A Cognitive Semantic Study of Conceptual Metaphors and Image Schemas in Selected Poetic Texts

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Abstract

This study is a literary work that analyzes conceptual metaphors (CMs) in selected poetic texts. It aims at examining the use of metaphorical language to convey meaning and expressing complicated ideas by comprehending CMs and image schemas in poetic texts. The researcher uses a descriptive qualitative approach and applies the main theories of cognitive semantics developed by Evans and Green (2006), CM by Lakoff and Johnson (2008), and image schema by Croft & Cruse (2004) in analyzing data selected from The Manor Garden by Sylvia Plath and Alone by Maya Angelou. The study shows that conceptual metaphors are frequently used. The results also demonstrated that there are many possible source concepts for a target concept

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الملخص

هذه الدراسة هي عمل أدبي يحلل الاستعارات المفاهيمية و مخططات الصور في نصوص شعرية مختارة. تهدف الدراسة الى تحليل استخدام اللغة المجازية لنقل المعنى والتعبير عن الأفكار المعقدة من خلال فهم الاستعارات المفاهيمية و مخططات الصور في النصوص الشعرية. يستخدم الباحث منهجا نوعيا وصفيا ويطبق النظريات الرئيسية للدلالات المعرفية التي طورها ايفانز و جرين (2006) و والاستعارة المفاهيمية للاكوف و جونسون (2008)ومخطط الصورة لكروفت وكروز (2004) في تحليل بيانات مختارة من حديقة مانور لسلفيا بلاث ووحيدا لمايا انجلو . تظهر الدراسة أن الاستعارات المفاهيمية تستخدم بشكل متكرر. أظهرت النتائج أيضا أن هناك العديد من مفاهيم المصدر المحتملة لمفهوم الهدف.

المقدمة

Metaphor is seen as a rhetorical phenomenon to traditional studies. Scholars today associate metaphor with language cognition and concentrate on its cognitive function. Metaphor is investigated from a cognitive linguistic perspective. Cognitive linguistics contents mainstream generative grammar and involves psychology and cognitive science. Language is created, used, and publicized through human cognition. Cognitive linguistics is a research paradigm, embracing various cognitive language theories (Peng, 2023:46).

Cognitive semantics is a branch of linguistics that probes meaning and ponders the formation, structure, and representation of meaning. It improves our comprehension of the relation between meanings and the way it is influenced by our experience and conceptual systems (Evans & Green, 2006). Poetry can illustrate images, ideas, and narratives. It addresses various aspects of daily life and has remained popular (Wolosky,2008). Metaphor is recurrently employed in poetry to enhance its aesthetic appeal as it is one of the most remarkable forms of figurative language (Dancygier and Sweetser, 2014). The use of figurative language performs a vital role in creating a sense of exquisiteness and artistry in literary works. In the composition of literary texts, the concept of aesthetics is spotlighted and it sets them apart from non-literary pieces (Hussein & Shtewi, 2023: 369). Metaphorization is a convoluted process that involves the connection of two diverse knowledge structures: the source domain and the target domain. This complex relation construct metaphorical mappings. Eventually, our unique viewpoint of the world is shared via these metaphors (Orifjonovich, 2023: 365). The discrete features of the speakers' cognitive framework that is related to the ethno-cultural and historical qualities of their country controls the emergence of metaphors (Aliyeva, 2021:206). Therefore, there are similarities between the inspected metaphors across the examined languages and thus the metaphorical mechanism has a universal nature. Metaphors are not merely linguistic expressions, but rather cognitive structures that shape our understanding of

concepts and experiences. They are ingrained in our bodily encounters and perceptions of the world and are prejudiced by cultural and social factors (Kosimov, 2023:50).

Accordingly, cross-cultural communication and competence can be improved by our comprehension of conceptual metaphors in distinct cultures (Maftuna & Abdulkhay, 2023:284). These metaphors have significant importance since they built a necessary element in literary works and used in every day discourse. However, the complex structure of metaphors makes non-native speakers face difficulty in comprehension (Hakimova & Yo'ldosheva, 2023:1606). This study examines the use of conceptual metaphors and image schemas in poetry to enhance comprehension and identifies the hidden meanings in words and sentences to uncover the intended message. The texts are selected from two poems for two poets. The first poet is Maya Angelou who experienced solitude in childhood, inspiring her poem "Alone." She passed away in 2014, leaving behind her writings. The poem presents the universal human need for connection and the challenges of facing life alone. It also sheds the light on themes of isolation, poverty, and societal suffering seen in the author's other works addressing racial and social injustices. In her collection The Colossus, Sylvia Plath, a prominent American poet of the twentieth century, wrote a poem called "The Manor Garden" to her unborn child. "The Manor Garden" is a rich and evocative poem that leaves room for multiple interpretations. It can be seen as a mother's reflection on the complex emotions of pregnancy, the joy of new life intertwined with the fear of mortality.

 It can also be a broader meditation on the beauty and dangers of the natural world, and the human desire to control it.

1.2 Literature Review

Onysko and Citron (2020) postulated that psycholinguistic studies showed the effect of CMs on both the expression and comprehension of language. Their central point was the conception of non-poetic metaphors and they dedicated their attention to ordinary, non-poetic language. The aim was to explore if persons actively involved with metaphors when analyzing poetry. Their findings reflected that individuals encompassed conceptual metaphors in scrutinizing poetry. As a result, this proved that essential aspects of poetic thought and language originated from conceptual metaphors.

Aldokhayel (2014) aimed to prove the universality of metaphors across distinct languages and thus he considered the use of conceptual metaphors in Arabic and English as well as the similarities and differences in motivations for these metaphors. His study employed Lakoff and Johnson's (1980) framework.

Metaphors spring from certain physical, perceptual, cultural, or image-schematic factors. Kovecses (2002) suggested that metaphors are motivated by three main categories: correlations in personal experiences, perceived resemblances, and the GENERIC-IS-SPECIFIC metaphor. Aldokhayel (2014) classifies these motivations as "emergence motivations" and "relational motivations". It also evaluates the universality of metaphors in English and Arabic depending on these experiential motivations.

Cakır (2016) declared that there are similarities and differences in using body part terms in different languages. The variations are seen in the expression of states, actions, emotions, and thoughts. He found that Turkish translations have more non-literal uses of body part terms in comparison with the original English versions.

Pratiwi et.al (2020) analyzed the conceptual metaphors in Lang Leav's poetry. The author used theories of cognitive semantics and the conceptual metaphor framework. The examination disclosed the presence of structural, orientational, and ontological metaphors, as well as image schemas of identity, existence, container, and space.

1.3 Objectives of the Study

1.Analyzing the use of metaphorical language to convey meaning by comprehending CMs and image schemas in poetic texts.

2.Exploring the effectiveness of certain metaphors in conveying complex thoughts.

1.4 Research Questions

1. How do CMs contribute to the inclusive interpretation of the poem?

2.What insights can be gained about human perception and experience through the analysis of CMs in poetry?

3.What types of CMs and image schemas do poets utilize to express different ideas?

1.5 Metaphor: Linking Domains through Mapping

Georage Lakoff and Mark Johnson published their book, Metaphors We Live By in 1980 starting conceptual metaphor theory (CMT). They endeavor to transcribe all the forms of common English metaphors. Conceptual metaphors comprise the comprehension of one domain of experience (which is typically

abstract) in terms of another domain (which is typically concrete) and therefore Conceptual metaphors are encapsulated in two aspects. The process aspect involves the cognitive process of understanding the domain of a metaphor while the resulting conceptual pattern is the product aspect.

Lakoff and Johnson (1980) characterized metaphor as "cross-domain mapping" in which references are target and source domains. They illustrate that metaphors they describe are often structured as "target domain is the source domain.'' If we use the life is a journey metaphor as an example:

Table 1: Illustration of source and target domains

Target Domain	Source Domain
Life	Journey

Therefore, researchers argue, that when speakers discuss life in terms of a journey, they are mapping the source domain (journey) into the target domain (life). Furthermore, Lakoff (1993) asserts people conceptually link domains in their minds thus establishing a conceptual metaphor that emerges in language. Lakoff also maintains that conceptual links are not superficial linguistic phenomena. Instead, the metaphorical discussion of the target domain conserves the characteristics of the source domain.

Metaphor is an integral part of human categorization, i.e. a basic way of organizing our thoughts about the world. Lakoff and Johnson (1980:7) identify clusterings of metaphoric uses, giving them labels such as 'Time is money' to explain the following clusters:

1. You're *wasting* my time.
2. This gadget will *save* your hours.
3. I don't have the time to *give* you.
4. The flat tire *cost* me an hour.
5. I've *invested* a lot of time in her.

Time is precious and a finite entity that we use to achieve our objectives. It retains a figurative nature since its conceptualizations are extracted from our daily interactions with money. Within the Time is Money metaphor, certain expressions directly pertain to financial currency (spend, invest, cost), while others refer to limited resources (use, use up, run out of), and still others indicate valuable assets (have, give, lose). Metaphorical entailments are important in characterizing a cohesive system of metaphorical concepts.

1.6 Conceptual Vs. Linguistic metaphors

To distinguish between linguistic metaphors and conceptual metaphors is critical in this study. Metaphors , presented by Lakoff and Johnson (1980), are inclusive mappings across different domains with major impact on individuals' cognitive processes. Alternatively, linguistic metaphors are the linguistic manifestations of these conceptual metaphors. For example, the conceptual metaphor ARGUMENT IS WAR (Lakoff and Johnson, 1980) can manifest itself in linguistic metaphors such as "he can't defend his claims" or "they shoot down the argument." Falck (2012:110) investigates the differences at the level of linguistic metaphor concluding that while metaphors are entrenched in embodied experiences, language still plays a crucial role in shaping demonstration of these experiences.

Falck's (2012) research identifies various conceptual metaphors proposed by Lakoff and Johnson (1999: 190-192, cited in Adams 2017:6), such as PURPOSES ARE DESTINATIONS and ACTIONS ARE SELF-PROPELLED MOVEMENTS, and examines the corresponding linguistic metaphors articulated by both native and non-native speakers. The researcher highlights linguistic and lexical metaphors, in addition to conceptual metaphors, because they offer useful linguistic insights. A corpus-based analysis is provided to utilize the lexical items "path," "road," and "way" in second language (L2) English among native speakers of Swedish (L1) and native English speakers. When the term "way" is used in Swedish, the focus is on the way something executed in comparison to English in the term refers to movement along a two-dimensional surface.

Additionally, Falck examines the utilization of "road," "path," and "way" by L1 Swedish English learners in a learner corpus. This exploration reveals that L1 Swedish students employ the English terms "road," "path," and "way" without errors, but demonstrates a tendency to more frequently use "on" in conjunction with "path," rather than "along" with "path" as observed in the data from L1 English speakers in the British National Corpus (BNC). This finding accentuates the significance of understanding the linguistic and lexical implementation of conceptual metaphors and the potential implications for language learners. Falck's (2012) study serves as a valuable reference for the present work, with a particular focus on the examination of the two levels of metaphor - conceptual and linguistic.

At the level of word, dissects lexical variations between languages and presents a complicated topic of polysemy in a book that aids teachers who are both English and Spanish speakers. It is found that there are some differences between English and Spanish are arduous to learn. For instance, Whitley (2002: 312) asserts that when native English speakers use venir they should not transfer their perspective into the text as they do in English, or else they would misuse

lexical items of Spanish. Therefore, the need to rearranging thoughts before acquiring or using another language is important. Furthermore, Whitely (2002:293) observes that L2 learners usually confer dictionaries or thesauruses to look up their desired lexical items and choose one of the suggested words without recognizing every word has nuanced semantic distinctions and associations.

1.7 Structural Metaphors

Structural metaphor, a conceptual metaphor frequently employed in financial and economic article headlines, represents an advancement within the realm of traditional metaphor theories from a cognitive standpoint. These metaphors encompass the process of aligning the structure of one domain with that of another domain to effectively communicate the intended meaning (Lirui and Changbao,2021: 60-61).

Kovecses (2010: 37) introduces "TIME IS MOTION" as an example of a structural metaphor. From these fundamental components and the underlying condition, certain mappings can be delineated as follows: a) The progression of time is analogous to motion. b) Times are perceived as tangible entities. Future times are situated ahead of the observer, while past times are positioned behind the observer. c) One element is in motion, while the other element remains stationary. The stationary element serves as the deictic center. These structural metaphors manifest in various concepts such as time, war, life, love, journeys, etc., and engender a profound structuring and comprehension of the target concepts (ibid:38).

1.8 Orientational   Metaphors

Orientational metaphor is a category of metaphor that arranges a framework of concepts grounded on spatial associations and interactions, such as upward-downward, inward-outward, anterior-posterior, and others. It imparts a spatial orientation to a notion, linking it to a particular direction or position (Ahmad, 2022:3). This kind of metaphor is deeply rooted in our physical and cultural encounters and varies across diverse societies. It is employed to communicate abstract ideas by connecting them to tangible spatial orientations. The utilization of this type of metaphor can be observed in various circumstances. These metaphors assume a momentous role in shaping our comprehension and exchange of intricate concepts.

In this context, Kovecses (2010: 40) contends that specific target concepts are predominantly conceptualized in a fixed manner, which is what is implied by coherency. As an illustration, the concepts listed below are characterized by an upward orientation, whereas their counterparts exhibit a downward orientation.

MORE IS UP; LESS IS DOWN: Speak *up*, please. Keep your voice *down*, please.

HEALTH IS UP; SICK IS DOWN: Lazarus *rose* from the dead. He *fell* ill.

1.9 Ontological Metaphors

Ontological metaphors pertain to conceptual metaphors encompassing the comprehension and conceptualization of abstract notions or phenomena rooted in uncomplicated tangible entities derived from our primary life involvement. These metaphors encompass the transference of attributes from an originating domain to a destination domain, where the destination domain exhibits a greater level of intricacy compared to the originating domain (Veremchuk,2022:177)

Here are some types of ontological metaphors according to Lakoff and Johnson (1980, cited in Maya, 2019:77-78).

1. Container metaphors
Container metaphors are metaphors that pertain to ontology, wherein a certain concept is depicted as possessing both an internal and external aspect, and the capacity to contain something else. Essentially, container metaphors are metaphors that perceive something as a container with a directional orientation that encompasses both an inner and outer dimension. Moreover, events, actions, activities, and states are also perceived as containers, for instance, encountering trouble, participating in a race, and deriving satisfaction from engaging in a certain activity. To illustrate, consider the following example:

I put a lot of energy into washing the windows.

2. Entity and substance metaphors, on the other hand, are also ontological metaphors wherein an abstraction is portrayed in the form of a concrete physical object. Following this definition, a metaphor arises when individuals associate their experiences with tangible objects, thereby influencing their perspective on events, emotions, actions, and ideas as if they were substances. By perceiving something as a substance, individuals can refer to it. Consider the following example:
    Time is money
3. Personification, meanwhile, is an ontological metaphor that entails representing an object or abstraction as a human being.

Example: His religion tells him he cannot drink wine.
1.10 Image Schema

Image schemas are abstract concepts that are derived from our interactions with the physical world through our senses and movements. These schemas allow us to give coherence and structure to the entities, events, and situations that we encounter daily. Image schemas are of great importance in various fields such as common sense reasoning, literary analysis, the understanding of psychological disorders, and political discussions. In the realm of common sense reasoning, image schemas are closely linked to our ability to make sense of the world, recognize patterns, and frame our knowledge (Stefano, 2022:1).

In literary analysis, image schemas assist us in comprehending texts that deviate from our perception of reality and require us to downgrade our expectations to understand them (Petrović,2023: 459). In the study of psychopathologies, individuals with anxiety or depression tend to avoid proximity to others and have difficulty capturing facial expressions and emotions. They may use photographs as a means to express their feelings and thoughts (Ankur, 2019:1) .
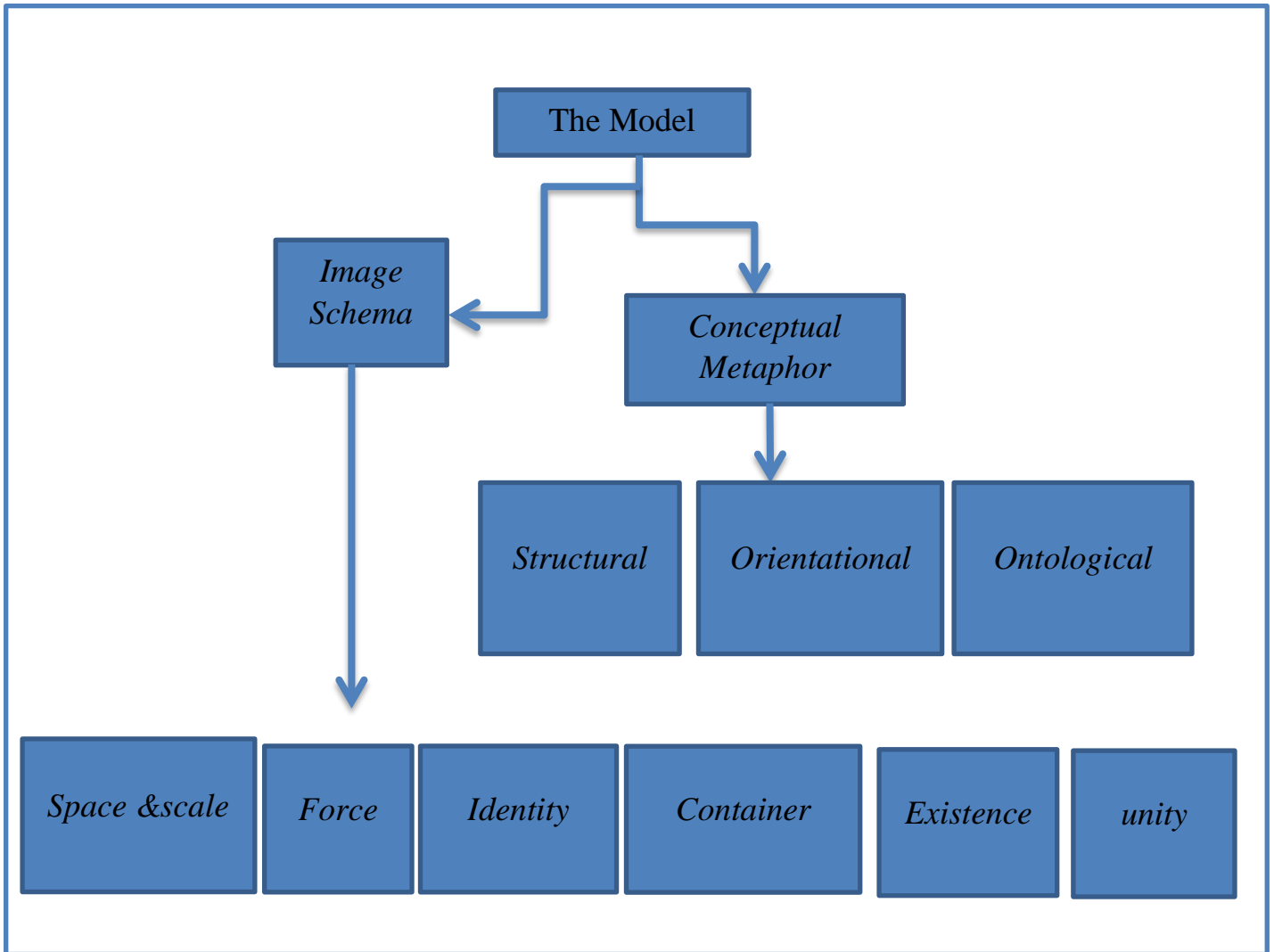
In political discourse, image schemas are employed to evoke strong emotions and construct persuasive arguments, as can be observed in the case of the Brexit discourse (Victoria, 2023: 276). The advancement of the traditional image schema theory contributes to the further development of research on the relationship between language and cognition (Reznikova, 2022: 110).

In addition, Croft & Cruse (2004) divide the image schema into seven types:

1. *Space* 2. *Scale* 3. *Container* 4. *Unity\ Multiplicity* 5. *Identity*
6. *Existence*.

1.11 Methods

The author employs descriptive qualitative research methodologies to provide a comprehensive depiction and identification of the analysis data systematically. Cognitive semantics and conceptual metaphor theories developed by Evans and Green (2006) and conceptual metaphor by Lakoff and Johnson (2008) are applied to examine metaphors in selected texts from The Manor Garden by Sylvia Plath and Alone by Maya Angelou. The analysis focuses on the semantic cognitive domain and uses data from two English poems. The data is collected randomly and analyzed using conceptual metaphor theory to identify image schemas presented by Croft & Cruse (2004).

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                    ┌─────────────────┐
                    │    The Model    │
                    └─────────────────┘
         ┌───────────────────┐    ┌──────────────────┐
         │   Image Schema    │◄───│   Conceptual     │
         └───────────────────┘    │    Metaphor      │
                                  └──────────────────┘

  ┌────────────┐   ┌───────────────┐   ┌───────────────┐
  │ Structural │   │ Orientational │   │  Ontological  │
  └────────────┘   └───────────────┘   └───────────────┘

┌────────────┐ ┌───────┐ ┌──────────┐ ┌───────────┐ ┌───────────┐ ┌───────┐
│Space &scale│ │ Force │ │ Identity │ │ Container │ │ Existence │ │ unity │
└────────────┘ └───────┘ └──────────┘ └───────────┘ └───────────┘ └───────┘
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1.12 Data Analysis

The data that will be analyzed to have a comprehensive understanding of the CMs and image schemas that manifest within shall be approached through the lens of semantic cognitive theory. These texts are examples of the whole texts that have been analyzed. This theoretical framework will enable the identification and exploration of the various types of CMs and image schemas that are present, uncovering their underlying patterns and connections. The analysis will focus on discerning the specific nature and characteristics of the CMs and image schemas that are prominently featured in poetry. By delving into the intricacies of these metaphorical and schema-based constructs, a deeper comprehension of their significance and impact within the realm of poetry shall be attained.

Data 1

Structural Metaphors

The fountains are dry and the roses over.
Incense of death. Your day approaches. _The Manor Garden

Source domain: Garden

Target domain: Life

Source domain (Garden)	Target domain (Life)
Garden is a space of nurturing in which life prospers through cautious attention.	Life refers to existence, evolution, and vivacity.
Garden shows the beauty of nature, like the bloom of flowers, reflecting cycle of life itself.	Life illustrates the evanescent nature of existence showing that it is beautiful and delicate.
Garden shows cyclical nature of life because as seasons change, the garden experiences cycles of growth, deterioration, and resurrection.	Life expresses pliability in difficulties since people traverse challenges and appear transformed.

This data above is classified as a kind of structural metaphor which has two domains in which life is seen as a garden. The target domain is life and the source domain is the word garden. The two concepts are connected and thus readers should understand the relationship between nature, existence, and human experience. Therefore, the image schema used in the first data is identity. Another image schema is existence and in the data above it refers to the existence of death since the line " Incense of death. Your day approaches" refers to the culmination of the life cycle, marking the end of one phase and the beginning of another.

Data 2

*You move through the **era of fishes**,*

*The smug centuries of the big—*The Manor Garden

Source domain: Flow of Water

Target domain: Time

Source domain (Flow of Water)	Target domain (Time)
Flow of water refers to volatility of life since water continuously moves and changes form like time.	Time refers to the passage of time and irrevocability of change.
Water flows in rivers, evaporates into the air, forms clouds, and returns as rain and this shows is renewal nature.	Time moves forward persistently and reflecting the progression of events and experiences.

The data above is classified as structural metaphor since time and flow of water have similarities in common. In this case, flow of water is used to refer to transient nature of existence and progression of life. The image schema used is scale (path) which involves a journey or a progression through time. In this data, "era of fishes" reflects a vast expand of time in which fishes refer to distinct stages or periods. Thus, the speaker's movement through this era symbolizes her personal journey through experiences. This scale schema shows personal development of people.

Data 3

The wind is gonna blow

*The **race** of **man** is suffering_ Alone*

Source domain: Race

Target domain: Life

Source domain (Race)	Target domain (Life)
A race is a competition to determine the fastest, for instance in different sports like running, swimming, or driving.	Life has a sense of competition since people compete to get chances, success, and money.

Players face unexpected struggles during the race in which overcoming is needed.	Life presents tests and problems for people that they have to surmount to improve.
There are winners and losers. The former get rewards.	Humans request recognition, achievement, and recompenses for their endeavor.

This data is classified as structural metaphor since these two concepts are analogous showing that the struggles of life are compared to a competitive occasion. Since there are similarities between life and race, the type of image schema used is identity (matching). Another image schema is depicted in the line "the race of man is suffering" which is unity. Humanity as a whole is unified in the experience of suffering. The interconnectedness and solidarity among people in facing difficulties.

Data 4

Ontological Metaphor

Lying, thinking

Last night

*How to **find my soul a home**_ Alone*

Source domain: Home or Shelter

Target domain: Soul

Depending on the above data, this poetry is sorted as ontological metaphor since the word soul is compared to an entity with physical needs like shelter. This metaphor maps the internal state of the soul onto the external concept of a physical home, suggesting the soul craves security and belonging. The image schema this data suggests is container since the latter refers to a space that holds something. Seeking a home for the soul means looking for a place where a person feels safe and at peace. This is similar to finding the perfect container for a very precious thing.

Data 5

Hours of blankness. Some hard stars

Already yellow the heavens. _The Manor Garden

Source domain: Physical Decay of stars

Target domain: Passage of Time

The data above is also considered as an ontological metaphor because it links something abstract to a more physical thing. In this case, the concept of time is linked to the decay of stars. The stars are timeless markers in the altering heavens and the verb "yellow" reflects the aging process or time progression. The image schema involved in this data is scale (path). The "heavens" represents a path in this schema. The stars travel or shine through this medium which is heavens. Therefore, a visual trajectory or journey is made.

Data 6

Orientational Metaphor

The smug centuries of the big—

Head, toe and finger

Come clear of the shadow. _The Manor Garden

The data above is categorized as the type of orientational metaphor because it shows an upward movement towards light and knowledge to emerge from the darkness of history. The word shadow represents this darkness and toe and finger refer to exploring the world. This depicts the development of humans' curiosity and their arise from a period of ignorance or obscurity. The image schema formed in this data is the image schema space that is up-down, because it describes humans experience of ignorance and knowledge.

Data 7

Nobody, but nobody

Can make it out here alone._ Alone

The data above is categorized as the type of orientational metaphor because the phrase "make it out" reflects navigation. This metaphor stresses the unlikelihood of accomplishing true fulfillment in separation. In other words, it implies that being in isolation an individual cannot succeed without the assistance, guidance, or companionship of others. The image schema formed in this data is the image schema container that is in-out because there is an implication to be out of seclusion.

1.13 Findings and Discussion

The analysis of the texts has revealed that different types of CMs and image schemas are used by the two poets. The three types of CM have been differently distributed and having different frequencies. Table (1) depicts the frequencies and rates of the use of CMs in the manor garden poem.

	CMs	Frequency	Percentage
The Manor Garden	Structural	4	36.3%
	Ontological	5	45.4%
	Orientational	2	18.1%
	Total	11	100

Table (1) The use of CMs in The Manor Garden Poem

This table shows ontological metaphors are mostly used 5 times with a rate of 45.4% and least orientational metaphors with a frequency of 2 and a percentage of 18.1%. Ontological metaphors are prominent since they personify abstract concepts and make them more tangible or physical. However, orientational metaphors are used less frequently since the poem concentrates more on introspections, feelings, or other themes rather than spatial descriptions.

	CMs	Frequency	Percentage
Alone	Structural	3	33.3%
	Ontological	4	44.4%
	Orientational	2	22.2%
	Total	9	100

Table (2) The use of CMs in Alone Poem

The above table shows that ontological metaphors are mostly used in Alone poem 4 times with a rate of 44.4% and least orientational metaphors with a frequency of 2 and a percentage of 22.2%. Ontological metaphors reflect the nature of self-awareness and solitude. The theme of self-discovery in the poem is coordinates with these metaphors which explore existence and reality. Orientational metaphors are less frequently used since they focus on spatial relations and the poem concentrates on the internal awareness not the external landscapes.

The Manor Garden	Image schemas	Frequency	Percentage
	Scale	3	25%
	Space	1	8.3%
	Force	2	17%
	Identity	3	25%
	Unity	1	8.3%
	Existence	1	8.3%
	Container	1	8.3%
	Total	12	100

Table (3) The use of Image Schemas in The manor Garden Poem

This table shows that both scale and identity schemas are mostly used 3 times in the manor garden poem with a rate of 25% for each one of them and least the schemas of space, unity, existence and container with a frequency of 1 for each and a percentage of 8.3% for each one of them. The scale schema is prominent in this poem because it reflects the speaker's movement through time and identity schema is also used to present the complex relation between the speaker's internal world and external one. The identity of the speaker is connected with the garden. Other schemas are used less frequently.

Alone	Image schemas	Frequency	Percentage
	Scale	0	0%
	Space	1	4.3%
	Force	1	4.3%
	Identity	2	9%
	Unity	12	52%
	Existence	0	0%
	Container	7	30.4%
	Total	23	100%

Table (4) The use of Image Schemas in Alone Poem

The table above shows that the unity schema is mostly used in Alone poem 12 times with a rate of 52% and least the schemas of existence and scale with 0 frequency and percentage. Unity schemas are employed to represent the central meaning of the poem which is humans need for connection and mutuality. Existence and scale are not employed in the poem since the aim is to focus on certain social and emotional states like the state of being in isolation.
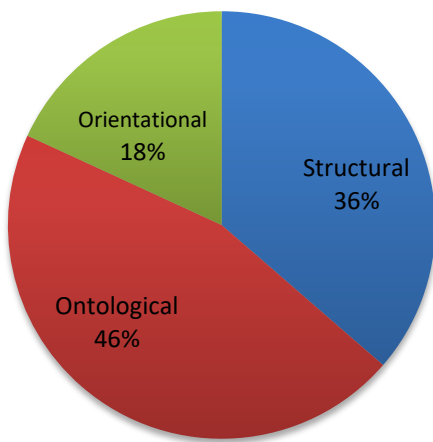
The Manor Garden

Figure (2) CMs of the Manor Garden
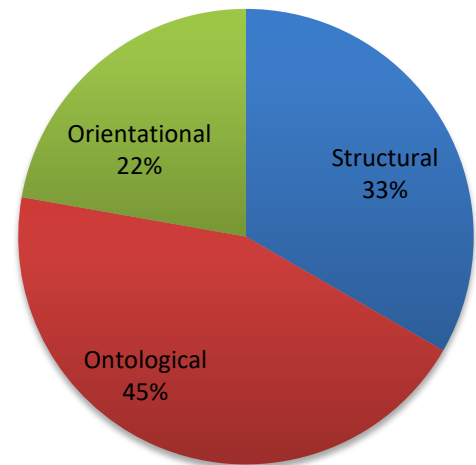
Alone

Figure (3) CMs of Alone

Structural metaphors are used in the manor garden more frequently than alone since abstract concepts are connected to physical experiences to have better understanding. For example, life is an abstract concept and thus it is linked to something physical like the garden to have more comprehension of the death and life phases. In addition, orientational metaphors are mainly used in alone poem since the latter focuses on connection between humans and coming out of isolation. Ontological metaphors are used similarly in both poems because they are used to grasp abstract concepts such as time or emotions by comparing these concepts to concrete things to improve apprehension.

Conclusion

CM in poetry shows the crucial role of language in shaping our comprehension of the world. CMs are involved to evoke emotions and express complex thoughts. Through the analysis of CMs in poetry, we reveal new layers of meaning. After analyzing the data, the most dominant conceptual metaphor that appears is regarding life and time. In this analysis, three types of conceptual metaphors occurred which are structural, ontological, and orientational metaphors. Furthermore, the types of image schema that occurred are identity, existence, container, and space schema.

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