A Corpus-based Analysis of Conceptual Metaphors in "The Forty Rules of Love" by Elif Shafak

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Abstract

Present study focuses on writers' attitude towards their treatment for metaphorical language in their literary work. It also emphasizes metaphoric trends in the light of the conceptual metaphor theory. Though metaphor has normally been treated as a figure of speech, it has been used for multiple functions in literary pieces. Therefore, metaphors have become an important element in literary writing which assists readers in the selection of appropriate reading for them. Lakoff and Johnson (1980), contradict the traditional view of metaphors through the idea of conceptual metaphors. A significant function of metaphors is to conceptualize emotions in everyday writing and speech. Among other types of metaphors of basic human emotions "love" seems to be the most highly metaphorized one (Kövecses, 2003). Exploration of metaphors has been given special focus by the scholars in the literary genres. However, exploration of conceptual metaphors (Lakoff and Johnson, 1980) has got less attention in the genre of the novel. The current study aims at the analysis of proposed metaphors in Elif Shafak's novel "The Forty Rules of Love". The study is conducted to explore the conceptual metaphors through quantitative and qualitative research by using AntConc 3.5.8, a corpus-based analysis. It was further investigated through concordance with right and left collocations. The KWIC (Keyword in Context) or concordances of the selected words helped in providing the collocational patterns used in the novel for the conceptual metaphors. The conceptual metaphors were identified manually in the text by using AntConc 3.5.8 tool. It was found that simple words were successfully used for metaphorical meanings in the novel. The findings further reveal that these conceptual metaphors are also used to express the emotional feelings.

Key Words: collocation, conceptual metaphors, emotions, genre, love

1. Introduction

Language is a means we use to communicate feelings and emotions. It is generally presumed that emotions in human life are fundamentally very helpful and languages encode emotions. Emotions help us in our daily life and other segments of the world like science and art. Goodman says that in daily life feeling is often of greater importance than other properties (Goodman, 1976). The writers that want to express their real or fictional feelings and thoughts take

literature as a large space of both reality and imagination. Cameron and Graham (1999) mention ideas of Aristotle who argued about the finest writing style which according to him is clear, but which comprises a certain amount of unusual words, metaphorical, extended anything that is brief and alters from the normal idiom. Literary techniques and devices such as figurative language are the tools for the writing style of a writer who through this creates an impact on his readers, which leads them to explore many devices in literary text and characteristics of the writer this we call it the stylistic analysis. A clear understanding about the author and his writings can better be approached by stylistics (Leech & Short, 1981). Therefore, lexical choices assume a central place in the overall understanding of language.

As it has been maintained earlier, words are "central to the language" (Coady & Huckin, 1997, p. 5) they set a path of creativity, hence, directly they are involved in the productivity of language. Therefore, the whole process of lexical formation becomes an instrument in the linguistic evolution, and they make readers comprehend the multiple meanings. In this context, variation in lexical meaning and polysemous phenomenon play the central role. Similarly, the metaphors like cognitive metaphor (which is actually study of words) are the foremost research trend in linguistics; it encourages human perception along with cognition of the nature of lexical formation. Despite all the above mentioned arguments, metaphor enriches mental approach, and makes human interactive experience cleared with better tools of imagery. (Lakoff & Johnson, 1980). Though metaphors are not limited to few things only, there are many categories of figures of speech; the metaphor is one of these categories that imposes its usefulness and effectiveness of portraying things efficiently and its aesthetic role in literature. So, by using metaphors we can see the world in a novel way that offers some fresh insight to the readers. However, conceptual metaphors increase the beauty of the writing style of a writer and also make it unique from ordinary writing. So, that's why writers use different literary aspects and figures of speech in their writing and same practice has also been done by Elif Shafak in her novel *The Forty Rules of Love* where she has frequently used such words that carry hidden meanings and messages and make it difficult for the readers to understand these rhetorical devices.

The relationship between language and emotions is vital and cannot be ignored. According to Schnoebelen (2012), "Emotion often plays a crucial, even definitional role in describing a linguistic phenomenon" (p. 7). The role of emotions is still significant in the field of linguistics and they are used by writers and speakers to express their feelings. Thus, the study focuses on the significance of conceptual metaphor in both – describing and expressing emotional states. Among all emotional concepts according to Kövecses, (2003), *love* appears to be the most highly metaphorized one.

1.1. Purpose of the Study

Lakoff and Johnson's (1980) work on cognitive dimension of metaphor was a ground breaking phenomenon in this field; therefore, this theory has invited the scholars to explore it further. To explore metaphor is to understand the variation between world within and world outside; thus, it mediates human understanding and world view. Moreover, it highlights the new trends of using metaphors after the invention of the conceptual metaphor theory by Lakoff and Jacobson. Keeping all this in view, this study is an attempt to understand treatment of various concept employed by Elif Shirak in her novel "The Forty Rules of Love" specifically, and,

generally, the attitude of the other writers about the conceptual metaphors for expressing their feelings and emotions.

2. Literature Review

Most of the people consider metaphor as "a device of the poetic imagination" (Lakoff & Johnson, 1980, p. 08) and it is normally not used in ordinary language. Moreover, it is also imagined that metaphor is "a matter of words" (Lakoff & Johnson, 1980, p. 08) and it is not associated with thought and action. Although metaphors in the language are ubiquitous, it does not mean that they are only used in words. For example, scholars like Forceville (2009) explored metaphors of non-verbal nature like music, paintings and gestures. So, it shows that metaphors are not only associated with the words rather they are also used in the other verbal and nonverbal communication. However, Lakoff and Johnson argue that *argument is war,* is a conceptual metaphor because the concept is metaphorically structured and actions are also structured in the same way.

A conceptual metaphor is a concept in which one idea, conceptual domain, is understood in relation with another concept. In other words, conceptual domain, metaphorical expressions are taken from, need to comprehend some more conceptual domain and it is called the source domain. Moreover, conceptual metaphors are shared in a common language by members living in the same culture (Lakoff & Johnson, 1980). They are recognized as a common understanding. For example, in our culture, if the source concept is *death*, the common understanding is *departure*. As a result, this whole concept leads to the fact that the language, in general, is structured on the basis of metaphors.

In different languages, conceptual metaphors have been supported by a large amount of evidence from linguistic expressions. There are many metaphors that have already been lexicalized in the language; that are not requiring to use cross-domain while mapping cognitively as far as their use is concerned. The research was found to show that people do use sensorimotor experiences to understand metaphorical language and abstract concepts (Gibbs, 2006, 2008). Furthermore, Charteris-Black (2004) says that a conceptual metaphor takes the form A is B, for example*, life is a journey*, this means that there can be many metaphorical expressions or vehicles in which one domain of expression is systematically conceptualized in terms of another like the expression *life* is associated with the *journey*. Metaphor is not only a plain explanation of linguistic expressions rather it also includes pragmatics because without pragmatics it is difficult to understand the meanings of different expressions. This assumes metaphor use is an unconscious reflex, whereas a pragmatic view argues that speakers use metaphor to persuade by combining the cognitive and linguistic resources at their disposal (Charteris-Black, 2004). It shows that conceptual metaphors have multiple meanings and pragmatically can be utilized according to the situation.

The emotion language is highly figurative (Kövecses, 2000), and it uses metaphoric and metonymic expressions for conveying feelings and thoughts. For example, metaphorical expression, *love is a unity of parts: we're one*, expresses the emotions of the speaker, and is conceptual in nature. Generally, the conceptual metaphor has a target domain and a source domain that is at least in the everyday cases. However, conceptual metonymies, quite opposite of

conceptual metaphors, engage one concept or impression. The sole purpose for employing metonymy is to give cognitive contact to a domain with the help of a portion of the same domain (Kövecses, 2000). In everyday language, it is assumed in Conceptual Metaphor Theory (CMT) that we use figurative language and express our emotions through it. According to Salinas (2015), time or emotion is another everyday usage word that is conceptualized in the conventional talk. For example, *time flies,* (Christmas will be here soon) here it shows that we cannot go back to those days and emotionally we are attached to the time. Notice that the figurative expressions instantiating conceptual metaphors may be very conventional ways of speaking, but they are figurative nonetheless (Salinas, 2015).

Endarto (2014) was comparing word *love* (English) and *Cinta* (Indonesian*)* and he found in the COCA (Corpus of contemporary American English) that some common expressions related to the word *love* have been used as conceptual metaphors. For example, the *thread of love*, *seeds of love,* etc. Similarly, he further discusses that the data from the corpora show that —*to be in love‖* and —*to fall in love* are two most frequently used metaphorical expressions collocating with the word —*love* in English. Moreover, he says that both the English and Indonesian languages also conceptualize *love* as a way where the travelers are the lovers and the journey is the love relationship. Hence, it shows that love emotions are expressed in every language and they use different terms to express their emotions (Endarto, 2014).

The concept of *love* in the Turkish language is still idealizing the medieval metaphor of divine *love* and the Sufi journey that includes suffering and sorrows. The same conventions have also been used in courtly *love* tradition in English. Similarly, we have a number of examples of conceptualization of it in the Renaissance period. The conception of *love* in the Renaissance period is as *love is a destructive force* because it causes sighs, swoons, pain, and tears that the lover of sonnets has experiences in their respective times (Aksan & Kantar, 2008). Metaphor or the means by which one thing is described in terms of something else has been described as a central tool of our cognitive apparatus; it is central to our understanding of how language thought, and discourse is structured (Low et al., 1999). Keeping the same argument in a specific direction, Kovecses (1986) points out that certain emotions have been given conceptualized structures in linguistic use. Few examples of them are *love*, pride and anger. Thus, many studies point up the cognitive dimension of metaphor, i.e. metaphor mediates human understanding and world view (Lan, 2005).

To identify research gap in the present study, it is pertinent to mention Lakoff and Johnson's (1980) pioneering work. To build the argument straight, we have discussed the variation of metaphor *love* in Turkish and Indonesian languages along with its conceptual variation in different periods like Medieval and Renaissance. Since the function of metaphors has attracted the researchers to take considerable interest in it, it is relevant to explore the same metaphor *love* in some recent literary piece by applying Conceptual Metaphor Theory. For this purpose, a well-known novel dealing with the same metaphor*, love,* has been selected. It is Elif Shafak's novel "The Forty Rules of Love". The following questions are formed for the current study:

1. How are the conceptual metaphors employed in the text of the novel *The Forty Rules of Love*?
2. How does the writer use conceptual metaphors to express her feelings and thoughts in the novel?

3. Research Methodology

The peculiar link of metaphor with literature has gone under immense stress with the advent of the cognitive-linguistic approach to metaphor proposed by Lakoff and Johnson (1980). Conceptual Metaphor Theory is one dimension of that approach; hence, the theoretical framework of the study is based on Conceptual Metaphor Theory. This study aims to know the attitude of the present writer about conceptual metaphors in her writings in particular and about other literary writers in general. Moreover, it also encompasses how the writers express their feelings and emotions through conceptual metaphors.

A mixed-method approach was adopted which consisted of both quantitative and qualitative approaches of data analysis. Quantitatively the data was analyzed with the help of AntConc (Version 3.5.8); through which an automated process was completed. It focuses on the use of lexical items within the novel in order to frame the conceptual metaphors. The analysis of certain lexical items can help in investigating the use of language in order to know about the usage of conceptual metaphors. Moreover, it focuses on the emotional expression through conceptual metaphors. The description of the lexical items is also helpful in understanding the emotional background of the writer she expresses through these metaphors. Hence, novels play a very vital role to know about the emotions of the writers which they express through conceptual metaphors.

As the approach for the study is mixed method, the data and findings that were drawn quantitatively with the help of AntConc (Version 3.5.8), are credible to the extent that they can be verified with other corpus tools like log dice, MI3 and T-Score. However, qualitatively, an interpretivist approach and descriptive method was used for the interpretation of the data. By opting the interpretive paradigm researchers tend to investigate those perceptions along with conceptualization that the author tactfully built in her novel by interpreting metaphors. Sandberg (2000) considers it appropriate when the subjectivity in the research process is evident; therefore, they cannot be verified quantitatively.

For this study, a small size corpus, of 273, 269 words, was compiled. Keeping in view the scope of the study a novel was selected. Two major themes of the novel were focused on the study, i.e. *love* and journey. Both words were searched in the novel through AntConc (Version 3.5.8) in order to know the attitude of the writer towards conceptual metaphors and also emotions and feelings through it. Conceptual metaphors are observed through left and right collocates by using KWIC. Seven words from right window and seven words from left widow are observed for the clarification of the conceptual metaphors. However, it is observed that less than seven words, i.e. four or five words also clarify the meaning of conceptual metaphors.

Three main applications of the AntConc (Version 3.5.8) tool are wordlist, concord, and keywords. This study has been carried out by using Wordlist and Concord for the analysis. The Wordlist helped in obtaining the lists of the words and their frequencies of occurrence within the corpus. Then with the help of concord application, KWIC (Keyword in Context) or concordances of the selected words helped in providing the occurrences of the collocational patterns. This helped in analyzing the use of conceptual metaphors in the novel. From the list, conceptual metaphors were selected manually that are used in the novel.

Corpus approaches are as of now applied to inquiring about metaphor (Stefanowitch, 2006; Deignan, 1999; Cameron & Deignan, 2003; Steen, 2010). Conceptual Metaphor Theory (CMT)

by Lakoff and Johnson (1980) has been utilized in this paper as the framework of investigation within the broad cognitive semantics paradigm. In this regard, only conceptual metaphors found through corpus have been analyzed, which is different from other studies in which thematic analyses are carried out. The rest of data not showing conceptual metaphors was not taken up for further analysis. This identification was based on manual analysis. Thus, implementing corpus techniques to inquiring about conceptual metaphor gives further upgrade and expand the extent of the metaphor research. Corpus methodology adds the quantitative dimension of research to the conventional qualitative approaches that are usually associated with metaphor.

According to Lakoff and Johnson, (2003) the metaphor is not simply "a device of the poetic imagination and the rhetorical flourish; moreover, they also think that metaphor is not a mere tool of extraordinary language use with little or no connection to our thought and action as understood according to the prevalent theories of metapre" (Lakoff & Johnson, p. 4, 2003). Instead, they claimed that metaphors are in fact present in our everyday life – and not only in language use but in thought and action as well. The pervasive nature of metaphors makes it the part of our daily life that is the emphasis of the pioneers of the theory. Moreover, the very nature of our ordinary conceptual system is fundamentally metaphoric and the concepts governing our thought are not only matters of the intellect but they also govern our everyday functioning. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. Usually, we are not aware of our conceptual system and every day we simply think and act more or less automatically along certain lines. The most vital role in the conceptual system is played by the language through communication and it is an important source of evidence of what that system is like.

4. Data Analysis

In this part, the findings have been presented through the preparation of the information by AntConc (Version 3.5.8) followed by a manual search in the novel *The Forty Rules of Love* by Elif Shafaq. The corpus-based technique is utilized in numerous assortments of language studies, comprising studies concerning the distribution of metaphors over different content sorts (Charteris-Black, 2004). Beside the capacity to analyze a huge amount of data, related attributes like keyword analysis and concordance viewer permit to analyze data in a systematic way. It may be related in accordance with the researchers' objectives.

The novel, *The Forty Rules of Love,* is one of the most popular novels and translated in many languages but originally written in the English language. Metaphors are used in the novel to convey messages indirectly, and some common words are observed to be used as conceptual metaphors. Two words *Love* and *Journey* have been taken and investigated how these words are used as conceptual metaphors in the novel.

After doing a qualitative analysis of the data, themes of *love* and *journey* were selected because the self-realization of the protagonist is explored via these two components of *love* and journey.

4.1. Analysis of Conceptual Metaphor *Love* in the *Novel, The Forty Rules of Love* by Using AntConc 3.5.8 Corpus Tool

Here it is imperative to identify and count the occurrence of the word *love* in order to investigate how it is used as a conceptual metaphor in the novel. The following screenshot presents the total number of occurrences of the word *love* in the novel.
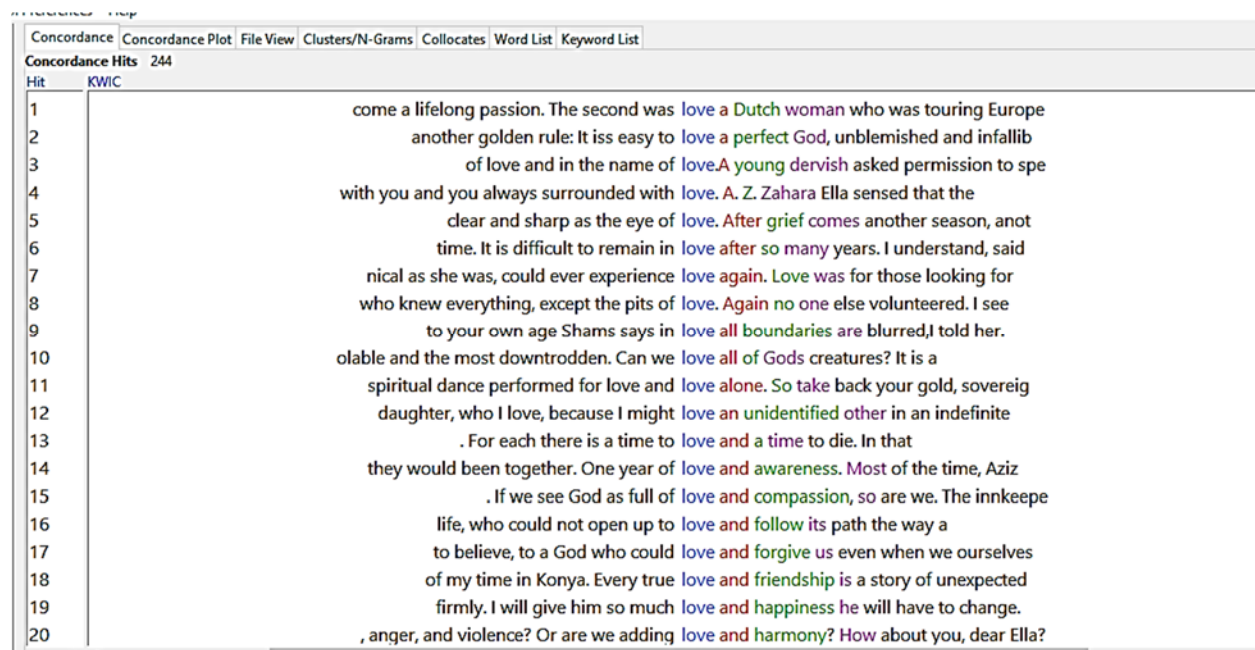

Figure 1: KWIC for *Love*

Figure 1 shows that the word *love* has occurred two hundred and forty-four (244) times in the devised corpus. Moreover, it indicates that all occurrences are not used as a conceptual metaphor. So, as a process of random sampling, every fourth instance of the occurrence of the word *love* was selected and analyzed in light of the conceptual metaphor theory. Manual analysis is carried out for the identification of conceptual metaphors used in the novel. The emotion language is highly figurative (Kövecses, 2000). Among other types of metaphors of basic human emotions "love" seems to be the most highly metaphorized one (Kövecses, 2003). The above figure shows that the word *love* is chosen for the analysis. The following are the instances where the node word *love* with its collocates appears as a conceptual metaphor.

In Figure 2, a conceptual metaphor the kingdom of love is indicated. In the given figure through KWIC (Keywords in Context), it is indicated that the highlighted hit is a conceptual metaphor. The conceptual metaphor, which can be noticed, is the kingdom of love. We all know that love is the name of a feeling, which has no physical existence. However, here the writer has associated the abstract form of love with the concrete idea of the Kingdom. This conceptual metaphor of love as a kingdom propagates the idea that the writer is connoting the idea of love with a kingdom that has its geographical existence. Here the love is presented in the form of a fortified land.

Figure 2: KWIC for *Love* as a conceptual metaphor

Similarly, in Figure 3, another conceptual metaphor is shown that represents an emotional state of mind. Again, a physical relationship has been employed in the given metaphor. Here at this instance the writer has employed a conceptual metaphor the zone of *love*. A relation has been developed between the zone and the *love*. It is evident that zone is an area of a city that is used for a particular purpose or activity, however, when we relate it with the concept of *love*, a conceptual metaphor is generated. This conceptual metaphor helps us to understand that *love* constitutes some geographical boundaries and it allows only a few to enter into it.

Some other occurrences are also used as a conceptual metaphor in the novel. After a detailed analysis. It was observed that the following occurrences were also used as a conceptual metaphor in the corpus.

4.1.1. Surrounded with *Love*

This is another conceptual metaphor analyzed in the corpus. In this occurrence, the writer has used the conceptual metaphor in the form of surroundings. This use of conceptual metaphor shows that *love* is a kind of wall or a fence that has this capacity of surrounding things. Here the writer has awarded the *love* with the physical strength which could be used to surround the things. Hence, it is an example of a conceptual metaphor.

Figure 3: KWIC for *Love* as a conceptual metaphor

4.1.2. Speck of *Love*

Similarly, *Speck of love* is another conceptual metaphor analyzed in the corpus. Here, in this conceptual metaphor, the writer has proposed the idea of *love* being used as a quantitative thing that can be measurable. Every *speck of love* means that *love* is a quantitative, physical structure which is comprised of numerous specks.

4.1.3. The Eye of *Love*

Another conceptual metaphor, *the eye of love,* is an imperative metaphorical application used by the writer. It is quite obvious that love has no eye because of its non-physical existence. However, the writer with his finest writing style awarded this ability of sight *to love*. The metaphorical usage of the *eye of love* elucidates the power and the strength of *love* as a feeling. The writer tries to convey that this feeling has such an immense power that it could perform the function of an eye.

4.1.4. Wine of *love*

Wine of love is conceptual metaphor identified and analyzed in the corpus. Through this writer wants to convey that *love* is a sort of intoxication in a liquid form that gives pleasure to those who drink it. Through this conceptual metaphor, writer wants to convey the intoxicated addiction of *love*.

4.1.5. Sweet life of *Love*

Another conceptual metaphor analyzed in this study is *sweet life of love* which gives the impression that there are various forms of life, and life of *love*, that too is sweet, is one form of it. Therefore, conceptual metaphor like sweet life of love is clearly linked with another idea as per the definition of CMT. It intensified the concept that the life of *love* and not any other passion is sweet.

4.1.6. Drunkenness of *Love*

Finally, the conceptual metaphor, *drunkenness of love*, can be identified with the earlier used conceptual metaphor, *wine of love,* with the difference that *drunkenness love* is the outcome of drinking wine of *love.* Therefore, this conceptual metaphor has another unique feature of continuation of the previous conceptual metaphor which *wine of love.* The writer wants convey as if *love* has some physical impact over senses so as to be aloof from the rest of the matters of live.

4.2. Analysis of Conceptual Metaphor *Journey* in the Novel, *The Forty Rules of Love* by Using AntConc 3.5.8 Corpus Tool

Another main theme of the novel is a journey that is also analyzed through a corpus in order to find out the conceptual metaphors related to this word. The following figure presents the total number of occurrences of the word *Journey* in the novel.

Figure 4, presents a total number of occurrences of the word Journey. The total number of occurrences is twenty-three. As the Figure 4 shows that, the number of occurrences is less in number, so every instance has manually analyzed to find out the conceptual metaphor. Some of them are used as a conceptual metaphor.
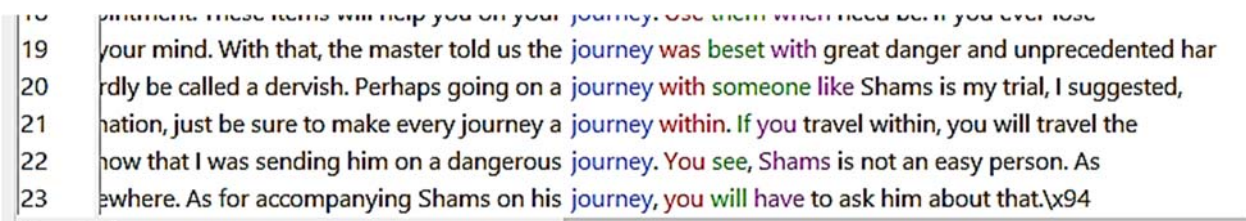

Figure 4: KWIC for Journey

Figure 5: KWIC for Journey

In the Figure 5 above, conceptual metaphors are encircled. Out of twenty-three instances, only four are found to be used as conceptual metaphors. Right, and left collocates of the node word

journey are used for the identification of conceptual metaphors. The detailed analysis of the above conceptual metaphors is given below.

4.2.1. For this Spiritual Journey

The spiritual journey is used as a conceptual metaphor in the above occurrences. The *spiritual journey* represents the same mindset of the author that the soul of a person needs to be purified in order to reach the destination of self-realization, full of guilt-free conscience. In order to explain out this idea, the writer has associated the node word *journey* with spiritualism. The spiritual journey is not like a physical journey but still, the concept has been taken from the physical journey.

4.2.2. An Inner Journey of *Love*

In the above figure 5, among the highlighted hits *the inner journey of love* is a conceptual metaphor that could be noticed. We know that journey is a physical movement from one place to another. However, the writer has used the word journey with the *love* to form a conceptual metaphor. This conceptual metaphor projects the idea that a person is treading on the path of *love*. This track of *love* might be difficult, but it takes you to the desired destination. It is a kind of inner purified journey of love that travels within the thoughts of an individual.

4.2.3. A Spiritual Journey to Find God

In this conceptual metaphor again, the *spiritual journey* is referred to find out God. Right and left collocates to indicate that the spiritual journey is in search of God and such types of journeys are always done for the purification of one's own soul. It indicates the writer's intention and emotional feelings for the purification of her soul through the spiritual journey. In this conceptual metaphor, the writer has used the concept of a physical journey that is traveling from one place to another.

4.2.4. Starts Journey Toward Inner Purification

The conceptual metaphor of the *journey towards inner purification* expounds the idea that a person is treading on the path to seek inner purification of his mind and soul. Connecting the idea of a *journey* with *inner purification* leads to the formation of an imperative conceptual metaphor. This metaphor depicts the process of purifying one's soul through inner conscience.

5. Conclusion

The present corpus based study quantitatively analyzed various themes of *love* with the help of AntConc (Version 3.5.8). Its main focus was on the use of lexical items within the novel in order to frame the conceptual metaphors that were taken as a tool to analyze the emotional expressions, a well-established manner of the writers in general. On the basis of three main applications of the AntConc (Version 3.5.8) tool that are wordlist, concord, and keywords, the present study has been carried out by using Wordlist and Concord. The Wordlist helped in obtaining the lists of the words and their frequencies of occurrence within the corpus. Then with the help of concord application, KWIC (Keyword in Context) or concordances of the selected words helped in providing the occurrences of the collocational patterns.

In this study, conceptual metaphors that have been employed in the novel *The Forty Rules of Love* by the writer Elif Shafaq have been explored. The results of the study explain that the writer has used different conceptual metaphors like *Kingdom of love*, *the zone of love, surrounded*

with love, speck of love, the eye of love, spiritual journey, a *journey* with *inner purification, the inner journey of love* etc. to make readers understand the variation and depth of feelings, emotions, and thoughts. She has conceptualized the word *love* for conveying her powerful emotions in above mentioned manners. The same word *love* has been employed in different connotations varying from personal experience of *love* to the spiritual experience towards Creator. The conceptual metaphors of *love*, dug out from the novel through a manual search by using the keyword, elucidate the idea that they are essential components of the self-realization process.

The pedagogical implication of this research study is that conceptual metaphors could be used, depending upon the learners' level, age and context, for vocabulary, writing, and reading in the field of ESP. The teachers could provide the students with the list of these conceptual metaphors to teach the application of them in the written text.

For future research, more conceptual metaphors could be collected to enlarge the size of the specialized corpus. In addition, a comparison of conceptual metaphors employed by different writers could also be done in order to know about the different themes explained by those writers.

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