

KHAZAR UNIVERSITY

School: Graduate School of Science, Arts and Technology

Department: English Language and Literature

Specialty: 60201 – Linguistics (English Language)

MASTER'S THESIS

METAPHORICAL EXPRESSIONS AS THE REPRESENTATION OF GRIEF AND LOSS IN THE NOVEL OF “A MONSTER CALLS” BY PATRICK NESS

Student: _____ Sayyara Tarlan Ravanli

Supervisor: _____ Doc. Sc. in Philology, Prof. Azad Yahya
Mammadov

Baku – 2025

XƏZƏR UNIVERSİTETİ

Fakültə: Təbiət elmləri, Sənət və Texnologiya yüksək təhsil

Departament: İngilis dili və ədəbiyyatı

İxtisas: 60201 – Dilşünaslıq (ingilis dili)

MAGİSTR DİSSERTASIYA İŞİ

PATRİK NESİN “CANAVARIN SƏSİ” ROMANINDA QƏM VƏ İTKİNİN METAFORİK VERBALLAŞMASI

İddiaçı: _____ Səyyarə Tərhan qızı Rəvanlı

Elmi rəhbər: _____ Fil.e.d., prof. Azad Yəhya oğlu Məmmədov

Bakı – 2025

TABLE OF CONTEXTS

INTRODUCTION.....	4
CHAPTER I. LITERATURE REVIEW.....	6
1.1. Categorization	6
1.1.1. Four main theories of categorization	6
1.2. Concept and conceptualization.....	9
1.3. Traditional view of metaphor	11
1.4. A new view of metaphor	11
1.5. Metaphor identification procedure	12
1.6. Conceptual metaphor theory	13
1.7. The nature of metaphor	15
1.8. Source and target domains	16
1.8.1. Source domain	17
1.8.2. Target domain	17
1.9. The structure of metaphor	18
1.9.1. Conceptual mapping	18
1.10.Types of metaphors.....	20
1.10.1.The conventionality of metaphor	20
1.10.2.The cognitive function of metaphor	20
1.10.3.The description of metaphor	22
1.10.4.Levels of generality of metaphor	23
1.10.5.Primary and complex metaphors.....	23
1.11.Emotions and metaphor.....	25
1.12.Cognitive linguistics and metaphor, literature and stylistics.....	28
1.13.The concept of grief, loss and death.....	29
CHAPTER II. METHODOLOGY	32
2.1. Research design.....	32
2.2. Data collection	32
2.3. Data analysis procedures.....	32
2.4. Research questions:.....	33
CHAPTER III. RESULTS AND DISCUSSION	34
3.1. Brief information about the book and author	34
3.2. Analysis of the metaphorical expressions and conceptual metaphors related to grief and loss	38
CONCLUSION.....	64
APPENDIX I	72
APPENDIX II	73

INTRODUCTION

Relevance of the topic and the degree of research. Metaphor is a basic cognitive mechanism that helps people to comprehend abstract emotional events through concrete, embodied language. It is not only a linguistic or stylistic trick. Scholars like Lakoff and Johnson (1980) have highlighted the profound conceptual relevance of metaphor in human thought within the discipline of cognitive linguistics. Grief, a highly emotional and existential state, is one such experience that defies easy description. Metaphor has long been used in literature to give such intricate interior sensations a voice and form. An excellent topic for linguistic and cognitive investigation is Patrick Ness's *A Monster Calls* (2011), which provides a deep and emotionally charged examination of loss and sorrow through metaphorical communication.

Although metaphor in literature has been thoroughly examined, there are still few concentrated metaphorical studies of *A Monster Calls*' depictions of mourning, especially when viewed through the prisms of Embodied Cognition and Conceptual Metaphor Theory (CMT). Thus, this study fills a significant void at the nexus of literary studies, cognitive science, and linguistics.

The object and subject of the research. The object of the research is conceptual and affective depictions of emotions of loss, mourning, grief in literary discourse by Patrick Ness. The subject of the research is the metaphorical phrases in Patrick Ness's *A Monster Calls* that emotionally and cognitively depict the protagonist's mourning experience.

The aims and objectives of the research. Examining how metaphor is employed in *A Monster Calls* to organize and convey the emotional experience of loss and grief, as well as how these metaphors work stylistically and cognitively within the story, is the goal of this study. This thesis has analyzed the followings which are important goals:

- a) to use the Metaphor Identification Procedure (MIP) to find metaphorical expressions in *A Monster Calls* that deal with trauma, sorrow, guilt, and healing.
- b) to categorize these metaphors based on their level of generality, conventionality, nature (knowledge-based or image-schematic), and cognitive function (ontological, structural, orientational).
- c) to analyze the metaphorical statements using Embodied Cognition and Conceptual Metaphor Theory (CMT) as a framework.
- d) to investigate how metaphor is employed to portray grief in both a literary-stylistic and cognitive-experiential sense.
- e) to emphasize how metaphor adds dimension to the way loss is portrayed in literary narratives on an emotional and psychological level.

The research methods. Based on the ideas of stylistic analysis and cognitive linguistics, this study uses a qualitative research design. The Metaphor Identification Procedure (MIP), created by the Pragglejaz Group (2007), is the main technique for identifying and recognizing metaphors. The taxonomy of metaphor types (Lakoff & Johnson, 1980; Kövecses, 2010), the expressions' embodied grounding, and their narrative purpose are used to study the identified phrases. Fifteen metaphorical phrases from *A Monster Calls* were chosen for the data because they are all pertinent to themes of mourning. The conceptual metaphor, metaphorical type, stylistic context, and embodied meaning of each utterance are examined.

Scientific novelty of the research. This research is scientifically novel because it takes an integrative approach, integrating literary stylistics, emotional cognition, and cognitive linguistic theory to examine metaphor as a cognitive-embodied structure that is used to conceptualize and narrate grief rather than just as a figure of speech. Although earlier research has looked at metaphor in literature more generally, this study bridges the gap between cognitive metaphor theory and the lived emotional realities of mourning by providing a methodical, multifaceted investigation of grieving metaphors in a particular literary work. In addition, it presents a novel paradigm for categorizing metaphors in *A Monster Calls* that takes emotional embodiment, metaphor type, and conventionality into account when examining grieving metaphors.

CHAPTER I. LITERATURE REVIEW

1.1. Categorization

Knowledge organization manifests through multiple different methods. People use category formation as a method for organizing their knowledge systems. Classification makes up a fundamental dimension of human cognitive abilities. People can determine if specific objects fall within particular group classifications. Categorization represents the mental operation of classification, which produces cognitive categories (Ungerer and Schmid, 2006, p. 8).

Categorization is omnipresent. Categorization and category usage appear constantly throughout our daily activities. People begin their exploration of new things through a basic question like "What's this?" The fundamental question establishes methods to distribute entities together with objects and other phenomena into distinctive categories.

Categorization stands as one of our basic fundamental human cognitive processes. Our brain immediately puts things into categories whenever we recognize their identity, such as identifying something as a "bird." Whenever we conduct logical operations on different kinds of categories, including chairs, nations, illnesses, and emotions, among any other categories, we depend on them. We rely on multiple categories when we either generate or interpret verbal elements of any word count. We use categories for speech sounds along with words and phrases, and clauses, and conceptual elements. The power to group things allows us to navigate our surroundings while staying clear of sensory overload (Wen and Fu, 2021, p. 173).

The ability to perceive similarity across things and different types, conceptualization functions as a fundamental cognitive mechanism for human beings to understand and reconfigure their environment.

Lakoff (1987) claims that our ability to categorize serves as our foundation for operating in physical reality alongside social and intellectual domains. Understanding how categorization operates serves as an essential key to explaining human function as well as human thinking, which ultimately allows us to understand our basic human nature (Lakoff, 1987, p. 6).

1.1.1. Four main theories of categorization

The development of categorization theory has included four fundamental models, which gained widespread recognition:

1. The Classical Theory

2. Prototype Theory
3. The Theory of Idealized Cognitive Models
4. Vantage Theory

Every theory has its unique and specific characteristics.

- **The Classical Theory**

Aristotle, the ancient Greek philosopher, is credited with creating it. In this theory, each categorical definition depends on unique features that function both as necessary conditions and sufficient ones to establish category membership. The lines separating categories are distinct. In a category, every member has an equal status position. For example:

All of these items are called “chairs” because they have certain defining features which combine them into one domain: a) Something you can sit on; b) Typically supports the human body; c) Often has a backrest. Even if a beanbag or stool looks different, it still counts as a “chair” if it meets those basic conditions.

- **Prototype Theory**

This theory was created by John Taylor in his book “Linguistic categorization: Prototypes in linguistic theory”. The prototypical categories have varying degrees of typicality, but their membership does not justify equivalent representativeness. Category members display varying degrees of representative quality for their category categorization. For example: Not all chairs are equally typical. A dining chair or office chair might be a prototype of the category. A beanbag or stool is a less typical example, because they don’t have a backrest or “traditional” shape.

- **The Theory of Idealized Cognitive Models**

The Theory of Idealized Cognitive Models was developed by George Lakoff in his book “Women, Fire, and Dangerous Things: What Categories Reveal About the Mind”. Cognitive processes for classification and reasoning are guided by intricate knowledge systems called ICMs. Mental spaces are organized by ICMs: Within organized mental spaces are the conceptual “packets” that are created during ongoing meaning processing. The framework includes four structuring principles that work together. Four fundamental principles exist in ICMs: a) propositional structure; b) image-schematic structure; c) metaphoric mappings; d) metonymic mappings.

a) *Propositional structure*

Propositional ICMs

Propositional describes ICMs which develop through mechanisms different from ‘imaginative devices’ (Lakoff, 1987, p. 285). Propositional ICMs exist primarily through factual or propositional knowledge systems. Our understanding of how a university course

operates, for instance, that a student must enroll, attend lectures, finish assignments, and take tests in order to obtain credit, is derived from a propositional ICM.

b) Image-schematic structure

Lakoff establishes image schema as an essential building element that forms conceptual structure. Multiple conceptual structure aspects depend on image schemas as their essential foundation. Our understanding of SPACE uses various image schemas, including SOURCE-PATH-GOAL and CONTAINER, as well as UP-DOWN, FRONT-BACK and PART-WHOLE. Image schemas structure the mental model for SPACE in the human brain.

Researches show that cognitive linguistics demonstrates that image schémas, which develop from basic bodily experiences, should be universally present.

Image schemas are “simple structures which constantly occur in our everyday bodily experience,” according to Lakoff’s description (Lakoff, 1987, p. 262).

Our ability to perceive both conventional and novel language about containers is understandable because our brains connect it to the body and physical experiences. Humans experience their body structures as containers. Examples from our everyday lives suggest the claim that many ordinary objects fall into the category of the schematic concept container:

VISUAL FIELDS ARE CONTAINERS

SUBSTANCES ARE CONTAINERS

THE BODY IS A CONTAINER and so on (Lakoff and Johnson, 1980, p. 30-31).

These conceptual metaphors are conventional ones. It helps us understand both concrete things (like cups, rooms) and abstract things (like “in love” or “trapped in sadness”).

As a literary piece that contains both conventional and novel metaphors, *A Monster Calls* has a clear example for understanding this concept:

“The burning sun in Conor’s stomach grew hotter, ready to eat him alive.” (Ness, 2011, p. 36).

Explanation: This metaphorical expression is complex and novel or poetic in its nature. We see a highly universal embodiment here, that is why it is an ontological metaphor. Conor’s stomach displayed sun-like heat, which rose to a dangerous level hungry to consume him whole, according to the layered metaphoric symbolism in this sentence. The metaphor employs THE BODY IS A CONTAINER schema most profoundly through the stomach portrayal as the physical container that holds emotional content. The author views the stomach as a physical place that stores emotionally intense feelings (likely anger or fear, or shame). The conceptual model understands emotions as body substances that the stomach maintains as the primary storage space.

Emotional words have the ability to connect with alternative emotional terms. The process inside language creates emotional stories known as narratives. When readers encounter the word “mourns” or “grief”, they might follow it to related emotion words: anger, hatred, and love. Language creation occurs when one emotional word shifts into another within a word sequence. Our experience of love potentially serves as a starting point to our experience of mourning, while our experience of loss develops into our experience of hatred and more (Ahmed, 2014, p. 13).

c) Metaphoric mappings

The structural mapping from a source domain to a target domain gives metaphoric ICMs their structure. The ICM for ARGUMENT, for example, is metaphorically constructed when the domain or ICM of ARGUMENT is metaphorically structured in terms of WAR, as in phrases like "He attacked every weak spot in my argument" and "She defended her position well." In this instance, the verbal disagreement domain is mapped onto the WAR domain elements (attacks, defenses, and strategies).

d) Metonymic mappings

Understanding the whole or part of the whole becomes clearer when we focus on one main component from within the same cognitive domain (Wen and Fu, 2021, p. 173-178).

- **Vantage Theory**

In this theory, Robert E. MacLaury is the key figure. When categorizing something, a person selects an interpretive "vantage point" to establish how they view it. A concept possesses multiple viewing points that present distinct vital aspects of its essence. For example: From one viewing position, a single hue can appear green while from another vantage point it will appear blue in color categorization systems.

Based on the thesis's topic of grief, from his standpoint, Conor views grief through fear, yet his grandmother assesses it based on control and responsibility.

1.2. Concept and conceptualization

When the field of cognitive linguistics first emerged in the late 1970s and early 1980s, it borrowed important terms from philosophy, psychology, and cognitive sciences, among other nearby fields. The pair concept and conceptualization are the most commonly used borrowed terms among cognitive linguists (Jiang and Yang, 2021, p. 255). Lakoff (1987) asserts that conceptualization, or his term "conceptualizing capability," necessitates the ability to produce complicated categories and concepts, project metaphors, and construct symbolic structures (Lakoff, 1987, p. 280-281).

According to Langacker (1987), meaning corresponds directly with conceptualization, through which he describes cognitive processing.

Evans (2019) transformed the meaning into “the ways we construct our understanding of diverse mental sensations and experiences along with reflections and additional mental states” (Evans, 2019, p.7).

Users of languages may share the same mental processes which create universal concepts across different cultures (time, space, love, ideology, power, and more). In this case, all metaphoric and metonymic expressions showing abstract meanings become concrete systems in specific cultural languages. Through this process, the culture creates the user and integrates them into its structure before ultimately using them as perceivers (Mammadov & Mammadov, 2012: 118).

Researchers in the humanities and social sciences have always been interested in the problem of spatial, personal and temporal conceptualizations since concepts are present in both individual minds and society. This is due to the fact that these ideas and the criteria that define them are closely related to bodily experience and, as such, play a significant role in governing social and personal life. It is obvious that language and rhetorical devices are the most crucial elements of such a regulating process (Mammadov and Mammadov, 2019, p. 150).

In the words of Jiang and Yang (2021), through conceptualization, we achieve connectivity between the physical reality and mental reality, and linguistic reality. Our thoughts (conceptualization) function as a bridge between what we experience in reality and what resides in our minds and how we speak. Our experiences in the physical realm begin with what we observe and feel, and do. The mind generates internal mental images from experienced events afterwards. Next, we reveal our mental constructs through linguistic expressions. The way we use language determines our mental processing. The conversations we have about things exert an influence on our mental grasp of the world around us. Our choice of language determines our potential to shape our mental understanding of what our senses reveal about the world around us. (Jiang and Yang, 2021, p. 259).

The creation of concepts happens through imaginative abilities rather than providing a direct reflection of the world or deriving autonomously from objective situations. Conceptualization manifests as imaginative because of its method.

There are two essential types of concepts: *Abstract and concrete concepts*.

Concrete concepts identify physical objects which people can observe with their senses, such as an apple, and dog, and a chair.

Abstract concepts define ideas which exist beyond observable perceptions, like love, grief, freedom, and so on.

The language described these concepts across both cognitive psychology and linguistics. A foundational reference is the authors George Lakoff and Mark Johnson present their argument about abstract concepts in their 1980 book "Metaphors We Live By," by showing how people understand them through metaphorical connections to concrete experiences (e.g., TIME IS MONEY, LOVE IS A JOURNEY).

In this case, conceptual metaphors are the main tool and mental concepts for understanding these abstract concepts. Our minds understand abstract ideas through metaphorical connections to sensory-based concepts. Linguistic universals, together with variations between languages, stem from the embodied qualities of conceptualization. Every human being begins life with comparable physical anatomy, combined with identical brain structures and identical sensing and moving abilities, facing identical natural conditions. The way our brains and bodies function in common ways leads us to understand the world in similar ways, which creates equivalent conceptual structures.

1.3. Traditional view of metaphor

Five of a conventional concept's most commonly recognized traits can be summed up in this way. First of all, metaphor is a linguistic phenomenon and a characteristic of words. Second, Shakespeare employs metaphor to achieve a particular artistic or rhetorical effect in his line, "Everything is a stage." Third, metaphor refers to the relationship between comparing and identifying two entities based on similarities. Fourth, using metaphor is a deliberate use of language, and mastering it requires a unique aptitude that is innate. Metaphor, the final one, is frequently thought of as a figure of speech that we don't require. It is not a necessary component of everyday human communication, or even of everyday human intellect and reasoning; we employ it for extraordinary effects (Kövecses, 2002, p. vii-viii).

1.4. A new view of metaphor

The new view of metaphor, which in an integrated and systematic way challenged all the above aspects of the dominant traditional theory, was presented to the world (for the first time) by George Lakoff and Mark Johnson in 1980 in their key work: "Metaphors We Live By". Their conception gained a name in the form of the "Cognitive Linguistic View of Metaphor" or "Conceptual Metaphor Theory". Lakoff and Johnson challenged the widely held belief

- that metaphor is a property of concepts rather than word entities;
- that metaphor serves a purpose other than just artistical, such as helping people understand certain concepts;

- that metaphor is frequently not based on resemblance;
- that metaphor is used effortlessly by everyone, not just by exceptionally gifted individuals;
- that metaphor is not an excessive but beautiful piece of linguistic ornamentation but rather an essential part of human thought and thinking (Kövecses, 2002, p. viii).

According to their perspective, metaphor is about concepts rather than just words or linguistic objects; that is, thinking of one in terms of the other. Metaphor is fundamentally grounded in the cognitive linguistic approach put forward by Lakoff and Johnson (1980).

In light of this viewpoint, the creative literary imagination is capable of more than just metaphorical phenomena. It turns into a valuable cognitive tool that poets, as well as other individuals and us regular people, cannot live without.

1.5. Metaphor identification procedure

The Metaphor Identification Procedure (MIP), created by the Pragglejaz Group (2007) was for the standardization of the identification of metaphorically used language in real texts. It is especially applicable in research involving literature, discourse, and qualitative data where metaphor may be present in subtle and poetic ways. MIP was developed for solving the subjective and contradictory nature of metaphor identification. It assists researchers in identifying different utilization of words that would be literal and metaphorical through a stepwise linguistic analysis.

Traditional metaphor analysis was very inconsistent as it relied a lot on one's intuition. MIP brings linguistic criteria and replicable stages to make the process of metaphor identification more rigorous, transparent, and academically tenable.

Metaphor is both, stylistic device and has cognitive means as well. Metaphorical meaning has context and base meaning in opposite.

In this case, a word or phrase is metaphorical when:

- It has a simpler meaning in other contexts;
- The original meaning and the meaning it conveys in a sentence are different;
- The original meaning can be used to explain the contextual meaning.

Though MIP was originally meant for use in spoken or written discourse, many scholars (Steen, 2010) have used it on literary speeches, and particularly for metaphor research. In stories such as *A Monster Calls*, authors typically use metaphor to convey feelings and abstractions such as loss, grief, fear in an embodied and vivid way.

How MIP Works:

1. Read the text (paying attention to the context) to perceive the general idea (context matters!).
2. Identify the lexical units (words or word groups) in the text.
3. For each lexical unit:
 - Finds out its contextual meaning (its usage in the sentence).
 - Find its basic meaning (most concrete, non-abstract meaning; often found in dictionaries).
 - Ask: Is there a contrast between the original and contextual meaning?
 - And if yes, and the word is used metaphorically if the core meaning and the contextual meaning are comparable (Pragglejaz Group, 2007).

1.6. Conceptual metaphor theory

The central point of the conceptual metaphor theory (CMT) is that metaphor is not merely a feature of language but rather a fundamental component of human cognition. According to the CMT, there are hundreds of varieties of conceptual metaphors in almost every language.

Any explanation we provide about language mechanisms needs to be consistent with brain functioning patterns in humans. The study of figurative language requires special attention when analyzing metaphor, metonymy, sarcasm, idioms, and other types. In figurative language, what we say isn't always what we mean on the surface. Cognitive linguistics studies how our brain understands these forms.

Through their interpretation of concepts, Lakoff and Johnson continued the thinking established by philosopher Wittgenstein. Through "family resemblances" (Familienähnlichkeiten) Wittgenstein (1953) presented his conceptual model. Under this model, concepts develop into "a complicated network of similarities which may include both large-scale and specific-level analogies". "Family resemblances" is the best way I can think of to describe these parallels," he continued. These ideas are related because similar aspects of a family structure, such as temperament, looks, gait, eye color etc., overlap and cross over in a similar manner (Underwill, 2012, p. 44-45).

Lakoff and Johnson's book gained academic bestseller status, which encouraged researchers across numerous academic fields worldwide. According to the book, metaphor functions as more than a decorative linguistic device. Scholars before targeted language primarily for decorative use, but researches now show that language serves as a thought tool to establish reality concepts. Our thought processes through metaphor shape our reality because

they provide the basis for our understanding of what exists. Lakoff and Johnson argued that the "metaphors we live by" operate as conceptual frameworks that dictate at least one specific perception of what constitutes truthful reality. For example, the conceptual model of life through journey dynamics creates a specific pattern for recognizing the essence of living. Life functions like a journey whose essence consists of distinct paths alongside challenges and objectives, and partners during the experience. In their book, Lakoff and Johnson said that the conceptual system exists metaphorically at its core, and our fundamental interactions with our physical body form the foundation of how this system functions (Lakoff and Johnson, 1980).

Similar to linguistic systems and other parts of human conceptual understanding, the mechanism of conventional conceptual metaphor functions automatically without conscious awareness. Our conventional metaphor system functions in the same way as our phonological and grammatical functions; both operate automatically and without conscious effort. Our system operates continuously at an automatic unconscious level. Understanding experience through metaphors represents the core mechanism that drives our behavioral responses to life experiences.

According to cognitive linguistic theory, language provides our minds with structured methods through which we organize and transmit informational patterns that mirror our experiences with the world. According to this interpretation, language serves as an organized list of significant categories that aids in the processing of present events as well as the storage of past ones (Geeraerts, 1995, p. 112-113).

We have an excellent example from our book *A Monster Calls*:

"He heard the creaking and cracking of wood again, groaning like a living thing, like the hungry stomach of the world growling for a meal." (Ness, 2011, p. 19).

Explanation: Somehow, the wood sounds here transform into audible expressions which evoke life from living matter. The environment facing human society exhibits organic qualities that manifest as an intense hunger together with physical agitation. According to this metaphor, nature demonstrates predatory consuming behavior, which presents itself in unavoidable attacks. It mirrors Conor's psychological state. The collapse of his world forces a deep, latent truth toward him that maybe represents the emotional reality he is deliberately avoiding. Sentences like this result from the metaphor "THE WORLD IS THE BODY" and are used both in everyday language and in literature.

The cognitive approach to metaphor enables us to view metaphor as a useful tool for creating a linguistic picture of the world and as a source of information educating us about the profound processes occurring within the human mind (Mammadov, 2023, p. 84). Furthermore, Gibbs (2020) describes the wide range of effects of CMT as follows: CMT has profoundly

altered our scholastic understanding of the connection between language and thought by claiming that metaphorical mapping is an element of abstract thinking. Additionally, it has helped to develop a new perspective on linguistic structure and behavior as a major component of the program of cognitive linguistics; comprehend the widespread use of metaphorical language and thought in a variety of cognitive domains as well as cultural and linguistic contexts; and investigate embodied cognition as a key player in the "second revolution" of cognitive science (Gibbs, 2020, p. 5-7)

1.7. The nature of metaphor

Metaphor functions as our key means to understand abstract ideas and make abstract logical connections. All types of thinking, from everyday to complex scientific theories, come through metaphorical language. Metaphor exists fundamentally at the conceptual grade and not at the linguistic grade. The language of metaphor reveals itself as a visible expression of underlying conceptual metaphors.

The linguistic expressions (i.e., ways of talking) are ways of thinking in which there are conceptual metaphors (i.e., ways of thinking). In other words, it is the metaphorical language articulations (expressions) that show the presence of the conceptual metaphors (Kövecses, 2002, p. 6).

Conceptual metaphors are expressed in the form of metaphorical expressions that in turn are linguistic expressions, that is words, phrases, and sentences, as well as more widely speaking multimodal expressions, for example, co-speech gestures, sign languages, and static and moving images (Yu, 2022, p. 2).

To understand thought processes, we need to explore the fundamental connections between brain functions and bodily activity, which extend to our understanding of metaphor.

Because the science examining how our minds process word meaning occurs beneath literal interpretations, researchers in this field examine these mental processes. Psychologists who specialize in cognitive linguistics examine how brains recognize abstract language patterns through hidden meanings using both psychological frameworks and cognitive mechanisms. (Colston, 2021, p. 408).

Metaphor stands as the most influential theoretical framework in figurative language research throughout cognitive linguistics due to both its widespread influence and ongoing discussion.

The reason is that metaphor is used in human thought, understanding, and reasoning, and beyond that in the building of our social, cultural, and psychological world. Trying to

understand metaphor, then, is a way of trying to understand an essential aspect of who we are and what kind of world we live in (Kövecses, 2002, p. xi).

An important generalization to come from these conceptual metaphors is that conceptual metaphors tend to use the more abstract concept as target and the more physical or rather concrete concept as source. Argument, love, idea, grief are more abstract things as compared to war, journey, food, and burden.

Our experiences in the physical world are a natural and logical as well as necessary basis for understanding more abstract realms. This is why in the majority of cases of everyday metaphors, the source and target domains are not reversible. For instance, we do not discuss ideas as food, and a journey is not considered love. This is the principle of unidirectionality (Kövecses, 2002, p. 6).

Human experiences and behavior as conceptual metaphors create observable effects during speaking and thinking, and when we reason and gesture and create, and feel, and similar human experiences occur.

The conceptual metaphor operates through an automatic system which people use to understand their emotional states.

Humans use this conceptual metaphor while understanding their personal experiences and those of other people.

1.8. Source and target domains

When we speak, and, indeed, when we think about life in terms of journeys, when we speak about argument in terms of war, about love also in terms of journeys, about theories in terms of buildings, about social organizations in terms of plants, and grief in terms of nightmare, we capture this convenient view of metaphor: conceptual domain (a) is conceptual domain (b), what we call a conceptual metaphor.

The two domains of the conceptual metaphor have particular names. The conceptual domain, which we use for metaphorical expressions to understand other conceptual domain, is called the source domain; the conceptual domain that is understood this way is called the target domain. Therefore, life, arguments, love, theory, ideas, social organizations, grief, loss, etc, are target domains. Domains such as journeys, war, buildings, food, burden, nightmare, etc., are source domains (Kövecses, 2002, p. 4).

Several source concepts can be used to understand one target concept. One source can't perform the job because our concepts have multiple separate aspects to them and the metaphors do take care of these separate aspects. These abstract target domains are time, love, life, ideas,

theories, morality, mind, anger, fear, politics, society, communication as well as religion among many (Kövecses, 2002, p. 107).

1.8.1. Source domain

The human body is an ideal source domain. The core concept of both the cognitive linguistic view of meaning and the cognitive linguistic perspective of metaphor may be the "embodiment" of meaning. A term "embodiment" is one of the main terms of Cognitive Metaphor Theory. As Yu (2020) expressed, as the very basis of being human, embodiment is truly about the interconnection between the body and the mind in human experience in the physical-culture world and how this interconnection influences human cognition (Yu, 2022, p. 11).

Naturally, the human body has both health and illness. Metaphorical source domains often include both specific ailments and the generic characteristics of health and illness. Animals are an incredibly productive source domain. Animal body parts are also frequently employed to conceptualize abstract realms metaphorically. There are other source domain concepts such as plants, buildings and construction, machines and tools, heat and cold, light and darkness, movement and direction, forces, games and sport, money and economic transactions, cooking and food. The fire domain is related to heat. This source domain is especially widespread in the metaphorical conceptualization of passions and desires, such as rage, love, hate, and so on. The forces assume various appearances in the physical world: waves, wind, thunderstorm, fire, agents pushing, pulling, disappearing, creating, driving, sending other things. These forces produce a variety of changes in the thing acted on. As many kinds of effects are as many different forces. There are other sources, on the other hand, all different categories of basic entities - containers, substances, physical objects, and a few of them are even more (Kövecses, 2002, p. 16-20)

1.8.2. Target domain

The target domain is the domain which we try to understand through the use of the source domain. As we said, target domains are abstract concepts. There are different target domains such as emotion, thought, morality, desire, economy, politics, society, communication, relationships, time, life and death, events and actions, and so on.

One of the excellence target domains is the emotion domain. Conceptual metaphors are mostly used to understand the emotion concepts: anger, fear, love, happiness, sadness, shame, grief and loss; pride, etc. The source domains of the emotion concept generally involve forces. Since, for all intents and purposes, emotions are understood through images of force, it is not

surprising, etymologically, that the word emotion comes from the Latin “e”, meaning “out”, and “movere” meaning to “move”. Ahmed (2014) also points out that emotions move or stick together.

Life and death are very rich metaphorical concepts. Their conceptualization metaphorically is prevalent in both everyday usage and literature.

Many issues concerning events and actions are understood as movement and force. Notions such as change, cause, purpose, means, etc. are mentioned in it (Kövecses, 2002, p. 21-24).

1.9. The structure of metaphor

1.9.1. Conceptual mapping

Lakoff (2007) highlights that metaphors represent fixed conceptual concepts that connect different domains. These conceptual domain mappings demonstrate both the asymmetric nature and partiality. A mapping creates precise connections which establish correspondences between target domain entities along with source domain entities. A network of fixed correspondences activates between domains to produce target domain inference patterns from source domain patterns. Metaphorical transfers function according to the Invariance Principle. A mapping projects source domain image-schemas onto target domain entities while remaining structurally compatible with intrinsic target domain principles. Mappings derive their structure from bodily interactions, together with ordinary lived experiences and the everyday knowledge base.

The main issue of the Invariance Principle is given the aspect(s) that take part in a metaphorical mapping, mapping as much knowledge from the source to the target as will be coherent with the image-schematic properties of the target. It means that we don't break the logic and the nature of the target domain (Kövecses, 2002, p. 103).

We have one metaphor, in which an abstract concept is conceptualized as a concrete concept. Through its mapping, we can understand the precise metaphorical structure of these concepts. The conceptual metaphor emerges through one unified system which exists across diverse linguistic expressions (Lakoff, 2007, p. 314).

Modern metaphor theorists employ the word “metaphor” to describe conceptual mappings, while they call individual linguistic expressions metaphorical expressions when these expressions receive mapping approval. A phenomenon of metaphor functions through both conceptual mappings alongside individual language expressions. Our understanding remains clear when we distinguish between these two elements: Conceptual metaphor is a

mental concept. In contrast, metaphorical expressions are words that show the conceptual metaphor. Metaphorical expressions are linguistic words, but conceptual metaphor is a cognitive tool for understanding these expressions (Lakoff, 2007, p. 173).

A conceptual metaphor exists as a collection of “mappings” which connects between “target domain” (life) and “source domain” (story) to create understanding within the “target domain.” Every conceptual correspondence between the target and source domains functions as part of a systematic mapping structure. For understanding the connection between the target and source domains, we use mappings. One set of experiences regarding to abstract concepts allows people to understand it automatically using a different set of experiences from different domains of concrete concepts. Technically, the metaphor operates through a source domain mapping with abstract concepts as the target domain. That’s why we say the mapping is tightly structured.

A schedule for expected progress functions as a travel plan. The scheduling system represents a digital traveler which undertakes trips to previously programmed locations at predetermined times.

Large moving objects make up the external events within this system. Functions that maintain purposeful direction through time are journeys.

The mapping applies to numerous expressions for single or multiple aspects of event structure.

Ahrens (2010) claims that for having a coherent and meaningful conceptual mapping, one must take up a set of guiding questions that measure the relationship between the source and target domains. These questions:

What entities does the source domain have?

What are the qualities of the source domain (or entities of the source domain)?

What does the source domain do?

What is possible to do (or in) the source domain?

Which objects in the source domain are aligned to the target domain?

What attributes are there in the source domain or the entity in the source domain that are mapped to the target domain?

What is performed in source domain that is mapped to target domain?

What can one do at (or in) the source domain that is mapped into the target domain? (Ahrens, 2010, p. 188, 190)

Lakoff and his students developed “The Event Structure Metaphor” for mapping domains (Lakoff, 2007, p. 284).

The metaphor example above is based on the set of mappings below:

Source domain (STORY)	Target domain (LIFE)
Author	Person / Agent
A story presents (plot)	Life progression of events
Chapters	Life stages
Narrative beginning	Birth
Narrative ends	Death
Characters	People in person/agent's life
Conflict/tension	Life challenges
Resolution	Personal growth or development
Moral result	Life lessons/meaning
Turning point	Major life decisions
Storytelling/narration	Self-reflection/identity improvement

1.10. Types of metaphors

There exist other ways of describing metaphors, but these are ways that take on a particularly prominent role in the cognitive linguistic view. There are four types of metaphor: *conventionality, function, description, and level of generality of metaphor* (Kövecses, 2002, p. 29).

1.10.1. The conventionality of metaphor

The term “conventional” here means well established and well entrenched. Therefore, we can state that a metaphor is very conventional or conventionalized (i.e., firmly entrenched in) a usage of a linguistic community. When speaking about such concepts as argument, love, social organizations, life and so on English speaking people use them freely and easily in order to their normal, daily tasks. For example:

LOVE IS A JOURNEY, THEORIES ARE BUILDINGS (Kövecses, 2002, p. 30).

1.10.2. The cognitive function of metaphor

Conceptual metaphors can also be categorized based on the cognitive functions which they facilitate. Based on that, three general types of conceptual metaphors have been identified: structural, ontological, and orientational (Kövecses, 2002, p. 33).

- Structural metaphors

In such a metaphor, the source domain supplies relatively rich knowledge structure in terms of the target concept. In other words, the point of the cognitive function of these metaphors is to allow speakers to target a by means of the structure of source b (Kövecses, 2002, p. 33).

Structural metaphors help us map abstract domains onto more concrete systems through mapping. The metaphor ARGUMENT IS WAR, for example, allows us to conceptualize disagreement in terms of the structure of combat, and LIFE IS A JOURNEY structures life as purposeful travel across space and time. These metaphors are different from the ontological metaphors, which only objectify various abstract concepts without mapping full relational systems.

- Ontological metaphors

Our experiences with physical objects, especially our bodies, create an exceptionally broad selection of ontological metaphors through which we view events, activities emotions, and ideas as entities and substances (Lakoff and Johnson, 1980, p. 25).

We understand events together with actions and activities and states through ontological metaphors. The language of events, along with actions, takes metaphorical form as objects and activities exist metaphorically as substances, and states function as containers. As we can see from our book *A Monster Calls*:

“The future seemed secure in the hands of the brave young prince.” (Ness, 2011, p. 72).

Explanation: Through this expression, the abstract concept of the future assumes worldly status as a thing which someone takes responsibility for. The conceptual metaphor THE FUTURE IS AN OBJECT is ideal for this theme. Metaphorically, it is depicted as the concept suggests the future functions like a tangible object (something you can “hold”). It creates security and stability by grounding an abstract timeline in a physical and moral framework. From an abstract standpoint, the future exists as an object that humans can either hold, carry, or control. This metaphor, as we said, is an ontological and conventional metaphor. It is the same in different cultures too, as we can see in Azerbaijani “Gələcək sənin əllərindədir”.

Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities.

- Personification

Ontological metaphors display their clearest form when the physical object is identified as a person. Through these metaphors, human beings can understand many different encounters with nonhuman things using human-oriented patterns of motivation, characteristics, and action and activities (Lakoff and Johnson, 1980, p. 33).

We can understand this theme through our book *A Monster Calls*:

"Conor whispered into the darkness of his bedroom, trying to push the nightmare back, not let it follow him into the world of waking." (Ness, 2011, p. 15).

Explanation: The "nightmare" is not just a passive experience, but something that can follow, invade, and cross boundaries, as if it were a living being or entity with will and movement. That's why the conceptual metaphor NIGHTMARE/DARKNESS IS A PERSON is suitable. Similar to ontological metaphors, this statement portrays abstract nightmares by treating them with person-like qualities. Here, this abstract concept is humanized to make it easier to grasp emotionally and cognitively.

- Orientational metaphors

The name "orientational metaphor" results from the fact that the majority of these metaphors serve this purpose are connected with the primary human spatial orientations, such as up to down.

Upward orientation is correlated with positive evaluation, and downward orientation is associated with a negative one (Kövecses, 2002, p. 35-36).

Orientational metaphors 'frame' abstract concepts in spatial terms based on the embodied experience of those spatial qualities involved. Examples are metaphors HAPPY IS UP and SAD IS DOWN that are based on body posture and expression of emotions. Orientational metaphors do not need complete domain mappings, unlike structural ones, because they are based on one-dimensional spatial projections, which orient our understanding of states, amounts, and control.

While structural metaphors need complete source-to-target domain mappings because of their complexity of relational systems (e.g. LIFE IS A JOURNEY), other types of conceptual metaphors, such as ontological and orientational metaphors, do not need this level of mapping. Ontological metaphors turn abstract ideas into physical or spatial entities (e.g. MIND IS A CONTAINER), and orientational metaphors arrange concepts sequentially based on phenomenal schema; that is, they contextualize concepts in relation to embodied spatial experience (e.g. HAPPY IS UP). These types of metaphors are primitive to conceptualizing, but they operate at various cognitive depths.

1.10.3. The description of metaphor

Сеидов states that metaphoric thinking stands as a core creative ability that defines the essence of personality. The direct transformation of basic entities or verbalizations into images represents a creative personality's defining quality (Сеидов, 2009, p. 199).

Metaphors may be described in both knowledge and image. Our relations with the world produce basic image-schemas: where we touch and explore physical objects; where we

experience ourselves and other objects as containers that hold other objects within them or outside of them; where we navigate the world; where we experience physical forces upon us; and where we likewise attempt to overcome these forces, such as when we walk into the wind. Such kinds of interactions occur repeatedly in human experience. These basic physical realities establish what are named as image-schemas, and the image schemas help to shape many of our abstract conceptual metaphors (Kövecses, 2002, p. 37).

1.10.4. Levels of generality of metaphor

Now, conceptual metaphors may be *generic or specific* metaphors. The metaphors we've seen so far were all specific-level ones: life is a journey, an argument is war, grief is a monster, etc. Life, journey, argument, war, grief, and monster are specific-level concepts. force. There are lots of various types of events: dying, burning, loving, inflation, becoming sick, freezing, the wind blowing, etc. This is all a concrete item of the general term of the event. While the generic-level concept of event has specific cases full of specific detail (Kövecses, 2002, p. 39).

As we said, we can categorize metaphors in different aspects. Another one is how conceptual metaphors vary across cultures and contexts:

- Some metaphors are universal (found in all cultures and languages).
- Some are widespread (found in many cultures and languages).
- Some are *culture-specific* (unique to particular cultures and for specific languages).

Based on this context, there are two types of metaphors: Primary and complex conceptual metaphors. Recent developments in Conceptual Metaphor Theory use primary and complex metaphors to explain how embodiment with culture produces either universal or culture-specific metaphorical systems (Gibbs, 2008).

1.10.5. Primary and complex metaphors

The primary metaphor concept establishes new experimental frameworks for studying conceptual metaphors. The metaphorical framework suggests new ways to establish bodily connections with metaphors, which may lead to neural and bodily explanations of their origins.

Grady (1997) points out that target concepts process cognitive responses from sensory inputs, whereas source concepts maintain sensory content.

It is expected that primary metaphors are: “have the widest cross-linguistic distribution. As they spring directly from experience-and often from the embodied experience of the world within which we live that is common to all human beings-they are in all likelihood going to be

universal as compared with the more complex metaphors which are compounds out of them.” (Ning, 2008, p. 248).

Primary metaphors as conceptual mappings through neural associations are a part of the cognitive unconscious. We pick them up automatically and subconsciously through the everyday course of neural learning, and we might not even realize that we have them. Complex metaphors, on the other hand, are “built out of primary metaphors plus forms of commonplace knowledge: cultural models, folk theories, or just knowledge or beliefs that are at large in that culture” (Ning, 2008, p. 248-249).

Lakoff and Johnson (2003) suggest that inevitably, there are many primary metaphors that are universal because everyone has essentially the same sort of bodies and brains and lives in essentially the same sort of environments with respect to what is relevant to the metaphor. These complex metaphors that are built on low-level metaphors or metaphors that use culturally based conceptual frames are another thing. Since they use cultural information, they could vary considerably from one culture to another (Lakoff and Johnson, 2003, p. 257)

Our body plays a very important role in our creation of meaning and also in its understanding, and our embeddedness in and with the physical and cultural world determines the outline of what we find meaningful and defines our forms of comprehension and experience. It also implies that our body, which is experienced and functions, is a potential universal source domain for metaphorical mapping to other abstract and subjective domains from bodily experiences. This is due to the reasons that humans, regardless of their racial or ethnic peculiarity, are equipped with a basic body framework, and their common set of experiences and functions of the body are fundamental to defining us as humans (Ning, 2008, p. 250).

The primarily universal nature of human bodies and brains produces analogous metaphorical systems, which remain mostly universal.

That’s why conceptual metaphors, such as KNOWING IS SEEING, can be classified as a primary metaphor and can be found in a large number of genetically unrelated languages.

We can see clear examples from our book *A Monster Calls*:

Harry: “I no longer see you.”

Lily: “I see you.” (Ness, 2011, p. 174, 191)

Explanation: Human experience forms this basic metaphorical understanding. On one hand, Harry describes Conor disappearing from social contact, while on another level, he tells us: Your existence firm demolished from my mind and heart, now belongs to negativity. Socially, you are now absent from my realm of recognition and comprehension. Industry practitioners consider this practice to be a brutal form of removal from social communities. The physical avoidance Harry implements serves to deny Conor's existence entirely. Harry denies

Conor's existence through both emotional and social acknowledgment. His emotional experience faces active social isolation combined with emotional denial. Lily's statement counters Harry's rejection. She confirms her physical sensory perception of him despite: "I acknowledge you. I realize how you've felt in this situation. I care about your pain." Through her actions, she challenges the emotional void which isolates his grief experience.

A complex metaphor is a metaphor that develops through the integration of primary metaphors. There is not only one primary conceptual metaphor, but a combination of primary conceptual metaphors. These metaphoric expressions typically focus on distinct emotions or cultural instructions together with predefined storylines. Because it doesn't map just one thing to another - it builds a scenario: A complex metaphor: ANGER IS A HOT FLUID IN A CONTAINER.

This metaphor combines:

1. Emotion is heat (primary)
2. The body is a container (primary)
3. Intense emotion is pressure (primary)

1.11. Emotions and metaphor

The analysis of emotional language structures, together with investigations into emotional conceptual characteristics, served as a fundamental area for illustrating multiple conceptual and theoretical developments. The psychological existence of conceptual metaphors found its first solid evidence through Gibbs' research. A study on conceptual metaphors concurrently reached the literature, a lexicon study too (Kövecses, 2021, p.191).

Linguistic metaphors or metaphorical expressions in CMT function as direct manifestations of conceptual metaphors.

Metaphors function as explanatory tools because they depend on real-world experiences.

Through metaphor, we experience and understand one kind of thing through the lens of another. We can consider the conceptual metaphor: THE BODY IS A MACHINE.

Explanation: It is not that bodies are a subspecies of machines. Bodies and machines are different kinds of things - organic organisms and human-made mechanical systems - and their internal processes are of different kinds. But the "BODY" is partially structured, understood, maintained, and talked about in terms of "MACHINES". The concept is metaphorically structured and, consequently, the language is metaphorically structured (Lakoff and Johnson, 1980, p. 5).

According to Lakoff and Johnson (1980), many everyday metaphors that we use function mostly conceptually rather than linguistically, and they actively shape our social, cultural, and psychological realities.

Ahmed (2014) describes emotions as active forces that operate through attachment while moving between bodies. Ahmed traces emotions to the Latin origin word “emovere”, which means "to move out," and develops this etymological theory into a model that explains emotions as active forces that shape ties between physical bodies and social rules alongside storytelling elements. Emotions circulate between bodies, stick, and move between them (Ahmed, 2014, p.11). “Grief” in *A Monster Calls* takes on the power to move throughout Conor’s life experience: Through its attachment to both narrative figures and metaphorical symbols, the grief as a journey extends from Conor's personal trauma to encompass wider discursive processes. Through metaphorical movement, emotions generate relational connections which redefine personal identities while constructing the narrative's emotional framework.

People experience emotions as psychological states which occur in reaction to social conditions or physical processes and psychological occurrences. People experience emotions as powerful outside forces, yet lack control over them.

Ahmed (2014) emphasizes that every emotion exists as part of a connected network. Emotional meanings move and shift. An emotion term functions both as an alternative to other emotion labels and as a starting point for additional emotions. Words shape emotional journeys. Which emotional terms you decide to use affect the story you convey. The social circulation of emotions takes place through language, together with metaphors as well as our personal storytelling practices (Ahmed, 2014).

The language of emotions is highly metaphoric in its structure. Zoltán Kövecses (2017) shows that "emotion frames" structure emotional experiences because they include emotional events together with participants and bodily reactions, and typical behaviors. The physiological manifestations of emotions such as body temperature changes during anger and physical closeness during love, and physical weight in grief. The universalized ideas, separate from their initial emotional setting, become conceptual base elements for metaphorical transfers. The mind transforms bodily experiences into metaphors such as ANGER IS HEAT, as well as LOVE IS UNITY and GRIEF IS A BURDEN (Kövecses, 2017, p. 31)

This is how conceptual metaphors for emotions are born - it is the effect of our physical experiences on our mental emotions.

Zoltán Kövecses (2017) conceptualized several general emotion metaphors based on emotions in this way:

- EMOTION IS A SUBSTANCE
- ANGER IS A HEAT and so on (Kövecses, 2017, p. 30).

Further research institutions examine emotions from different human experiences and behaviors. The motivational essence of emotions is as biological instincts that drive individuals to specific behaviors. For example:

- EMOTIONAL EFFECT IS PHYSICAL MOVEMENT
- EMOTIONS ARE NATURAL/PHYSICAL FORCES (Kövecses, 2017, p. 35).

Under this perspective, human emotions develop as instinctive behaviors because humans evolved from animals naturally.

- EMOTION IS A DANGEROUS ANIMAL (Kövecses, 2017, p. 37).

We have a great example from our book *A Monster Calls* according to this frame:

“I am Herne the Hunter! I am Cernunnos! I am the eternal Green Man! I am the spine that the mountains hang upon! I am the tears that the rivers cry! I am the lungs that breathe the wind! I am the wolf that kills the stag, the hawk that kills the mouse, the spider that kills the fly! I am the stag, the mouse and the fly that are eaten! I am the snake of the world devouring its tail! I am everything untamed and untameable! It brought Conor up close to its eye. I am this wild earth, come for you, Conor O’Malley” (Ness, 2011, p. 50).

Explanation: This is a mythological self-revelation - monster is not merely grief or a narrative personage, but a symbol of all that’s natural, wild, eternal, destructive and healing. Each metaphor turns the monster into a different elemental or mythic power:

- It is the hunter and hunted, wind and lungs, predator and prey, earth its ache.
- It is a reflection of the duality that characterizes life and death, creation and destruction - the same paradoxical character of grief.

Emotionally, this tells Conor: You’re not looking at a single monstrosity - you’re staring into the ancient, wild, cosmic, untamed truth about life and death. That’s why the conceptual metaphor GRIEF IS A PRIMAL, MYTHIC, UNTAMEABLE FORCE is a suitable one for this concept.

In Kövecses’s view (2013) the source of emotion metaphors originates from genuine bodily interactions, which creates conceptual metaphors that reveal themselves in language. (Kövecses, 2013)

Our physical contact with objects establishes recurring correlations that link our emotional feelings to their physical properties. Our reactions to physical objects show three distinct emotional states: pleasure during acquisition, satisfaction during ownership, and grief after loss. The emotional value we give to life, together with hope, happiness, and other people's love, enables us to see them as metaphorical treasures at risk from metaphorical thieves.

Within the figurative category of words and expressions, we find language that expresses three important elements of emotional concepts: intensity, cause, and control. These expressions are metaphorical and metonymical. Conceptual metaphors that originate from these expressions become metaphorical and, based on physiological or physical source domains, appear when these expressions become metaphorical in nature (Lakoff and Johnson, 1980). The linguistic expression of “You make my blood boil” functions as an illustrative manifestation of the widespread anger metaphor ANGER IS A HOT FLUID (Lakoff and Kövecses, 1987, p. 198).

1.12. Cognitive linguistics and metaphor, literature and stylistics

First, Turner (1991) claimed the centrality of cognitive science, as he subsumed literary studies under linguistics and linguistics under cognitive science. He established cognitive science as the key foundation by placing literature within linguistic study and positioning linguistics under cognitive science: "the study of literature must live within the study of language and the study of language within the study of everyday minds" (Turner, 1991, p. 3).

Since 1980, the metaphorical research paradigm transitioned from the field of poetics and stylistics and rhetoric into one anchored in cognitive science and linguistics. Studies in literature and rhetoric became obsolete because several revolutionary publications proved that metaphor extends throughout all language functions (Steen, 2014, p. 315).

Stylistics takes primary importance according to multiple practitioners within this field. Cognitive stylistics stands as the central framework discussed by Culpeper and Semino (2002). Cognitive stylistics unites precise literary linguistic analysis methods from stylistics with systematic theoretical explanations of cognitive mental processes in language reception and creation (Culpeper and Semino, 2002, p. 9). There are a great many ways in which conventional metaphors can be made real. Metaphors can be realized in obvious imaginative products such as literary works, dreams, visions, and myths.

Stylistic metaphor research examines how authors or schools of authors use metaphors in individual texts, along with how particular authorial traditions approach them.

According to Lakoff and Johnson (1980) human beings conceptualize abstract and complex ideas similarly to how we talk about them through metaphorical systems using knowledge fields like warfare along with travel and sight.

Poetic metaphors develop multiple interconnected connections with poem elements and lexical choices thus becoming dependent on widespread textual knowledge and references.

According to Kövecses (2002), one of the shocks to behold in the work of cognitive linguists on poetic language is the fact that most poetic language is made up of conventional, ordinary, conceptual metaphors (Kövecses, 2002, p. 44).

There is an example from our book *A Monster Calls* that shows how stylistics and cognitive linguistics are integrated to each other.

“The uppermost branches of the tree gathered themselves into a great and terrible face... the rest of the tree gathered itself into a spine and then a torso... the leaves weaving together to make a green, furry skin that moved and breathed as if there were muscles and lungs underneath.” (Ness, 2011, p. 20).

Explanation: Here, the writer magically makes the tree live until it becomes a horrifying natural and mythological expression of nature and emotional enactment. It's not just a tree; it becomes an animated entity and potentially represents Conor's abandoned emotions and suppressed loss or fundamental truths. This embodied process moves from trunk through limbs toward skin and finally into the lungs, reflecting a deeply anatomical experience. Through mythic layers and human fears and unprocessed emotions. Ness creates the monster's origin story that emerges from natural sources, although made real by these psychological forces. That's why the conceptual metaphor NATURE IS A LIVING BEING or NATURE IS A BODY is ideal for this passage. These conceptual metaphors are ontological, complex metaphors. Here, as the main view of ontological metaphor, “personification” is used. It is a deliberate metaphor that shows the author's style.

Multiple academic views support the idea that literary metaphors possess a stronger sense of originality and creativity than non-literary metaphors do.

Literary metaphoric expressions predominate over non-literary text metaphoric expressions in their striking quality, while being rich in content and interesting and complex and difficult, and interpretable. Literary creators employ metaphor to push beyond conventional language and mental concepts and create fresh understandings about the human condition. Linguistic deviation, according to the argument, draws reader attention to specific textual stretches which may challenge established beliefs and ideologies.

1.13. The concept of grief, loss and death

Western cultural understanding of death, together with grief, shows contradictory diversity since these customs transform according to period changes. According to William Watkin (2004), we must study our culture's death perspectives because death demands a way to

talk about it. Our society requires a method of expressing death-related matters because no matter how hard we ignore death during our lifetimes, it remains permanent.

The numerous facets of death make it unsurprising that multiple writers have studied this intellectual topic. We can see that the themes of death, grief, and loss go back to ancient Greek literature, for example Homer's "Iliad". Through literary works, we can perceive how attitudes toward death evolve in society.

Literature enables us to explore death according to Hakola and Kivistö (2014) in their "Introduction to Death in Literature". Literature offers different perspectives on death along with techniques to approach and envision death. Through their intentional nature, specific literary genres answer the sense of loss caused by missing someone or something dear, while literature offers comfort to individuals facing grief.

According to Kokkola (2018), reading fiction can influence mind-modelling abilities and increase feelings of empathy. Literature helps people better understand, perceive, and empathize with emotions. Kokkola (2018) argues that reading fiction promotes mind-modelling skills while simultaneously improving empathy in readers (Kokkola, 2018, p. 98-100).

Serious talk of death is often avoided in classrooms because adults often believe death is too frightening a concept for children, that children won't be developmentally ready to think about death (Goering, 2014, p. 236).

In their work, Bothelo and Jing-Ji (2019), explain how children's literature underwent this transformation: Children's literature started to frequently portray death during the 1970s because bibliotherapy employed books as a healing tool for children's psychological and emotional troubles (Bothelo and Marsha, 2019, p. 275).

Research on metaphor remains significantly underdeveloped within the field of grief and bereavement according to Rosenblatt (Rosenblatt and Bowman, 2013, p. 83). He expresses his idea according to Lakoff and Johnson (1980) we construct "Grief" metaphorically through their term "ontological metaphor". Through language we discuss grief just like concrete things yet grief exists beyond discrete and bounded physicality which solid objects maintain. It is a sociolinguistic construction. Transforming grief into something we can imagine as an object facilitates our ability to access a full range of linguistic structures which we associate with concrete things (Rosenblatt and Bowman, 2013, p. 83).

As noted by Bowman and Macduff (2015), to express grief through a metaphor is similar to speak the unspeakable; something which cannot be expressed directly (Bowman & Macduff, 2015, p.111).

Trites highlights literary representations of Childhood Death in Children's Literature, use this pattern to show that death functions as a symbolic cut from a child's parent (Trites,

2000, p. 118). *A Monster Calls* presents Conor with the harsh truth of loss as he faces an endless separation from his mother.

Doll (1995) discussing monster figure in children's dreams commented that, "when dreams of children contain a monster figure, something wonderfully big is shown about the unfamiliar psyche" and unites two worlds, familiar and unfamiliar (Doll, 1995, p. 99). Therefore, the nightmare and the monster can appear as Connor's psyche negotiating with the unknown world.

In *A Monster Calls* our analysis benefits remarkably from using Sara Ahmed theory (2004; 2014) because Conor's grief experiences a blend of emotions including sadness together with three additional components: Love (for his mother); Anger (at others, at himself); Fear (of the truth). The protagonist's emotions traverse different spaces as they combine with each other and manifest themselves through metaphoric symbols such as the monster and the yew tree and destruction dreams and other imagery. "The replacement of one word with another forms a particular narrative" explains Ahmed in her definition of this concept. We create the emotional flow of the story when we select our words to describe emotions. Metaphorical language selects which emotions to emphasize while these decisions determine what the text communicates.

CHAPTER II. METHODOLOGY

2.1. Research design

This study uses the qualitative research design, focused on the principles of descriptive-interpretative analysis. The primary purpose is to examine the way metaphorical expressions in *A Monster Calls* by Patrick Ness reflect grief and loss and to analyse them in terms of Conceptual Metaphor Theory (CMT). The design is text-based, with centre of in-depth metaphor analysis, not frequency or corpus maths.

The study is exploratory in purpose in order to:

- Reveal how metaphorical expressions form emotional and cognitive representations of grief and loss.
- Study the author's stylistic strategies in developing metaphorical meaning.

2.2. Data collection

The data is made up of chosen metaphorical expressions from Patrick Ness's *A Monster Calls* (Walker Books, 2011). The novel was carefully read and re-read with particular attention to places featuring grief, death, internal emotional conflict, trauma, and loss. Metaphors were extracted with reference to their thematic connection to the research focus. Metaphors that are directly connected to issues of grief and loss are described and analyzed with a structured process. Mainly classified them based on types of conceptual metaphors. Other metaphors are taken from larger conceptual domains (those domains where metaphors could be used to find a conceptual closeness to the considered domain) to support the literature review and theoretical explanation of metaphor types.

2.3. Data analysis procedures

The ambitious metaphor analysis was performed according to a multi-layered analytical approach as a mixture of the following procedures:

1. Explanation of both metaphorical expression and conceptual metaphor in terms of grief and loss.
2. Metaphor Identification: MIP (Metaphor Identification Procedure)

After applying the procedure described by the Pragglejaz Group (2007), metaphorical expressions were recognized by:

- Decoding the meaning of the expression in the context of.

- Designating its more basic or literal meaning.
- Verifying if the contextual meaning is similar to the original meaning but can be deduced by comparison.
- Marking it as metaphorical if such contrast exists.

This procedure facilitated regular detection of linguistic metaphors, which were subsequently charted into the conceptual metaphors.

3. Identifying source and target domains of conceptual metaphors.
4. Classification of metaphors

After identification, each metaphor was categorized by the conceptual metaphor's types, and provided information about conceptual metaphors and their influence in the text.

5. Providing an explanation for further understanding (if it is necessary).

6. Each conceptual metaphor was understood from the perspective of Embodied Cognition, that is, in terms of how physical sensations are metaphorically used to describe internal emotional states. This enabled more in-depth analysis of how the use of metaphors captures the embodied lived experience of grief.

The study bases its findings on cognitive linguistic principles together with emotion theoretical frameworks.

2.4. Research questions:

1. Which metaphorical expressions in the story *A Monster Calls* reveal the narrative themes of grief and loss?
2. How do the metaphors work cognitively according to Conceptual Metaphor Theory?
3. Which functions do the metaphors serve in both the plot construction and emotional progress of the main character?

CHAPTER III. RESULTS AND DISCUSSION

3.1. Brief information about the book and author

A Monster Calls is one of the top young adult novels, which it has won a number of prizes. *A Monster Calls* was written by Patrick Ness and published in 2011. Siobhan Dowd originally developed the novel *A Monster Calls*, but died (because of cancer) before she could apply her ideas. Ness is also only the second writer to ever win the Carnegie Medal two years in a row, a feat achieved by Peter Dickinson in 1979 and 1980. The CILIP Carnegie Medal is often regarded as the most prestigious prize for children's writing.

A Monster Calls is a story of Conor O'Malley and his dangerous truth. He is thirteen-year-old teenager who tries to escape from the knowledge or truth that his mother is dying from cancer. His father chose to leave home and start a new life with a new wife in America six years ago. We can understand from that, Conor is experiencing hardship in the absence of a father figure, and in addition, his mother suffers from cancer. He does not take any positive attitude towards his grandmother too, who is very rich and does not like her company.

He cannot sleep without the dreadful thought of losing hold of his mother's hand, a real nightmare. To avoid such pain, he does not want to see his mother that is why he learns to run when he sees her in pain. And at the same time, knowing that he has not done everything to save his mom, that's why he feels it is unfair to accept the sympathy from people around him. Conor has a yew tree in his garden and one night, precisely at 12:07 am, it transforms into a monstrous figure to tell Conor three stories. As opposed to the traditional folktales imitating their form, the stories of the monster are messy. They're filled with hard choices, shocking consequences and flawed characters outside of smart stereotypes of good and evil. But at the same time, these stories are helpful and at the end of the story, the monster makes Conor to narrate the fourth story, the real story of letting go the hand of his mother. Conor has to tell his own, and the monster will not have Conor lying to it, and so forces Conor, the good boy, the dutiful son, to take a hard look at his feelings: rage and, worse still, fear. Therefore, with the help of the monster, Conor confronts the reality, shares it with others and, thereby, accepts his mother's death.

His relationship with his grandmother is not ideal; his father has moved to the U.S. with his new family, while his friends maintain total disregard toward him. Conor maintains an appearance of ignoring what the future holds. Every time postpones acknowledging himself about the truth, but at the end, he will have to face this reality. Conor faces complete social

isolation when he learns about his mother's potential death because he is filled with both sadness and desperation. The feeling of complete isolation deepens his loneliness to a tremendous extent.

Though the central idea was fantastical, as this is a fantasy novel, the stark nakedness of the world around created an impression of cohesion as an idea, though this coherence did not stand up under examination.

This novel is a cross-genre novel and combines “fantasy” with “realism”. *A Monster Calls* presents "the magical" creature, a massive being that springs from a yew tree located behind the main character's house. The giant character stands as an unimaginable monstrous creature because people have never encountered such a size in any real-world encounter. A creature of that nature earns its name as "The Monster". Multiple life changes trigger the emergence of the monster come to the surface. When Conor experienced a bad dream, the monster made its debut. When he woke up, he saw the large yew tree giant looking through his window to tell Conor stories. The Monster's existence caught Conor off guard because he thought it was a dream until he successfully regained his composure to accept it as reality. Conor is one of those teenagers who, due to a lot of stress, is unable to freely express his rage. He must be able to take care of himself and handle his own life because his mother is dying of cancer and is on numerous drugs. In addition to the stress of having to live with his grandma, with whom he does not get along, he must witness his mother's anguish as she lives alone without his father. The stresses he faces at school are the last cause of his rage. Because of his ill mother, his classmates bully him daily, yet teachers and his companions treat him differently due to her condition.

Remarkably when Conor engages in violent actions - such as hospitalizing his bully - he feels that the monster is controlling his actions and he is powerless. These stories reflect the fears and worries that Conor faces, but they do not have happy endings and frequently leave Conor feeling frustrated. Conor undergoes a complex set of life traumas which include his father's absence, harassment at school and illness of his mother. Eventually, though, his mother's weight becomes too much for him to handle, and he lets go, allowing her to fall into the abyss. Conor's struggle with contradictory emotions - loving his mother and not wanting her to leave, but also feeling worn out and fatigued by her illness, with a part of him wanting to just "let go" - is reflected in the dream, which is very symbolic of Conor's feelings throughout the novel. By novel's end, Lair proves a friend who helps Conor come to terms with his emotions and realize that it's okay to be overwhelmed and run down by his mother - and that wanting to let go isn't a line that the monster takes into his book's final moments against Conor. The yew

monster represents an alliance with nature and in so doing offers Conor a deeper insight into the contradictory nature of humanity and the traditional knowledge as a valuable guide.

Conor thinks that his thoughts and beliefs have more power than they actually do, and that he is to blame for his mother's suffering because he wants her death and does not think she will recover.

According to Carlin "Conor's acceptance of his mother's death during the last scenes of the novel will not heal his grief". Conor's grief will be lifelong" (Carlin, 2017, p.776). But he will learn how to deal with this grief.

Through his possession of the monster Conor gains insight that allows him to view everything differently. The monster allows him to understand everything he sees through simple singular views despite whole frameworks of different perspectives.

Conor is forced to accept his true self-concept through his encounter with the monster, a non-self entity, since it illustrates the necessity for him to acknowledge his hidden emotions about his mother's illness in order to both move on from her and envision a world without her. A lesson emerges about facing our monsters instead of pursuing violence against them.

The fear only because the person she loves will lose her and she also wants her to be pain free takes Connor into a world that is foreign to him with no guidance and he will end up in a world with no constant guardian and that was the nightmare; that haunted him; him dying his mother, and that, he lets her go into the pit (Deori, 2023, p. 96).

In Mahfudz's (2017) opinion the extraordinary elements of magical realism function as therapist figures to assist characters in resolving life problems while serving their essential purposes. When a magical realist character reveals its authentic nature readers have the opportunity to experience their own minds differently. Our beliefs about magical realism affect how we understand its purpose when we read these narratives because they depend heavily on individual perspectives.

During Conor's time of need Monster appeared to offer help with managing his emotions and sustaining his hope as he struggled to cope alone with his inner struggles. The psychological healing process for Conor emerges from all the various challenges he faces at school and home. Throughout his tales the monster reflects Conor's lived experiences with events he neither understood nor accepted which eventually led Conor to fully express himself. Through The monster character Conor uses his emotional response to express his most intense feelings including his feelings of anger. Anger maintains an essential role throughout the lives of adolescents.

This "magical" creature or phenomenon is connected a lot with one's imagination, dreams, and fantasy, which is styled by the author himself.

In the one of the stories there is a parson who symbolizes Conor in this dream vision. Conor maintains hope his mother's healing remains possible yet a part within him refuses to believe because he understands her condition cannot be healed. His half-belief combined with weak faith leads to his punishment. The dream in this sense expresses his doubt and also fulfills his wish to be punished.

Fantasy's monster component exists primarily beyond reality's scope. This protected space helps him examine difficult emotions before he reaches mental readiness. This acceptance follows his acknowledgment of conflicting emotions. The conflicted state of his mind causes him to wish both for his mother's survival and her death. Primarily, Conor faces two opposing emotional forces:

- Conor maintains strong emotional bonds with his mother because he never wants her to disappear.
- The unbearable sadness within him coexisted with subconscious wishes for his mother's suffering to end.

The monster reveals pathways that aid him in navigating these hard emotional battles.

Both monsters from Conor's nightmare and the yew tree represent the emotional states he experiences throughout the story. By confronting his internal truths, these creatures facilitate his confrontation with reality. One side of him seeks instantaneous finality for himself and his mother's illness to the point of annihilation. The reality remains hard to face, so he chooses to express it through metaphors and make up stories as well as create fantastical images. Literature functions as a therapeutic tool when its metaphors and fantasy elements allow people both inside the story and outside to understand difficult emotions through a safe distance.

Monster's stories do not fit into obvious categories (hero, villain, victim, etc.). For instance, in the first, the evil witch is not always the antagonist, and a righteous prince acts evilly with good motives. In the second, the Monster presents a deliberately self-centered, resentful apothecary as the victim of a kindhearted priest's unintentional selfishness that results in catastrophe. In the third, Conor becomes the protagonist and Harry the antagonist, allowing Conor's actions in the narrative to become real and blurring the boundaries between truth and fiction.

Similar to how his motivations, stories, and acts are unclear and complex, the Monster is neither intrinsically good nor evil. This monster is extremely powerful because he represents complexity in a specific way. He embodies the essence and terror of complexity itself, rather than just symbolizing complexity in a particular cultural trend or societal norm.

To be able to go on, Conor needs to speak the truth. Conor's failure to communicate his feelings of vulnerability and fear, as well as his lack of expression of that guilt, are even more

devastating than his guilt itself. He thinks he can control his feelings over his mother's condition, but his incapacity to manage his erratic and complicated emotions turns him into a monster.

Conor must ultimately confront the Monster and himself about his weakness and helplessness in order to physically communicate the truth and get over his anguish and shame. Conor's circumstances will always be complicated, and he might not fully comprehend the reasons behind his feelings. However, Conor's ambiguity and lack of self-control do not make him fundamentally good or evil. We are not monsters because of our incapacity to control everything; rather, it is what makes us human.

A Monster Calls makes an intriguing shift from fantasy to an insightful depiction of the behavior of a dissociated “youngster” who has made a “monster” as a dissociative coping strategy and as a method to express his pain and rage.

A Monster Calls provides an appealing experience to the younger reader who may be dealing with similar issues that are affecting his or her life. On the other hand, for those younger readers who have not yet experienced issues such as bereavement and trauma, *A Monster Calls* provides an educative introduction of some of the complex feelings that such emotional trauma can evoke, and how these feelings may come out.

Ness and also Dowd use young readers as fully capable social actors and not as children or othered individuals; thereby sought to give readers a certain kind of “emotional directness” or “emotional truth” so that the young readers are comfortable with what people should cease to hide as far as their feelings and thoughts are concerned. Such a purging factor is inferred in monster’s tales and Conor’s narrative of his life.

3.2. Analysis of the metaphorical expressions and conceptual metaphors related to grief and loss

1. GRIEF IS A NIGHTMARE - Conceptual metaphor

“The real nightmare, not the stupid tree, the nightmare with the screaming and the falling, the nightmare he would never tell another living soul about.”- Metaphorical expression sentence. (Ness, 2011, p. 34).

Explanation: This is not merely about bad dreams - this is a “real nightmare” that represents that which cannot be said, cannot be tolerated. Screaming and falling- these are not words, but signs of pain and the collapse of a mind and a body. The fact that Conor would never tell anyone about the incident illustrates just how painful and lonely that sort of sadness or shame is. It turns into a symbol of what Conor most fears, represses, and carries inside of

himself - the nightmare. It becomes a real metaspace, which is the stage where truth comes into the open but where no one can speak. This is the unspeakable form of grief.

Source domain: Nightmare

Target domain: Grief

Based on MIP (Metaphor Identification Procedure):

- **Literal meaning:** He's having bad dreams.
- **Contextual meaning:** The "nightmare" refers to a psychological trauma, possibly the truth about his mother's illness and his feelings around it.

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.1. Cognitive-linguistic classification of the conceptual metaphor "GRIEF IS A NIGHTMARE"

Conventionality of metaphor	Unconventional "Grief is pain" or "grief is darkness" is more frequent, mapping "a nightmare" particularly on grief makes a writer's choice special, especially for literary work.
Cognitive function of metaphor	Structural The metaphor projects or structures the form of a nightmare onto the experience of grief.
Description of metaphor	Image-schematic This metaphor is based upon imagery: Dreams, darkness, terror, lack of control - all sensorially embodied experiences.
Levels of generality of metaphor	Specific-level This metaphor maps phenomena to specific emotional experiences (nightmare).
Complex vs. Primary metaphor	Complex This metaphor is probably based on some more fundamental primary metaphors.

Embodied cognition link:

Nightmares are thus replications of emotional distress – churning heart, shortness of breath, and feeling of falling. But feelings are concrete in the body even when the dream is only in one's mind – a grief is experienced, physically.

2. TRUTH IS A DANGEROUS ENTITY – Conceptual metaphor

“Stories are the wildest things of all,” the monster rumbled. “Stories chase and bite and hunt.” Metaphorical expression sentences (Ness, 2011, p. 51).

Explanation: Here, the monster declares that stories are not just tools, or just bedtime stories - they are living, controlling, and impossible to be tamed. In terms of feeling, this passage conveys how narratives – and the ones that we bury deep inside – come back to haunt us. Once a story is set free, it has the power to embarrass us, make us vulnerable, break the denial, and bring out the truth. This is precisely what happens to Conor; the monster’s stories are instruments of confrontation on an emotional level.

Source domain: Dangerous entity

Target domain: Truth

Metaphor is personified: Stories are given animalistic agency - they chase, bite, hunt.

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Stories are texts that people tell.
- **Contextual meaning:** Here, stories are treated as wild animals with agency.

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.2. Cognitive-linguistic classification of the conceptual metaphor “TRUTH IS A DANGEROUS ENTITY”

Conventionality of metaphor	Unconventional This metaphor is particularly presenting truth (through stories) as a predatory, living power. It’s not common on the ground.
Cognitive function of metaphor	Ontological Truth is given a form, with agency, (it hunts, bites, chases). The abstract becomes alive.
Description of metaphor	Image-schematic On movement, strength, wild and attack - from sensory perception and danger.
Levels of generality of metaphor	Specific-level This metaphor is specifically concerned with truth in narrative form (i.e through stories), and not abstract truth in general.
Complex vs. Primary metaphor	Complex It integrates multiple primary metaphors.

Embodied Cognition Link:

“Bite,” “chase,” and “hunt” evoke physical sensations and survival imagery, making the metaphor vivid and felt.

3. STORIES ARE WILD CREATURES - Conceptual metaphor

“Stories are wild creatures,” the monster said. “When you let them loose, who knows what havoc they might wreak?” Metaphorical expression sentences (Ness, 2011, p. 69).

Explanation: One may say that the metaphor reflects Conor’s emotional state: the one he carries with him - his story of the childhood, of the mother, of the guilt, of the wish to make it stop - is a beast. When that happens, it might bring down the carefully constructed concept, he has over himself and make him vulnerable. It is not just the story of him, it is the force with which it has been told.

Source domain: Wild creatures

Target domain: Stories

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Stories are tales we tell.
- **Contextual meaning:** Stories are metaphorically wild creatures, they don’t just sit still, they do things, change things, break things.

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.3. Cognitive-linguistic classification of the conceptual metaphor “STORIES ARE WILD CREATURES”

Conventionality of metaphor	Unconventional The imaginative construction of this metaphor serves a literary purpose. This metaphor is new and powerful in the narrative setting because stories are rarely compared to "wild creatures" in conventional discourse.
Cognitive function of metaphor	Ontological A concrete living entity (wild beast) with agency, will, and unpredictable behavior is treated as an abstract concept (story) in this metaphor.
Description of metaphor	Image-schematic It arouses strong embodied and sensory images of moving, uncontrollable, chaotic creatures. Readers can imagine untamed, animated forces when hearing a story.

Continuation of Table 3.2.3.

Levels of generality of metaphor	Specific-level This metaphor does not generalize storytelling; instead, it refers specifically to the emotional or narrative consequences of unleashing a powerful story.
Complex vs. Primary metaphor	Complex It draws on primary metaphors such as MIND IS AN ENTITY and IDEAS ARE LIVING BEINGS, combining them into a layered, literary construction.

Embodied Cognition Link:

Our bodies respond to storytelling as if something wild *is being released*. We sweat, tense, gasp, cry. Ness draws on this embodied reaction to give metaphorical form to emotional release: telling the truth isn't just talking - it feels like something gets loose inside you.

4. STRONG EMOTIONS ARE NATURAL FORCES (EARTHQUAKES, STORMS, DARKNESS)- Conceptual metaphor.

“Conor frowned, and for a second the whole room seemed to get darker, for a second it felt like the whole house was shaking, for a second it felt like he could reach down and tear the whole floor right out of the dark and loamy earth” Metaphorical expression sentence (Ness, 2011, p. 61).

Explanation: This moment portrays a large level of emotional discharge - anger, pain, or even sorrow, represented as a destructive force. Instead, the darkening, the shaking and ripping up of the floor are metaphorical, representing a destructive impulse shown by Conor where his world is either breaking down or breaking up. It is not a mere ‘frowning up,’ he feels something that brings uncertainty into being. The room, house, and the entire earth also change their shades and reflect his moods and feelings: unstable, dark, about to break. This is a perfect metaphor of the destructive power of suppressed sorrow and how it can literally turn one's entire world upside down.

Source domain: Natural forces

Target domain: Strong emotions

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Conor frowns and perceives the house reacting.
- **Contextual meaning:** The house is not actually shaking; this is a projection of inner emotion onto outer space.

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.4. Cognitive-linguistic classification of the conceptual metaphor “STRONG EMOTIONS ARE NATURAL FORCES”

Conventionality of metaphor	Partially Conventional / Unconventional Such as “anger is a storm”, “sadness is darkness” - even though they are common, but such a combination of “earthquake imagery” + “tearing the earth” - is very literary and original in construction.
Cognitive function of metaphor	Ontological + Structural Emotions are conceptualized as forces (or events, as earthquakes, darkness, upheaval). Structurally because emotional instability is organized similar to natural disaster.
Description of metaphor	Image-schematic Heavily based on sensory experience: darkness, shaking, and destruction - rooted in motion, pressure, and depth.
Levels of generality of metaphor	Specific-level It ascribes special emotional states (grief, rage, fear) to particular natural forces (darkness, shaking, ripping apart the earth).
Complex vs. Primary metaphor	Complex Built from several primary metaphors.

Embodied Cognition Link:

This sentence is fully embodied. Such as “Frowning” means facial expression of tension; “Darkness” means emotional shadow; “Shaking” means trembling, fear, or rage, and “Tear the floor out” means desire to release tension from deep within - a bodily metaphor for unearthing suppressed emotion

5. DENIAL IS A PROTECTIVE BARRIER – Conceptual metaphor

“Sometimes people need to lie to themselves most of all.” Metaphorical expression sentence (Ness, 2011, p. 81).

Explanation: Here, the author, thus, states that self-deception is not necessarily an ill-intentioned behavior but a means through which the human mind survives. To “lie to yourself” in this context is meant as building a facade of emotions to avoid pain, guilt, or any inconvenient

or unwanted truth. In Conor's case, it is a reference to how he conceals the underlying emotion of feeling phased in the literal sense. That part of him wants the violence to cease, even if it is the cessation of his mother's life. That truth is intolerable, and as a result, he makes emotional lies as a way of coping with the situation.

Source domain: Protective barrier

Target domain: Denial

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Lying means telling false information
- **Contextual meaning:** "Lying to oneself" means constructing false emotional beliefs to avoid pain

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.5. Cognitive-linguistic classification of the conceptual metaphor "DENIAL IS A PROTECTIVE BARRIER"

Conventionality of metaphor	Conventional This metaphor is popular among cultures. Denial is usually characterized as "a shield", "a wall," or "a layer" insulating an individual from suffering.
Cognitive function of metaphor	Ontological Denial is physically fitted as if it were an object or a barrier protecting the self from emotional harm.
Description of metaphor	Knowledge-based This metaphor appeals to psychological concepts and social apprehension rather than direct body experience or image-schema.
Levels of generality of metaphor	Generic-level It maps a universal psychological behavior (denial) to a general spatial concept (barrier), instead of a specific type of pain.
Complex vs. Primary metaphor	Primary Based on the primary mapping.

Explanation 2: Characterizing denial as a psychological barrier the "DENIAL IS A BARRIER" model describes a shield created by people to put distance between themselves and realities or sentiments too difficult to confront. In this work, "PROTECTIVE BARRIER"

represents physical or metaphorical barrier that is supposed to protect against threats, while the Conor embodies the “lie” is used as an evasion technique that will help Conor forget his mother’s illness, and to suppress unwanted feelings, such as guilt or wishing she dies. Use of ‘need to’ implies that Connor predominantly uses denial, which is a defense mechanism when it comes to protecting himself from such emotions, which may be too intimidating for him.

6. MORALITY IS A SPATIAL CONTINUUM – Conceptual metaphor

“There is not always a good guy. Nor is there always a bad one. Most people are somewhere in between.” Metaphorical expression sentences (Ness, 2011, p. 84).

Explanation: On the surface, this is a comment on moral grey areas - but at its core, it is a metaphor that constructs morality as dimensional. Thus, the use of such terms as “somewhere in between” means that people’s moral identity is located, in a way, on a map or a trajectory. It gets at a sense of disillusionment - for Conor, in particular - with expectations that it is filled with heroes and villains, with clear truths out there for those willing to seek them. But grief, truth, and people – these things are not that simple and clear. This metaphor pulls him (and us) into a world of ethical gray area — where the idea is not about clarity but about conflict.

Source domain: Spatial continuum

Target domain: Morality

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** There are good people and bad people.
- **Contextual meaning:** Morality is not binary - it’s a space with a middle.

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.6. Cognitive-linguistic classification of the conceptual metaphor “MORALITY IS A SPATIAL CONTINUUM”

Conventionality of metaphor	Conventional The metaphor of morality as a spectrum, line or scale is common-place – in law, literature, psychology, common tongue.
Cognitive function of metaphor	Orientalational This situates morality in a horizontal dimension where people find themselves in “positions” at different ends between the poles; good and bad.

Continuation of Table 3.2.6.

Description of metaphor	Image-schematic On the spatial scheme of continuity or gradient - mind's ideas, middle ground or gray areas.
Levels of generality of metaphor	Generic-level This metaphor is not specific to a single case or action, and it is not a prerequisite of a particular action; it is about the structure of moral reasoning. It is applicable to general human morality, in any context.
Complex vs. Primary metaphor	Primary It is simple and has one-to-one mappings. Also based on embodied functions.

Explanation 2: The source domain (SPATIAL CONTINUUM) includes physical spaces, lines, or scales with intermediate points, while the target domain (MORALITY) refers to the abstract concept of moral quality or behavior. “Somewhere inbetween” explicitly positions most people on a moral spectrum. This suggests that moral character is not fixed at the extremes of “good” or “bad” but occupies a middle ground. In *A Monster Calls*, the monster’s stories often challenge Conor’s simplistic views of morality, using allegorical figures to illustrate that people (and their actions) are complex and multifaceted. This passage likely reflects a lesson from one of these stories, encouraging Conor to accept the ambiguity in his own feelings—such as his guilt or conflicting desires about his mother’s illness—rather than judging himself as wholly “good” or “bad.” The spatial metaphor of “inbetween” aligns with the novel’s theme of embracing moral and emotional complexity.

7. ANGER IS A NATURAL FORCE - Conceptual metaphor

“And for a moment, the sun seemed to go behind the clouds. For a moment, all Conor could see was sudden thunderstorms on the way, could feel them ready to explode in the sky and through his body and out of his fists. For a moment, he felt as if he could grab hold of the very air and twist it around Lily and rip her right in two—” Metaphorical expression sentences (Ness, 2011, p. 88).

Explanation: This passage provides an exterior picture of the tempest that rages inside Conor. His anger, his helplessness, and his grief are not only visualized as a lightning and a storm entering his body, but also permeating through the sky as well. The metaphor expresses the identity of his feelings with the weather and turns the anger into something akin to a natural phenomenon. And then it changes - that storm becomes an object, something that can be

manipulated and shattered with. The metaphorical violence of grief becomes physical in his body or at least one part of it, implying that Conor is a hair's thread away from going full out.

Source domain: Natural force

Target domain: Anger

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Weather is changing, air is tangible, violence is possible.
- **Contextual meaning:** These are symbolic projections of emotional states: anger, powerlessness, grief.

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.7. Cognitive-linguistic classification of the conceptual metaphor “ANGER IS A NATURAL FORCE”

Conventionality of metaphor	Partially Conventional Classifying anger as a storm or explosion is more or less commonplace (“storming out,” “blowing up”), but the combination of this passage with bodily imagery makes it stylistically distinct and literary.
Cognitive function of metaphor	Ontological + Structural Anger is perceived as a thing (a storm, a force) and it is organized similarly to a natural event that gets built up and bursts.
Description of metaphor	Image-schematic Sensory-layered/highly infused - dark clouds, thunder, bodily explosion - rooted in bodies and rain-based schemata (rain from the dark trouging country thunder as your dead - this is a sound-based image of these Greek metaphors and yet a distinctly different form).
Levels of generality of metaphor	Specific-level This metaphor takes anger and compares it to storm systems - not emotion, in general.
Complex vs. Primary metaphor	Complex Combines multiple primary metaphors.

Embodied Cognition Link:

Weather is felt on the skin, much like emotions are “felt” physically in the body. Intense emotional states cause physical responses (crying, shaking, flushing) that are mapped onto natural events. Emotion has temporal movement, just like a weather front or natural disaster: it arrives, intensifies, passes, or leaves a mark.

Explanation 2: In the ANGER IS A NATURAL FORCE metaphor, anger is conceptualized as a powerful, uncontrollable natural phenomenon, such as a storm, earthquake, or flood, that surges within or through the individual, often with destructive potential. Using alliteration and imagery, sudden and intense emotions and words like “climbed up, up his spine,” “clouds,” “thunderstorm,” “explode,” “grasp,” and ‘twist’ in the phrases “the sun seemed to go behind the clouds,” “sudden thunderstorms on the way,” “explode in the sky and through his body and out of his fists,” and “the man grabbed hold of the very air and twist it around Lily and rip her right in two” fit on the scheme of ANGER IS A NATURAL FORCE. The motif of clouds and thunderstorms as well as explosions can be seen as reflecting the fact that anger is analogized as a storm raging within the main character, Conor. Physicality of the metaphors (his body, out of his fists, ripping Lily) portrays that anger seeks violent manner which compliments the novel’s representation of Conor’s temper tantrums such as burning his grandmother’s living room. The current scene of the story is highly appropriately portrayed as a metaphor that describes Conor’s anger in the novel *A Monster Calls* – his anger results from his mother’s sickness and therefore it represents an uncontrollable force in his life.

8. BELIEF IS A LIFE FORCE – Conceptual metaphor

“He was nothing. Belief is half of all healing. Belief in the cure, belief in the future that awaits. And here was a man who lived on belief, but who sacrificed it at the first challenge, right when he needed it most. Metaphorical expression sentences (Ness, 2011, p. 135).

Explanation: This passage can be best summed up by saying that to believe is to exist in this narrative. It proposes that belief is not only in the mind, but in the heart - it’s a need, a possession - even a cure - a thing to cherish. In this respect, to lose belief is not passive; it means to lose what is in fact medicine, to lose life. When the parson gives up his belief, he does not merely make a decision — he systematically annihilates a foundation from his life. Instead, he becomes “nothing” — that is, he washes out his soul of morality and spirit, and worse still, he condemns the very people he sought to save. This is metaphorical tragedy: the concept of the sacrifice that dawns instead of saves.

Source domain: Life force

Target domain: Belief

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** The parson lost belief.
- **Contextual meaning:** His loss of belief rendered him morally and emotionally ineffective, even destructive.

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.8. Cognitive-linguistic classification of the conceptual metaphor “BELIEF IS A LIFE FORCE”

Conventionality of metaphor	Partially conventional Belief life sustaining is an oft-used trope in religious and spiritual and therapeutic parlance, but Ness’s expression has the trope saturated in the image of “becoming nothing.”
Cognitive function of metaphor	Ontological + Structural Belief, as a substance or energy, is something a person can “live on,” “have,” or “lose”.
Description of metaphor	Knowledge-based Based not on direct physical imagery, but on psychological and medical concepts (i. e. effect and hope as a healing agent).
Levels of generality of metaphor	Generic-level Has a wide, rather than narrow, application to belief as an idea, not a particular type of belief or way of believing or a particular context - it’s philosophical.
Complex vs. Primary metaphor	Primary Rooted in mappings like: VITALITY IS ENERGY or BELIEF IS THE SUBSTANCE OF SUSTAINANCE

Embodied Cognition Link:

We linguistically connect belief with aliveness faith gives “strength,” “hope,” “energy”. Failure is like tiredness, breaking down, lack of hope. Ness draws on this somatic idiomatic knowledge: Belief supports people and if belief is missing in people’s lives, then their body and their mind cannot stand on their feet.

Explanation 2: On the one hand, belief is shown in the BELIEF IS A LIFE FORCE metaphor as a life force or power, similar to food, air, or force. While the target domain, BELIEF, indicates an action or state of believing, the source domain, LIFE FORCE, contains precepts that maintain life or energy. Belief is a life force, as indicated by the figurative statements "belief is half of all healing," "lived on belief," "sacrificed it," and "it took the lives of his daughters." It is made abundantly evident that believe is a key component of healing and rehabilitation ("half of all the healing," "lived on belief") and is necessary for the guy and his daughters to survive. It is portrayed as being as destructive as taking lives when belief is "sacrificing," as though it were something that could be shed. This might be a warning from the monster's tale to never lose hope (for example, in a cure or the future), just as Conor loses hope in his mother's recovery.

9. ISOLATION IS INVISIBILITY - Conceptual metaphor

“As he left Conor standing there alone. Like he was completely invisible to the rest of the world.” Metaphorical expression sentences (Ness, 2011, p. 152).

Explanation: Concerning Conor, the literal implementation of the line “being left alone” is, while the addition of the word ‘completely’ and specifically “invisible” is a metaphorical way of expressing being socially excommunicated. He doesn’t feel like he doesn’t matters, but he simply doesn’t exist in her life and in the world around her. This is emotionally best captured by the overall theme of the inversion of vision and visibility, namely the invisibility of grief. when you struggling with life challenges or ordeal and no one is aware of it then you feel like you are invisible. It is not about loneliness — just about being out of the world even if you are there.

Source domain: Invisibility

Target domain: Isolation

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Someone leaves Conor, and others don’t notice him
- **Contextual meaning:** Conor feels like he is no longer seen or recognized - he is psychologically invisible

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.9. Cognitive-linguistic classification of the conceptual metaphor “ISOLATION IS INVISIBILITY”

Conventionality of metaphor	Conventional Viewing as invisibility loneliness or social neglect is rather widespread in psychological and literary discourse (“I felt invisible”).
Cognitive function of metaphor	Ontological Isolation is portrayed as a non-existence - being “invisible” allows for a shape of emotional absence or social erasure.
Description of metaphor	Image-Schematic Based on visual perception: if someone cannot observe you, you may as well not exist - lives in an embodied experience of attention or neglect.
Levels of generality of metaphor	Specific-level This metaphor targets a specific case of emotional/social isolation not invisibility in general or fantastical.
Complex vs. Primary metaphor	Primary Derived from mappings like: SOCIAL ISOLATION IS NON-VISIBILITY Being unseen is being unvalued / non-existent.

Explanation 2: Due to this, the current metaphor, ISOLATION IS INVISIBILITY, is used to describe a state that involves the feeling of not being seen and hence left alone or abandoned. The source domain (INVISIBILITY) is the relative capability of a perceiver not to being seen, while the target domain (ISOLATION) concerns the feeling of loneliness or feeling abandoned and left alone. The two metaphorical expressions “standing there alone” and “as if the rest of the World had no idea that he existed” are correspondent to ISOLATION IS INVISIBILITY. The word “alone” singles out Conor’s loneliness while “completely invisible” deepens Conor’s isolation, isolation from the rest of the world. This may have been after the monster sets him free to handle his feelings on his own or after an instance when the child cannot elicit empathy from others, the peers, or his family. It speaks with the novel and profound too with the situation of conor who is lost in his grief while facing his mother’s illness and loss and refuses to accept it.

10. EMOTIONAL PAIN IS INVISIBILITY - Conceptual metaphor

"There was once an invisible man who had grown tired of being unseen. It was not that he was actually invisible, it was that people had become used to not seeing him. And if no one sees you, are you really there at all? And then one day the invisible man decided, "I will make them see me." - "How?"- Connor asked, heavily again, "How did the man do it?" Then, monster replied: "He called for a monster."... "What did you do to help the invisible man?" " I made them see" it said. Metaphorical expression sentences (Ness, 2011, p. 175- 179).

Explanation: "He was not actually invisible, it was that people had become used to not seeing him."

Source domain: Invisibility

Target domain: Emotional pain

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** A man is invisible and calls for a monster to be seen.
- **Contextual meaning:** A person ignored in pain lashes out in order to be acknowledged.

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.10. Cognitive-linguistic classification of the conceptual metaphor "EMOTIONAL PAIN IS INVISIBILITY"

Conventionality of metaphor	Partially conventional It is an everyday simile to be feeling unseen, as a metaphor for neglect, but this narrative shape is literary and stylized, hence somewhat inconclusive.
Cognitive function of metaphor	Ontological Emotional pain is considered a question of existence/nonexistence where the self goes invisible if not noticed.
Description of metaphor	Image-schematic From perceptions (visual) and erasure: the seen validation = the unseen emotional disappearance.
Levels of generality of metaphor	Specific-level Not only social identity, but emotional pain as well - we lose sight of his suffering not just his body or role.
Complex vs. Primary metaphor	Complex Builds on primary mappings.

Explanation 2: An unseen man who had been increasingly irritated with a life that was being steered backstage. The phrase "invisible man" alludes to a person who is invisible; the word "invisible" denotes emotional or, at the very least, social invisibility. "Tired of being unseen" alludes to the idea that being invisible is exhausting because one is not acknowledged and metaphorically describes invisibility. It would be accurate to state that he was not truly invisible; rather, it was that people no longer even cared to look at him. "Not seeing" means either not knowing or refusing to see, wherein the social dimension of his isolation is emphasized. As far as spectatorship is concerned, this question is translated into "are you still real if your presence is not even noticed by others. The image of the vision is used metaphorically to strengthen the importance of visibility as one of the most important elements of life and existence. So in that manner, recognition is revealed to be both essential for ones acceptance by the society and critical to ones sense of existence. "I will make sure they see me"; Selection of "make them see" by the author implies that recognition is where one has to achieve his or her accomplishment, meaning forcing a recognition on someone already invisible. Finally, enough was found out that visibility reflects a state that can be obtained and that is connected to the assertion of one's existence. "He called for a monster": Calling for a monster means calling for power so that the subject becomes visible to takers. Conceived as empowerment, setting of personal will, or confrontational awakening of unexpressed parts by some. The concept of invisibility is brought to life through the metaphor of the "invisible man" – upon humanity he gently casts his shadow." The stranger, who is not 'technically' invisible, but simply not seen by others as the people stopped noticing him, captures the sentiments of Conor who feels that due to his mother's terminal illness, which is a great loss, he is not noticed either. More so, the notion of the question "if no one sees you are you really there?" is an existential one, pointing to the fact that since Conor's social loss (a second order loss) is significant, his minimization is evident. The monster's story depicts the main protagonist, Conor's situation that may be dubbed "the invisibility" as the boy has lost mother care, and attention from other people.

11. GRIEF IS A HEAVY BURDEN - Conceptual metaphor

He couldn't raise his head, it felt so heavy. He was bent in two, like he was being torn right through his middle. - Metaphorical expression sentences (Ness, 2011, p. 199).

Explanation: The typical result of weight loss is not the getting up in the morning refreshed but rather it is the everyday breakdown of one's energies and spirit. The head then represents the weight of the guilt, sorrow or truth that one cannot bear within. The bending in two characterizes emotional fall, and the comparison as if he was being torn through the middle

can describe acute internal turmoil – a division, between truth and lies, between sorrow and love.

Still emotionally, one can see this line pinpoints the exact moment when what he feels becomes more than he can bear and the body buckles, breaks.

Source domain: Heavy burden

Target domain: Grief

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** His head is heavy, and he is physically bent over
- **Contextual meaning:** He is so overwhelmed by grief, guilt, or sorrow that his body collapses under emotional pressure

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.11. Cognitive-linguistic classification of the conceptual metaphor “GRIEF IS A HEAVY BURDEN”

Conventionality of metaphor	Conventional Many languages and cultures employ this metaphor frequently; phrases like "carrying grief," "weighed down by sorrow," etc., are well-known.
Cognitive function of metaphor	Ontological Grief is thought of as a weighted physical entity that affects the body.
Description of metaphor	Image-schematic We feel heavy and somatically collapse, grounded in gravity, balance, and body tension.
Levels of generality of metaphor	Generic-level It maps the universal feeling of weight or sorrow to the broad concept of sadness.
Complex vs. Primary metaphor	Primary Based on mappings such as: GRIEF IS A LOAD ON THE BODY, EMOTIONAL STRUGGLE IS PHYSICAL WEIGHT.

Embodied Cognition Link:

“Bent in two” means it indicates the kind of grief, curled, fetal position of the human body because this is their protection mode. “Torn through the middle” means raw emotional

experience of pain – from broken-heartedness, regret, or guilt, the sensation being an imagined physical sensation of being bisected at the waist, down to the stomach and chest area. They are realistic illustrations of physical conditions when grieving or post an incident in their lives. They speak louder than his words because his body speaks what his words could not explain.

Explanation 2: The above verb choice is conventional as there are numerous similar idiomatic expressions used in English and other languages for grief / sorrow such as ‘grief was a burden to me’, ‘sorrow pulled me down’ and so on. In the passage “He couldn’t raise his head, it felt so heavy” this mapping is used, and the adverb heavy is used to point at the oppressive nature of grief. Ness lends immediate credulity to Conor’s backstory in the literary sense (literary context), but the structural essence of the metaphor is not entirely unique, which supports typical spends.

12. EMOTIONAL DISTRESS IS AN OVERWHELMING FORCE - Conceptual metaphor

“Conor could feel the terror seeping into him, could feel the blackness of it all start to fill his lungs and choke them, could feel his stomach beginning to fall– The hill, the church, the graveyard were all gone, even the sun had disappeared, leaving them in the middle of a cold darkness..... it felt like, the nightmare had been there, stalking him, surrounding him, cutting him alone... “I don’t know any tales!” Conor said, his mind lurching with fear.” Metaphorical expression sentences (Ness, 2011, p. 207).

Explanation: This passage describes an absolute state of affective dysregulation. The phrases that are filled with blackness, terror that seep into the lungs, the sinking feeling in the stomach, and the vanishing world all represent how suffering feels like. Open sky where the hill once was and the loss of the church and sun point towards disorientation and fear, and the fact that the nightmare still chases him is indicative of the fact that trauma is a very real in the subconscious. On the emotional level, this is the breakdown of the external container, and the unveiling of the internal heartbreak-dimension, which is evil, lonely, and claustrophobic.

Source domain: Overwhelming force

Target domain: Emotional distress

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Conor feels afraid and disoriented
- **Contextual meaning:** Fear becomes a physical presence, a darkness that consumes, a nightmare that stalks, and a space that collapses

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.12. Cognitive-linguistic classification of the conceptual metaphor “EMOTIONAL DISTRESS IS AN OVERWHELMING FORCE”

Conventionality of metaphor	Partially conventional There are such familiar metaphors as “terror filling lungs” or “darkness as fear,” but this extended, atmospheric embodiment has a rich style and is literary.
Cognitive function of metaphor	Ontological + Structural Emotional states are made into forces, entities, and nature surrounding the body and the word.
Description of metaphor	Image-schematic From motion, containment, breath, pressure, and space – fear is blackness, choking, falling, disappearing.
Levels of generality of metaphor	Specific-level The metaphor is used in case of terror, fear and psychological overwhelm, not generally, in the case of the emotion itself.
Complex vs. Primary metaphor	Complex Built from many primary mappings.

Explanation 2: The metaphor EMOTIONAL DISTRESS IS AN OVERWHELMING FORCE fits every sentence in the passage by unifying the diverse imagery of fear, grief, and denial as manifestations of an overpowering force:

Sentence 1: “Conor could feel the terror seeping into him, could feel the blackness of it all start to fill his lungs and choke them, could feel his stomach beginning to fall–” The “seeping” terror, “blackness” choking lungs, and “falling” stomach depict fear and grief as invasive, suffocating forces that overwhelm Conor’s body, aligning with the metaphor’s invasion and disruption sub-mappings.

Sentence 2: “The hill, the church, the graveyard were all gone, even the sun had disappeared, leaving them in the middle of a cold darkness...” The “cold darkness” that engulfs Conor and erases the familiar world portrays grief as an overwhelming, isolating force, fitting the metaphor’s engulfment and isolation sub-mappings.

Sentence 3: “...it felt like, the nightmare had been there, stalking him, surrounding him, cutting him alone...” The nightmare’s “stalking” and “surrounding” depict fear as a predatory force that isolates Conor, aligning with the metaphor’s pursuit and isolation sub-mappings.

Sentence 4: “I don’t know any tales!” Conor said, his mind lurching with FEAR.” The “lurching” mind reflects fear’s disruptive impact, portraying it as an overwhelming force that destabilizes Conor’s thoughts, fitting the metaphor’s disruption sub-mapping.

The metaphor captures the passage’s emotional core - Conor’s fear, grief, and denial as he faces his mother’s death and the pressure to tell his truth. It fits because it encompasses the invasive (seeping, choking), engulfing (darkness), predatory (stalking), and disruptive (lurching) imagery, unifying them as expressions of an overpowering emotional force.

13. GRIEF IS AN OPPRESSIVE FORCE - Conceptual metaphor

“The blackness was wrapping itself around Conor’s eyes now, plugging his nose and overwhelming his mouth... It was suffocating him. It was killing him, and the fire in Conor’s chest suddenly blazed... It was the truth... a moan... a cry... a yell... and the fire came blazing out... burning it back... ‘I want it to be finished!’ Metaphorical expression sentences (Ness, 2011, p. 219-220).

Explanation: This passage shows that Conor is suffering from one of the most intense negative emotions - grief - and even guilt. In its simplest form, the blackness represents a lack of air, or more accurately, choking to death with the information that the mother is ailing. It engulfs all his senses and excludes the ability to breathe and the capability of receiving any input. Then the fire ignites. This truth that he has denied, hid the existence of, and feared to enter resurfaces as a flame from within. His body turns into a volcano with the emotions explosion. The fire lights up the metaphorical darkness, and with it, he says the utterance he could not stand:

“I wish that it was over. It must end in this way.”

This is yet another case of emotional release or driving the self out in flames – a catharsis through combustion.

Source domain: Oppressive force

Target domain: Grief

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** Conor is suffocating, then releases fire from his chest
- **Contextual meaning:** His grief, fear, and guilt become so overwhelming that they erupt as metaphorical fire and destroy the blackness.

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.13. Cognitive-linguistic classification of the conceptual metaphor “GRIEF IS AN OPPRESSIVE FORCE”

Conventionality of metaphor	Partially conventional Suffocating or blackness grief is relatively common and the fusion with internal fire, combustion and release is very literary and stylized in comparison.
Cognitive function of metaphor	Ontological + Structural Grief is a substance or a force invading and encompassing, strangling – and structurally resisted by truth, as fire.
Description of metaphor	Image-schematic Grounded in bodily experience: suffocation, pressure, breathlessness, burning, eruption. They are powerful reflexes to the emotional overload.
Levels of generality of metaphor	Specific-level This is a metaphor for grief, not all emotions, and it is the lived experience of the sorrow and shame of Conor.
Complex vs. Primary metaphor	Complex Built from layered mappings.

Embodied Cognition Link:

“Blackness in senses” means dissociation, suffocation, emotional overwhelm; “Fire in chest” means chest tightness, panic, need to scream; “Wordless yell” means when language fails, the body screams, and “Release” means burning as a cathartic purge. Conor doesn’t *say* the truth at first - his body screams it out as fire. This is the ultimate embodied metaphor of trauma release.

Explanation 2: The metaphor GRIEF IS AN OPPRESSIVE FORCE fits every sentence in the passage by framing grief, tied to the loss of Conor’s mother, as an oppressive force that envelops and suffocates, with the fire and outburst representing the forceful confrontation of this grief:

Sentence 1: “The blackness was wrapping itself around Conor’s eyes now, plugging his nose and overwhelming his mouth...” Grief is depicted as an oppressive force (blackness) that wraps and overwhelms Conor’s senses, exerting suffocating pressure, aligning with the metaphor’s envelopment sub-mapping.

Sentence 2: “It was suffocating him. It was killing him” Grief is portrayed as a suffocating, life-threatening force, reinforcing its oppressive impact, fitting the metaphor’s suffocation sub-mapping.

Sentence 3: “And the fire in Conor’s chest suddenly blazed... It was the truth...” The truth, confronting grief and loss, is depicted as a blazing force that resists the oppressive blackness, aligning with the metaphor’s resistance sub-mapping, as grief’s oppression is countered.

Sentence 4: “A moan... a cry... a yell... and the fire came blazing out... burning it back...” The vocal release of grief is portrayed as a forceful outburst (fire blazing out), repelling the oppressive blackness, fitting the metaphor’s resistance sub-mapping.

Sentence 5: ““I want it to be finished!”” Conor’s outburst expresses his confrontation with loss, a forceful act that resists grief’s oppression, aligning with the metaphor’s resistance sub-mapping.

The metaphor fits because it captures the passage’s core theme of grief and loss, portraying grief as an oppressive force (blackness, suffocation) tied to the loss of Conor’s mother, which is confronted through the forceful release of truth (fire, yell). It unifies the oppressive (blackness) and resistant (fire) imagery, focusing on your dissertation’s themes.

14. GRIEF IS AN INTERNAL CONFLICT - Conceptual metaphor

“Because humans are complicated beasts..... You wanted her to go at the same time you were desperate for me to save her. Your mind will believe comforting lies while also knowing the painful truths that make those lies necessary.” Metaphorical expression sentence (Ness, 2011, p. 223-224).

Explanation: This passage captures most of the psychological and emotional aspects of grieving. Conor is a boy who wants his mother to live and at the same time hopes the suffering both for his mother and himself would stop. This ‘complicated beast’ narrative places humans in a rut of instinctual, self-contradictory and emotionally-disordered animals. The coping process of grief is not one way or logical. This can be an indication that the human mind is capable of having two opposing ideas at the same time. the truth that builds a house and the lie that sets the house on fire. On the emotional level, this metaphor appeals to Conor’s inner conflict and denotes both sides of grief. hope and despair coexisting.

Source domain: Internal conflict

Target domain: Grief

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** People are complex and experience contradictory feelings

- **Contextual meaning:** Humans are driven by emotions and instincts that don't always make sense, especially in grief

Two meanings are similar in nature.

According to the types of metaphor:

Table 3.2.14. Cognitive-linguistic classification of the conceptual metaphor “GRIEF IS AN INTERNAL CONFLICT”

Conventionality of metaphor	Partially Conventional Although the concept of inner conflict is a frequent topic in grief narratives, there are an emotionally specific and literarily stylized way of describing how belief systems fight one another.
Cognitive function of metaphor	Structural Grief is systematic as a conflict of mental parts (desires, beliefs and truths) pulling at odds with each other.
Description of metaphor	Knowledge-based Basing on psychological understanding on cognitive dissonance and emotional paradox, not sensorimotor experience.
Levels of generality of metaphor	Specific-level It maps a specific emotional experience, such as grief, onto the structure of the conflict.
Complex vs. Primary metaphor	Complex Built from layered mappings.

Explanation 2: The metaphor GRIEF IS AN INTERNAL CONFLICT fits every sentence in the passage by framing grief, tied to the loss of Conor's mother, as an internal conflict that manifests as complex human nature, contradictory desires, and cognitive duality:

Sentence 1: “Because humans are complicated beasts...” Grief is depicted as an internal conflict that complicates human nature, making humans “beasts” with contradictory emotions, aligning with the metaphor's complexity sub-mapping.

Sentence 2: “You wanted her to go at the same time you were desperate for me to save her.” Grief is portrayed as an internal conflict of opposing desires—accepting his mother's loss (her death) vs. resisting it (saving her)—fitting the metaphor's division sub-mapping.

Sentence 3: “Your mind will believe comforting lies while also knowing the painful truths that make those lies necessary.” Grief is depicted as an internal conflict within the mind, where “comforting lies” (denial of loss) clash with “painful truths” (reality of her death), aligning with the metaphor’s tension sub-mapping.

The metaphor fits because it captures the passage’s core theme of grief and loss, portraying grief as an internal conflict that complicates Conor’s emotions, divides his desires, and splits his mind between denial and truth. It unifies the imagery of complexity (beasts), conflict (desires), and duality (lies vs. truths), focusing on your dissertation’s themes of grief and loss.

15. LOSS IS A JOURNEY SHAPED BY ACTION- Conceptual metaphor

“You do not write your life with words, the monster said. You write it with actions.

That's the acceptance and healing process right?” Metaphorical expression sentences (Ness, 2011, p. 225).

Explanation: This metaphor simply explains that life is not made through words but actions. Linguistically, in the context of grief, it reduces to saying that healing is not spoken - it is embodied. Conor can no longer stay depersonalized, drowning in guilt and the pain of his past. Now that he has made a confession of these facts, he needs to make a change for the better. Mentally and emotionally, this metaphor is liberating, freeing women from continuous self-internalization and suffering. It says: “Now, at this point of your life, you have either chosen to accept it or deny it fully. It’s okay now to ask: Now what?”

Source domain: Journey and action

Target domain: Loss

Based on MIP (Metaphor Identification Procedure)

- **Literal meaning:** You don’t shape your life with words, but with actions
- **Contextual meaning:** Emotional truth must lead to behavioral change - that is where healing occur.

Two meanings are related to each other.

According to the types of metaphor:

Table 3.2.15. Cognitive-linguistic classification of the conceptual metaphor “LOSS IS A JOURNEY SHAPED BY ACTION”

Conventionality of metaphor	Partially Conventional Life as a journey and identity as something written or given are common but this sort of an action twist is uncommon, purposeful.
------------------------------------	--

Continuation of Table 3.2.15.

Cognitive function of metaphor	Structural Loss and life are organized as a narrative or journey in which agency (action) signifies direction and meaning.
Description of metaphor	Knowledge-based This metaphor has its philosophical and psychological origins, not directly image-schematic, but conceptually created.
Levels of generality of metaphor	Generic-level This is applicable to the overall loss and life experiences not just Conor's. Primary or Complex Complex Metaphor
Complex vs. Primary metaphor	Complex Built from layered mappings.

Embodied Cognition Link:

“Words” means mental activity, emotional avoidance; “Actions” means movement, physical engagement, external manifestation of internal growth; Healing, in cognitive and trauma theory, involves embodiment - this metaphor supports that Conor can now breathe, walk, live from truth - not just speak it.

Explanation: The passage's imagery - “write your life” with “actions” rather than “words”—portrays grief as a journey through the emotional landscape of Conor's mother's loss, where actions shape the path to healing. The metaphor GRIEF IS A JOURNEY SHAPED BY ACTIONS connects to the passage's themes of grief (the mourning process), loss (his mother's death), and denial (overcome through action). It captures the agency Conor has in navigating his grief, where actions like admitting his truth or saying goodbye drive his acceptance, aligning with your interpretation of the acceptance and healing process. The metaphor unifies the passage by framing grief as a journey requiring active effort, supporting your dissertation's focus on grief and loss.

In summary, 15 metaphorical expressions from *A Monster Calls* by Patrick Ness are analyzed and are all based on the themes: grief, loss, emotional pain, and healing. To analyze the individual metaphors, level by level, based on Conceptual Metaphor Theory (Lakoff & Johnson, 1980), the embodied cognition and using MIP (Metaphor Identification Procedure) processes, they were investigated along five main dimensions: conventionality, use of cognitive function, metaphor type, nature of the metaphor, and level of generality.

The analysis pointed to a powerful tendency of complex and emotionally laden metaphors, many of which go beyond plain language to become a source of literary and stylistic elaboration. Although some metaphors (e.g., GRIEF IS A HEAVY BURDEN, ISOLATION IS INVISIBILITY) are based on culturally shared, idiomatic conceptualizations, others (e.g., GRIEF IS A NIGHTMARE, TRUTH IS A DANGEROUS ENTITY, GRIEF IS AN OPPRESSIVE FORCE) capture unconventionalized and much more literary mappings.

Ontological metaphors characterize the dataset as far as cognitive function is concerned, casting grief and emotional states as concrete agents, beings, or places. Several structural metaphors were found, the loss is a journey determined by decisions made and the grief is an internal conflict, which organise experiences of emotions using the narrative or spatial metaphors. Less frequent but functionally important were orientational metaphors (e.g., MORALITY IS A SPATIAL CONTINUUM).

The data showed a balance between knowledge-based metaphors (e.g., BELIEF IS A LIFE FORCE, LOSS IS A JOURNEY) that rely on psychological concepts and culturally shaped scripts and image-schematic metaphors that are based on sensorimotor and embodied experience with regard to nature. These metaphors are based on bodily experience of humankind.

Metaphors were divided into two categories based on their generality: specific-level mappings, which were used to elicit specific emotional experiences, and generic-level mappings, which were used to build more general emotional or philosophical truths.

Last but not least, most of the metaphors were intricate, frequently constructed from layered core metaphors like LIFE IS A JOURNEY, EMOTION IS DARKNESS, and INTENSE EMOTION IS HEAT. More complex literary metaphors were built upon the philosophical underpinnings of these fundamental metaphors.

Overall, *A Monster Calls'* metaphorical expressions function as both artistic devices as emotional and cognitive frameworks that embody, describe, and resolve grief, guilt, dread, and healing.

CONCLUSION

Linguistic images within metaphors develop a mind-based “emotional picture gallery” which serves specific situational contextual purposes for cognitive processes. Those metaphoric images help generate enjoyment based on the observer's perception capacity and aesthetic preferences while processing information (Mammadov & Mammadov, 2012: 117).

The research aimed to examine the metaphors present in *A Monster Calls* by Patrick Ness regarding experiences involving grief and loss. The study applied Conceptual Metaphor Theory (CMT) and embodied cognition together functions as an intense cognition with emotional means for understanding traumatic experiences in sorrow and psychological advancement.

The Metaphor Identification Procedure (MIP) allowed researchers to recognize various grief-related metaphors including statements such as “GRIEF IS BURDEN”, “LOSS IS A JOURNEY SHAPED BY ACTION” that serve beyond their literary value as tools for cognitive emotional states representation. Research analysts interpreted metaphors from within a diverse theoretical framework to show how they represent experiences through bodies as well as emotional painful experiences and stages of psychological grief development. Throughout the narrative the monster symbolically represents the internal pain of the protagonist while symbolizing also the emotional confrontations required for acceptance and healing.

The research outcome validates metaphor functions as an essential tool to create meaning through narratives when persons encounter emotional disturbances or grief situations. Literature acts simultaneously as a tool for psychological state reflection as well as a resource which helps young adults productively interact with complex emotions in a structured yet personal manner.

Suggestions for Future Research

The research investigates grief and loss depiction through metaphorical imagery in one literary work, yet multiple directions exist for additional scholarly exploration.

Research exploring conceptual metaphor variations in grief and loss depiction should analyze metaphoric representations between different genres and cultures.

Research on reader response and cognitive impact through empirical studies will help scientists better comprehend the emotional and intellectual processing of grief metaphors by readers who are adolescents or experiencing grief.

Scholars should take their studies beyond grief so they can examine metaphorical descriptions linked to additional emotionally intricate conditions like fear and trauma alongside the ability to recover and the process of becoming resilient.

A corpus linguistic study analyzing grief and loss metaphors across different literature works and authors would deliver standardized findings about loss metaphors in literary texts.

Investigations into visual metaphors should be conducted using *A Monster Calls* because this text incorporates illustrations that might enhance the examination of grief-related textual metaphors.

The investigation of *A Monster Calls* for both bibliotherapy and grief counseling practices through metaphor-intensive literature would demonstrate clinical and educational uses of metaphor research.

REFERENCES

1. Ahmed, S. (2004). *The Cultural Politics of Emotion (First edition)*. Edinburgh University Press.
2. Ahmed, S. (2014). *The Cultural Politics of Emotion (Second edition)*. Edinburgh University Press.
3. Ahrens, K. (2010). *Mapping Principles for Conceptual Metaphor*. In C. Lynne, A. Deignan, G. Low, Z. Todd (Eds.). *Researching and Applying Metaphor in the Real World*. Amsterdam: John Benjamins. (pp. 185-207).
4. Bothelo, M, & Marsha, J. L. (2019). *Representing Death in Children's Literature: Border Crossings*. Jeunesse: Young People, Texts, Cultures, Vol. 11. (pp. 272–284).
5. Bowman, T., & Macduff, C. (2015). *Following The Metaphor: Bereavement Care Implications*. *Bereavement Care*, 34(3). (pp. 110–114). Routledge Taylor & Francis Group.
6. Carlin, N. (2017). *A Psychoanalytic Reading of A Monster Calls: Biblical Congruencies and Theological Implications*. Springer Science Business Media New York.
7. Carlin, N. (2017). *A Psychoanalytic Reading of A Monster Calls: Biblical Congruences and Theological Implications*. New York: Routledge.
8. Cavanagh, N. (2017). *Toxicity in Themes of Control: An Analysis of the Anglo-Western Cancer Rhetoric in A Monster Calls*. *Digital Literature Review*, Vol. 4. Ball State University.
9. Colston, H.L. (2021). *Cognitive Linguistics and Figurative Language*. In X. Wen & J.R. Taylor (Eds.). *The Routledge Handbook of Cognitive Linguistics*. (pp. 408-420). Routledge Taylor & Francis Group.
10. Colston, H.L. (2023). *The Roots of Metaphor: The Essence of Thought*. *Frontiers in Psychology*.
11. Culpeper, J., & Semino, E. (2002). *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins.
12. Day, G. (2018). *Good Grief: Bereavement Literature for Young Adults and A Monster Calls*. *Med Humanities*. Imperial College London Library.
13. Demir, Sh. (2020). *Rhizome Analysis in The Novel A Monster Calls by Patrick Ness*. *Journal of the Human and Social Science Researches*.

14. Deori, K. (2023). *Disobedient Tales: A Study of the Mather and the Monster Archetypes in Patrick Ness's A Monster Calls*. In N. Choudhury and S. Anish (Eds.). *Siddhanta: The Conclusions*, Vol. III, Myths Revisited and Retold. Purbayon Publication. (pp. 89-98).
15. Doll, M. A. (1995). *The Monster in Children's Dreams: Its Metaphoric Awe*. *Counterpoints*, Vol. 19. (pp. 99–110).
16. Erwas, F., Gola, E., & Rossi, M.G. (2017). *How Embodied Cognition Still Matters to Metaphor Studies*. In F. Erwas, E. Gola, E., & M.G. Rossi (Eds.), *Metaphor in Communication, Science and Education (Applications of Cognitive Linguistics [ACL]*, 36). (pp. 1-25). De Gruyter Mouton.
17. Evans, V. (2019). *Cognitive Linguistics: A Complete Guide*. Edinburgh: Edinburgh University Press.
18. Farnia, F. & Pourgiy, F. (2017). *Empowerment in A Monster Calls by Patrick Ness*. *Linguistic and Literary Broad Research and Innovation*, Vol 6(2). (pp. 41-49).
19. Feist, M.I. & Duffy, S.E. (2023). *To Each Their Own: A Review of Individual Differences and Metaphorical Perspectives on Time*. *Frontiers in Psychology*.
20. Geeraerts, D. (1995). *Cognitive Linguistics*. In J. Verschueren, J. Ostman & J. Blommaert (eds), *Handbook of Pragmatics*. (pp. 111–116). Amsterdam: Benjamins.
21. Ghoshal, N. & Wilkinson, P. O. (2018). *Narrative Matters: A Monster Calls – A portrayal of Dissociation in Childhood Bereavement*. *Child and Adolescent Mental Health*.
22. Gibbs, R. W. (2020). *My Great Life with "Metaphor and Symbol"*. *Metaphor and Symbol*.
23. Gibbs, R.W. Jr. (2008). *The Cambridge Handbook of Metaphor and Thought*. Cambridge University Press.
24. Gibbs, R.W. Jr. (2016). *Mixing Metaphor. (Metaphor in Language, Cognition, and Communication)*. John Benjamins Publishing Company.
25. Glucksberg, S., Keysar, B. & McGlone M.S. (1992). *Metaphor Understanding and Accessing Conceptual Schema: Reply to Gibbs (1992)*. *Psychological Review*, Vol.99, No. 3. (pp. 578-581). The American Psychological Association, Inc.
26. Goering, S. (2014). *Using Children's Literature as a Spark for Ethical Discussion: Stories that Deal with Death*. In C. Mills (Ed.). *Ethics and Children's Literature*. Taylor & Francis Group. (pp. 233-246).
27. Grady, J. (1997). *Foundations of Meaning: Primary Metaphors and Primary Scenes*. Ph.D dissertation, University of California, Berkeley.

28. Jiang, C. & Yang, K. (2021). *Concepts and Conceptualization*. In X. Wen & J.R. Taylor (Eds.). *The Routledge Handbook of Cognitive Linguistics*. (pp. 255-267). Routledge Taylor & Francis Group.
29. Jin, Z. (2014). *Approaches to Metaphor: Cognitive-linguistic and Philosophical Perspectives Proceedings*. 2nd International Conference on Interdisciplinary Humanities and Communication Studies. (pp.133-139).
30. Koch, C. C., Coughlan, H. & Cannon, M. (2024). *Representations of Hallucinations and Dissociation in Reading Adult Literature: Using Literature to Challenge Stigma about Psychosis*. *Irish Journal of Psychological Medicine*. Cambridge University Press. (pp. 125-131).
31. Kokkola, L. (2018). *Simplified Minds: Empathy and Mind-Modelling in Christopher Paolini's Inheritance Cycle*. In K. Moruzi, M. J. Smith & E. Bullen (Eds.). *Affect, Emotion, and Children's Literature*. (pp. 96–112).
32. Kuzmíková, J. (2018). *Metaphor in Theory and Research*. *World Literature Studies*. (pp.30-46). SAV - Slovenská akadémia vied - Ústav svetovej literatúry.
33. Kövecses, Z. (2002). *Metaphor: A Practical Introduction*. Oxford University Press.
34. Kövecses, Z. (2008). *Metaphor and Emotion*. In R. W. Gibbs, Jr. (Ed.). *The Cambridge Handbook of Metaphor and Thought*. Cambridge University Press. (pp. 380–396).
35. Kövecses, Z. (2013). *The Metaphor-Metonymy Relationship: Correlation Metaphors are Based on Metonymy*. *Metaphor and Symbol*, Vol. 28:2. (pp.75–88). Routledge Taylor & Francis Group.
36. Kövecses, Z. (2015). *Where Metaphors Come From*. *Reconsidering Context In Metaphor*. Oxford University Press.
37. Kövecses, Z. (2017). *Metaphor and Metonymy in Folk and Expert Theories of Emotion*. In F. Erwas, E. Gola, E. & M.G. Rossi (Eds.). *Metaphor in Communication, Science and Education (Applications of Cognitive Linguistics [ACL], 36)*. (pp. 29-41). De Gruyter Mouton.
38. Kövecses, Z. (2020). *Extended Conceptual Metaphor Theory*. Cambridge University Press.
39. Kövecses, Z. (2021). *Standard and Extended Conceptual Metaphor Theory*. In X. Wen & J.R. Taylor (Eds.). *The Routledge Handbook of Cognitive Linguistics*. (pp. 191-203). Routledge Taylor & Francis Group.
40. Lakoff, G & Johnson, M. (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press.

41. Lakoff, G & Kövecses, Z. (1987). *The Cognitive Model of Anger Inherent in American English*. In D. Holland and N. Quinn (Eds.). *Cultural Models in Language and Thought*. (pp. 195-221). New York: Cambridge University Press.
42. Lakoff, G. & Johnson, M. (1980). *Conceptual Metaphor in Everyday Language*. *The Journal of Philosophy*. Vol 77. (pp. 453-486).
43. Lakoff, G. (1987). *Women, Fire, and Dangerous Things (What Categories Reveal about the Mind)*. Chicago, London: The University of Chicago Press.
44. Lakoff, G. (2007). *The Contemporary Theory of Metaphor*. In B.K.Bergen, V. Evans & J. Zinken (Eds.). *The Cognitive Linguistics Reader. (Advances in Cognitive Linguistics)*. (pp.267-315). Equinox Publishing Ltd.
45. Lakoff, G., & Johnson, M. (2003). *Afterword*. In G. Lakoff & M. Johnson (Ed.), *Metaphors we live by* (pp. 243–276). Chicago: University of Chicago Press.
46. Langacker, R. W. (1987). *Foundations of Cognitive Grammar. Vol. I: Theoretical prerequisites*. Berlin: Mouton de Gruyter.
47. Littlemore, J. (2019). *Metaphors in the Mind. Sources of Variation in Embodied Metaphor*. Cambridge University Press.
48. Mahfudz, U. (2017). *Magical Realism in a Shinagawa Monkey Short Story by Haruki Murakami: The Concept of Characteristics of Magical Realism by Wendy B. Faris*. A Thesis. Syarif Hidayatullah State Islamic University.
49. Mammadov, A. & Mammadov, M. (2012). *The Role of Figurative Language in Political Discourse*. In M. Kuźniak, A. Libura & M. Szawerna (Eds.), *From Conceptual Metaphor Theory to Cognitive Ethnolinguistics. (Patterns of Imagery in Language)*. (pp.113-126). Peter Lang Edition.
50. Mammadov, A. & Mammadov, M. (2019). *Contextualizing and Conceptualizing Time, Space, and Person in Political Discourse*. *International Review of Pragmatics* 11. (pp. 137-152).
51. Mammadov, A. (2010). *Metaphors in the American and Russian Political Discourse*. *Rask Journal*. Vol 31(1). (pp.67-87).
52. Montalti, M., Garelo, S. & Cuccio, V. (2025). *Unstable Metaphors, Uncertain Minds: How Metaphors Shape Judgments and Opinions*. *Frontiers in Psychology*.
53. Mühlhausler, P. (1995). *Metaphors Others Live by*. *Language & Communication*, Vol. 15, No. 3. (p.281-288). Elsevier Science Ltd.
54. Nadeau, J. W. (2006). *Metaphorically Speaking: The Use of Metaphors in Grief Therapy*. *Illness, Crisis & Loss*, 14(3), (pp. 201-221).
55. Ness, P. (2011). *A Monster Calls*. Walker Books.

56. Outi, H. & Kivistö, S. (2014). *Introduction: Death in Literature*. Newcastle upon Tyne: Cambridge Scholars Publishing. (pp. viii–xix).
57. Pragglejazz Group, (2007). *MIP: A Method for Identifying Metaphorically Used Words in Discourse*. *Metaphor and Symbol*, 22(1). Lawrence Erlbaum Associates, Inc. (pp. 1-39).
58. Revita, I., Ferdinal, F., Oktavianus, O., Asnan, G. & Herwandi, H. (2024). *Bridging the Worlds: Metaphors in Interdisciplinary Contexts*. *Jurnal Arbitrer* - Vol. 11 No. 2. (pp. 208-227).
59. Rizzato, I. (2024). *Editorial: Metaphor Studies: Theories, Methods, Approaches, and Future Perspectives*. *Frontiers in Psychology*.
60. Rosenblatt, P. & Bowman, T. (2013). *Alternative Approaches to Conceptualizing Grief: A Conversation*. *Bereavement Care*, 32(2). (pp. 82–85). Routledge Taylor & Francis Group.
61. Steen, G. (2014). *Metaphor and Style*. In P. Stockwell & S. Whiteley (Eds.). *The Cambridge Handbook of Stylistics*. (pp.315-318).
62. Steen, G. (2015). *Developing, Testing and Interpreting Deliberate Metaphor Theory*. *Journal of Pragmatics* 90. (pp.67-72).
63. Steen, G. J., Dorst, A.G., Herrmann, J.B., Kaal, A. A., Krennmayr, T. & Pasma, T. (2010). *A Method for Linguistic Metaphor Identification. From MIP to MIPVU*, Vol 14. In M. H. Verspoor and W. Spooren, (Eds.). John Benjamins Publishing Company.
64. Steen, G.J. (2023). *Thinking by Metaphor, Fast and Slow: Deliberate Metaphor Theory Offers a New Model for Metaphor and Its Comprehension*. *Frontiers in Psychology*.
65. Taylor, J. (2003). *Linguistic Categorization: Prototypes in Linguistic Theory (Third edition)*. Oxford: Oxford University Press.
66. Trim, R. (2021). *Networking at the Interface between Conceptual and Linguistic Metaphor in Comparative Literary Texts*. In G. Zocco (Ed.). Vol. 4 *The Rhetoric of Topics and Forms*. Berlin, Boston: De Gruyter. (pp. 51-62).
67. Trites, R. S. (2000). *Disturbing the Universe: Power and Repression in Adolescent Literature*. University of Iowa Press.
68. Turner, M. (1991). *Reading Minds: The Study of English in the Age of Cognitive Science*. Princeton, NJ: Princeton University Press.
69. Ulfa, A. K. (2021). *A Concept of Characteristics of Magical Realism in Patrick Ness' A Monster Calls: A Merger of Objective and Adolescent Psychological Approach*. *International Journal of English Literature and Social Sciences*, Vol 6. (pp.89-94.). Infogain Publication.

70. Underwill, J. U. (2012). *Ethnolinguistics and Cultural Concepts: Truth, Love, Hate, and War*. Cambridge University Press.
71. Ungerer, F. & Schmid, H. J. (2006). *An Introduction to Cognitive Linguistics (Second edition)*. London: Pearson Education Limited.
72. Vandaele, J. (2021). *Cognitive Poetics and the Problem of Metaphor*. In X. Wen & J.R. Taylor (Eds.). *The Routledge Handbook of Cognitive Linguistics*. Routledge Taylor & Francis Group. (pp. 450-482).
73. Watkin, W. (2004). *On Mourning: Theories of Loss in Modern Literature*. Edinburgh University Press.
74. Wen, X. & Fu, Z. (2021). *Categorization*. In X. Wen & J.R. Taylor (Eds.). *The Routledge Handbook of Cognitive Linguistics*. Routledge Taylor & Francis Group. (pp. 173-190).
75. Yarova, A. (2020). *"I Am the Eternal Green Man": Holistic Ecology in Reading Patrick Ness's A Monster Calls*. *Children's Literature in Education*. (pp.465-479).
76. Yu, N. (2022). *The Moral Metaphor System. A Conceptual Metaphor Approach*. Oxford University Press.
77. Yu, N. (2008). *Metaphor from Body and Culture*. In R.W. Gibbs (Ed.). *The Cambridge Handbook of Metaphor and Thought*. Cambridge University Press. (pp.247-261).
78. Сеидов, С. (2009). *Феноменология творчества: История, парадоксы, личность*. Баку: Чашыюглу.

APPENDIX I

Abstract

The research examines grief and loss portrayal through metaphorical language in *A Monster Calls* by Patrick Ness through Conceptual Metaphor Theory (CMT) and embodied cognition. The research focuses on abstract emotional experiences of grief because metaphors act as basic elements of human thought by using metaphorical language for their organization.

Using the Metaphor Identification Procedure (MIP), the study points important metaphors that include GRIEF IS A BURDEN, ISOLATION IS INVISIBILITY and so on. This research is examined these statements by connecting them to physical experiences. The study shows that metaphor serves both linguistic features alongside cognitive and emotional abilities to help people express their inner pain.

The research demonstrates how cognitive literary studies benefit from metaphor because it enables characters and readers to understand trauma alongside emotional connection to loss and recovery. Literature depends on metaphor to develop emotional storytelling and this principle extends its value beyond literature for use in educational and counseling and therapeutic practices.

Keywords: metaphor analysis, conceptual metaphor theory, grief and loss, *A Monster Calls*

APPENDIX II

Acknowledgements

My deepest gratitude goes to Prof. Azad Mammadov because of his influential guidance and academic encouragement together with his generous support to finish in this dissertation work. The direction of this research together with its quality evolved from his profound expertise in cognitive linguistics and conceptual metaphor theory.

I am enormously thankful to Dr. Milana Abbasova for her indispensable guidance throughout my graduate journey. Her support, kindness, and encouragement have played a meaningful role in the completion of my academic journey.

I would like to give my sincere appreciation to all lecturers and professors of the MA program who used their expertise and teaching passion together with their dedication to academic excellence to support my academic development.