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**BALIKESİR ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI**

**AN EXPLORATION OF METAPHORS IN W. B. YEATS'**  
**POETRY THROUGH METAPHOR THEORY**

**YÜKSEK LİSANS TEZİ**

**Cansu ÖRSEL**

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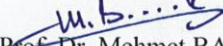
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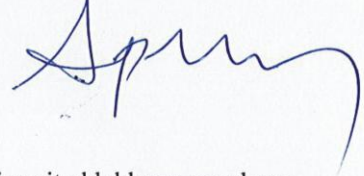
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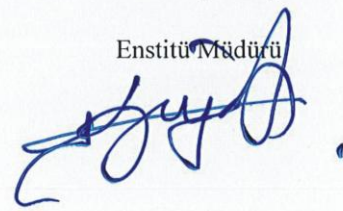


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Enstitü Müdürü



## FOREWORD

This paper aims to explore the development of Metaphor Theory starting from Aristotle to contemporary scholars and explore the metaphors in William Butler Yeats' poetry using Metaphor Identification Process (Steen, 2011). The metaphors that are identified in W. B. Yeats' poems are analyzed according to The Master Metaphor List. The metaphors that are included in the list are the conventional Conceptual Metaphors. On the other hand, the metaphors that include Yeatsian vocabulary such as gyre, centre, and beast are not included on the list. These metaphors are unconventional metaphors of Yeats' poetic imagination. The application of Conceptual Metaphor Theory provides a distinctive interpretation of William Butler Yeats' poetry.

Metaphor has been a popular phenomenon which has been scrutinized by various scholars from different research areas such as psychology, philosophy, linguistics, medicine, and literature. Aristotle was the first philosopher who analyzed and defined metaphor extensively in his *Poetics* (1996) and *Rhetoric* (2006). After years of research on metaphor, Lakoff and Johnson (1980) revolutionized metaphor studies with their seminal work *Metaphors We Live By* (1980). Their research leads to Conceptual Metaphor Theory which has changed the metaphor studies. Another important development in metaphor studies was Gerard Steen's Metaphor Identification Process (Steen, 2001) which offers a systematic way to identify metaphors. The five step Metaphor Identification Process is used to identify the metaphors in William Butler Yeats' poems.

William Butler Yeats poetry has been studied from various angles but Conceptual Metaphor Theory offers a distinctive perspective to analyze his poems. This different perspective leads to a richness in interpretation. This thesis provides a deeper insight into understanding Yeats' poems through Conceptual Metaphor Theory. The conventional and unconventional metaphors that are used by W. B. Yeats helps to interpret his poems in a distinctive way. This thesis can be an example for further research in applying metaphor theory to literary texts.

## **ABSTRACT**

### **AN EXPLORATION OF METAPHORS IN W. B. YEATS' POETRY THROUGH METAPHOR THEORY**

**ÖRSEL, Cansu**

**MA Thesis, Department of English Language Teaching,**

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This study aims to explore the development of the metaphor theory and its application to the selected poems of William Butler Yeats. Firstly, the history and the development of the metaphor theory is investigated from Aristotle to the contemporary metaphor scholars from different study fields. Then, the Nobel Award winner poet William Butler Yeats' selected poetry is investigated. The presence and the interpretation of the metaphors are analyzed. The conventional and unconventional metaphors are detected and additionally, unconventional usage of the conventional Conceptual Metaphors are distinguished as a consequence of extraordinary Yeatsian vocabulary. As a result, this study observes that metaphors are distinct proofs to indicate that language is a reflection of one's conceptual system and William Butler Yeats' poetry is highly rich in both conventional and unconventional metaphors.

**Key Words: Metaphor, Poetry, William Butler Yeats**

## ÖZET

### METAFOR TEORİSİ VE W. B. YEATS'İN ŞİİRLERİNDE METAFOR

ÖRSEL, Cansu

Yüksek Lisans, İngiliz Dili Eğitimi Anabilim Dalı

Tez Danışmanı: Prof. Dr. Dilek İNAN

2019, 72 Sayfa

Bu çalışma Metafor Teorisinin gelişimini araştırmayı ve bu teoriyi William Butler Yeats' in seçilmiş şiirlerine uygulamayı amaçlamaktadır. Öncelikle Metafor Teorisinin tarihi ve gelişimi Aristoteles' den başlayıp farklı alanlardaki metafor çalışmaları yapan günümüz akademisyenlerine kadar gözden geçirilmiştir. Ardından Nobel Ödüllü şair William Butler Yeats' in seçilmiş şiirleri incelenmiştir. Metaforların şiirlerdeki varlığı ve yorumlanması araştırılmıştır. Geleneksel ve alışılmamış metaforlar belirlenmiş ve bunun yanı sıra olağandışı Yeatsiyen sözcük hazinesi sonucundan oluşan geleneksel metaforların olağandışı kullanımları ayırt edilmiştir. Sonuç olarak metaforların, insanın bilişsel sisteminin dile yansımalarının bir kanıtı olduğunu ve William Butler Yeats' in şiirlerinin hem geleneksel hem de alışılmamış metaforlar bakımından zengin olduğu saptanmıştır.

**Anahtar Kelimeler: Metafor, Şiir, William Butler Yeats**

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Finally, I dedicate this work to my father Onur ÖRSEL and my mother Yıldız ÖRSEL for their unconditional love and endless support. I also want to thank my beloved brother Onur Can ÖRSEL who has always had encouraged me through this rough way. I am forever thankful for their involvement in my life.

Cansu ÖRSEL



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## **LIST OF ABBREVIATIONS**

- CM Conceptual Metaphor  
CMT Conceptual Metaphor Theory  
MIP Metaphor Identification Process

# 1. INTRODUCTION

## 1.1. Objectives

The metaphor has been causing plenty of discussions in various research areas such as linguistics, literature, psychology, cognitive sciences, medicine, and philosophy. The aim of this thesis is to explore the development of the metaphor theory and the application of the contemporary metaphor theory to William Butler Yeats' selected poetry. Particular issues will be addressed such as: Does William Butler Yeats' poetry include conventional or unconventional metaphors? Can Conceptual Metaphor Theory (CMT) be applied to the poetry? In what ways do Conceptual Metaphors affect the interpretation of the poems?

It will be evinced that the Conceptual Metaphor Theory has been causing a major research interest which proposes a scientific background for all the language related researches. Lakoff, Johnson, Steen, Richardson, Gibbs, Kövecses, and Cook have coined worthwhile terminology which leads this research. The Nobel Award-winning poet William Butler Yeats' poetry is analyzed according to Steen's Metaphor Identification Process (MIP) and in terms of metaphor terminology. The poems are selected from Yeats' s two different poetic styles; imagist poems and modernist poems. This study, firstly, investigates and traces the development of metaphor from Aristotle's classical understanding to the contemporary theory of metaphor known as Conceptual Metaphor Theory. Evidently, the application of the metaphor theory provides a distinctive interpretation of William Butler Yeats' poetry.

## **1.2. Method**

The scope of this research is limited by the Conceptual Metaphor Theory and benefits from the terminology of Lakoff, Johnson, Steen, and Kövecses. The poems that are chosen are also limited by the two poetic styles of William Butler Yeats namely, imagist poems and Twentieth century poems. The study analyzes the development of the metaphor theory in three sections: The Aristotelian View, Sixteen, Seventeenth, and Eighteenth Century Views, and Conceptual Metaphor Theory and Metaphor Identification Process. Then, the Conceptual Metaphor Theory is applied to the selected poems of William Butler Yeats. The poems are chosen from the different poetic styles of Yeats namely imagist period and the modernist period. After the selected poems of W. B. Yeats are gathered, the metaphors are identified according to Metaphor Identification Process and analyzed in terms of the poems' cultural and historical background. In the conclusion part, it is argued that the metaphor theory offers a distinctive interpretation of the poetry and William Butler Yeats' poems are very rich and unique in terms of metaphor usage. His usage of the metaphors employs “schema- refreshing” (Cook, 1994) and stimulating examples of both conventional and unconventional metaphors.

## **2. THE DEVELOPMENT OF THE METAPHOR THEORY**

Metaphor has been a popular and a well-researched linguistic phenomenon which has been scrutinized by many philosophers, scholars, and linguists. Starting from Aristotle, various scholars have contributed to the subject according to their views in understanding the complexity of metaphor. The development of metaphor theory can be analyzed in several ways. Considering the recent changes in metaphor studies the following chronological organization reflects the development of the metaphor studies; prominently that is The Aristotelian View, Sixteenth, Seventeenth, and Eighteenth Century Views, and Conceptual Metaphor Theory. The classical view of the metaphor is analyzed in The Aristotelian View section since Aristotle was the first philosopher who broadly studied metaphor and contributed to the ancient theory of the metaphor. After that, the transition period covers Sixteenth, Seventeenth, and Eighteenth Century Views section which covers the most important ideas and historical approaches to the metaphor. Lastly, the recent developments are discussed in Conceptual Metaphor Theory and Metaphor Identification Process section in order to underline that metaphor continues to attract considerable interest among scholars.

### **2.1. The Aristotelian View**

Metaphor has been the subject of much systematic investigation and research into metaphor has a long history. In the ancient history, metaphor is analyzed in the elitist form of discourse one of which was among the most important art forms that is poetry. According to the traditional view, metaphor is merely an ornamental figure of speech which provides aesthetic dimension to this art form. Thus, its role in cognition and understanding has been ignored for years. In fact, metaphor plays a key role in not only understanding poetry but also in understanding life in general yet the latter role of the metaphor was not discovered in Ancient times.



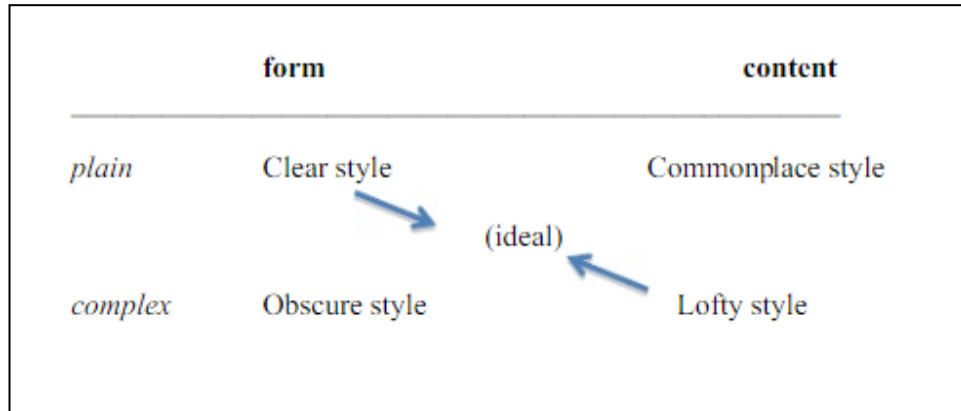
Extensive discussions of metaphor begin with Aristotle (384–322 BCE) hence the classical view of metaphor cannot be analyzed without Aristotle. Punter (2007) claims that Aristotle is regarded as the first thinker dealing with the theory of metaphor for this reason his works are fundamental in mattering the field of metaphor. Andrew Ortony (1993) claims the importance of Aristotle' s works in terms of metaphor as “Because rhetoric has been a field of human enquiry for over two millennia, it is not surprising that any serious study of metaphor is almost obliged to start with the works of Aristotle” (p. 3). In addition, Ricoeur (2004) mentions Aristotle as the scholar who “actually defined metaphor for the entire subsequent history of Western thought” (p.2). So, it is imperative that the starting point of the study must be Aristotle and his thoughts on metaphor. The traditional approach to metaphor starting from Aristotle mostly dealt with the figurative and poetic aspect of the metaphor, especially in poetry and rhetoric. When it is considered that according to the traditional wisdom, language was thought to be “a matter of style and thus accessory to knowledge production” (Newman, 2011, p.13), the approach to the metaphor as an ornamental figure comes naturally. Aristotle's classical works *The Poetics* (350 BC) and *The Rhetoric* (4th century BC) have a special place in the history of metaphor studies. As Wood (2015) points out that Aristotle in *Poetics* XXI provides “the first extant definition of metaphor in the history of western letters” (p.110) and most of Aristotle' s discussions about metaphor in *Rhetoric* depends on *Poetics*.

In *Poetics* XXI, metaphor is defined as “the application of a noun which properly applies to something else. The transfer may be from genus to species, from species to genus, from species to species, or by analogy” (Aristotle, trans.1996, p. 34) As it is clear from the definition, Aristotle presents the four different ways to name an entity by transference of the words and meanings. According to *Encyclopedia of Ancient Greek Language and Linguistics* (2013), the first three of them is classified today as metonymy or synecdoche (Giannakis and Bubenik, 2013, p. 415). Likewise, Ashworth (2007) offers that “. . . two of these types of metaphor, from genus to species and from species to genus were later classified by Quintilian as types of synecdoche.” (p. 313). On the other hand, Landa (2014) argues that “We may complain . . . that some of Aristotle's metaphors are rather metonymies or synecdoches. However, there is an enormous confusion in the current usage of all

these terms (in part because there is no way of drawing clear-cut categories).” (p. 31). The last one, the case of analogy, is defined in *Poetics* as “B stands in a similar relation to A as D does to C; one can then mention D instead of B, and vice versa.” (trans.1996, p. 34). Aristotle gives an example as making an analogy between Dionysus's cup and Ares's Shield what is a cup to Dionysus corresponds to what is a shield to Ares; thus a cup can be named as “shield of Dionysus” or a shield can be called as “cup of Ares”. Additionally, Aristotle (trans. 1996) employs another procedure to explain analogy as “one may refer to something using the transferred noun, and negate some of its proper attributes; e.g. one might call a shield not 'the cup of Ares' but 'the wineless cup' ” (p.35). Aristotle's elaboration on the term focuses on usage of metaphor in poetry and as Punter (2007) suggests ignores the usage of metaphor in rhetoric and logic. One can argue that Aristotle's approach to the metaphor is not comprehensive since “. . . he does not regard metaphor as integral to language's functioning; rather, it is a kind of decoration or ornament.” (Punter, 2007, p.12). However, it is well established in the contemporary metaphor theory that metaphor is not only an ornamental figure of speech but it is a part of everyday language and thought.

In *Poetics* XXII, Aristotle continues to define qualities of poetic style and proposes that one of the most important qualities of poetic style is clarity in diction. Furthermore, according to Aristotle what makes diction distinctive is “exotic expressions” (trans. 1996, p.36). such as metaphor. However, the mere exotic expressions make either “riddle or gibberish- a riddle if it were made up entirely of metaphors, gibberish if it were made up entirely of non-standard words” (trans. 1996, p.36). In order to achieve clarity and elevated style, current usage of words and exotic expressions must be combined all together. Landa (2014) schematically shows Aristotle's ideal combination of the diction and style as follows.

**Table 1. Aristotle' s Ideal Combination Of The Diction and Style**



**Source: Landa, J. A. G. (2014). Aristotle's Poetics. Retrieved from Social Science Research Network (SSRN) database.**

It is evident that according to the traditional approach the most striking quality of metaphor is that it is a tool to elevate the style. It is used alongside the everyday usage of the word to impress the reader. At the end of the chapter of *Poetics* XXII, Aristotle attributes great importance to metaphor by claiming that mastering metaphor is “a sign of natural talent” (trans. 1996, p. 37) and “the one thing that cannot be learnt from someone else” (trans. 1996, p. 37). According to him, one must be gifted to see the analogy between the words. Recognizing the analogy and likeness is the key to use metaphors. Along similar lines, Kirby (1997) mirrors Aristotle’s arguments about recognizing the analogy; likenesses are “presumably likenesses in things that seem dissimilar, or at least likenesses that might not initially suggest themselves” (Kirby, 1997, p. 536). It is clear that Aristotle's *Poetics* is surely a touchstone in the history of metaphor theory despite its limitations.

Another major work of Aristotle in which metaphor is discussed is *Rhetoric*. In *Rhetoric* book III, Aristotle focusses on metaphor in terms of its effect in rhetoric discourse. He discusses metaphor according to his claims in *Poetics* but his claims differ since *Rhetoric* is concerned with political discourse alongside the prose. Aristotle defines rhetoric in Book I Chapter II as “the available means of persuasion” (trans. 2007, p.37) and for this reason he analyses metaphor in terms of its power on

persuasion in *Rhetoric*. Another important issue in *Rhetoric* is the difference between the simile and the metaphor. In Book III Chapter IV, Aristotle notes that “A simile is also a metaphor” (trans. 2007, p.205) but he declares that there is a slight difference and distinguishes the two as follows: “The simile is useful also in speech, but only on a few occasions; for it is poetic. [Similes] should be brought in like metaphors; for they are metaphors, differing in the form of expression” (trans. 2007, p.205). He compares two examples “He rushed as a lion,” and “The lion rushed”. It is explained that the difference between the two is the usage of the particles “as” or “like”. In Book III Chapter X, he restates that a simile is “a metaphor differing by what is put first” (trans. 2007, p.218) and concludes that “Thus, it is less pleasing because it is longer and because it does not say that this is that, nor does [the listener’s] mind seek to understand this.” (trans., 2007, p.218). It is clear that Aristotle mostly dealt with the rhetoric effect of metaphor since his centre of attention is the perception of the listener. In Book III Chapter II, Aristotle states the importance of the correct usage of metaphors. Unlike the contemporary theory of metaphor, Aristotle thinks that the usage of metaphors cannot be drawn from anybody. It is not because he thinks that metaphor is naturally in our conceptual system but because it is the mark of genius. He states that:

Metaphor especially has clarity and sweetness and strangeness, and its use cannot be learned from someone else. One should speak both epithets and metaphors that are appropriate, and this will be from an analogy. If not, the expression seems inappropriate because opposites are most evident when side-by-side each other (trans 2007, p. 200).

It is clear that metaphor has a very important effect on clarity and style for Aristotle.

To sum up, Aristotle's ideas on metaphor initiated the academic pursuits on metaphor studies. He was the first scholar who defined metaphor and studied it elaborately in order to develop a theory of metaphor. It is clear that his focus is quite different from the twenty-first century metaphor scholars. In *Poetics*, Aristotle examines metaphor in terms of its usage in poetry. Thus, metaphor is perceived as a

stylistic device. On the other hand, In *Rhetoric*, he perceives metaphor as an element to persuade the listeners.

## **2.2. Sixteenth, Seventeenth, and Eighteenth Century Views**

In general sense, there has not been any notable developments or contrary ideas to the previous ages in terms of metaphor theory between sixteen and seventeen centuries. Nevertheless, it is important to analyze the approach to the metaphor in order to build a strong theoretical background. In these centuries, metaphor is generally perceived as a figure of speech which brings aesthetic beauty, vividness, and picturesqueness to the meaning. Atkins (2014) states that Quintillian, Cicero and Horace considered metaphor as a type of simile. According to Horace, “Metaphor's role is to present relationships that are harmonious and 'true to life' rather than exploratory or novel” (Hawkes, 2017, p.12). In the Medieval Era, Hawkes (2017) argues that the Christian society in the Middle ages mostly dealt with the book of God. There was a natural tendency to understand the bible properly. The metaphors that the bible includes have been interpreted in different levels of meanings. Hawkes points out that the best way to interpret the metaphors was given by Dante in the preface of *Paradiso*. He analyzes the levels of meanings as literal, the allegorical which is the symbolic level, the anagogical which is “spiritual world” level (Hawkes, 2017, p.17), and the tropological which is personal or moral level. Hawkes (2017) states that these meaning levels were used to discover the layers of meanings and the metaphors in the bible.

The Romantic period perceives metaphor as a sign of imagination which is reflected through the expressions. Romantic period approach to the understanding of metaphors differs from the Medieval Era in that metaphor is not perceived as a merely ornamental figure of speech but a vehicle to reflect experiences.

Hawkes (2017) exemplifies the metaphors in the Elizabethan era and defines the function of metaphor as dramatic. He concludes that “Elizabethan metaphors speak, and they ask for a response. Modern metaphors, by contrast, try to deliver

their goods in one immediate 'handing over' which is complete in itself” (Hawkes, 2017, p. 22).

According to the eighteenth century view, there are two different approaches to metaphor; while the first approach perceives metaphor as “outcome of the 'passionate' language” (Berry, 1973, p. 690), the second approach perceives it as “the outcome of the 'poverty' of language” (Berry, 1973, p. 690). The passionate language can be identified in the language of poetry. Metaphor has been, as it was for Aristotle, widely accepted as a property of poetry. The link between metaphor and poetry is explored in the reflection and production of the passionate language. The second approach defends that the origin of the metaphor is the poverty of language. According to this view, language falls short to express the deeds and emotions that humans experience. Thus, language is deprived and metaphor, through analogies, extends it in expressing ideas and feelings.

Similarly, the twentieth century views on metaphor and its nature have continued to be a matter of interest. The ideas of this era certainly have an influence on the development of the metaphor theory. Although they are quite important for the history of metaphor, they fall short to define the characteristics of metaphor completely.

### **2.3. Conceptual Metaphor Theory**

Metaphor studies have gained the researchers' attention from different academic fields such as cognitive linguistics, psychology, education, philosophy, and medicine. Especially after the groundbreaking work of George Lakoff and Mark Johnson *Metaphors We Live by* (1980), the traditional approach to metaphor has changed and metaphor studies have achieved a fundamental theoretical system that is labelled as Conceptual Metaphor Theory. Thus, metaphor has become a prevalent area of research for scholars around the world. Traditionally, metaphor is perceived as a figure of speech which is an ornamental element of language and not thought. For this reason, its role in cognition and understanding has been ignored for years. With the seminal work of John Lakoff and Mark Johnson *Metaphors We Live by*

(1980), a revolutionary approach has emerged in metaphor studies; metaphor is not a device of only poetry or elevated language anymore. Pointing out the role of the metaphor as a concept which affects the cognition and understanding, Lakoff and Johnson introduced Conceptual Metaphor Theory which strongly supports the idea that metaphor is a component of the everyday language and thought; it exists naturally and inherently in our daily life language.

According to the Conceptual Metaphor Theory, metaphor is one of the linguistic phenomena which is a component of the everyday language and it is spontaneously in our lives. It can be found in any utterance in numerous fields from politics to literature. Derrida (trans. 1976) emphasizes the extensive use of metaphor in language by emphasizing “there is no non-metaphoric language” (p. 67). Metaphor as a productive figure of speech enriches the language and gives complexity to the meaning. It is distinguished from other linguistic tools and literary terms in terms of its unique and deliberate way to compare two unlike things. It is used without intention as Johnson and Lakoff (1980) stated “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p.3). For this reason, metaphors affect how we perceive the concepts, thus life itself. This unique feature of metaphor makes itself a crucial informant for our conceptual system. Hence, metaphor is a worthwhile tool to explore in the area of literature since it reflects the conceptual system of the authors, poets, and playwrights. William Butler Yeats’ poetry is rich and worth analyzing in terms of his metaphor diversity and exceptional wording. As Picken (2007) states “Literary texts use words in unusual ways, and this foregrounds the wording” (p.4).

Traditionally metaphor is assumed to be in A is B form. It is also considered to be the comparison between two unlike things usually indicated by “like” or “as” in order to create a rhetorical effect. This traditional approach to metaphor was analyzed by Zoltan Kövecses (2010) in his book *Metaphor* under five features. First one is the assumption of metaphor as the property of words. The traditional base of metaphor is the linguistic phenomenon. Second one is that metaphor is merely used for artistic purposes. When the ancient approaches to metaphor are analyzed, the common use and study on the metaphor depend on rhetoric. Thirdly, metaphor depends on the resemblance between two compared things. Fourth one is about the

metaphor making. Kövecses (2010) explains that, traditionally, it has been thought that metaphor is a conscious production and it is used deliberately. Moreover, using metaphors requires an ability and mastery in language that is to say only great rhetoricians and writers can use metaphors. Last one is that metaphor is a figure of speech which is not a part of everyday language and human reasoning. All of these five assumptions about metaphor are challenged and demolished by George Lakoff and Mark Johnson in their study *Metaphors We Live by* (1980). They claim that metaphor is a matter of concepts and not a linguistic property. The function of the metaphor is not merely aesthetic but to provide a better understanding of the less experienced concepts. Unlike the traditional view, metaphor is not always based on similarity; it does not require a special talent, on the contrary, it is used by ordinary people. It is a part of the everyday life and human reasoning.

Conceptual Metaphor Theory differs from the previous approaches in terms of analyzing metaphor as a matter of thought. Lakoff and Johnson (1980) assert that “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3). Our thoughts, experiences, and actions involve metaphor, hence metaphor is ever present in our everyday life. Our everyday experiences are shaped by our conceptual system and “. . . [it] is not something we are normally aware of” (Lakoff and Johnson, 1980, p. 3). Therefore, language must be taken into consideration carefully in order to explore the conceptual system. Lakoff and Johnson (1980) observe that “Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like” (p.3). According to Conceptual Metaphor Theory, the linguistic evidence shows that ordinary conceptual system is “metaphorical in nature” (Lakoff and Johnson, 1980, p.20). The idea of the metaphorical conceptual system of human became the starting point of the Conceptual Metaphor Theory.

Metaphor's definition in cognitive view derives from Lakoff and Johnson's statement about the quintessence of metaphor that is “The essence of metaphor is understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson, 1980, p.5). According to the theory, in order to comprehend elusive concepts, concrete concepts are used. The knowledge domain about a concept that is



experienced before is unconsciously mapped onto the knowledge domain of concepts which are more abstract or less experienced. This unconscious process is called "mapping". In order to understand one thing, our conceptual system creates a map between different knowledge domains. This process depends on the culture one lives in because it is a product of everyday experience. For this reason, mapping of the different concepts may differ according to the culture. These differences create a broad range of metaphors across cultures and languages. According to Lakoff and Johnson, our cognitive system maps one experience onto the concepts which are much more abstract than the other one. Automatically, metaphor belongs to our everyday language and thought. Shaping how one conceives events and matters in the environment, metaphor gives insight into the cognitive process one goes through. Doubtlessly, the conceptualization of the abstract concepts is under the influence of the culture. If the culture affects the conceptualization in the cognitive system, then the differences between the cultures can be explored through the metaphor studies.

Metaphor has a complicated system which bears highlighting and hiding effects in itself. Since the mapping process of metaphor works partially, some aspects are being highlighted and the others are necessarily hidden. In the Conceptual Metaphor ARGUMENT IS WAR, the knowledge domain of war is mapped onto the domain of argument which is a highly abstract concept when compared to war. This Conceptual Metaphor (CM) shapes our everyday expressions about arguments. As culture plays an important role in how the concepts are perceived, it is inevitable that metaphors may differ from culture to culture. Lakoff and Johnson (1980) analyze ARGUMENT IS WAR example and conclude that in a culture that does not perceive arguments in terms of war “people would view arguments differently, experience them differently, carry them out differently, and talk about them differently” (p. 5). They exemplify a culture where argument is viewed as a dance and present certain mappings as “the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way” (p. 4). It is clear that metaphors about a knowledge domain can be mapped onto different knowledge domains according to the culture. Culture plays an important role in metaphors since different cultures may approach the domain of argument, for example, in a totally different sense. War may be the furthest thing to an argument according to a culture whereas another one may perceive it contrary. Kövecses, in his book *Metaphor in Culture: Universality and*

*Variation* (2005), analyzes the variation of metaphors within culture under eight dimensions; social, ethnic, regional, style, subcultural, diachronic, developmental, and individual dimensions. According to the culture, metaphors vary since the experiences of every individual also vary. Kövecses (2005), claims that “our metaphors vary because the cognitive preferences and styles we put to use for the creation of the abstract thought also vary” (p. 231). Clearly, production of the differential experiences, one of which is metaphors in the language, reflects the differences between one thinks of and speaks about. Thus, it can be said that metaphors reflect the cultural traditions.

The connection between metaphor and culture is worth analyzing in terms of the bond between culture and literature since cultural and social reality can be comprehended through analyzing the metaphors in the literary works. Kövecses (2006) affirms the importance of metaphor in understanding life and the culture we live in as “Trying to understand metaphor means attempting to understand a vital part of who we are and what kind of world we live in” (p.14). The reflection of culture can be found in the everyday expressions about a concept. For example, Lakoff and Johnson (1980) indicate a list of everyday expressions:

**ARGUMENT IS WAR**

Your claims are indefensible.

He attacked every weak point in my argument.

His criticisms were right on target.

I demolished his argument.

I've never won an argument with him.

You disagree? Okay, shoot!

If you use that strategy, he'll wipe you out.

He shot down all of my arguments (Lakoff, 1980, p. 4).

All of the linguistic expressions above reflect how one perceives, performs, and talks about arguments. Conceptual Metaphors and their productions, in other words, linguistic expressions, are the products of the unconscious mapping between different knowledge domains. These knowledge domains are termed as target domain and source domain.

Target domain and source domain are the key components of metaphor formation and analysis. These different domains have a systematic set of correspondences in the conceptual system which refers to the fact that an abstract domain is conceived through a physical domain. Since the source domain is used to perceive the target domain, the source domain is typically more concrete and more experienced than the target domain which is rather abstract and less experienced. Some of the common source domains are the human body, animals, movement, spatial orientations, forces, and some binary experiences such as light and darkness and heat and cold. Obviously, these common source domains derive from our everyday experiences. The common target domains have abstract sources such as emotions, thoughts, time, life and death, communication, and relationships. They require a clear rendition since they are quite abstract concepts.

The mapping between the source and target domain is not a conscious manner but it is rather an unconscious process in everyday life. Understanding an abstract concept by means of another knowledge domain which depends on our experiences makes metaphor a highly crucial and a functional concept. It reflects how the producer of the metaphor perceives the source personally, culturally, and even historically. The consequence of the mapping, the Conceptual Metaphors, is quite important as Goatly (2011) states that “The vast majority of abstract vocabulary in the lexicon of English derives from Conceptual Metaphors” (p. 43). It is obvious that metaphors are prominent for the language and that they facilitate and enrich the interpretation of literary texts. Metaphor is not just as an ornamental linguistic property but a tool to get a better grasp of the literary work. The metaphors of a literary work reflect the ideas of the writer, the culture to which the literary work belongs, and the era it was written in. The experiences of a person about the source and target domain shape the metaphor and because of this situation metaphor has a crucial place in literary studies rather than being merely a linguistic phenomenon. The tight link between the metaphor and culture or the metaphor and human conceptual system makes metaphor an important tool for the literary studies since it reflects the culture and the conceptual system of the writers, poets, playwrights and other authors of the different types of written and spoken language. Different domains of experiences are conceived through another domain of experience

according to particular culture. The correspondences between different knowledge domains manifest Conceptual Metaphors.

When different knowledge domains are mapped onto each other, the production of metaphor reflects the metaphorical nature of the concepts that shape our everyday life. How we act affects how we conceive the concepts. When TIME IS MONEY CM is taken into consideration, it is clear that if a culture has TIME IS MONEY CM, then this culture certainly perceives time as a valuable commodity. Lakoff and Johnson (1980) explain the example as “Time in our culture is a valuable commodity. It is a limited resource that we use to accomplish our goals” (p. 8). It is clear that time is perceived as a valuable commodity because people act as if it is valuable. As a consequence abstract concept of time is conceptualized according to the culture in which time can be invested, saved, wasted, and so on. In a culture where time has no importance at all, the conceptualization of time can work in a completely different way.

Previous research has established that metaphorical concepts have a systematicity which highlights some aspects of the concept while hiding others. Lakoff and Johnson (1980) state that “In allowing us to focus on one aspect of a concept (e.g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor” (p.10). They conclude that context is sometimes needed in order to understand the highlighting and hiding in the metaphors. Especially in the conventional metaphors, one may not need the context to understand and identify the metaphor. However, the unconventional metaphors are much more complex and the context matters remarkably in order to understand them truly. In *Metaphors We Live by* (1980), the example of “apple-juice seat” is given and analyzed. Without context, apple- juice seat cannot be analyzed since it is not a conventional metaphor. The context is given by Lakoff and Johnson (1980) as:

An overnight guest came down to breakfast. There were four place settings three with orange juice and one with apple juice. It was clear what the apple-juice seat was. And even the next morning when there was no apple juice, it was still clear which seat was the apple-juice seat (p. 12).

Clearly, it is the context which gives the exact meaning of the metaphor. So, it can be said that some metaphors, especially unconventional ones, may require a context in order to be understood properly. On the other hand, there are some metaphors whose interpretation can differ from person to person. The highlighting and hiding aspects of metaphor are very important as it is explained that “. . .the metaphorical structuring involved here is partial, not total. If it were total, one concept would actually be the other, not merely be understood in terms of it.” (Lakoff and Johnson, 1980, p. 13). It is important to understand that when the mapping between the concepts is taken into consideration, this mapping depends on the partial structuring and it can only be extended to some aspects of the concepts.

In their seminal work, Lakoff and Johnson group metaphors into three types: structural metaphors, orientational metaphors, and ontological metaphors. Structural metaphors are the most common metaphors. Basically, complicated and abstract concepts are understood in terms of other basic and concrete concepts. Highlighting and hiding are the important characteristics of the structural metaphors. Orientational metaphors depend on spatial experiences like up and down, front and behind, deep and shallow etc. These metaphors are not arbitrary, indeed they are based on our physical experience about space. The third type, the ontological metaphors, are the abstract concepts such as events, activities, emotions, ideas that are understood by one's experience with the physical objects.

The metaphors are the production of the structuring of one concept in terms of another such as TIME IS MONEY, ARGUMENT IS WAR, and LIFE IS A JOURNEY. Another kind of metaphor is the orientational metaphor which is understanding one concept with respect to another. They usually depend on the spatial orientations such as “up-down, in-out, front-back, on-off, deep-shallow, central-peripheral” (Lakoff and Johnson, 1980, p. 14). One's relationship with the physical environment forms the basis of metaphor creation. As a consequence, the abstract concept of happiness is understood as HAPPY IS UP. The orientational metaphors are not arbitrary for example when one considers SICKNESS IS DOWN Conceptual Metaphor, it is obvious that it derives from one's experiences with the sickness which makes one lie down. Another example, MORE IS UP derives from the experience when someone adds something to a cup it goes up. These metaphors

can also have cultural and social basis alongside the physical one as in HIGH STATUS IS UP. Lakoff and Johnson (1980) explain that “Status is correlated with (social) power and (physical) power is UP” (p. 16). Therefore, metaphors may depend on the social, cultural, and the physical basis as in the example. The orientational metaphors are the ones which consist of fundamental concepts such as good and bad.

In order to understand one concept as a different kind of entity, one must go beyond the orientational experiences. By identifying our experiences as entities, “. . . we can refer to them, categorize them, group them, and quantify them-and, by this means, reason about them” (Lakoff and Johnson, 1980, p.25). One’s experience with entities or physical objects leads to ontological metaphors. We understand abstract concepts such as ideas, emotions, and activities as substances or entities. In *Metaphors We Live by* (1980), INFLATION IS AN ENTITY CM is analyzed as “viewing inflation as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it, and perhaps even believe that we understand it” (p. 27). Although it is hard to identify ontological metaphors in discourse, it allows one to refer to it, quantify it, identify it, etc. Defining inanimate objects as a human is one of the kinds of ontological metaphors. It is traditionally called as personification. It does not have to be in X IS A PERSON form but rather in a more complex form as in “Life has cheated me”.

Raymond W. Gibbs has demonstrated in his work *The Poetics of Mind: Figurative Thought, Language, and Understanding* (1994) that human cognition is highly poetic and humankind understand themselves with the help of figurative thought. His claim supports Lakoff and Johnson's ideas on metaphorical nature of the conceptual system. Poetic structure of the mind can be found on the figurative productions of the language. In *The Cambridge Handbook of Metaphor and Thought* (2008), Gibbs stated that since 1993 a lot has changed and the ubiquity of the metaphor in everyday discourse is demonstrated by various academic disciplines.

Besides refreshing the schemata of the reader, it is also clear that Conceptual Metaphor Theory could be beneficial for English Language teaching especially for the vocabulary and understanding the figurative usage of the language. For instance,

Pérez (2017) explains that “Teaching idiomatic expressions in relation to Conceptual Metaphors can facilitate learning vocabulary as categories provide a framework for lexical organization, and organized vocabulary is known to be easier to learn than random lists” (p. 8). Additionally, Fang (2014) explains that metaphor is both important for the learner and the teacher as “In order to teach and learn English well, teachers and students can learn Conceptual Metaphor Theory to instruct their vocabulary teaching and learning” (p. 337). Using the Metaphor Identification Process, the teacher may make the students realize the figurative usage of the language. The more the students become aware of metaphors, the better their understanding of the foreign language gets.

There are various ways to identify the metaphors in language. The two most common approaches to detect metaphors are top-down and bottom-up approaches. Steen (2007) states that “cognitive linguists often work with a deductive approach to finding metaphor in language” (p.27). Additionally, Gerard Steen (2009) developed five steps for metaphor identification in order to lay a reliable and systematic method for metaphor studies. A group of ten scholars gathered from different research areas such as linguistics, psychology, and stylistics to conduct a metaphor identification research. Called as “Pragglejaz” group, these scholars - Peter Crisp, Ray Gibbs, Alice Deignan, Gerard Steen, Graham Low, Lynne Cameron, Elena Semino, Joe Grady, Alan Cienki, and Zoltán Kövecses- contribute greatly to recent metaphor studies. The group and the project take its name from the first letters of the researchers. MIP helps the reader to find the connection between the linguistic metaphors and Conceptual Metaphors such as “He came to the end of the road” and Conceptual Metaphor LIFE IS A JOURNEY. Steen's MIP (2002) consists of five steps.

- Identification of
1. metaphorical focus
  2. metaphorical idea
  3. metaphorical comparison
  4. metaphorical analogy
  5. metaphorical mapping (p.393).

Metaphorical focus identification is the first step of the identification procedure. Steen (2002) states that “This label alludes to the terminology introduced

by Max Black, where the metaphorically used word is called the focus, which stands out against the background of a literal frame” (p.394). It is basically the identification of the metaphorical words. The second step metaphorical idea identification is the following procedure of the metaphorical focus identification. In the third step the mapping between the two domains is compared. Fourth step is the identification of the analogy and the last step is finding the mapping between the two domains. Although it seems quite easy to conduct this process, it has a highly complicated and even mathematical background. Steen (2002) gives an example of the metaphorical analysis of “Now Sleeps the Crimson Petal” by Alfred Tennyson as “ $(\exists F) (\exists y) \{SIM[F (PETAL), SLEEP (y)]\}$ ” (Steen, 2002, p.394). He concludes:

This formula should read as follows: there is some activity F and some entity y for which it may be asserted that there is a similarity between petals doing F and ys sleeping. As can be seen, an open comparison contains two incomplete propositions that are asserted to exhibit a relation of similarity if their open slots can be filled (Steen, 2002, p. 394).

It is clear that 5 steps procedure may have a very complicated mathematical procedure. However, it is also possible to apply these procedures without formulating it. The comparison between the petal and the person may be identified by following the procedures but it is not necessary to put them in an equation in order to make a literary analysis of the metaphors. In "From three dimensions to five steps: The value of deliberate metaphor" (2011), Steen makes a simpler explanation of 5 Steps MIP as:

1. Identification of metaphor- related words
2. Identification of metaphor- related propositions
3. Identification of open metaphorical comparison
4. Identification of analogical structure
5. Identification of cross-domain mapping (p. 94)

The example of ARGUMENTS ARE WAR CM is analyzed by Steen (2011) as follows:



**Table 2. Application of CMT**

Steps	Analysis
Text	<i>Lakoff attacked Glucksberg</i>
1. Identification of metaphor-related words	attacked
2. Identification of metaphor-related propositions	P1 (ATTACK <sub>s</sub> LAKOFF <sub>t</sub> GLUCKSBERG <sub>t</sub> )
3. Identification of open metaphorical comparison	SIM {□ <i>F, x, y</i> [ <i>F</i> (LAKOFF, GLUCKSBERG)] <sub>t</sub> [ATTACK ( <i>x, y</i> )] <sub>s</sub> }
4. Identification of analogical structure	SIM [CRITICIZE (LAKOFF, GLUCKSBERG)] <sub>t</sub> [ATTACK (ATTACKER, ATTACKED)] <sub>s</sub> }
5. Identification of cross-domain mapping	TARGET < SOURCE DOMAIN CRITICIZE < ATTACK LAKOFF < ATTACKER GLUCKSBERG < ATTACKED <i>possible inferences:</i> ARGUMENTS < WEAPONS

**Source: Steen, G. (2011). From three dimensions to five steps: The value of deliberate metaphor. *Metaphorik.de*, 21/2011: 83-110.**

Firstly, the words that are possibly metaphorical are identified. These words are usually a threat to the literal meaning. Then, the metaphor related propositions are identified. The comparison leads the fourth step which is the essence of the metaphor, that is the identification of the analogy. Lastly, the cross-domain mapping is the result of the MIP.

George Lakoff, Jane Espenson, and Alan Schwartz (1991) compiled a list of metaphors from “published books and papers, student papers at Berkeley and elsewhere, and research seminars” (p. 1). It is stated that nearly twenty percent of the material could be compiled. It is “a manually compiled catalog of metaphor” (Mason, 2004, p.24) and this list is not the finished product. Shutova (2010) states that Master Metaphor List contains “hand-crafted metaphorical mappings between

concepts” (p.690). It does not contain all the metaphors in the language but it is subject to development. The list consists of four sections as follows EVENT STRUCTURE, MENTAL EVENTS, EMOTIONS and OTHERS. These sections are determined by the abstract conceptual domains which are understood in terms of other concrete or more experienced conceptual domains.

Lee and Barnden (2001) state that “The Master Metaphor List is possibly the largest and most complete catalogue” (p.1). Thus, it is a great source to determine the conventional metaphors. Therefore, this thesis not only benefits from the already established Conceptual Metaphors created in “The Master Metaphor List” such as LIFE IS A JOURNEY, but also contributes new Conceptual Metaphors such as TIME IS A GYRING THREAD, which is derived from Yeats’ linguistic metaphors.

So far the thesis has discussed key terms in relation to metaphor in the theoretical part. The following section, the empirical part, establishes the importance of using Conceptual Metaphor Theory in analyzing William Butler Yeats’ selected poems.

### 3. WILLIAM BUTLER YEATS and HIS POETRY

#### 3.1. Yeats' Poetic Development

William Butler Yeats, one of the most influential Irish poets, was born in Sandymount, Dublin on 13th June 1865. He is one of the key figures of Irish Literary Revival and naturally an influential intellectual in the Irish Cultural History. The winner of Nobel Prize for Literature in 1923, William Butler Yeats was a productive literary figure who wrote different types of literary works such as poems, plays, and prose. Philosophy and history had a crucial effect in his literary works which make them unique and resourceful. He had three stages in his literary career, one of them is Pre-Raphaelite phase in which myths, love, esotericism, and mystical subjects are dominant. For the second phase

“ . . . critics have formed two sides, which viewed the poet's work in very different manners: on the one hand, his poetry was considered rhythmic and muscular, with very modernist presentation, while on the other there was no power in the works and they seemed barren” (Dicu, 2013, p.6).

After this period, his interest in mysticism made a comeback and he started to use the theme of worldly vs spiritual. Dicu (2013) states that “This return to spiritualism can be regarded as a cyclical enclosure of his career. By doing so, the poet manages to create a parallel between himself as an artist and his vision of historical cycles” (p.6).

In the introduction of *The Apprentice mage 1865-1914*, Foster (1998) refers Yeats as “a playwright, journalist, occultist, apprentice politician, revolutionary, stage-manager, diner-out, dedicated friend, confident and lover of the most interested people of his day” (p. xxvi). It is clear that Yeats was a true intellectual who produced impressive works of literature. He had an Anglo- Irish and protestant family which puts him in a different position than Irish Catholics. Just like James Joyce, Yeats did not write his works in Irish but in English. He had an important role in the establishment of Abbey Theatre. He was among the ones who started Irish

Literary Revival with Edward Martyn and Lady Gregory. He had always been fascinated by the Irish mythology and the occult. His father John Butler Yeats was a famous painter. At first, John Butler Yeats was studying law but then he abandoned the law school to start Heatherley School of Fine Art in London. John got married to Susan Mary Pollexfen who was a daughter of the wealthy family in Sligo. Later, Susan and John started to live with Pollexfen family in Sligo where Yeats spent his childhood. Yeats' siblings were also highly into art: Jack was a painter, his sisters Elizabeth and Susan Mary were into The Arts and Crafts movement which was a fine arts movement starting in British Isles and spread across the British Empire. He was raised among the artists. Living with his grandparents, William Butler Yeats became familiar with the Irish mythology and tales. It is stated in Bramsbäck (1971) that "There is no denying that Irish traditional prose tales (folktales as well as legends), Irish traditional belief, and Irish traditional folk poetry served as basic material for Yeats, and inspired his creative writing" (Bramsbäck, 1971, p.68). Irish tales and myths inspired Yeats to write his poems. His interest in Irish myths and tales come from his interest in the supernatural. Sundmark (2006) claims that "Yeats was not especially interested in the fairy tale itself- not the form, nor the genre; what interested him was the 'folk,' especially the Irish peasant and the Irish poet (himself), and how they/he may come in contact with the supernatural" (p. 101).

Young Yeats started to pursue his passion for art as a student at Metropolitan School of Art in Dublin which he later abandoned. In the late 1880' s Yeats met great writers such as Oscar Wilde and George Bernard Shaw. He started to write plays one of which was *The Countess Kathleen* (1892). He dedicated this play to his lover Maud Gonne who was a defender of the Irish independence. Yeats was rejected by her many times and she had a very important place in Yeats' s life and career. He met with the Irish Nationalist Maud Gonne in 1889 when she was 23 years old. Yeats had an obsessive love to the young lady and his life and career were affected by Maud Gonne. In 1891, he proposed marriage which Gonne rejected. The marriage proposal was repeated three times after 1891. She rejected all of the proposals and got married to the Irish nationalist Major John MacBride in 1903. Even if Maud Gonne got married, she still was a major influence for Yeats. Levine (1981) claimed that

Yeats did not easily uproot the memory of his love for Maud Gonne, especially in the years immediately following his marriage in 1917. No critic has ever documented how deeply the women lost is implicated in "The Wild Swans at Coole" and generally, in all of Yeats' swaniconography. The multiple symbolic uses of the swan in his later poetry would have been impossible had he not learned how to control his memories of Maud (p. 411).

With the help of Lady Gregory and John Millington Synge, Yeats founded the Irish National Theatre Society. In 1897, Irish Literary Theatre was founded and Yeats wrote a manifesto and declared that:

We hope to find in Ireland an uncorrupted and imaginative audience trained to listen by its passion for oratory, and believe that our desire to bring upon the stage the deeper thoughts and emotions of Ireland will ensure for us a tolerant welcome, and that freedom to experiment which is not found in theaters of England, and without which no new movement in art or literature can succeed (Harris, 2017, p.54).

It is stated in the manifesto that the aim of the Irish Literary Theatre was to create a new movement in art by experimentation which cannot be done in the theaters of England. Lady Gregory, Edward Martyn, George Moore and Yeats presented Irish plays. After that, Yeats established the Irish National Theatre Society with William and Frank Fay, Annie Horniman, and Florence Farr. On 27 December 1904, They opened the Abbey Theatre with Synge.

Howes and Kelly (2006), states that William Butler Yeats has had a varied and complex literary career which debatably belongs to "three major literary historical periods or traditions: the Romantic, the Victorian, and the Modernist" (p.1). Until 1900' s Yeats was under the influence of Irish legends and occult. The influence of Edmund Spenser and Percy Bysshe Shelley may be seen in his lyrical poems. After 1900' s, his poems started to be more realistic. After moving to London in 1887, Yeats founded the Rhymers' Club with his friend Ernest Rhys. The Londoner poets met in a tavern and recite their verse. Two anthologies of the Club were published in 1892 and 1894. His interest in mysticism, occultism, and spiritualism had a major impact on his life. Yeats has a very distinct poetic style since he combines modern techniques with mythological elements. Dicu (2013)

states that Yeats has three passions for literature, history, and philosophy. The three passion of Yeats can be traced in his poetry and the metaphors he produces.

Yeats is among the most crucial English language poets of the twentieth century. His poems consist of picturesque imagery and symbolism which makes him a Symbolist poet. Especially in his imagist poems every word is selected scrupulously so that all of them construe the meaning together. What makes him unique is his mastery in the traditional forms. Unlike other modernist poets, he complies with the traditional forms. While his early poetry is highly influenced by Irish myths and tales, his later works are about the historical changes of his time and other contemporary issues. The themes of his early poems are love, mysticism, and occult.

### **3.2. Imagism and Yeats**

Yeats, though he had followed many different movements during his development of poetry, is among the key figures of imagism. Imagism was the product of the twentieth century in Anglo- American poetry. Unlike the Victorian poetry, imagist poetry has clear, straightforward and direct use of language and images. It puts images to the heart of the poetry instead of using it as an ornamental figure of speech. Imagism is similar to metaphor in terms of its attempt to replace abstractions with the concrete details. It is similar to the conceptualization of the abstract items in the metaphorical mappings. The less experienced, abstract concepts are usually hard to understand when compared to the everyday concepts that one experiences. Human mind, as it is reflected in the language, has a tendency to conceptualize the abstract concepts according to the much familiar experiences. As a consequence, the different domains of the source and the target are mapped onto each other. Imagism, like the human mind, uses concrete and direct details instead of using ornamental language to describe abstractions. These poems are typically short and economical in terms of the lexical units. Every word has a crucial importance thus they must be analyzed carefully and meticulously. These poems are rich in the use of figures of speech since they convey deep meaning with fewer words. Metaphor is useful for conveying innovative and alternative meanings because it

extends the interpretation by conceptualization. As it is stated in Crisp (1996) “Pound and Hulme both saw metaphor as the key to the Image” (p. 83). The connection between the ideal language of imagism and the metaphor is explained by Pu (2015) as “Full of images, the Imagists called for a language arising from metaphor, that is, a compressed or elliptical expression of metaphorical perception” (p. 79). Metaphor undoubtedly contributes to the creation of the image. Along these lines, Conceptual Metaphor Theory is an effective and a productive tool to analyze Yeats as a representative of the imagist poetry.

The characteristics of an imagist poem are various. As Crisp (1996) argues “the more of them a poem has, the more Imagist it is” (p.82). The first property is to do with brevity which is to imply the importance of every single word the poem has. Every word in the imagist poems has a purpose. Secondly, the imagist poems are usually written in the free verse. Thirdly, they serve the image of the concrete situations and they are usually away from being personal.

### **3.3. Yeats and Twentieth Century Poetry**

Modernism had brought a groundbreaking change after the nineteenth century Victorian period. Although it had different effects in different literary genres, modernism has some common characteristics which can be traced in literature. At first, it is obvious that the effect of the war can be seen in the twentieth century poetry. It brought a dark and chaotic perspective in the way poets analyze certain contemporary topical issues. Secondly, symbolism and imagism began to govern poetry in the general sense. Thirdly, nature became one of the most important themes of the poems. Especially the chaos which was brought by the war made the poems much more pessimistic. There is a stark difference between Yeats’ imagist poetry and his modernist poetry in the way in which the latter depicts pessimistic themes and images.

## **4. METAPHORS IN WILLIAM BUTLER YEATS' POETRY**

William Butler Yeats has changed his poetic style several times. Thus his poetry can be divided into three periods: Imagist poems, Romantic Poems, Twentieth Century modernist poems. This thesis puts essential emphasis on his imagist and modernist poems to be analyzed by Lakoff and Johnson' s Conceptual Metaphor Theory.

### **4.1. Imagist poems**

The poems in this section are selected among the imagist poems of Yeats'. These poems are generally short and rich in images. Every single word is used for a purpose. They are rich, diverse and schema-refreshing in metaphor and image.

#### **4.1.1. Swift's Epitaph (1933)**

SWIFT has sailed into his rest;  
Savage indignation there  
Cannot lacerate his breast.  
Imitate him if you dare,  
World-besotted traveller; he  
Served human liberty (Jeffares, 1989, p. 361).

Swift has been one of the major influences in Yeats' poetic production as he claimed that "Swift haunts me; he is always just around the next corner" (1962), p.186). Before his own death, Swift wrote his own epitaph in Latin which is written on his tombstone in Saint Patrick's Cathedral. Yeats emphasizes the importance of the epitaph for him as "This is Irish hatred and solitude, the hatred of human life that made Swift write Gulliver and the epitaph upon his tomb, that can still make us wag



between extremes and doubt our sanity” (Yeats, 1961, p. 519). Allen (1981), also states the importance of Swift to Yeats as describing Swift as

“ . . . who haunted [Yeats's] imagination in those years when he was approaching death as epitomized in his overwrought enthusiasm for the words which Swift authored for his tomb in St. Patrick's Cathedral, words which Yeats more than once called 'the greatest epitaph in history” (Allen, 1981, p. 178).

Yeats worked on the translation of the Latin Epitaph and it is included in his collected poems, *Yeats' Poems* (1989). Though it is regarded as a free translation, John Middleton Murray's version of the Latin epitaph is as follow:

The body of Jonathan Swift, Doctor of Divinity, Dean of this Cathedral Church, is buried here, where fierce indignation can lacerate his heart no more. Go, traveller, and imitate if you can one who strove his utmost to champion liberty (Conner, 1998, p.178).

The Latin original and Yeats' version are similar in terms of the usage of the metaphor but Yeats' version is certainly richer in imagism. As Allen (1981) states that Yeats' s version has different images and metaphors as “The real modifications in Yeats' translation involve the sailing image and the concept of rest, the first of which is non-existent in Swift's Latin and the second of which is no more than implied there” (p.180). One of the oldest themes in the metaphor literature is the root of the very ubiquitous metaphor that is LIFE IS A JOURNEY since it conceptualizes one of the most historic concepts for humankind. In the poem, Yeats maps the domain of journey onto the domain of life itself. In order to identify the metaphors in the poem, metaphor related words such as sailing is identified. In the first stanza, the word “sailing” evokes the metaphor of life thus the writer perceives life as a journey. It also has Norse Folkloric connotation about life since they buried their heroes in the ship. Additionally, sailing means to move quickly and smoothly in a particular direction. So the word “sailing” represents the motion which is the essence of the journey. Then, the analogies between the two domains are analyzed in order to reveal the cross domain mappings. For instance, the motion towards a destination is the basic concept of travel. In this Conceptual Metaphor, the destination is clearly the death. So the outcome of the mapping is DEATH IS A DESTINATION. The word “traveller” in line five directly refers to the mappings of the Conceptual Metaphor LIFE IS A JOURNEY. If life is a journey, then the people are travellers. Torchiana

(1963) claims that “World-besotted traveller” is “distinctly Yeatsian poetic formulation of Swift on liberty” (Torchiana, 1963, p.26). To sum up, even if the metaphor that is used by Yeats is ubiquitous and conventional, his usage of it is highly unconventional. Because the traveller proposes “a Swift who was not infatuated with the world” (Torchiana, 1963, p.26). When the mappings between the two domains are analyzed, the outcomes are LIFE IS A JOURNEY, PEOPLE ARE TRAVELLERS and DEATH IS A DESTINATION. The CM of LIFE IS A JOURNEY is in the Master Metaphor List yet other CMs are not included in the list.

#### **4.1.2. His Bargain (1932)**

Who talks of Plato’s spindle;  
What set it whirling round?  
Eternity may dwindle,  
Time is unwound,  
Dan and Jerry Lout  
Change their loves about.  
However they may take it,  
Before the thread began  
I made, and may not break it  
When the last thread has run,  
A bargain with that hair  
And all the windings there (Jeffares, 1989, p. 378)

Yeats is a master in distinguishing philosophical ideas about time and space. He perceives time as two consolidated gyres symbolizing a never ending systematic procedure. The spiral moving wider from its origin ends with the devolution, disorder and chaos caused by the natural move of decentering. The cycle continues with the widening of the other gyre which has already reached its top point. “Plato's spindle” (Line 1) alludes to the Platonic years and the gyre. Unterecker (1996) explains that “Plato's spindle” is “the unending cycles of Platonic years which spin like gyroscope through eternity” (p. 231). It is also stated that the image of the spindle and thread can be visualized as a “yo- yo” (Unterecker, 1996, p.231). On the

other hand, Ko (2016) presents that “Yeats uses it to explain the cycle of life or love between a man and a woman” (p.201). It is clear that Yeats uses a dual meaning here and both life and love can be associated with time itself. As Ko explains that spindle is an image of love and “eternity and time are the symbols of a man and a woman” (Ko, 2016, p.202). It is clear that as Jeffares (2001) argues the poem “deals with the lover's choice overriding fate” (Jeffares, 2001, p.253). Ross (2009) analyzes the poem as “The male speaker dismisses the spindle of time upon which eternity unwinds itself, having made a "bargain" - that is, having dedicated himself to the winding of his love' s hair” (Ross, 2009, p. 299). As a consequence, the love and the time are genuinely connected in the poem. The verbs “dwindle” and “unwound” evoke the sense of movement in the poem. These words are identified as metaphor related words. When the domain of time and gyring thread are mapped onto each other, it can be seen that time is used to reflect the love of the woman and man. The love between the lovers is strongly emphasized in lines seven and nine as it starts before the time and lasts through the eternity. The poem uses TIME IS A GYRING THREAD metaphor. In line two the movement of whirling round is the product of the mapping between two different types of domains. Additionally, the lexical items "dwindle" (line 3) and "unwind" (line 4) emphasize the time as a thread. Since Yeats’ concept of time is the two consolidated gyres, thread begins again and again. TIME IS A GYRING THREAD is not on the Master Metaphor List which makes it an unconventional metaphor. But CMs consisting of the sense of movement such as TIME IS SOMETHING MOVING TOWARD YOU is included in the list. The identification of TIME IS A GYRING THREAD CM is made according to the background of the poem and the mapping between the time and the sense of movement.

#### **4.1.3. Where my Books go (1892)**

ALL the words that I utter,  
And all the words that I write,  
Must spread out their wings untiring,  
And never rest in their flight,  
Till they come where your sad, sad heart is,

And sing to you in the night,  
Beyond where the waters are moving,  
Storm-darken'd or starry bright (Quiller-Couch, 1955, p. 1038).

“Where my Books go” is a poem about literature. It reminds the canonical poem of Emily Dickinson “There is No Frigate like a Book” in terms of the parallels between the literature and the journey. Yeats makes an analogy between the birds and the literary production so that the words spread out their wings like birds, here the use of personification also underlines the metaphoric description. Since there is no clue about the kind of the literary production and Yeats is a productive writer who has written different kinds of literary works such as plays, prose, and poetry. Thus, one of the Conceptual Metaphors in this poem is LITERARY WORKS ARE BIRDS. The metaphor extends itself since there are other mappings between different domains. If the literary works are birds, then reading is a journey. As a consequence, the domain of reading is mapped onto the domain of journey. The words spread “their wings” (line 3) refers to the journey which at the end reaches to the heart of the reader. Reading becomes the journey of which arrives at the destination - the readers’ heart and mind. Clearly, the poem is based on READING IS A JOURNEY metaphor which is graphically emphasized in the title with the verb “go”. The poet certainly finds his poetic creations valuable since he points out that they “must spread out their wings untiring” and reach to the readers. The acts of writing and reading books are depicted separately. While the writer feels it is his duty to set free his writings to reach the readers, it is the readers’ duty to appreciate the works of literature and have more content lives. The writer also resembles himself to birds which never rest in their flights until they reach their destinations. The act of reading is pictured as a way of consolation for the “sad heart” and liberation from feelings of misery and grief. The books are likened to birds that sing in the night and bring the reader feelings of freedom, joy and liveliness. In analyzing poems using Conceptual Metaphor theory, certain key vocabulary should be taken into consideration in terms of denotational and connotational meanings. Especially in imagist poetry, each and every key word needs to be put in its associations with related concepts. In the Master Metaphor List READING IS A JOURNEY does not exist yet a very similar CM exists as PURPOSEFUL ACTIVITIES ARE JOURNEYS. It can be said that READING IS A

JOURNEY is a conventional metaphor since it has a related one in the Master Metaphor List.

#### **4.1.4. The Choice (1931)**

The intellect of man is forced to choose  
perfection of the life, or of the work,  
And if it take the second must refuse  
A heavenly mansion, raging in the dark.  
When all that story's finished, what's the news?  
In luck or out the toil has left its mark:  
That old perplexity an empty purse,  
Or the day's vanity, the night's remorse (Jeffares, 1989, p. 362).

The poem begins with a dilemma of devotion of one's life either to the worldly materialistic issues or to seek the knowledge and idealism. The metaphor related words are identified such as "raging in the dark", "story", "day's dainty" and "the night's remorse". The "raging in the dark" (line 4) is the product of the Conceptual Metaphor of DARK IS BAD. Referring to the life, line 5 contains the LIFE IS A STORY Conceptual Metaphor so mapping between the death and the end of the book is lexically present as "When all that story's finished, what's the news?" (Line 5). Lastly, the last line "Or the day's vanity, the night's remorse" has the LIGHT IS GOOD and DARK IS BAD CMs. These metaphors are highly conventional since black and white dualism dates back to the ancient literary works. None of these CMs are included in the Master Metaphor List.

#### **4.1.5. The Coming of Wisdom With Time (1916)**

Though leaves are many, the root is one;  
Through all the lying days of my youth  
I swayed my leaves and flowers in the sun;  
Now I may wither into the truth (Jeffares, 1989, p. 188).

The lexical set of this brief but intense poem consists of leaves, root, sway, flowers, and wither, all of which associated directly with trees. And when the references to youth and truth are considered, the poem describes passing of life and aging. Thus the main theme of the poem can be analyzed around the Conceptual Metaphor LIFE IS A TREE. Life has been conceptualized in many ways since it is a vital part of understanding oneself for the humankind. When the metaphor related words and the open metaphorical comparisons are analyzed, the leaves of the trees match with the days in line 1. The knowledge domain of tree is mapped onto the domain of life. Even if the days are many, the root or the essence of people is the one. The cross-domain mapping between the domain of life and the domain of tree leads to another CM. “The lying days” (Line 2) refers to the past days of the youth and consists of BAD IS DOWN Conceptual Metaphor since the “lying” in line 2 refers to being in horizontal position on the ground. Thus, the past days that are lying down is a negative connotation. Especially in the word “lying” a sense of deception lies, too, as youth may be an age of lying, deception, mystery but also possibility. However, as one ages, one encounters truth in the roots of his/her being. After swaying the leaves and flowers, the poet wither into the truth. The reference to sunshine associate with energy of youth. Again leaves are juxtaposed with flowers to show growing up, developing and delight. After all the pleasure of growth in youth, one is prepared to face the truth in life, which actually associates with the sadness of old age. The poem uses the tree as a metaphor for life. While the flowers and leaves represent young age, withering into truth represents old age and the wisdom that comes with it. The cliché view of older people being wiser than the young is overtly present in the title. However, the overused opinion is communicated in a schema-refreshing novice way by emphasizing the “many leaves and one root” characteristic of tree as metaphor. The life of a tree and the life of humans resemble each other in many ways. However, the underlying meaning of “wither” emphasizes the hardships in gaining experience and arriving at the truth as the tree is exposed to all kinds of hard weather conditions in order to “wither”. The tree loses its leaves and flowers in time and eventually withers, as people lose their energy and beauty in old age. The loss of beauty is replaced with the gaining of wisdom. As a highly conventional metaphor, BAD IS DOWN is on the Master Metaphor List yet LIFE IS A TREE is not on the list. This metaphor is identified through the other metaphors which are in the LIFE IS A X form such as LIFE IS A JOURNEY and LIFE IS A BOOK.

#### 4.1.6. A Coat (1916)

I made my song a coat  
Covered with embroideries  
Out of old mythologies  
From heel to throat;  
But the fools caught it,  
Wore it in the world's eyes  
As though they'd wrought it.  
Song, let them take it  
For there's more enterprise  
In walking naked (Jeffares, 1989, p. 230).

“A Coat” is one of the important poems of Yeats in terms of its reflective characteristics of Yeats’ poetry. It shows his approach to the literature and gives hints about Yeatsian ideals in poetry. The title of the poem connotes with covering something usually to protect from coldness. It covers the “song” (line 1) representing the poems and the verb “cover” creates a second layer. Embroideries which are the precious ornaments add to the uniqueness and the value to the “song”. Myths and folkloric stories are one of the major influences for Yeats. Thus, line 3 alludes to his poetry. Line 4 presents the image of the coat which starts from heel to throat. Since every single word has a purpose in the imagist poems, line 4 has an important effect in the poem. The expression “head to throat” represents the weariness of Yeats caused by the heavy ornamented coat. Throat, which is a part of neck, used to reflect Yeats' disgust of his old poetic style. The personification of the poems and the importance of the coat get to another level with the involvement of the readers. The poetic production which is caught by the fools is a reference to Yeats’ dissatisfaction about the misinterpretation of his production. Fools can be the society or the contemporary critics and poets. He left his old style to be “worn” by other contemporary poets. It is argued that personification is a branch of metaphor but in this poem it can be wrong to interpret the case as personification. Though there are many attributions to the human body, it is indifferent to the situation and rather stands there as a mannequin. The poem has the CM of POEM IS A MANNEQUIN.

The “coat” metaphor can also be understood in terms of conceit, as the target domain of “poem” is mapped onto the source domain of “coat”, which is actually a rather unique and schema-refreshing metaphor. The song (or poem) is put into a coat and covered by it. The poem refers to the act of writing and act of creating and producing literary works or rather all forms of art. The coat made for the poem is embroidered and ornamented with old stories. However, the ornamented valuable coat for the poem/song is caught by the fools who wear it and declare commandment for it. Finally, the creator of the poem gives up on his work and rather than showing reaction and anger he admits that walking naked without a coat is more beneficial. POEM IS A MANNEQUIN is one of the unconventional metaphors Yeats created. The Master Metaphor List does not contain either of these domains.

#### **4.1.7. The Balloon of the Mind (1919)**

HANDS, do what you're bid:  
Bring the balloon of the mind  
That bellies and drags in the wind  
Into its narrow shed (Jeffares, 1989, p. 258).

This poem was written before 1917 and it has distinct images. From being short to presenting a vivid concrete image, it consists of nearly all of the characteristics of an imagist poem. Balloons of the mind is a symbol for the disorganized thought. The poet uses the balloon image in his *A Vision* (2004) as:

I was unfitted for school work, and though I would often work well for weeks together, I had to give the whole evening to one lesson if I was to know it. My thoughts were a great excitement, but when I tried to do anything with them, it was like trying to pack a balloon into a shed in a high wind (p. 41).

Yeats has been fascinated by the image of the balloon; as in his work *A Vision* he once more uses the balloon as a metaphor for ideas. The word balloon is usually associated with detachment. Its inflation with air may represent the sense of indifference to the knowledge that had been taught in Yeats' time. The CM that is



used here is the IDEAS ARE BALLOONS. In the closing line the phrase "narrow shed" is the production of the CM of MIND IS A CONTAINER. Thus, the container has balloons in it or, as the different domains are mapped onto each other, the mind has the ideas. The balloon is a metaphor for ideas that float in the mind. The associations for a balloon can be elaborated in understanding the similarities between the balloon and creation of ideas in the mind.

Similar to the poem *The Coat*, *The Balloon of the Mind* is also about the act of creative writing as in organizing and collecting ideas that float like a balloon and trying to get the scattered ideas in a shed which actually stands for the writer's mind. The balloon, just like the immature ideas, "belly and drag in the wind" to be composed and settled by the writer towards creating a meaningful piece of writing. The writing process which includes such stages like gathering ideas, putting them in order, carrying them into the mind, are all very exciting for the poet. Therefore, the writer's mind is a balloon. Although the Master Metaphor List has examples of the target domain of ideas such as IDEAS ARE FOOD, IDEAS ARE CONSTRUCTED OBJECTS, IDEAS ARE WRITING, and IDEAS ARE CHILDREN, it does not contain the IDEAS ARE BALLOONS. Just like the first one, MIND IS A CONTAINER is also not on the list.

#### **4.1.8. The Old Men Admiring Themselves in the Water (1903)**

I heard the old, old men say,  
' Everything alters,  
And one by one we drop away.'  
They had hands like claws, and their knees  
Were twisted like the old thorn-trees  
By the waters.  
'All that's beautiful drifts away Like the waters' (Jeffares, 1989, p. 134)

The poem presents the image of old men looking themselves in the water. The words that have metaphorical potential is identified according to the theme of the poem. After the metaphorical words are identified, the analogy between the

source and the target domains are revealed. For instance, the verb “alter” refers to the inevitable change which comes with aging. Line 3 refers to the falling leaves of a tree in autumn. Old men compare themselves with the dropping leaves of a tree. It is clear that the analogy between autumn which is the last season of the year and the old age which is the last phase of life create OLD AGE IS AUTUMN CM. The poem also has BAD IS DOWN spatial metaphor since the dropping leaves connote the horizontal position of the dead. Like the waters that drift away, the passing of time is inevitable. The knees of the old people and the old thorn trees are compared in terms of their physical position which leads to OLD AGE IS AUTUMN. The Master Metaphor List contains EUPHORIC STATES ARE UP and this metaphor is the altered version of the BAD IS DOWN. Although the metaphor is not on the list as BAD IS DOWN, EUPHORIC STATES ARE UP connotes the same orientational metaphor. On the other hand, OLD AGE IS AUTUMN is not on the list.

## **4.2. Twentieth Century Poems**

The twentieth century poems of William Butler Yeats have a pessimistic tone when they are compared to the imagist poems. They were written after the war and its effects are visible both in the tone and the theme of the poems. Yeats’ vocabulary and the usage of the unconventional metaphors make these poems intensely unique. The metaphors that are identified in this chapter is highly conventional metaphors which include Yeats’ vocabulary such as gyre, beast, and centre.

### **4.2.1. The Second Coming (1919)**

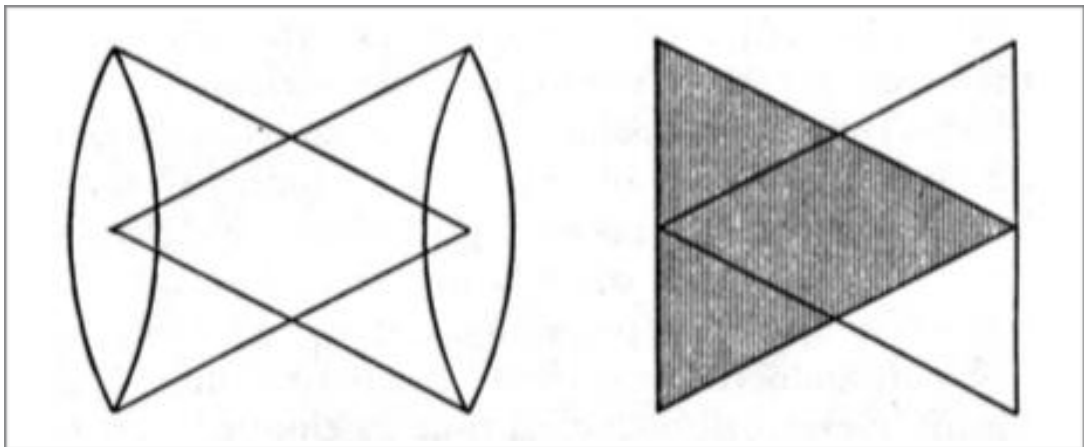
Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst

Are full of passionate intensity.  
Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born? (Jeffares, 1989, p. 294).

The gyre, which is a spiral moving wider from its origin, is a recurring metaphor in Yeats' poetry. Especially in his outstanding poems such as "The Second Coming", "The Gyres", *A Vision* (2004) and "Sailing to Byzantium", gyre metaphor has a crucial role. Experiencing unravelling events such as The World War I and Irish Civil War, Yeats is highly affected by the devastating events and has used gyre to reflect the devolution, disorder and chaos of the era he lived in. In his work *A Vision* (2004), Yeats conceives history as two gyres widening in the opposite directions. As one gyre grows, the other one narrows representing the process while one predominant tendency is growing, the other one is losing its dominance in history. Among the two consolidated gyres, when one gyre ends, a new era in history starts again which is to mean that the other gyre starts widening.

Yeats has used gyre as a symbol of life in his later work *A Vision* (2004), too, which is a book consists of Yeats' ideas on philosophy, history, poetry, and astrology, as "Life is no series of emanations from divine reason such as the Cabalists imagine, but an irrational bitterness, no orderly descent from level to level, no waterfall but a whirl- pool, a gyre" (p.40). Namely, the gyre represents chaos which has irrational bitterness and no order. The gyre does not represent merely the

life of human but Yeats perceives two consolidated gyres as a symbol of some kind of reincarnation, it is explained by Yeats that "If I call the unshaded cone "Discord" and the other "Concord" and think of each as the bound of a gyre, I see that the gyre of "Concord" diminishes as that of "Discord" increases, and can imagine after that the gyre of "Concord" increasing while that of "Discord" diminishes, and so on, one gyre within the other always. Here the thought of Heraclitus dominates all: "Dying each other's life, living each other's death" (Yeats, 2004, p.68). So the two gyres represent an eternal cycle. As it is shown in *A Vision* (2004), while one comes to an end, the other starts to grow:



**Image 1. Yeats, W. (2004). *A vision*. Whitefish, MT: Kessinger**

Yeats once more claims that the gyre represents life and time in his *A Vision* (1962)

"I shall consider the gyre in the present expanding cone for the sake of simplicity as the whole of human life, without waiting to portion out the Faculties and Principles, and the contrasting cone as the other half of the antinomy, the spiritual objective" (Yeats, 2004, p. 210).

It is clear that the gyre had been an outstanding metaphor for Yeats in order to understand the time and life. It is quite complicated yet schema- refreshing to read Yeats' poems with the help of his philosophical hypothesis of gyre. *A Vision* (2004), which was originally published in 1925, is written to systematize "the myths, analogies, metaphor and the symbols and images through which he defined life" (Carberg, 1974, p.141). It is important to state his purpose in writing such a

philosophical prose since it can be a key work to fully understand Yeatsian images and his unconventional metaphors. The gyre has also an importance for the modernist works as it is stated that "The Gyre as its basis in cyclical theories of time derived from esoteric traditions, but in modernism is used to give order to otherwise discreet images. In effect, it is the image of the universe itself, or of eternity where, Yeats wrote 'all the gyres converged in one'" (Mendelson, 2000, p.127). Hence, it could be hypothesized that the gyre metaphor is one of the resourceful metaphors of the modernist poetry.

The metaphor of gyre in "The Second Coming" represents the coming of a new cynical era with the end of "widening gyre". Thus representing the widening from the centre as dissolution of the world order, the centre is conceptualized as CENTRE IS PRIMARY BASIS. This metaphor depends on the physical experience hence it is an orientational metaphor. Deane (1995) states that "Our first experiences of centre/periphery structure involve the body as centre and the perceptual field as periphery" (p.633) and explains that "A distant entity can be seen but occupies a very small portion of the visual field. As it comes nearer, it occupies a larger portion of the visual field, and other senses come into play: hearing, as it comes within earshot; touch, as it comes within reach; also smell and taste" (p.633). The experience with the centre and periphery is the basis of the gyre metaphor. The poem starts with the image of the falcon moving away from the falconer in circular moves. The falconer stands in the centre as the falcon draws a gyre with its moves. As the falcon moves away from the centre, it starts to lose its connection to the centre and cannot hear the orders and the voice of the falconer. As a consequence, the concept of decentering causes the chaos. The chaos in a social sense can be the anarchy. In the poem, Yeats clearly presents an apocalyptic scene with the anarchy beginning to affect the world. The centre also is a metaphor for all the entities that keep humankind together, such as religion, kingdoms, and states, which after the First World War begin to lose their uniting powers and status. The centre whether it is the religion or states cannot hold the people together anymore and peace and harmony disappear leaving the place for anarchy and chaos. Punter (2007) expresses that the metaphor of gyre ". . . are intended to suggest a condition of global, or at least of European politics in which old assumptions are decaying and, consequently, there is a vacuum into which evil may flow" (p. 117). The loss of control between the falcon and the falconer

represents the coming of evil which is presented as the beast. Deane (1995) concludes that the images of the poem are “all variations on a single metaphor of decentering, so that they have an overpowering cumulative impact.” (p. 637). When “the centre cannot hold” the world order starts to change and the pre-eminent order ends. As the shape of the gyre moves wider from its centre, it loses the primary basis and eventually leads to the chaotic ending.

#### **4.2.2.The Gyres (1938)**

THE GYRES! the gyres! Old Rocky Face, look forth;  
Things thought too long can be no longer thought,  
For beauty dies of beauty, worth of worth,  
And ancient lineaments are blotted out.  
Irrational streams of blood are staining earth;  
Empedocles has thrown all things about;  
Hector is dead and there's a light in Troy;  
We that look on but laugh in tragic joy

What matter though numb nightmare ride on top,  
And blood and mire the sensitive body stain?  
What matter? Heave no sigh, let no tear drop,  
A-greater, a more gracious time has gone;  
For painted forms or boxes of make-up  
In ancient tombs I sighed, but not again;  
What matter? Out of cavern comes a voice,  
And all it knows is that one word 'Rejoice!'

Conduct and work grow coarse, and coarse the soul,  
What matter? Those that Rocky Face holds dear,  
Lovers of horses and of women, shall,  
From marble of a broken sculpture,

Or dark betwixt the polecat and the owl,  
Or any rich, dark nothing disinter  
The workman, noble and saint, and all things run  
On that unfashionable gyre again (Jeffares, 1989, p. 411)

The poem begins and ends with the gyre image which is “unfashionable” once more. The usage of the gyre metaphor and the form of the poem reflects Yeats’ approach to history and the gyres as the phases in history. Albright (1990) suggests that “The gyres of the title are the spinning cones that govern the patterns of recurrence among the millennia.... This poem is an ode to the whirlwind” (p.771). Yeats conceives gyres as the history itself and while one cycle ends in history, the other starts to grow in a never- ending systematic procedure. As he puts in “The Second Coming”, “the centre cannot hold” and replaced when it reaches its highest point. Thus, these poems have CENTRE IS PRIMARY BASIS Conceptual Metaphor.

The great beast is another recurrent metaphor in Yeats’ poetry especially it is rather substantial in “The Second Coming”. In “The Second Coming” the widening gyre represents the cycle in history which is dominated by the Christian doctrine and it is about to be replaced by the counter- doctrine which is rather innovatively and surprisingly represented by “a rough beast”. If the widening gyre is ruled by Christ, then the second coming of the rough beast represents the rule of "Anti- Christ" in the form of the Egyptian Sphinx. The great beast symbolizes a counter- power to the Christian world order. Thus the metaphor is constructed according to the Christian doctrine and the culture as BEAST IS TYRANNICAL. Vannini (1999) explores the connection between the gyre and the beast: “In the poem the "rough beast" embarks on a backwards movement Bethlehem, which is the geographical and historical origin of the Christian cycle. This spatial and temporal return towards the origin represents the allegorical, contrary itinerary of the new opposing gyre, which grows at the expense of the previous one” (p.323). Causing the decentring, beast becomes the source of the chaos. Thus the representation of beast in "The Second Coming" is conventionally conceptualized as tyrannical.

### 4.2.3. Sailing to Byzantium (1928)

I

THAT is no country for old men. The young  
In one another's arms, birds in the trees  
— Those dying generations — at their song,  
The salmon-falls, the mackerel-crowded seas,  
Fish, flesh, or fowl, commend all summer long  
Whatever is begotten, born, and dies.  
Caught in that sensual music all neglect  
Monuments of unageing intellect.

II

An aged man is but a paltry thing,  
A tattered coat upon a stick, unless  
Soul clap its hands and sing, and louder sing  
For every tatter in its mortal dress,  
Nor is there singing school but studying  
Monuments of its own magnificence;  
And therefore I have sailed the seas and come  
To the holy city of Byzantium.

III

O sages standing in God's holy fire  
As in the gold mosaic of a wall,  
Come from the holy fire, perne in a gyre,  
And be the singing-masters of my soul.  
Consume my heart away; sick with  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity.



#### IV

Once out Of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;  
Or set upon a golden bough to sing  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come (Jeffares, 1989, p. 301).

"Sailing to Byzantium", one of the most influential poems of the twentieth century, is another poem which includes the gyre metaphor. Writing the poem at the age of 61, Yeats' describes the mental journey of an old man to the city of Byzantium. According to Smith (1990) the phrase "perne in gyre" is "the only major flaw in the poem" (p.105) since it can be interpreted both as a bobbin or a peregrine falcon. Although there have been discussions about the phrase , Sjösvärd (2014), conceives the word perne as an imperative verb and interprets the phrase "as a call for the sages to move in a spiralling motion" (p. 242). According to this interpretation, the poet calls the sages to move in the centre of the gyre. Since another grammatical interpretation can be made , Sjösvärd offers that "If 'perne' is thus made a noun . . . this would make the fire in which the sages are standing the centre of a gyre" (p. 242). Since the notion of chaos for Yeats is caused by the decentering, he idealizes Byzantium as the centre which holds the primary basis for the order. Just like "The Second Coming", this poem consists of CENTRE IS PRIMARY BASIS CM.

The second part of the poem consists one of the most famous example of metaphor OLD MAN IS A STICK. "An aged man is but a paltry thing,/ A tattered coat upon a stick" refers to the weakness and the fragility of an old man. A stick, just like an old man, lacks the life-fullness. The inevitable process of aging is stated with a metaphor of old age.

## 5. ANALYSIS OF THE METAPHORS

The metaphors that are used in William Butler Yeats' poems have a very rich basis in terms of their usage with distinct Yeatsian vocabulary. Although some of them are the conventional Conceptual Metaphors their usage is quite outstanding.

### 5.1. Source Domain

The source domains that are identified in the selected poems of William Butler Yeats are journey, destination, gyring thread, bird, badness, story, tree, the spatial orientation down, mannequin, balloon, container, autumn, primary basis of the centre, and the tyranny. The list of words indicates that Yeats has used both conventional and unconventional source domains. In the case of the “journey” source domain, the knowledge domain of journey is mapped onto the domains of life and reading. Both of the examples include a sense of movement and a sense of progress in themselves. Understanding life in terms of a journey is one of the most conventional ways to make statements about life. The usage of this Conceptual Metaphor is quite outstanding when it is compared to the everyday discourse. Yeats has achieved a poetic statement by using a common Conceptual Metaphor. Although the Conceptual Metaphor is conventional, the linguistic metaphor that is used by Yeats is highly unconventional. Another metaphor that uses journey as a source domain is *READING IS A JOURNEY*. In "Where my Books go", Yeats states that the literary works go from the pen of the writer to the heart of the reader. The movement of the words from the writer to the heart of the reader implies that reading is understood with the help of our knowledge domain of journeys. The second source domain is related to the domain of journey that is destination. If life is a journey, then the death is the destination. Yeats understood death in terms of the Conceptual Metaphor of *LIFE IS A JOURNEY* and the consequence of the mapping between

these two domains another Conceptual Metaphor emerges as DEATH IS A DESTINATION.

Among the conventional source domains, some of the knowledge domains that are used by William Butler Yeats are extraordinary such as a gyring thread. Gyre, as it is stated in the previous section, has a special meaning for Yeats. As a man who has a passion for history, art, and philosophy, Yeats understood time with the image of the two consolidated gyres. His philosophical assumptions about time lead him to the image of the gyre. In "His Bargain", Yeats uses the words spindle, whirling around, dwindle, and unwound as a consequence of the mapping between the gyring thread and time.

Birds are another source domain that is identified in the selected poems of Yeats. Literary works are understood in terms of birds which fly to the heart of the readers and represents reading as a journey. The bird-related vocabulary choice and the Conceptual Metaphor READING IS A JOURNEY leads the source domain of bird.

The usage of darkness and lightness is quite common in the English language. One of the very ancient metaphors of darkness is used as DARK IS BAD in Yeats' poetry. Association of bad with darkness and light with good has very old roots. This conventional metaphor of darkness is prominent in the English language.

The source domain of story is mapped onto the target domain of life. The two of the mappings between these two domains are the beginning of the story as the birth and end of the story as the death. Yeats perceives one's life as a story in his poem.

Another source domain to understand life is the domain of tree. The life in "The Coming of Wisdom with Time" is represented with the knowledge domain of a tree. The root and the leaves of the tree are used to represent life. Although the analogy between the two domains is hard to identify, the linguistic production of this Conceptual Metaphor is highly comprehensible.

The spatial orientations like “down” are the basis of the most common Conceptual Metaphors. The metaphor BAD IS DOWN can be associated with the many other target domains to which badness can be attributed. This conventional source domain contributed to the overall theme of the poem.

A mannequin is among the most distinct source domains that are identified in this research. In order to understand the poems, Yeats uses the image of a mannequin. The metaphor POEM IS A MANNEQUIN leads to the fruitful linguistic expressions and poetic imagination. The coat that is worn by the mannequin represents the poetic style. With the embroideries on the coat, the mythic and folkloric background of Yeats’ works is highlighted.

Balloons, as it is stated in Yeats' s *A Vision* (2004), is a fascinating metaphorical image for Yeats to think about ideas. "Balloons of the Mind" describes the balloons as the ideas that come to one's mind. The ideas are drifted in the wind like the balloons. Here it is important to highlight that ideas are quite an abstract concept but with the help of a concrete concept, e.g. a balloon, one can make numerous linguistic expressions. Container is another common source domain for the Conceptual Metaphors. In the "Balloons of the Mind", the ideas are held in a container that is the mind.

Autumn is used to understand old age. The Conceptual Metaphor OLD AGE IS AUTUMN derives from another Conceptual Metaphor that is LIFE IS FOUR SEASONS. The former one allows the poet to create poetic expressions to understand and express the old age. Like the falling leaves of a tree, the passing days are expressed through this Conceptual Metaphor.

Primary basis is the source domain of a spatial Conceptual Metaphor. It is used in one of the modernist poems of Yeats "The Second Coming". All the spatial experiences about the primary basis are used to perceive the centre. Decentreization which bring chaos to the existing order is expressed by the metaphorical image of the gyre. The importance of the gyre and time is elaborated in TIME IS A GYRING THREAD CM but it is clear that Yeats made a connection between the gyre and order.

The last source domain is the tyranny. The domain of tyranny is used to understand the beast in the poem. These broad terms such as darkness and tyranny make the metaphor more productive since there are no boundaries to restrict interpretation of various kinds. As a consequence, unconventional linguistic utterances can occur in these types of metaphors as in the example.

## 5.2. Target Domain

Yeats' poetry is rich and diverse in the use of metaphors. Among these metaphors, some of them are much more common than the others. Metaphors of life and death are one of the most common metaphors in his poetry. His engagement with old age and death is rather common in his poetry. As Pruitt (1988) states "Yeats regarded old age as an enemy, but death represented a menace of greater proportions. Old age imposed physical disabilities, but death held potential for dissolution total and irrevocable" (p. 38). In his old age, he suffered from serious illnesses. "For Yeats, the threat of death was intensified by lifelong physical frailty. During his last twelve years, he experienced a series of illnesses, each of which brought him near death" (Pruitt, 1988, p.38). Yeats wanted to perceive life and death in a poetic way. At least, he expressed his ideas about them in a poetic way. The usage of the metaphors of life and death is very rich in images. For instance, in order to understand life Yeats uses different source domains such as journey, story, tree, and four seasons.

Time is another target domain that has a special place in Yeats' literary career. In his *A Vision*, Yeats had highly speculative and philosophical assumptions and statements about time. The image that is used to understand time by Yeats is the two consolidated gyres. The highly abstract concept of time is perceived by a concrete image of gyre. Although the gyre has a very complicated place in Yeats' philosophical work *A Vision*, it also helps to express the ideas about time.

The act of reading is another target domain that is used in Yeatsian metaphors. This knowledge domain does not only represent reading as an act but the literary role of the reader in a literary production. Perceiving reading as a journey,

one can think two different meanings: one of them is the journey of the literary production starting from the writer to reaching to the reader. Another one is the journey the reader has while reading the literary work and trying to participate in the meaning making process through the path of metaphors. In his poem, Yeats uses the former sense but the metaphors always depend on the commentary and the connotational meanings. Literary works are understood and expressed through the domain of birds. Yeats perceives the literary works as birds and wanted them to reach to the reader. The consequence of these mappings leads to the delightful expressions in the poem.

Darkness is a very broad domain which can be used in many ways. Bad experiences are mapped onto darkness so that it creates a gloomy tone. Day's vanity and night's remorse is expressed with the help of the Conceptual Metaphors DARK IS BAD and LIGHT IS GOOD. Just like darkness, badness is another broad target domain. The broad domains do not have a restrictive effect on the linguistic production. One can produce a common expression out of the metaphor with a broad domain while another can produce an unconventional poetic usage of the language. The identified Conceptual Metaphors consist of the domain of badness in the selected poems of Yeats.

Yeats has had an unstable poetic career since his style and themes have changed through the time. He has perceived poems in terms of a mannequin. The coat it wears and the embroideries on it represent the poetic style of the poet. Just like poems, ideas are highly abstract concepts. In order to express the thoughts about ideas, Yeats uses the knowledge domain of the balloons. The metaphorical image of the balloon and the Conceptual Metaphor of IDEAS ARE BALLOONS are repeated in his different works. The domain of the mind can be analyzed alongside the domain of ideas. The mind is one of the most challenging abstract concepts to talk and even think about. When the ontological metaphor MIND IS A CONTAINER is used it becomes much more straightforward to express and perceive the domain of the mind. This Conceptual Metaphor is among the most common Conceptual Metaphors in the English language.

Old age has also been quite an issue for Yeats since it is a popular theme for his poetry alongside the life and death. The metaphorical mapping between the domains of old age and autumn reflects Yeats' approach to the old age. He perceives old age as losing the liveliness that is why the poet has made an analogy between the falling leaves of a tree and the old men.

Modernist poems of Yeats has many unconventional metaphors. The metaphor of centre is philosophical and hard to analyze without the background knowledge of Yeats' theory about time and space. The shape of the gyre tends to move towards the outside of the centre. The metaphor CENTRE IS PRIMARY BASIS does not only hold a spatial experience but also the experience of order and chaos.

The last target domain that is identified is the beast. Beast is a broad term which is reflected in the poems in many ways. It refers to the hostility and tyranny in the Western history. It is presented in many ways such as Anti-Christ, rough beast, and Sphinx.

## 6. CONCLUSIONS

The thesis claims that the Conceptual Metaphor Theory of Lakoff and Johnson and its application to William Butler Yeats' poetry provide productiveness, creativity and innovation in the interpretation of the poet's challenging poetry. It has been observed that the Metaphor Identification Process of Gerard Steen can be appropriated in Yeats' poetry, and in general terms in literary studies, to find a deeper layer of meaning in poetry. It has been examined that starting from Aristotle to the present times, metaphor scholars have been creating a set of theoretical principles which enable one to apply it to the literary studies and explore the conventional and the unconventional usage of language.

The different approaches to the definition, usage, and the aim of the metaphor have been studied. The development of the metaphor theory is analyzed in three sections: Aristotelian view, sixteenth, seventeenth and eighteenth centuries views, and Conceptual Metaphor Theory. Metaphor, which gives us the insight into understanding the concepts that structure our lives, has gained great research interest after Lakoff and Johnson's groundbreaking work *Metaphors We Live by* (1980). The ideas behind the theory are examined and the metaphorical terms such as mapping, source domain, target domain, analogy, and conceptualizing are analyzed by applying the related vocabulary into understanding Yeats' selected poetry. Furthermore, Gerard Steen's Metaphor Identification Process is scrutinized and used in the application part.

The research is limited to William Butler Yeats' two types of poems: imagist poems and modernist poems. Only the selected poems of these types are analyzed and limited meaningfully and deliberately. The metaphors are identified with the five steps MIP and analyzed with the Reader Response Theory. Therefore, the limitation of the research presents an example model into interpretation of other literary texts using Conceptual Metaphor Theory.



This thesis has appointed William Butler Yeats as a distinct poet in terms of his distinct usage of metaphors with the Yeatsian vocabulary. The images and the themes of the poems contribute to the production of the conceptual and the linguistic metaphors. Both types of poems have conventional and unconventional types of metaphors. The most significant use of the metaphors that are identified is the unconventional usage of the conventional metaphors. These metaphors are the indicators that although the metaphors are naturally in our conceptual system, poetry still has a distinct place in terms of its unconventional productions. 8 imagist and 3 modernist poems of W. B. Yeats are analyzed and as a consequence the following Conceptual Metaphors are identified: LIFE IS A JOURNEY, DEATH IS A DESTINATION, TIME IS A GYRING THREAD, READING IS A JOURNEY, LITERARY WORKS ARE BIRDS, DARK IS BAD, LIFE IS A STORY, LIFE IS TREE, BAD IS DOWN, POEM IS A MANNEQUIN, IDEAS ARE BALLOONS, MIND IS A CONTAINER, OLD AGE IS AUTUMN, CENTRE IS PRIMARY BASIS, BEAST IS TYRANNICAL. After the identification and the interpretation of the poems, all of the source and target domains are analyzed. At this point, the research is designed to fill the gap in the literature about the metaphor theory and the poet's recognizable use of language and metaphors.

Yeats is an unprecedented poet who has an eccentric style and extraordinary use of metaphors. The thesis has two important main points: Firstly, metaphor theory has a long historical background which eventually evolves to a theory that becomes the basis of the experimental studies. The MIP allows researchers to establish nearly mathematical equations to identify metaphors in any kind of discourse. Abstract concepts are usually conceptualized according to the culture. Basically, our experience with one concept is mapped onto another one. The process of conceptualizing is usually partial in order to understand one thing in terms of another. By conceptualizing one thing in terms of another experienced concept, metaphor creates a novel pattern between two unfamiliar things and enriches the meaning with fewer words. Nietzsche (2012), emphasizes the power of metaphors by defining the truth as "A movable host of metaphors" (p.8). The conceptualization between the concepts in metaphor causes productiveness in the interpretation. This feature of metaphor makes itself a crucial informant for the literary studies since the

metaphors that are used in the literary texts are the reflection of the cognitive system of the poets, authors, and the playwrights.

Secondly, being one of the pioneers of the twentieth century literature, William Butler Yeats (1885- 1939) has been the subject of literary studies all around the world but this thesis is unique in the way it explores the selected poems of Yeats through Conceptual Metaphor Theory. It is clear that Yeats' poetry has been analyzed numerous times from various angles such as narratology, psychoanalysis, discourse structure, and feminism. However, Conceptual Metaphor Theory continues to contribute to the meaning-making process for Yeats' poetry and offer a different perspective to analyze language and literature. As a consequence, a different approach to the poetry of William Butler Yeats leads to the richness in interpretation.

When the traditional approach to the metaphor is analyzed, it is clear that metaphor has been defined and practiced as an ornamental rhetoric concept which has little role in understanding life. After the groundbreaking work of Lakoff and Johnson, it is accepted that metaphor is not only in artistic use of language but it is in our everyday language and most importantly thought. They state that naturally our conceptual system is metaphorical. Thus, the metaphor is the essence of thought. We shape reality with the help of our conceptual system. We conceive life with metaphors. If our conceptual system is metaphorical, then metaphors automatically play an important role in our life. It can be said that unlike the traditional view claiming that metaphor is a property of language, language is a mirror which reflects metaphors or the source of our conceptual system. It is according to *Metaphors We Live by* "understanding one thing in terms of another". We unconsciously match concepts in order to understand them. The process of matching the domain of one concept to another is called "mapping". The mapping of the different concepts can differ according to the culture. This difference creates a broad range of metaphors across the cultures and languages. So the conceptualization of concepts cannot be separated from the culture. This study set out to explore metaphors in Yeats' poetry through metaphor theory. In a way, this thesis provides the first systematic account of analyzing Yeats' metaphors in accordance with the Conceptual Metaphor Theory. The findings confirm that Yeats uses both the conventional Conceptual Metaphors on the Metaphor Master List and the unconventional metaphors that are not on the list

which can actually be accepted as a contribution to the area of Conceptual Metaphor studies. Therefore this thesis has provided a deeper insight into understanding Yeats' poetry through Conceptual Metaphor Theory and into expanding the field of metaphor through innovative use of Conceptual Metaphors. This study can be used as a modelling approach for further research in applying metaphor theory to literary texts.

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