dislocation from the oppressive, tyrannical space of the court and the state. Charles informs Oliver that a group of loyal lords have put themselves *into* voluntary exile with Duke Senior.

RELATIONSHIP IS A CONTAINER is combined with GRIEF IS A BURDEN when Celia tells Rosalind that she will not let her “bear” (I, 3, 99) her grief alone, and leave her “out”. All the travellers who head towards the forest of Arden bear their grief and misfortune with themselves, but the idea is that the burden is lighter when it is shared among companions. Another idealistic view is that space becomes promising once it is filled with people who adhere to similar, proper system of values. The absolute of the law is embodied in Duke Frederick and his humorous nature, which is representative of tyranny. “Firm and irrevocable is my doom, which I have pass’d upon her” (I, 3, 80) is the performative-declarative statement that he imparts to Rosalind. Determinism that comes from the head of the state is equal to damnation in biblical sense. According to Kott (1966), the kingdom of liberty from oppression is found in the kingdom of nature, which is idealized, lyrical, poeticized, and reminds of Theocritus (327).

Now, my co-mates and brothers in exile,  
Hath not old custom made this life more  
sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?

Here feel we but the penalty of Adam,  
 The seasons' difference, as the icy fang  
 And churlish chiding of the winter's wind,  
 Which, when it bites and blows upon my body,  
 Even till I shrink with cold, I smile and say  
 'This is no flattery: these are counsellors  
 That feelingly persuade me what I am.'  
 Sweet are the uses of adversity,  
 Which, like the toad, ugly and venomous,  
 Wears yet a precious jewel in his head;  
 And this our life exempt from public haunt  
 Finds tongues in trees, books in the running  
 brooks,  
 Sermons in stones and good in every thing.  
 I would not change it.  
 (*As You Like It*, II, 2, 1-18)

The life in nature is contrasted with the life at court; harmony and freedom with feuds and captivity of the heart, body, and mind. The source domain that originates from the political life of the court - COUNSELLOR - is used by Duke Senior to conceptualize "season's difference", "winter's wind" (II, 1, 6, 7), coldness, and harsh weather conditions. These counsellors, unlike the ones at court, know no flattery or advantage of superior birth. Natural elements in the forest of Arden serve a similar purpose like the storm in *King Lear*. The forces of nature do not yield to law, status, rank, and social hierarchy. In the forest of Arden everyone is equal, and the only people who are unhappy are those whose love is unrequited. Being dislocated from the urban, civilized world into the kingdom of nature assumes going back to man's natural condition, where one is stripped of titles and rank, and the only thing that is left after all social constructs are cancelled is man himself. Duke Senior refers to severe weather conditions as "penalty of Adam" (II, 1, 5), and says that wind and cold teach him who he really is given the fact that self-image he had at the court was distorted by flattery and submissiveness of his servants and counsellors. The songs that Amiens sings later in the play support the conceptualization of Duke Senior. His lyrics personify harsh weather conditions such as winter wind, bitter sky, and frost as less unkind, less ungrateful, and less rude than foul friends.

In Renaissance time, frogs were singled out because they were believed to be venomous, associated with witchcraft and devil. It was also believed that a jewel was coveted in toads' heads (Olsen, Vol. 1: 2002). The image of a toad "with a precious jewel in his head" (II, 1, 14) is given to show the silver lining of Senior Duke's and his company's situation. The lack of pomp and luxury of court life is not to be missed or lamented. The scarce, simple life in the kingdom of nature should not cause despair because gains outweigh drawbacks. Instead of intrigues, scheming, greed, fear, and flattery that define the dog eat dog world of a feudal court, the company in the forest of Arden is given the real thing illustrated as "tongues in trees, books in the running brooks, and sermons in stones" (II, 1, 16-17). In Arden, walls disappear and the space begins to breathe. Knowledge and theological learning are no longer associated with schools and temples, but with natural world where genuine, authentic truth and feelings are to be found. Similarly, Orlando begins to comprehend and use the open space of woodland when he says, "these trees shall be my books" (III, 2, 5), in which he carves love verses as expression of his sentiment for Rosalind. Touchstone asks Sir Oliver Martext to marry him with Audrey in the forest because there is "no temple but the wood, no assembly but horn beasts" (III, 3, 44-46). This speaks in favour of the thesis that development and progress of civilization can reach the point where institutions of knowledge and religion return to their primal forms outdoors in trees and stones.

The optimistic, high-spirited view over the circumstances that Duke Senior expresses in his metaphorical expression is noticed and praised by Amiens, who continues in the manner of metaphorical mapping and says, "happy is your Grace, that can translate the stubbornness of fortune into so quiet and so sweet style" (II, 1, 19-21). However, the adjustment to Arden is not achieved to the same extent by all characters.

There are transitional stages during which the world of the polity begins to lose significance in favour of the pastoral, with Jaques and Touchstone never fully exhibiting conformity to the newly emerged circumstances of their lives (Wilson 1975: 18).

Shakespeare's Arden is far from idealized. The kingdom of nature is ruthless and egoistic, just as the civilized world is. There seems to be no return to primal harmony because the dispossessed begin to dispossess, and they kill knowing that they themselves had to flee for their lives from usurpers and oppressors (Kott 1966).

Come, shall we go and kill us venison?  
And yet it irks me the poor dappled fools,  
Being native burghers of this desert city,  
Should in their own confines with forked heads  
Have their round haunches gored.  
(*As You Like It*, II, 1, 21-25)

The idyll is blurred, and the music of Arden forest is in disharmony. Social Darwinism of the feudal court has been transformed into man's domination over natural world, and into man's abuse of the creatures that live in the forest. There is a metaphorical mapping here that simultaneously goes in two directions. PEOPLE ARE ANIMALS explains the atmosphere of the court, where those hungry for power and wealth endanger, exterminate, and force to flee their fellow countrymen. ANIMALS ARE PEOPLE describes animals as "native burghers" (II, 1, 23) of the forest, as inhabitants of the world of nature. They have to run for their lives or have "their round haunches gored" (II, 1, 25) by the people who seek to satisfy their literal hunger. Questions of feeding and hunger are raised in the forest of Arden through hunting and killing animals. Adam's metaphorical expression from the earlier scene "this house is but a butchery" echoes the words of Duke Senior in his call to his companions, "shall we go and kill venison" (II, 1, 21).

Upon the arrival of people, Arden forest becomes a butchery in which violence from human to human is now transferred into violence from human to animal (Goldstein 2017). BUTCHERY as the source domain refers to bloodthirst as one of characteristics of human beings, which is why there is no return to primeval harmony. Characters in the play are shown as associating pleasure with exercising power over another, and this gives rise to the melancholy of Jaques. Even though critics usually relate hunting deer to a very popular sport of Elizabethans, the imagery of a wounded stag relates to lamentation over fragile animal and human condition in their struggle to survive. When Jaques says that Duke Senior usurps more than the brother who banished him, he invites comparison between people and the animals they kill. Because man is seen as the cause of misery for other people, for animals, and for nature, there is no hope of recreating the Garden of Eden.

*As You Like It* is a play with overt references to metaphors and similes because of its numerous instances of wit that are given largely in the form of images. Jaques is one of the great simile makers. Duke Senior asks, "did he not moralize this spectacle" (II, 1, 45) and one of his lords directly answers, "o, yes, into a thousand similes" (II, 1, 46).

First, for his weeping into the needless stream;  
'Poor deer,' quoth he, 'thou makest a testament  
As worldlings do, giving thy sum of more  
To that which had too much:' then, being there  
alone,  
Left and abandon'd of his velvet friends,  
"Tis right:' quoth he; 'thus misery doth part  
The flux of company:' anon a careless herd,  
Full of the pasture, jumps along by him  
And never stays to greet him; 'Ay' quoth Jaques,  
'Sweep on, you fat and greasy citizens;  
'Tis just the fashion: wherefore do you look  
Upon that poor and broken bankrupt there?'  
Thus most invectively he pierceth through  
The body of the country, city, court,  
Yea, and of this our life, swearing that we

Are mere usurpers, tyrants and what's worse,  
To fright the animals and to kill them up  
In their assign'd and native dwelling-place.  
(*As You Like It*, II, 1, 47-64)

The number of animal imagery is higher in *As You Like It* than in any other comedy, and they play a vital role in setting an outdoor atmosphere. Although there is a very strong impression and a vivid feeling of outdoor country life, the nature description itself is very scarce (Spurgeon 1935). This can be attributed to the fact that animal imagery serves the purpose of depicting passions and emotions of animals. More importantly, it links humans to animals, and animals to humans again, so that social and natural order of the world would be comprehended as operating upon similar principles. "Poor deer" (II, 1, 48) left behind his herd to die alone is the testament of this world in which misery knows no company. A herd "full of the pasture" (II, 1, 54) translates into "fat and greasy" (II, 1, 56) citizens, who in their own comfort and abundance lose any capacity to empathize with the less privileged. Because hunting is a metaphorical representation of usurpation, lack of sympathy, and death, Jaques refers to the country, city, court, and the life of the company in Arden forest as tyrannical due to the fact that exercising power over another leads to satisfaction of personal needs.

*As You Like It* already begins with deterioration of political and social body of the state. The play only mentions time bygone as more virtuous and more honest, and this refers to the reign of Duke Senior and noblemen that surrounded him, such as Sir Rowland de Boys. Adam is reminiscent of those days, when people were not driven by ambition, greed, and power but by a strong sense of duty and honourable conduct.

O good old man, how well in thee appears  
The constant service of the antique world,  
When service sweat for duty, not for meed!  
Thou art not for the fashion of these times,  
Where none will sweat but for promotion,  
And having that, do choke their service up  
Even with the having: it is not so with thee.  
But, poor old man, thou prunest a rotten tree,  
That cannot so much as a blossom yield  
In lieu of all thy pains and husbandry  
(*As You Like It*, II, 3, 20-29)

In Orlando's lines where he pays tribute to loyal Adam, service is personified. It used to sweat with hard work, aiming at carrying out the assigned duty. Reward was not the motivation behind dedicated service, but code of honour and the idea that one should perform to the best of his or her capacities. In opposition to the old ideals, Orlando keeps personifying service by saying that nowadays it is choked up with self-interest and slacking once personal gain is achieved. As belonging to the old guard, Adam has no place in the new order of things, where there is a huge gap in the perception of duty, service, good name, and renowned household between himself and his young master. Just as old servants did their duty with honour, honourable was the treatment they received in return from their masters. After being called "an old dog" by Oliver, Adam immediately objects by saying that his old master would never have addressed him in a manner like that. The old, tired servant decides to leave the social order for which he is not fit anymore. He will follow Orlando into exile since the young man bears resemblance to his worthy father and brings to mind some better, more virtuous times. Adam's service is pointed out as grounded in duty, and it is unspoiled by covetous motives. The money that he offers to Orlando is also personified as a "foster nurse when service should in my old limbs lie lame" (II, 3, 40-41).

Adam's gold allows Orlando to leave one world for the other, but it shows him the possibility of duty grounded in love, which actually means that the old servant teaches the young man the first lesson of the pastoral world of Arden, which is linking duty to loyalty, love, and morally right thing to do (Wilson 1975: 22).

PEOPLE ARE PLANTS conceptual metaphor allows Orlando to conceptualize himself as “a rotten tree” (II, 3, 63). This is how we know that in following his young master Adam expects nothing in return but to “die well and not my master’s debtor” (II, 3, 76).

As it has already been noted, the forest of Arden is not ideal. Characters are starving, and an old man is on the brink of death.

I prithee, shepherd, if that love or gold  
Can in this desert place buy entertainment,  
Bring us where we may rest ourselves and feed:  
Here’s a young maid with travel much opprest,  
And faints for succour.  
(*As You Like It*, II, 4, 71-75)

Rosalind and Celia are looking for shelter and food. The act of travelling is perceived as oppressive upon the body. Love, which means gratitude in this context, and gold are both understood in terms of MERCANTILISM since they can pay for a place to rest and food. The method of payment depends entirely upon the provider. He may be generous, sympathetic, and hospitable for the sheer feeling of duty and solidarity, in which case love and gratitude suffice as compensation. On the other hand, the provider may be an opportunistic man, interested in doing business by expecting payment in money or gold for renting a place to rest and selling food. Another connection between money and gratitude is made by Jaques - “when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks” (II, 5 23-25). Contrary to our expectations, even in the forest of Arden the preferred method of payment is gold, and the rule seems to be the one of capitalist laws of hire.

But I am shepherd to another man  
And do not shear the fleeces that I graze:  
My master is of churlish disposition,  
And little racks to find the way to heaven  
By doing deeds of hospitality:  
Besides, his cote, his flock, and bounds of feed,  
Are now on sale.  
(*As You Like It*, II, 4, 79-85)

References to flocks of sheep, grazing wool, cotes, and shepherds intensify imagery of the countryside. Grazing fleece is not only mentioned in the literal sense, as being the chore of a shepherd, but it also constitutes a conceptual metaphor TO GRAZE FLEECE IS TO MAKE PROFIT. It is used by Corin to point out that products of his work are not at his own disposal but his master’s. LIFE IS A JOURNEY conceptual metaphor allows us to think of death as departure, with heaven and hell being the final destinations in Judeo-Christian religion. The “churlish disposition” (II, 4, 81) of Corin’s master is representative of many a landlord’s attitude, who care about the profit that they can make out of estate and property rather than doing “deeds of hospitality” (II, 4, 83), which according to religious learnings of the time could secure them passage to heaven as the final resting place. Rosalind is a romantic character in a pastoral court comedy but she is also rational, and in the newly emerging circumstances, she decides to buy “the cottage, pasture, and the flock” (II, 4, 56). Arcadia has been turned into landed property, and when Corin mentions “the soil, the profit, and this kind of life” (II, 4 62), he gives us this typically English enumeration, and typically Shakespearean as well. Kott (1966) reminds that we know that the bard was a competent judge and buyer of land and houses, and thus Shakespeare gives a bit of himself to the pragmatic side of Rosalind (329-340). Woodland and English countryside offer the pleasure of spectacle, but they also show the relationship between city and the countryside in terms of shifting configurations of class power and ownership. The wealth of the countryside is seen as passing into the hands of the rich. Food and eating play an important role in *As You Like It*, but Rosalind and Orlando do not mention hunger and starvation. They respond to these circumstances with sword and money, which are the main symbols of the world they have left.



It this uncouth forest yield any thing savage, I  
Will either be food for it or bring it food to  
thee. Thy conceit is nearer death than thy powers.  
For my sake be comfortable; hold death awhile at  
the arm's end: I will here be with thee presently;  
and if I bring thee not something to eat, I will  
give thee leave to die: but if thou diest before I  
come, thou art a mocker of my labour.  
(*As You Like It*, II, 5, 68-75)

FOOD as the source domain supports comprehension of the human body in terms of the fact that food is necessary for its sustainability, and also in terms of the fact that human body is in itself food for animals. A conceptualization similar to this one is offered in *Hamlet*, but the target domain that it structures is DEATH, while in *As You Like It* the metaphor refers to BEING ALIVE. Spatial relations DISTANCE and PROXIMITY are employed to understand Adam's condition, where his "conceit is nearer death" (II, 5, 70) than his actual physical being. Apparently, Shakespeare alludes here to the power of autosuggestion, which means that distance and proximity to death can be regulated by the power of will. In counting on this, Orlando asks Adam to "hold death awhile at the arm's end" (II, 5, 71-72) by being comfortable and not succumbing to tiredness and hunger. DEATH IS DEPARTURE and BEING ALIVE IS BEING HERE allow Orlando to give Adam leave or implore him to stay a while longer, until he provides for him. The recognition of a situation that people are in dire need of shelter and food is what distinguishes the perspective of comedies from the perspective of tragedies. Goldstein (2017) says that ignorance of situations like these lies at the heart of *King Lear's* horrendous third act.

Then but forebear your food a little while,  
When, like a doe, I go to find my fawn,  
And give it food. There is an old poor man,  
Who after me hath many a weary step  
Limpt in pure love; till he be first sufficed, -  
Opprest with two weak evils, age and hunger, -  
I will not touch a bit.  
(*As You Like It*, II, 7, 127-133)

Oppression is not only referred to in Duke Frederic's world. The travel to Arden forest, old age, and hunger are also described as oppressive upon the body, which undermines the idea of pastoral world as an idyllic, suffering-free setting. However, there is something promising about the utopia illustrated in *As You Like It*, and this is the adherence to duty grounded in love. ANIMAL imagery that translates Orlando into a doe and Adam into a fawn brings about the need to give, to be for another despite oneself, and to nourish the hunger of another by one own's fasting, as mentioned in Goldstein (2017). Also, Orlando's presupposition that in the woodland "all things had been savage" (II, 7, 107) is disputed by the kindness that he encounters in a community dislocated from the unkind, urban world. Duke Senior teaches Orlando another lesson of Arden – "your gentleness shall force more than your force move us to gentleness" (II, 7 102-193). The concept FORCE has been redefined in the pastoral. Brutishness and physical violence are perceived from a whole new angle, as acts of powerlessness that cannot put events into motion. On the other hand, curtesy and gentleness become driving forces behind actions.

Zajac (2016) reminds that when Shakespeare composed *As You Like It*, near the end of Elizabeth's reign, there was already a considerable pastoral precedent for dramatic purposes. The bard creates not only a pastoral setting, but also pastoral communities that promote collective rather than individual contentment. The centrality of contentment and adaptability to baseness and simplicity of life in nature is given within the debate between Corin and Touchstone over merits of the court and country. By staging the confrontation between a prototypical shepherd and an urban, sceptical clown, Zajac (2016) says that Shakespeare encourages his audience to think critically about different constitutions of contentment. The dialogue in question begins when Corin asks, "how like you this shepherd's life" (III, 2, 10), to which Touchstone replies:

Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is very private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach.  
(*As You Like It*, III, 2, 12-20)

The life of a shepherd appears to be ridden with contradictions because all the things that make it appealing are at the same time the reasons why it would be difficult for people coming from urban environments to adapt to it. CONTAINER metaphor implies *in* and *out* orientation, which we impose on our natural environment as well. Even when there is no physical boundary that could define a container, we still mark off territory whether with a wall, a fence, or an abstract boarder line (Lakoff & Johnson 1980: 29). Trying to impose territoriality upon open space of woodland and countryside brings to mind the treatment of enclosure as one of the realities of Elizabethan England. Touchstone finds it pleasant that the shepherd's life is "in" the fields, meaning that it is in nature, simple, and basic. At the same time, the shepherd's life is tedious because it isn't "in" the court, because it is dislocated from luxury and abundance. Spare life is seen as a good idea in theory, but in practice "it goes much against the stomach" (III, 2, 20).

*As You Like It* is a very sceptical play. Touchstone is dubious about natural world because starvation and scarcity are matters of fact. The opposition here is between urban and rural experiences of life. The countryside and woodland assume privacy, solitude, scarcity, and simplicity. The feudal court is nosy, active, public, wealthy, and hedonistic. Constant consciousness of the polity, plethora, and comfort do not permit to some of the characters to conform to the natural world because their perspective centres on the things that they have lost rather than on the things that they could gain. The forest of Arden does not only promote simple lifestyle but also common wisdom. Touchstone asks Corin, "hast any philosophy in thee, shepherd" (III, 2, 21), to which he replies:

No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means, and content, is without three good friends; that the property of rain is to wet, and the fire to burn; that good pasture makes fat sheep; and that a great cause of the night is lack of the sun; that he that hath learn'd no wit by nature nor art may complain of good breeding, or comes of a very dull kindred.  
(*As You Like It*, III, 2, 22-29)

There is an explicit shift in the play from the urban polity of Duke Frederick's court that is not only geographical but also cognitive and philosophical. Complex considerations of political and economic issues have been replaced by basic knowledge and comprehension of the world, which suffice in securing survival in the natural environment. Corin's perception of things is closely tied to experiences of the body and senses. He understands discomfort and pain caused by sickness. He knows the properties of water and fire, and he differentiates between day and night by the presence and absence of light. In listing instances of common wisdom and basic knowledge of the world, Corin personifies money, means, and content as man's "three good friends" (III, 2, 24), and he equalizes wit and knowledge in saying that they can be learnt by nature or art. In this he shows that he is familiar with the difference between common wisdom and education. The lack of both defines either a dull or an uneducated man. Finally, the main prerequisite for successful agricultural production is good pasture. This is the rationale behind existence in the natural world, where through labour one makes what he eats and wears. His simple and basic views qualify him as "a natural philosopher" (III, 2, 34).

Comparison between the court and the countryside is further given in a combat of wits, where the grease of a mutton is described as wholesome as human sweat, and civet as dirtier than tar. Touchstone discards all Corin's attempts at presenting manners at court as more sophisticated than the ones in the countryside. Shakespeare manages to discredit and ridicule courtly refinement, but also to make Touchstone a messenger of his own slowly and constantly growing disgust with nature.

That is another simple sin in you: to bring the ewes and the rams together, and to offer to get your living by the copulation of cattle; to be bawd to a bell-wether: and to betray a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldly ram, out of all reasonable match. If thou be'st not damn'd for this, the devil himself will have no shepherds.

(*As You Like It*, III, 2, 76-82)

Jan Kott (1966) notices the mechanism of ridicule here that is the forerunner of Swift. The anti-physis is directed at the sphere of reproduction and sexual instinct that finds its utter metaphorical expression in *Othello*, where Desdemona's and Othello's sexual act is illustrated as "an old black ram" tugging "a white ewe". In the forest of Arden, the word natural begins to acquire a new meaning to refer to natural functions. The image that Touchstone offers regarding the vocation and practices of a shepherd is quite literal, and it shows us the basis from which metaphorical representations of animalistic impulses and inappropriate sexual acts stem from. Also, the ways of the countryside and naturalism are brought under question as unspoiled and morally impeccable. The entrance of man into the kingdom of nature necessarily brings along exploitation and oppression, and the knowledge that the idyllic world in the woodland is impossible seems to be the cause of melancholy for Jaques.

Touchstone offers another comparison between rural and urban environments on the occasion of discussing marriage and cuckoldry. A husband of an adulterous wife is consistently seen as HORN BEAST, and the observation that "many a man has good horns" (III, 3, 49) implies female wantonness and insatiable sexual appetites. A married man is compared to a walled town, while a single man represents village. Just as a married man is worthier than a bachelor, so is town "more worthier" (III, 3, 53) than a village. The context of this comparison is social and pragmatic, where formalized entities are held in higher value as right things in the view of Touchstone, who is constantly aware of the polity.

There is another aspect of *As You Like It* according to which the comedy anticipates *King Lear*. In a deteriorating social environment of family and state, fools assume the roles of counsellors. They reveal truth and share neglected wisdom. Touchstone says it is a pity that in the oppressive, usurped dukedom "fools may not speak wisely what wise men do foolishly" (I, 2, 84-85).

By my troth, thou sayst true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show.

(*As You Like It*, I, 2, 86-88)

Foolery and wisdom are comprehended as POSSESSION. Noblemen and rulers are expected to be abundant in wisdom, while fools are logically anticipated to be rich in foolery. Complementary to this mode of qualifying, jesters are expected to have little wit and aristocracy little foolery. The quantity of WISDOM and FOOLERY as target domains is just about right in terms of its distribution, but it is the effect of a small amount of foolery in aristocracy that is socially, politically, and economically devastating when subjects, servants, and counsellors are silenced and unable to serve as correctives. Jaques is not a fool, not a jester, but a lord in the company of Duke Senior. However, in being the embodiment of melancholy and a traveller, he does not serve as a corrective of social ills, but rather as a harsh criticiser. EXPERIENCE IS POSSESSION means that Jaques has gained it at the cost of his lands and material wealth. In having seen much of the world, he gets to understand a great part of it as well.

Knowledge and comprehension of the world in terms of UNDERSTANDING IS SEEING metaphor causes melancholy in Jaques because he seems to be confident that an ideal society does not exist. He defines his melancholy “as compounded of many simples, extracted from many objects” (IV, 1, 15), and as resulting from contemplation of his many travels. Given the fact that this melancholy originates from experience, it is not emulated, fantastical, proud, or ambitious as it is in the case of a scholar, musician, courtier, and soldier.

### 3.3.3. Conceptualization of time and love in *As You Like it*

Time travels in diverse paces  
with diverse persons: I'll tell you who Time  
ambles withal, who Time trots withal, who Time  
gallops withal, and who he stands still withal.  
(*As You Like It*, III, 2, 303- 306)

TIME MOVES and TIME IS A TRAJECTORY allow for relativity of time because its diverse speed depends on emotional states of anticipation on the part of different people who experience it. Spurgeon (1935) frequently encountered the theme of different temporal realities in Shakespeare's work, and it is wittily explained by Rosalind. Her metaphorical expressions that address the matter of time and its passage reveal Shakespeare's sensitive ear for the trajectory of time. He seems to link the pace and rhythm of riding to subjective impression of temporality, and so describes time as trotting, plodding, and galloping (175, 205). Time "trots hard" (III, 2, 320) for those who are in love but set apart. Time and space are intertwined in this particular experience of time so that a wholesome dimension of keen anticipation is built. Days remaining until marriage are conceptualized as kilometres that need to be travelled. The faster the time progresses through space, the distance seems to extend, making thus seven days feel like seven years. Time ambles "with a priest that lacks Latin, and a rich man that hath no gout" (III, 2, 325-326). It moves slowly for those who live without concerns and worries, and whose attitude towards complex matters and affairs is one of indifference. Time gallops "with a thief to the gallows" (III, 2, 332). It is swift and never-resting in the experience of people who anticipate something unpleasant to befall them. Time "stays still with lawyers in the vacation" (III, 2, 336). It is stationary in the view of lack of activities, which is precisely why time seems to move slowly in the pastoral world of Arden when compared to the polity.

Rosalind asks Orlando, "what is't o'clock" (III, 2, 301) and he responds, "you should ask me, what time o'day: there's no clock in the forest" (III, 2, 302). There is an immediate distinction between timelessness of the forest and time-ridden preoccupations of court and city life (Wilson 1975: 16). Dislocation from the urban world of Duke Frederick's state and Oliver's household into the pastoral way of life in Arden is rather explicit. Characters of the polity are temporal, while Arden is the condition of private worlds free from constraints and conventions, with concept of time being one of them.

Then there is no true lover in the forest; else  
sighing every minute, and groaning every hour,  
would detect the lazy foot of Time as well as a  
clock.  
(*As You Like It*, III, 2, 303-305)

Shakespeare conceptualizes love in many ways. Lovers are frequently understood through source domain FURNACE. We comprehend the state of being in love as being in pain, as being troubled or sick. This is the rationale behind saying that the absence of a clock in the forest may be compensated by the presence of a true lover, whose sighs and groans may define every minute of every hour. "The lazy foot of time" (III, 2, 303) in Arden marks the realm in which the emphasis is on emotions and contemplation. The absence of dynamic urban life brings about the perception of time as moving slowly and lazily, which intensifies the heartache of lovers who dwell in the woodland.

Break an hour's promise in love! He that will  
divide a minute into a thousand parts, and break  
but a part of the thousandth part of a minute in  
the affairs of love, it may be said of him, that  
Cupid hath clapt him o'th'shoulder, but I'll  
warrant him heart-whole.  
(*As You Like It*, IV, 1, 42-46)

Lovers spilt minutes into seconds, and seconds into centiseconds, which implies that impatience is one of the main characteristics of a person in love. The fact that a lover's brain operates in a rather intricate manner is also suggested by Celia, who says that "it is as easy to count atomies as to resolve the propositions of a lover" (III, 2, 240-241). LOVE IS A UNITY OF TWO PARTS conceptual metaphor makes difference between those truly enamoured, and those who are merely under the impression that they love. A whole heart implies self-sufficiency, which further means that the need for another person is not genuine. In employing this mechanism of thought, Rosalind tests and questions Orlando's professions of love. Discrepancy in the intensity of feeling is suggested by different perceptions of the time that lovers spend apart. The fact that Orlando came an hour late of his promise leads Rosalind to tell him she would rather be wooed by a snail. SNAIL as a source domain contributes to the impression of a slow pace of time, and it also reminds of a man as a provider given the fact that it carries a house on its back. Also, snail's horns structure the view of a man cheated by his wife in terms of HORN BEAST source domain, which suggests cuckoldry.

After Orlando breaks a love promise by one hour, Rosalind warns him not to come "one minute behind" (IV, 1, 185) his hour on the occasion of their next encounter. Wilson (1975) suggests that here time-sense works outwards from the mind, and not inwards from events and actions that occur. It finds its chief external realization in the mutual obligations of lovers, who adhere to promises and appointments as duties imposed by love (18). This is best noted in Rosalind's lines which warn Orlando not to break a love's promise again.

Well, Time is the old justice that examines all  
Such offenders, and let Time try: adieu.  
(*As You Like It*, IV, 1, 192-193)

The first act of the play offers Aristotelian concept of time, where time is a measurement of change, usually expressed by a number. TIME IS A CONTAINER conceptual metaphor is found in Duke Frederick's expression when he banishes Rosalind. He threatens that she is not to be found twenty miles near the court "within" ten days. TIME and TERRITORY as target domains are both perceived in terms of CONTAINER in the polity. Urban environment implies objective boundaries, where time and space have objective values. Change in the polity is measured by exact numbers.

From seventeen years till now almost fourscore  
Here lived I, but now live here no more.  
At seventeen years many their fortunes seek;  
But at fourscore it is too late a week:  
(*As You Like It*, II, 3, 71-74)

The first act shows time as an objective process in which things come into being and cease. Renaissance literature does not refer to time as a yardstick of events, but often conceptualizes time as AGENT - it moves and causes change. As a result of passage of time, political, social, and economic circumstances change. There is a frequent reference to a more virtuous era, more honourable aristocracy, and a good ruler that are evoked in the play through memory. Adam is part of the "antique world", in which duty, loyalty, chivalry, and moral codes were guidelines of private and public life. In remembering this time, and comparing it with the newly emerging social and political circumstances, Adam cries - "O, what a world is this" (II, 3 14), suggesting that social and political setting has changed beyond recognition. The era marked by favourable social, political, humanistic, and economic environment can be measured by the years of Adam's life. It apparently lasted from the time when he was seventeen years old until he turned eighty.

LIFETIME IS A YEAR conceptual metaphor translates winter into old age. The cyclical arrangement of things is noted in the play. Just as seasons repeat themselves following the natural cycle, a man of eighty finds himself at the same point like when he was at the age of seventeen. This proves that human world also follows certain patterns of repetition. Characters return to the kingdom of nature and to the time of forefathers so that social and political order is restored at the end of the play.

"It's ten o'clock:  
 Thus we may see," quoth he, "how the world wags:  
 'Tis but an hour ago since it was nine,  
 And after one hour more 'twill be eleven;  
 And so, from hour to hour, we ripe and ripe,  
 And then, from hour to hour, we rot and rot;  
 And thereby hangs a tale."  
 (*As You Like It*, II, 7, 22-28)

Jaques reports Touchstone's contemplation over time, which is made of statements related to the nature of objective time. The lines have qualities of pathos and lament, and they indicate the inability of these two characters to adjust to the world of Arden (Wilson 1975: 17, 18). The woodland offers a clear perspective over "how the world wags" (II, 7, 23). This brings to mind the sun as a natural model for analogue clocks. The earth moves along a fixed path, it rotates around its axis, and the position it occupies in relation to the sun determines the present. TIME MOVES and PRESENT MOMENT MOVES towards foreseeable future is the perspective behind the metaphorical expression. Touchstone then concludes that ten o'clock now inevitably means that after one hour, it will be eleven. Because time incessantly moves, every minute and every hour the world gets older, which is also indicated by Rosalind when she declares, "the poor world is almost six thousand years old" (IV, 1, 90). TIME MOVES is combined with PEOPLE ARE PLANTS conceptual metaphor. Touchstone laments over the fact that people "ripe and ripe" and then "rot and rot" (IV, 1, 26, 27). This mechanism of thought finds its utmost expression in Lear's "ripeness is all". The cycle through which plants go and which assumes seeds, sprouts, ripeness of an adult plant, withering, and rotting of fruits involves the metaphor TIME IS A CHANGER. What kind of changer time is depends on the change that it causes. If we translate ripening and rotting of a plant to a human life, then TIME IS A DESTROYER perspective emerges and causes melancholy among characters such as Touchstone and Jaques.

In the first act of the play, Charles remarks that the exiled court "fleet the time carelessly" (I, 1, 120). Orlando also refers to exiled duke's court as those who "lose and neglect the creeping hours of time" (II, 7, 112). TIME MOVES is combined with TIME IS A VALUABLE COMMODITY conceptual metaphor. The letter is usually identified by the usage of verbs such as *lose*, *give*, and *have* (Lakoff & Johnson 1980: 9). The time-sense of Arden is definitely not a sense of non-time because time does not cease to exist for the people who find themselves in the woodland. It simply loses relevance with the lack of formalized duties, obligations, and responsibilities which is why it can be neglected. Since it has already been mentioned that time moves slowly in the lack of actions and events, hours in the forest are seen as "creeping". The relativity of Arden time is frequently addressed in the play. Touchstone listens to a song that is about time, and he reproaches the performers by telling them that "the note was very untuneable" (V, 3, 34), to which they protest - "we kept time, we lost not our time" (V, 3, 35). Apparently, the page refers to certain musical techniques and skills, and not to the actual concept of time. Touchstone is a master of puns, metaphors, and similes so he jumps at the chance to once again conceptualize time in Arden. He states that he counts it "but time lost" (V, 3, 36) to have heard such a silly song. In this, the clown discards events in woodland as irrelevant and trivial when compared to objective time of the court and state, which is constantly reflected in his consciousness.

Upon arriving in Arden, Celia immediately reacts to the natural environment - "I like this place, and willingly could waste my time in it" (II, 4, 58-59). The verb *waste* suggests TIME IS MONEY conceptual metaphor behind the linguistic expression. It also suggests mood of the polity, which is laid-back and relaxed when represented in aristocrats. Celia's remark implicates that to her Arden is a temporary house, a residence dislocated from the noisy and complicated urban life.

All the world's a stage,  
 And all the men and women merely players:  
 They have their exits and their entrances;  
 And on man in his time plays many parts,  
 His acts being seven ages. As, first the infant,  
 Mewling and puking in the nurse's arms.

And then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then the soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice  
In fair round belly with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances:  
And so he plays his part. The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacle on nose and pouch on side;  
His youthful hose, well saved, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.  
(*As You Like It*, II, 7, 141-168)

This long and formal set piece of the seven ages is probably one of the most famous passages in Shakespeare's plays. LIFE IS A PLAY conceptual metaphor translates the person who leads a life into an actor. Different stages of life correspond to different acts of a play. Age-appropriate behaviour, responsibilities, and characteristics of the human body and mind are understood as diverse roles that one actor plays in his lifetime. This passage does not only map the world of the theatre into the real world, but it also indicates the bondage of the world in terms of objective time. Just like Touchstone, Jaques cannot let go of the concern over inevitable change through time. Since the passage of time brings about degradation and deterioration, time is once again seen as CHANGER and DESTROYER. The history of man is "strange" and "eventful". The peak of physical development is represented in the image of a soldier, while the final expression of wisdom is given in the image of a justice. What comes after the peak is reached is a gradual decadence of the body and mind so that the history ends in a similar way as it starts – in childishness and oblivion. The speech also gives prominence to people's ability to change and transform as they keep up with time and circumstances it brings about. Actually, the play itself presents many physical, emotional, political, and spiritual transformations in the characters, who change under the influence of public and private experience of time.

Significance of TIME as a target domain in *As You Like It* can hardly be exaggerated, but LOVE is a concept that may be said to be central to the play. Shakespeare utilizes different representations of love as he talks about different kinds of affection and wooing between nobles and lower-class characters.

Sir, you have wrestled well, and overthrown  
More than your enemies.  
(*As You Like It*, I, 2, 245-246)

O poor Orlando, thou art overthrown!  
Or Charles or something weaker masters thee.  
(*As You Like It*, I, 2, 250-251)

Games and sports have certain properties that are frequently used for metaphorical representations (Kövecses 2010). The wrestling scene serves multiple purposes, one of them being introduction of the theme of fratricide. It also shows Orlando as hungry to make a name for himself and overcome the degrading position in his brother's household. But most importantly, the wrestling scene enables the first encounter of Rosalind and Orlando, and the martial art translates into the effects of overpowering feeling of love.



LOVE IS AN OPPONENT (IN A WRESTLING DUEL) assumes loss of control, where rationality and pragmatic behaviour are overthrown by passions. Even though Orlando is victorious in a duel, he perceives himself as “mastered” by an opponent much weaker than renowned and skilful Charles, which accounts for a somewhat bewildering property of love. Rosalind participates in a metaphorical wrestling duel of her own, which goes on simultaneously as the actual sports competition. She also understands herself as being defeated by the effects of love, and by the impression that the brave young man leaves upon her. The persistence of this metaphor is noted through the play. In noticing her cousin’s change of mood, Celia encourages Rosalind - “wrestle with thy affections” (I, 3, 21). Maiden in love responds, “they take the part of a better wrestler than myself” (I, 3, 22), in which Rosalind points out that she is dealing with an opponent much stronger than herself. Literal and metaphorical meanings are intertwined here because love is conceptualized as an even more powerful opponent given the fact that Orlando is such an excellent wrestler. In act three, Celia reveals the author of love verses in the forest of Arden to Rosalind as “young Orlando, that tript up the wrestler’s heels and your heart both in an instant” (III, 2, 215-216). This further establishes the wrestling duel as an event that takes place on the surface of the text, while in the background a strong feeling of love emerges from violence and deranged sense of entertainment in the state of Duke Frederick, where people leave the combat arena with broken limbs.

O, how  
full of briers is this working-day world!

They are but burs, cousin, thrown upon thee in  
holiday foolery: if we walk not in the trodden  
paths, our very petticoats will catch them.

I could shake them off my coat; these burs are in  
my heart.

*(As You Like It, I, 2, 292-296)*

The metaphorical expression is demonstrative of Shakespeare’s subtle way of introducing open space and countryside as a prelude to dislocation into the woodland. The two cousins’ jests about briars and burs qualify as one of those lines which make up for the lack of concrete descriptions of nature. “Working day world” (I, 2, 292) of the polity is referred to as full of troubles, which are represented by source domain PLANT, or more specifically by BRIERS. Rosalind is moody because her father is banished and his dukedom usurped, but also because she is troubled by love. Celia equalizes briars and burs, which are prickly flower-heads that the mischievous throw at people as part of a holiday joke. The reason why Rosalind notices briars and burs, and the reason why they catch her clothes, is because she walked “not in the trodden paths” (I, 2, 294). LIFE IS A JOURNEY metaphor indicates that routines and habits of daily life in the polity prevent people from having unpleasant experiences. It seems that Celia believes that Rosalind caught burs and briars because she was not careful enough with her feelings, and because she stepped out of her routine. Metaphorical and literal meanings are intertwined again. Burs that catch petticoats are clearly distinguished from those that catch one’s heart because the latter ones translate into pangs of love.

Love is merely a madness; and, I tell you,  
deserves as well a dark house and a whip as  
madmen do: and the reason why they are not so  
punisht and cured is, that lunacy is so ordinary,  
that the whippers are in love too. Yet I profess  
curing it by counsel.

*(As You Like It, III, 2, 398-402)*

Love is comprehended through source domains MADNESS and LUNACY. The image from this metaphorical expression may be interpreted as showing comprehension for medical issues that go beyond the perception of Shakespeare’s time. Rosalind sees lovers and madmen as irresponsible and blameless for their condition, and she objects to the commonly accepted practice, according to which madmen are treated in “a dark house” and by “a whip” (Spurgeon 1935: 136).

For ailment of the soul, “counsel” is the suggested method of treatment. LOVE IS ILLNESS mode of perception is recognized in Orlando’s line - “I am he that is so love-shaked: I pray you, tell me your remedy” (III, 2, 270). The effects of love are similar to being feverish, typically recognized in shaking and trembling of the body. Conceptualization of love as MADNESS, ILLNESS or SICKNESS prevails in the third act. Rosalind insists that she could help Orlando feel better because he “seems to have the quotidian of love upon him” (III, 2, 269). Again, the method prescribed is “good counsel” (268) rather than an invasive medical treatment. The image of a man in love that Rosalind describes to us is a unique combination of an individual who is mentally and physically ill. Namely, a lover is to be diagnosed by “a lean cheek”/ “a blue eye and sunken”/ “a beard neglected”/ “bonnet unbanded”/ “sleeve unbuttoned”/ “shoe untied” (III, 2, 274-383).

Love poetry is subdued to similar mode of conceptualization. It is perceived as DISEASE when Touchstone asks Rosalind why she “infects” (III, 2, 114-115) herself with reading love verses that are hung on trees around the forest. When it comes to general knowledge of medicine and theory of human body such as belief in humours, in vital organs and spirits in them, Shakespeare was a man of his time. Rosalind tells Orlando, “I take upon me to wash your liver as clean as a sound sheep’s heart, that there shall not be one spot of love in’t” (III, 2, 379-381).

The metaphor stems from perception of the liver as the seat of nutritive or vegetative faculties, so medical practitioners of the time had their views consolidated over the importance of clean liver in diagnosis and therapy (Tylliard 1944). In perceiving love as a stein on the liver, it comes to be seen as toxic and detrimental for the general health of the body. “Hot and rebellious liquors” (II, 3, 49) of the blood that virtuous Adam professes never to have applied in his blood also include love, according to Rosalind’s perception of it. Despite her depiction of love as illness and madness, Orlando still professes, “I would not be cured” (III, 2 383). He suggests that love is not only a condition that troubles the body and mind, but it also offers a unique sense of excitement and pleasure.

for the truest poetry is the most feigning;  
and lovers are given to poetry; and what they  
swear in poetry may be said as lovers they do feign.  
(*As You Like It*, III, 3, 15-17)

The link between love and art is established in *A Midsummer Night’s Dream* as well, where lovers and poets are seen as individuals who share vast imaginative capacities, and whose neglect of rational considerations enables them an insight into the transcendental. Translating poets into lovers opens up a philosophical dimension of esoteric wisdom that becomes available through imagination. Touchstone and Audrey represent a version of love that is less imaginative and more realistic than the one shown in Rosalind and Orlando. They are cynical in discussing romantic love and poetry because both are seen as feigning. This is why Audrey and Touchstone establish their relationship on physical aspects of affection, where the entire philosophy of love boils down to the question - “doth my simple features content you” (III, 3, 3). Their marriage is rushed by summoning the priest, Sir Oliver Martext, to unite them as fast as possible so that “sluttishness may come hereafter” (III, 3, 36). Touchstone wishes that Audrey would be more poetical because in that case her blatant honesty may be taken for feigning. What Touchstone communicates, perhaps unintentionally, about poetry, feigning, and honesty seems to mean that lack of poetical imagination excludes the possibility of romantic love. This consideration makes Orlando a prototypical courtly lover given the fact that he articulates his romantic feelings in poetry carved on trees. The love in him is so abundant and swelling that some of his verses have more feet than they can bear. Plain words and prose lack the potential to embody the strength, depth, and imaginativeness of love, which is why poetry and verse are the only linguistic modes that may “witness” (III, 2, 1) what happens on the level of thought, imagination, and the soul. Writing love poems on barks of trees around the forest of Arden leads towards a symbolic representation of Orlando’s character as “good Signor Love” (III, 2, 296).

that thou  
didst know how many fathom deep I am in love!  
But it cannot be sounded: my affection hath an  
unknown bottom, like the bay of Portugal.  
(*As You Like It*, IV, 1, 198-201)

Boundless and incomprehensible qualities of love are constantly suggested by metaphorical representations that construe this dramatic text. The overpowering and immeasurable property of love is suggested by depth of the sea. Because the text is ridden with perspectives of love that stand in opposition one to another, Celia turns Rosalind's expression into possibility of love wasted on an unworthy and unresponsive object (Spurgeon 1935: 153). She thinks of unrequited love as of a "bottomless" (IV, 1, 168) void, from which any quantity of affection simply runs out. Unrequited love is another version of love that Shakespeare includes in *As You Like It*. A man or a woman who do not respond to wooing, and who remain indifferent to amorous endeavours of romantic lovers, are conceptualized by the source domain MURDERER. Upon learning that Orlando is in Arden forest dressed like a hunter, Rosalind exclaims - "O, ominous, he comes to kill my heart" (III, 2 252).

The common executioner,  
Whose heart th' accustom'd sight of death makes  
hard,  
Falls not the axe upon the humbled neck  
But first begs pardon: will you sterner be  
Than he that dies and lives by bloody drops?  
(*As You Like It*, III, 4, 3-7)

The play contains numerous "topical similes", which refer to things familiar to Elizabethan audience. Silvius describes a common executioner, who asks pardon from his victims before passing sentence on them (Spurgeon 1935: 277). Phoebe's scornful and bitter manner in which she declines Silvius is merciless and cruel so that even a public executioner is seen as more considerate because he asks forgiveness before he does harm to his victims. In a situation similar to this one, Rosalind in disguise does not accept Orlando's proposition of love, to which he declares that he will die. The exaggerated reaction on the part of male lovers to unrequited love causes a dismissive attitude in female characters, who base their witty responses on the grounds of taking things literally. Rosalind refers to history, in which she cannot find an example of a man who died of a love cause. Troilus and Leander, as representatives of great romantic lovers, both died of causes unrelated to powerful love feelings that they had. Phoebe says that eyes are too soft and frail to be tyrants, murderers, or butchers. She trivializes the matter further by saying that a pin and a rush may leave more visible scars upon the skin than a look of an eye, no matter how hateful it may be. Silvius reaches conclusion similar to Touchstone's regarding the maiden's lack of imagination as disabling comprehension of love. Emotional wounds inflicted upon lovers are frequently mentioned in the play. They are invisible, struck by Cupid's arrow, understood and felt by the power of fancy. Love wounds, even though metaphorical, still reflect upon well-being of the body and mind due to the fact that our emotions, thoughts, and experiences of the abstract define who we are and how we feel.

### 3.3.4. Conclusion of Conceptual Metaphor Analysis in *As You Like It*

The beginning of comedy *As You Like It* follows the fashion of tragedies and histories in conceptualizing major social constructs as valuable objects.

SOCIAL STATUS IS A POSSESSION  
DUKEDOM IS A POSSESSION

The two conceptual metaphors isolated from the linguistic expressions analysed are responsible for deterioration of family relations, which is a situation similar to the one we encounter in *King Lear*. A greedy sibling sets his eyes on the estate and status of a father who belonged to the old aristocracy. In order to achieve his ambition and satisfy his greed, a brother strips a brother not only of all material wealth and possession but also of education, manners, and a decent lifestyle. Deprivation of spiritual and actual food leaves Orlando literally and metaphorically hungry amidst a cornucopia of his father's wealth. The fact that the first scene and argument between brothers occurs in an orchard is not a random selection of location. The orchard symbolizes all the benefits and riches of which Orlando is disadvantaged. FOOD and ANIMAL source domains build an image of degraded life conditions, where a younger brother in a wealthy estate begins to perceive himself as one of domestic animals, whose primary purpose is labour.

In conceptualizing social and political practices, tradition and social order, Shakespeare is easily placed in the context of his time. On the other hand, his insights are novel and progressive. In seeing primogeniture in terms of DISTANCE and PROXIMITY in relation to father, Oliver is acknowledged as socially superior to his sibling, but advantage by birth does not allow him to negate and cancel the rights of his brother. MIRROR mode of perception is one of the devices that Shakespeare frequently employs to show micro and macro levels of the social order as reflecting one another. The perception of social constructs as valuable objects allows Duke Frederic to banish his brother, take away his court and state, seize power and the title of duke. A tyrannical ruler and a tyrannical brother change the social order of the state and family beyond recognition. The world of the polity is described through source domain ILLNESS, which is a perception of the body politic well-established in *Hamlet*. SERVITUDE IS ILLNESS is a view so strongly expressed in the play that people are forced to seek remedy to bondage of the polity in escaping into the pastoral world of Arden.

Social, political, and economic changes that are illustrated in the play are rather negative ones. This is especially obvious when the present world is compared to a past era, which was established by the rule of a good and just duke and virtuous aristocracy around him as political and social elite that nurtured moral codes and codes of chivalry. An old servant bears the name of Adam, the first man. The choice of a name for this character is not random. The play frequently refers to some better times, with the basic idea that through nature and embrace of man's natural condition, the restoration of order could be possible. Transformation of social constructs for the worse is apparently brought about by the change of view over virtues, justice, chivalry, and moral codes. Conceptual metaphors that distort social order and promote ambition, greed, fear, and obedience are identified as follows:

GRACE IS AN ENEMY  
VIRTUE IS AN ENEMY  
LOVE AND RESPECT ARE VENOM

These modes of thinking are found within Oliver's household and in Duke Frederic's court and state. All the residues of the previous era are seen as subversive elements in the new social order simply because they remind of the possibility of a better world of the polity. Banishment, degradation, and servitude are seen as having a silver lining because the oppressed and wronged begin to revive service based on duty, and they evoke some previously glorified modes of conceptualization.

FRIENDSHIP IS A UNION  
FRIENDSHIP IS A BOND

The two conceptual metaphors lead people to think of collective rather than individual contentment, and they perceive one another as sharing the same political status and identity. The fact that Duke Senior is banished means that his lords are banished as well. Orlando's leaving his father's estate assumes that old Adam will follow in his footsteps. Rosalind's status of a traitor includes Celia as well because the two cousins have spent lifetime together. The idea of collectivism in *As You Like It* is what lacks in *Hamlet*, where the young prince is alone in his rebellion. It is precisely the ideal of collective contentment that allows oppressed characters to withstand political and social injustice.

The text of the play is ridden with comparisons and oppositions between the countryside and court. Different views over the concept of time contribute to the absolute distinction of the two localities.

TIME MOVES  
TOME IS A TRAJECTORY  
TIME IS AN AGENT  
TIME IS A CHANGER  
TIME IS DESTROYER  
TIME IS A VALUABLE COMMODITY  
TIME IS MONEY  
LIFETIME IS A YEAR  
PEOPLE ARE PLANTS  
LIFE IS A PLAY

The number of conceptual metaphors used for comprehending and illustrating the nature of time speaks volumes in terms of significance of this concept. A variety of modes of thinking unambiguously implies that there is more than one time-sense in the play, with relativity being attributed to individual experiences of time under different circumstances. Time as agent, changer, and destroyer explains degradation of the polity, and it also accounts for natural cycles due to whose succession plants and forms of life deteriorate, wither, and rot. Awareness of interiority of time becomes possible in the forest of Arden. The lack of formalized activities slows down the pace of time, which creeps, is neglected or wasted. The mere fact that dwellers of the forest waste and neglect time is illustrative of distance and dislocation from the pre-industrial world, which allows for inwardness of time. The characters in the pastoral world are contemplative, and intense mental activity is possible in the absence of obligations and responsibilities imposed by civilized communities. This is reflected by numerous metaphorical expressions, similes, and witty dialogues, the most outstanding of which is the set piece known as "the seven ages". Even though based on LIFE IS A PLAY metaphor, the lines uttered by Jaques do not only conceptualize life but also time, which is almost always given in relation with other concepts such as life, love, space, social and natural order.

Next to time, love is another major theme of the play susceptible to numerous modes of comprehension.

LOVE IS AN OPPONENT IN A WRESTLING DUEL  
LOVE IS AN ILLNESS  
LOVE IS A DISEASE  
LOVE IS LUNACY  
LOVE IS INSANITY  
LOVE IS POETRY  
LOVE IS A MURDERER  
LOVER IS A POET

The majority of metaphors that participate in structuring the target domain LOVE are seen as revealing negative aspects of this conceptual domain. *As You Like It* is a highly sceptical play, and cynical views of love usually come from Touchstone, and partially from Jaques.

When Rosalind paints the picture of a lover as a mentally and physically unwell individual, she does so while wearing a disguise of Ganymede. This means that her conceptualization is not genuine, but devised as a method to test the truthfulness of Orlando's affections. Love that is expressed in verses and embodied in poetry is courtly, dignified, and sophisticated as opposed to lower-class love, which is simple, physical, and sometimes vulgar. Because the forest of Arden does not inflict injustice and suffering upon its dwellers, apart from severe weather conditions and baseness of human condition, the only pain felt by the people there is due to heartache. This may be the reason why unrequited love is taken so tragically, almost as death.

The impression that conceptual metaphor analysis of the lines regarding social constructs, time, and love leaves upon a scholar is one of consistency, regardless of the target domain investigated. The bard seems to promote balance and measure in private and public matters alike. Love poetry and verses definitely offer the most sublime conceptualization and representation of love, which is established throughout Shakespeare's works, not to mention his sonnets. However, courtly love may be seen as superficial and pathetic, based on manners and appearance so that it seems feign. Love between Audrey and Touchstone lacks any romantic feeling whatsoever, so Touchstone himself sees it plausible that the marriage might end because they were not properly united. Similarly, the pastoral world is positively depicted as opposed to the world of the polity. However, the forest of Arden is not an ideal society because going back to the golden time seems to be virtually impossible. It is very likely that Shakespeare suggests that balance needs to be found between the forest and the court in the sense that people should live in tune with nature, in tune with one another, and with oneself.

## 4. Conceptual Metaphor Analysis Approach to Shakespeare's Tragicomedies

### 4.1. Conceptual Metaphor Analysis in *The Tempest*

#### 4.1.1. Introduction to *The Tempest*

*The Tempest* falls into a category of Shakespeare's later works. Although plays from this group have characteristics of tragedies, they never exhibit the offence of heaven and natural order, which inevitably causes social and political disaster before restoration of justice and virtue ensues in the fallen world. Scenario of the major tragedies is avoided in tragicomedies by means of insistence that life should be seen from the perspective of achieved grave harmony and forgiveness. In *The Tempest*, Shakespeare is no longer interested in the matters of monarchy, good and bad rulers, natural and social order as interconnected and reflected one in another. He does not address the questions of life and death with utmost philosophical and existential dedication. Different versions of love and marriage are not so passionately and comically displayed. The realm of nature is not illustrated as a pastoral world where personal injuries and injustices are healed, while social and political wrongs are set right. *The Tempest* mainly exhibits a newly emergent interest to exploit the transcendental essence of things as directly correlated with art and life. Profound philosophical insights are given in the form of poetry, rhymes, and mysterious soliloquys. These insights, not encountered in other plays, touch the themes of esoteric knowledge, nature of things, forgiveness, and reconciliation as results of grave harmony, moral attainment, and calm validity of better reason.

Numerous lines from *The Tempest* are among the most frequently quoted ones from the works of Shakespeare, but despite their exposure to public discussion and analysis, they still tend to cause bewilderment regarding their actual meaning. In this view, conceptual metaphor analysis of linguistic expressions is possibly the most productive means that scholars have at their disposal to comprehend profound reflectiveness behind the words that make the body of the play. The concepts upon which the unorthodox plot is built include power relations, dominance and subordination as directly related to nature of things, esoteric knowledge, and comprehension of the transcendental. In this sense, the emphasis is put on the capacity of cognitive apparatus like never before in the plays analysed in this thesis. Prospero, who is a magus, stands at the top of the hierarchy of power and authority. He is followed by Ariel, an airy spirit, whose presence in the play calls for attention related to substance of which the world and art are made. The bottom position in this hierarchy is occupied by Caliban, whom conceptual metaphor analysis understands as half man, half animal with congenially impaired cognitive abilities due to which he never manages to overcome the state of subservience.

*The Tempest* exhibits a reversal in perception unparalleled in other plays. Wilson Knight (2008) notices this tendency in Shakespeare's tragicomedies altogether. They reverse the logic of life as we know it, redeveloping the recognitions of old comedy into purposeful conclusions with a higher order of dramatic belief (147). While conducting conceptual metaphor analysis, we will not rely on characters, their discourses and actions to comprehend the abstract, but quite the opposite. We rely on our knowledge, or rather on our beliefs, regarding the magical and supernatural to understand the characters and their circumstances. The fact that Ariel is made of air is a fact inseparable from his specific kind of bondage. Ariel's slavery is metaphorical, while Caliban experiences slavery in quite a literal sense. The nature of characters, and the substance of which their physical and spiritual bodies are made, accounts for different versions of masters and servants that determine relationships in the play and govern comprehension of the abstract.

If we disregard varied modes of conceptualizing power, superiority and inferiority, we step on a slippery terrain of seeing the play as an operatic fairy tale. The vivid usage of magic may overshadow tragic elements of the play. Prospero, Ariel, and Caliban may also face the risk of being narrowed to allegories, with the play's philosophical bitterness being utterly lost in the scenes that abound in music, magic, and landscape of the exotic island.

The translation of the play into Shakespeare's autobiography and mapping between the fictional narrative of the play and cultural-historical circumstances of the world give basis to the nineteenth and twentieth century criticism. Both of these views are possible but only if go back to Renaissance time, Renaissance and Jacobian theatre to look for modes of understanding abstract concepts such as magic.

The following subchapter focuses on linguistic expressions extracted from *The Tempest*, which mainly exhibit physical and spiritual nature of characters, the potential of their cognitive abilities, and power relations among them. These linguistic expressions are investigated from the point of conceptual metaphor analysis and mapping processes, which do not only translate the aspects of one conceptual domain into another, but they also translate the fictional world of the magical island into history of the world.



#### 4.1.2. Physical and spiritual nature of characters and conceptualization of power in *The Tempest*

                  you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking  
pitch,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out.  
(*The Tempest*, I, 2, 1-5)

The play begins with deafening noise of thunder, lightning, and the roaring sea. The tempest that Prospero conjures is a display of his power. It also offers an insight into the nature of this character, whom we immediately understand through the source domain MAGICIAN, WIZARD, or SORCERER. *The Tempest* is in many ways the most peculiar of Shakespeare's plays because we do not rely on characters and their discourses to understand the abstract, but quite the opposite. We often think of philosophy, art, magic, science, transcendental and esoteric knowledge so that we would be able to understand not only actions of the characters in the play, but also their nature. The view of Prospero as an elevated being, who possesses the knowledge of higher order and supernatural powers, is further established by visual prompts, such as a magic robe and staff. Much of the social action and interaction is caused by Prospero, his magical power and intervention. In order to understand Prospero, we do not rely on the things that we know, but on the things that we imagine about wizards and sorcerers.

I have with such provision in mine art  
So safely order'd, that there is no soul –  
No, not so much perdition as an hair  
Betid to any creature in the vessel.  
(*The Tempest*, I, 2, 28-31)

Prospero controls the world of nature, the elements, and the invisible world of spirits as agents who put events into motion. He is a great enchanter who conjures a violent storm, while at the same time he is so self-collected that he takes care not to cause any physical harm to people on the board of ship. To some extent, the storm serves a similar metaphorical purpose as in *King Lear*. It offers an image of a king who is utterly powerless in front of nature and its elements, but it is also an outer expression of Prospero's anger over injustice done to him and his child. The grave harmony of Prospero, his self-mastery, calm validity of will, and sensitiveness to wrong are seen in balance between what his power is capable of doing and the careful treatment of those who represent his enemies and usurpers.

Thou, my slave,  
As thou report'st thyself, was then her servant;  
And, for thou wast a spirit too delicate  
To act her earthy and abhorr'd commands.  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers,  
And in her most unmitigable rage,  
Into a cloven pine; within which rift  
Imprison'd, thou didst painfully remain  
A dozen years; within which space she died,  
And left thee there; where thou didst vent thy  
groans  
As fast as mill-wheels strike.  
(*The Tempest*, I, 2, 270-281)

The first act of violence is reported to have taken place before the tempest befalls King Alonso's ship, and even before Prospero and Miranda board the raft that will take them to the secluded island. Ariel was imprisoned by the witch Sycorax in a cloven pine-tree.

The image of an airy spirit confined in a tree trunk is valuable for understanding the nature of Ariel, who does not resemble anything else presented in the works of Shakespeare, not even Puck in *A Midsummer Night's Dream*. The image in which a spiritual and non-material entity is entrapped within what is earthly and natural opens up the perspective of Ariel in terms of source domain SOUL. Jan Kott (1966) refers to Paracelsus here because he regarded air as a kind of spirit that escapes fluids at the point of boiling, so the idea of white magic that unites heaven and earth was not entirely new and unfamiliar to cognitive mechanisms of the time (264).

Power relations in the play are frequently conceptualized through source domain THEATRE, where master corresponds to a playwright and director, while a servant is as an actor and assistant-director. Prospero asks Ariel if the tempest was “perform’d to the point” (I, 2, 192), and on the same occasion praises him because the charge “exactly is perform’d” (I, 2, 235). The airy spirit is too delicate and too sympathetic “to act” (I, 2, 274) the abhorred commands by Sycorax, and in this he is exhibited as having fellow-feelings for those that he is employed about. The advancement in terms of Ariel’s bondage is seen in the cause of his new master, who is neither monstrous nor demonic, but committed to restoration of justice, reconciliation, and forgiveness. In responding to the praise of his good work, Ariel reminds Prospero that the liberty he has promised “is not yet perform’d” (I, 2, 242).

The THEATRE metaphor is immediately obvious in Prospero’s lines - “spirits, which by mine art I have from their confines call’d to enact my present fancies” (IV, 1, 120-121). It has often been thought that Prospero resembles Shakespeare. Frye (2008) says that there is much in him that reminds of an over-worked stage manager, who scolds his insufficiently diligent and committed actors. He praises the good ones and thanks for their accurate and proper performance, while extra jobs and chores on the stage are given to the idle (190, 191). Finally, the over-worked stage manager is constantly nervous and tense over limited time before his show is staged, and he seems to be looking forward to a peaceful retirement and ordinary, quiet life away from the public world of entertainment.

Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
And like the baseless fabric of this vision,  
The cloud-capp’d towers, the gorgeous palaces,  
The solemn temples, the globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with sleep.  
(*The Tempest*, IV, 1,147 -157)

Prospero organizes a masque to celebrate Miranda and Ferdinand’s betrothal. Ariel’s fellow spirits are all actors that sing and perform on the stage directed by Prospero. The nature of airy spirits in *The Tempest* is not only important for the comprehension of characters such as Ariel, but it also reveals the substance of which art, theatre, life, and the world are made. These lines of Prospero are among the most frequently quoted ones in Shakespeare’s works. They inspire much awe, but at the same time cause difficulty and perplexation when it comes to grasping their actual meaning. Conceptual metaphor analysis stands a good chance of penetrating through the surface of words into the cognitive mechanisms of a rather complex character, and an even more mysterious author. The source domains around which an intricate metaphorical expression evolves are SUBSTANCE and CONTAINER. Airy spirits, as active participants of Shakespeare’s play and of Prospero’s masque, melt and dissolve into thin air. All art and drama are made of baseless and impalpable substance such as air, being in this an illusion similar to a dream. Because art and drama are mimesis of world and life, it is suggested that “the great globe itself” (IV, 1, 152), and all inherent to it, may also be seen as composed of the same incorporeal substance as the pageant of airy spirits.

When he says that we are “such stuff as dreams are made on” (IV, 1, 155-156), Prospero refers to human beings and their entire world as CONTAINERS that give shape and form to what is otherwise insubstantial. A significant portion of Prospero’s power and intellectual superiority seems to lie in his esoteric knowledge regarding the true nature of life, art, and the world. Ariel is not only an actor who performs Prospero’s tricks. He is often promoted to the level of an assistant director. One such occasion is when his master tells him, “go bring the rabble o’er whom I give thee power” (IV, 1, 38-39). There is an obvious hierarchy in the distribution of power. Prospero has authority over supernatural and human beings, while Ariel is given the right to exercise power over the people stranded on the island. His qualities “to fly, to swim, to dive into the fire, to ride on the curl’d clouds” (I, 2 187-189) are supernatural properties of the spirit that any master would cherish to have at his or her disposal. The attitude that a master has towards his servant in this case is developed upon VALUABLE POSSESSION metaphor, which is why Prospero is contented to address Ariel as “my brave spirit” (I, 2, 205)/ “my bird” (IV, 1, 186)/ “my chick” (V, 1, 318)/ “my tricky spirit” (V, 1, 225 )/ “my diligence” (V,1, 241)/ “my industrious servant” (IV, 1, 34). The readiness with which the spirit accepts and embraces orders makes him an even worthier servant. He greets Prospero, “All hail, great master! Grave sir, hail! I come to answer thy best pleasure” (I, 2, 143). However, Ariel is not to be perceived as submissive, neither as delighted to be of service because during the course of the same dialogue, he refers to the tasks given to him as “is there more toil” (I, 2, 240). The mood in the dialogue between a master and a servant suddenly changes, with Ariel objecting to his servitude, and with Prospero insisting on his debt not being entirely paid through bondage.

LIBERTY IS A VALUABLE POSSESSION conceptual metaphor accounts for Ariel demanding his freedom back, and for Prospero insisting on keeping the spirit in his service a bit longer because realization of the magician’s plans depends on exploiting the spirit’s properties. MERCANTILISM is the source domain that defines the relationship between the master and slave. Prospero used his unparalleled art and skill to release Ariel from imprisonment, so the spirit has to pay for the favour with service. In order to earn his freedom, Ariel is required to obey, which accounts for his eagerness to be of assistance to his master rather than the innate necessity to be oppressed and dominated. After all, his airy nature is inherently illustrative of freedom, absence of confines and boundaries. In revoking freedom to Ariel, Prospero shows himself as an indoctrinator, who by his own admittance reminds Ariel once a month of the atrocities that he has witnessed and experienced under servitude to Sycorax – “thou best know’st what torment I did find thee in; thy groans did make wolves howl, and penetrate the breasts of ever-angry bears” (I, 2, 286-289).

While he presents himself as a better and more considerate master, Prospero scolds Ariel for his moodiness by asking if it is much “to thread the ooze of the salt deep, to run upon the sharp wind of the north, to do business in the veins o’the earth when it is baked with frost” (I, 2, 254-257). In listing the tasks appointed to the spirit, it seems that Prospero points out that he does not expect Ariel to do anything that is beyond the scope of his capabilities. In this sense, impatience and moodiness due to servitude on Ariel’s part seem to be uncalled for. Apart from showing himself as an indoctrinator, Prospero also reveals his short temper on the occasion of his authority being questioned. He threatens to Ariel that he will do the same thing as Sycorax, “rend an oak, and peg thee in his knotty entrails, till thou’st howl’d away twelve winters” (I, 2, 295-297). In his angry outbursts over Ariel’s and Caliban’s lack of willing and immediate subjugation, Prospero is shown as having a quick sense of injury, and as being intellectually impatient. His moments of irritability are testimonials of nature not inherently calm and possessed, so the earlier mentioned moral attainment appears to be a matter of spiritual and mental practice, and a matter of self-bettering through learning and knowledge. Fury and the urge to revenge are low and despicable impulses, which we understand as OPPONENTS to a “nobler reason” (V, 1, 27). The significance of Prospero’s character, his power and authority are fully revealed in the final act, where he is able to elevate himself from the human condition susceptible to passions. Through learning, knowledge and training, he manages to “take part” (V, 1, 28) with noble reason, which brings about forgiveness and reconciliation.

Prospero's angry outbursts from earlier acts of the play present freedom as a relative concept. He reminds Ariel that under his governance, the spirit may still consider himself free in terms of the tasks that he performs, especially when he compares his present state with the previous bondage. After being reminded that his circumstances could be much further from liberty, Ariel goes back to fulfilling his commands willingly and with inspiration. When the treatment of Ariel by Prospero is contrasted with his treatment by Sycorax, the impression is made that the spirit ought to be grateful to his subsequent master. Ariel acknowledges obligation to Prospero's power and knowledge, and assumes his airy being with a mind that Coleridge describes as so elastically correspondent that once a feeling of injustice or anger has passed from him, there is not a trace of it left behind (2008: 81).

"Thou shalt be as free as mountain winds" (I, 2, 500-501) is a simile that the master relies on to further imply his servant's airy nature. The condition of freedom if you "exactly do all points of my command" (I, 2, 501-502) is met by Ariel's swift response, "to the syllable" (I, 2, 503). Before he can afford to set his airy spirit free, Prospero tells Ariel - "I must use you in such another trick" (IV, 1, 37-38), and hurries him to perform it "with a twink" (IV, 1, 45). LABOUR IS A RESOURCE and TIME IS A RESOURCE are conceptual metaphors which usually reveal obsession with purposeful ends. The reasoning behind Prospero's urging Ariel to toil quite a lot between noon and six o'clock is his passion to have the plan realized within a narrow time span.

Now does my project gather to a head:  
My charms crack not; my spirits obey; and  
Time  
Goes upright with his carriage.  
(*The Tempest*, V, 1, 1-3)

Prospero's insistence on diligent performance of his orders on the part of the spirits is propelled by numerous events that need to fit into a limited amount of time. TIME MOVES conceptual metaphor is expanded with the idea that as it progresses, time is burdened with many life-changing events that the slightest disobedience from his servants may prevent realization of the plan. Prospero's passion and complete dedication to a purposeful ending of his design account for impatience and irritability on the occasions of his authority being questioned. On the other hand, Ariel is committed to Prospero's purpose because its finalization assumes liberty for the spirit, who reminds his master of this - "on the sixth hour; at which time, my lord, you said our work should cease" (V, 1, 4-5). Liberty is seen as based on source domains VALUABLE OBJECT and PRIZE that Ariel will win for his cooperation and performance. In being constantly motivated to win his own freedom, the spirit becomes Prospero's main source of information. Because of his ability to be present at several places at once, to be invisible and unnoticed by those whom Prospero seeks to control, Ariel can be understood not only through source domain AGENT but also through domain SPY. In this view, Ariel is also the secret police of the island. Caliban refers to this when he curses Prospero's control over the island and himself - "his spirits hear me, and yet I needs must curse" (II, 2, 3-4).

Art, knowledge, and grave harmony between himself and his powers give Prospero the status of a mastermind that cannot put events into motion without an operator or agent as powerful as himself. Through his bondage and acknowledgement of Prospero's superior art and power, Ariel completes his master's design. Hazlitt understands the airy spirit as swiftness of thought personified, which is why he is indispensable for the realization of Prospero's numerous ideas within a limited time span (Hazlitt 1943). It is no wonder that along with freeing his spirit, Prospero renounces his magic himself.

Bondage and servitude take various forms in *The Tempest*. Concepts of power and control keep several characters locked in the struggle for freedom and control over the island. Prospero is not only Ariel's master but also Caliban's. Even though his attitude to his two slaves is different, both of them still perceive themselves through subservience. While the attitude towards Ariel is that of carrot and stick, Prospero treats Caliban altogether differently, where the savage servant can at best only avoid the stick.

But they'll nor pinch,  
 Fright me with urchin-shows, pitch me i'the mire,  
 Nor lead me, like a firebrand, in the dark  
 Out of my way, unless he bid'em: but  
 For every trifle are they set upon me;  
 Sometimes like apes, that mow and chatter at me,  
 And after bite me; then like hedgehogs, which  
 Lie tumbling in my barefoot way, and mount  
 Their pricks at my footfall; sometimes am I  
 All wound with adders, who with cloven tongues  
 Do hiss me into madness.  
 (*The Tempest*, II, 1, 4-14)

The image of an enchanted island is fully drawn in Caliban's account of punishment that he undergoes for neglecting his chores, or for doing them unwillingly. His experience of servitude is seen as interspersed by gleams of annoyance, rebelliousness, and ecstasy evoked by sounds and magic. Just as the world and the island are conceptualized as STAGE, so is Caliban's body to be understood through STAGE source domain, where performances of various mischievous agents take place. In this context, Prospero's airy spirits are seen as PERFORMERS in a masque. They make noise, they are mischievous and active, disguised as animals, which is why their annoying and assertive behaviour is illustrated as similar to that of apes, hedgehogs, and adders. The unpleasantness caused by this nuisance is depicted by the intensification of SOUND source domain, where we understand Caliban as having to put up with the music which he neither likes nor enjoys, but which causes mental and physical anguish due to constant exposure to its irritating effects.

Prospero threatens, "I'll rack thee with old cramps, fill all thy bones with aches, make thee roar, that beats shall tremble at thy din" (I, 2, 369-371). Caliban replies to this, "I must obey" (I, 2, 372). His response is not a reaction to the prize of freedom that is promised in return for his service, but an acknowledgement of actual threat that stems from the power which is incomprehensible for Caliban. Unlike Ariel's service which is grounded in gratitude, the prospect of ultimate freedom, and acknowledgement of Prospero's power as benevolent white magic, Caliban's service is motivated by fear. The source domain MIRROR is inevitably present in Shakespeare's plays be they tragedies, comedies, or tragicomedies because it is a well-developed mechanism by the bard to illustrate several versions of the same concept so that all of its aspects would be visible to his audience.

Caliban's bondage represents a distorted mirror of Ariel's bondage. Ruskin (2008) emphasizes the difference in nature between Caliban's and Ariel's servitude. He describes their bondages in terms of things that are to be taken literally and metaphorically (100, 101). The airy spirit is generous and free-hearted, and his bondage is rather metaphorical. Slavery in Ariel's case is seen as a limitation of otherwise unlimited potential of the airy creature, which upon acquiring freedom resolves itself into the elements. Caliban's slavery is palpable and concrete. His torment is the consequence of his physical nature, which makes pinching and cramps possible. On the other hand, Ariel may be sent to far away journeys, but his airy nature makes it impossible for him to be punished in terms of any corporeal punishment.

This island's mine, by Sycorax my mother,  
 Which thou takest from me. When thou comest  
 first,  
 Thou storkedst me, and made much of me;  
 wouldst give me  
 Water with berries in't; and teach me how  
 To name the bigger light, and how the less,  
 That burn by day and night: and then I loved thee,  
 And show'd thee all the qualities o'the isle,  
 The fresh springs, brine-pits, barren place and  
 fertile:  
 Cursed be I that did so! All the charms  
 Of Sycorax, toads, beetles, bats, light on you!  
 For I all the subjects that you have,

Which first was mine own king: and here you sty  
me  
In this hard rock, whiles you do keep from me  
The rest o' the island.  
(*The Tempest*, I, 2, 242-256)

ISLAND IS A PROPERTY or ISLAND IS POSSESSION is the view that causes conflict between Caliban and Prospero. Their patriarchal struggle for the rule over the island marginalizes Miranda, or even worse, almost turns her into a rape victim because Caliban looked to secure his domination on the territory by peopling it with his progeny. The island is not only taken away from Caliban, but he is also confined to a cave, disadvantaged from natural riches and beauties of his native territory. The tasks assigned to Caliban are substantially different from the ones given to Ariel. He does not roam air, the sea, and earth while putting things into motion, but carries out mundane chores such as bringing wood and water. However, as much as Ariel is indispensable to Prospero for completing his abstract designs, so is Caliban necessary for the flow of his and Miranda's daily lives, and for their survival on the secluded island. This is acknowledged by Prospero himself, "we cannot miss him: he does make our fire, fetch in our wood; and serves in offices that profit us" (I, 2, 309-311).

*The Tempest* shows Shakespeare as a master of literality, which is peculiar given the fact that the play is altogether magical and abstract. The island which seems to be completely out of this world is marked by an ordinary discourse, which translates a spirit, a magician, and an animal-like creature into everyday personages. Preasetyohadi et al. (2019) says that the elements of magical realism in Shakespeare's works may be analysed by mapping discourses between the text and real life. Magical realism complicates the story because it appears as the juxtaposition of realities and things fantastic and strange. While in a more prototypical example of magical realism found in *A Midsummer Night's Dream* marvellous things grow organically into the story, we come across a situation altogether reversed in *The Tempest* (53). Things mundane and ordinary seem to grow organically into the fantastical and marvellous world of the enchanted island. If we employ philosophical, linguistic, and anthropological approaches, this will enable detection of similarities between metaphorical representations and conceptual systems of the fiction of the magical island and cultural-historical contexts of the world. Culture and historical circumstances play a large role in the formation and transmission of metaphors. Abstract concepts, such as power relations, subordination and dominance, are not only expressed but constituted by metaphors as well. *The Tempest* is maybe the best example of cross-domain correlations of fictional and cultural-historical experiences.

Kott (1966) says that the narrative of Caliban translates into the narratives of inhabitants of exotic islands. It is quite definitive that Shakespeare's vision and imagery are based on the realities of his era. So does *The Tempest* bear resemblance of sea-voyages, mysterious deserted islands, and their savage indigenous peoples (249, 252). The translation of dramatic personages into figures of power and subordination gives rise to postcolonial criticism. It is not difficult to see European conquistadors in Prospero, indigenous people in Caliban, and the link between the two in Ariel. In being a spirit with human characteristics, he reminds of those slaves who through service, obedience, and collaboration with conquerors hoped to earn their freedom. Translation of the fictional world of the play into social, cultural, and historical experiences of colonialism brings about the perception of Stephano and Trinculo as typical frontier bandits. Jan Kott (1966) believes that the island depicted in *The Tempest* narrates history of the world in an abridged form. The history of the island, just like the history of the world, consists of a struggle to gain power and liberty, of revolt and violence (253). This is exactly what allows to postcolonial and new historicist critics to see Caliban as the embodiment of the experience of colonized subjects.

Language and education are seen through source domain TOOL. They allow Prospero to assume control over uneducated Caliban, who lacks the means to express himself and comprehend complex relations of power and historical circumstances. Before Prospero's and Miranda's arrival at the island, Caliban roamed his homeland freely and had control over natural resources of his land. Berries, springs of fresh water, and fertile land are valuable resources in quite a literal sense.

This is exactly what Caliban is able to trade with Prospero, and subsequently with Stephano, in exchange for education, fair treatment, co-existence, and in utmost expression of his degradation, for alcohol and assistance in organizing a coup. In the lines quoted above, Caliban exhibits feudal fear of loss of property and usurpation, and he finds himself in an inverted position. He used to be a ruler, and now he is a subject. This is what accounts for contradictions in his discourse, which exhibits political assertiveness and submissiveness. Caliban paraphrases The Book of Genesis: “And God made two great lights; the greater light to rule the day, and the lesser light to rule the night”. He says that the sun is “bigger”, that the moon is “less”, and that they “burn” in the sky rather than rule (I, 2, 336-337). The fact that Caliban opts for the language clear of hierarchical relations proves that a cognitive apparatus of native islanders does not understand dominance and subordination in a formalized sense (Lindsay 2016: 401). He speaks as a usurped political ruler, but most of the time we tend to see him through source domain CHILD, whose caregivers have acted inappropriately (Lindsay 2016: 414).

Though most lying slave,  
Whom stripes may move, not kindness! I have  
used thee,  
Filth as thou art, with human care, and lodged thee  
In mine own cell, till thou didst seek to violate  
The honour of my child.  
(*The Tempest*, I, 2, 346-350)

A devil, a born devil, on whose nature  
Nurture can never stick; on whom my pains,  
Humanely taken, all, all lost, quite lost;  
And as with age his body uglier grows,  
So his mind cankers. I will plague them all,  
Even to roaring.  
(*The Tempest*, IV, 1, 189-194)

Just like Caliban, Prospero refers to transactional nature of their relation. In relying on MERCANTILISM source domain, both the master and the slave perceive themselves as having invested best of their resources for the sake of reciprocity of their transactional relationship. The fact that Prospero provided education, home, affection, and kindness for Caliban suggests that his authority stems from source domains TEACHER and FATHER. These two source domains transform Prospero’s cave into an aristocratic household, and into a strict grammar school. In this context, the figure of a teacher and father is infuriated and disappointed with his son and student who failed at benefiting from education, apart from learning the language so that he could swear and curse. In relying on NATURE as the source domain, Prospero points out that Caliban is congenially disadvantaged to learn and comprehend virtue due to the fact that that he is fathered by devil and that his mother is a witch. Knowledge, education, and nurture are viewed as VALUABLE POSSESSIONS that Prospero lost on Caliban, who was cognitively unable to receive these precious gifts.

The rule of the island that once belonged to Sycorax is now taken by Prospero. The idea given in *As You Like It* that Duke Senior is a usurper of the kingdom of nature, just as his brother Duke Frederic is a usurper of the polity, is repeated in *The Tempest*. Prospero seeks to recuperate a portion of the dominance that he has lost as “the prince of power” (I, 2, 52) by asserting himself as intellectually and politically the most suitable individual to rule the island. Lindsay (2016) states that with his arrival at the island, Prospero brings the principle of patriarchy and negates matrilineal inheritance of the territory to Caliban. In evoking his dynastic right of inheritance, Caliban is defined as an individual who struggles to assert his political identity, just as Prospero (402). The comprehension of Ariel’s nature is made possible when we see him as drawing on the source domain AIR and SOUL. The representation goes in the opposite direction in Caliban’s case.

The native of the island is mainly understood through the prism of ANIMAL. He is referred to as a tortoise, a fish, a beast, and a cat. He is said to have four legs, fin-like arms, and to be puppy-headed. Trinculo thinks of him as of an islander who suffered a thunderbolt. The view of Caliban based on ANIMAL metaphor establishes Stephano's relation towards him as of an explorer who has just come across a rare species that causes wonder and curiosity. Stephano's and Trinculo's attitude towards Caliban is based on exploitation, and it is revealed in the following lines:

Were I in England  
now, as once I was, and had but this fish painted,  
not a holiday fool there but would give a piece of  
silver: there would this monster make a man: when they will  
not give a doit to relieve a lame beggar, they will  
lay out ten to see a dead Indian. Legg'd like a  
man! and his fins like arms.  
(*The Tempest*, II, 2, 28-35)

If I can  
recover him, and keep him tame, and get to Naples  
with him, he's a present for any emperor that  
ever trod on neat's-leather.  
(*The Tempest*, II, 2, 70-73)

Trinculo and Stephano see a vast potential for exploiting Caliban, who may be shown to the civilized world either as a degenerated man or as an exotic animal. The English tendency to react to novelty from the new world in a sensationalist manner is shown as devoid of sympathy and as condemnable. Caliban's physiognomy implies a disturbed mind, poor cognitive abilities, and a total disability to outgrow subservience. Trinculo and Stephano laugh at Caliban for being "a most perfidious and drunken monster" (II, 2, 153-154)/ "a most poor credulous monster" (II, 2, 153)/ "a very shallow monster" (II, 2, 151). He is pitiable for mistaking a pair of drunkards for gods. Lack of experience and impaired cognitive system make Caliban quite susceptible to manipulation and exploitation. Just as he shows different versions of servitude, Shakespeare also depicts authority as embodied in different personages. Prospero is authoritative because of his knowledge and the fact that his art may be qualified as benevolent white magic. His supernatural powers are tightly linked with books, music, illusion, and drama, which is why they are referred to as art. He is powerful enough to fight evil spells, restore justice, and improve flawed characters through teaching moral lessons. Prospero's character is to be understood through the source domain MAGUS in terms of all the things known and believed about this concept in Shakespeare's time. Bard and his contemporaries were fascinated by the figure of a magus as a great magician who could command invisible forces of the natural and supernatural world.

Juxtaposed to authoritative Prospero is authoritarian Sycorax. We see her through the source domain WITCH, and through the knowledge about witches that was widespread in Renaissance. This is how we come to understand Sycorax's magic as maleficent, and as governed by the devil to work evil on unfortunate victims. In a sphere completely devoid of the magical and supernatural, there are Stephano and Trinculo, who can hardly be viewed as figures of power under any circumstances. The two drunkards become "wonderous men" (II, 2, 170) in the eyes of Caliban. The translation of Olympian gods into a drunk butler and jester, and the equalization of wine with nectar the divine drink, gives this scene a quality of grotesque. In an utter lack of experience and due to an impaired cognition, the islander begins to worship rude and brutish men as gods descending from heaven, and the alcohol they bear as "celestial liquor" (II, 2, 122).

I'll show thee the best springs; I'll pick thee  
Berries;  
I'll fish for thee, and get thee wood enough'  
A plague upon the tyrant that I serve!  
I'll bear him no more sticks, but follow thee,  
Thou wonderous man.  
(*The Tempest*, II, II, 166-170)



I prithee, let me bring thee where the crabs grow;  
And I with my long nails will dig thee pig-nuts;  
Show thee a jay's nest, and instruct thee how  
To snare the nimble marmoset; I'll bring thee  
To clustering filberts, and sometimes I'll get  
thee  
Young scamels from the rock. Wilt thou go with  
me?  
(*The Tempest*, II, 2, 173-178)

Caliban offers to Stephano and Trinculo exactly the same kind of service that he performed for Prospero while nagging, cursing, and swearing over that kind of bondage. The eager transference of servitude and obedience into less worthy and more exploitative masters reveals Caliban as inherently subservient. His rebellion against Prospero is not governed by the desire to attain freedom, but by hatred and urge to revenge. Caliban seems to be locked in the transactional mode of thinking, where natural resources of the island can be traded over and over again for the acceptance and affection of the new master, who will help him plot against the old one. What is immediately obvious about Prospero, Stephano and Trinculo as masters are the resources that they have at their disposal to trade back with Caliban. While Prospero offered education and paternal care, Stephano and Trinculo are able to reciprocate only with a bottle of alcohol and a coup to dispose of Prospero. Caliban proves himself to lack the capacity to reason properly at the abstract levels of superiority and inferiority. The conspiracy and transactional relation that he develops with other Europeans who arrive at the island means that he neither gets the girl that he lusts for, nor freedom, nor the control over his island. Licking Stephano's foot and subjugating himself to mistreatment and disrespect from a pair of drunkards only leads to satisfaction of enormous hatred that he feels for Prospero.

Remember  
First to possess his books; for without them  
He's but a sot, as I am, nor hath not  
One spirit to command: they all do hate him  
As rootedly as I: - burn but his books.  
He has brave utensils, - for so he calls them.  
(*The Tempest*, III, 2, 94-99)

Caliban is cunning and treacherous despite the fact that he is naïve and that he experiences difficulty in properly conceptualizing abstractions. He clearly understands magician's books as TOOLS/ UTENSILS with which he builds his knowledge, and thus his power. This intellectual power is the source of Prospero's authority on the island. The main idea behind Caliban's coup is that loss of power immediately assumes loss of authority, which will leave Prospero utterly defenceless in the ensuing attack. After failing to dispose of Prospero and have Stephano become king of the island, Caliban is pardoned. In receiving forgiveness and acknowledgement that he is Prospero's, just as Ariel is, the islander gains a better perspective from which to judge people, situations, and from which to look for grace and virtue.

The fluctuation of power and inverted positions in relation to superiority and inferiority are encountered in Ferdinand as well. The young man is a prince, and possibly a king, but undergoes the same treatment by Prospero as Caliban, who attempted to violate Miranda. It feels that Prospero sees toiling and labour in terms of PURGATORY source domain. Hard and strenuous work is expected to tame the inner animal in Caliban, and it acts preventively in the case of Ferdinand, who is expected to be a perfect husband for Miranda. The tempest that Prospero conjured at the beginning of the play may be perceived through the same source domain, PURGATORY. This frightening near-death experience represents punishment for sins, and it leads to restoration of justice and reconciliation.

Now my charms are all o'erthrown,  
 And what strength I have's mine own, -  
 Which is most faint: now, 'tis true,  
 I must be here confined by you,  
 Or sent to Naples. Let me not,  
 Since I have my dukedom got,  
 And pardon'd the deceiver, dwell  
 In this bare island by your spell;  
 But release me from my bands  
 With the help of your good hands:  
 Gentle breath of yours my sails  
 Must fill, or else my project fails,  
 Which was to please: now I want  
 Spirits to enforce, art to enchant;  
 And my ending is despair,  
 Unless I be relieved by prayer,  
 Which pierces so, that it assaults  
 Mercy itself, and frees all faults.  
 As you from crimes would pardon'd be,  
 Let your indulgence set me free.  
 (*The Tempest*, Ep. 1-20)

It was quite common for actors in Elizabethan and Jacobian drama to address the audience at the end of the play and ask for applause. In the epilogue in *The Tempest*, Prospero never ceases to be a powerful magus, and he reveals himself as subjected to some higher power, much in the manner of his former slaves. He is imprisoned in the enchanted island, just as Ariel was imprisoned in a tree. His destiny is in the hands of an omnipotent authority, just as it was the case with Caliban. Prospero's immense power appears to have been locked within the island, which is why returning to Naples assumes giving up on magic and supernatural skills. The prospect of becoming only a man apparently exhilarates and devastates Prospero. The life of an ordinary mortal will come as a reward for all the hard work that the grand design of forgiveness and reconciliation entailed. On the other hand, going back to mundane life of ordinary affairs signals not only the end of magic and power but also of life. Despair in front of what is inevitable and plain is to be relieved through prayer, which allows for theology to thrive at the end of the narrative dominated by magical realism.

Prospero's final soliloquy is one of the most beautiful and most bewildering written by Shakespeare. Perceiving the great magus who says farewell to his art as Shakespeare who ends the career of a playwright is an enticing and frequent point of view. It is plausible that the great bard is asking his audience, on whom he depended for years, to absolve him and understand his desire to leave the world of drama and theatre. However, the most striking and most definitive conceptual metaphors that the lines are built upon are recognized as modes of thinking that translate art and life into magic. POET IS A MAGICIAN and ART IS MAGIC are most romantic conceptual metaphors of all. When the magic finishes, the play finishes, and life nears its end. Comfort in the final days, after transcendental and esoteric kinds of knowledge are reached, is to be found in solitude, silence, and in acknowledging of solace in God.

#### 4.1.3. Conclusion of conceptual metaphor analysis in *The Tempest*

We see Caliban through the source domain ANIMAL. He is a savage, a creature of darkness, a son of a witch and devil. In the play he is referred to as a tortoise, a cat, a fish. He smells like a fish, and has fin-like arms. However, Caliban is definitely a human. He expresses himself in poetry and prose, he is able to learn a language, he is cunning, treacherous, and he struggles to assert his political identity of a legitimate ruler of the island through dynastic inheritance. The ANIMAL source domain is not only relevant in depicting Caliban in physical terms, but it also signals the missing link in the development of his cognitive system, which appears to be congenially impaired. This character rebels against servitude. However, he is always in need of a master, showing himself incapable to outgrow subservience. Caliban's modest conceptual capacity disallows him to understand virtue and grace, not necessarily contained in Prospero, but definitely not represented in Stephano and Trinculo. The lack of experience and potential to reason over the abstract mislead the islander towards worshipping a couple of drunkards as gods and the little amount of alcohol they have as celestial liquor. The view of Caliban as of an animal makes him vulnerable to exploitation and deceit. Apart from the source domain ANIMAL, we also understand Caliban through the conceptual domain CHILD. His cursing, swearing, and doing things to spite Prospero and Miranda show him as similar to an angry child, disappointed with the treatment he receives from his primary caregivers.

We see Ariel as directly related to source domain AIR, and as indirectly related to source domain SOUL. He can be at multiple places at once, he is invisible, and performs magic tricks. Because of his airy nature, he is referred to as a bird or chick, and the freedom that he is looking to earn from the master is compared to wind. In being an incorporeal spirit, Ariel's servitude is given in a metaphorical sense, and there is a moment when we see his bondage as the entrapment of immaterial soul in the physical body. SOUL source domain in relation to Ariel is of profound importance because it brings about Shakespeare's philosophical question over the make-up and structure of things. Art and life appear to be made of the same insubstantial element as Ariel. This further establishes the understanding of man, his world, art and theatre as CONTAINERS, which merely give the form to immortal substance.

Prospero stands at the top of hierarchy of power and authority. From the very beginning of the play, we see him through source domains MAGICIAN, WIZARD, and SORCERER. As the play unfolds and as we learn more about Prospero's supernatural powers, the things he can control and cause to happen, we shift onto the next level of perception and see him as MAGUS. It is important to base our cognition on the concept of a magus as it was understood in Shakespeare's time. That way, we get to unambiguously perceive and analyse Prospero's art and its effects as benevolent white magic. Advancement from the level of a wizard, magician, and a sorcerer to the level of a magus is possible through acquiring esoteric knowledge, through constantly bettering oneself, and through achieving a grave harmony between passions and better reason. Prospero's magic is used for securing purposeful endings and it represents a means, never a goal in itself. This is absolutely proven when he renounces his art at the end of the play, after freedom and restoration of justice are secured, and after everything falls into its right place.

Physical and spiritual nature of characters, knowledge and insights that they are capable of acquiring based on the capacity of their cognitive apparatus are directly responsible for power relations in the play. THEATRE source domain emerges as a rather relevant one for comprehending Prospero's design and the concept of servitude. In this context, Prospero is a playwright-director, Ariel is actor-assistant director, while Caliban's body is given as STAGE, upon which tricks and plays are performed by mischievous spirits to represent an unorthodox corporeal punishment for disobedience. SOUND source domain is intensified in the play, and this is one of the few source domains that Caroline Spurgeon analyses in her book *Shakespeare's Imagery and What It Tells Us* in relation to *The Tempest*.

The exotic island abounds in all sorts of sounds, and the fact that Caliban is exposed to noise made by magical creatures that take the form of animals removes his circumstances from the prototypical image of slavery. Because the narrative of the enchanted island is the one of struggle for freedom, of struggle for the assertion of political authority, restoration of justice, rebellion, and power relations, it represents an abridged history of the world. THE ISLAND IS A STAGE and THE WORLD IS A STAGE are conceptual metaphors that allow for metaphorical statements and modes of cognition in the fictional world of the island to be translated into cultural-historical circumstances of Shakespeare's world. Postcolonial and new historicist critics follow this mode of comprehension when they see in Caliban the experience of colonized indigenous peoples.

THEATRE source domain reveals Prospero's inability to work alone. In order to perform his design, he needs the help of spirits, whom we understand as AGENTS, ACTORS, and PERFORMERS. In his complete dedication to staging the design properly and without an error, Prospero reveals impatience and intellectual irritability over every sign of disobedience, idleness, or his authority being questioned. Passionate commitment to achieving purposeful endings is directly connected to conceptual metaphors TIME IS A RESOURCE and LABOUR IS A RESOURCE. Prospero promises to set Ariel free after his plan is realized, and the fact that a narrow time span of six hours should suffice for numerous life-changing events is the main reason behind the toiling of Ariel and his fellow-spirits. In having to organize and arrange so many things for his design to work, and in having to rely on the performance of others, Prospero reminds of a stage manager who urges his actors to keep up the hard work until the play is staged, after which moment there comes a well-deserved rest for everyone. Labour and toiling that Prospero subjugates his inferiors to is not only in the service of a successful stage production, but it also corrects flaws in characters, which is why the view over it is based on PURGATORY. We definitely see it in the case of Caliban, while for Ferdinand labour is a way of proving his genuine feelings for Miranda and a preventive measure against deterioration. The storm from the beginning of the play is also understood as PURGATORY. It punishes usurpers and traitors, who go through a life-threatening experience after which redemption and reconciliation ensue.

Because Prospero is the one who teaches moral lessons and sets things right, his authority is based on FATHER and TEACHER source domains. We see him as a father and teacher figure to Miranda, Caliban, and subsequently to Ferdinand, as a father figure to Ariel, and as a teacher to usurpers and traitors on board of the ship. Language and books are TOOLS and UTENSILS, which allow Prospero to build his power and his authority over other characters on the island, especially over Caliban. The native islander possesses only the knowledge about the resources of the island. He is able to learn the language, but he uses it clean of abstractions, such as superiority and subordination. The fact that he only finds benefit in learning and knowing the language for the sake of cursing and swearing establishes Caliban as nature without nurture. Knowledge and education are represented as VALUABLE POSSESSIONS that Prospero lost on Caliban, whose character and cognition proved to be incorrigible. The relationship between these two personages is one of mutual disappointment and failed expectations, which is seen as deteriorating through the play, but it ends in reconciliation and Prospero's acknowledgement of Caliban as his.

LIBERTY IS A VALUABLE POSSESSION is another conceptual metaphor that objectifies an abstract concept. Ariel toils to win his freedom back, while Prospero insists on keeping it for himself until his plan reaches realization since performance of the tasks is impossible without exploitation of the spirit's magical properties. Feudal anxieties of the play and struggle for dominance are based on ISLAND IS A VALUABLE POSSESSION metaphor, where Miranda gets marginalized and almost victimized in Prospero's and Caliban's dispute over the right to claim rule over territory.

The most romantic metaphors encountered in the play are POET IS A MAGICIAN and ART IS MAGIC. These modes of thinking about art and artists exhilarate and devastate at the same time. After getting an insight into true nature and essence of the world and art, this knowledge will simultaneously empower and enslave. Freedom is seen in retirement and the end of art, but what is left afterwards is an immense difficulty to find one's way in the world of ordinary and mundane things.

Source domains upon which we understand characters of the play, their nature, and relationships of subordination and authority are as follows:

ANIMAL  
CHILD  
SOUL/ AIR  
MAGICIAN/ WIZARD/ SORCERER/ MAGUS  
WITCH  
THEATRE/ STAGE/ PERFORMER/ ACTOR  
FATHER  
TEACHER

The most striking conceptual metaphors that determine our understanding of the enchanted island as a unique, abridged form of the history of the world are given in the following list:

THE WORLD IS A STAGE  
THE ISLAND IS A STAGE  
LIBERTY IS A VALUABLE POSSESSION  
ISLAND IS A VALUABLE POSSESSION  
LABOUR IS A RESOURCE  
LABOUR IS PURGATORY  
TIME IS A RESOURCE

The two conceptual metaphors given below manifest the most beautiful and bewildering lines ever written in Shakespeare's works. They allow to mundane and ordinary things to grow organically with the magical discourse of the island, where emphasis is laid on attaining transcendental and esoteric forms of knowledge through art, wisdom, and philosophy.

POET IS A MAGICIAN  
ART IS MAGIC

## 4.2. Conceptual Metaphor Analysis in *The Winter's Tale*

### 4.2.1. Introduction to *The Winter's Tale*

*The Winter's Tale* is a drama usually neglected by critics even though it has been one of Shakespeare's most successful plays in the theatre. Critics, scholars, directors, and stage producers tend to oversee deeper significance of the play because they mainly focus on the dramatic nature of the composition. However, a proper interpretation is not related to the structure and composition of the plot but to main themes, ideas, and the manner in which they are conceptualized through experience. Interpretation should aim at deeper meanings, which can never be penetrated by considering dramatic techniques, in theatrical terms, or by a mere analysis of the syntax. L.C. Knight (1976) also points out that *The Winter's Tale* seems like a silly play only from the outline of the plot. He agrees that scholars' attention should not be focused on actions and fortunes of different personages, but instead emphasis should be laid on representations of the human soul.

Much like other Shakespeare's later plays, *The Winter's Tale* deals with sin, forgiveness, and the triumph of time. This is why conceptualization of time and its interconnectedness with other abstract notions becomes the centre of analysis in the following subchapter. Unique events and experiences given in the story are closely related to its emotional and temporal dimensions. The focus on significance of time and an attempt to understand how time is conceptualized in the play may explain the progress from a cold beginning towards a warm ending. The search for different meanings of time, the roles that it has in unfolding events and human lives, and its interconnectedness with other abstract notions brings about the importance of thoughts, feelings, and experiences, and it accounts for the miraculous and wondrous in this dramatic text. Conceptual metaphor analysis of the linguistic expressions selected from the play does not deal with the play in a frozen spatial way, nor does it express admiration over the wonder of various speeches uttered by the characters. It does not rely on the structure of the plot and syntax as main tools for achieving higher levels of comprehension. Instead, attention is mainly paid to conceptualization of time which is constantly intertwined and interwoven with other abstract notions. Putting time into focus reveals relevance of other concepts such as jealousy, friendship, family relations, and love. The analysis of time, perceived as the abstraction that holds all other target domains together and determines their understanding, allows for the extraction of deeper meanings from the layers beneath words, dialogues, actions, and events.

#### 4.2.2. Interconnectedness of time with other abstract concepts in *The Winter's Tale*

They were train'd together in their childhoods;  
and there rooted betwixt them such an  
affection, which cannot choose but branch now.  
Since their more mature dignities and royal  
necessities made separation of their society, their  
encounters, though not personal, hath been  
royally attorney'd with interchange of gifts, letters,  
loving embassies; that they have seem'd to  
be together, though absent; shook hands, as over  
a vast; and embraced, as it were, from the ends  
of opposed winds. The heavens continue their  
loves.

(*The Winter's Tale*, I, 1, 21-31)

*The Winter's Tale* begins as a story of friendship between two kings. TIME MOVES conceptual metaphor is intertwined with PEOPLE ARE PLANTS so that the emphasis may be laid on individual and mutual maturing and ripening of Leontes and Polixenes as men and kings. Their friendship is seen as having strong, powerful roots that seize back to childhood. In this sense, the two kings are to be understood as gardeners, who nurture and cultivate their friendship so that time and space that physically impede the union become benevolent changers. Despite being the rulers of territories spatially distant from one another, and despite being burdened with responsibilities inherent to the crown, Leontes and Polixenes seem to have managed to bridge the gaps of space and time and not only preserve their friendship as it is, but also allow it to grow and “branch”. The physical interaction in friendship is replaced by an abstract interaction in which hands are shaken and embraces exchanged in the forms of gifts, letters, and loving embassies. The function of these exchanges is to deny change and deterioration caused by time. The opening scene shows time through its properties of growing and change, while its impact on relationships between people only assumes modification in expressing affection, not in its intensity.

Yet, for all Camillo's emphasis on the efficacy of symbolic exchange, he is aware that these metaphors are not identical with reality. There is a slight ambiguity in the verb “branch”, which suggests not only growth but also separation. The process of growth and separation is imagined in terms of a dual unity, where denial of spatial difference and temporal change leaves us with the impression of perfect mutuality (Schwartz 1973: 256).

We were as twinn'd lambs that did frisk i'the sun,  
And bleat the one at the other: what we changed  
Was innocence for innocence; we knew not  
The doctrine of ill-doing, no, nor dream'd  
That any did. Had we pursued that life,  
And our weak spirits ne'er been higher rear'd  
With stronger blood, we should have answer'd  
Heaven  
Boldly, “Not guilty;” the imposition clear'd  
Hereditary ours.

(*The Winter's Tale*, I, 2, 70-78)

Polixenes insists on identity and mutuality in the period before the frustration of time. He explicitly disassociates childhood from guilt or sin, and his language suggests the fall into post-Eden era of guilt in adulthood as directly linked to sexual desires, with a consequent split of masculine egos (Schwartz 1973: 257). The image of “twinn'd lambs” that bleat and play in the sun is a conventional representation of pastoral innocence which is typical of childhood. When Polixenes thinks of childhood in terms of exchange of innocence, which is a resource that children abound in, he reveals pre-adolescent and pre-sexual fantasy linked to a desire never to grow up (Lim 2001: 325).

TIME MOVES, TIME IS AN AGENT, TIME IS A CHANGER, and TIME IS A DESTROYER are conceptual metaphors that transform childhood into adulthood, and that account for the loss of innocence. These exact conceptual metaphors make the sinless and guiltless pastoral myth of childhood merely a temporary phase in the life of man. This is the phase that Polixenes wishes he could have inhabited for ever with his childhood friend.

In unfledged days was my wife a girl;  
Your precious self had then not crost the eyes  
Of my young playfellow.  
(*The Winter's Tale*, I, 2, 73-75)

Innocence in childhood was possible for Leontes and Polixenes because their wives were only girls at the time. Ill-doing and vulnerability are related to maturity of female bodies. Presence of wives ruptures the idealized mirroring relationship between the two kings. Childhood references in the second scene serve the purpose of indicating loss of innocence, youth, and young passion. In his reference to childhood as time of innocence, as sinless and guiltless condition of Eden, Polixenes wishes to preserve his wife and Hermia as idols, as precious and sacred, and as antidotes of separation. The phase of childhood is raised to the idea of collective ideal identities beyond change. To Polixenes' speech that touches the theme of contamination with female body, Hermione concludes - "your queen and I are devil" (I, 2, 88). According to Schwartz (1973), devil is a shape shifter, and this reference reveals the play's obsession with consistency and fixity (258).

that was when  
Three crabbed months had sour'd themselves to  
death,  
Ere I could make thee open thy white hand,  
And clap thyself my love: then didst thou,  
"I am yours for ever."  
(*The Winter's Tale*, I, 2, 102-106)

Reminiscence over time bygone leads Leontes to remember his and Hermia's engagement, which triggers his first fit of jealousy. He seems to be analogizing the past and the present. *Now*, by the power of her words, Hermione managed to keep Polixenes' presence, just as she vowed her eternal presence to Leontes *then* (Schwartz 1973: 261). His silent accusation seems to take the following form in the stream of consciousness, "Before you accepted my love *then*, I felt abandoned and deprived of your attention as I do *now*, with all your attention being given to my friend". The play gradually loses the optimism shown at the beginning in relation to passage of time. Camillo and Archidamus talk about "this coming summer" (I, 1, 4-5), when king of Sicilia will pay back the visit to king of Bohemia. Time is seen as marking progression in human life, as inspiring hope and anticipation. This hope and anticipation are contained in Hermione's pregnancy and in the growing up of young prince Mamillius. This extraordinary child "makes old hearts fresh" (I, 1, 37), with his subjects looking forward to living longer so that they could see the full realization of his potential.

The ladies who attend Hermione notice that "she is spread of late into a good bulk; good time encounter her" (I, 2, 17-18). When hope of positive future outcomes are lost, TIME IS STATIONARY and we move towards the future point of view begins to introduce fatality and inevitability into the play. In order to avoid and avert catastrophe, some characters run away, while others wait for the inevitable to befall them. The hope and enthusiasm over the future as promising are short-lived. Leontes looks at his son and goes twenty-three years back in time. He sees himself as a boy unbreeched, in a velvet coat, with an ornament dagger, and much similar to Mamillius. In looking for resemblances between his son and himself, Leontes reveals a typically male fear regarding paternity over his children. The enthusiasm over youth and opportunities that the future will bring become overshadowed by Leontes' scepticism, which Stanley Cavell explained in Shakespeare as the question whether one knows with certainty of the existence of the external world and oneself within it. Cavell also talks about the quest for certainty, which for Leontes and Othello becomes a frustrated yearning to possess something.



He further notices that scepticism and doubt may be primarily a male issue, given the fact that paternity is not so obvious as maternity (Potter 2009). Doubt and scepticism lock characters and their paranoid obsessions in time and space, so that their own perception changes and causes change in the perception of others. Leontes' suspicion regarding the alleged affair between Hermia and Polixenes is mainly rooted in the passage of a specific amount of time. When king of Bohemia says that there have been "nine changes of the watery star" (I, 1, 45) since he has left his home and came as a guest to Leontes' home, king of Sicilia suddenly notices that this time corresponds to the stage of Hermione's pregnancy. He jumps to conclusions and does not allow time to take its course and be perceived as EVALUATOR. He goes against time and prevents the truth from ripening.

Hermione persuades Polixenes that her husband and herself should "borrow" (I, 1, 36) another week from his royal presence. Even though time is perceived as A LIMITED RESOURCE in people's lives, and more so in the lives of kings, Polixenes agrees to extend his nine-month visit to Sicilia for one more week. Leontes' scepticism and doubt change the view from TIME MOVES to TIME RUNS or TIME FLIES. Camillo warns Polixenes, "mark my counsel, which must be even as swiftly followed as I mean to utter it" (I, II, 407-408). Events develop and are interrupted with unprecedented speed in the play, which leads characters to run for their lives in front of numerous horrible events put in motion by jealousy, doubt, suspicion, and anguish over injured pride. The tension caused by time in terms of Leontes' quick jumping to false and dangerous conclusions is given in Camillo's words:

Good my lord, be cur'd  
Of this diseas'd opinion, and betimes,  
For 'tis most dangerous.  
(*A Winter's Tale*, I, 2, 291-293)

In treating jealousy and suspicion as DISEASE of the mind, Camillo urges Leontes to be an agent, fight against the disease, and cure himself presently. The longer the king is affected by the disease, the more inevitable and fatal future consequences will turn out to be. Walter Lim puts emphasis on the word "opinion", which for Leontes means knowledge and certainty (2001: 323). He praises himself for his "true opinion" (II, 1, 39), which disallows deception and betrayal on the part of his wife and his friend. Impatience caused by an entrapment in time and marked by the diseased mind, paranoia, anger, and anxiety accounts for a premature ripening of opinions into certainties of knowledge and truth. The source domain DISEASE, which spreads quickly and is uncontrollable, contributes to the pressure of time. Leontes says, "were my wife's liver infected as her life, she would not live the running of one glass" (I, II, 300-302). The pressure of time is intensified in being linked to the image of plague outbreak. The image of a vast and immense space from the first scene suggests in its temporal dimension a vast gap of time. An interchange of symbols represents an interchange of physical actions, such as shaking hands and embraces.

As Leontes becomes immersed in a fantasy of betrayal, the hands start to symbolize the violation of boundaries (Schwartz 1973: 257). He mumbles about "paddling palms, and pinching fingers" (I, 2, 113), and passively-aggressively notices that Hermione is "still virginalling" Polixenes' hand (I, 2, 124-125). Acts one to three create the sense of Leontes' self-enclosure in a jealous fantasy and paranoia. Relationships, actions, and events break out swiftly. Polixenes' visit finishes with himself and Camillus taking "the urgent hour" (I, 2, 458). Mamillius begins to tell a story to his mother and says that "a sad tale's best for winter" (II, 1, 24-25), linking seasons and natural cycles to human affairs. His story is stopped as it starts with a man who "dwelt by a churchyard" (II, I, 30). Misery, suffering, and wrongdoing are related to old age and are represented by WINTER. Redemption, restoration, and bringing youth back into focus of the story are given in the return of SPRING and SUMMER. During winter, Leontes repudiates Hermione, Mamillius dies, baby Perdita is cast away, and the message of Apollo's oracle is ignored.

Go, play, boy, play: thy mother plays, and I  
 Play too; but so disgraced a part, whose issue  
 Will hiss me to my grave: contempt and clamour  
 Will be my knell. – Go, play, boy, play. – There  
 have been,  
 Or I am much deceived, cuckolds, ere now;  
 And many a man there is, even at this present,  
 Now while I speak this, holds his wife by th'arm,  
 That little thinks she has been sluiced in's absence,  
 And his pond fisht by his next neighbour, by  
 Sir Smile, his neighbour: nay, there's comfort in't,  
 Whiles other men have gates, and those gates  
 open'd  
 As mine, against their will: should all despair  
 That have revolted wives, the tenth of mankind  
 Would hang themselves. Physic for't there's none;  
 It is a bawdy planet, that will strike  
 Where'tis predominant; and 'tis powerful, think  
 It,  
 From east, west, north, and south: be it concluded,  
 No barricado for a belly; know't;  
 It will let in and out the enemy  
 With bag and baggage: many thousand on's  
 Have the disease, and feel't not.  
 (*The Winter's Tale*, I, 2, 188-208)

Women are seen as PROPERTY. Their genital violation is to be understood as trespassing, theft, and abuse of possession. Leontes thinks of jealousy as of another man fishing in his pond and opening the gates of his property against his will. This mode of perception is nowhere so persistently displayed as in *The Merry Wives of Windsor*. However, Ford's anxiety remains mainly tied to loss and abuse of his possession and reputation, while Leontes follows in the footsteps of Othello by seeing the entire world as a place of indecent and filthy sexual activity, where every man readily abuses someone else's wife. Another conceptual metaphor that this long and complex expression draws on is JEALOUSY IS A DISEASE. Leontes' paranoia resembles a swift outbreak of infection. In his view, adultery spreads as quickly as the plague, all the time and in all directions so that it feels that no man is spared from it, just as no man is spared from cuckoldry. In Leontes' lines, jealousy as a disease is evocative of syphilis, which was easy to catch and difficult to cure in the 16<sup>th</sup> century Europe. The disease does not trouble Leontes until his death, but it takes the death of his son, the pretended death of his wife, and the loss of his daughter over a period of sixteen years to subdue the infection.

LIFE IS A PLAY conceptual metaphor refers to Hermione's hypocrisy and to a shameful role that Leontes has to play until the rest of his life. The end of the play is the end of life, and the shame with which Leontes will die is illustrated by the actor whistled off the stage. The swift outbreak of disease, its persistence and impossibility of eradication, the lamentable events of the play are all interrelated with the concept of time. Adultery, female wantonness, indecent sexual actions, and cuckoldry are pressing matters for Leontes because he sees them as omnipresent *now*, and as troubling himself as he speaks. The tension of jealousy perceived as DISEASE urges Leontes to react quickly and eradicate the disease. The fact that plague, adultery, and cuckoldry were widespread *ere* as they are today accounts for disappointment with the world, people and their filthiness, which levels Leontes with Othello in their bleak vision of human nature.

Ha' not you seen, Camilo, -  
 But that's past doubt, you have, or your eye-glass  
 Is thicker than a cuckold's horn, - or heard, -  
 For, to a vision so apparent, rumour  
 Cannot be mute, - or thought, - for cogitation  
 Resides not in that man that does not think, -  
 My wife is slippery.  
 (*The Winter's Tale*, I, 2, 266-272)

Leontes' jealousy breaks out suddenly and quickly. He is deaf to reason even though he insists that his doubt and suspicion are rooted in the senses and cognition. In exchanging his own paranoid fantasies for the things seen, heard, or comprehended based on some ocular proof, Leontes reaches the past doubt stage of conviction that his wife is infidel and that he is not the father of her children. The word *past* has both spatial and temporal connotation. Leontes has passed the metaphorical boundary of reasonable, benign, and thus curable jealousy and walked into the area where sexual anxieties and phantasies assume the form of paranoid realities. In his thoughts and actions, Leontes moves faster than time. He skips phases in which truth may be revealed and directly reaches the final phase of revenge and punishing the guilty. The abruptness of change in Leontes strikes us as unnatural and almost improbable. His jealousy shoots comet-like and crosses temporal distance between the present and the future swiftly and powerfully, from the moment when he expresses his feelings aside to himself until he orders Camillo to murder Polixenes and has his queen imprisoned.

In order to discard the hypothesis that the plot of the play is faulty because of unnaturally swift development of self-ignited jealousy, we should look into the aspect of time more closely. The narrative form of the story allows for the idea that Leontes has been jealous for a period of time, during which he observed his queen and the visiting king enjoying each other's company. If we read the beginning of the play as if Leontes were already troubled by doubt, suspicion, and jealousy, then we can relieve our minds of the charge that Shakespeare rendered the story improbable. This is why some critics, including Dover Wilson, believe that an actor who plays Leontes should exhibit the signs of jealousy from the very beginning of the play. It should also be made clear that his moderate persuasion of Polixenes to stay longer serves the purpose of jealousy looking for its ocular proof (Trienens 1953: 323).

Is whispering nothing?  
Is leaning cheek to cheek? is meeting noses?  
Kissing with inside lip? stopping the career  
Of laughter with a sigh? – a note infallible  
Of breaking honesty; – horsing foot on foot?  
Skulking in corners wishing clocks more swift?  
Hours, minutes? noon, midnight? And all eyes  
Blind with the pin-and-web, but theirs, theirs  
only,  
That would unseen be wicked? is this nothing?  
Why, then the world and all that's in't is nothing;  
My wife is nothing; nor nothing have these nothings,  
If this be nothing.  
(*The Winter's Tale*, I, 2, 284-295)

Further indication that Leontes' jealousy is not entirely new comes from the lines when he discloses his jealousy to Camillo. We then learn that it is not based on a single occasion of Hermione persuading Polixenes to stay with them longer, but it is a result of numerous observations over a certain period of time. Later in this scene, when Polixenes asks Camillo how Leontes came to be so jealous, Camillo answers - "I am sure 'tis safer to avoid what's grown than question how 'tis born" (I, 2, 430-431). It appears that after all TIME MOVES rather than TIME FLIES conceptual metaphor explains Leontes' jealousy. Likewise, it is not to be visualized as a plant that simply springs out of the ground, but as a young sprout that grows stronger and stronger in most adequate conditions. The relativity of time in the case of lovers was discussed in conceptual metaphor analysis of *As You Like It*. Leontes sees his wife and his friend enjoy each other's company beyond the working of analogue clocks. They wish hours were minutes so that they could prolong the time they spend together. They wish for night to take over day because darkness is seen as friendly to covert affairs, such as adultery. Even if Hermione did show an extended affection and hospitality to Polixenes, and even if she did enjoy the visiting king's company more than expected or even appropriate, it is impossible that Leontes may know with such certainty hers, or for that matter Polixenes', mode of thinking and conceptualizing.

Paulina refers to Leontes' jealousy as "weak-hinged fancy" (II, 3, 116-117) because he bases his certainty regarding his wife's adultery on what he thinks he knows about other people's mechanisms of thought. The problem of Leontes is not related to an improbable jealousy that becomes too ripe to quickly, but to fantasy too powerful to be contained since he mistakes it for certainty of knowledge. In the trial scene, he openly tells Hermione - "your actions are my dreams; you had a bastard by Polixenes, and I but dream'd it" (III, 2, 82-83). The nightmares that torture Leontes become reality for himself, for Hermione, and for their children.

Leontes globalizes his imagination so that it determines the ontological status of the world. If his delusion is not real, then the world is empty of identities. Paranoia is a form of psychological imprisonment in which the loss in real time and boundaries transforms the external world into nothing but a set of symbols (Schwartz 1973: 262). While Othello thinks of reptiles, insects, and amphibians, Leontes is mainly trapped in the boyhood myth, which exhibits denial of separation.

Fie, fie! no thought of him; -  
 The very thought of my revenges that way  
 Recoil upon me: in himself too mighty,  
 And in his parties, his alliance; let him be,  
 Until a time may serve: for present vengeance,  
 Take it on her. Camillo and Polixenes  
 Laugh at me, make their past time at my sorrow:  
 They should not laugh, if I could reach them;  
 nor  
 Shall she, within my power.  
 (*A Winter's Tale*, II, 3, 19-27)

Leontes is only able to be patient when it comes to staging his vengeance for Polixenes and Camillo. He halts the frustration of subjective time in which he is trapped, and in which he has no rest during night or day, only because of political and pragmatism considerations. Impatience intensified by an entrapment in subjective time filled with paranoia and anxiety finds immediate relief in seeing Hermione as the most vulnerable, helpless, and in terms of time and space accessible victim, which reveals Leontes as a tyrant. His ego is injured, with another source of distress coming from visualizing the past time of Camillo and Polixenes who laugh and gloat over his cuckoldry. The obsession over being mocked at and rumoured about speeds up Hermione's tragedy. Leontes waited for twenty-three days to receive a message from Apollo's oracle, which his envoys Dion and Cleomenes see as the time "worth the use on't" (III, 1, 14). Even though he keenly anticipates the messengers, his mind is already set on punishing his wife because he openly states, "while she lives, my heart will be a burden to me" (II, 3, 176-177). Leontes is erroneously convinced that the end of Hermione's life will assume the end of his entrapment in the present time defined by paranoia, anxiety, perturbed soul and mind. He perceives justice as TRAJECTORY through time, and forcefully propels it towards the final point, which is the public conviction and death of Hermione. His unswerving resolution is given in the words, "proceed in justice; which shall have due course" (III, 2, 6).

I have three daughters; the eldest is eleven;  
 The second and the third, nine and some five;  
 If this prove true, they'll pay for't: by mine  
 honour,  
 I'll geld 'em all; fourteen they shall not see,  
 To bring false generations: they are co-heirs;  
 And I had rather glib myself than they  
 Should not produce fair issue.  
 (*The Winter's Tale*, II, 1, 142-148)

Polixenes, Leontes, Antigonus, and Camillo are doublets of one another in their conceptualization of women. Each of them has a very specific attitude towards female sexuality and honesty. Camillo cannot believe "this crack to be in my dread mistress" (I, II, 321), visualising thus women as CONTAINERS, which are supposed to hold honour and virtue.

Antigonus offers a vision of masculine pathology that stands second only to Leontes' process of reasoning. His speech also reminds of Polixenes' desire that women should be preserved as idols in childhood so that sinful and guilty future may be prevented. In this confusion of his own anxieties regarding the future decency and honesty of his daughters, and regarding the view of women as guardians of masculine honour, Antigonus duplicates the dynamics of DISEASE source domain that he attempts to repudiate. He becomes the carrier of Paulina's curse that the child is "not a party to the anger of the king, nor guilty of, if any be, the trespass of the queen" (II, 2, 30-32). In *The Tempest*, Shakespeare tried to show in the example of Miranda and Fernando that children are not to be held accountable for the past sins of their fathers so that they may be free to build their future unburdened by the guilt of the elderly. In *The Winter's Tale*, however, children are seen as having their future determined and closely tied to flaws of their mothers. The contrast between infancy and adult life is omnipresent in the play. Apart from Polixenes' and Leontes' reference to childhood as time of innocence, another striking example of this is given when Paulina presents a newly born baby to Leontes, who is already consumed by jealousy and past doubt that the child is not his. Paulina describes a baby girl as an obvious image of her father and insists on unquestionable biological relation (II, 3, 98-108). Leontes rejects any connection with the child, and he threatens to have the baby consumed by fire. He denies childhood as the age of innocence in seeing the baby as a present proof of its mother's past sins. Antigonus once again intensifies the king's view in this. He says to the abandoned child, "for thy mother's fault, art thus exposed to loss and what may follow" (III, 3, 50-51). The uncertainty of baby Perdita's survival and destiny are seen as part of an extended punishment for the moral fault of her mother. It is suggested that mothers transfer sins to their children, which persists in time and mars the innocence in infancy.

Concerns over the chronological order of events were present in *King Lear*, with Edmund's social status and destiny being determined by the fact that his mother was pregnant before she got herself a husband. A similar concern is found on numerous occasions in *The Winter's Tale*, one of them being when Camillo is ordered to kill Polixenes.

To do this deed,  
 Promotion follows: if I could find example  
 Of thousands that had struck anointed kings,  
 And flourished after, I'd not do't; but since  
 Nor brass nor stone nor parchment bears not one,  
 Let villainy itself forswear't.  
 (*A Winter's Tale*, I, 2, 353-358)

Camillo is given the task to kill an anointed king, which Renaissance cosmology saw as a crime and sin against god. The promotion and favour that will come after he carries out Leontes' orders do not persuade Camillo into approval of his king's intention. He refers to the narrative of recorded history, and finds no exception in doom that invariably comes after regicide. The chronological order of things as defining future sorrow and doom is relevant in the case of Leontes as well. After he decides to ignore the message from Apollo's oracle, the king brings death and misery upon himself and his family.

sir, before Polixenes  
 came to your court, how I was in your grace,  
 How merited to be so; since he came,  
 With what encounter so uncurrent I  
 Have strain'd, t'appear thus.  
 (*The Winter's Tale*, III, 2, 46-50)

The arrival of Polixenes to Leontes' court represents a fixed point in time, after which time is seen as CHANGER and DESTROYER for Hermione. The queen refers to the arrival of Polixenes as the beginning of frustration of time for her. She does not mention an isolated event of her persuading the visiting king to stay longer as a troubling point after which deterioration of her position and reputation begins.

This is yet another proof to the point that Leontes' jealousy has its roots in the time that precedes the beginning of the play. In pleading her king to go back in time that precedes frustration, Hermione hopes to remind him of her former virtuous and loyal self. However, this is impossible for Leontes because he is enclosed in the present moment, in which he is tormented by jealousy, suspicion, and doubt. He looks into the future only to seek vengeance and punish the adulterers.

my past life  
Hath been as continent, as chaste, as true,  
As am now unhappy: which is more  
Than history can pattern, though devised  
And play'd to take spectators.  
(*A Winter's Tale*, III, 2, 33 -37)

At her trial, Hermione gives a dignified speech in which she refers to the concept of time. The queen perceives a vast discrepancy between her past actions and behaviour and the circumstances in which she finds herself presently. Her current unhappiness is not only disproportionate to past chastity and honesty, but it is also illogical so that her life cannot even be compared to drama, devised and written to draw the attention of spectators in the grossness of punishment that outweighs the mistake. Hermione's misery and injustice of her circumstances result from Leontes, who disables time from functioning as EVALUATOR. In a tyrannical manner, he assumes the role of the supreme judge and evaluator, neglecting and disrespecting even the will of god Apollo. Leontes' paranoiac doubt and suspicion play a vital role in the structure of the play, which dramatizes dual function of time as having the capacity to destroy and restore. Some things, however, can never be undone despite the long passage of time. Leontes' penitence and remorse cannot undo the death of his son Mamillius. "The prince your son, with mere conceit and fear of the queen's speed, is gone" (III, 2, 144-145) is another line which ties destiny of children to destiny of their mothers. The usage of the noun "speed" instead of the noun destiny is not a random choice of wording. The present misery of the queen, which signals her fast-approaching doom, and falling apart of the family as Mamillius knew it prove to be a burden too heavy for the young heart. LIFE IS A JOURNEY metaphor is also correlated with time to mean that the young prince has departed suddenly, unexpectedly, and much before his time.

The crown and comfort of my life, your favour,  
I do give lost; for I do feel it gone,  
But know not how it went: my second joy  
And first-fruits of my body, from his presence  
I am barr'd, like one infectious: my third comfort,  
Starr'd most unluckily, is from my breast,  
The innocent milk in it most innocent mouth,  
Haled out to murder  
(*The Winter's Tale*, III, 2, 94-101)

When Hermione lists all the things she has lost after falling in king's disfavour, the metaphor TIME HATH A POUCH emerges from her lines. In this context, we see time as carrying a pouch at his back and as putting things into it. When things disappear from mental sight or when they are forgotten, we see them as being put in the pouch that time carries at his back, and which is inaccessible to view (Lakoff & Turner 1989: 47). What is forgotten due to Leontes' fixation on the present moment of his jealousy and suspicion are Hermione's royal status, her former virtues such as honesty and loyalty that she exhibited in the course of marriage before the frustration of time marked by Polixenes' arrival. The things that we perceive lost in EVENTS ARE ACTIONS metaphor in the first three acts of the play are her children, the love of her husband, and her own life for a period of sixteen years.

Thy by-gone fooleries were but spices of it.  
That thou betray'dst Polixenes, 'twas nothing, -  
That did but show thee, of a fool, inconsistent,  
And damnable ingrateful; not was't much,  
Thou wouldst have poison'd good Camillo's  
honour,

To have him kill a king; - poor trespasses,  
 More monstrous standing by: whereof I recon  
 The casting forth to crows thy baby daughter,  
 To be or none, or little, - though a devil  
 Would have shed water out of fire ere done't;  
 Nor is't directly laid to thee, the death  
 Of the young prince, whose honourable thoughts –  
 Thoughts high for one so tender – cleft the heart  
 That could conceive a gross and foolish sire  
 Blemisht his gracious dam: this is not, no,  
 Laid to thy answer: but the last.  
 (*The Winter's Tale*, III, 2, 183-198)

In evoking TIME HATH A POUCH conceptual metaphor, Hermione talks about all the things that she has lost after Leontes became imprisoned in time, whose effects of frustration started with the arrival of Polixenes at the court. Employing a similar manner of cataloguing misery, Paulina offers a chronological account of Leontes' horrible deeds caused by paranoiac jealousy, suspicion, and anger over wounded ego. In referring to his actions as "by-gone fooleries" (III, 2, 183), Paulina suggests that Leontes' entrapment in time finishes when the misery that he has caused reaches its peak. The release from prison of dwelling in dark fantasies of the present moment, where the future is only seen as anticipation of retribution and the past as exemplary of world's forever diseased condition, is represented by Paulina's revelation of the detrimental effects of Leontes' jealousy. In her speech, Pauline reverses the trial scene in which Leontes' blind jealousy and urge to revenge transform into regained consciousness and a promise of self-punishment through self-isolation and despair. TIME IS A DESTROYER shows a life-long friendship as betrayed, Camillo's honour as poisoned, an innocent baby daughter as left to the mercy of wild animals, a young prince as deceased due to immense sadness and worry over his mother's condition, with the worst outcome of Leontes' actions seen in the death of a virtuous queen.

By his behaviour, Leontes has violated many of the basic human values and standards of civilized conduct. His jealousy and intemperance are displayed on an outrageous scale. The excess in anger and jealousy associates the cardinal virtue of temperance with devices of time keeping in the Middle Ages and Renaissance. The link between temperance and time is not given in the form of a mechanical clock, but in the form of time personified (Kiefer 1999: 56).

Father Time will indicate a split in conceptualization of time, which for Leontes will mean that TIME IS STATIONARY while he spends sixteen years in solitude and remorse. On the other hand, in Bohemia TIME MOVES conceptual metaphor will allow for growth, love, and continuation of life. This is best exemplified by shepherd's comment upon the death of Antigonus and his finding of baby Perdita as things "dying" in relation to Sicilia, and as things "new born" on the territory of Bohemia.

therefore betake  
 thee  
 To nothing but despair. A thousand knees  
 Ten thousand years together, naked, fasting,  
 Upon a barren mountain, and still winter  
 In storm perpetual, could not move the gods  
 To look that way thou wert.  
 (*The Winter's Tale*, III, 2, 204-209)

Cognitive models of time refer to various lexical concepts integrated together to convey a certain imagery. Primary lexical concepts include temporal universals such as duration, while secondary lexical concepts involve things that are cultural-specific (Evans 1986). Paulina introduces the concept of duration. She mentions an interval as long as ten thousand years and a perpetual winter. She also refers to things cultural-specific such as prayer and fasting. Her speech emphasizes a protracted duration of time because the interval is perceived as empty of any kind of meaningful actions. There is a void of time filled with remorse, guilt, and grief.

In this model, time is a landscape visualized by a barren mountain, perpetual storm and wind over which the ego moves towards specific temporal moments. In Leontes' case, time after the trial scene becomes a stationary location dominated by winter and grief until he reaches the moment of redemption and forgiveness, which will allow for growth and rebirth in Sicilia.

I, - that please some, try all; both joy and terror  
Of good and bad; that masks and unfolds  
error, -  
Now take upon me, in the name of Time,  
To use my wings. Impute is not a crime  
To me or my swift passage, that I slide  
O'er sixteen years, and leave the growth untried  
Of that wide gap; since it is in my power  
To o'erthrow law, and in one self-born hour  
To plant and o'erwhelm custom. Let me pass  
The same I am, ere ancient'st order was,  
Or what is now received: I witness to  
The times that brought them in; so shall I do  
To the freshest things now reigning, and make  
stale  
the glistering of this present, as my tale  
Now seems to it. Your patience this allowing,  
I turn my glass, I give my scene such growing  
As you had slept between. Leontes leaving,  
The effects of his fond jealousies so grieving  
That he shuts up himself, - imagine me,  
Gentle spectators, that I now may be  
In fair Bohemia; and remember well  
I mention'd a son o'the king, which Florizel  
I now name to you; and with speed so pace  
To speak of Perdita, now grown in grace  
Equal with wond'ring: what of her ensues,  
I list not prophesy; but let time's news  
Be known when 'tis brought forth: - a shepherd's  
Daughter,  
And what to her adheres, which follows after,  
Is the argument of time. Of this allow,  
If ever you have spent time worse ere now;  
If never, yet that Time himself doth say  
He wishes earnestly you never may.  
(*The Winter's Tale*, IV, Prol.)

Probably no personification was more familiar to Jacobean theatre goes than the figure of time that Shakespeare puts on stage in *The Winter's Tale*. The fact that Father Time has wings conveys the rapidity of its passage through conceptual metaphor TIME FLIES. The hourglass that he carries contributes to visual effects of time's passage (Kiefer 1999 49, 51). Shakespeare's personification does not show time as carrying a scythe, which does not exclude TIME IS A REAPER mode of thinking. Only a bit earlier, we were informed about the death of young prince Mamillius. TIME IS A DEVOURER mode of thought is also subtly included in the personification because of Antigonus being pursued by a bear. Shakespeare's time is old, carries an hourglass, speaks poetry in rhyme, and evokes the personification of Elizabethan and Jacobean pageantry. These are physical characteristics of time that Kiefer identifies. He declines the view of some critics and commentators according to whom time is merely a device which reports about the passage of years (1999: 53). In this sense, time only provides information of Leontes' shutting down in solitude, and announces that we are about to see Florizel and Perdita as a young man and woman in the following scene. The assessment of importance of bringing time personified on stage can be done by focusing on the prompt that it carries – an hourglass. Father time divides dramatic action into two segments. After its appearance, we move from the world of suffering, anxiety, and death into the world of joy and new life.



This radical transition in mood and atmosphere marks an underlying similarity between two halves of the play. In the first half, Leontes offends Polixenes and breaks bonds of friendship between them, Camillo flees, Perdita is rejected by her father, Hermione is absent as in death, and Mamillius is dead. In the second half, Leontes is in the state of penitence, trying to re-establish friendship with Polixenes; Camillo returns to Sicilia; Perdita is found; Hermione rises from the dead. TIME IS A HEALER would entirely prevail had it not been for Mamillius' death, which is still perceived upon the metaphor TIME IS A DESTROYER and TIME IS A REAPER. The hourglass that Father Time holds has two identical parts. This is what accounts for our sense regarding the similarity and symmetry of the shape and structure of the play. More importantly, time is shown as fixing a mechanical clock, which Leontes has previously made dysfunctional by revealing the true identity of a daughter lost for her father and mother over a period of sixteen years. The idea behind this is that full knowledge of the truth and righting of the wrong become possible when the actual course of events is known. In *The Winter's Tale*, much sinning needs to be redeemed. Leontes has to make amends for the mistreatment of his wife, for the hostility towards Polixenes, and he must welcome back his daughter, whom he previously condemned to death. The reason why Father time turns the hourglass is to show the lower part of sorrow, remorse, and old age as full, while the upper part of youth and joy is empty and has the potential for growth and life. Leontes' penitence cannot erase the suffering inflicted over a period of sixteen years, though it can mend it to a certain extent.

"I, that please some, try all, both joy and terror of good and bad" is the line that brilliantly evokes time's dual nature. It has the capacity to chastise and destroy, as well as reveal and restore (Kiefer 1999: 59).

For you there's rosemary and rue; these keep  
Seeming and savour all the winter long:  
Grace and remembrance be to you both,  
And welcome to our shearing.  
(*The Winter's Tale*, IV, 3, 74-77)

Hot lavender, mints, savoury, marjoram;  
The marigold, that goes to bed wi'the sun,  
And with him rises weeping: these are flowers  
Of middle summer, and, I think, they are given  
To men of middle age.  
(*The Winter's Tale*, IV, 3, 103-107)

Imagery of nature and natural cycles, seasons, and growth is common in the play. There is a progression from summer to winter, with the return of spring and summer in the end. The affinity between human affairs, stages of life, and the natural cycle of seasons is present throughout the play, but it is most notable in the pastoral world of shepherd's estate in Bohemia (Potter 2009: 76, 77). Perdita presents the guests at a sheep-shearing feast with flowers befitting their stages of life. Rosemary and rue are seen as flowers that fit old age, while lavender, mint, savoury, marjoram, and marigold correspond to men of middle age. The Prosperina myth (IV, 4, 116-127) relies on PEOPLE ARE PLANTS metaphor, which is inevitably correlated with the concept of time in terms of growing, blossoming, ripening, and withering.

The myth serves the purpose of visualizing nature as a creator, in which Perdita relies on her gardening. Displeasure of old age disturbs natural order, which is given in the character of Polixenes who interrupts the feast, unaware of the fact that nature has managed to unite two adolescents who naturally belong together (Kullmann 2014: 325). When Polixenes and Perdita discuss the merits of artificial flowers, such as carnations and gillyvors, there is some ambiguity in their dialogue. Polixenes defends the art of grafting in comparison to nature's simpler forms, and he also relies on the conceptual metaphor PEOPLE ARE PLANTS to refer to an inappropriate relationship between his royal son and a shepherd maiden. Perdita wittily assents to the metaphor, and because the audience knows that she is a true princess and not unworthy to be the wife of Florizel, we comprehend the irony of the dialogue in which the maiden justifies her marriage with the prince of Bohemia in front of the man who erroneously thinks that it is in his best interest to prevent the match.

Autolycus sings a song about spring and nature “when daffodils begin to peer” (IV,3,1), and we are clearly taken to a world different from Sicilia, where there is a happy celebration of nature. His song and Perdita’s lines about flowers and gardening are definitely to be perceived as a relief from understanding nature as diseased and disgusting. The sheep-shearing feast scene is the longest one in the play. The stage is filled with traditional village forms of entertainment. The celebration of nature and things growing is overtly obvious. The most important figure in the scene is definitely Perdita, whom we remember as an infant and a symbol of Leontes’ jealousy, suspicion, and wounded ego. Now, she appears as the queen of the feast. She is eloquently gracious and joyfully flirtatious (Strier 2015: 40).

Non-action and the ambient of solitude, remorse, prayer, and fasting in Sicilia is contrasted not only by the pastoral surrounding and outdoor life of feasting in Bohemia, but also by the time filled with a lively action, in which young lovers need to fight for their love and for the vision of the future that they both desire.

What you do  
 Still betters what is done. When you speak, sweet,  
 I’d have you do it ever: when you sing,  
 I’d have you buy and sell so; so give alms;  
 Pray so; and, for the ord’ring your affairs,  
 To sing them too: when you dance, I wish you  
 A wave o’the sea, that you might ever  
 Nothing but that; move still, still so,  
 And own no other function: each your doing,  
 So singular in each particular,  
 Crowns what you are doing in the present deeds,  
 That all your acts are queens.  
 (*The Winter’s Tale*, IV, 3, 137-148)

The speech of Florizel positions his love for Perdita against time and change. Florizel’s adoration is formulated as a desire to arrest time and achieve permanence outside the flux of time (Potter 2009: 78). The rhythm of Florizel’s lines, and the rhythm of lines in general in act four, is quite different from the speeches in the first half of the play. The movement suggests dancing and singing. The repetition of verb “do” is an indication of lively activity, which excludes monotony and the view over time as stationary (Knights 1976: 603). As opposed to Florizel’s desire to encapsulate his love in eternity, there is a reference to common, everyday actions such as buying, selling, giving alms, and praying which are done with such grace on Perdita’s part that she gives uniqueness to the present moment.

I’ll point you where you shall have such receiving  
 As shall become your highness; where you may  
 Enjoy your mistress, - from the whom, I see,  
 There’s no disjunction to be made, but by,  
 As heavens forfend! your ruin; - marry her;  
 And – with my best endeavours in your absence –  
 Your discontenting father strive to qualify,  
 And bring him up to liking.  
 (*The Winter’s Tale*, IV, 3, 526-533)

The cyclical arrangement of human actions and faiths is illustrated by Camillo, who once again sets a swift action in motion to avert detrimental consequences of the current situation. The threat posed by Polixenes here is of lesser gravity than the one posed by Leontes sixteen years earlier. While at the beginning of the play characters had to run away for bare survival, Florizel and Perdita now elope to preserve a union of love in the territory seen as friendlier and more supportive of their desired version of the future. This is another important moment when *The Winter’s Tale* casts away the sombre, threatening tone of tragedies and begins to resemble comedies such as *A Midsummer Night’s Dream* and *As You Like It*.

Florizel notices the pattern of repetition, not in events themselves because he is ignorant of the frustration of time sixteen years ago, but in the role of Camillo. “Preserver of my father, now of me” (IV, 3, 590) is the line based on which we acknowledge the significance of Camillo’s character. His course of action in due time links him to Paulina’s character, and the two of them allow time to be perceived as HEALER and RESTORER to the highest degree possible. The arrival of Florizel and Perdita at Sicilia brings Leontes back into focus. When we see him again after sixteen years, it feels as if nothing of importance has occurred at his court. TIME IS STATIONARY conceptual metaphor accounts for Leontes’ life spent in “saint-like sorrow” (IV, 3, 2). The life arranged around the memory of his family and his past sins means that Leontes has been entrapped in the trial scene, after which his existence is empty of events and actions. The fact that the grieving king is heirless, and without posteriority, diminishes every outlook over the future. Circular organization of human life and faith, which follows the cycles of seasons, allows Leontes to look upon Florizel and see his friend Polixenes from twenty-one years ago. Likewise, Paulina reminds us that Florizel should also relive the memory of prince Mamillius because “there was not full a month between their births” (V, 1, 121). Perdita bears the image of her mother, who is believed to be dead for many years now. Time unfreezes for Leontes. He goes through the agony of pain and remorse again, with all the personages that he has sinned against being brought to his vivid memory through resemblance. He woes to Paulina that his son dies again when he is reminded of him.

Memory and remembrance of tragedies and wrongdoings due to past frustration of time as changer and destroyer are so omnipresent in the final scene that it feels as if they were coming alive. Mamillius and Polixenes come before Leontes’ eyes in the character of Florizel. The allegedly dead queen comes to life not only in the image of her daughter, but quite literally when the sculpture of her comes alive. When the queen rises from the dead, conceptual metaphors TIME IS A HEALER and TIME IS A RESTORER reach their full potential, unprecedented in Shakespeare’s work. This speaks in terms of the author’s obsession with time and its properties to create, destroy, and restore. This preoccupation is frequently exhibited in tragicomedies. However, rising of the dead queen marks the epochal fracturing of natural law, and it is interpreted as an inevitable sign of the miraculous. If Hermione’s and Leontes’ reunion is possible by Paulina’s careful stage directing, which we are allowed to see as being the case, the miraculous and wonderous of the play are not diminished by this. On the contrary, the miracle of stage illusion proves to have as powerful effects over the characters in the play and over the audience as an actual provision itself. Paulina’s stage illusion tests the faith and cognitive potentials of fictional characters, real life readers and spectators alike, challenging them to comprehend the impossible.

#### 4.2.3. Conclusion of conceptual metaphor analysis in *The Winter's Tale*

The play begins as a story of two kings, whose bonds of friendship are conceptualized through PEOPLE ARE PLANTS conceptual metaphor. Leontes and Polixenes are shown as separated in time and space, but metaphorical closeness in the shape of exchanging gifts, letters, and embassies makes up for the lack of spatial and temporal presence. We understand the two kings as gardeners who cultivate and nurture bonds of friendship, but in his attempt to reinforce the metaphor, Camillo signals the ensuing split between them. He talks about the friendship that has no other choice but to branch, which is an instance where the plant metaphor begins to bear a negative meaning of separation. The idea that metaphorical closeness prevents time from functioning as the agent of negative change and as a destroyer is optimistic, hopeful, and contrary to what characters in the play actually experience.

In referring to young age that himself and Leontes spent together, Polixenes describes childhood in terms of the condition of Eden, as a guiltless phase of innocence, which necessarily finishes with adolescence and sexual maturity. The lines in which he evokes purity and naivety typical of childhood ooze sentiments of melancholy and frustration over the loss of innocence and corruption of the body, which are expressed through the following conceptual metaphors:

TIME IS AN AGENT  
TIME MOVES  
TIME IS A CHANGER  
TIME IS A DESTROYER  
EVENTS ARE ACTIONS

Polixenes does not only mention his and Leontes' childhood, but also his queen's and Hermione's. In seeing growing and developing of female bodies, and sexual desires attached to them, as the cause of subsequent corruption of the flesh and soul, Polixenes somewhat foretells the ensuing frustration of time. The basis of numerous wrongdoings and tragical events is to be found in adulthood, in the loss of innocence, and in female interference in male bonds of friendship. Talking and reminiscing about childhood does not only evoke melancholy for Leontes but it also stirs anxiety related to possession and doubt over the question of paternity, which seems to be inherent to men. In relying on the passage of a specific amount of time as evaluator, Leontes links a nine-month-long visit of Polixenes with Hermione's stage of pregnancy, and he jumps to a conclusion that the baby is not his issue. Faults are seen as spreading from mother towards her children, who in this sense do not experience childhood as time of innocence because sin is hereditary from female progenitors. Sin, guilt, and dishonour of women persist in time through progeny. This accounts for misfortunes of Mamillius who dies in infancy and for Perdita who is repudiated by her father and left at the mercy of wild beasts.

The critical moment in Leontes' frustration is recognized in Polixenes' arrival at the court, not in the scene when Hermione persuades him into staying a week longer, as an isolated moment that triggers jealousy. Leontes' mistake is not a jealousy that emerges suddenly and powerfully after an isolated incident. His fault is recognized in taking his fancy and dreams to be definitive truths, skipping several stages during which doubt ripens into knowledge. When he jumps to dangerous conclusions, the mode of perception does not become distorted only for Leontes, but for other characters as well. TIME MOVES as a metaphor closely related to the ideal of temperance is overshadowed by the following modes of thought:

TIME RUNS  
TIME FLIES  
TIME IS A DESTROYER  
TIME IS A DEVOURER  
TIME HATH A POUCH

Leontes' eagerness to perform revenge and punishment urges Polixenes to flee to Bohemia in securing bare survival. Camillo accompanies him to avoid damnation, which inevitably comes after regicide. A bear devours Antigonus, who unlike Camillo carries out a gruesome order made by the king, whose reason is plagued by jealousy and suspicion. Hermione's honour and royal status are not utterly destroyed despite severe accusations made by her husband because all the subjects to the crown hold their queen in high esteem as embodiment of virtue. Many things are lost from sight in turbulent events put in motion by Leontes' false conviction, including his baby daughter whose very name suggests her status. Time metaphors listed above are intertwined with JEALOUSY IS A DISEASE, LIFE IS A PLAY, LIFE IS A JOURNEY, and PEOPLE ARE PLANTS to convey the significance of themes and modes of perception that determine deeper meanings of the text and author's true concerns.

Interconnectedness of human life and its stages with nature and cycles of the seasons is present throughout the play, but it is definitely most notable in the sheep-shearing scene of festivity. Different kinds of flowers are associated with different stages of life, while grafted plants are seen by Polixenes as more sophisticated and elaborate than plain wild flowers. On a broader scale than this, there is a metaphor OLD AGE IS WINTER, in which later stages of life are accompanied by grief and remorse. This is why the frozen time in which Leontes performs his saint-like sorrow is illustrated as a barren mountain with perpetual wind and storm. Because of the environment in which he has lived for many years, Leontes welcomes Florizel and Perdita to Sicilia as the earth welcomes spring after a long and cold winter. YOUTH IS SPRING conceptual metaphor is embodied in the young couple, in their love, and in the potential for happiness, reconciliation, and restoration. The play exhibits a cyclical pattern in which there is a progression from summer to winter, with the return of spring and summer again.

Personification of Father Time is of profound poetic, cognitive, and theatrical significance. The appearance of Father Time on stage does not only serve an informative purpose, in which readers and spectators learn that subsequent acts and scenes are sixteen years removed in time from Hermione's trial, the death of Mamillius, and the loss of Perdita. In turning an hour-glass, Time splits the structure of the play into two parts. The first part is dominated by wrongdoing, despair, remorse, and death, while the other one bears a promise of life, youth, and restoration. Father Time seems to fix cognitive clocks so that time in Sicilia stands still, with all meaningful action frozen in the atmosphere of grieving, self-reproach, fasting, and prayer. On the other hand, time in Bohemia moves at a temperate pace, without much frustration, and with many lively and cheerful activities. The only potentially frustrating point in time in Bohemia is Polixenes' attempt to prevent the marriage of Florizel and Perdita, whose love, just as the benevolent aspects of time, has the power to heal and restore.

TIME IS A HEALER  
TIME IS A RESTORER  
TIME IS A CHANGER  
TIME IS A DESTROYER  
TIME IS AN EVALUATOR  
TIME MOVES  
TIME FLIES

The conceptual metaphors listed above participate in the making of speech of Father Time. The passage of sixteen years will reveal the absolute truth, exhibit the extents of individual suffering, and show destinies of all the dramatic personages. As conceptual metaphors indicate, Shakespeare was obsessed with time as a benevolent changer, and with time as a merciless destroyer. In *The Winter's Tale*, the properties of time to restore and to heal are shown in the highest degree possible, especially if we take into consideration the suffering and damage caused in the first part of the play. The view over time as a healer and restorer allows for the change of course in terms of genre. The story which unfolds much in the manner of a tragedy ends in a mixture of joy and sorrow, with the predominant feeling being that time has managed to set much of the wrongdoing right.

Because it is virtually impossible that time should cure and restore everything, Mamillius' and Antigonus' death is to be viewed through the prism of time the destroyer. Hermione's rising from the dead gives the play a unique touch of wonder, faith, hope, forgiveness, and redemption that seem to have preoccupied Shakespeare towards the end of his life.

## 5. Conclusion

Hypothesis 1: Metaphorical linguistic expressions extracted from the tragedies, comedies, and tragicomedies represent a valid corpus for investigation of deeper, profound, and most accurate meanings not only of the selected lines, but of the plays as a whole.

Hamlet's "to be, or not to be" soliloquy is among the most famous passages in Western literature. It delivers a myth of presence, with real presence and absence being often addressed in Shakespeare's tragedies, but they reach meditative culmination exactly in this monologue. While there have been many questions and interpretations of the lines uttered by the prince of Denmark, conceptual metaphor analysis understands them as profound considerations of life, death, purpose, and the afterlife. The soliloquy is not only significant because it bears the philosophical and meditative charge of the play, but it also signals Hamlet's disappointment with life, people, and general arrangement of things. Nihilism, as one of the predominant moods of the play, is achieved by the realization that in order to continue to exist, one can only passively bear misfortunes and troubles of life. If we decide to be more active, it will ironically lead into self-annihilation through suicide and death. The conceptual metaphor that builds the meaning and justifies this interpretation as the most accurate one is LIVING IS EXISTENCE and DEATH IS NON-EXISTENCE. In his paper "Metaphor and Semantics", Lakoff (2003) linked the verb *to be* to existence, and thus to life. The verb is not semantically explained as being related to doing or taking action, which automatically disputes *Hamlet's* soliloquy as a dilemma whether to act and revenge his father's death, or not do anything in remaining paralyzed by thought and contemplation. When we negate the verb *to be*, it refers to non-existence, and therefore to death. We see this as an elaboration of a more basic conceptual metaphor BEING ALIVE IS BEING HERE. In "to be, or not to be" monologue we do not see Hamlet simply as an heir to the throne who wants to avenge his father's death and claim his rights. Claudius is not the opponent, or the enemy, because the protagonist's troubles surpass the circumstances that he finds himself in. In FORTUNE IS OPPONENT metaphor, fortune uses slings and arrows as weapons to hurt us, to inflict wounds, cause pain, and ultimately to kill us. The fight against this opponent is an attempt to be in charge of your own destiny, to regain control over determinism, which is a pointless and disheartening struggle in Hamlet's view.

In feeling overpowered by misfortunes such as oppressor's wrong, pangs of despised love, the law's delay, and the insolence of office, the prince of Denmark briefly considers suicide as the easiest and most dignified way to end his suffering. The questioning of the appropriateness of metaphor DEATH IS SLEEP changes the flow of thought, the mood of the soliloquy, and the play in general. The shift in the outlook happens because Hamlet suddenly becomes aware of the hidden aspects in the target and source domains that do not participate in the mapping process because they are incoherent with the metaphor. It was comforting to think that you could end the misery of humanity by seeing death through the prism of sleep. The question - what dreams in death may look like - is somewhat disturbing, and it clearly differentiates sleep from death. The appropriateness of conceptual metaphor DEATH IS SLEEP is brought under scrutiny. Maybe in the sleep of death there are no dreams at all since dreams come from our daily experiences of colours, sounds, and images, all of which disappear in non-existence. Another option is that dreams in the sleep of death may acquire the shape of nightmares, which is something the ghost has already revealed to Hamlet. The fact that we do not know what happens after death makes Hamlet pause and think twice about suicide. After inspecting the domains of sleep and death, Hamlet's speech begins to suggest that suicide may be a counterintuitive act. The familiarity of sleep and unfamiliarity of death bring into focus the afterlife and final judgement as the aspects neglected in the soothing conceptual metaphor DEATH IS SLEEP.

The conclusion that Hamlet reaches is that humans tolerate calamities of life in this world because what comes in the afterlife may be even worse and more intolerable. Even though Hamlet refers to fear as the main obstacle in committing suicide, life still prevails over death, and man is presented as a stoic who endures and bears numerous and overwhelming misfortunes, in which his physical and mental capacities are unambiguously revealed.

Another significant Hamlet's soliloquy is found in the prayer scene (III, 3, 73-94), where the prince considers murdering his uncle, who at that moment is confessing his sins to god. Hamlet's decision not to enact revenge draws us into a tricky terrain when it comes to understanding his character. Samuel Johnson, for example, could not bear this speech because it appears that Hamlet is not only satisfied to take blood for blood, but he also wishes to secure damnation of the soul of the man that he is looking to punish. This soliloquy was even omitted in the 18<sup>th</sup> and 19<sup>th</sup> century as too sensitive because of religious matters, and because Hamlet is a tragic hero with whom we are expected to identify, both morally and ethically. Some commentators even believed that Hamlet does not truly think what he says in this monologue. Conceptual metaphor analysis was used to answer the question whether Hamlet is demonic, weak, or insecure in this situation, with the conclusion being reached that none of this is the case. DEATH IS DEPARTURE and DEATH IS A JOURNEY are conceptual metaphors that describe death as movement rather than a passive state. After death, our soul may go to different destinations. Experiences of the soul in the afterlife depend on how burdened with sin we were when we departed from this world. Consequently, our journey in the afterlife may be light if we travel unburdened, which means that we will reach our final destination in heaven quickly and easily. On the other hand, if we carry the burden of sin on our head, or our back, it will weigh us down towards purgatory, which is a stage in the afterlife where we are supposed to get rid of the burden of sin through punishment so that we can eventually ascend towards heaven. Worst case scenario is being pulled down into hell due to burden of sin too heavy to be purged away in the fires of purgatory.

Claudius is praying when Hamlet finds him off guard. If he performs his revenge right here and right now, it will mean granting an easy passage to his father's wicked murderer to heaven. It is illogical and unfair that a good and virtuous king should repent his sins in the fires of purgatory, while the soul of his murderer reaches heaven through relief of sin before he parts with earthly life. In enacting revenge at this hour, Hamlet would become an agent who sends Claudius to his final account when it is most suitable for his soul to make transition between the worlds. If we take into consideration the understanding of death built around conceptual metaphors DEATH IS DEPARTURE and DEATH IS GOING TO A FINAL DESTINATION, then it means that Hamlet should be careful to choose the right situation and right circumstances to execute revenge. Since death is not a state, but an action full of movement, we often rely on DEATH IS AN AGENT conceptual metaphor. In the process of mapping between domains, we see death as coming to claim us, and as taking us on a journey towards the final destination. In cases of unnatural and untimely deaths, we can say that a murderer comes to claim the life of his victim, and sends him or her away from this world to final account. Murderers determine the experiences and paths in the afterlife of their victims by selecting a particular moment at which to strip of life. The awareness of the importance of the manner and circumstances in which we leave this world, and go to the next one, is another thing that paralyzes Hamlet's action, and forces him to obsess over concepts of life and death. It is precisely the matter of conceptualizing these two abstract notions that is responsible for the young prince not jumping at the first chance to execute revenge.

Hamlet's dilemma whether to kill his uncle or not while he is praying represents a struggle, but also a duty, to establish some sort of measurement between earthly sins and heavenly judgement. Hamlet is not obsessed with damnation of Claudius's soul, but with things as they are as opposed to what they appear to be, which turns out to be one of the main anxieties that the play displays. It seems imprudent to seize the opportunity and murder Claudius while he is at prayer because the final image of a usurper and murderer would be the one of a repentant sinner, devoted king, an ascetic rather than hedonistic personage.



Claudius would consequently continue to exist in the public consciousness as who he seemed to be, and not as who he actually was – a murderer, usurper, lascivious and traitorous brother.

This would most likely lead to his murderer being judged and despised in the public eye, especially if we take into account the Renaissance attitude towards killing a king. Even though both Hamlet and Claudius die at the end of the play, the circumstances of the tragic closure of the play reveal the whole truth, and clearly differentiate villains from those who act out of duty.

*The Winter's Tale* begins as a story of friendship between two kings. TIME MOVES conceptual metaphor is intertwined with PEOPLE ARE PLANTS so that the emphasis is laid on individual and mutual maturing and ripening of Leontes and Polixenes. Their friendship is seen as having strong, powerful roots that seize back to childhood. In this sense, the two kings are to be understood as gardeners, who nurture and cultivate their friendship so that time and space that physically impede the union become benevolent changers. Despite being the rulers of territories spatially distant from one another, and despite being burdened with responsibilities inherent to the crown, Leontes and Polixenes seem to have managed to bridge the gaps of space and time and not only preserve their friendship as it is, but also allow it to grow and “branch”. The physical interaction in friendship is replaced by an abstract interaction in which hands are shaken and embraces exchanged in the forms of gifts, letters, and loving embassies. The function of these exchanges is to deny or lessen the change and deterioration caused by time. Yet, for all Camillo’s emphasis on the efficacy of symbolic exchange, he is aware that metaphors are not identical with reality. There is a slight ambiguity in the verb “branch”, which suggests not only growth but also separation. The lines from the beginning of the play that at first glance celebrate bonds of friendship as unbreakable and resilient to the negative influence of time also signal the forthcoming separation between the two kings and friends.

The significance of time for the development of action in the text is given at the very beginning of the play. It is suggested that the proper comprehension of time may lead towards better and more accurate understanding of the play itself. Leontes’ suspicion regarding the alleged affair between Hermia and Polixenes is mainly rooted in the passage of a specific amount of time. When the king of Bohemia says that he has stayed as a guest at Leontes’ court for nine months, the king of Sicilia suddenly notices that this time corresponds to the stage of Hermione’s pregnancy. He jumps to conclusions, and does not allow time to take its course and be perceived as EVALUATOR. The lines of considerable importance are found in the dialogue between Leontes and Camillo (I, 2, 284-295). It appears that after all TIME MOVES rather than FLIES regarding the development of Leontes’ jealousy. Likewise, jealousy is not to be visualized as a plant that simply springs out of the ground, but as a young sprout that grows stronger and stronger in adequate conditions. The fact that Leontes was already troubled by doubt, suspicion, and jealousy before Hermione implored Polixenes to prolong his staying at their court relieves our mind of the charge that Shakespeare rendered the story improbable. This is why some critics, including Dover Wilson, believe that an actor who plays Leontes should exhibit the signs of jealousy from the very beginning of the play. It should also be made clear that his moderate and somewhat listless persuasion of Polixenes to stay longer serves the purpose of jealousy looking for an ocular proof.

Prospero’s final soliloquy (Ep. 1-20) contains some of the most beautiful and bewildering lines ever written by Shakespeare. Perceiving the great magus who says farewell to his art as Shakespeare who ends the career of a playwright is an enticing and frequent point of view. It is plausible that the great bard is asking his audience, on whom he depended for years, to absolve him and understand his desire to leave the world of drama and theatre. However, the most striking and most definitive conceptual metaphors that the lines are built upon are recognized as modes of thinking that translate art and life into magic. POET IS A MAGICIAN and ART IS MAGIC are most romantic conceptual metaphors of all. When magic finishes, the play finishes as well, and life nears its end. We may see the great magus as a great poet. Saying goodbye to magic and art is accompanied by mixed feelings of content and sadness. After a lifetime has been spent in dwelling in the spheres of transcendental and esoteric knowledge, it feels like a reward to come back into the normal, ordinary world.

At the same time, it is very difficult to linger in the world of concrete, palpable objects after some profound insights into the very substance of things have been achieved. The fact that Prospero suggests that he may find solace in prayer is not to mislead us towards reading *The Tempest* as a religious drama. God and religion are in this context the only links with the transcendental that a poet and a magus is left with when art and magic finish.

*The Winter's Tale* and *Hamlet* have indicated the vast potential of research that conceptual metaphor theory has when we apply it to the text of Shakespeare's plays. By understanding the most relevant concepts that *The Winter's Tale* is developed upon, such as time, proper ways of staging and acting the play emerge as well. In this, a director and an actor should not present us with Leontes who behaves casually, and who joyfully persuades his friend to stay a while longer as a guest at his court. Instead, we should be presented with Leontes who is reserved, immersed in his thoughts and quiet observations of his wife's and his friend's behaviour. When he encourages Hermione to talk Polixenes into delaying his immediate departure, we are to sense that Leontes is testing his wife's commitment to keeping her alleged lover in her company for as long as she can. Also, conceptual metaphor analysis of the play proves to be inevitable in producing proper translations of Shakespeare's works into other languages. The verb "branch" that has been mentioned as describing Leontes' and Polixenes' friendship is not to be translated by words that mean development and growth, but in terms of the words that refer to separation. Similarly, Hamlet is not to be brought on stage as an angry, bloodthirsty revenger who evaluates situations most suitable for retribution so that he could take his throne back. His metaphorical linguistic expressions reveal him as a dark prince, who is primarily concerned with philosophical and existential questions of life, death, and the afterlife after transcendental knowledge regarding these concepts has been imparted to him. Hamlet's pretended madness, his dilemmas, and disappointment should be reflective of the young prince trying to fit into his experience the acknowledgement of the souls that roam the world after returning from death to seek justice and relief from pain. When it comes to translation practice, "to be, or not to be" soliloquy should definitely evolve around existential questions of presence in life or absence in death. Dilemmas whether to act or be passive are not to be given prominence in these lines.

In the closet scene, Hamlet compares two portraits and asks alarming questions about his mother's capability to perceive things as they are. On this occasion, Gertrude shows that she is only able to understand literal meanings. When Hamlet warns her, "you go not till I set you up a glass" (III, 4, 22), she thinks that she will be forced to drink a glass of poison, which is the idea that emerges from primary meanings of the words. Instead of being poisoned, Gertrude is to be taught difference between a good and bad king, and between a good and bad husband.

Hypothesis 2: Conceptual metaphors and metaphorical linguistic expressions as their manifestations indicate how people in Renaissance and Shakespeare individually understood and explained abstract concepts such as life, death, and the afterlife.

Shakespeare conceptualizes life in numerous ways, and we see it through source domains such as JOURNEY, PILGRIMAGE TOWARDS HEAVEN, VALUABLE POSSESSION, BONDAGE, BURDEN, STRUGGLE, LIQUID IN A CONTAINER, THEATRE, DAY, YEAR, LIGHT, PLANT, and STORY.

Dying as the act of shuffling off “mortal coil” (*Hamlet*, III, 1, 67) is one of the best-known uses of LIFE IS BONDAGE metaphor. The mortal coil represents bonds that tie the soul to the body, and shuffling off the coil is setting yourself free from earthly imprisonment through death. LIFE IS BURDEN is in accordance with LIFE IS BONDAGE in tone and mood. Both metaphors make death appear like something desirable since life is too difficult to manage. These modes of thought are typical of tragedies, and to an extent of tragicomedies, because they create the mood of nihilism and disappointment, and they also signal that suffering and agony have become too difficult to bear. The cosmic mockery in *King Lear* is achieved through conceptual metaphors WORLD IS THE INSTRUMENT OF TORTURE, GODS ARE TORTURERS, LIFE IS STRUGGLE (WITH DESTINY). It is neither surprising nor exaggerated that characters in this play tend to attribute the overwhelming agony of Lear, Gloucester, and Cordelia to the whims of the absolute, but their perception does not seem to be Shakespeare’s. The fact that life and justice always find a way of asserting themselves at the end of tragedies means that the downfall of tragic heroes is not to be blamed on the absolute, in which case Shakespeare invests power in people, after all. The concept of unmerited guilt exists only on the surface of the play because there is no such thing as an unavoidable mistake. Impersonal and hostile mechanisms of suffering and torture are not transcendental. Instead, they are set in motion by individuals who find themselves trapped in the consequences of their own acts.

LIFE IS A STORY metaphor assumes that everyone’s life is structured like a tale, with entire biographical and autobiographical tradition being based on this assumption. People in Renaissance, who valued chivalry and held dearly onto their reputation, seem to have been preoccupied with posteriority in terms of a narrative. Before he dies, Hamlet implores Horatio to construct a narrative of an eyewitness that will serve the ultimate purpose of revealing things as they are, not as they appear to be. Shakespeare here entertains the idea that people should act and behave in the manner that will allow their heroic narrative to outlive them. Hamlet could have killed Claudius and died on numerous occasions in the play. Instead, he waited for the right moment in which the truth about his uncle and the crimes he committed was exposed, so that the narrative that remains would clear his name of a murderer and rebel. This preoccupation with the quality of a narrative, which represents life, is given in *Othello* as well. The protagonist builds his career, reputation, and love with Desdemona around the narrative of his adventures and extraordinary life experiences. This narrative becomes his life, and the fact that narratives can be rewritten, manipulated, and their meanings changed is readily abused by Iago. The villain changes meanings of all the vital abstract notions for Othello, and he manages to completely alter the grand general’s story and its ending. The narrative of exotic and mysterious places, unusual peoples and their customs, of great dangers, battles and victories, of magic and adventures becomes distorted into a story of a barbaric nature and brutal jealousy. The insecurity of Othello’s identity and life is seen in the fact that these are correlated with insecurity of narratives.

In *Macbeth* (V, 5, 24-28), life is judged by a man who has decided to cast away moral codes and declare a mortal war on his conscience and the soul. This fragment from *Macbeth* is frequently quoted because it proves Shakespeare’s pessimism over life that he tended to exhibit in his four great tragedies. Based on conceptual metaphors LIFE IS A PLAY and LIFE IS A STORY, our existence in this world is declared banal and pointless. There is no meaning in choices we make, nor in the things we do. The image of the “poor player” (V, 5, 23) is poignant. He “struts and frets his hour upon the stage” (V, 5, 24), and when the curtains come down, this actor and his attempts to play the role properly are quickly forgotten.

Macbeth speaks these lines near the end of the play when he has ruined every possibility for a worthy and meaningful life. Just like a player who mars a text well written with his poor performance, thus Macbeth ruins the narrative of his own life by acting wrongly. In tragedies, restoration and renewal is possible in the general sense. Virtuous and oppressed personages, who endure the tragedy in which they were drawn by the tragic mistakes of others, are in the end restored to power. Under their leadership, the restoration of political and social well-being is expected as well. However, the tragic mistakes of Macbeth and Othello do not permit the restoration and renewal of their own lives and destinies as it is the case with Leontes. The main difference between tragedies and tragicomedies seems to be contained in the outlook over time as healer and destroyer, and in the outlook over whether tragic flaws allow for the possibility of forgiveness and reconciliation. It also seems that in tragicomedies Shakespeare takes a more lenient attitude towards people and the mistakes that they make. In this, he exhibits philosophical maturity that is inevitably linked to forgiveness.

Shakespeare conceptualizes death as DEPARTURE, FINAL DESTINATION, JOURNEY, DELIVERANCE, AGENT, EMPTY CONTAINER, WINTER, WITHERING AND HARVESTING OF PLANTS, SLEEP, DARKNESS, NIGHT, ABSENCE OF LIGHT, THEATRE, LOSS OF A PRECIOUS POSSESSION, and THIEF.

The most profound considerations and lines about death are found in the four tragedies, with the most extensive contemplation over it being typical of *Hamlet*. There are many possible final locations for our soul to reach after death, which makes DEATH IS GOING TO A FINAL DESTINATION conceptual metaphor an exceptionally rich one due to “the power of options”. Various beliefs coming from different religions may be included in the mapping process, while *Hamlet* frequently refers to circular arrangement of things, with our journey ending exactly where it started. We literary come from our mother’s womb, and we come from earth, which is why dying is represented as going back into the womb of earth. Also, god is the ultimate creator of life, and in seeing heaven as the final destination of the soul, Judeo-Christian religion conceptualizes death as returning to creator himself. Cyclical arrangement of life and death does not offer solace in *Hamlet*. The prince of Denmark looks at death through the prism of decomposition of the physical body, which turns into dust and annuls all the achievements, honours, virtuous and courageous deeds, which is responsible for the overwhelming feeling of nihilism that dominates the play. Hamlet extends his views about decay and disintegration that the body is susceptible to in a mock funeral sermon to Polonius. The body goes through stages of natural biochemical processes, where a king may not only be eaten by worms after he is buried, but consequently by the fish for which the worm serves as a bait. Most disturbingly, king may be consumed by a beggar who catches the fish in the end. The beggar will also die, and his body will again be consumed and eaten in the natural cycle of food, with the best position in the food chain being granted to worms. Man dominates the *Great Chain of Being* until he dies, with his position being much more superior than that of other forms of life. However, this position dramatically changes in death, which Hamlet is perfectly aware of when he proclaims everything to be irrelevant in comparison with the universal order of things.

In the lines that Lady Macbeth utters in her presentation of a murderous plan, we detect a somewhat different process going on. She seems to be more interested in defining SLEEP through the concept of DEATH than vice versa. When she says that the bodies of the sleeping officers will lie “as in death” (I, 7, 65), she points out the vulnerability of sleep, and not the nature of death. Parris (2012) says that the person who is sound asleep is susceptible to any sort of violation, and because not even a legitimate monarch is exempt from this, Lady Macbeth’s description of sleep creates an image of human imperfection that includes the sovereign body natural as well. Lines of the play divide a strange nature of sleep against itself. It is perceived as a rejuvenating bath and a nourishing power in the cases of individuals weary of their daily burdens and responsibilities. On the other hand, the domain SLEEP is frequently perceived as a temporary death, which opens up the space for abuse and violation. Rising up from bed after sleeping soundly is linked to the image of the dead rising from their graves after having missed important events on earth because of being unconscious.

Shakespeare, like all other poets, extends and elaborates existing and well-established conceptual metaphors. In many of his plays, Shakespeare questions conceptual metaphor DEATH IS SLEEP. References to sleep in Shakespeare's plays are numerous, but the concept is not equally paid attention to in all of the bard's works. Macbeth is definitely the most famous character who suffers from insomnia, but he does not simply lose sleep, he murders it. Differences between source and target domains of SLEEP and DEATH seem to be more striking for Shakespeare than similarities because he often questions the appropriateness of the conceptual metaphor DEATH IS SLEEP.

The view over death changes in Shakespeare's later plays. Instead of being concerned with deterioration of the physical body and things as irrelevant because everything eventually turns into dust, *The Tempest* and *The Winter's Tale* refer to eternity and the triumph of life over death. Prospero organizes a masque (IV, 1, 147-157) to celebrate Miranda and Ferdinand's betrothal. Ariel's fellow spirits are all actors that sing and perform on the stage directed by Prospero. The nature of airy spirits in *The Tempest* is not only important for the comprehension of characters such as Ariel, but it also reveals the substance of which art, theatre, life, and the world are made. These lines of Prospero are among the most frequently quoted ones in Shakespeare's works. They inspire much awe, but at the same time cause difficulty and perplexation when it comes to grasping their actual meaning. Conceptual metaphor analysis goes through the surface of words into cognitive mechanisms of a rather complex character, and an even more mysterious author. The source domains around which an intricate metaphorical expression evolves are SUBSTANCE and CONTAINER. Airy spirits, as active participants of Shakespeare's play and of Prospero's masque, melt and dissolve into thin air. All art and drama are made of baseless and impalpable substance such as air, being in this an illusion similar to a dream. Because art and drama are mimesis of the world and life, it is suggested that "the great globe itself" (IV, 1, 152), and all inherent to it, may also be seen as composed of the same incorporeal substance as the pageant of airy spirits. When he says that we are "such stuff as dreams are made on" (IV, 1, 155-156), Prospero refers to human beings and their entire world as CONTAINERS that give shape and form to what is otherwise insubstantial. A significant portion of Prospero's power and intellectual superiority seems to lie in his esoteric knowledge regarding the true nature of life, art, and the world. The view over the general arrangement of things is much more positive and optimistic in *The Tempest* than in *Hamlet*. Even though individual representations of art and life finish, the substance of which they are composed is understood as immortal, and it constantly finds new forms of presenting itself.

The new take on death in *The Winter's Tale* is directly linked to conceptualization of time. When the queen's statue comes to life, conceptual metaphors TIME IS A HEALER and TIME IS A RESTORER reach their full potential, which is unprecedented in Shakespeare's work. This speaks in terms of the author's obsession with life, death, and time with its properties to create, destroy, and restore. These preoccupations are frequently exhibited in his later plays. However, the queen who rises from the dead marks the epochal fracturing of natural law, and we interpret it as a sign of the miraculous. If Hermione's and Leontes' reunion is possible by Paulina's careful stage directing, which we are allowed to see as being the case, the miraculous and wonderous of the play are not diminished by this. On the contrary, the miracle of stage illusion proves to have as powerful effects over the characters in the play, and over the audience, as an actual provision itself. Paulina's stage illusion tests the faith and cognitive potentials of fictional characters, real life readers and spectators alike, challenging them to comprehend the impossible. The idea that preservation, restoration, and renewal are properties of life and art seems to be the ultimate cognitive achievement of the bard that he has reached towards the end of his career. However, we are also certain that Shakespeare did not turn into a delusional dreamer who completely neglected some vital properties and facts of death and time. The death of Mamillius and a sixteen-year-long absence of Perdita and Hermione are to be understood in terms of conceptual metaphors DEATH IS A DEPARTURE and TIME IS A DESTROYER, so that we are perfectly aware that restoration and renewal in our earthly world have limitations and extents to which they are possible.

Hypothesis 3: Conceptual metaphors and metaphorical linguistic expressions as their manifestations help us understand how people in Renaissance and Shakespeare individually conceptualized emotions and passions, and how characters manifest their feelings through actions and events in the play. This further accounts for the proper comprehension of motives that urge towards doing or not doing.

Shakespeare conceptualizes love in many different ways. He sees it as UNITY, BOND, ATTACHMENT, JOURNEY, ECONOMIC EXCHANGE, GOOD BUSINESS, NATURAL FORCE, PHYSICAL FORCE, PLANT, HEALTH, ILLNESS, OPPONENT, MADNESS, MAGIC, POETRY, RAPTURE, DREAM, SHADOW, FOOD, NUTRIENT, and MURDERER.

*The Merry Wives of Windsor* exhibits one of Shakespeare's common patterns, which consists of three lines intersecting into a mutual point. The lines represent different kinds of lovers, with the point of intersection being a romantic lady. The conventionally romantic lover of the play is given in the character of Fenton. He is portrayed in comparison with indifferent and uninspiring Slender and pseudo-passionate Doctor Caius. The love relationship between Anne Page and Fenton holds a promise of becoming a prototype of a healthy, honest, and successful marriage. Whenever there is a clash in the perception of marriage between older and younger generations, two conceptual metaphors become immediately obvious as standing in mutual opposition - GOOD MARRIAGE IS A GOOD BUSINESS and LOVE IS A UNITY. Shakespeare allows his romantic lovers to get married and stay together at the end of comedies, no matter the obstacles that they encounter. This proves that honest and disinterested love, which the bard conceptualizes based on UNITY, BOND, and ATTACHMENT, serves the purpose of celebrating a prototypically favourable and successful version of this feeling, which he attempts to show to his audience in opposition to other possible manifestations of the real thing. The perception over love and marriage as typical of Renaissance period is usually exhibited by parents and those who belong to the older generation of keepers and preservers of the order. This is where we see Brabantio and Egeus who claim their right to determine what becomes of their daughters through their passage from fathers to husbands. The male principle and comprehension of love, marriage, and institutions invest the right in fathers and dukes to control women's sexuality, fertility, and their perception.

Conceptual metaphors DAUGHTERS ARE VALUABLE POSSESSION, FATHER IS GOD, and UNDERSTANDING IS SEEING represent dominant modes of thought upon which patriarchal society is constructed. The rebellion and disobedience of daughters who insist on seeing love with their own eyes and persist in marrying the romantic lover of their choice is often compared to heresy, explained by witchcraft or magic that must have been applied to young maidens' senses and reason so that they begin to question the will of their fathers. Brabantio and Egeus are representatives of social and family practices typical of Renaissance, where paternal point of view was considered to be the only relevant and accurate one. The generation of their children apparently stands up against rigid laws that prevent their desired version of the future. In allowing his female characters to speak for themselves in front an all-male audience and marry the men of their choice, Shakespeare reveals himself as an author of progressive views. He informs of the need for change in terms of the strict social order, which has become obsolete with the emergence of younger generations who think about love and experience it as a prerequisite necessary for happiness. He also grants validity to silenced voices of women, which we see in the cases of Desdemona, Hermia, Rosalind, and Hermione, with Mistress Page and Mistress Ford going a step further in taking an active role in the events within a society dominated by men. What Shakespeare seems to set out to do in his comedies is draw attention to the fact that different people hold different points of view over abstract concepts such as love, where it is almost impossible to assign a universal accuracy and give a uniformed definition to feelings so that they could be regulated by law.

In *A Midsummer Night's Dream*, Lysander's metaphorical expression (I, 1, 183-185) sees love as a trajectory through time, history, and social narrative, while obstacles are set on its way towards fulfilment in union by institutions and considerations such as status, age, and approval from parents. Lysander continues by saying that even if lovers were allowed to choose one another out of free will and mutual desires of their hearts, then other obstacles in the form of war, sickness, or death would impede on the way towards the most favourable version of the future that is contained in marital happiness. The path upon which love moves is never smooth, and it appears that Hermia and Lysander outgrow their own individual situation in his conceptualization of true love, and they become referents to all romantic lovers oppressed by law, customs, social constructs, and misfortunes. Through Lysander's metaphorical expression, Shakespeare seems to remind us that true love is always under some sort of siege and in need to defend itself.

*A Midsummer Night's Dream* clearly shows views over love from the perspective of powerful male personages, who are to be understood as embodiments of law, tradition, and social order. This take on love is predominant in the urban environment of Athens. Once the four young lovers displace themselves into the realm of fairy woodland, love becomes intertwined with magic, art, and dream-like experiences. Dream and magic in the fairy woodland release imagination and sexual fantasies that are usually subdued by social requirements of the polity. The perspectives that open up in the magical forest and in a dream are inaccessible to ratio that is typical of mundane and pragmatic environments. This is why Theseus concludes towards the end of the play that true nature and character of romantic love can only be grasped by individuals who dwell in the realms beyond reason, rigid laws, and social considerations. He recognizes such individuals in a poet, a madman, and a lover. Similar insights are found in *As You Like It* and *The Tempest*, where the idea is that the most profound knowledge regarding the very essence of things may be acquired in abandoning the scopes of law, social norms, and pragmatic considerations.

In *As You Like It*, Rosalind (III, 2, 398-402) comprehends love through source domains MADNESS and LUNACY. The image from this metaphorical expression may be interpreted as showing comprehension for medical issues that go beyond the practices of Shakespeare's time. Rosalind sees lovers and madmen as blameless for their actions. She objects to their harsh treatment and suggests counsel as the best method of providing medical help. LOVE IS ILLNESS mode of perception is recognized in Orlando's line - "I am he that is so love-shaked: I pray you, tell me your remedy" (III, 2, 270). The effects of love are similar to being feverish, most notably recognized in the shaking and trembling of the body. Conceptualization of love as MADNESS, ILLNESS or SICKNESS prevails in the third act where Rosalind insists that she could help Orlando feel better because he "seems to have the quotidian of love upon him" (III, 2, 269). The method prescribed is again counsel rather than an invasive medical treatment. The image of a man in love that Rosalind describes to us is a unique combination of an individual who is mentally and physically ill, and who instead of being scolded and criticised needs support, comfort, and good advice.

Another prominent theme in Shakespeare's plays is jealousy. Shakespeare describes it as ILLNESS, SICKNESS, DISEASE, POISON, PLANT, ANIMAL, BEAST, MONSTER, and HORN BEAST.

His tragedies and later plays exhibit a consistent pattern in the conceptualization of jealousy in terms of DISEASE. After Iago indoctrinates and poisons Othello's mind with suspicion and doubt, the formerly great general becomes physically weak. His vision is blurred, and he sees the world through a mist of blood and tears. At one point, he even faints because blackness intervenes between his eyes and the world. He resembles a man delirious and seriously unwell due to effects of a disease or poison. The state of being feverish and delirious corresponds to overwhelming effects of emotions that stir inside man. Shakespeare's usage of DISEASE, SICKNESS, and ILLNESS as source domains usually shows interest to relate physical ailing to emotional disturbances. The torment that Othello and Leontes undergo is contagious and reminds of the plague. This plague spreads quickly so that others start to feel unwell too, with Desdemona, Emilia, Mamillius, and Antigonus dying as innocent victims of the pestilence.

The fear of being cuckolded seems to have been a widespread anxiety among Renaissance men. Othello, Leontes, and Ford exhibit profound worry over the loss of their masculinity, reputation, and they seem to be overly conscious about rumours and jokes going around at their expense. Female wantonness and insatiable sexual appetites were shameful for the husband who showed himself incapable to establish control over his wife and the household. There was even a public shaming ritual generally employed in the time of Shakespeare. A husband cheated and abused by his wife was to wear her clothes while neighbours and friends would beat him and mock his lack of masculinity. The stories of jealousy that Shakespeare tells us were probably inspired by real-life events, where women suspected of being infidel must have gone through suffering and numerous unpleasant situations until their husbands' jealousy and anxiety over being cuckolded were abated. Another perception of jealousy in Shakespeare's tragedies is given through source domains MONSTER and ANIMAL, and through a conceptual metaphor PASSIONS ARE BEASTS. Conceptualizing jealousy in terms of a "green-eyed monster" (III, 3, 166) is possibly one of Shakespeare's most successful representations of passion. Centuries after he wrote *Othello*, we still tend to understand sexual jealousy in terms of a beast or monster. This bloodthirsty creature feeds on the flesh of the person obsessed with being betrayed and tormented by the image of somebody else possessing the object of his or her love. Jealousy is seen as disrespectful, degrading, and downright dangerous because it invariably leads to self-destruction and destruction of those towards whom it is directed.

Metaphorical linguistic expressions such as this one prove that Shakespeare was not a writer of one age, but of all time. His interests go beyond drama, poetry, and literary texts because he uses his cognitive abilities and skills with words and verse to answer the questions about universal nature of things. The image of a bright-eyed monster that feeds on the human flesh, grows, and becomes fat is sickly. The monster is demonic, it possesses the host, and when it is set loose, it devours everyone in its immediate vicinity.

Leontes' paranoia (I, 2, 188-208) resembles a swift outbreak of infection. In his view, adultery spreads as quickly as the plague - all the time and in all directions - so that it feels that no man is spared from it, just as no man is spared from cuckoldry. In Leontes' lines jealousy as a disease is evocative of syphilis, which was easy to catch and difficult to cure in the 16<sup>th</sup> century Europe. The disease does not trouble Leontes until his death, but it takes the death of his son, the pretended death of his wife, and the loss of his daughter over a period of sixteen years to subdue the infection. The swift outbreak of disease, its persistence and impossibility of eradication are interrelated with the concept of time. Adultery, female wantonness, indecent sexual actions, and cuckoldry are pressing matters for Leontes because he sees them as omnipresent *now*, and as troubling himself as he speaks. The tension of jealousy perceived as disease urges Leontes to react quickly and eradicate it. The fact that plague, adultery, and cuckoldry were widespread *ere* as they are today accounts for disappointment with the world, people and their filthiness, which levels Leontes with Othello in their bleak vision of the immediate environment and human nature.

The view over jealousy as an uncontrollable disease, in which the filth and unhealthy condition of the world is reflected, is given in its milder version in *The Merry Wives of Windsor*. Shakespeare wrote this play in the middle of his career, and incorporated in it a whole new outlook over the themes of jealousy and female active participation in the events of daily life. In this comedy, jealousy of paranoid, possessive husbands can be abated, and women are not helplessly reconciled with their imminent fate in an all-patriarchal society. In his larger scheme of representing jealousy as a disease, and an adequate reaction on the part of community as a cure, Shakespeare also writes a comedy indicative of female resourcefulness and women's superior ability when it comes to household supervision and maintenance. In introducing female resourcefulness and women's active participation in protecting honour and preserving favourable conditions of their lives, Shakespeare shows himself as an attentive observer of people coming from different social backgrounds and from different walks of life.



While women who belong to aristocracy and higher social classes are passive and reconciled with the fate that is about to befall them, Mistress Page and Mistress Ford do not only verbally protest against injustice and false accusations, but they develop an actual plan to punish Falstaff, cure Ford, and protect themselves from detrimental effects of jealousy. It seems that in this Shakespeare suggests that pragmatism, level-headedness, and siding with better reason may lead towards resolving a conflict, and towards successful overcoming of obstacles in life. On the other hand, giving in to wild passions such as anger and despair, which go hand in hand with shutting down the power to reason, invariably prolongs the time span of misconception, and this delays exposure of the truth. In this time span, during which Othello's world transforms into a swamp filled with insects and amphibians, and during which the entire world of Leontes becomes infected and diseased, numerous personages go through unpleasantness, agony, and even lose their lives. Conceptualization of jealousy in tragedies and comedies may also be held accountable for the fact that the text of *The Merry Wives of Windsor* is significantly shorter than *Othello* or *The Winter's Tale*. The feeling of entrapment in space and time is not visible in *The Merry Wives of Windsor*, as it is the case with two other plays.

The question of social class is also significant here. Ford's jealousy is constantly criticized, and he himself reproached for the doubt, scepticism, and mistreatment of his wife. When Othello and Leontes, as colossal individuals in terms of their social position and political relevance, become jealous and infuriated, it appears that opposition to their stirring passions lacks almost altogether. Paulina and Emilia step from the background of the story into the very centre of emotional and familial turmoil as voices that attempt to bring reason and remedy to physically and mentally shaken king and general.

Othello's overwhelming happiness is contained in the moment when Desdemona joins him in Cyprus (II, 1, 186-190). We have discussed DEATH IS SLEEP metaphor on various occasions. Apart from similarities between the source and target domains, we are also aware of differences. These differences refer to sleep as temporary and death as a permanent state of being unconscious and absent from the events of waking life. When Othello challenges winds to "blow till they have waken'd death" (II, 1, 187), he reveals himself as a character of extreme passions and emotions. This impression is achieved thanks to our common knowledge that there is no power strong enough neither in nature nor in civilization to wake up the dead. Othello professes his readiness to endure any sort of tempest of the raging sea if calms afterwards will take the form of Desdemona welcoming him. He is possessed with the feeling of absolute happiness and content, but he also fears the unknown fate. Rich and disturbing pathos of the lovers' reunion derives in great part from our knowledge that Othello's premonition of death is accurate. This metaphorical linguistic expression reveals Othello as a passionate man, swiftly overwhelmed by emotions and anxieties.

Shakespeare usually conceptualizes anger based on ANIMAL, BEAST, FLUID IN A CONTAINER, HEATH, NATURAL FORCE, and CHAIN OF BEING source domains.

However, anger as the driving force of actions and different kinds of behavior is usually correlated with numerous conceptual metaphors and modes of thinking, which is the result of various situational contexts and causes of anger. Kings, generals, and other colossal personages appear to be susceptible to anger, fury, feelings of wounded pride and ego that usually have devastating effects upon those towards whom they are directed. KING IS THE SUN conceptual metaphor is frequently encountered in Shakespeare's histories and tragedies. The central position of the sun in cosmos, its life-giving properties, its essence and necessity for the survival of people are translated into the figure of a legitimate and anointed monarch. It is not random that king Lear invokes "the sacred radiance of the sun" (I, 1, 109) and "all operations of the orbs" (I, 1, 111) in utmost indignation over being offended and embarrassed at the grand moment of giving away his kingdom, which he perceives as the ultimate expression of generosity. Lear addresses Cordelia with the language of heavens and elements, and in this achieves solemnity and permanence in comprehending the position and role of a monarch. There is some confusion recognized in Lear's angry behaviour and reaction. In dividing his kingdom among his daughters, Lear seems to confuse kingship and fatherhood.

Because he acts like a monarch in a family matter, he forgets that family also has its own sanctities that are to be honoured, and he cuts immediate ties of kinship. This means that the original sin does not come from Cordelia's offence of her father the king, but it is actually constituted by Lear's enraged rejection of his daughter. The beginning of evil and its progression in the play are seen in disclaiming paternal care and property of blood. In his anger and fury at being disrespected and disobeyed by his younger and favourite daughter, Lear clearly exhibits tension between his two roles. Being a king assumes metaphorical paternalism, which we generally understand through conceptual metaphor KING IS FATHER. We recognize Lear's tragic flaw in this unwillingness to change the rhythm by which he moves from agitation to action, and in his confusion over different roles that he has in his kingdom and family.

The connection between anger and impatience is also monitored in *The Tempest* and *The Winter's Tale*. LABOR IS A RESOURCE and TIME IS A RESOURCE are conceptual metaphors which reveal obsession with purposeful ends. The reasoning behind Prospero's urging Ariel to toil quite a lot between noon and six o'clock is his passion to have the plan realized within a narrow time span. Prospero's insistence on accurate and diligent performance of his orders on the part of the spirits is propelled by numerous events that need to fit into a limited amount of time. TIME MOVES conceptual metaphor is expanded with the idea that as it progresses, time is burdened with so many life-changing events that the slightest disobedience or error from his servants may prevent realization of the plan. Prospero's passion and complete dedication to a purposeful ending of his design account for impatience and irritability on the occasions of his authority being questioned.

Leontes is only able to be patient when it comes to staging his vengeance for Polixenes and Camillo due to political considerations. He halts the subjective time in which he is trapped, and in which he has no rest during night or day. The impatience intensified by entrapment in subjective time, filled with paranoia and anxiety, finds immediate relief in passing death sentence on Hermione, who is the most vulnerable, helpless, and immediate victim. His ego is injured, with another source of distress coming from visualizing the past time of Camillo and Polixenes who laugh and gloat over his cuckoldry. Even though he keenly anticipates the messengers from Apollo's oracle, Leontes' mind is already set on punishing his wife because he openly states, "while she lives, my heart will be a burden to me" (II, 3, 176-177). Leontes is erroneously convinced that the end of Hermione's life will assume the end of his entrapment in the present time defined by paranoia, anxiety, perturbed soul and the mind. In his anger and fury, justice is seen as TRAJECTORY through time, and it is forcefully propelled towards the final point, which is the public conviction and death of Hermione.

Hypothesis 4: Conceptual metaphor analysis in the works of a particular author reveals the cognitive patterns that the author most frequently uses to communicate transcendental truths to his audience.

Time is an important concept in Shakespeare's plays. He conceptualizes it as CHANGER, DESTROYER, DEVOURER, PRESERVER, EVALUATOR, HEALER, RESTORER, AGENT, HAVING A POUCH, CONTAINER, RESOURCE, MOVING, RUNNING, FLYING, STATIONARY.

TIME MOVES, TIME IS AN AGENT, and EVENTS ARE ACTIONS are frequently used conceptual metaphors that we are to notice in all the plays analysed in this thesis. TIME IS A MOVING OBJECT explains that time may run or fly, which gives time the quality of motion and direction. Shakespeare often explores relativity of time because its diverse speed depends on emotional states and anticipation on the part of different people who experience it. The theme of different temporal realities is wittily explained by Rosalind (III, 2, 303- 306). Her metaphorical expressions that address the matter of time and its passage reveal Shakespeare's sensitive ear for the trajectory of time. He seems to link the pace and rhythm of horse-riding to subjective impressions of temporality and describes time as trotting, plodding, and galloping. Time travels fast, it runs according to Macbeth's perception (I, 3, 148-149), which means that he must act quickly in order to keep up with time and not be run over by the sequence of events. This race with time, and the idea that he should be faster than historic circumstances, enables *Macbeth* to leave a certain impression on readers. This play is definitely shorter than Shakespeare's other tragedies. However, it is marked by the fast passage of time which is filled with so many events and actions that the text does not appear short, but intense. In this sense, TIME as a target domain becomes a unique form of a container. Also, the fear that he has to react within a limited time span drives Macbeth towards committing bloody deeds. Succession and changes on the throne are linked to passage of time. If Macbeth wants to come to power soon, he has to leap over the order of succession, take shortcuts, and progress quickly on the path of history. Succession assumes time and space, in which Macbeth kills the king and everyone else who might endanger his seizing the crown. By annihilating those identified as threats, Macbeth is desperately trying to control the time and path of succeeding the throne. The circumstance in *Macbeth* is not defined by sadness over death and loss. It is directly linked to guilt and paranoia, and these two cannot be relieved if time is not perceived as an agent of change and redemption.

In mourning and sadness that come after death and loss, TIME IS AN AGENT metaphor means that time heals and relieves the pain. In *Macbeth*, however, time is suspended by omnipresence of darkness and by the impression that one is lost in a maze. Experiencing time as moving quickly, running, or flying is usually shown as causing anxiety, irritability, and as urging individuals to act quickly. We see it on Macbeth's example, but also in the case of Prospero. His obsession with purposeful ends is revealed by conceptual metaphors LABOUR IS A RESOURCE and TIME IS A RESOURCE. Similarly to Macbeth, Prospero intends to fit numerous life-changing events into a short period of time, which makes the action of the play dynamic and dense. However, what differentiates Prospero from Macbeth in their obsession with passage of time, and with time as a limited resource, is their purpose. Numerous events that Prospero sets in motion lead towards restoration of justice, establishing unity in love, reconciliation, and forgiveness. Macbeth's motivation is completely different. His ambition urges him to act against his own principles and convictions so that his abuse of time leads towards the tragic end. Leontes is entrapped in the present time, dominated by paranoiac anxiety, doubt, and suspicion. He halts the subjective time in which he has no rest during night or day, and his impatience is intensified by the conviction that passing punishment will immediately bring relief. Just like Othello, Leontes prevents time from functioning as evaluator and judge of the truth and character, and it is in this that the tragic flaw is to be found.

Shakespeare frequently relies on DEATH IS SLEEP metaphor in his plays, but he also often questions the appropriateness of this conceptualization of death. In *Hamlet*, a significant philosophical and existential dilemma of “to be, or not to be” monologue is based on noticing the aspects of target and source domains that remain hidden in the mapping process. Hamlet gives up on meditating suicide as an easy means to end suffering of this earthly life after he realizes that death is a specific kind of sleep, the one in which there are no dreams, or in which dreams may have the form of nightmares. Questioning of DEATH IS SLEEP conceptual metaphor is encountered in *Macbeth* as well. Powerful knocking at the door of the Macbeths’ castle may startle and wake up all the sleepers in the household, with the exception of the one who is dead. The main difference between domains DEATH and SLEEP is contained in our knowledge that sleep does not have the quality of finality. It is a temporary state from which we can come back to life, restore conscious flow of thinking, and resume daily activities. By killing Duncan while he was sleeping, Macbeth changed the main quality of sleep – temporariness, and altered it into a permanent state, which is beyond the possibility of repair by redemption and wishful thinking. Comparing and contrasting sleep and death lead Macbeth towards feeling horror and remorse about the crime he has committed. When his cognitive apparatus begins to operate along the differences between sleep and death, the protagonist is suddenly struck with the realisation that his deed cannot be undone, after which he turns into a ruthless tyrant, who commits many more crimes in perceiving himself as being way past the point of no return.

Questioning the appropriateness of conceptual metaphors is one of the ways in which Shakespeare tackles moral and philosophical dilemmas in his plays. A very elaborate usage of LIFE IS A FLAME metaphor occurs in the scene when Othello is in Desdemona’s bedchamber, brooding over her sleeping body. The situational context matters as well because he is talking to a lighted candle, in which he sees an analogy with Desdemona’s life. In his brooding over life and death, Othello is clearly aware of similarities and differences between target and source domains. He directly refers to differences between the flame of the candle and the flame of life. We can put out the candle, and we can snuff out the life, but it is only the candle that we can re-light if we wish to end darkness again. Life once taken away cannot be restored under the influence of repentance, wishful thinking, and desire to undo the deed.

LIFE IS A JOURNEY, PURPOSES ARE DESTINATIONS, CAREER DIFFICULTIES ARE OBSTACLES, and DILEMMAS ARE CROSSROADS are conceptual metaphors so basic and widespread that we encounter them all the time and everywhere, with Shakespeare’s plays being no exception. However, the bard elaborates them, combines them with other modes of thought, and builds a larger context of the play around them so that their immense potential of manifesting different meanings starts to be obvious. When Duncan proclaims Malcom the heir to the throne, Macbeth (I, 4, 52-54) perceives an impediment on his upward path of success. He thinks in terms of CAREER DIFFICULTIES ARE OBSTACLES, and understands that his ascension to the throne in legal and legitimate ways is impossible, which is why he is considering taking all or nothing leap. This moment can also be visualized by Macbeth standing at the crossroads, with his decision to murder a legitimate king being directly responsible for the tragic hero ruining his own life, and the lives of many others.

A particularly active lexicon is in accordance with PATH and JOURNEY source domains, which involves climbing, leaping, jumping, riding, treading, and swimming. Because Shakespeare’s plays exhibit PATH and JOURNEY schemata with such a high level of frequency, his plays reverberate with the impression of movement and constant activity. The fact that king Lear is old and tired is understood through metaphor to “crawl toward death” (I, 1, 41). There is a similar metaphorical linguistic expression in *Macbeth*, where the protagonist creeps towards death in a “petty pace” (V, 5, 19). This clearly shows Shakespeare’s consistent tendency to use movement in building his poetic technique. One of the most outstanding characteristics of this tendency is the way in which he selects particular verbs to portray stages of life in terms of a particular kind of movement.

In conceptualizing life and human world, King Lear (IV, 4, 184-185) expresses his disillusionment by extending a very ordinary conceptual metaphor BIRTH IS ARRIVAL. He adds our common knowledge to it - babies cry when they are born as a sign of their lungs starting to work. However, Lear pretends that babies cry upon their arrival at this world because of their immediate realization that they have come to a terrible and grotesque place. When Gertrude (I, 2, 70-73) intervenes in the dialogue between Claudius and Hamlet, she suggests that LIFE IS A JOURNEY, or more precisely that LIFE IS A PILGRIMAGE TO HEAVEN. In this conceptual metaphor, she connects life to nature, and death to eternity. The ghost does the same thing when he talks about sins that he committed in his “days of nature”, which are days of life in this earthly world. Another metaphor of this kind is found in *A Midsummer Night's Dream*. When Theseus (I, 1, 67-78) persuades Hermia to obey her father and the law, he relies on LIFE IS A JOURNEY conceptual metaphor, which usually describes phases and events of our secular existence. LIFE IS A PILGRIMAGE conceptual metaphor, on the other hand, refers mainly to spiritual states and events that involve matters of the soul rather than body. Theseus evokes JOURNEY and PILGRIMAGE schemata for the same reason as he resorts to two different images of a rose. He contrasts this earthly world with nunnery, enjoyable experiences of life with sombre experiences of the soul. In order to achieve this contrast, he relies on metaphors that draw poignant images of solitude, isolation, wasted youth and potential that almost resemble death in life.

Shakespeare frequently relies on the source domain PLANT to think about people, events, and stages in their lives. In PEOPLE ARE PLANTS metaphor, gradual withering corresponds to old age. Death is conceptualized as harvest, and it brings to mind the image of a reaper. Reaper, as an agent who takes life, may refer to a murderer who executes swift and violent death. The murder represented through PEOPLE ARE PLANTS metaphor stresses the unnaturalness of Hamlet's father's death. The ghost itself refers to the murder of a former king as “cut off even in the blossoms of my sin” (I, 5, 76). In accordance with this conceptual metaphor is also the correspondence between fertile soil that feeds the plant and the world of hedonism that feeds man. If one indulges in food, drinking, and other pleasures of the flesh, his sins will blossom like a flower full of nutrients and juices that a plant slurps from the ground. “Cut off even in the blossoms of my sin” is not a simple metaphor because the ghost of Hamlet's father is not only indicating that his sins were at their most developed and untreated condition at the time of his violent death, but we also learn that humans are sinful and that nature itself constitutes a condition of sin.

A more common and more typical usage of PLANT metaphor is seen in the conceptualization of people as different kinds of flowers, according to their age, physical and mental characteristics. “Rose of May” (IV, 5, 156) is how Lear refers to Ophelia. In connection with the lyrical beauty of this character is the fact that Ophelia is the one who gives flowers to others, and flowers float with her as she drowns in the brook. To other personages in the play, to readers, and audience as well, she brings to mind images of flowers. The aim of these images is to point out differences between natural innocence and political corruption. The result of such irreconcilable differences within societies usually leads to death of innocence, either metaphorically or literally.

Imagery of nature and natural cycles, seasons, and growth is common in *The Winter's Tale*. There is a progression from summer to winter, with the return of spring and summer at the end. The affinity between human affairs and natural cycles of the seasons is present throughout the play, but it is most notable in the pastoral world of the shepherd's estate in Bohemia. Perdita presents the guests at a sheep-shearing feast with flowers befitting their stages of life. Rosemary and rue are seen as flowers that fit old age. Lavender, mint, savoury, marjoram, and marigold correspond to men of middle age. The Prosperina myth (IV, 4, 116-127) relies on PEOPLE ARE PLANTS metaphor, which is inevitably correlated with the concept of time in terms of growing, blossoming, ripening, and withering.

Finally, PLANT metaphor brings to mind the concept of a family tree. Branches from the PLANT conceptual domain are mapped onto offspring in the conceptual domain PEOPLE. The fact that Goneril and Regan seek death of their father and younger sister guarantees the tragic downfall, suspension of all human and family values in the play. These kinds of relationships among parents and their children, brothers and sisters give rise to a world that resembles bestiary, with all forms of familial love, sympathy, and mercy being totally cancelled.

Shakespeare also thinks of people as CONTAINERS. This view over humans and their nature is especially striking in *Macbeth*. Lady Macbeth thinks of herself and of her husband in this manner. In her view, Macbeth is a container filled with “milk of human kindness” (I, 5, 64-65), and she finds the humoral makeup of his body directly responsible for the reluctance to commit a crime, and seize the throne swiftly and efficiently. Her husband not only contains “milk of human kindness” in his body, but he is also full of it. Lady Macbeth links Macbeth to feminine tenderness, especially when it comes to sympathy. This is why, in her invocation of dark powers, she proclaims that she would like to be able to “poor” her “spirits” (I, 5, 26) into her husband’s ears. That way, Lady Macbeth could lull his overpowering conscience, and fill up Macbeth’s body with humours that have taken over her being – thick blood and gall. Gall is related to cholera and associated with liver. A choleric person in the time of Renaissance was described as angry, impatient, and full of heat. Choleric characters are seen as appealing for dramatic purposes because they give rise to personages such as Lady Macbeth, and subsequently Macbeth. Shakespeare and his audience understood that type, balance or disbalance of fluids in the body explained people’s behaviour, their mood, and readiness to act. This is why Lady Macbeth expresses the desire to drain her husband’s body of “milk of human kindness”, and fill it up with humours suitable for undertaking swift and powerful actions that include executing bloody tasks. Humoral psychology of Renaissance is entirely built upon the perception MAN IS A CONTAINER, and it points out the analogy between cosmos and the world of man. Renaissance physicians argued that temperamental oddities resulted from an imbalance in the four humours, which would ideally be balanced so that they might cancel each other’s excess. In the same way, god has designed four elements to co-exist in harmony. Goneril is anxious about Lear’s “choleric years” (I, 1, 253), and Gloucester about king of France “in cholera parted” (I, 2, 23). As bodily humour, cholera is hot and dry, and when we compare it with the four elements, it corresponds to fire. It is not accidental that Shakespeare’s tragic heroes are mainly choleric, and we tie being ambitious, vengeful, and short-tempered to this personality type.

Othello and Lear are defective because they fail to understand themselves, while Hamlet and Macbeth fail to comprehend questions of will. Hamlet also thinks in terms of conceptual metaphor PEOPLE ARE CONTAINERS. He says that his father was “full of bread” (III, 3, 79) when his uncle decided to kill him, and stresses that the old king was heavy with food, drink, emotions, and thoughts that rank low in the hierarchy of spiritual world. Since Claudius did not care to think about the condition of his brother’s body and the soul before he took his life and sent him to final account, Hamlet realizes that he has to reciprocate by taking into consideration all the things he has learned about death and the afterlife in order to attain proper revenge. After all, killing a king is not the main cause of distress in the play, it is the damnation of his soul and ruining his experience of the journey in the afterlife, which is directly related to the quality and quantity of the fluid in a container.

The weakness of Othello’s love is given in the fact that it makes him completely dependent on Desdemona. LOVE IS A FLUID IN A CONTAINER metaphor describes Desdemona as a current of fresh water that enables sustainability of Othello’s life, which is represented through the image of a fountain (IV, 2, 60-62). The quantity of water in a fountain is the intensity of feeling, the freshness, cleanness, and transparency of water is the quality of emotion. An empty fountain whose source has dried up is the end of love. However, for Othello the end of love is not only comparable to a sad sight of an empty and useless fountain. The life without Desdemona’s love translates to a cistern full of toads.

LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS conceptual metaphor means that we put ideas and feelings into words, and based on the impression that our words leave on the person that we address, the intensity of a feeling or the power of the idea may be sent through. Skilful hypocrites and flatterers thrive in putting their feigned love and affection into words, which is why Goneril and Regan wholeheartedly accept the challenge. In finding words as containers too limited to express the full extent of her love, Goneril says that her love “makes breath poor, and speech unable” (I, 1, 60), the view in which she is supported by Regan. In being limited by the capacities of language to express their sentiment, they resort to listing the things most valuable to man only to diminish them in comparison to the love they feel for their father. To please the royal ego and serve their purpose, Goneril and Regan claim that their love and adoration exceed the importance of eyesight, space, liberty, life itself, and happiness in all else.

LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS conceptual metaphor lies at the basis of the contest in verbal professions of love that Lear organizes for his daughters. He completely forgets about the context that he himself sets, and takes Goneril’s and Regan’s overexaggerated statements of affection as natural expressions of genuine feelings. The reason why Lear does not find hypocrisy and flattery all too obvious is because he holds tight to concepts of natural and social order, where king actually occupies the position of highest importance in the lives of his children and subjects. By making Goneril’s and Regan’s illustrations of love pathetic, exaggerated, and obviously insincere, it becomes quite clear that individuals who achieve their selfish and self-interested ends through flattery and hypocrisy cause indignation in Shakespeare. He believed in devoted and disinterested love, which he represented in Cordelia, and voiced in her metaphorical linguistic expression - “my love’s more richer than my tongue” (I, 1, 78-79).

Hypothesis 5: Conceptual metaphor analysis of metaphorical linguistic expressions in the selected works of Shakespeare shows to what extent the perception over specific target domains changes under the influence of time, civilizational and technological progress.

Conceptual metaphor analysis shows how the perception of particular abstract concepts changes in time. In this sense, we are not to understand *Macbeth* as a statement of evil. This view over the play can easily be disputed because the perception of evil was quite different for Jacobians than it is for us nowadays. Holinshed's *Chronicle* makes it clear that a murder within an extended royal family was understood through different cognitive mechanisms in the 11<sup>th</sup> century Scotland. The period, its social and historical circumstances, assumed that battles for power and authority, and especially for the throne and crown, would necessarily be bloody and ruthless. Numerous human casualties that came as consequences of wars, battles, and family feuds for seizing the throne were not only frequent but also worth it. In *Macbeth*, however, the imperial theme is not in the centre of the play, as it may appear at first glance. This is why conceptual metaphor analysis proves useful – it enables us to dive deeper into the text, beyond the level of words and linguistic expressions, into the sphere of thinking, understanding, and conceptualization of abstract notions.

The achievement of the thesis to perceive changes in cognition of abstract concepts is visible in the example of TIME as well. In our culture, time is frequently seen on the basis of VALUABLE COMMODITY source domain. It is a limited resource, and in modern Western culture, work is typically associated with the time it takes to be completed, so time is precisely quantified because people are paid by the hour, week, or year. TIME IS MONEY in many ways, and this is true in terms of wages, rents, rates, and interest to name a few. TIME IS MONEY, TIME IS A VALUABLE COMMODITY, and TIME IS A LIMITED RESOURCE are conceptual metaphors which determine perception and comprehension of time in modern industrialized societies. When we turn towards Shakespeare's conceptualization of time, we will encounter a completely different set of conceptual metaphors that are used to understand time, its effects on people and their lives. TIME IS A THIEF, TIME IS A REAPER, TIME IS A DEVOURER, TIME IS A DESTROYER, TIME IS EVALUATOR are metaphors that usually emphasize brevity and insecurity of life. Under the influence of time passing, many things change – physical appearance, relations, landscapes, objects.

*The Winter's Tale*, for example, is a play whose overall structure shows a concern with time. The question what time does to people and their relationships is explored through the gap of sixteen years that exists in the play. The time that passes in the lives of characters is associated with the loss on every level – personal loss, loss of innocence, youth, and young passions. Renaissance era had its own way of conceptualizing time, just like our modern, industrialized society has its own perspectives of the concept. While post-industrial revolution world places emphasis on productivity, profit, and effectiveness, Shakespeare and his contemporaries saw time through the prism of transitivity, decay, and loss. This is no surprise if we take into consideration short life expectancy, the lack of advanced medicine and means at people's hands that could prolong youth and put on hold old age and physical change.

In *Hamlet*, wedding and burial time intervals are described as happening in such proximity that “funeral baked meats” would be available to “coldly furnish forth the marriage tables” (I, 2, 179-180). The indication that the same baked meat was served for the funeral and wedding triggers our common knowledge about food and its being prone to swift decay. This knowledge about the qualities of food and meat help us understand an immediate sequence of events, where death, funeral, and marriage happen almost simultaneously. The changes in the perception of TIME that mark different periods and epochs become obvious again. Death in Renaissance, for example, was not quickly dismissed, nor was it easily forgotten. It also included social and religious practices that were not simply observed for a few days, but for weeks and months. This was especially the case if the death in question was of a member of a royal household.



Claudius, who was brother to the dead king, would have been expected to wear black for several months according to Renaissance customs. As for Queen Gertrude, her mourning was supposed to last much longer than the play suggests. We should bear in mind the effect that Shakespeare was looking to create among his original audience when he was writing about the marriage between sister-in-law and brother-in-law. There are several things that qualify as bizarre and scandalous in the eyes of Renaissance and Jacobean audience. Apart from the issue of incest, there is also a problem of a speedy marriage of a widow who does not observe customs of decent mourning. Finally, there is a matrimony union between a widow and her husband's assassin. In order to understand the scandalous aspect of Claudius and Gertrude's marriage, we need to delve a little deeper into familial relationships and comprehension of Elizabethans.

Leviticus prohibited marriage between brother and deceased sibling's widow. An exception to this was the situation when the previous marriage had left the deceased brother without an heir. Only under these circumstances was the surviving brother allowed to marry his sibling's widow, provide an heir to the name, and prolong the line. This does not apply to *Hamlet* because the marriage between his mother and his uncle would have been justified only if the young prince did not exist. Claudius's intention to murder Hamlet may be inspired by more than just his desire to protect the throne, keep his secret of regicide and fratricide unrevealed. The young prince, who persists in wearing a black cloak, reminds Claudius of his sinfulness and of so many broken laws of man and god that constantly allude to damnation of his soul. In order for the usurper to continue to pretend and organize the country and the court according to his needs, Hamlet must die. With his nephew not existing anymore, then maybe his marriage and ascension to the throne could become justifiable and acceptable. Conceptualization of retribution leads to procrastination. Hamlet's difficult task would have been interpreted in completely different ways in the time of Renaissance. Some Elizabethans would think that Hamlet needs to accept Claudius as new and *de facto* king. Others would see it as his duty to save the country from a tyrannical and treacherous usurper, and to claim the right to the throne in succeeding his father.

Concepts SLEEP, NIGHT, and DARKNESS when taken as target domains undergo change in conceptualization as well. Shakespeare generally has a lot of references to sleep and night in his plays, but nowhere are these concepts given so much prominence as in the world of *Macbeth*. Due to this, conceptual metaphor analysis of sleep and darkness seems to be an inevitable step in understanding the play, structure of the plot, inner lives and disturbances of characters that move them to act. Night, darkness, and especially sleep will further prove connected to political life, social atmosphere, the well-being of a king and his subjects. We should always be aware of the fact that Shakespeare's age is without electricity. Nights used to last longer, they were darker, more dangerous, and usually associated with the appearance of supernatural forces and man's perverted nature. We should definitely remember Horatio's comment in *Hamlet*, in which he refers to a rooster as "a trumpet to the mourn" that awakes "the god of day" who chases ghosts, witches, and other unnatural creatures into the world of darkness. We should not neglect the fact that certain routines were practised before sleep in pre-industrial times. Locks and shutters were all barred, weapons were placed at hand so that security for the household would be provided. In addition to these pragmatic preparations for sleep, people also prayed before going to bed, and they invoked good spirits to protect them from dangers lurking in the dark. Sleep and death were perceived at such proximate relations that it was important to say prayers and cast away the burden of sin before both.

Hypothesis 6: Identification of conceptual metaphors at the root of metaphorical linguistic expressions explains why certain mood and atmosphere dominate in the given tragedies, comedies, and tragicomedies.

LIFE IS A JOURNEY, LIFE IS A PILGRIMAGE TO HEAVEN, LIFE IS A PLAY, LIFE IS BONDAGE, LIFE IS BURDEN, LIFE IS BEING HERE, DEATH IS A JOURNEY, DEATH IS DEPARTURE, DEATH IS GOING TO A FINAL DESTINATION, DEATH IS SLEEP, DEATH IS NON-EXISTENCE, DEATH IS AN AGENT, DEATH IS A REAPER define the main cognitive interests of *Hamlet*. Conceptual metaphor analysis of the metaphorical linguistic expressions taken from the play reveals uncertainties, confusion, and nihilism that stem from man's attempts to comprehend and answer the questions about death and the afterlife. Conceptual metaphors about life and death that we have listed are responsible not only for creating the view that destiny is far more powerful than man, but they also create a particular tone that may be understood as religion. After all, the play opens with a religious idea that a soul may come back from purgatory, and it finishes with another religious idea that souls are carried to rest by angels.

DAY IS SEEING, NIGHT IS BLINDNESS, LIFE IS LIGHT, DEATH IS NIGHT, DEATH IS SLEEP, SLEEP IS BALM, SLEEP IS NOURISHER are conceptual metaphors that give prominence to darkness and to philosophical and physiological significance of sleep. In *Macbeth*, we constantly confront darkness, abnormality, and fear. Experiences of the tormented mind and soul and exposure of the dark realms of human consciousness are nowhere given such a poetic quality as in the delirious nightmarish atmosphere of this play. Macbeth has murdered sleep, so night and dark have become the ambient in which sounds and apprehensions are amplified. The protagonist conceptualizes night and darkness as a psychological space, where moral scruples and feeling of guilt can easily be cast away. This is precisely why Lady Macbeth invokes darkness and thick night to suffocate day and light. The bloody deeds that her husband and herself are about to commit are not only carried out easily when covered by the veil of darkness, but the spouses also get to hide their dark desires and traitorous ambition from others. Because majority of events in *Macbeth* take place at night or at some obscure place, darkness of the play is both metaphorical and literal. Theatrical superstitions associated with *Macbeth* are the reasons why actors and directors refer to this work of Shakespeare's as "the Scottish play". Rationalization of these superstitious feelings towards *Macbeth* is related precisely to concepts of darkness and night. Numerous accidents have happened to members of the cast during performances over the years. This usually occurs in scenes that are staged in the darkness of the theatre to depict the ominous and nightmarish atmosphere of the play.

TO PRETEND IS TO WEAR A MASK, TO PRETEND IS TO ACT, TO PRETEND IS TO NEGATE THE SELF, LIFE IS A THEATRE, and LIFE IS A PLAY are conceptual metaphors through which Iago presents himself as never fixed in one identity, and as ceaselessly involved in the narrative invention upon which successful careers of improvisation, manipulation, and indoctrination depend. His plan to bring chaos is attracted by his inner desire to satisfy the sense of superiority, which is at the same time the exhibition of the dominance of reason and intellect. This sense of superiority is satisfied when he leads his general to give in to passions, abandon logic and self-control, which is seen in the conceptual metaphors with ILLNESS, DISEASE and ANIMAL as source domains. These source domains are responsible for depicting the effects that intensive anger, fury, jealousy, suspicion and the feeling of betrayal have on man so that he becomes physically and mentally unwell, while he sees human nature as stooping to the levels of low-life animals. In perceiving the deepest structures of Othello's consciousness as fiction prone to manipulation, Iago manages to re-inscribe it with his own meanings. This process of altering the perception of another and inscribing new meanings into old constructs is based on LIFE IS A STORY metaphor. Iago's indoctrination of Othello is most strikingly obvious in conceptual metaphors where ANIMAL is the source domain. More than half of references to animals in contemplating human nature and passions are Iago's. The images that he creates in relying on the source domain ANIMAL are repellent and contemptuous.

Othello subconsciously accepts the conceptualization of his indoctrinator, and follows him closely in invoking animal imagery by mentioning foul toads that breed in a cistern, summer flies in the shambles, the ill-boding raven flying over the infected house, a toad in a dungeon, bird snaring, crocodile tears, and in iteration, goats and monkeys. Conceptual metaphors that take animals for source domains create images of a bestiary, a swamp, of dark, wet, and slimy landscapes where frogs, spiders, crocodiles, and blindworms crawl. This is the setting in which dwells and then dies the formerly glorious general. The reason why Shakespeare builds a swamp of spiders, blind worms, and frogs through an extensive usage of conceptual metaphors with animals as source domains is because this a perfect ambient in which Othello's murderous jealousy may reside and see itself in the mirror.

THE GREAT CHAIN OF BEING metaphor is found at the root of metaphorical expressions uttered by Lear, Gloucester, Edmund, Edgar, and the fool. This conceptual metaphor is the most responsible for the absurdity and grotesqueness of being and suffering in *King Lear*, which is also achieved by the constant reminder of higher order of things and their interconnectedness. Nature, and observations of things as natural and unnatural, are at the core of *King Lear*, but they are certainly present in other works of Shakespeare. He used the term *nature* 394 times, and the adjective *natural* 102 times. This explains the reason why we may prefer the word naturalism to realism when we discuss Shakespeare's work. NATURE as a frequent source domain in *King Lear* is used to help us conceptualize target domains such as HUMAN CHARACTER, VICE, EMOTION, MORALITY, and LIFE. Numerous and profound considerations of human natural condition, man's basic needs, and his essence show the doctrine of social and natural order as growing obsolete. Old religious, philosophical, and social doctrines in *King Lear* are discarded, while we are presented with "the thing itself", which is given in the image of man stripped of social titles and possessions.

The application of conceptual metaphor analysis on the isolated lines from the comedy *The Merry Wives of Windsor* immediately reveals the utmost importance of class in the unique treatment of concepts such as jealousy, love, marriage, family life, and female resourcefulness. Source domains that build mechanisms for conceptualization of the target domains mentioned are FOOD, COOKING, CLEANING, CLOTHES AND LINEN, SMELL, SAILING, BUILDING AND CONSTRUCTION, HUNTING, ANIMALS, NEAR-FAR SPATIAL ORIENTATION. These source domains all represent activities and routines closely tied to aspects of daily, ordinary life. The recurrence of these source domains in the comprehension of the abstract is perfectly logical given the fact that members of a middle-class community rely on what they know and understand best to tackle more complex questions of life. The language in characters' discourse is revelatory of somewhat simple mechanisms of thinking where love, marriage, jealousy, lechery, seduction, moral, and family life translate into chores, industries, and business that are seen all around, and which are done and undertaken as part of routine and normal functioning of life. It is precisely this mode of conceptualization that helps avert the catastrophe otherwise unavoidable in the cases of Shakespeare's excessively jealous and possessive husbands.

LOVE IS INSANITY, LOVE IS RAPTURE, LOVE IS A DREAM, LOVE IS MAGIC, LOVE IS A PHYSICAL FORCE, LOVE IS A NATURAL FORCE are conceptual metaphors responsible for the magical realism in *A Midsummer Night's Dream*. The translation from the macrocosm of universe into the microcosm of human world is inevitable in drawing the Renaissance picture of the world. Frequent references to moon, sun, and stars are responsible for setting the ambient of the night spent in the fairy woodland, but not only that, they also connect celestial objects as moving in their spheres with human behaviour and romantic feelings. Women are seen as connected to the moon and its phases, while consistency of the male principle is linked to the sun. However, it is men in the play who constantly vacillate, fall in and out of love, while women remain constant in their romantic feelings, thus disputing the prejudice of the time regarding female wantonness. *A Midsummer Night's Dream* is not a play about marriage and living happily ever after. It is a play about extasy achieved through love and art, about the power of emotions, and exploring one's sexual identity once all constraints of the polity and rationality have been removed in a magical and dream-like setting.

The beginning of comedy *As You Like It* follows the fashion of tragedies and histories in relying on conceptual metaphors SOCIAL STATUS IS A POSSESSION and DUKEDOM IS A POSSESSION. The two conceptual metaphors, isolated from the linguistic expressions analysed, are responsible for deterioration of family relations, which is the situation similar to the one we encounter in *King Lear*. FRIENDSHIP IS A UNION and FRIENDSHIP IS A BOND bring about the ideal of collective rather than individual contentment, were oppressed individuals perceive each other as sharing the same political status and identity. The text of the play is ridden with comparisons and oppositions between the countryside and the court. The number of conceptual metaphors used for comprehending and illustrating the nature of time speaks volumes in terms of the importance of this concept for the meaning of the play. There is more than one time-sense in the play, with relativity being attributed to individual experiences of time under different circumstances. Consciousness of the interiority of time becomes possible in the forest of Arden. The lack of formalized activities slows down the pace of time which creeps, becomes neglected, or is wasted. The mere fact that dwellers of the forest waste and neglect time is illustrative of the distance and dislocation from pre-industrial world, which allows for inwardness of time. The characters in the pastoral world are contemplative, and intense mental activity is possible in the absence of obligations and responsibilities imposed by urban communities. The ways of the countryside and naturalism are brought under question as unspoilt and morally impeccable. The entrance of man into the kingdom of nature necessarily brings along exploitation and oppression, and the knowledge that the idyllic world in the woodland is impossible seems to be the cause of melancholy for Jaques.

The physical and spiritual nature of characters, the knowledge and insights that they are capable of acquiring based on the capacity of their cognitive apparatus are directly responsible for power relations in *The Tempest*. THEATRE source domain emerges as a rather relevant one for comprehending Prospero's design and the concept of servitude. In this context, Prospero is a playwright-director, Ariel is an actor and an assistant director, while Caliban's body is given as STAGE, upon which tricks and plays are performed by mischievous spirits to represent an unorthodox corporeal punishment for disobedience. Because the narrative of the imaginary island is one of the struggle for freedom, for the assertion of political authority, restoration of justice, rebellion, and power relations, it represents an abridged history of the world. The impression of fantasy and enchantment of the island is achieved by an unorthodox nature of its inhabitants. Prospero is a magus, Ariel is an airy spirit, and Caliban is described through animal imagery. Physical and spiritual nature of the characters is directly linked with the most romantic conceptual metaphors of all - POET IS A MAGICIAN and ART IS MAGIC.

Interconnectedness of human life and its stages with nature and cycles of the seasons is present throughout *The Winter's Tale*, but it is most notable in the sheep-shearing scene of festivity. Different kinds of flowers are associated with different stages of life. OLD AGE IS WINTER relates later stages of life with grief and remorse. This is why the frozen time in which Leontes performs his saint-like sorrow is illustrated as a barren mountain with perpetual wind and storm. Because of the environment in which he has lived for many years, Leontes welcomes Florizel and Perdita to Sicilia just as the earth welcomes spring after a long and cold winter. YOUTH IS SPRING conceptual metaphor is embodied in the young couple, in their love, and in the potential for happiness, reconciliation, and restoration. Personification of Father Time is of profound poetic, cognitive, and theatrical significance. The appearance of Father Time on stage does not only serve an informative purpose, in which readers and spectators learn that subsequent acts and scenes are sixteen years removed in time from Hermione's trial, the death of Mamillius, and the loss of Perdita. Time turns an hourglass, and splits the structure of the play into two parts. The first part is dominated by wrongdoing, despair, remorse, and death, while the other one bears a promise of life, youth, and restoration. The impression of time in Sicilia is that it stands still, with all meaningful action frozen in the atmosphere of grieving, self-reproach, fasting, and prayer. On the other hand, time in Bohemia moves at a temperate pace, without much frustration, and with many lively and cheerful activities. In turning his hourglass, Father Time fixes cognitive clocks so that life and youth could emerge in Sicilia again.

Hypothesis 7: Reading Shakespeare's plays from the perspective of conceptual metaphor theory enables an insight into the author's cognitive mechanisms, which further enables us to come closer to Shakespeare the man.

If we try to study Hamlet's character through analysing metaphorical linguistic expressions and conceptual metaphors based on which he reasons and speaks, then we will notice that Prince of Denmark and Shakespeare have intellectual brilliance in common, if nothing else. Of Shakespeare's own inwardness, we cannot say that we learn much based on conceptual metaphor analysis and interpretation of metaphorical linguistic expressions. However, we can have some general ideas about this great author's state of the mind at the time when he was writing *Hamlet*, which contains experiences of personal grief. Shakespeare excessively thinks about death and the afterlife in *Hamlet*. He is also preoccupied with questions of purpose and reasons behind things. Such profound thoughts about life, death, purpose, and the afterlife as we encounter in *Hamlet* universally acknowledge Shakespeare as an unrivalled philosopher, psychologist, and a literary genius. Shakespeare's obsession with death and the afterlife that we notice in the play can be traced back to personal experience of sadness because metaphorical linguistic expressions about life, death, and purpose seem to have emerged from personal loss, grief, and disillusion by realities of life. Sometime in 1596, Shakespeare's only son, Hamnet, died. When this great poet was fourteen years old, his seven-year-old sister Anne died as well. Unlike Ben Johnson, Shakespeare did not write elegies that would give relief to feelings of sorrow over death of children and the innocent. Frequent exposure to the sight of death in the era of extremely high mortality rates must have given rise to emotions of sadness and episodes of depression, and to a specific feeling of universal injustice where man is seen as powerless in front of the grand designs of life and death. There does not appear to be anything that the Black Prince cannot put into language, and he shows us that excess in thoughtfulness and considerations can give start to new and fresh insights into abstract ideas. In this sense Hamlet's unlimited consciousness is the manifestation of his author's vast consciousness. Shakespeare's own attitudes and tastes can be recognized in the expressions of disgust over revolting smells, corruption of the flesh, and processes of decomposition. This disgust is both literal and metaphorical because the author always connects foul smells with unnatural deeds. Shakespeare was also known for improvisation, and Hamlet is an ingenious improviser, which is another instance where the bard risks self-portraiture in this play.

In *Macbeth*, it is also possible to find a bit of the great bard in his leading character. Just like Macbeth, Shakespeare was described as an agile man in the body and mind. Conceptualization of life in terms of JOURNEY and PATH source domains means that agility and physical fitness are of vital importance not only for the achievement of purposes and goals in life, but also for bare survival. The fact that *Macbeth* leaves such a strong impression of incessant action and intense movement is revelatory of Shakespeare's own conceptualization of motion as an essential attribute of life.

Through Iago's character, Shakespeare explores destructive effects of a malicious improviser, indoctrinator, and manipulator who possesses an outstanding talent for entering the consciousness of others. It is particularly the application of conceptual metaphor theory to the play that will prove the true depth of the text, which addresses some profound questions in which we recognize Shakespeare's substantial interest in man. Are there perfectly sane people in this world in whom a fellow-feeling of any kind is so weak that almost absolute egoism becomes possible for them? Is evil compatible with exceptional powers of intellect and will? In describing jealousy through sickly images of a monster, disease, and animals, and in illustrating a complete capitulation of human rational nature in front of passions, Shakespeare seems to promote the "golden middle way" that Aristotle described as the middle ground between excess and deficiency. In this, the bard reveals himself as a level-headed man, who suggested siding with better reason, as Prospero does, rather than rushing into imprudent and destructive actions.

In *King Lear*, there is a constant shift from a micro to macro level, accompanied by the confusion over whether man is nothing when compared to infinity of the universe, or he is the very centre of that universe. Conceptual metaphor analysis proves that, in the end, the downfall of man is not to be blamed on the absolute, in which case Shakespeare invests power in people after all. The concept of unmerited guilt exists only on the surface of the play because there is no such thing as an unavoidable mistake. Impersonal and hostile mechanisms of suffering and torture are not transcendental, but they are set in motion by people who find themselves trapped in the consequences of their own acts.

Mistress Page and Mistress Ford are not aristocrats, and furthermore, they are not connected to nobility in any possible way. Their thinking, understanding, and acting follow patterns of logics that they employ every day from the moment they wake up in the morning until they go to bed in the evening. This pragmatism and problem-solution mode of thinking leads towards a happy ending. True love triumphs, a madly jealous husband is “cured” without the death of the woman accused of infidelity, and the community proves itself to be a successful supervisor and corrective in situations that have the potential to disturb a normal flow of family and daily life. It seems that Shakespeare believes that ordinary people tend to deal with troubles and problems of life more efficiently and more successfully than colossal individuals such as Othello, King Lear, and Leontes. It also appears that a simple, ordinary man finds it easier to position himself on Aristotle’s middle ground, right between passivity and submission to the inevitable on one hand and powerful, destructive, and immediate reactions that come as a response of a wounded ego on the other.

In *A Midsummer Night’s Dream*, Shakespeare often talks about vacillation in affection and loyalty as one of the main characteristics of love. His private life may offer a clue for such a view over love and marriage. Two things about his marriage to Ann Hathaway we are certain of. It was forced by social considerations due to her pregnancy, and Shakespeare has spent the majority of their married life in London, which indicates that the marriage was not exactly a happy one. The life-long permanency of love pledges as dictated by moral norms of the time is demonstrated by his own example. The bard remained married to Ann Hathaway until his death even though there was an obvious change in affection, and in perception of love as being a result of youth and inexperience. This may be the reason why we encounter conceptual metaphors PEOPLE ARE PLANTS and LOVE IS A PLANT in Lysander’s metaphorical linguistic expressions. He sees the first experience of love for Hermia as having been induced by impressionable youth, while magically induced maturity taught him that the right version of love is to be found somewhere else. A similar point of view is achieved through source domain FOOD, where Lysander talks about feeling sick due to a constant exposure to the same kind of dessert. As opposed to convention and morally obliging love pledges, Shakespeare rather describes love as infatuation, and sexual desire as powerful, sudden, and fleeting.

Arcadia in *As You Like It* is a typical English woodland. When Corin mentions “the soil, the profit, and this kind of life” (II, 4 62), he gives us a typically English enumeration, and typically Shakespearean as well. We know that the bard was a competent judge and buyer of land and houses, and thus Shakespeare gives a bit of himself to the pragmatic side of Rosalind, who in purchasing land looks to settle in and make a good investment so that she could make the best out of her circumstances. Shakespeare closely links physical and mental wellbeing. He often uses SICKNESS, ILLNESS, and MADNESS source domains to relate physical ailing, loss of consciousness, fever, and shaking of the body to disturbances caused by powerful emotions and passions. In having this holistic approach to human body and the mind, Shakespeare proves himself to be ahead of his time in conceptualizing disturbances of the soul, which were mainly met with judgement, prejudices, and lack of sympathy by Renaissance people.

Prospero’s epilogue is one of the most beautiful and most bewildering soliloquys written by Shakespeare. It is plausible that the great magus saying goodbye to his art is actually the bard himself who asks his audience, on whom he depended for years, to absolve him and understand his desire to leave the world of drama and theatre.

While at the same time he feels content because hard work has granted him a peaceful retirement, Shakespeare also feels despair, which is linked to the end of art and approaching of death. Apart from this, it has often been thought that Prospero resembles Shakespeare because there is much in both of them that reminds of an over-worked stage manager, who scolds his insufficiently diligent and committed actors. He praises the good ones and thanks for their accurate and proper performance, while extra jobs and chores on the stage are given to the idle.

As conceptual metaphors indicate, Shakespeare was obsessed with time as a benevolent changer, and with time as a merciless destroyer. In *The Winter's Tale*, the properties of time to restore and heal are shown to the highest degree possible, especially if we take into consideration the suffering and damage caused in the first part of the play. The view over time as a healer and restorer allows for the change of course in terms of genre. The story which unfolds much in the manner of a tragedy ends in a mixture of joy and sorrow, with the predominant feeling being that time has managed to set much of the wrongdoing right. Because it is virtually impossible that time should cure and restore everything, Mamillius' and Antigonus' death is to be viewed through the prism of time the destroyer. Hermione's rising from the dead gives the play a unique touch of wonder, faith, hope, forgiveness, and redemption that seem to have preoccupied Shakespeare towards the end of his life.

Cognitive science has gained a strong appeal recently not only because it enables us to comprehend characters and their authors more accurately and profoundly, but also because it gives more credibility to literary studies. Pechter (2014) holds a similar view when he notices that cognitive science "restores literary study to the prestige and authority it has lost in recent times".

Shakespeare created some larger than life dramatis personae in which he proved himself to be capable of investing his heart, soul, and the mind into the body of another person. The interest in Shakespeare's characters, what they have to say, how they feel and react has always been omnipresent among literary scholars. This makes conceptual metaphor analysis of his plays not only the most convenient way to dive deep into the meaning of his lines, dialogues, and monologues, but it also seems to be the most accurate and objective way to properly understand the characters and the plot, without relying on the first impressions that the text leaves upon readers and scholars. Putting metaphorical linguistic expressions into focus enables us to think of dramatis personae by perceiving them to be of the same nature as we are. This is the only correct way to think about Shakespeare's characters because his plays create an illusion of reality primarily because he "puts living people on the stage" (Pechter 2014). Another indicator that metaphorical linguistic expressions as manifestations of conceptual metaphors are the best way of reading and understanding Shakespeare is the fact that his characters continue to exist on their own in the cognitive mechanisms of readers and spectators even after the play finishes and the book is read. However, there seem to be very few studies related to the cognition and conceptualization of Shakespeare, his plays and characters.

Because cognitive linguistics and conceptual metaphor theory date from the end of the 20<sup>th</sup> century, they still may be considered young movements. This is why the scholars who opt to read works of literature from these perspectives are usually young intellectuals and PhD candidates whose works seem to be in infancy. Nevertheless, some substantially significant conclusions have been reached regarding individual authors or entire epochs after texts were approached from cognitive linguistics and conceptual metaphor stances. In the case of Shakespeare, emotional and rational sides of human beings are so intertwined that they dispute the formerly held traditional view according to which feelings and thoughts were seen as each other's opposites. It is precisely in the works of this celebrated dramatist that conceptual metaphor theory gets its most straightforward validation – nowhere as in his texts do metaphors help us process emotions and passions through narratives about others. A huge hole in studying Shakespeare's plays and sonnets from conceptual metaphor theory point of view has only begun to be filled.

Kings, aristocrats, generals, common people, individuals of all age and from all walks of life that fill Shakespeare's tragedies, comedies, tragicomedies, and history plays unambiguously show us that "literary mind is everyday mind", and that the term literary does not only apply to oral tradition "but also to basic cognitive processes that characterise much of cognitive life" (Pechter 2014).

To sum it up, Shakespeare's personages must have come from careful observations of his real-life vicinity, which is why we frequently say that the bard invented the human whom we all know and recognize as something universal that is common to all readers and theatregoers. This common thread that elevates Shakespeare to the level of universality is conceptualization of the abstract. In reading his plays from the perspective of conceptual metaphor theory, literary scholars expand their interests beyond texts and become keen on knowing universal and individual human natures and how they work. There are many ways in which Shakespeare's works can be approached from the conceptual metaphor point of view. This doctoral dissertation follows in the footsteps of Caroline Spurgeon and shows what metaphor based analysis of Shakespeare's plays may achieve. The list of source domains that he relies on in observing daily life and people in it is as long as the list of abstract concepts and questions that preoccupied him, and that he tried to understand and answer. The range of themes and characters in Shakespeare's 37 plays and 154 sonnets is so vast that it would take a lifetime to analyse cognitive mechanisms behind them.



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## Biography

Mirka Cirovic was born on the 3 May in 1988 in Valjevo, Serbia. She graduated from Valjevo Grammar School as one of the top three students at the social studies department in the class of 2007. She studied the English Language and Literature at the Faculty of Philology in Belgrade, and she graduated in June 2011 with GPA 8.91/ 10. She completed her MA studies in October 2012 with GPA 10/ 10. Her MA thesis *Tragic Flaws in Hamlet, Othello, King Lear, and Macbeth – Unconscious as the Source of Conflict* (original title - *Трагична грешке Хамлета, Отела, Краља Лира и Макбета – Несвесно као извор конфликта*) inspired the need to further study and analyze the life and works of Shakespeare. Mirka enrolled in a doctoral program at the Faculty of Philology in Belgrade in 2013, where she opted for Literature Module and passed her exams with the highest grades. As a PhD candidate, she participated in *Anglophilia – International Student Conference on English Studies 2017* in Zagreb, Croatia, on which occasion she presented her paper *Modal Verbs and Characters in Mrs Dalloway*. After this, she was asked to be part of the editorial board for publishing the works presented at the conference *Anglophilia: New Frontiers 2019*, which appeared in the student journal *Patchwork* in Zagreb. Mirka published her paper “Conceptual Metaphor in Shakespeare’s Tragedies *Hamlet, Othello, King Lear, and Macbeth* - concepts of life and death” (original title - „Концептуална метафора у Шекспировим трагедијама, *Хамлет, Отело, Краљ Лир* и *Макбет* – живот и смрт“) in the magazine *Folia linguistica et litteraria* published by the Institute for Language and Literature at the Faculty of Philology in Niksic, Monte Negro. Her second paper was published in the academic journal for language, literature, and culture called *Philologia* in Belgrade under the title “Reading Macbeth through Conceptual Metaphor Analysis: PATH and CONTAINER source domains”.

She taught English at Valjevo Grammar School. Currently, she lives in Kuwait and works at the American University of the Middle East.

## Биографија

Мирка Ћировић рођена је 3. маја 1988. године у Ваљеву. Завршила је Ваљевску гимназију као један од три најбоља ученика друштвено-језичког смера у генерацији 2003/2007. Студирала је енглески језик и књижевност на Филолошком факултету у Београду. Основне студије завршила је у јуну 2011. године са просечном оценом 8, 91. Мастер студије завршила је на Филолошком факултету у Београду у октобру 2012. године са просечном оценом 10, 00. Мастер рад *Трагичне грешке Хамлета, Отела, Краља Лира и Макбета – несвесно као извор конфликта* изнедрио је жељу и амбицију за даљим проучавањем Шекспировог живота и стваралаштва. Докторске студије уписала је 2013. године. Одредила се за модул књижевност и све испите положила је са највишим оценама. Као докторанд учествовала је на конференцији *Anglophilia – International Student Conference on English Studies 2017*. у Загребу где је презентовала рад *Modal Verbs and Characters in Mrs Dalloway*. Након тога, била је члан уређивачког одбора за објављивање радова са конференције *Anglophilia: New Frontiers 2019* у часопису *Patchwork* у Загребу. Објавила је рад „Концептуална метафора у Шекспировим трагедијама *Отело, Хамлет, Краљ Лир* и *Макбет* – живот и смрт“ у часопису *Folia linguistica et litteraria* који издаје Институт за језик и књижевност на Филолошком факултету у Никшићу. Њен други рад објављен је у научно-стручном часопису за језик, књижевност и културу *Philologia* у Београду под насловом “Reading Macbeth through Conceptual Metaphor Analysis: PATH and CONTAINER source domains”.

Као професор енглеског језика радила је у Ваљевској гимназији. Тренутно живи у Кувајту и ради на Америчком факултету на Блиском Истоку.

## Изјава о ауторству

Име и презиме аутора: Мирка Ђировић

Број досијеа: 13025/д

### Изјављујем

да је докторска дисертација под насловом

*Conceptual Metaphor in Shakespeare's Tragedies, Comedies, and Tragicomedies as a Means towards Better Understanding of the Plays, Characters, the Author, and the Renaissance Period*

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- резултат сопственог истраживачког рада;
- да дисертација ни у целини ни у деловима није била предложена за стицање дипломе студијских програма других високошколских установа;
- да су резултати коректно наведени и
- да нисам кршио/ла ауторска права и користио/ла интелектуалну својину других лица.

**Потпис аутора**

У Београду, 2020. године

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## Изјава о истоветности штампане и електронске верзије докторског рада

Име и презиме аутора: Мирка Ђировић

Број досијеа: 13025/д

Студијски програм Језик, књижевност, култура

Наслов рада: *Conceptual Metaphor in Shakespeare's Tragedies, Comedies, and Tragicomedies as a Means towards Better Understanding of the Plays, Characters, the Author, and the Renaissance Period*

Ментор: Милица Спремић-Кончар

Изјављујем да је штампана верзија мог докторског рада истоветна електронској верзији коју сам предао/ла ради похрањивања у **Дигитални репозиторијум Универзитета у Београду**.

Дозвољавам да се објаве моји лични подаци за добијање академског назива доктора наука, као што су име и презиме, година и место рођења и датум одбране рада.

Ови лични подаци могу се објавити на мрежним страницама дигиталне библиотеке, у електронском каталогу и у публикацијама Универзитета у Београду.

**Потпис аутора**

У Београду, 2020. године

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Прилог 3.

## Изјава о коришћењу

Овлашћујем Универзитетску библиотеку „Светозар Марковић“ да у Дигитални репозиторијум Универзитета у Београду унесе моју докторску дисертацију под насловом:

*Conceptual Metaphor in Shakespeare's Tragedies, Comedies, and Tragicomedies as a Means towards Better Understanding of the Plays, Characters, the Author, and the Renaissance Period*

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која је моје ауторско дело.

Дисертацију са свим прилозима предао/ла сам у електронском формату погодном за трајно архивирање.

Моју докторску дисертацију похрањену у Дигиталном репозиторијуму Универзитета у Београду, и доступну у отвореном приступу, могу да користе сви који поштују одредбе садржане у одабраном типу лиценце Креативне заједнице (Creative Commons) за коју сам се одлучио/ла:

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5. Ауторство – без прерада (CC BY-ND)
6. Ауторство – делити под истим условима (CC BY-SA)

(Молимо да заокружите само једну од шест понуђених лиценци. Кратак опис лиценци је саставни део ове изјаве).

**Потпис аутора**

У Београду, 2020. године

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