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METAPHORICAL EXPRESSIONS AS THE REPRESENTATION OF GRIEF AND LOSS IN THE NOVEL “A MONSTER CALLS” BY PATRICK NESS

Summary. The concept of grief and loss receives metaphoric depiction in *A Monster Calls* (2011) by Patrick Ness through Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and other approaches. Through metaphorical language in the novel the research demonstrates how readers develop their comprehension of emotional suffering and death. The analysis discovers and organizes significant conceptual metaphors. Metaphors emerge as both a language-based tool and an emotional framework through which people process their traumatic experiences according to the research results. Research presents fresh perspectives on how literature creates opportunities to teach emotional competence simultaneously with critical education in teaching and therapy environments.

Key words: Metaphor, Grief and loss, Conceptual Metaphor Theory, Emotion

Introduction. Grief and loss are significant enthusiastic encounters that regularly oppose direct expression. In moments of profound enthusiastic enduring, people and social orders as often as possible turn to metaphorical language as a implies of articulating torment, handling injury, and making sense of misfortune and loss. As argued by Lakoff and Johnson (1980), representations are not only stylistic devices but essential to human thought, forming how theoretical concepts are caught on through more concrete, embodied expressions [6]. Inside this system, grief is regularly communicated through representations of weight, obscurity, fight, darkness, loneliness and other difficult emotions that reflect the passionate and cognitive burden of loss. The present research investigates how metaphorical expressions are utilized to speak to grief and loss within the novel *A Monster Calls* (2011) by Patrick Ness. This youthful grown-up novel offers an effective story centered on a boy named Conor who battles with the terminal illness of his mother, symbolized through repeating experiences with a monster. The monster itself gets to be a complex representation of metaphor not only for fear and grief, but for truth, suppressed feeling, and the method of acknowledgment. Through wealthy metaphorical dialect, Ness presents a layered depiction of melancholy as we know grief that resonates with both widespread enthusiastic encounters and socially educated conceptions of loss and bereavement.

Literature Review. Figurative language takes literary expressions beyond their traditional definition when authors use them. Miller and Monti (1996) stated that the process utilizes metaphorical and similitudinal elements together with personification and rhetorical strategies for vibrant idea visualizations [8]. Metaphor is a multifaceted linguistic and cognitive tool that allows us to understand and express one concept in terms of another.

Metaphor received its initial explanation through the analysis of Aristotle who was a Greek philosopher. Aristotle (350, B.C.E) explained metaphors as the assignment of names which derive from a different conceptual source [1]. The research field has adapted its explanations of metaphor since linguistics and semantics began their academic investigation. In



metaphor [3, p. 273-294]. The interaction view presents a metaphor as an operational system that transforms the interpretation of its main subject (tenor) and secondary subject (vehicle). Seats of drama according to this view show more than simple comparisons because they operate as complex mechanisms which change how we comprehend their fundamental subjects.

The use of metaphor requires speakers to depict a specific object through the language of another entity which stems from recognized commonalities between the two things. People commonly classify metaphors as artistic devices that use terms from different domains to describe something else like "My love is a red red rose". The conceptualization of abstract ideas as well as experiences depends fundamentally on metaphors which exist on multiple levels of human thought. People extensively use metaphors in their verbal expressions regardless of literary value in their writing and speech. Metaphors provide a method to unite and integrate knowledge throughout linguistics along with literature and history and archaeology and culture.

Lakoff and Johnson (1980) explain that metaphors consist of more than rhetorical devices because they fundamentally influence human intellectual and behavioral processes. The authors maintain our conceptual understanding operates primarily through metaphorical frameworks because such systems form our means of comprehending the world and ourselves. Abstract concepts obtain their meanings when we use metaphorical structures to translate body-driven concrete experiences into abstract domains [6].

Metaphor is an important part of our conceptual system. Gibbs (1992) focuses out that the systematicity of literal expressions is one reflection of how theoretical spaces may be allegorically organized. Since a few angles of our concept of cherish may be compared to a few viewpoints of ventures, we are able have efficient correspondences between substances inside the spaces of ventures and cherish: Two travelers in a vehicle, traveling to common goals, can compare to two partners in a relationship, seeking after common life objectives [4, p. 578-581].

Paul H. Thibodeau and Lera Boroditsky performed research which establishes how metaphors direct our cognitive processes during decision-making. The study from Thibodeau and Boroditsky proves that modifying the metaphors employed to discuss a matter directly influences the way people think about encountering that matter [2].

We use metaphors as mental tools to understand abstract ideas by linking them to recognizable physical dimensions. Two common verbalizations define love as an explorative process "love is a journey." The physical experience of traveling gives us a way to understand love which exists as an abstract concept. The selected metaphors behave as mental guides which structure the ways we think and feel about different experiences through cognitive and linguistic elements. The cognitive maps transcend conceptual understanding to help in the formation of bigger social and cultural histories. Through metaphors we do not only observe reality but we simultaneously manipulate what we observe and molds our understanding of real-world experiences. Metaphoric language develops mental patterns that form our mental constructs about particular subjects. These verbal figures hold significant persuasive influence thus their widespread use occurs within political settings as well as advertising and journalism and educational institutions.

Metaphors also assist education by helping students understand difficult to comprehend abstract or complex concepts. Educators use familiar examples to explain abstract concepts to their students.

Freeman (1995) explains how researchers show that metaphoric expressions combine different mental spaces to generate fresh meanings and understanding. Literature incorporates metaphors as more than decorative language because these cognitive tools create new insights through connections between mental spaces [5].

The formation of human narrative identity heavily depends on metaphoric language. Academics studying literature maintain that metaphorical language stands as an essential base for people to tell stories about themselves. A person understands their identity through



metaphoric language that shows themselves in various forms. As a journey, a battle, a construction project, a performance or an ocean. Metaphoric expressions function as reading tools to understand how people construct their narrative self. Authors insert metaphorical expressions within their works to develop compelling changes in their characters. J.K. Rowling in Harry Potter constructs Harry's personal growth through extensive use of life as a journey metaphor within her series.

A story's characterization process depends significantly on metaphors to build complex story elements for both the central figures along with the narrative movement. Through metaphors readers can explore multiple narrative connections between different texts thus developing pathways toward an extensive field of cultural and literary resources. The metaphorical nature of narratives produces various associations within readers' minds through text-based dialogue. Metaphoric systems show insights into the worldview of language communities because they emerge from language structures.

From this point of view a novel "A Monster Calls" by Patrick Ness is the excellent example for understanding how metaphors impact to thought, emotions and mind.

Methodology. Qualitative textual analysis serves as the research method in this study which draws most of its guidance from Conceptual Metaphor Theory (Lakoff & Johnson, 1980). The main data collection comes from the 2011 publication named A Monster Calls by Patrick Ness. The researchers studied metaphorical statements about grief and loss in the novel by classifying them under conceptual metaphors including GRIEF AS A MONSTER along with GRIEF AS A BURDEN. Every metaphor in the text examined how emotional expressions move between people while being shaped through language use. The research investigates how metaphors communicate emotional experiences in addition to modifying reader perception of grief and mourning.

Data analysis. 1. GRIEF IS A MONSTER / TRUTH IS A LIVING BEING

Metaphorical Expression: "The monster showed up just after midnight. As they do."

Explanation:

The monster that appears in the narrative is not a literal beast but a metaphorical projection of Conor's unspoken grief, guilt, and fear. It personifies the emotional truth he cannot confront directly. According to CMT, this is a personification metaphor, where an abstract concept (grief/truth) is given human or animate traits. The monster forces Conor to face what he denies, positioning emotional truth as an active agent. This metaphor aligns with the denial stage of grief, where truth is hidden beneath symbolic narrative layers.

2. GRIEF IS A BURDEN / EMOTIONAL PAIN IS PHYSICAL WEIGHT

Metaphorical Expression: "It was like the weight of the whole world pressing down on him."

Explanation:

This metaphor illustrates how emotional pain is experienced physically, in line with embodied cognition. The metaphor maps emotional suffering (target domain) onto physical heaviness (source domain), showing how grief is "felt" in the body. This is a structural metaphor in CMT, allowing readers to understand a complex emotional experience through a bodily sensation. It also mirrors the depression stage, where grief feels immobilizing and overwhelming.

3. GRIEF IS DARKNESS / NEGATIVE EMOTIONS ARE DARK SPACES

Metaphorical Expression: "He felt the darkness begin to wrap around him again."

Explanation: Through the use of darkness in this passage the author illustrates feelings of emptiness and detachment and apprehension. According to CMT orientational metaphors establish a correspondence between light that represents positive control and darkness that signifies negative confusion. Through this metaphor Conor experiences a psychological decline back toward emotional despair during his internal emotional breakdown. The emotional state matches the depression isolation phase of grief since darkness symbolizes the absence of both emotional clarity and brightness.

4. TRUTH IS A WILD ANIMAL / EMOTIONAL TRUTH IS DANGEROUS

Metaphorical Expression: "Stories are wild creatures... Who knows what havoc they might wreak?"

Explanation: The expression indicates emotional truth behaves completely independently until it is revealed and may become malicious during the process. The metaphor connects emotional exposure to narrative storytelling because Ness makes this connection. The reactionary threats from the monster originate from how his stories unveil truths that dismantle denial. At the bargaining phase of grief people face emotional risks similar to those associated with honest truth which in an abstract model represents an animate wild force.

5. GRIEF IS A STORM / EMOTIONS ARE NATURAL FORCES

Metaphorical Expression: "A wind roared up, pushing against him like a battering wave."

Explanation: The author employs natural disasters as a source domain to portray the chaotic behavior and sudden changes of emotional states. Emotions resembling anger or rage along with confusion tend to strike like storms and wind and wave patterns do. CMT utilizes the single concept of EMOTIONS ARE FORCES OF NATURE to portray powerful and ungovernable intense natural elements that occur externally to the grieving process. At this grief stage anger manifests externally because the person releases burning emotions without control.

6. GRIEF IS A BATTLE / EMOTIONAL STRUGGLE IS WAR

Metaphorical Expression: "Conor clenched his fists even tighter."

Explanation: The metaphor conceptualizes emotional states through battle either internally against oneself or externally against other people. The narrative demonstrates that grieving requires action in order to survive until time consumes the ache. Men commonly articulate grief through metaphors that speak about it as an enclosed space. This structural metaphor of CMT represents emotions by using the familiar physical and sociocultural phenomenon of fighting as its basis. When emotions fail to find acceptance they often match up with the anger phase and denial recognition.

7. GRIEF IS A VOID / LOSS IS AN EMPTY SPACE INSIDE

Metaphorical Expression: "A black pit opened in his stomach."

Explanation: Through a metaphorical statement the author describes grief as a self-altering void that consumes inner space. According to Ahmed emotions generate traces which lead to the conceptualization of loss as empty space [9]. The author uses the black pit metaphor to illustrate depression and hopelessness by describing internal emotional desolation. CMT identifies ontological metaphors as described by the process where abstract emotions receive spatial definitions and acquire substance qualities.

Relevance of the Problem. All people experience grief and loss yet expressing these experiences directly through language proves to be a challenging task. Emotional complexity requires many people to use metaphors when expressing their feelings. The study of literary metaphor in death-oriented narratives about bereavement helps explain human approaches to managing emotional suffering. This research takes significance through its combination of psychological and literary studies because it demonstrates how young adult books can enhance emotional understanding among readers.

Scientific Novelty of the Problem. The absence of specific examinations analyzing grief metaphors through Conceptual Metaphor Theory emerges even though metaphorical expressions in grief maximize psychological and literary explorations yet minimal research exists about modern young adult novels. Through this study the authors explore *A Monster Calls* as both literature and as an emotional cognitive story that demonstrates how metaphors form the basis of grief expression. This study develops new scientific insights through the integration of metaphor theory and Elisabeth Kübler-Ross's five stages of grief and Sara Ahmed's socio-discursive emotion theory to explain grief experiences in both social and cognitive dimensions.



Practical Significance of the Problem. The outcomes from this research have practical value for education because they help students develop emotional perception together with critical reading techniques and teaching techniques. This research examines metaphorical grief expressions in *A Monster Calls* to create a framework which enables literature use as a classroom exploration method for complex emotions in young readers and students. Educational practice benefits from this analysis as teachers learn how to build emotional curricula which uses metaphor both for linguistic analysis and emotional processing of individual and social topics.

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Patrik Nessin “Canavarın səsi” əsərində qəm və itkinin metaforik verballaşması

Xülasə

Kədər və itki anlayışı Konseptual metafora nəzəriyyəsi (Lakoff & Johnson, 1980) və digər yanaşmalar vasitəsilə Patrik Nes tərəfindən yazılmış “Canavarın səsi” (2011) əsərində metaforik təsvir gücünü göstərir. Tədqiqat romandakı metaforik dil vasitəsilə oxucuların emosional iztirab və ölüm haqqında anlayışlarını necə inkişaf etdirdiyini nümayiş etdirir. Təhlil əhəmiyyətli konseptual metaforaları aşkar və təşkil edir. Metaforalar həm dilə əsaslanan alət, həm də insanların tədqiqat nəticələrinə uyğun olaraq travmatik təcrübələrini emal etdiyi emosional çərçivə kimi ortaya çıxır. Tədqiqat ədəbiyyatın tədris və terapiya mühitlərində tənqidi təhsillə eyni vaxtda emosional səriştəni öyrətmək üçün necə imkanlar yaratdığına dair yeni perspektivlər təqdim edir.

Açar sözlər: *Metafora, Kədər və itki, Konseptual metafora nəzəriyyəsi, emosiya*

S.T.Реванлы

Метафорические выражения как репрезентация горя и утраты в романе «Голос монстра» Патрика Несса

Резюме

Концепция горя и утраты получает метафорическое изображение в «Голосе монстра» (2011) Патрика Несса через концептуальную теорию метафор (Лакофф и Джонсон, 1980) и другие подходы. Через метафорический язык в романе исследование показывает, как читатели развивают свое понимание эмоциональных страданий и смерти. Анализ обнаруживает и организует значимые концептуальные метафоры. Метафоры возникают как языковой инструмент и эмоциональная структура, посредством которой люди обрабатывают свои травматические переживания в соответствии с результатами исследования. Исследование представляет новые взгляды на то, как литература создает возможности для обучения эмоциональной компетентности одновременно с критическим образом в преподавательской и терапевтической среде.

Ключевые слова: *метафора, горе и утрата, концептуальная теория метафор, эмоции*

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