



CONCEPTUAL METAPHORS OF LOVE IN HIREN BHATTACHARYA'S POETRY

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Abstract : Metaphor in poetic texts has been discussed from different perspectives. The still dominant view of metaphor is that it is an ornament used by the poet. In cognitive linguistics, metaphor is not only confined to literary studies but it has become a commonality among all the sciences that address issues related to language and mind and it demonstrates the various ways we perceive our experiences. The present study is an investigation of love metaphors in Hiren Bhattacharya's poetry by drawing upon the conceptual metaphor theory (CMT). Studying romantic love metaphors via conceptual metaphor theory will provide a clearer perception of the otherwise ambiguous romantic love concepts and can provide an exact explanation of the mapping of an abstract concept based on a concrete one. The present paper will focus on Hiren Bhattacharya, a contemporary Assamese poet, writer and politician, renowned for his composition of several acclaimed Assamese modern poems. The Lakoffian argument that there is no way to produce "pure" language even in metaphysical literature is proven when the cognitive approach is applied to metaphysical concepts. According to this idea, the relationships that exist between the body, brain, and interactions with the environment are the foundations of the unconscious mind, and this type of mundane mind is incapable of producing pure metaphysical experiences. In furtherance to the aforesaid idea, cognitive viewpoint of language changes the notion of 'novelty' in poetic texts and argues that poetic innovations are just 'extending forms' of conventional metaphors. This paper concludes that Hiren Bhattacharya's romantic poems benefit from conventional cognitive metaphors about love and the complex relations between love metaphors are indeed the innovations that Bhattacharya had applied.

IndexTerms - cognitive analysis; metaphors; romantic love; hiren Bhattacharya; poetic texts

The still dominant view of metaphor is that it is an ornament used by the poet. Metaphor, on this view, is thus "the most important and widespread figure of speech" (Baldick 2008) with which the poet deviates from the ordinary language in his poetry in order to achieve an aesthetic effect. On the other hand, metaphor "involves a relation of resemblance or analogy [between two apparently dissimilar things], although this is not explicitly stated" (Cruse: 2006).

However, a cognitive theory of metaphor has become prominent since 1980, with the publication of the now-classic *Metaphors We Live By* (2003/1980) authored by cognitive linguists and philosophers of language George Lakoff and Mark Johnson. This theory begins by rejecting the assumption in earlier theories that the ordinary language is literal, i.e. non-metaphorical. Instead it claims that the ordinary use of language is pervasively and indispensably metaphorical, because human thought itself is metaphorical in nature.

According to Cognitive Linguists, human thought is essentially metaphorical, i.e. the ultimate source or the basis of human thought is our sensuous interaction with the world, so that we can express our abstract thought only on the basis of our bodily or embodied experience. Metaphor thus indispensably pervades ordinary language; it cannot be otherwise.

Hiren Bhattacharya's voice rang out singular and clear in the sixties when many of our poets were busy perfecting their verses to reflect the subtle nuances of their middle class sensibility. When he made his appearance, it was a poet, complete and full of stature.

His poems are short and evocative as they reveal the urgency in a modern man's life. His voice is clear and articulated above the hum and humdrum of modern conceits.

There are many words and phrases connected to love that use the metaphor of a flame. We comprehend the abstract notion of love in terms of the conceptual metaphor LOVE IS A FLAME, which manifests itself in clichéd linguistics expressions like “She is my latest flame”.

Zoltan Kövecses (2005:52) makes the point that “accumulating evidence suggests that “creative” people make heavy use of conventional, everyday metaphors and their creativity and originality actually derive from them’. At the level of language, novelty occurs when words are used metaphorically in ways, which differ from their conventional applications, sometimes as substitutions for part of the wording of an existing linguistic metaphor. At the level of thought, novelty introduces new elements into the existing conceptual frame, which force the concept to be re-elaborated.

A metaphor is novel when it is “similar-but-different’. It has to be close enough to existing ways of speaking or thinking about a topic in order to achieve successful communication, but it has to be different enough for the speaker to have to put in some cognitive effort to fully comprehend it. We can see the poet’s elaborate the same conceptual metaphors and use novel expressions to narrate the feeling. For example, Samuel Taylor Coleridge use the extensions of conventional metaphor in the following lines of his poem “*Desire*”.

*Where true Love burns Desire is Love’s pure flame
It is the reflex of our earthly frame,
That takes its meaning from the nobler part,
And but translates the language of the heart*

In this particular extract, it is evidently seen that love is conceptualized through the terms of desire and flame. It is rendered that desire is an important component of love. Besides, a further description of love is unfolded, i.e. desire opens up everyone’s heart for love. As a result, we can draw inferences that LOVE IS A FLAME.

The conceptual metaphor that LOVE IS A FLAME underlies the ordinary language articulation in Assamese such as:

- *Teu mur preyokhi* “She is my latest flame”,
- *Tai mur bukut akura jui logaise* “There’s a fire starting in my heart”
- *Tumar morome muk jilikai tulise* “Your love is shining on me”

The extracts below has been taken from Hiren Bhattacharya’s poem, A Rose Tree “*Ejopa Golap*, translated by Pradip Acharya.

*Flying through the darkness
A glow worm came and slept in my heart,
When I think about you
A lone star blossoms in the sky.*

Considering the metaphorical entailment¹, we can claim that the glow-worm is mapped as the poet’s lover. Glow-worm is the flame that ignites his life. Flames are bodies of ignited gas generated by something that is on fire. They are sources of heat and light and as such can protect one against the cold and the dark. Their light can be seen from a distance, and as such, they may be used to relay messages across distances or as navigational aids, especially in the case of flames burning on the surface of stars.

The glow-worm and the lover is considered as resemblance as the earlier brightens the surrounding, a lover brings light to the partner’s life. The similarity can be seen as a generic level structure.

Moving further, in the extract below, the poet, writes that the lover added meaning to this life. Whenever the poet thinks about his beloved, he could experience a different world where stars talk to flowers, a swarm of fireflies’ glows in the niches of his blood.

¹ A metaphorical entailment is the imparting of a characteristic of the source domain to the target domain by logical means.

Adding fragrance to my blood

When I think about you by myself

Stars talk from rose to rose

A swarm of fire flies glow

In the niches of my blood

Who planted a rose in my heart?

Understanding one domain in terms of another involves a set of systematic correspondences between the two domains, which is technically called *mapping*. It sets up links between specific elements of the two domains' structures. In LOVE IS A FLAME, the mappings bring into correspondence the elements and the relation between the elements in the FLAME domain (source) with the elements in the LOVE domain (target). The flame will mean the love-relationship. Finding or enkindling the flame implies the emergence of the love emotion. The heat and brightness of the flame would mean the intensity of the love felt. Straying from the flame or extinguishing it implies the waning of the love emotion.

In "neural theory of metaphor", individual neurons in the brain form neuronal groups, called "nodes". There can be different types of neural circuits between the nodes. In the "mapping circuit" that characterizes metaphor, there are two groups of nodes corresponding to the source and target domains. The circuitry between the two groups of nodes will correspond to the mappings or correspondences.

CMT makes a distinction between "source domain" and "target domain". The source domain is a concrete domain, while the target is an abstract one.

SOURCE: FLAME	→	TARGET: LOVE
The flame	→	Love
Finding or enkindling the flame emotion	→	The emergence of the love
The heat and brightness of the flame	→	The intensity of the love felt
Straying from the flame or extinguishing it	→	The waning of the love emotion

Another poem of Hiren Bhattacharya, She "Tai", translated by Pradip Acharya show the conceptual metaphor LOVE IS A FLAME :

I laid my hands on her breast

On all my five fingers

The fragrance of flowers.

I kissed her every wound;

On my dry lips

One, two, some seven sad roses.

I laid my hand

On her breast;

On my shaken fingers

The sway of flowers.

We can see that the poet uses metaphor clusters in the poem. Metaphor clusters often stand out and draw attention to themselves because they are used in strategic positions, which can be related to specific rhetorical aims. The phrase “*I laid my hands on her breast*” can be seen to be used repeatedly. This is done in order to re-instantiate and reinforce.

The poet expresses his feeling which he experienced while touching his beloved. He could feel a sense of satisfaction while touching her, while kissing her wounds.

As Goatly (2007) points out, there is a basic experiential connection between relationships and proximity. Since the proximity of two human beings results in a physical feeling of warmth, so there must be a connection between proximity and heat. If heat and proximity have a basic conceptual link based on physical experience, and in turn proximity and relationships have a similar link, it is logical that intense relationships would then be conceptually associated with intense heat. This is undoubtedly the reasoning behind the conceptual metaphor LOVE IS A FLAME, and as such, it seems largely void of ideology as a representation of love.

An intense feeling of affection does not necessarily require constant proximity, however: it is possible for human beings to feel love for each other even if they are engaged in a long-distance relationship. This is obscured by the conceptual metaphor, which insists that as one must remain near a flame to feel and see its heat and light; lovers must remain in close proximity if intense love is to be felt. Thus, LOVE IS A FLAME offers a view of love that is built upon shared moments in close physical proximity. It serves to devalue the affection people feeling the love emotion may maintain for the objects of their love even through prolonged periods spent separated by long distances.

In this poem, we can see the extension of the conceptual metaphor LOVE IS A FLAME. Understanding one domain in terms of another involves a set of systematic correspondences between the two domains, which is called *mapping*. It sets up links between specific elements of the two domains’ structures. In LOVE IS A FLAME, the mappings bring into correspondence the elements and the relation between the elements in the FLAME domain (source) with the elements in the LOVE domain (target). The flame will mean the love-relationship. Finding or enkindling the flame implies the emergence of the love emotion. The heat and brightness of the flame would mean the intensity of the love felt. Straying from the flame or extinguishing it implies the waning of the love emotion.

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We comprehend the abstract notion of love in terms of the conceptual metaphor LOVE IS SORROW, which can be clearly seen in expressions like “my heart’s best treasure was no more”. Sorrow is the state of being sad and frustrated because of the loss, misfortune, grief, etc. Love can be also related to negative emotions as it not always brings happiness and only positive moments in life. There are many cases when love turns into sorrow: love without the answer, the lack of the beloved attention, understanding, support, finally, it can be related to the break up which results in the end of love relationship.

Samuel Daniel's "Delia 47" expresses the conceptual metaphor LOVE IS SORROW. Daniel describes his lover, who has presumably spurned his offenses. The poet burns in torment and pain. Still though, he cannot help but worship her, such is his love.

*Read in my face a volume of despairs,
The wailing Iliads of my tragic woe,
Drawn with my blood and printed with my cares
Wrought by her hand, that I have honor'd so.*

The conceptual metaphor LOVE IS SORROW underlies in the ordinary language expressions in Assamese such as:

- *Teu premot bis-sed-or pisot bhangi porise.* "He was insane with grief after breakup".
- *Teur mriyu-r dukh-e teuk bhangi pelaise.* "His death brought her down".
- *Swami-r ayupat-r dukhot teu nimojjit hoi ase* "She was ruled by sorrow after her husband's death".

In Hiren Bhattacharya's poem Another Spring "Aru Eti Basanta" translated by Pradip Acharya, we can see metaphorical expressions that evoke different source domains (like pain, sorrow, despair) which occur in close proximity to each other. They can interact in various ways and the mapping they evoke is compatible. When metaphor clusters evoke different source domains that can be merged meaningfully, this is called combination.

In the extract below the poet is describing the moment when he lost his sweetheart the last spring. Losing the love of your life makes you realize that love can truly be a double-edged sword. It can slash our heart to shreds, leaving painful emotion seeping out for a long time to come. The abstract concept spring and the light of the yard is mapped to the concrete concept of his beloved's smile and the chirping of an early bird, all of which didn't last forever.

*The strange light from a bird's wings
Falls on my yard
I feel life
My heart throbs in the rhythm of death
Golden tune of my early bird,
The child's smile and many more.*

Even after a year, he is not able to get over the good memories he has spent with his lover. He still loves her as he used to when she was alive. Her name is imprinted permanently in his heart. The relationship he shared with his beloved was a pride of possession for him.

*Today' once again
I have written a name on the sands of life,
As you imprint in the deep of your heart
Your beloved's name,
Delicately, and yet with pride
Of possession.*

The poet says that rather than finding its expression in verbal speechless, people rather muse about their love in words, and paintings serenely just like breathing.

*You don't talk of love to others.
Quietly, like breathing,
It looks for the source
Of words, colour and light.*

The onset of another spring is hurting him (the poet) the most as he can see clearly what happened in the last spring. From the words of the verses below, we can notice the other dismal prospects of love. Here, love is conceptualized as a strong pain; sorrow. All the aspects of the poem are creating a grievous atmosphere of the poem. Thus, we can state that LOVE IS SORROW.

My heart beats faster

In this grasping moment

Of another spring.

Through my nerves

Runs a sharpened weapon.

Lakoff (1992:7) defines mapping as “<...> the set of systematic conceptual correspondence between the source and target domain”. The mapping of is LOVE IS SORROW shown below:

Source : Sorrow

Sorrow

Disorientation due to sorrow

The questionable actions taken while mad

The grief and woe of the sadness

Straying from the unbearable pain or getting over it

→Target : Love

→Love

→Disorientation due to being in love

→The questionable actions taken in love

→ The intensity of the sorrow

→ The waning of the love emotion

Another poem of Hiren Bhattacharya where we can see metaphor clusters evoke different source domains that can be merged meaningfully, also called combination. In his poem “Are you happy”, a sense of melancholy can be felt. In the extract below the poet referred to his beloved’s heart as the garden of roses, i.e, full of love. When his soul asks him if he is happy in life. He realises that he isn’t actually happy because without the loved one he sees all the darkness around.

In my bosom a rose garden

One day a rose dripping blood

Asked of the dry thorn in secret

Are you happy?

Happy are you?

The poet is expressing his sadness. The poet lost his loved one, which is expressed through “wear away the petals of the flowers”. He could see no hope around him. Love is conceptualized as a strong pain, despair, sorrow. Thus, we can state that LOVE IS SORROW.

I stood rooted straining my ear

In the cubit deep darkness of the rose

In summer and in winter

Wear away the petals of the flowers.

I could see another interpretation of the poem, “Are you happy?”

There are many words and phrases connected to love that use the metaphor of sacrifice. We comprehend the abstract notion of love in terms of the conceptual metaphor LOVE IS SACRIFICE, which manifests itself in linguistics expressions like “I gave myself to him”.

Sacrifice is understood as the willingness to do something valuable and meaningful for others giving up personal needs and necessities. Love does not seek for the personal benefits. It gives a willingness to the people to make the life of their beloved ones lacking of discomfort and problems.

The conceptual metaphor, LOVE IS SACRIFICE is expressed in William Blake’s “Clod and the Pebble”. The extract below explains how love is about selflessness. Love is about giving yourself to someone else. Love is a positive force, which can take the ‘hell’ of despair and turn it into a joyous heaven for both the lover and the beloved.

*Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a heaven in hell's despair.*

The conceptual metaphor LOVE IS SACRIFICE underlies in the ordinary language expressions in Assamese such as:

- *Okolxore kotua khyon bur etia tai karhi loi.* “She took away his alone time”.
 - *Teur premor jurotei tai xokolu kosto mur pati lole.* “She went through all the obstacles embracing his love.”
- Hiren Bhattacharya’s poem “Are you happy?” uses the extension of LOVE IS SACRIFICE. The poet asks his beloved if she is happy with him. To his surprise, she left him. We can see the reference in “I stood rooted straining my ear”. He was numb when she left him. He was surrounded with darkness all around. All the love that his lover had for him now withered away. He decided to sacrifice his love for the happiness of his beloved.

Are you happy?

Happy are you?

I stood rooted straining my ear

In the cubit deep darkness of the rose

In summer and in winter

Wear away the petals of the flowers.

Driving force is the aspect, which stimulates the desire to live and reach for the dreams. It is a wide range of activities or particular things, which bring happiness and inspiration. Love as emotion prompts and encourages performing many things they would have never done before. Love removes obstacles. In the opposite – obstacles become the proof that there are no things, which cannot be removed when the person is in love. We can find the conceptual metaphor LOVE IS THE DRIVING FORCE in expressions like “The Love which moves the Sun and all the stars!”

The extract below from Emily Bronte’s “Last Lines” represent LOVE IS THE DRIVING FORCE conceptual metaphor.

*With wide-embracing love
Thy Spirit animates eternal years,
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears <...>*

The conceptual metaphor LOVE IS THE DRIVING FORCE that underlines the ordinary language expressions in Assamese such as:

- *Tar prem-or xoktir-e tai ujjiwito hoi ase uthise.* “His love makes her alive”.
- *Jibon-tu bor kothin. Tumi asa babe hei jiyai asu.* “Life is tough. You are keeping me alive”.
- *Tai tar premor majot-e herua hahi-tu ghurai pale.* “She found her lost smile in him”.

In Hiren Bhattacharya's poem *Feasting, "Bhogali"* we see the extension of the conceptual metaphor. Semino defines extension as when 'several metaphorical expressions belonging to the same semantic field or evoking the same source domain are used in close proximity to one another in relation to the same topic, or to elements of the same target domain.'

In the extract below, the poet expresses his feelings. He says when one decides to follow their passion as profession, there can be innumerable obstacles coming their way. Therefore, when the poet decided to follow his heart and be a poet, he had to go through many rough patches. He could not be financially successful yet everything was worth it. He could listen to his heart. He need not live on anyone's order.

You well know

that this poet has nothing else

Just one lone shirt

that too, is giving at the seams.

In another stanza, the poet mapped love with the driving force. He said love is alike the poet's life. Love isn't easy. It isn't a fairy-tale or a storybook. It is actually hard. Love is overcoming obstacles, facing challenges, fighting to be together, holding on and never letting go. But everything is worth it. When you really love someone, it's not a matter of convenience. It's not only something you feel when times are good. Love is the cornerstone of our willingness to fix something you might feel is broken instead of throwing it away. Love is unconditional. The poet says that love removes the mask and bring out the best in you.

Love must be like this

it removes the covers

to soothe the heart.

Understanding the target domain of LOVE in terms of the source domain DRIVING FORCE would mean to have a set of constituents, which are in systematic correspondence. Thus, the driving force will mean the feeling of love.

Source: Driving force

The driving force
Strength of the force
The unrelenting power of the force
The volatility of the force
love

→ Target: Love

→ Love
→ The intensity of the love felt
→ The perseverance gained from feeling love
→ The extreme emotionality associated with love

Intensity being one of the most significant features of love enables us to use forces such as magnetism, gravity and electricity while talking about this powerful emotion. In expressions like, "He was magnetically drawn to her", we can see the conceptual metaphor LOVE IS A PHYSICAL FORCE.

Physical forces such as gravity, magnetism, tension or basic applied force have physical effects on objects. Such effects include pushing, pulling, crushing, lifting, binding together and tearing asunder the things they are directed at. In some circumstances these forces are immensely powerful, in others more modest. Their power may vary depending on different variables such as distance. Some forces, such as gravity, are stable and predictable, while others, like applied force, may be volatile.

We can see the extension of this conceptual metaphor in Emily Dickenson's poem. She used it in a novel way while narrating her poem "A Bee his burnished Carriage". A Bee passionately rushes to get the love of its beloved- a Rose. The poet depicts the bee as boldly taking his pleasure of the rose and of then leaving her humbled by the rapture he has caused her to feel. The following lines are evident of metaphysical sensibility.

*A Bee his burnished Carriage
Drove boldly to a Rose-
Combinedly alighting-
Himself –his Carriage was-
The Rose received his visit
With frank tranquility
Withholding not a Crescent
To his Cupidity-
Their Moment consummated-
Remained for him- to flee-
Remained for her- of rapture
But the humanity.*

The conceptual metaphor LOVE IS A PHYSICAL FORCE can be seen in ordinary Assamese expressions like:

- *Premot bor beyakoi porile* "Mad in love"
- *Akebare premot dubi morise* "Drowning in love"
- *Chandrai prithivir sariuphale ghurar dore, he'u tair sariuphale ghuri fure* "He revolves around her like the moon revolves around the earth".

In Hiren Bhattacharya's poem, In My Veins "*Sirai Sirai*" translated by Pradip Acharya, we can see recurrence of the phrase "Clouds roared last night, down my veins". Semino (2008:23) defines recurrence as involving "the use of different expressions relating to the same broad source domain in different parts of the text". Apart of this, we can also see the extension of the conceptual metaphor LOVE IS A PHYSICAL FORCE been applied in the poem.

In the extract below, love is discussed as if it was a force acting upon the people feeling the love emotion. Love is such a fundamental force in the universe that it is responsible for the movement of celestial bodies.

*Clouds roared last night,
Down my veins
Rolled
Clouds of summer end
With the speed of lightning.*

In the verses below love is seen as a stable force, it is seen as something that aids the poet's everyday struggles and keeps the relationships going in a sweet way. The perseverance gained from feeling the love emotion is signified by a stable force.

*Clouds roared last night,
What deep darkness of virgin hair
Kept rose-hued blood under cover?*

LOVE IS A PHYSICAL FORCE conceptualize love as an outside agent that has certain effects on people feeling the love emotion. The outside agent is not seen as a sentient being with its own motivations but an inanimate force of nature not altogether different from other physical phenomena. Love can be a reliable font of strength and perseverance or an unpredictable perturbation of emotions.

Understanding the target domain of LOVE in terms of the source domain PHYSICAL FORCE would mean to have a set of constituents, which are in systematic correspondence. Thus, the physical force will mean the feeling of love; (1) the physical force implies love; (2) Strength of the force will mean the intensity of the love felt; (3) The unrelenting power of the force is associated with the perseverance gained from feeling love; (4) The volatility of the force implies the extreme emotionality associated with love.

Source: Physical force**→ Target: Love**

The physical force

→ Love

Strength of the force

→ The intensity of the love felt

The unrelenting power of the force

→ The perseverance gained from feeling love

The volatility of the force

→ The extreme emotionality associated with

love

Another poem using the same conceptual metaphor is “*Baxantar Edin*”. Hiren Bhattacharya in his poem, *A Day in Spring “Baxantar Edin”*, translated by Pradip Acharya uses the extension of LOVE IS A PHYSICAL FORCE. He mapped his beloved with the wind. Here we can see an imperious aspect of love over other emotions that one can feel.

*Holding hands with sunshine, the wind came
through your bedroom and sat by me.*

The poet conceptualizes love as force majeure, something they cannot control or have an influence on. He could feel his beloved resting her head in his shoulder while caressing his back with her fingers. The existence of magnetism between them signifies the necessity of living together or spending as much time as possible with each other. The closeness between the poet and his lover presents the power of love that bonds them.

*Resting its head on my shoulders
caressing my back with its fingers
it unfolded the half strung garland
of Champak flowers, like the radiant rainbow.*

Divinity is the unearthly power, which is felt around. Love makes this power to acquire the concrete physical substance and be embodied in every object around. Even the small, meaningful objects obtain the features, which make them visible and meaningful. Ordinary expressions like, “Love is stronger than angel's care” which have dealt with the conceptual metaphor LOVE IS DIVINITY.

LOVE IS DIVINITY conceptual metaphor can be seen in William Blake's poetry “To See”. Heaven is a wild flower, while earth is a grain of sand. Compared to a wild flower, a grain of sand is tiny. Compared to heaven, the world is tiny. The poet tries to make you imagine yourself as God. When everything to you is small and in your control. He wants to see everything as a whole, and as small, everyday things.

*To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.*

In ordinary Assamese expressions, the conceptual metaphor LOVE IS DIVINITY is seen in statements like:

- *Prem sorgiyo* “Love is heavenly.”
- *Niyoti xokti xali; kintu prem tatukoi xokti xali* “Fate is strong but love is stronger”
- *Teur prem-e taik chandra xurjyo theli pothua-r hahokh dile.* “Love can move sun and stars”.

The concept of love is expressed through the supernal term. The greatness of love is illustrated via mapping the beloved’s smile with the time of “sun coursing down where a thousand stars sleep.” That scenario is mystical. It is above all materialistic objects. The poem emphasizes exaltation of relationship.

Smiling golden in your soft lips.

As if, the sun is coursing down

The sleep of a thousand stars.

It is clearly understood that their love is closer to a divine sense. The extension of love is shown as LOVE IS DIVINITY.

It is noted that domains of mercy, pity, peace and love are very soft, unassuming, supernal feelings of humankind. Thus, this poem creates an elevated and supernal mood, which is conveyed through a conceptual metaphor LOVE IS DIVINITY.

In cognitive linguistics, the conceptual domain from which we draw the metaphorical expressions required to understand another conceptual domain is known as the source domain. The conceptual domain that is interpreted in this way is the target domain. Thus the source domain of divinity is used to explain the target domain of love.

Source: Divinity

The divinity
The devotion
The deity and worshiper

→Target: Love

→The love
→Feeling the love emotion
→The lovers

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