



## The Conceptual Metaphor LOVE IS A JOURNEY in Bengali Language

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### ABSTRACT

The main purpose of the study is to see whether the conceptual metaphor LOVE IS A JOURNEY exists in the Bengali language or not. To conduct the research, Lakoff & Johnson's thirteen metaphorical linguistic expressions of the conceptual metaphor LOVE IS A JOURNEY, from *Metaphors We Live By* (2003), were translated into Bengali equivalents and a questioner set was prepared and distributed among 386 participants. After analysis, it was found that the *literal* usage was 52%, 41% were found to be *unspecified* and *metaphorical* instances were only 7% of the total data. The source domain Journey has different target domains which are life, love, married life, purposeful activities, friendship and education in all metaphorical instances. The most common conceptual metaphor was LOVE IS A JOURNEY, occupying 79% and the least used conceptual metaphor was LONG-TERM PURPOSEFUL ACTIVITIES ARE JOURNEYS which made up only 0.30% among all metaphorical tokens. In both languages, it was also found that eight metaphorical linguistic expressions have similarities whereas the other five expressions have dissimilarities that basically arise due to cultural and technological differences for the conceptual metaphor LOVE IS A JOURNEY.

## 1. INTRODUCTION

Metaphor has been studied in linguistics for a long time. Traditional scholars limited the use of metaphor but allowed the use of metaphor in the poetic language. Modern linguists find that metaphor is not merely a part of the language, but also a matter of thought which plays an essential role in our life. For example, in the sentence *Ma, look at the lamp in the sky*, a child utters the sentence to communicate with her mother but does not have the vocabulary to accurately express her communication. Certainly, a lamp cannot be in the sky, as it has a physical existence, but when a child looks at the sky and does not know the word 'star' and its literal meaning, then she is forced to say *Ma, look at the lamp in the sky* to fulfill the communication with his mother.

In present days, the presence of metaphor in different languages allures and interests linguists as well as researchers. For example, Kövecses (2000) found metaphor in the Hungarian language, Yu (1998) identified Chinese metaphor, Matsuki (1995) discovered metaphor in Japanese language and

Mashak, Pazhakh & Hayati (2012) discovered Persian metaphor. However, neither linguists nor researchers have conducted any particular research for Bengali emotional concepts, such as love. The objective of this present paper is to find out and identify the conceptual metaphor LOVE IS A JOURNEY and discover if there is any metaphor in the Bengali language under the light of cognitive semantics. Throughout the paper, small capitals were used for the conceptual metaphor LOVE IS A JOURNEY, and italics font was used for metaphorical linguistic expressions following the conventions of cognitive linguistics.

This present empirical study is organized as follows: Section 2 presents the theoretical background including the traditional and the cognitive semantics approaches of metaphor, the definition of conceptual metaphor, and the concept of LOVE and JOURNEY. Section 3 illustrates the material and method of the study (i.e. which data were used for the study, and how the study was conducted). Section 4 presents the analysis and discussion of this paper. Finally, in section 5 the conclusion of the research is drawn including future research indications for the Bengali language within this field.

### 1.1 Aim

The aim of the paper is to identify whether or not the conceptual metaphor LOVE IS A JOURNEY, which Lakoff & Johnson mentioned in their book *Metaphors We Live By* in 2003 (1980), can be found in the Bengali language. The main research question is supported by three sub-questions:

1. To what extent are Bengali words and phrases used metaphorically in the data?
2. What are the target domains of metaphorical words and phrases?
3. What similarities and differences are observed in English and Bengali languages for the conceptual metaphor LOVE IS A JOURNEY?

### 1.2 Previous research about related field

Pattra Ngamjitwongsakul (2005), Heli Tissari (2001) and Xiaowei Fu (2009) investigate conceptual metaphors which are related to LOVE. Ngamjitwongsakul (2005) examined approximately 3,615 Thai songs from Grammy Entertainment Company, which were compiled between 1983 and 2000, and found only 502 metaphorical expressions describing love which can be understood in terms of image schema “as CONTAINER, PART-WHOLE, SOURCE-PATH-GOAL, and LINK” (p. 28). Fu (2009) also studied the conceptual domain of LOVE in various love songs using the conceptual metaphor LOVE IS A UNITY. After the investigation, Fu (2009) found that the conceptual metaphor LOVE IS A UNITY had subcategories which were A UNITY OF TWO COMPLEMENTARY PARTS, PHYSICAL CLOSENESS or THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL STABILITY. The qualitative study of Fu’s work reveals that LOVE is treated in those love songs as a genuine bond between two persons that is unbreakable.

Tissari (2001) also studied LOVE related conceptual metaphors. Unlike Fu and Ngamjitwongsakul, Tissari did not use love lyrics as her study material. Instead, she used corpora from the Present-Day English and Early Modern period. The research of Tissari reveals stability as well as a change in the metaphors of love. Stability occurs at the general level while change is occurring in metaphorical expressions. According to Tissari, metaphorical terms that are connected with agriculture, “are less evident in the Present-Day English data than in the Early Modern data” (p. 239).

This suggests that people’s usage of conceptual metaphors may change over time.

## 2. THEORETICAL BACKGROUND

It is important to know how the theory of metaphor developed. The use of metaphor was first found in the works of Greek scholars, and Aristotle first documented the theory of metaphor in his book *Poetics*. Traditional approaches of metaphor will be presented in section 2.1. Section 2.2 presents the cognitive semantics approaches of metaphor. The definition of conceptual metaphor is illustrated in section 2.3, which has two sub-sections. Sub-section 2.3.1 gives the idea about the concept of JOURNEY and 2.3.2 gives a brief idea about the concept of LOVE.

### 2.1 Traditional approaches of metaphor

There have been many approaches of metaphor over time, and among those, the traditional approach of metaphor started “dating back to Aristotle” (Ritchie & Zhu, 2015, p. 03). Aristotle first documented the definition of metaphor in his famous book *Poetics* where he defined metaphor as “the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion” (Aristotle, translation by Butcher, 2000, p. 28). The Aristotelian concept of metaphor is truly a lexical phenomenon having the vehicle and topic as their parts. Basically, in the traditional approach of metaphor, one word (i.e., vehicle or meanings associated with the vehicle) is transferred to another word (topic or meanings associated with the topic). In the sentence, Abul Kasem Fazlul Huq was a *Bengal tiger*, the vehicle *Bengal tiger* is substituted for some connected quality such as *brave*. In addition to this, in the traditional substitution approach model, the metaphorical meaning of a word can be extended to other parts of speech as well. In short, traditionally metaphor was used as a device to perform extraordinary written discourse. According to Ma & Liu, “traditionally, metaphor is considered as part of figures of speech, being used mainly in poetry” (Ma & Liu, 2008, p. 260). Wallerstein (2013) summarizes Kövecses’s idea about traditional metaphor by saying that

traditionally metaphor has had five characteristic features: a) it is a property of words, a linguistic phenomenon, b) it is used for rhetorical or artistic purpose, c) it is based on resemblance, d) it is a conscious

and deliberate fashioning of words that requires special talent, quoting Aristotle who called it “a mark of genius”, and last, e) a figure of speech that we can well do without (Wallerstein, 2013, p. 22).

To summarize, metaphor in the traditional approach was used only for the domain of rhetoric to achieve an aesthetic effect in their works, denying its use in ordinary language.

## 2.2 Cognitive semantics approaches of metaphor

Cognitive semantics emerged from cognitive linguistics, starting in Germany with an agreement passed by cognitive linguists to establish the Cognitive Linguistics Association in 1989<sup>2</sup>. The cognitive linguistic approach has three major hypotheses which are as follows according to Croft & Cruse: (1) “language is not an autonomous cognitive faculty, (2) grammar is conceptualization; (3) knowledge of language emerges from language use” (Croft & Cruse, 2004, p. 01).

In comparison, cognitive semantics identifies the meaning of expressions having mental entities. The central idea of this approach is that the meaning of each expression is mental and primarily does not consider the meaning of sentences. Rather, it stresses a *lexical* meaning. Meanings are always conceptualized in a cognitive model, and cognitive models are determined by *perception* only. Semantic elements are constructed by *spatial* or *structural* or *topological* objects. In concepts *prototype*, effects are visible and generally, cognitive models bear image-schemas. Gärdenfors (2000) states that “*semantics* is primary to syntax and partly determines it (syntax cannot be described independently of semantics)” (Gärdenfors, 2000, p. 24). According to Evans & Green (2006) there are four central assumptions of cognitive semantics which are as follows: “(1) conceptual structure is embodied (the ‘embodied cognition thesis’); (2) semantic structure is conceptual structure; (3) meaning representation is encyclopaedic; (4) meaning construction is conceptualisation” (Evans & Green, 2006, p. 157).

The cognitive semantics approach of metaphor is quite different from the traditional approach that was

presented in section 2.1 of this paper. Cognitive semantics considers metaphor as a property of concept, and people use plenty of metaphors every day, knowing or unknowingly, in their ordinary language without even thinking about it. For example, people who are in love often say, ‘*our relationship is at a dead-end street*’. Literally, people consider *dead-end street* as either a fully quiet place having less traffic and population, or at the end of a street from where people cannot go anywhere. But, the phrase *dead-end street* in a relationship among lovers means something else. It refers that the love relationship of the two lovers is coming to an end. In the above sentence, the expression *dead-end street* indicates a traveling destination. The word *our* refers to travelers whereas the journey refers to the love relationship of the travelers. Thus, three elements of a journey: the destination, the travelers and the journey or the travel are present in the above sentence. As a result, the above sentence belongs to the conceptual metaphor LOVE / A RELATIONSHIP IS A JOURNEY.

Another important view of cognitive semantics about metaphor is that metaphor exists in our conceptual system and a part of our daily life and language. According to Lakoff & Johnson (2003), “metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff & Johnson, 2003, p. 04). As our conceptual system is metaphorically structured, our activities are metaphorically structured, and as a result, our languages are also metaphorically structured. People speak about things metaphorically because “we conceive of them that way—and we act according to the way we conceive of things” (Lakoff & Johnson, 2003, p. 05). What is more, people sometimes, in metaphoric structures, apply a partial concept, not a total one. If people apply a total concept then “one concept would actually be the other, not merely be understood in terms of it” (Lakoff & Johnson, 2003, p. 14). For example, in the conceptual metaphor ARGUMENT IS WAR the concept argument is partially structured and understood in terms of war. People in the conceptual metaphor LOVE IS A JOURNEY

understand love which is partially structured, understood and discussed in terms of the journey.

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<sup>2</sup> History of Cognitive Linguistics was taken from [http://www.cognitivelinguistics.org/en/about-cognitive-linguistics]

The function of metaphor in the language is not only to increase understanding but also to play an essential part in human thought and reasoning. This special characteristic of metaphor enables humans to understand and explain the real world properly. Lakoff & Johnson state (2003) that “metaphor is understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 2003, p. 05). As a result, people often employ an easier concept, instead of a rather complex one, to comprehend something because it is easier for them to understand and explain things.

### 2.3 Conceptual metaphor

The Concise Oxford Dictionary of Linguistics (2007) defines metaphor as a “figure of speech in which a word or expression normally used of one kind of object, action, etc. is extended to another. This may lead to metaphoric change in meaning” (Matthews, 2007, p. 205) though, in cognitive semantics, a metaphor is identified as understanding one conceptual domain in terms of a new conceptual domain. Kövecses (2010) states that “CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B, which is what is called a conceptual metaphor” (Kövecses, 2010, p. 4). A conceptual metaphor is made up by two conceptual domains, in which the first domain (which is known as source domain) can be perceived or understood in terms of another domain (i.e., target domain). The first or source domain is the conceptual domain which actually draws a metaphorical expression and the

target domain helps people to understand and explain the metaphorical expression through the use of the source domain.

In addition to this, in conceptual metaphor, the knowledge of one domain shifts to another domain. This transfer of knowledge helps people to understand the meaning, which is not just an affair of language, but overall a matter of cognition. The way the knowledge of one conceptual domain transfers from one to another is known as ‘mappings’. According to Evans (2007), “this allows inferences which hold in the source to be applied to the target. For this reason, conceptual metaphors are claimed to be a basic and indispensable instrument of thought” (Evans, 2007, p. 136). The sentence *They are now at a crossroads in their relationship* could be taken as an illustration. This sentence provides us the travelers, the travel or journey and the final destination of the journey, which are basically three constituent elements of journeys. The word *they* refers to the travelers and the phrase *at a crossroads* indicates a final destination whereas *their relationship* indicates the travel or journey, which, precisely, is the love relationship. Thus, the conceptual metaphor LOVE IS A JOURNEY is in action in the above-mentioned sentence.

What is more, the target domain love is structured in terms of the source domain journey in the conceptual metaphor LOVE IS A JOURNEY, which permits people to think and talk about love in terms of a journey. According to Evans (2007), “the travellers from the domain of JOURNEY are conventionally mapped onto that of lovers in the domain of LOVE, the notion of vehicle is mapped onto that of the love relationship and so on” (Evans, 2007, p. 137). The mapping between source and target domain is presented in Table 1.

Table: 1. The mapping formula of source and target domain (from Kövecses, 2010, p.09).

Source: JOURNEY	⇒	Target: LOVE
the travelers	⇒	the lovers
the vehicle	⇒	the love relationship itself
the journey	⇒	events in the relationship
the distance covered	⇒	the progress made
the obstacles encountered	⇒	the difficulties experienced
decisions about which way to go	⇒	choices about what to do
the destination of the journey	⇒	the goal(s) of the relationship

### 2.3.1 The concept of JOURNEY

The word 'JOURNEY' stands for physical travel from one place to another. The Merriam-Webster (2016) defines the meaning of the word *JOURNEY* as "an act or instance of traveling from one place to another" (Merriam-Webster, 2016). In cognitive linguistics, the term 'JOURNEY' is considered as 'PATH schema' as it consists of three parts of a journey: a beginning or starting point, a finish or ending point, with a route that connects those points. PATH schema is the most clearly described and the most pervasive among other PATH schemata, and it is labeled as SOURCE-PATH-GOAL schema, also called MOTION schema. PATH schemata are based on the firm experiential basis. According to Lakoff (1987) a PATH schema includes "a SOURCE (starting point), a DESTINATION (end point), a PATH (a sequence of continuous locations connecting the source and the destination), and a DIRECTION (toward the destination)" (Lakoff, 1987, p. 275).

### 2.3.2 The concept of LOVE

The meaning of the word 'LOVE' expresses an intense feeling of liking or affection that people experience in their lifetimes. The Oxford Advanced Learner's Dictionary of Current English (2010) denotes the meaning of *LOVE* as "a strong feeling of deep affection for sb/sth" (Hornby, 2010, p. 916). Tissari (2005) identifies different types of love including family love, sexual love, love of things, religious love, and friendship love. Under the light of cognitive semantics, the concept 'LOVE' is considered as an abstract concept among others that is hard to understand and explain though people understand and explain it through different practical experiences. For example, the English conceptual metaphor SADNESS IS DOWN/LOW does not work properly in the Persian language as Persians do not apply words low/ down directly; rather, they use it partially (Mashak, Pazhakh, & Hayati, 2012). Thus, it is possible that people of different languages might understand the concept 'LOVE' differently.

What is more, people of the same language even, based on their experiences with 'LOVE', view love in different ways. According to Kövecses (2000),

love related conceptual metaphors are as follows: LOVE IS A JOURNEY, LOVE IS A NUTRIENT, LOVE IS CLOSENESS, LOVE IS A UNITY OF PARTS, LOVE IS A

BOND, LOVE IS FIRE, LOVE IS A FLUID IN A CONTAINER, LOVE IS AN ECONOMIC EXCHANGE, LOVE IS A PHYSICAL FORCE, LOVE IS AN OPPONENT, LOVE IS A NATURAL FORCE, LOVE IS A CAPTIVE ANIMAL, LOVE IS MAGIC, LOVE IS INSANITY, LOVE IS WAR, LOVE IS SPORT/ A GAME, LOVE IS A DISEASE/ AN ILLNESS, LOVE IS A SOCIAL SUPERIOR, LOVE IS RAPTURE/ A HIGH, THE OBJECT OF LOVE IS A VALUABLE OBJECT, THE OBJECT OF LOVE IS APPETIZING FOOD, THE OBJECT OF LOVE IS A SMALL CHILD, THE OBJECT OF LOVE IS A DEITY (Kövecses, 2000, p. 26-27). In the above mentioned conceptual metaphors, love can be viewed in terms of journey, nutrient, closeness, the unity of parts, bond, fire, a fluid in a container, an economic exchange, etc. A person who had an unhappy experience in love will consider love a darker aspect of human life whereas a person who succeeded in his love affair will only speak about the positive aspects of love. As a result, the perception of love comes through direct or indirect experiences of the people, and those experiences ultimately motivate people to think and talk about love.

## 3. METHODS AND MATERIAL

### 3.1.1 Selection of data

It is important to know why metaphorical linguistic expressions of Lakoff & Johnson (2003) have been chosen as study material for the present study. Firstly, Lakoff & Johnson (2003) introduced conceptual metaphor theory (CMT) in the field of cognitive semantics in the 1980s. They identify, express and explain their ideas about the conceptual metaphor LOVE IS A JOURNEY where love is viewed in terms of journey, and secondly, they express their ideas in English language. According to Lakoff & Johnson (2003), people use the following expressions for the conceptual metaphor LOVE IS A JOURNEY: *Look how far we've come*, *We're at a crossroads*, *We'll just have to go our separate ways*, *We can't turn back now*, *I don't think this relationship is going anywhere*, *This relationship is a dead-end street*, *We've gotten off the track*, *We are stuck*, *We're just spinning our wheels*, *Our marriage is on the rocks*, *It's been a long, bumpy road*, *This relationship is foundering*, *Where are we* (Lakoff & Johnson, 2003, p. 44-45)? In the present research paper, the above-mentioned metaphorical linguistic expressions will be translated into Bengali and examined. The main idea about this study is to see that how far the same idea of Lakoff & Johnson works in the Bengali language.

### 3.1.2 Material

The material for the study was collected by conducting research, and there are two reasons for

choosing the present method. First, it will present contemporary Bengali language domain, and second, natural data for the Bengali language are still very limited. However, after retrieving equivalent Bengali meanings from English metaphorical linguistic expressions, a questionnaire was prepared and distributed to participants to conduct the research. Each participant was allowed one week to fill up and complete the questionnaire and returned to the researcher.

Participants were either lovers or married persons, leaving behind other love-related people for the present study. Participants were at present studying in Bachelor of Computer Science and Engineering program (BCSE) under the College of Engineering and Technology (CEAT) at IUBAT – International University of Business Agriculture and Technology. In total, 386 participants participated in the research. Each one of them marked out thirteen Bengali metaphorical linguistic expressions in one survey questionnaire and each questionnaire had three answering options of each metaphorical linguistic expression: yes, no and reason. These three statements were very much relevant for the present study because these statements would help the researcher to not only identify in which way linguistic phrases or words of the conceptual metaphor LOVE IS A JOURNEY in the English language appeared in the Bengali language but also explain

how a different language shared the same conceptual metaphor. Thus, in total 5018 examples were collected for the study.

The data were analyzed manually and four types of categories were adopted to classify the data: (A) Metaphorical usage; (B) Literal use; (C) Unspecified; and (D) Exclusions. Category A presented metaphorical instances within the concept LOVE IS A JOURNEY whereas category B represented the literal use of the data. Category C marks those data that did not fit into the above two categories (A and B). Basically, in category C, participants did not clearly answer and explain why they had spoken those instances. Category D presented those data which were not relevant for the present study. Initial scrutiny of the data revealed that 576 irrelevant instances were produced by participants who were not either within the desired survey groups or did not fill in data at all. Instances like this were excluded from the data. Thus, 4442 instances were selected and chosen for the present study.

#### 4. DISCUSSION AND ANALYSIS

##### 4.1 Study results

Out of 4442 instances, 2301 instances were literal, 1817 instances were for the unspecified category and 324 examples were metaphorical.

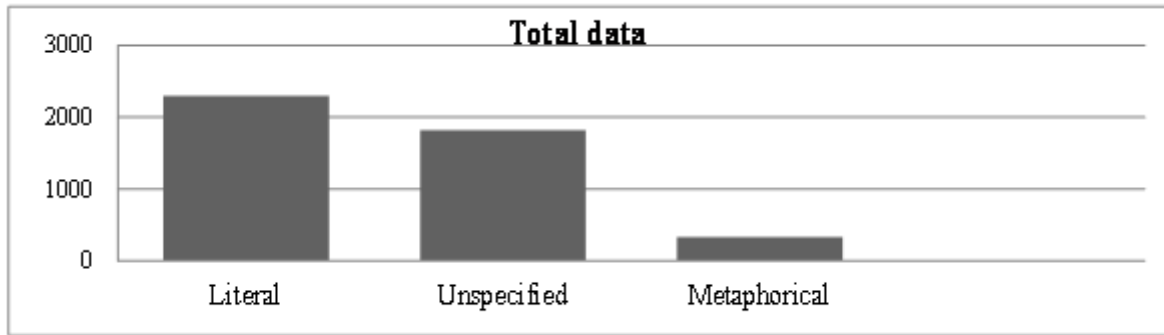


Figure 1. The frequency of literal, unspecified and metaphorical tokens.

The overall results of the data are presented in Figure 1. In the total data, *literal* uses take up 52% which is more than half of the total data. On the other, *unspecified* occupies more than one and a half quarters (i.e., 41%) and metaphorical uses are 7% only in the total data.

After analysis of the metaphorical instances, it was found that examined instances express not only the conceptual metaphor LOVE IS A JOURNEY but also indicate the presence of other conceptual metaphors in the data, and the number and ratio of conceptual metaphors have been presented in Table 2.

Table 2. The ratio and number of conceptual metaphors

N	Conceptual metaphors	N	%
1.	LOVE IS A JOURNEY	255	79
2.	LIFE IS A JOURNEY	59	18
3.	MARRIED LIFE IS A SHARED JOURNEY	4	1.23
4.	LONG-TERM PURPOSEFUL ACTIVITIES ARE JOURNEYS	1	0.30
5.	FRIENDSHIP IS A JOURNEY	2	0.61
6.	EDUCATION IS A JOURNEY	3	0.92
Total		324	

Out of 324 metaphorical instances, the conceptual metaphor LOVE IS A JOURNEY occupies 255 instances (more than three quarters, i.e., 79%), the conceptual metaphor LIFE IS A JOURNEY is found in fifty-nine examples (less than one quarter, i.e., 18%), four instances (1.23%) stand for the conceptual metaphor MARRIED LIFE IS A SHARED JOURNEY, one instance (0.30%) is there for the conceptual metaphor LONG-TERM PURPOSEFUL ACTIVITIES ARE JOURNEYS, the conceptual metaphors FRIENDSHIP IS A JOURNEY and

EDUCATION IS A JOURNEY consecutively represent two (0.61%) and three (0.92%) metaphorical instances in the total metaphorical data.

#### 4.2 Similarities and differences

During the investigation, it was found by the researcher that both languages have similarities and dissimilarities for the conceptual metaphor LOVE IS A JOURNEY. Similar metaphorical expressions of both languages are listed below:

No	English language	Bengali language
1.	<i>how far we have come</i>	আমরা কতদূর এসেছি
2.	<i>at a crossroads</i>	সিদ্ধান্ত নেয়ার পর্যায়ে
3.	<i>turn back now</i>	ফিরে আসতে পারিনা
4.	<i>anywhere</i>	কোথাও
5.	<i>where</i>	কোথায়
6.	<i>stuck</i>	আটকে পড়েছি
7.	<i>off the track</i>	পথ থেকে সরে
8.	<i>spinning our wheels</i>	আমাদের চাকা ঘুড়িয়ে

Similarities of the two languages indicate that speakers conceptualize the conceptual metaphor LOVE IS A JOURNEY in a similar way due to their perceptions and understandings about love. This allows people to think and talk about LOVE in terms of JOURNEY.

Notwithstanding these similarities, there are differences also in both languages for the conceptual metaphor LOVE IS A JOURNEY. First, the Bengali

love journey is not exactly the same as the English love journey. For example, the English love journey represents the role of speedy vehicles (i.e., *spinning our wheels*) such as private cars, buses, jeeps, etc. The Bengali language love journey, however,

presents not only a role for slow-moving animals (i.e., turtles) but also less speedy vehicles (i.e., rickshaws, bicycles, etc.). Second, the love journey in the English language might take place either on land or in water (i.e., *long, bumpy road* and *on the rocks*). Conversely, in the Bengali language, the love journey is conducted on - road or land only, and it is quite impossible to perform the love journey on the water. The third reason is word meaning. The English word *foundering* refers to the sinking of a vessel. Speakers of the English language apply this word to a relationship that is drowning. On the other hand, people of Bangladesh do not believe in the sinking of a relationship. Rather, they consider the relationship is either going to be broken down or at the end. The last reason is that Bangladesh is a densely populated

country. People live everywhere in urban areas. As a result, the existence of a *dead-end street* is impossible whereas it is a common phenomenon of European or American culture.

In addition to this, dissimilarities arise as the culture of a developed country is different from a developing country. People of a developed country like the USA are mainly much advanced in technology. As a result, it is possible that they conceptualize love as *spinning our wheels, long, bumpy road, on the rocks and foundering*. Bangladeshis conceptualizations of love, for these expressions, are different as it is a developing country.

## 5. CONCLUSION

The aim of the paper was to discover the conceptual metaphor LOVE IS A JOURNEY in the Bengali language, using metaphorical linguistic expressions of Lakoff & Johnson (2003). Data of the study were collected by conducting a survey in Bengali and the result of the study showed that 52% were *literal*, *unspecified* occupied 41% and *metaphorical* uses were 7% only in the total data.

In metaphorical instances, different conceptual metaphors emerged beside the conceptual metaphor LOVE IS A JOURNEY. The most common conceptual metaphor was LOVE IS A JOURNEY which made up 79%. The least used conceptual metaphor was LONG-TERM PURPOSEFUL ACTIVITIES ARE JOURNEYS which took 0.30% of the total metaphorical instances. All metaphorical instances have their source domain journey having life, love, married life, purposeful activities, friendship and education as their target domains.

In conclusion, it can be said that metaphor is a language device that directly compares seemingly unrelated subjects. People in everyday functioning rely on ordinary conceptual systems which are largely metaphorical. As a result, metaphor exists in different languages. The present study identifies that the conceptual metaphor LOVE IS A JOURNEY exists in the Bengali language, and it was also found that the source domain has several target domains. The present study was conducted on a very limited set of data. Thus, further research may be conducted on the same conceptual metaphor using natural or corpus data. Or, other conceptual metaphors like LIFE IS A JOURNEY or TIME IS MONEY may be investigated and

explored as they have not been investigated by any Bengali researchers until now.

## ABOUT THE AUTHOR

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## Appendix 1

### ভালবাসা এক ধরনের যাত্রা

(নিচের জরিপটি প্রেমিক ও প্রেমিকা অথবা স্বামী ও স্ত্রী গ্রুপ /দল /শ্রেণী এর মধ্যে সীমাবদ্ধ)

নামঃ .....

ঠিকানাঃ .....

.....

ইমেইলঃ .....

আপনি আপনার জীবনে আপনার প্রিয়তম/প্রিয়তমা/প্রেমিক/প্রেমিকা/স্বামী/স্ত্রী কে ভালবাসার পথযাত্রা সম্পর্কে নিচের বাক্যগুলি বলেছিলেন কি?

১. দেখ আমরা কতদূর এসেছি। হাঁঃ  নাঃ

কারণঃ.....  
.....

২. আমরা সিদ্ধান্ত নেয়ার পর্যায়ে এসেছি। হাঁঃ  নাঃ

কারণঃ.....  
.....

৩. আমাদের ঠিক আলাদা পথে যেতে হবে। হাঁঃ  নাঃ

কারণঃ.....  
.....

৪. আমরা এখন ফিরে আসতে পারিনা। হাঁঃ  নাঃ

কারণঃ.....  
.....

৫. আমি মনে করিনা এই সম্পর্ক কোথাও যাবে। হাঁঃ  নাঃ

কারণঃ.....  
.....

৬. এই সম্পর্ক শেষ পর্যায়ে এসেছে। হাঁঃ  নাঃ

কারণঃ.....  
.....

৭. আমরা কোথায় আছি? হাঁঃ  নাঃ

কারণঃ.....  
.....

৮. আমরা পথ থেকে সরে গিয়েছি। হাঁঃ  নাঃ

কারণ:.....  
.....

৯. আমরা আটকেপরেছি। হাঁ:□ না:□

কারণ:.....  
.....

১০. আমরা আমাদের চাকা ঘুড়িয়েযাচ্ছি। হাঁ:□ না:□

কারণ:.....  
.....

১১. আমাদের বিয়ে ভেঙ্গে যাচ্ছে। হাঁ:□ না:□

কারণ:.....  
.....

১২. এটা একটা দীর্ঘ, দুর্গম পথছিল। হাঁ:□ না:□

কারণ:.....  
.....

১৩. এই সম্পর্কটা ডুবে যাইতেছে। হাঁ:□ না:□

কারণ:.....  
.....