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CONCEPTUAL METAPHORS IN ‘THE DEAD OF WINTER’ BY CHRIS PRIESTLEY

Abstract

Children’s Gothic horror literature has been one of the developing directions in children’s literature nowadays. The research below concentrates on the Gothic chiller *The Dead of Winter* and its analysis within the cognitive metaphor theory (CMT) framework. The study aims to identify creative, conventional linguistic expressions and their corresponding conceptual metaphors. Selected linguistic expressions were grouped into different categories regarding their relevance; specifically, these are metaphors related to setting, natural phenomena, culture, characters, emotions and states. The findings of this study can be employed in different branches of humanities, including linguistic stylistics, cognitive linguistics, and theory of literature.

Keywords: *Cognitive metaphor, CMT, The Dead of Winter*

1. Introduction

The present study analyses cognitive metaphors in Chris Priestley’s Gothic chiller *The Dead of Winter*, published in 2010. The book has been shortlisted for different awards, including the Salford Children’s Book Award 2012 and longlisted for the Carnegie Medal 2012 (Priestley, n.d.). The research aims to identify creative and conventional metaphorical expressions and their corresponding conceptual metaphors and determine their relevance and significance, considering the content and genre of the literary piece in question. Thus, Lakoff and Johnson’s Conceptual Metaphor Theory (CMT) presents the study’s theoretical framework.

The following methods were employed for metaphor selection: MIP (Pragglejaz group, 2007) and MIPVU (Steen *et al.*, 2010) methods for identification of linguistic metaphors and metaphor-related words, and Steen’s (1997) *From Linguistic to Conceptual Metaphor in Five Steps*. The MIP method consists of the following steps:

1. “Read the entire text-discourse to establish a general understanding of the meaning.

2. Determine the lexical units in the text-discourse.
3. (a). For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Taking into account what comes before and after the lexical unit.
(b). For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:
 - More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste;
 - Related to bodily action;
 - More precise (as opposed to vague);
 - Historically older.Basic meanings are not necessarily the most frequent meanings of the lexical unit.
(c). If the lexical unit has a more basic current-contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical” (Pragglejaz Group, 2007, p. 3)

As for MIPVU, it is a manual for identifying metaphor-related words and includes the following steps:

1. “Find metaphor-related words (MRWs) by examining the text on a word-by-word basis.
2. When a word is used indirectly and that use may potentially be explained by some form of cross-domain mapping from a more basic meaning of that word, mark the word as metaphorically used (MRW).
3. When a word is used directly and its use may potentially be explained by some form of cross-domain mapping to a more basic referent or topic in the text, mark the word as direct metaphor (MRW, direct).
4. When words are used for the purpose of lexico-grammatical substitution, such as third person personal pronouns, or when ellipsis occurs where words may be seen as missing, as in some forms of co-ordination, and when a direct or indirect meaning is conveyed by those substitutions or ellipses that may potentially be explained by some form of cross-domain mapping from a more basic meaning, referent, or topic, insert a code for implicit metaphor (MRW, implicit).

5. When a word functions as a signal that a cross-domain mapping may be at play, mark it as a metaphor flag (MFlag).
6. When a word is a new-formation coined, examine the distinct words that are its independent parts according to steps 2 through 5.” (Steen *et al.*, 2010, p.25-26).

Steen (1997) presents an interesting five-step method for conceptual metaphor identification. These steps are metaphor focus identification, metaphorical idea identification, nonliteral comparison identification, nonliteral analogy identification, and nonliteral mapping identification.

The study demonstrates a qualitative analysis of selected linguistic metaphors grouped into different categories. The present research demonstrates the categories of setting, natural phenomena, characters, emotions, states, and cultural references. They include both creative and conventional linguistic expressions and their corresponding conceptual metaphors. The linguistic metaphors were chosen in terms of their relevance to creating the overall atmosphere and mood of the story. The study's findings can be employed in different branches of linguistics, including linguistic stylistics, cognitive linguistics, and theory of literature.

2. Theoretical Framework

The theoretical framework of the study is cognitive metaphor theory, which was initially introduced by George Lakoff and Mark Johnson in their work *Metaphors We Live By* (1980) and was further developed and expanded in the works of linguists, such as Zóltan Kövecses (2005, 2008, 2020), Charles Forceville (2006, 2008), etc. The principle of CMT is based on the cognitive nature of metaphors, their occurrence and relevance in literary prose or poetry, but also, in our daily communication. Their conceptual characteristics determine their realization in multiple modes of communication, including visual and verbal communication. Furthermore, as López-Maestre (2020) specifies, metaphors and metaphorical reasoning are not neutral but can heavily reflect a particular society's ideology and beliefs. Thus, some metaphorical expressions may be marked from cultural and ideological perspectives.

The fundamental principles of CMT are based on the key terms, such as metaphor source and target domains and metaphorical mapping. According to commonly accepted definitions, in conceptual metaphors, one domain is understood in terms of another, the source domain functioning as a source from which specific features are transferred to a target domain. According to the

traditional interpretation (Lakoff & Johnson, 1980), the latter was thought to be more abstract than the source. For instance, the conceptual metaphor TIME IS MONEY and its linguistic realisation “You are running out of time”, ”Do you have much time left?” (Lakoff & Johnson, 1980, p.8), where the source domain of MONEY is specific. The authors of *Metaphors We Live By* distinguished three main types of conceptual metaphor: orientational (certain concepts are given spatial orientation, for instance - HAPPINESS IS UP), ontological (an abstract concept, idea, emotion, etc. are conceptualised in terms of concrete things, substance, entity, etc. - MIND IS A MACHINE) and structural (“One concept is metaphorically structured in terms of another” (p.14) - ARGUMENT IS WAR). However, from a personal standpoint, the demarcation line between the above-mentioned categories of metaphors can be vague in specific instances. For example, in the case of certain complex metaphors (which are typically considered to be different combinations of primary metaphors), the source domain incorporates the features of at least two different types of metaphors, such as DEPRESSION IS A DOWNWARD ROAD OR PATH (Charteris-Black, 2012, as cited in Forceville & Paling, 2018), which combines the properties of both orientational (DOWNWARD), and structural (JOURNEY/PATH) metaphors.

However, target domains are not necessarily abstract. On the other hand, their definiteness can be beneficial for forming creative (multimodal/monomodal) metaphors. An illustration of this can be the metaphor CAR IS A LONG-JUMP ATHLETE (Urios-Aparisi, 2009) identified in a TV commercial study. Even though it is a specified version of a more general metaphor, CAR IS A PERSON, interaction of verbal and visual information (an athlete and a car running alongside each other) forms a creative metaphor where a specific object represents the target domain.

Several interesting approaches regarding the creativity and conventionality of metaphorical expressions have been foregrounded. Fauconnier & Turner (2002) proposed the conceptual blending theory, which, unlike CMT, is based on the system of mental spaces (input spaces, generic space and blended space) and can help explain specific novel metaphorical blends. Interestingly, Forceville (2016) also comments on metaphorical creativity and states that “...there is a continuum rather than a dichotomy between “creative” and “structural” metaphors” (Forceville, 2016, p.13). It can depend on context, which may cue new mappings and choice of modes. In one of the works (2009), Rohdin highlights the importance of the formula CONCRETE A IS CONCRETE B in films and the opinion of scholars that novel metaphors in art can be of this type. From my perspective, the

formula mentioned above can also be employed to present creative metaphors in verbal communication.

Metaphorical creativity can be attributed to its contextual realization. The significance of different types of contexts was studied by Kövecses (2010). Interestingly, Hartung et al. (2020) justified and proved the importance of context in studying novel metaphors in supportive and non-supportive contexts. Specifically, the authors conclude that “context affects neural mechanisms that promote the usefulness of novel language” (Hartung *et al.*, 2020, p. 8).

Culture is of particular importance and can be regarded as a means for forming unconventional metaphors. The universality of metaphors stems from everyday human experiences, while variations can be connected to culture. In one of his works, Kövecses (2005) discusses generic level metaphors of anger, time, event structure, etc., which tend to be near-universal at a reasonably high level of abstraction (Kövecses, 2005, p.64). On the other hand, variations of metaphors may reflect how these generic schemas are filled out in every culture. A prominent illustration of this can be the LOVE IS ANIMAL metaphor in Chinese and English (Zv & Zhang, 2012). According to the authors, LOVE IS ANIMAL in Chinese may be represented by the source domain of flying mandarin ducks. On the other hand, in English, the source domain of dove is usually employed to conceptualise the same target domain.

To summarize, the following points can be presented:

- Metaphor is not a purely linguistic phenomenon. Its cognitive nature determines its existence in different modes of communication;
- The conceptual metaphor theory mainly focuses on already existing, conventional metaphors, some of which are universal;
- Metaphorical creativity and variation can depend on context. However, certain factors, such as cultural and social backgrounds, can be considered when forming these metaphors.

3. The Dead of Winter: Context and Metaphors

3.1. Context

The Dead of Winter is one of Chris Priestley’s Gothic horror novels. The action unfolds around Michael Vyner, an orphan, who, after the death of his mother, is taken to Hawton Mere, a manor house surrounded by a moat, belonging to the family of Sir Stephen, Michael’s protector.

Hawton Mere is described as a place harbouring mysteries, among which there is the apparition of a woman. After numerous dreadful encounters with the ghost and other mysterious phenomena, the novel's protagonist uncovers the main mystery behind the death of Lady Clarendon, the wife of Sir Stephen and various secrets connected to the house.

3.2. Linguistic and Conceptual Metaphors in The Dead of Winter

3.2.1. Metaphors Describing Hawton Mere

As mentioned in the introduction, the story is set in Hawton Mere, a manor house in East Anglia. The action develops in the Victorian period. As the book is one of the prominent representations of children's Gothic chillers, the physical setting can be one of the crucial determiners of metaphorical creativity. A particular emphasis is placed on the description of the manor house, which, similar to other Gothic settings, stands in isolation and is prominent for its grandeur and gloomy and hostile appearance. The passageways are frequently described as a maze, which enhances the mysterious and eerie aura of the manor.

Because the novel is a Gothic chiller, the author maintains the overall mood and emotions of horror and fear by describing the setting and surroundings.

The analysis of the linguistic corpus of the text demonstrated the prevalence of metaphors connected to Hawton Mere. The following source domains can be highlighted in relation to the manor: GRAVESTONE, MAZE, WHEEL, TUMOUR, TOAD, WHEEL, TRAP, SPIDER'S WEB/TRAP, MONK. Corresponding linguistic expressions are presented below:

(1) "Garlands of ivy were draped here and there and sprigs of glossy green holly glistened in vases and on windowsills in preparation for Christmas, but these decorative touches seemed only to draw attention to the grim nature of this place – **like tying a ribbon to a gravestone**" (Priestley, 2010, p.35).

(2) "But still I felt as though I had brushed against a strand of web and somewhere in the **shadowy heart of that house a spider twitched**" (Priestley, 2010, p.35).

(3) "**The rooms followed on one from another in a vast wheel**, each room much as the last, filled with great **gloomy beasts of furniture**" (Priestley, 2010, p. 73-74).

(4) "I began to have a sensation **of walking a maze**, turning corner after corner..." (Priestley, 2010, p.74).

(5) “**The priest hole** seems to be at the root of so much of this, Michael. I wonder if the house has always carried that **black void inside it like a tumour** – if it has always been bad, from the day was built” (Priestley, 2010, p.168).

(6) “...my own sense of being friendless and **trapped in this awful place...**” (Priestley, 2010, p.49).

(7) “The house was as silent as a **monk**” (Priestley, 2010, p.50).

(8) “I looked back towards **Hawton Mere. Even from this distance it seemed malevolent: a monstrous toad waiting to pounce**” (Priestley, 2010, p.67).

(9) “The land was so flat for miles around that the vista seemed endless, the horizon as white and flat as a frozen ocean – as though we stood in **the crow’s nest of a ship trapped in ice**” (Priestley, 2010, p.130).

Example (1) represents the cognitive metaphor HAWTON MERE IS A GRAVESTONE, on the linguistic level the metaphor is realized in the form of a simile, by juxtaposing festivity and the gloomy interior of the manor.

Of particular significance is the SPIDER metaphor (example 2), where the central part of the house is depicted as a bidding space of a spider that reacts to the protagonist’s encounter with supernatural entities and his arrival at Hawton Mere. I think that metaphorical mapping extends to the manor, its walls being conceptualised as a spider’s web, a type of structure that partly resembles one of a spider’s web as we see in example (3). Here, the author states that the rooms of the house were positioned in resemblance to a vast wheel, in addition, example (4) demonstrates another metaphor with the source domain MAZE which further enhances the feelings of tenseness, fear and obscurity. Considering the above-mentioned information, I think that one of the features that is included in the metaphorical mapping is the resemblance in the spiral structure of a spider’s web and the house.

The Table n.1 demonstrates metaphorical mapping in the cognitive metaphor HAWTON MERE IS A SPIDER’S WEB/TRAP:

Table 1. Metaphorical mapping in HAWTON MERE IS A SPIDER’S WEB

| TARGET DOMAIN | SOURCE DOMAIN |
|---------------|--------------------|
| Hawton Mere | Spider’s web /trap |
| Wall | Web |

| | |
|-----------------|---------------|
| House structure | Web structure |
| Enemy (killer) | Spider |
| Michael | Prey |

The mysterious, isolated and enigmatic side of the manor house is reinforced by metaphors HAWTON MERE IS A MONK and STEPHEN’S TOWER IS A CROW’S NEST (9) As for the cognitive metaphor HAWTON MERE IS A TOAD (8), it foregrounds the hostile and formidable appearance. Example (5) demonstrates the metaphor PRIEST HOLE IS A TUMOUR, which also cues the existence of the metaphor HAWTON MERE IS A LIVING CREATURE/PERSON. Depicting the most mysterious part of the house as a tumour reinforces the feature of malignancy that contaminates the whole manor.

To summarise, some of the creative metaphors describing the manor house correspond to the aforementioned formula CONCRETE A IS CONCRETE B. Their unconventionality depends on several contextual factors, in Kövecses’ (2010) terms, on immediate linguistic context and immediate physical setting. Most importantly, these metaphors are employed to highlight the features of the manor house, such as mysteriousness and eeriness and also, the feelings of horror and dread.

3.2.2. *Metaphors Describing Natural Phenomena*

The metaphors presented in the previous chapter are focused on the features that evoke horror and dread. However, it is also interesting to explore the way the description of certain natural phenomena contributes to the creation of the overall mood and atmosphere of the story. Table n. 2 demonstrates the conceptualisation of the target domain of DARKNESS:

Table 2. Target domain of DARKNESS

| Conceptual metaphor | Linguistic realization |
|---------------------|--|
| DARKNESS IS A BEAST | (10) “...hurrying to keep step with the servant, for I was all too aware of the darkness that moved like a great beast behind us ” (Priestley, 2010, p.43). |

| | |
|-----------------------------|--|
| DARKNESS AS A LIVING ENTITY | (11) “At any moment I felt that it would overwhelm me and smother me in its pitiless embrace ” (Priestley, 2010, p.79). |
| DARKNESS IS A CREATOR | (12) “ Darkness breeds doubt , and my certainties over the sounds outside the door had already begun to collapse” (Priestley, 2010, p.108-109). |
| DARKNESS IS SUBSTANCE | (13) “ The blackness was so thick it felt as though I were breathing it in and choking on it” (Priestley, 2010, p.77). |
| DARKNESS IS INK | (14) “I felt as though I were drowning in ink ” (Priestley, 2010, p.77). |

Examples (10) & (11) accentuate the pitiless character of darkness which partly reflects the character’s psychological condition. His suffering and paranoia are further reinforced in example (12), where darkness is personified and portrayed as a living creature that spreads and breeds doubt (DOUBT IS A SEED). The cognitive metaphor - DARKNESS IS INK can be a specified version of the metaphor DARKNESS IS SUBSTANCE. The former emphasises the salient property of the target domain which is colour.

Table 3. Metaphors depicting other natural phenomena

| Cognitive metaphor | Linguistic realization |
|--------------------|---|
| LIGHT IS A GILDER | (15) “... the evening light gilded the steeples and the bare branches of high treetops“ (Priestley, 2010, p.23). |
| MIST IS A VEIL | (16) “...it may as well have been obscured by a thick veil of mist... “ (Priestley, 2010, p.54) |
| MIST IS A COBWEB | (17) “The marsh was an inscrutable blanket of whiteness and a mist hung low across the land like immense cobwebs “ (Priestley, 2010, p.177). |

The MIST metaphors (MIST IS A VEIL and MIST IS A COBWEB) reinforce mystery, detachment of the setting and the characters from the outside world, also, the feelings of horror and dread.

Noticeably, this particular work demonstrates the inclination towards liquid metaphors. The linguistic corpus revealed the conceptualisation of specific natural phenomena, emotions and characters in terms of liquids or liquid-like movements. For instance, the following source domains describing the target domain of FIRE/FLAME were identified: WAVE (“but **the waves of fire** crashed back“ [Priestley, 2010, p.193], SNAKE (“Fiery snakes were hissing at my head and feet, slithering along the passageway“ [Priestley, 2010, p.195]).

3.2.3. Metaphors Describing Characters

Table 4. Character-related metaphors

| Character | Linguistic metaphors | Conceptual metaphors |
|-----------|--|--|
| Charlotte | <p>(18) “Charlotte turned and swished away, her dress slithering across the marble floor“ (Priestley, 2010, p.82).</p> <p>(19) “...she assured me – and glided down the passageway towards the archway...“ (Priestley, 2010, p.114)</p> <p>(20) “...Charlotte straightened the folds of her dress, before turning on the spot and drifting off“ (Priestley, 2010, p.97).</p> <p>(21) “...Charlotte slid out from the shadows by the doorway...“ (Priestley, 2010, p.125)</p> <p>(22) “...Her eyes that had been so bright in life were now white marbles, as if the fire had licked all colour from them. She was like some spider who had waited for this moment, and now the moment came she struck, lurching forward at terrifying speed.“ (Priestley, 2010, p.214)</p> <p>(23) “No – not a whisper: a dry slither, like the scales of a snake. And now there is a tapping“ (Priestley, 2010, p.218)</p> <p>(24) “...said Charlotte, with a sugary lightness in her voice“ (Priestley, 2010, p.190).</p> | <p>THE MANNER OF ACTION IS THE MANNER OF MOTION</p> <p>CHARLOTTE (WOMAN) IS A SNAKE (18, 23)</p> <p>CHARLOTTE IS A SPIDER (22)</p> |
| Michael | <p>(25) “For though I was alone, the fact that I seemed to be the only living thing out in the open made me feel like a specimen on a dish.“ (Priesley, 2010, p.85)</p> <p>(26) “Charlotte frowned and squinted at me as if she</p> | <p>MICHAEL IS A RESEARCH SPECIMEN</p> |

| | | |
|----------------|---|---|
| | were a scientist presented with a curious new bug “ (Priestley, 2010, p.186) | |
| Sir Stephen | (27) “...he certainly made an appearance in my dreams that night, looming out of shadows and scuttling up darkened stairways like a hideous insect. “ (Priestley, 2010, p.92) | STEPHEN IS AN INSECT |
| Lady Clarendon | (28) “She was as ethereal as the mist that swirled about her, always on the verge of dissolving into it.“ (Priestley, 2010, p.121) (29) “She stood with all the timidity of a deer , as if the slightest sound or movement from the house would send her fleeing into the marshes.“ (Priestley, 2010, p.121) | WOMAN (LADY CLARENDON) IS A NATURAL PHENOMENON WOMAN IS AN ANIMAL (DEER) |

The main antagonist of the chiller is Sir Stephen’s sister, Charlotte, who stands behind the death of Lady Clarendon, whose apparition constantly tries to communicate and tell the inhabitants of the manor house about the truth and disclose the killer’s identity.

Charlotte’s character is usually described as a beautiful and graceful woman; these features are frequently foregrounded with the help of THE MANNER OF MOTION verbs, in this case: *glided down, drifting off, slid out from*. THE MANNER OF MOTION verbs accentuate her soft, water-like graceful movements, the former is further strengthened with the usage of synesthetic metaphor VOICE IS TASTE – *sugary lightness* in her *voice*. On the other hand, her scheming nature is presented by metaphors: CHARLOTTE IS A SPIDER, and CHARLOTTE IS A SNAKE.

As for the other female characters, a gender metaphor WOMAN IS AN ANIMAL (DEER) has occurred in relation to the ghost of Lady Clarendon; the common feature represented is timidity. Interestingly, her etherealness was portrayed with the cognitive metaphor WOMAN IS A NATURAL PHENOMENON (MIST), which, from my perspective, is unconventional considering the previous mappings connected to the target domain of mist and selected feature of ambiguity and eeriness, respectively. On the other hand, Michael, the novel’s protagonist, is portrayed as “a specimen on a dish”, thus construing a cognitive metaphor. MICHAEL IS A RESEARCH SPECIMEN. Interestingly, the same source domain was identified in Frances Hardinge’s novel *The Lie Tree* (2015) (Peradze, 2024). However, the latter demonstrated gender-markedness, unlike the linguistic metaphor in this book.

3.2.4. *Metaphors Related to Emotions and States*

Table 5. Metaphors related to emotions and states

| Conceptual metaphor | Linguistic metaphor |
|--|---|
| HAPPINESS IS AN EXOTIC SPICE | (30) “‘So warm. So happy.’ He gave the word ‘ happy ’ a peculiar stress, as if he were describing an exotic spice ” (Priestley, 2010, p.132). |
| PAIN IS ECLIPSE | (31) “I should never know such pain again, but it was eclipsed when I lost my dear wife“ (Priestley, 2010, p.132). |
| STATES (EXHAUSTION AND MISERY) ARE WRESTLERS | (32) “ Exhaustion wrestled with misery for supremacy of my thoughts, but it was exhaustion – perhaps mercifully – which came out victorious , and I sank into a fitful sleep, lulled by the movement of the railway carriage“ (Priestley, 2010, p.20). |
| STATE (CONFIDENCE) IS A NATURAL PHENOMENON | (33) “All my confidence in the rational seemed to evaporate as I looked out“ (Priestley, 2010, p.120). |

HAPPINESS IS AN EXOTIC SPICE which can be thought of as a manifestation of source-external and contextual metaphorical creativity. According to Kövecses (2010), in the case of source-external creativity, “..particular target domain receives new, additional source domains in its conceptualization“ (Kövecses, 2010, p.657). The features selected during metaphorical mapping are uniqueness and rareness which are quite uncharacteristic of the places like Hawton Mere known for its gloomy and apprehensive appearance, uncanny encounters and depressive environment.

Metaphors EXHAUSTION AND MISERY ARE WRESTLERS and STATE (CONFIDENCE) IS A NATURAL PHENOMENON foreground the above-mentioned points. Example (32) displays the psychological and physical states of a human interpreted as wrestlers. In example (33), the state/feeling of confidence is interpreted in terms of a natural phenomenon of evaporation (this can also correspond to the conceptual metaphor STATES ARE LIQUIDS).

The linguistic corpus demonstrated the prevalence of conventional metaphorical expressions denoting different states, for instance, STATES ARE CONTAINERS - “So lost was I **in my grief...**” (Priestley, 2010, p.49); “...had I cast my soul down **into a pit of self-pity**” (Priestley, 2010, p.157), STATES ARE LOCATIONS - “...I heard her walk in and gasp **in astonishment**” (Priestley, 2010, p.111). EMOTIONS ARE LIQUIDS - “...**a mixture** of confusion and sadness”(Priestley, 2010, p.67).

The manifestations of fear and horror were both metaphorical and metonymical. Interestingly, the linguistic expressions denoting this emotion have already been studied by Kövecses (1990). The following cases of fear-related metonymies have been identified: LAPSES IN HEARTBEAT - “...my **heart skipped a beat**.”(Priestley, 2010, p.74), INCREASE IN HEARTBEAT – “...that place was too foul to allow such efforts to slow **my galloping heartbeat**” .“(Priestley, 2010, p.78), SCREAM – “...**screaming in terror**” (Priestley, 2010, p.198), DECREASE IN TEMPERATURE – “...its cold and terrible presence **chilling my blood**.” (Priestley, 2010, p.79), INABILITY TO SPEAK – “...but my mouth was unable to shape the words.” (Priestley, 2010, p.79), PHYSICAL AGITATION – “...my whole body **was shaking with fear**”(Priestley, 2010, p.79). Also, the following conceptual metaphors were presented: PHOBIA IS A MOVING OBJECT - “...**a terrible phobia** of that over-powering darkness **having come upon me...**” (Priestley, 2010, p.122), FEAR IS A VICIOUS ENEMY – “I was **now overcome with dread**” (Priestley, 2010, p.121), metaphonymy (Goossens, 1990) – “I was **filled with a stupefying** terror” (Priestley, 2010, p.141), a combination of the metonymy – INABILITY TO THINK and the metaphor - FEAR (TERROR) IS LIQUID. The prevalence of the fear and terror-related linguistic expressions can be connected to the characteristics of Gothic horror on the general level.

3.2.5. *Cultural Metaphors*

The novel did not reveal the prevalence of cultural metaphors however, certain manifestations of cultural aspects were present in a cognitive metaphor - CHILD’S FATE IS A VALUABLE OBJECT and its linguistic manifestation – “**A child’s fate is always in the hands of others**; a child is always so very **powerless**. But how I envied those children whose **fates were held in the loving grip of their parents** and not, like mine, **guided by the cold and joyless hands of lawyers.**” (Priestley, 2010, p.13). Here, the fate is portrayed as a valuable object emphasising the person’s inability to govern it and the inevitability of the future, which reflects understanding of the concept

of fate in different European traditions. On the linguistic level, the expression is an extended metaphor and incorporates the metonymical relation PART FOR WHOLE – hand for person, which reinforces the above-mentioned points.

The linguistic metaphor – “Charlotte tried to follow me, but the **waves of fire crashed back like the Red Sea over Pharaoh**” (Priestley, 2010, p.193) is a clear example of a biblical allusion, specifically to the Old Testament, crossing of the Red Sea by the Israelites and crashing of the Egyptian army. The reference to European mythology was observed in the following linguistic expression – “I scabbled out as **if I had the hounds of hell biting at my feet** and leapt across to the other side of the passageway...” (Priestley, 2010, p.79).

4. Conclusion

To summarise, the metaphorical creativity in Chris Priestley’s chiller *The Dead of Winter* was predominantly connected to the description of the setting, mainly Hatwon Mere and its representation based on/through the source domains of TOAD, MONK, GRAVESTONE, TRAP, etc. These conceptualisations correspond to the form CONCRETE A IS CONCRETE B, reinforcing the opinion that creative verbal metaphors can be created using the abovementioned formula.

Culturally motivated metaphors were less present. These included the following metaphors: A CHILD’S FATE IS A VALUABLE OBJECT and the metaphorical allusion to the Old Testament. The cultural metaphor highlighted the properties, such as the inevitability of fate and a human’s inability to govern their future, which corresponds to the traditional perception of fate in European folklore.

As for natural phenomena, the Mist metaphors (MIST IS A VEIL/ MIST IS A COBWEB) were predominantly employed to enhance the ambiguity of the setting, they contribute to the creation of the mood and the atmosphere. As for emotions and states, the source domains of WRESTLERS and NATURAL PHENOMENA have been identified, pervasiveness of conventional linguistic metaphors and metonymies denoting fear, horror can be connected to the Gothic fiction and its general characteristics similarly to the MIST metaphors presented above. It also became apparent that tension and horror can be conveyed by the systematic description of the physical setting.

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