

## Conceptual Metaphores of *Time* in the Lithuanian Language

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**Abstract.** The analysis of the current research is based on the theoretical and practical framework of the Conceptual Metaphor Theory by G. Lakoff and M. Johnson (1980, 1989, 1999), and works of Turner (1987), Kövecses (2002). The conceptual metaphor functions as a succinct representation of the structural relationship between an abstract notion (e.g. *time*) and a more concrete one (e.g. *moving object*). It generally has a structure represented as: X IS Y, where X stands for more abstract concept and Y for the lesser one. We shall view this structuring as a mapping of the terms from the Y domain back onto the corresponding elements of the X domain - from *source* to *target*.

The *purpose* of the current research is to find out how TIME is conceptualized via metaphor in Lithuanian language and to explore the differences between the metaphoric usage of TIME and its hyponyms. The material for the analysis constituting approximately 546 examples has been selected from the book *XX a. lietuvių poezija* (The Lithuanian Poetry of the 20<sup>th</sup> Century).

The research findings suggest that there are differences between the metaphoric usage of TIME and its hyponyms. The results reveal that TIME is mostly perceived through the basic physical experience: as a *moving object*, as *space* and as an *abstract concept*.

**Keywords:** *conceptual metaphor; categorization; time category; concept; conceptual linguistics.*

### Introduction

During the recent years many Lithuanian linguists were attracted to the investigation of the expressions that represent so called *dead* metaphors used in ordinary everyday ways (Marcinkevicienė 1994; Cibulskienė 2005; Papaurėlytė-Klovienė 2004, etc.). However there are only fewer (Černiauskaitė 2005; Klivis 2004), that examine poetic metaphors. Thus the *recency* and *novelty* of the present article consists in the investigation of the Lithuanian poetry on the basis of conceptual metaphor theory within the framework of cognitive linguistics.

Literary critics have abundantly discussed the roles of metaphor in individual poems, and often made general observations about metaphor as trope. Metaphor in such studies is given a supporting role, and not regarded as something actually *constituting* meaning. According to the conceptual metaphor theory far from being mere matters of style, metaphors organize our experience, creating realities which guide our futures and reinforce interpretations.

Assuming that conceptual metaphor is pervasive in everyday life, not just in language but in thought and action, the article aims at investigating the conceptualization of TIME in the poetry. Using the capacities we all share, poets can illuminate our experience, explore the consequences of our beliefs, challenge the ways we think, and criticize our ideologies. To understand the nature and value of poetic creativity requires us to understand the ordinary ways we think. Because metaphor is a primary tool for understanding our world and ourselves, entering into an engagement with powerful poetic metaphors is grappling in an important way with what it means to have a human life.

The material of the present study consists of 546 samples each from the book “XX a. lietuvių poezija” (The Lithuanian Poetry of the 20th Century).

For the present investigation the following methods were used: hypothetical deduction, content-analysis.

The method of *hypothetical deduction* is universally applied as a general method of any scientific investigation.

The *content analysis* method (Lassan – in Cibulskiene 2002: p4) was used to systematize lexical expression, according to the grammatical and conceptual categories they belong to. This method was of primary importance in the sequence of research, as it helped to disclose and systematically organize the metaphorical mappings.

In the present investigation, TARGET DOMAIN and SOURCE DOMAIN are used as the key terms. Thus the former refers to the more abstract conceptual domain that is categorized via some other less abstract and more specific conceptual domains, i.e. source domains. Accordingly, in the framework of the current research TIME is the TARGET DOMAIN metaphorically structured through SOURCE DOMAINS. Thus TIME conceptual metaphor is subsequently represented by the following formula: TIME is A, B, C, etc.

### Theoretical assumptions

1. In cognitive linguistics metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. From this perspective, linguistic expressions that are metaphorical in nature are simply reflections of an underlying conceptual association. This idea, and a detailed examination of the underlying processes, was first extensively explored by Lakoff and Johnson in *Metaphors we Live By* (1980). Although a slim volume, this book changed the way linguists thought about metaphor.

The central characteristic of conceptual metaphor theory is that the metaphor is not a property of individual linguistic expressions and their meanings, but of whole conceptual domains. In principle, any concept from the domain – the domain supporting the literal meaning of the expression – can be used to describe a concept in the *target domain* – the domain the sentence is actually about. A metaphorical link between two domains consists of a number of distinct correspondences or *mappings* (Cruse, Croft 2004)

Based on an extensive survey, Kövecses (2002) found that the most common *domains* for metaphorical mappings include domains, relating to the HUMAN BODY (*the heart of the problem*), ANIMALS (*a sly fox*), PLANTS (*the fruit of his labour*), FOOD (*he cooked up a story*) AND FORCES (*don't push me!*). The most common *target domains* included conceptual categories like EMOTION (*she was deeply moved*), MORALITY (*she resisted the temptation*), THOUGHT (*I see your point*), HUMAN RELATIONSHIPS (*they built a strong relationship*) AND TIME (*time flies*).

The prevalent explanation until the mid-1990s was that target concepts tended to be more abstract, lacking physical characteristics and therefore more difficult to understand and talk about in their own terms. In contrast, domains tended to be more concrete and therefore more readily “graspable”. As Kövecses (2002) puts it “Target domains are abstract, diffuse and lack clear delineation; as a result they “cry out” for metaphorical conceptualization”. The intuition behind this view was that target concepts were often “higher-order concepts”: although grounded in more basic embodied experiences, these concepts relate to more complex and abstract experiential knowledge structures.

2. Lakoff and Turner (1989) divide novel metaphors - those found in poetry, literature and new expressions - into two: extensions of conventional metaphors and image metaphors. The latter occur frequently in poetic language and are often highly abstract. An image metaphor maps one mental image from one of knowledge onto mental images from a different. They are different to mappings in the conventional system, which map many concepts in the onto corresponding concepts in the target domain.

In the preface to *More than Cool Reason: A Field Guide to Poetic Metaphor* (1989), Lakoff and Turner state: “Far from being merely a matter of words, metaphor is a matter of thought - all kinds of thought ... It is indispensable not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess”.

What the authors go on to say is that literary, poetic language is not something special or exclusive to poets and accomplished writers. As Eaglestone (2001, p94) mentions, metaphors make us think by “defamiliarising” language. A good metaphor stands out and can be contrasted with one that is so commonplace in language that we barely notice it or simply take it for granted (sometimes referred to as “dead metaphor”). The theory of conceptual metaphor adds more insight. Novel, creative metaphorical expressions in a language can be traced back to a limited number of underlying conceptual metaphors formed by experience

and culture; the instantiations are novel but the mappings are pre-existent and reside in the conceptual system. But this does not mean that metaphors are immutable or that we cannot challenge them. One of the interesting things about seeing metaphor in terms of conceptual structures is that we can analyse them and consider alternatives. Eaglestone makes the point that part of “doing English” is to use metaphor not only to defamiliarise language for rhetorical effect but to make choices and changes in order to offer new ways of conceptualising the world (Eaglestone 2001: p97).

By analyzing cognitive domains of TIME in terms of metaphorical mappings, I attempted to distinguish how it is conceptualized in Lithuanian poetry, to find out these possibly “new ways” of conceptualization.

3. Time concepts which are usually expressed by nouns may be considered as hyponyms of the concept TIME. There is no universally developed classification (e.g. Vsevolodova 1975: pp29-32), however the following may be attributed to this category:

1. Time indices/ measures, related to cultural or historical factors (*a second, a minute, a week, a month, etc.*);
2. Spans of time of unspecified length (*time, an instant, an epoch, etc.*);
3. Spans of time related to seasons and cyclic alteration of certain periods of time (*seasons, daytime*);
4. Long spans of time in comparison to the present (*the antiquity, the present, the past, the future*);
5. Periods of life (*the youth, the adolescence, the old age, etc.*); spans of time related to work, academic, religious and other activity (*festivals, holidays, Christmas, Easter, etc.*).

There are no distinct limits among those categories. Some concepts may be attributed to several categories, for example, *year, day* - it is both the alteration of the natural cycle and a measure of time, and so on. Some concepts (*an hour, a morning*) have time as their only hyperonym, others have “intermediate” hyperonyms (e.g. *April - a month; Tuesday - a day*). *Time measures* (group 1) and *spans of time of unspecified length* (group2) may be considered as the most prototypical concepts of time categories as first of all members of these categories state the time without any seasonal associations, age and others, besides they are used more commonly. Other time concepts, for example, *the old age, the youth* or some events lasting a certain span of time such as *a lecture, a meeting* are more distant from the prototypic members. Consequently, one has selected to analyse further in this article only the most prototypical members of the category, namely the first four groups, which are time measures related to cultural and historical factors; spans of time of unspecified length; spans of time related to seasons and cyclic alteration of certain periods of time; long spans of time in comparison to the present.

One usually claims that TIME is conceptualized because of the spatial images (Langacker 1987: 148) and that time may be understood only metaphorically (Apresian 1993: p462). Both the explorers of the English (Lakoff, Johnson

1980; Lakoff, Turner 1989; Alverson 1994) and Russian languages suggested a few formulas of time metaphorization. Time concepts and the time itself may be conceptualized as moving objects (*time passes, evening came*), as containers (*days/ years full of expectations* and as property (*to lose time*), and so on.

The basis of a conceptual metaphor constitutes the concept of a single object having various features and qualities of another object attributed (Lakoff, Johnson 1980: p5). Conceptual metaphors in a language are actualized by metaphorical expressions (ME), which as well as metaphors are bilateral and related to two structures, namely the zones of the and *target* the Every ME is related to some conceptual metaphor, which may be either conventional or poetic (Lakoff, Turner 1989: p53).

## Results

### TIME is a MOVING OBJECT

Lakoff and Johnson (Lakoff, Johnson 1999) argue that TIME is structured in terms of MOTION because our understanding of TIME emerges from our experience and awareness of CHANGE, a salient aspect of which involves MOTION. For instance, whenever we travel from place A to place B, we experience CHANGE in location. This type of event also corresponds to a temporal span of a certain duration. From this perspective, our experience of time – that is, our awareness of change – is grounded in more basic experiences like motion events. This comparison of location at the beginning and end points of a journey, gives rise to our experience of time: embodied experiences like MOTION partially structure the more abstract domain TIME. This gives rise to the general metaphor TIME IS MOTION.

As well as all abstract nouns TIME and its hyponyms are explained and understood on the basis of definite nouns and concepts (Ungerer, Schmid 1996: p121; Uspensky 1979; Pertzova 1990).

In poetry the movement of time concepts is expressed by intensity verbs of different morphological structures (prefixed and non-prefixed), direction (directed and non-directed action) and orientation (horizontal and vertical movement).

All in all, approximately 80 prefixed and non-prefixed verbs of movement are gathered. Almost all prefixes identify the direction.

Metaphors of movement may be of two types: a) phase and b) processional movement. In case of time phase movement, the attention of the observer is concentrated either on the beginning or to the ultimate point of movement of the trajectory of the moving body; in case of processional movement the time concept is perceived as a permanently moving object which is at a different point at every single moment of time and perceived by the observer permanently watching that movement (sequential scanning – Langacker 1991: p155).

#### a) Phase movement

The phase expression of the verbs of movement is the statement of the beginning and the of the ultimate point of

the movement. The beginning of the activity is defined by such verbs as *prasidėti* (*to start*), *užklupti* (*to take by surprise*), and similar.

*Užklupo vakaras* (*the evening took by surprise*) (245), *prasidėjo vasara* (*the summer started*) (233), *Prie mūro sienos prideda ausį išblyškęs rytas* (*the pale morning sets its ear against the brick wall*) (60).

The ultimate point of the movement is defined by verbs having potential semes “to pass by” (*nueina/ goes away*), “to finish” (*sustojo/ stopped*) as well as verbs with the prefixes *at-, iš-, pra-*, for example:

*Atėjo vakaras* *kuprotas/lazda išdūrė man akis* (*the hunch-backed evening came/ it put my eyes out with its stick*) (297); *Matyt ne ta dar valanda atėjo* (*Seemingly not that hour has come*) (480) (here *come* means *started*); *Istorija ten ir sustojo*,/ *kur žirgas nujojo be raitelio* (*History stopped namely there/ where the horse galloped away without the rider*) (180); *Upe vaidenas/ laikas prabėgęs* (*the time which has run out/ seems to have run as a river*) (344); *O metai bėga/ bėga metai/ basa per sniegą pralėkė vasara* (*And the years run/ the years do run/ the barefooted summer ran over the snow*) (21); *Šitaip kasdien nuo manęs nueina mano jaunystė* (*Thus my youth passes away from me every day*) (20); *Laikrodis stovintis ant lango, pro kurį išėjo laikas* (*the clock standing on the window-sill through which the time has gone out*) (52).

So the time is conceptualized as a moving object. There are used such phasal verbs as *sustojo, pralėkė, nueina, išėjo* (*stopped, ran over, passes away, has gone out*).

Phase meanings are typical of almost all time concepts but it is possible to remark that not all verbs go in accordance to all time concepts, for example, *akimirka* (*an instant*) may *ateiti, laukti* (*to come, to wait*), but not *užklupti, pasibaigti* (*to catch by surprise, to elapse*), *rytas, diena* (*a morning, a day*) cannot catch by surprise either.

#### b) Processional movement

This kind of movement is expressed by verbs which also express a kind of intensity (*eiti, bėgti, bristi, braidžioti, tekėti, skristi, lėkti* (*to go, wade, go wading, flow, fly, rush*) and others):

*Ir eina metai, eina tarsi keliauninko/ į šventą žemę žingsniai spėrūs* (*And the years go, they go like the pilgrim's/ rapid steps to the holy land*) (258); *Laikas vis eina. Jis reikalauja tiksliau sudėti širdį ir mintį* (*And the time passes. It requires to add the heard and the mind more precisely*) (22); *Aš bėgu per laiką, kuris bėga* (*I am running over the time which is running*) (206); *O ten, prie saulėlydžio vartų, prieš srovę brido naktis* (*And there, at the gate of the sunset, the night was wading up the river*) (28); *O per stogus ir krūmus/ šnarėdamas lėkė laikas* (*And over roofs and shrubs, the rustling time was rushing*) (339); *Naktis jau slenka vis arčiau ir arčiau* (*The night is creeping closer and closer*) (261); *Nesamonių procesija praėjo lekiančiame laike* (*A procession of nonsenses has passed by in the rushing time*) (205); *Laikas vis eina. Laikas vis laukia* (*The time always goes. The time always waits*) (256); *Laikas plūsta gatve* (*the time is flooding down the street*) (389); *Užsimaukšlinęs rudą skrybėlę ant veido/ po šlapias rugienas braidžioja ruduo* (*With a brown hat on the face/ the autumn is wading over the wet stubblefield*) (128);

As it proved to be, many verbs of movement are used in constructing metaphorical collocations of time. A question arises why so many verbs defining movement of time concepts are used in the language. There are opinions that

“the verbs of movement *bėgti, lėkti, skristi, slinkti* (to run, rush, fly, sneak) are used in the figurative sense and lose the differential pattern “a way of movement”, thus defining only the intensity of movement (rapidly/ slowly)” (Gak 1988: p18).

One could agree with this opinion if such pairs of equal intensity as *eiti/ tekėti, lėkti/ skrieti, slinkti/ šliuož-ti* (go/ flow, rush/ fly, sneak/ creep) were absent. Why would it be necessary to use verbs of equal intensity? Their use might be explained by some essential differences, and this would stress the importance of the conceptualization of the way of movement.

### c) The orientation of movement

Movement verbs used with time concepts are typical of potential senses of moving “horizontally” and “vertically”. One should remark that horizontal movement of time is typical of many Indo-European languages including Russian and Lithuanian, however there are languages such as Irish where time “moves on a vertical plane from top to bottom” (Mihajlova 1995: p119).

#### 1) movement horizontally

*Pajuntu kaip tolsta mano laikas/ Nuo tavęs, nuo meilės, nuo pradžių* (I get to feel how my **time is moving away**/ from me, from love, from the beginning (301); *Bėga metai* (...)/ *Aš einu metų pėdsakais* (**Years are running** (...)/ I am following the footsteps of time) (301); *Laikas palieka laikrodžius ir nueina tolyn* (**The time leaves clocks and goes away** to the distance) (103); *Laikas guli* kaip paklusnus šuo/ po mano kojomis (**The time is lying** as an obedient dog/ under my feet) (86); *Ruduo atsigulė ant žemės/ ir užsiklojo rudine* (**The autumn lay on the ground and covered itself up with a coat**) (300); *Naktis atsiiria sena samanota valtimi* (**The night is rowing towards here in an old mossy boat**) (66); *Tekėk į tolį, metų upe* **sausage** (**Flow away, the river of years with the dry bed**) (68);

#### 2) movement vertically

The source zone of verbs expressing vertical movement of the daytime is the movement of the phenomena of the day cycle (the movement of the sun in the horizon comparing it to the light, sunrise, sunset, etc.). Due to the correspondence of the source and target zones such combinations may be considered metonymous, however they are visual enough to be considered metaphorical combinations as well (*rytas kyla, leidžiasi naktis* (the morning rises, the night sets, etc.).

*Kai sudreba pieva ir amžiai dundėdami žemyn žemėn nudrimba* (When the meadow trembles, and the **centuries** rattling down **slam** the ground) (114); *Taip valanda, nuo mūsų atskirta/ ir pasmerkta, nukrinta kaip skara* (This way **an hour** separated from us/ and deemed, **falls** like a scarf) (381); *Ir lapkritis nuo rampos kris į salę varkdamas* (And **November will fall** off the stage to the hall crying) (415); *naktis tiršta ir juoda/ tartum rašalas srūva ant mieguistų kvartalų stogų; Praeitis manyj kaip vėjas kyla* (**The past rises** as the wind inside me) (200); *Jau matau, kaip ant kalnų iš tolo kyla rytas* (I already see how **the morning is rising** from the distance in the mountains) (319); *Ir mesti į čėžantį orą/ sekmadienį visą geltoną* (Ant to throw into the

*rustling air/ The Sunday all in yellow*) (125); *Pilnas mėnuo paslaptinai iškops/ tartum simbolis koks/ to meto (nakties)* (**Full moon will mysteriously rise up**/ as a kind of symbol/ of that period of time (**the night**);

Thus the movement of time is usually defined as a movement in a horizontal direction, and vertical movement is mostly typical of the phases of the daytime (*rytas, naktis, diena/ a morning, a night, a day*). Here one may notice the difference between the concept *time* and its hyponyms as *time* and most concepts of time move on a horizontal plane, and parts of a day (*morning, night, others*) may move vertically.

Metaphors of movement connect many metaphors of a lower level (*time as a going object, time as a flying object, time as a flowing liquid*, etc.). It has not been noticed that some time concepts would be used more frequently in metaphors of lower level. That is probably because of the fact that the metaphors of the selected semantic groups are semantical stereotypes and their semantics does not correlate with various ways of movement.

### d) figurativeness

The movement of time concepts is related to figurativeness and thus it is of use to explore it further.

As N. Pavlovic states, various authors employ particular invariants of metaphors (with time concepts as well). The Russian language uses about 78 figurative (metaphorical) combinations in which time is conceptualized as water (confer Pavlovich 1995: pp38-40). There is no such data on the Lithuanian language, however having analysed the selected material one may distinguish the following factors conditioning the figurativeness of moving time concepts:

- 1) Indication of the beginning or the final point of movement: *Vakar atsisveikinom./ Jo laikas teka viena, o mano kita kryptimi* (Yesterday we said goodbye./ His **time flows** in one, and mine in another **direction**) (105);
- 2) Indication of the route or location where time moves:  
**Pro žolių vartus**, pro eglių šešėlius/ ramybės valanda jau **baigėsi** (**Past the gate** of herbs, past the shadows of firs, the hour of tranquility **is over**) (222); *Mano metai jau medžių šerdyse/ ir tyli kelmai, atvėrę jų sunkų skerspjūvį* (My **years** already are in **heartwoods**,/ and stumps are silent having revealed their heavy transverses) (225); *Išdžiūvusių upių dugne – šimtmečių klampūs žingsniai* (On the bottom of dry **rivers** [there are] oozy steps of **centuries**) (171);
- 3) In case when verbs denying spontaneous and directional movement of time are used, for example

*sklandyti, vaidentis, skrajoti, plastėti, boluoti, virpėti* (to glide, to seem, to flutter, to flutter, to shine [in the distance], to tremble) and others: *Upe vaidenas laikas prabėgęs* (the past **time appears** as a river) (344); *Ir vasara tarp kojų sklando* (and **summer glides** between the legs) (247); *Nakties garsai visur aplink skrajoja* (**Night sounds flutter** everywhere around) (115); *Už lango plasta vakaro sparnai* (**Evening wings flutter** behind the window) (166); *Ir būsiamasis laikas/ virpės kaip saulės žiedas* (And the future **time/ will be trembling** as the flower of the sun) (137); *Bolavo vasaros naktis silpnai* (The summer **night was shining** [in the distance] weakly) (210);

#### 4) Comparative patterns with such words as

*lyg, tartum (as): Mano kūnas subyrės/ kaip laikas smėlio laikrody (My body will collapse/ as time inside the sand-glass) (376); Ir paros mirga/ tinklainėj dryžuotos tartum tigrų (And days tinkle/ like tigers striped in the retina) (419); Rytojūs blaškosi kaip paukštis (The next day flings like a bird) (108); Praeitį man kaip vėjas kyla (The past rises inside me like the wind) (201);*

#### TIME is SPACE

Time may be understood as an object taking a certain position in a particular place or as a weight filling in some space, as an object occupying a particular place in the space. It is not surprising as time is usually conceived as space.

There are many metaphors conceptualising time as *space*. Further on, we will review a few of them: 1) time locum: an object, 2) time: a measurable object 3) time: (a localising object) space.

When localising time, the target in the space is its locum (Vsevolodova 1975: p6), time may be an observer (e.g. watching from close/ from the distance) or some other object.

##### 1) time locum: an object

It turned to be that not all objects may be time locums, for example, such phrases as „The day is *on the roof/ behind a tree*“ are impossible. Such things might usually be *a window* (winter is behind the window), *mountains* (the spring is not behind the mountains) as these are things in a space different from the observer's, and parts of human body such as *a nose, shoulders, a back*.

*Kai nėra tako girioj./ Už langų naktis liūdna (When there is no path in the wood/ the sad night behind the windows) (255); Visuos languos liepsnoja vakarai (Evenings blaze in all windows) (392); Vasara languos/ o kaimo vyrai/ jau spragilus paėmę ima kulti (The summer in the windows/ and the country men/ having taken threshers start threshing) (36); Ne už kalnų pavasariai džiaugsmingi (Not behind the windows are the merry springs) (89) Ant slenkščio jau ruduo (The autumn is already on the threshold) (148); Gatvė žingsniuos pavasariai (Springs will walk down the street) (49).*

Localizers of vicinity *not over the mountains, on the threshold* may be used with such time concepts which are related to the future; locums *behind the window, on the street* are more commonly used with concepts of the time of nature such as the period of the day or of the year.

##### 2) time: a measurable object

Time concepts may be used with such words describing measures as *long, short*, and more rarely, *deep*.

*Trumpa akimirka lydėjo (A short instant followed) (369); Apsentos tavo trumpos vasaros (Your short summers are flooded) (392); kokia didelė ir plati vasara (What a large and broad summer) (91); Ilgaus žiemos vakarais (During long winter evenings) (285); Atminties karalystė, lyg vasarą tą/ be galo be krašto (The kingdom of memory as if that summer/ sans border sans edge) (350);*

Not all time concepts have to be long. One of the factors causing such use is the alteration of duration. The duration

of the day depends on the alteration of the light and the darkness as the day is at its longest in June and the night in December. Due to climatic conditions, seasons change as well, and thus *winter, spring, summer* may also be long. Another factor is the subjectivity of the understanding of duration. Despite the duration of time measures is strictly defined, it may subjectively vary as hours and minutes of waiting seem to be longer than the time of work. However some time concepts and the time itself can't be long: *\*long past, \* long time, \* long childhood or youth*.

*Skrisk jau gilus ruduo/ nuo miglų tamsu ir tvanku (Thus fly, deep autumn/ it is dark and choking of your mists) (152); Naktys trumpos ir gilios (Nights short and deep) (26); Tokia gili žiema (Such a deep deep winter) (474).*

Only some time concepts may be *deep*, for example, *senovė (antiquity)*, the old age, the part of the day such as *night, midnight*, and seasons, e.g. *winter. Summer, spring, day, morning* are usually not used with the concepts. It might be explained by the fact that the concept *deep* is associated with the direction down, allontanation and impossibility to reach, something hidden from the observer (Semionova 2000: p121). That is why *deep* may be used with time concepts having negative or passive connotations (confer *Bad is down* – Lakoff, Johnson 1980: p16). A. Rahilina suggests the *metaphor of layer*, where *depth* is compared to a static state. So, *deep* time concepts are numb, immovable and dead layers of time (confer Rahilina 2000: p152).

##### 3) Time: (a localising object): space

Time is usually regarded as a three-dimensional space, a container, however, two-dimensional and single-dimensional interpretations of space are also possible. Time is not expressed as a single-dimensional line but it may be figuratively defined as a *road, a country road, a bridge*:

*Mane pagimdė/ šešėlyje žviegiančio traukinio, mane į laiką išvedė/ dienos kaitroje (I was born/ in the shade of a screeching train, I was led to the time/ in the heat of the day) (367); Tu laiką perkirsi lyg tiltą ir pasijusi už srovės (You will cross the time like a bridge and will find yourself behind the current) (403); Šimtmečių takais paklydę vaikšto (On century paths they are walking astray) (422);*

When time is interpreted as a three-dimensional space or a container it is understood as a membrane, as a container or both:

**Rudens liepsnose** pražydo visa tai, kas rytoj išnyks (**In the autumn blaze** came to blossom everything what will disappear tomorrow) (227); Nuplaukime/ nuo širdies karčius pelenus/ ryto prieblandoje (Let's wash/ the bitter ash away from the heart/ **in the morning dusk**) (172); Kulkos ieško jų **nakties tamsoje** (Bullets are looking for them **in the dark of the night**) (115); Iš medžių aukštų, siūbuojančių/ išskris baltas ryto paukštis./ išaugęs **nakties erdvėje** (From tall swaying trees,/ a white bird will fly away,/ having grown **in the space of the night**) (78); O kalnai./ tolimi kalnai./ Ir melsva **gelmė naktų** (And mountains./ distant mountains./ And the light blue **depth of the nights**) (259); Kur nebepasiekia mūsų jau lietaus lašai iš **vaikystės** sudegintų **pelkių** (Where we are not reached by the drops of the rain from the burnt-down **marshes of the childhood**) (52); Žiūriu pro langą/ Į stiklo keturkampyje **įrėmintą**/ kovo **vakarą** (I am looking through the window/ **At the evening of March/ framed in** the square of glass) (86); Čia mano gyvenimo dugnas/ Ir **va-**

**landos pilnos** daiktų (This is the bottom of my life/ And **hours full of things**) (192); Tai buvo prieblandoj/ Už vandenyno/ Kur mano **metai** be tavęs **tušti** (That was in the dusk/ Beyond the ocean/ Where my **years were empty** without you) (304).

One should remark that examples of this group are few.

#### TIME is an ABSTRACT ENTITY

In Dictionary of Poetic Words (Pavlovich 1999) there are 40.000 examples of 600 Russian authors showing that:

- a) Main abstract sources of time concepts are life, death and periods of life, and their targets are periods of a day and of a year.

In the metaphor „the time of the day is a period of life“, **morning** is understood as the beginning of life i.e. as *childhood, youth*.

(Mano pirštai už lango/ atverto/ **ryto pirmagimiui klyksmui** (My fingers are behind the window/ open/ **for the first-born [child] of the morning the scream**) (67)).

*Morning* may be understood as the beginning of a certain period and *evening* as the end (Iš mano eilėraščių/ mes susikursim laužą/ kuris neges/ **ligi tolimo tolimo ryto** (Of my poems/ we will make a fire/ which will not go out/ **until the distant distant morning**) (13); Papūs šiaurys/ mano pirštai liks be lapų/ be pumpurų/ **naujam pavasariui** (The north wind will blow/ my fingers will remain without leaves/ without buds/ **for the new spring**) (25);

Correspondingly

**day** is maturity (**Skaičiavau dienas**, skyrusias mūsų gyvenimus/ ir kas rytą sunkiai ištrindavau iš akių) (**I counted days** separating our live/ and every morning I rubbed them out of my eyes with difficulty) (60), **evening, night** mean old age and death (Vakaras susukęs savo tamsią gūžtą/ kaip nematytas miško paukštis/ tupi ant sausos šakos./ Ir **šaukia** neprišaukia keistą **naktį**) (The evening having made its dark bed/ as an unseen forest bird/ is sitting on a dry branch./ And **is calling** cannot call the strange **night**) (400); **Naktis** atsiiria **sena** samanota valtimi (**The night** is rowing towards here in an **old** mossy boat) (66).

In the metaphor „the season is a period of life“, **spring** is understood as the childhood or youth, **summer** is maturity, **autumn, winter** mean the old age

(Pavasariį vasara lydi/ Kaip meilė jaunystę lydės (Spring is followed by summer/ The same way as love will follow the youth) (234); Džiūvau kaip **sausas žiemos puokštė ant stalo** (I was drying as **a dry winter bouquet on the table**) (59); **Duobkasė baltoji** rogėmis atūš čia./ Rudenį raudoną po sniegu pakas (**The white pitmaker** will bluster here/ And snow will be laid on the red autumn) (128).

- b) Emotions constitute another source zone of importance. There are such metaphors as „spring is something merry“ autumn, winter is something unpleasant, depressing“. Time concepts are understood as emotions

(Kai nėra tako girių./ Už langų **naktis liūdna** (When there is no path in the woods./ **A sad night** behind the windows) (255); **Ruduo** medžius lyg kailinius **kerpa** pirmu numeriu (**Autumn cuts out trees as fur coats of size one**) (137); **Žiūrėjo didelės akys** nakties/ **Ir temo** daiktai (The large eyes of

the night **were watching**/ And objects **were getting darker**) (213); Ar kam nors kada nors vaidensis/ tos **liūdnos pavasario dienos** (Will anybody ever seem to see/ those **sad spring days**) (228); **Pilka naktis**, kaip retabūna/ Dangus įkaitęs nuo audros (**The night is grey** what is rare./ the sky is hot with the tempest) (252); Kaip **gelia sielą rudenio šalna** (**The autumn frost bites the soul** so much) (274) **Ruduo** inscenizuoja **tuštumą**, absurda, nieką (**Autumn** stages **emptiness**, absurd, nothing) (227); **Liūdnos** tavo Dieve, **dienos**/ Teka iš juodos aušros (Your **days are sad**, God, the flow out of the black dawn) (307);

Despite all periods of life and seasons are attributed to the main concept **time**, they nevertheless should be considered as different concepts of human and natural time and such transformation should rather be considered as a metaphor and not metonymy.

#### Conclusions

Despite the fact that current research is based on the theories and investigations of the researches, representing mostly English and Russian – languages other than Lithuanian, indeed it is worth pointing out that the common principles leading to studies of conceptual metaphor within the framework of cognitive approach are universal. Further application, if any, of the cognitive approach to the investigation of conceptual metaphor, whether comparing the theoretical background, or trying to compare various aspects of the conceptualization/ conceptual metaphors between languages, etc., would possibly reveal more diversity within the framework, yet these aspects weren't on the scope of the current research.

Having analysed the collected material it appears that the concept **TIME** and its hyponyms are conceptualised by metaphors. It may be stated that

- a) the most common source domains for metaphorical mapping include conceptual categories: MOVING OBJECT, SPACE and ABSTRACT ENTITY.
- b) In some metaphors, denoting **TIME** as a *moving object*, time concepts may move differently: *minutes, hours, morning* cannot flow, *an instant* cannot move at all, the *daytime* is typical of moving vertically. Here it is possible to notice the difference between the concept **TIME** and its hyponyms: **TIME** and most of time concepts move on a horizontal plane, and parts of day (*morning, night*, etc.) may move vertically.
- c) Some peculiarities of the hyperonym *time* and of some of its hyponyms became evident. Time is measured conventionally and cannot move vertically, it is indivisible into the beginning and the end, it cannot be long, deep and so on. Temporal hyperonyms differ from emotional ones (feelings, senses) which essentially are not different from their hyponyms.

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#### Konceptualiosios laiko metaforos lietuvių poezijoje

Santrauka

Šiame straipsnyje nagrinėjama kognityvinės metaforos raiška lietuvių poezijoje. Remiamasi daugiau nei 500 metaforų, surinktų iš poezijos rinkinio „XX amžiaus lietuvių poezija“ kuriuose vartojamos laiko metaforos.

Kognityvinėje lingvistikoje metaforą galima tirti dviem būdais: 1) einant nuo kalbinės metaforos prie konceptualiosios, 2) einant nuo konceptualiosios metaforos prie kalbinės. Šiame darbe panaudotas pirmasis metodas, t. y. tekstuose nustatomi dažniausiai pasikartojantys teminiai elementai – metaforiniai pasakymai – ir grupuojami pagal tai, kokias konceptualiąsias metaforas jie reiškia. Taigi konceptualiųjų metaforų nustatymo procedūrai naudotasi sociologiniu turinio analizės metodu (plg. Cibulskienė 2005).

Išanalizavus surinktą medžiagą paaiškėjo, kad galima skirti tris konceptualiųjų metaforų donorines zonas: LAIKAS yra JUDANTIS OBJEKTAS, LAIKAS yra ERDVĖ, LAIKAS yra ABSTRAKTAS. Nustatyta, jog laiko konceptų semantika gana stereotipinė, tarp jų nėra labai didelių semantinių skirtumų, kurie būdingi emocijų konceptualiosioms metaforoms.

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