



Conceptual Metaphors in Kelly Andrew's *Your Blood, My Bones* (2024)

Savira Nurlaily^{1*}, Moh. Supardi², Saefudin³, Muhammad Farkhan⁴

^{1,2,3,4} English Literature, Universitas Islam Negeri Jakarta, Indonesia.

E-mail: savira.nurlaily03@gmail.com, moh.supardi@uinjkt.ac.id, saefudin@uinjkt.ac.id, farkhan@uinjkt.ac.id

*corresponding author

Article History

Submitted: 31/10/2025,

Accepted: 23/02/2026,

Published: 31/03/2026,

This work is licensed under

[Creative Commons](#)

[Attribution-](#)

[NonCommercial-](#)

[NoDerivatives 4.0](#)

ABSTRACT: This study discusses conceptual metaphors found in *Your Blood, My Bones* (2024) by Kelly Andrew. The purpose of this qualitative research is to identify metaphors in the novel and categorize them based on Conceptual Metaphor Theory by George Lakoff and Mark Johnson from a cognitive semantics approach. Moreover, it aims to analyze conceptual mappings essential in understanding the relations between the source and target domains, as well as the meaning these metaphors convey. Additionally, this research relies on the *Master Metaphor List*, which provides a broader range of conceptual metaphors. Textual data is gathered by highlighting expressions with metaphorical meanings and determining its source and target domains. The data are classified into two types according to the theory, resulting in ontological metaphors as the most common, followed by orientational metaphors. The results show that metaphors are not merely used to embellish words but to understand even the most basic concepts, including emotions, perspective of time, form of communication, visual field, and understanding of life itself.

Keywords: Cognitive Semantics; Conceptual Metaphor; Fiction Novel; Mapping; Metaphorical Expression.

1. Introduction

Traditionally, metaphor is considered a figure of speech that relies on shared qualities between two entities for comparison, primarily serving aesthetic or rhetorical functions (Ritchie, 2013, p. 5). It is oftentimes defined as a literary device or rhetorical embellishments used for figurative expression (P, 2024). However, researchers (Lakoff & Johnson, 2003; Crofts, 2022) contend that it is not a mere poetic device with the purpose of describing one thing in terms of another. In *Metaphors We Live By*, Lakoff and Johnson (2003) argue that metaphors exist not only in language, but also within daily thoughts and actions, forming what they call our ordinary “conceptual system”. They introduced Conceptual Metaphor Theory as the process of conceptualizing an area of understanding, or conceptual domain, through another. The connection or patterns our minds create between both domains result in a “conceptual mapping” (Karska & Prazmo, 2017).

This process of mapping in understanding everyday language is particularly evident in young adult fiction, which Wender and Powell (2018) believe tend to employ simple,

ordinary language. As this genre continues to grow, conducting research on a work of literature from it is highly relevant, especially with the conviction of its authors to address their young audience's real-life issues in ways that respect their intelligence and autonomy (Zhao, 2020). Thus, young adult fiction becomes an appealing medium for analyzing conceptual metaphors, combining simple vocabulary with important themes relevant to a steadily expanding audience that illustrate the complexities of communication.

To establish relatable contexts, authors use everyday language that helps readers engage with abstract ideas. A famous example of this is the conventional TIME IS MONEY metaphor. When people say, *spend your time wisely* or *that will save me some time*, they liken the abstract notion of TIME to a commodity. It is a seemingly plain utterance that we may not have considered a metaphor at first glance. This relationship suggests the significance of studying conceptual metaphors, as they not only “dresses the language of literature such as poems and novels” (Sá, 2017) but also affect our understanding of complex topics and emotions. To further illustrate this, this study analyzes a young adult fictional novel by Kelly Andrew under the title *Your Blood, My Bones* (2024), which offers insightful examples of conceptual metaphors in narrative writings.

Your Blood, My Bones tells the story of a group of three friends who grew up together in a farmhouse known as Willow Heath. The novel is narrated from two perspectives: Wyatt Westlock, a seventeen-year-old witch who feared her own powers, and Pedyr (Peter) Criafol, a semi-immortal boy who has been repeatedly killed in sacrificial rituals. The story began with Wyatt finding out Peter's immortality through their friend, James Campbell, which leads to them reuniting in the farmhouse, now surrounded by supernatural monsters.

As a form of literature, this novel is filled with descriptions of settings, dialogue, and vivid imagery that frequently employ metaphorical language to convey a believable and relatable narrative. This use of language adds layers of meaning and emotion to the writing (Revita et al., 2024) in ways that is often so seamlessly integrated into the text that readers may not recognize them as metaphors without careful analysis. Therefore, this study aims to analyze conceptual metaphors in everyday language by utilizing a novel to demonstrate how we utilize metaphors on a daily basis and how our cognitive frameworks help us in interpreting and comprehending these expressions.

2. Method

This study employs a descriptive qualitative approach to analyze the data. According to Abdussamad (2021) and Salsabila and Djohar (2023), qualitative research is a method that gathers descriptive data in the form of written or spoken words from individuals, along with observable behaviors. It mainly uses verbal or non-numeric data (Suriadi & Ihsani, 2019) and language as the medium for conducting its research (Nurpramiska et al., 2025). Analysis of this data in the form of conceptual metaphors will be conducted in a descriptive manner. The researcher first reads Kelly Andrew's novel *Your Blood, My Bones* (2024) and identifies the metaphors that correspond to Lakoff and Johnson's (2003) conceptual metaphors, with additionally relying on Lakoff et al.'s *Master Metaphor List* (1991). They are compiled into a comprehensive list and classified into

two types of conceptual metaphor, namely orientational metaphor and ontological metaphor. Analysis of data is conducted by first analyzing what meaning is conveyed in each data based on its context and relying on the frameworks provided by cognitive semantics. The researcher then determines the target domain and source domain that made up the metaphor according to the Conceptual Metaphor Theory. According to Lakoff and Johnson (2003, p. 265), the target domain refers to the main subject, which mainly include time, emotions, life, death, and thoughts. On the contrary, the source domain is where the essential ideas originate to facilitate the understanding of the target, which includes concrete concepts such as the human body, animals, plants, constructions, machinery, money, and food.

3. Findings and Discussion

This section presents several metaphorical expressions gathered from the novel that are classified as orientational or ontological metaphor. Analysis includes meaning conveyed by the expressions, identification of conceptual metaphors, and its target and source domains.

Table 1. Research Findings

Metaphorical Expression	Conceptual Metaphor	Type
Teetering on the <i>knife's edge</i> of hysteria (p. 66)	EMOTIONAL STABILITY IS BALANCE	Ontological
He <i>read</i> her too easily (p. 75)	COMMUNICATION IS WRITING	Ontological
That bitter simmer in her throat <i>rose to a rolling boil</i> (p. 115)	ANGER IS HEAT	Ontological
She hoped it <i>shattered</i> him the way it <i>shattered</i> her (p. 118)	THE MIND IS A BRITTLE OBJECT	Ontological
a week <i>from now</i> (p. 140)	TIME IS SOMETHING MOVING TOWARD YOU	Ontological
you can't keep her safe while she remains <i>in the dark</i> (p. 152)	IDEAS ARE PERCEPTIONS	Ontological
the beast had <i>played</i> with Wyatt's head, cracking the two of them together like little toy dolls (p. 169)	PSYCHOLOGICAL FORCES ARE PHYSICAL FORCES	Ontological
'We need to leave.' 'I'm not going anywhere,' said Wyatt, holding her ground. (pp. 178-179)	ARGUMENT IS WAR	Ontological
Mortals are always <i>hungry</i> for power (p. 180)	DESIRE IS HUNGER	Ontological
His visit <i>planted the seed</i> of an idea in Joseph Campbell's mind (p. 181)	IDEAS ARE PLANTS	Ontological
All around them, the grove was slowly waking <i>under</i> her thumb (p. 182)	CONTROL IS UP	Orientalational



Metaphorical Expression	Conceptual Metaphor	Type
You owe him nothing, Pedyr (p. 184)	MORAL ACCOUNTING	Ontological
She let [her wrath] <i>flood</i> her. (...) It <i>filled</i> her up and up, until she was close to <i>spilling</i> over (p. 191)	EMOTIONS ARE ENTITIES WITHIN A PERSON	Ontological
She turned <i>up</i> the volume (p. 202)	MORE IS UP	Orientalational
he'd been <i>given</i> an eternity, and he'd <i>squandered</i> every minute (p. 208)	TIME IS A RESOURCE	Ontological
I wasn't <i>warm</i> to you (p. 233)	AFFECTION IS WARMTH	Ontological
Wyatt adrenaline <i>high</i> (p. 263)	EUPHORIC STATES ARE UP	Orientalational
We all <i>make it out</i> of this alive (p. 267)	DIFFICULTIES ARE CONTAINERS	Ontological
That's where everything <i>started</i> , and that's where we'll <i>finish</i> it (p. 267)	LIFE IS A JOURNEY	Ontological
Joseph Campbell said, <i>stepping into</i> her periphery (p. 298)	THE VISUAL FIELD IS A BOUNDED REGION	Ontological

Out of the 556 data collected, 10 expressions are identified as orientational metaphors, while 546 of this data are determined as ontological metaphors. In this study, 20 are chosen for analysis based on its relevance to the study's objectives and its representation of the most common abstract concepts according to Kövecses (as cited in Evans and Green (2006), namely time, emotions, life, death, and thoughts. The following subsections discuss each selected data with its context, meaning, target domain, and source domain.

3.1. Orientalational Metaphor

Orientalational metaphors are those that use spatial concepts to give meaning to abstract ideas and experiences, including up-down, in-out, and high-low. These metaphors rely on physical experiences and perceptions of space to shape how we understand and describe various concepts (Lakoff & Johnson, 2003, p. 14). There are 3 orientational metaphors identified in this study and all three are based on the spatial concept of up and down.

3.1.1. Control is Up

Datum 1

"All around them, the grove was slowly waking *under* her thumb" (Andrew, 2024, p. 182)

As a witch, Wyatt has the ability to control nature, allowing her to magically speed up the growth of the plants in the grove. Since plants do not have a will of their own, they are vulnerable to Wyatt's control and thus understood as being under her influence. Having control is grounded in humanity's perception that we are above animals, plants, and the environment due to our ability to reason (Lakoff & Johnson,



2003, p. 17). This sentence demonstrates the CONTROL IS UP metaphor, as Wyatt's power over the plants supports the idea that entities lacking control are viewed as lower than its wielder.

Source domain: UP

Target domain: CONTROL

3.1.2. More is Up

Datum 2

"She turned **up** the volume" (Andrew, 2024, p. 202)

In this data, Wyatt's cousin's friend is increasing the volume of the radio. The phrase metaphorically aligns with the concept of increasing levels in the metaphor MORE IS UP, implying that the sound is elevated much like raising a physical substance to a higher point. An increase in number is typically depicted as going up vertically because it is visually associated with growth and elevation. As Lakoff and Johnson (2003, p. 155) suggest, conceptual metaphors such as MORE IS UP are based on the cooccurring addition of a substance and observation of its level rising.

Source domain: UP

Target domain: MORE

3.1.3. Euphoric States are Up

Datum 3

"Wyatt adrenaline **high**" (Andrew, 2024, p. 263)

In this context, Wyatt is able to help James drag a barely conscious Peter up to the second floor. Here, Wyatt's fear of losing both Peter and James pushes her strength beyond its limits. In other words, her emotions and physical abilities are elevated and thus grounded in the domain of UP or VERTICALITY. The state of heightened physiological responses is also known as euphoria, a state where individuals feel invincible and capable of anything. Thus, it can be determined that this expression illustrates the EUPHORIC STATES ARE UP conceptual metaphor.

Source domain: UP, VERTICALITY

Target domain: EUPHORIA

3.2. Ontological Metaphor

Ontological metaphor conceptualizes abstract ideas as tangible entities. This includes transforming abstract elements into concrete representations, such as depicting events, emotional experiences, and thoughts as physical phenomena (Pratiwi et al., 2020). According to this type, events and actions are metaphorically conceptualized as objects, activities are seen as substances, and states and visual fields as containers.



3.2.1. Emotional Stability is Balance

Datum 4

“Teetering on the *knife’s edge* of hysteria” (Andrew, 2024, p. 66)

This phrase describes Wyatt’s forced laughter by comparing the thin line between sanity and hysteria to a narrow knife’s blade. Balancing an object on this edge is nearly impossible, as the slightest change can cause a major loss of balance. Thus, it implies that Wyatt’s emotional state is almost hysterical, and she may lose all rationality if a person says or does something that triggers her emotions even further. This aligns with Montalti et al.’s (2025) claim that emotional stability means maintaining a relaxed and centered psychological state, just as physical balance requires steadiness and stability. By conceptualizing her emotional state through the concept of *BALANCE*, this expression illustrates the *EMOTIONAL STABILITY IS BALANCE* metaphor.

Source domain: *BALANCE*

Target domain: *EMOTIONAL STABILITY*

3.2.2. Communication is Writing

Datum 5

“He *read* her too easily” (Andrew, 2024, p. 75)

In the phrases, it can be inferred that Wyatt is a person whose emotions are easily understood, as she does not conceal her true feelings in her facial expressions and actions. These nonverbal cues effectively communicate her inner thoughts, allowing others to interpret her emotional state even when she does not express it explicitly. This transparency is similar to a book whose contents are readily available for anyone to see and read without hindrance. Moreover, it aligns with Lakoff et al.’s example of the conceptual metaphor *COMMUNICATION IS WRITING*, namely “I can read him like a book. (1991, p. 123)” Therefore, these phrases express this metaphor that conceptualizes our way of communicating as writings we can read or interpret. In the context of this data, one’s feelings or expressed thoughts represent the written content within the domain of *WRITING*, where nonverbal cues serve as the writing medium, and the process of interpreting them resembles the act of reading the written material.

Source domain: *WRITING*

Target domain: *COMMUNICATION*

3.2.3. Anger is Heat

Datum 6

“That bitter simmer in her throat *rose to a rolling boil*” (Andrew, 2024, p. 115)

When Peter and James' actions angered Wyatt, her emotions are described as rising to a rolling boil as her suppressed anger reached its highest point and can no longer be contained. Therefore, it came to a boil, the moment when bubbles of water emerge on the surface and has a chance to overflow. In this data, the author uses terms relating to heat to refer to the intensity of Wyatt's anger. It suggests that there are different stages or intensity of anger similar to boiling water that begins from mild heat, medium, and finally reaching its boiling point. This is because anger causes an increase in our heart rate, which can be overwhelming if not quickly regulated. Moreover, based on our experience, a rapid heartbeat raises our body temperature, which is why we associate anger with heat from fire or a hot fluid (Kövecses, 2010, p. 169). As such, this expression illustrates the ANGER IS HEAT metaphor.

Source domain: HEAT

Target domain: ANGER

3.2.4. The Mind is a Brittle Object

Datum 7

"She hoped it *shattered* him the way it *shattered* her" (Andrew, 2024, p. 118)

In this context, Wyatt is referring to the pain her lie has caused Peter, which mirrors the suffering she felt due to his previously harsh words. The use of "shatter" denotes the brittleness of the human mind that can metaphorically be broken into pieces when it receives psychologically harmful words, actions, or events. The mind is conceptualized as a brittle object whenever we discuss the individual's psychological strength (Lakoff & Johnson, 2003, p. 28), or lack of it (Kövecses, 2010, p. 188). Hence, the sentence expresses the metaphor THE MIND IS A BRITTLE OBJECT.

Source domain: BRITTLE OBJECT

Target domain: MIND

3.2.5. Time is Something Moving toward You

Datum 8

"a week *from now*" (Andrew, 2024, p. 140)

This phrase appears in Wyatt's argument with Peter about his plans to sacrifice her during the blood moon occurring the following week. In this expression, Wyatt and Peter perceive the upcoming week, or a specific time in the future, as a MOVING OBJECT that will encounter them. This allows TIME to eventually pass them, resulting into the target domain of the past. This is because the person experiencing time is conceived as a fixed entity who witnesses time approaching and passing by, from the future, which is ahead of the observer, to the past, which is behind them (Lakoff & Johnson, 2003; Cappelle, 2009; Kövecses, 2010). Thus, the phrase is considered as an expression of the metaphor



TIME IS SOMETHING MOVING TOWARD YOU that conceptualizes time as a moving object that approaches the observer.

Source domain: MOVING OBJECT

Target domain: TIME

3.2.6. Ideas are Perceptions

Datum 9

“you can’t keep her safe while she remains *in the dark*” (Andrew, 2024, p. 152)

In the sentence, Wyatt is said to be “in the dark” regarding the truth of James’ death. Here, Wyatt’s lack of awareness is compared to one’s inability to see in darkness. It suggests that obstructions to the individual’s sight affect their ability to be more aware, which is in line with Lakoff et al.’s statement that “impediments to awareness are impediments to seeing. (1991, p. 86)” Thus, it is determined that the data illustrates the conceptual metaphor IDEAS ARE PERCEPTIONS, where the individual is understood to rely on their concept of sight to understand an idea.

Source domain: PERCEPTION

Target domain: IDEA

3.2.7. Psychological Forces are Physical Forces

Datum 10

“the beast had *played* with Wyatt’s head, cracking the two of them together like little toy dolls” (Andrew, 2024, p. 169)

During his conversation with Wyatt, Peter recalls the beast’s provocative question to manipulate Wyatt, leading her to doubt Peter and distance herself. The term “played” in the data implies that the mind is an object that can be tampered and pushed to act in a certain way. Moreover, as “toy dolls”, the mind can be messed with until it loses its form (e.g. ability to think clearly), as indicated by “cracking the two of them together”. Thus, this data suggests that an influence or force aimed at one’s psyche is compared to manipulating a physical object, and therefore illustrating the PSYCHOLOGICAL FORCES ARE PHYSICAL FORCES metaphor. According to Lakoff et al. (1991, p. 131), this concept includes manipulation and psychologically beneficial and harmful impacts.

Source domain: PHYSICAL MANIPULATION

Target domain: MANIPULATION

3.2.8. Argument is War

Datum 11

“‘We need to leave.’
‘I’m not going anywhere,’ said Wyatt, *holding her ground*.”
(Andrew, 2024, pp. 178-179)

These dialogues illustrate an intense exchange between Wyatt and Peter who refuse to yield in their beliefs. They would take turns defending their opinion, while at the same time trying to weaken their opponent’s by attacking their weak points. Therefore, an argument is reminiscent of a war where one can win or lose after going through a series of attacks and defense. Hence, it is determined that the above data expresses the ARGUMENT IS WAR metaphor, which conceptualizes conflict based on its combative nature. The choice of words in italics not only conceptualize arguments based on WAR, but they also prove Lakoff and Johnson’s (2003, p. 5) statement that “ARGUMENT is partially (...) talked about in terms of war [and it] is the ordinary way of having an argument and talking about one.” This perspective is evident in the dialogues, where the words in their verbal attacks serve as weapons, the debaters are the fighters involved, and their disagreement is the occurring war.

Source domain: WAR

Target domain: ARGUMENT

3.2.9. Desire is Hunger

Datum 12

“Mortals are always *hungry* for power” (Andrew, 2024, p. 180)

The sentence refers to humanity’s greed to amass status and power to control others and their surroundings. Hungry in this context is the human’s longing for power, which is the food one would crave when starved. Hence, this state of starvation parallels the state where one lacks their object of desire. When it is at last satisfied, then they have reached the state of fulfilment. Thus, it is a metaphorical expression of the metaphor DESIRE IS HUNGER. The data supports Kövecses (2010, p. 63) argument that desire is not only a physical force but also a physiological one, similar to hunger and thirst.

Source domain: HUNGER

Target domain: DESIRE

3.2.10. Ideas are Plants

Datum 11

“His visit *planted the seed* of an idea in Joseph Campbell’s mind”
(Andrew, 2024, p. 181)

The above sentence is an account of a desperate man's visit to Willow Heath that inspired James' father to take Peter's immortal nature for his son. Here, it is suggested that an idea is formed in the person's mind in the same manner as planting a seed in soil. When this idea is firmly established, it means that the seed has taken root and will eventually grow along with the nurturing it receives. This phrase correlates with one of Lakoff and Johnson's (2003, p. 47) numerous examples of the IDEAS ARE PLANTS conceptual metaphor in ordinary expressions, namely "The seeds of his great ideas were planted in his youth." Therefore, the mappings of this metaphor can be formulated as shown in the table below.

Source domain: PLANT

Target domain: IDEA

3.2.11. Moral Accounting

Datum 12

"You **owe** him nothing, Pedyr" (Andrew, 2024, p. 184)

In this context, Peter thinks that he is indebted to the beast for giving him a way to reunite with his mother. However, it is revealed that she has long since passed away and therefore the beast had not done any moral deeds for Peter to return the favor. Thus, morality views good deeds as deserving of credit, which society or the individual receiving the benefit must pay back or they will owe that contributor his payment. This aligns with Lakoff et al.'s claim that committing moral deeds is accumulating credit, whereas benefitting is accumulating debt (1991, p. 188). As such, this data illustrates the MORAL ACCOUNTING metaphor that relies on the source domain of ACCOUNTING to understand the concept of morality.

Source domain: ACCOUNTING

Target domain: MORALITY

3.2.12. Emotions are Entities within a Person

Datum 13

"She let [her wrath] **flood** her. (...) It **filled** her up and up, until she was close to **spilling** over" (Andrew, 2024, p. 191)

In this sentence, Wyatt's wrath has accumulated over the weeks since her first arrival in Willow Heath. It reaches the point where keeping her emotions contained is nearly impossible. From this data, it can be concluded that, much like a container, Wyatt has a limited capacity for storing substances, namely her wrath. This is due to Lakoff and Johnson's (2003) theory that perceives the body as having a bounding surface capable of holding substances. Furthermore, the italicized terms suggest that her emotions are the liquid overflowing this container, which supports Lakoff et al.'s claim that emotions can be in the form of liquids (1991). Thus, this expression demonstrates the metaphor



EMOTIONS ARE ENTITIES WITHIN A PERSON that conceptualizes humans as containers for emotions.

Source domain: ENTITIES, SUBSTANCES

Target domain: EMOTIONS

3.2.13. Time is a Resource

Datum 14

“he’d been *given* an eternity, and he’d *squandered* every minute” (Andrew, 2024, p. 208)

In the above sentence, Peter regrets being so focused on his goal of returning home to his mother that he disregards the years he had with his closest friends. The italicized terms suggest that time is a substance or a physical resource that Peter have been given and have spent each day of his immortal life. Hence, it can be quantified and depleted, and therefore has value that should not be squandered thoughtlessly. Moreover, Peter’s realization implies that time serves a purpose in the form of valuable life experiences that can only be earned after a considerable amount of time (e.g. a lifetime). This illustrates the TIME IS A RESOURCE conceptual metaphor, which conceptualizes time as a valuable commodity that can be given, spent, or wasted. Although “time” is not explicitly worded in this sentence, it is marked by the temporal language “eternity” and “minute”. This aligns with Eweida’s (2006) research, which highlights several terms, including hours, days, years, and time of day, that are considered temporal concepts in metaphorical expressions.

Source domain: RESOURCE

Target domain: TIME

3.2.14. Affection is Warmth

Datum 15

“I wasn’t *warm* to you” (Andrew, 2024, p. 233)

When Wyatt’s mother confessed that she was not warm to Peter, she is stating that she had not been welcoming nor affectionate toward him since he was a child due to his immortality. The term “warm” here is used synonymously with “affectionate” based on the warmth we experience from physical closeness. This aligns with Grady (1997, in Koptjevskaja-Tamm & Nikolaev, 2021) and Lakoff and Johnson (2003, p. 255) who are of the opinion that we have experienced warmth from being held closely since infancy. In interpersonal relationships, temperature often denotes social relations between the involved parties, such as cold for distant or absence of affection and warm for friendly, intimate, or close (Koptjevskaja-Tamm & Nikolaev, 2021). Therefore, the above expression conveys the AFFECTION IS WARMTH conceptual metaphor through which interpersonal relationships can be expressed in language.



Source domain: WARMTH
Target domain: AFFECTION

3.2.15. Difficulties are Containers

Datum 16

“We all ***make it out*** of this alive” (Andrew, 2024, p. 267)

The above sentence is a promise Wyatt wished Peter would make during their last attempt to kill the beast. The word “this” refers to their perilous situation that feels like a container they need to escape from. Thus, this data represents the DIFFICULTIES ARE CONTAINERS metaphor, which emphasizes that when one faces a difficulty, they are conceptualized as being constrained inside it.

Source domain: CONTAINERS
Target domain: DIFFICULTIES

3.2.16. Life is a Journey

Datum 17

“That’s where everything ***started***, and that’s where we’ll ***finish*** it” (Andrew, 2024, p. 267)

When Peter decided to end his deal with the beast in the church of Willow Heath, he established his final purpose, or destination, in life. According to Lakoff (1993, p. 19), life is seen as purposeful, meaning that there are goals humans are expected to achieve. Likewise, a journey encompasses both a sense of direction and progress toward a goal (Lakoff & Johnson, 2003, p. 95). Thus, the sentence illustrates the metaphor LIFE IS A JOURNEY. As the person who has endured the consequences of this deal, Peter is viewed as the traveller in his immortal life. The challenges he faced throughout his life represent the obstacles one encounters on a journey, and the process he went through to finally reach the end of this deal illustrates the paths he took to reach that destination.

Source domain: JOURNEY
Target domain: LIFE

3.2.17. The Visual Field is a Bounded Region

Datum 18

“Joseph Campbell said, ***stepping into*** her periphery” (Andrew, 2024, p. 298)

It can be concluded from this phrase that Joseph Campbell was hidden from Wyatt’s sight before making himself known by entering her visual field. The term “stepping into” illustrates the VISUAL FIELD IS A BOUNDED REGION metaphor because it suggests moving into a specific field of vision, implying that the area is a defined space that has



limitations. Hence, the visual field is not just an empty container, but rather a defined region where one's sight is limited. The area within this region represents what is seen, while everything outside of it remains unseen.

Source domain: BOUNDED REGION

Target domain: VISUAL FIELD

4. Conclusion

The results show that metaphors are not merely used to embellish words but to understand even the most basic of concepts. Our emotions, perspective of time, form of communication, visual field, including our understanding of life itself are metaphorical in nature. They all rely on our knowledge of entities that are concrete, visible, and tangible to our senses. Analyzing these metaphors provides a clearer picture of the connections between the source domain and the target domain. These connections, or conceptual mappings, reveal the shared characteristics we cognitively associate based on our previous knowledge.

Categorizing the metaphors found in *Your Blood, My Bones* (2024) into Lakoff and Johnson's (2003) metaphor types provide further understanding on the way they are conceptualized. The 3 orientational metaphors are grounded in our spatial concept of up and down, where elevation implies an increase and a descent denotes a decrease. On the contrary, the 17 ontological metaphors are distinguished according to its treatment of the abstract domain as an entity, substance, or container. These categorizations help us understand how we connect the two domains to infer meanings based on everyday experiences, spatial awareness, and the ways we conceptualize abstract ideas.

References

- Abdussamad, Z. (2021). *Metode Penelitian Kualitatif*. Syakir Media Press.
- Andrew, K. (2024). *Your Blood, My Bones*. Hachette
- Cappelle, B. (2009). The Time is Space metaphor: some linguistic evidence that its end is near. *Faits De Langues*, 34(1), 53–62. <https://doi.org/10.1163/19589514-034-01-900000005>
- Crofts, P. (2022). The Corporate Monster Metaphor. *Law Text Culture*, 26, 73–96. <https://ro.uow.edu.au/ltc/vol26/iss1/5/>
- Evans, V., & Green, M. C. (2006). *Cognitive Linguistics: An Introduction*. Edinburgh University Press.
- Eweida, S. (2006). *The realization of time metaphors and the cultural implications: An Analysis of the Quran and English Quranic Translations* [Disertation]. Stockholm University.
- Karska, K., & Prażmo, E. (2017). Didactic potential of metaphors used in medical discourse. *LingBaW. Linguistics Beyond and Within*, 3(1), 102–116. <https://doi.org/10.31743/lingbaw.5653>
- Koptjevskaja-Tamm, M., & Nikolaev, D. (2021). Talking About Temperature and Social Thermoregulation in the Languages of the World. *International Review of Social Psychology*, 34(1), 1–23. <https://doi.org/10.5334/irsp.410>



- Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.
- Lakoff, G. (1993). The Contemporary Theory of Metaphor. In A. Ontony (Ed.), *Metaphor and Thought* (pp. 202–251). Cambridge University Press.
- Lakoff, G., Espenson, J., & Schwartz, A. (1991). *Master Metaphor List* (2nd ed.). University of California at Berkeley.
- Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By* (3rd ed.). University of Chicago Press.
- Montalti, M., Garelo, S., & Cuccio, V. (2025). Unstable metaphors, uncertain minds: how metaphors shape judgments and opinions. *Frontiers in Psychology*, 16, 1–8. <https://doi.org/10.3389/fpsyg.2025.1536950>
- Nurpramiska, P., Farkhan, M., Sayogie, F., & Doka, H. M. (2025). Allegory and Social Pathology in Okky Madasari's Novel 86. *Buletin Al-Turas*, 31(1), 111–124. <https://doi.org/10.15408/bat.v31i1.30381>
- Revita, I., Ferdinal, F., Oktavianus, O., Asnan, G., & Herwandi, H. (2024). Bridging the Worlds: Metaphors in Interdisciplinary Contexts. *JURNAL ARBITRER*, 11(2), 208–227. <https://doi.org/10.25077/ar.11.2.208-227.2024>
- Ritchie, L. D. (2013). *Metaphor* (1st ed.). Cambridge University Press.
- Sá, E. M. (2017). A conceptual blending analysis of a metaphorical advertisement: applications in ELT. *BELT - Brazilian English Language Teaching Journal*, 8(2), 299–316. <https://doi.org/10.15448/2178-3640.2017.2.28270>
- Salsabila, K., & Djohar, H. I. (2023). Sarcasm in Nadine Courtney's All-American Muslim Girl. *Humanika*, 30(2), 231–246. <https://doi.org/10.14710/humanika.v30i2.57544>
- Suriadi, M. A., & Ihsani, N. M. N. (2019). Translation strategy of proper name. *Insaniyat Journal of Islam and Humanities*, 3(2), 151–164. <https://doi.org/10.15408/insaniyat.v3i2.8668>
- Wender, E., & Powell, T. (2018). Advantages to using young adult literature in the English language classroom. *The TESOL Encyclopedia of English Language Teaching*, 1–6. <https://doi.org/10.1002/9781118784235.eelt0894>
- Zhao, A. (2020, April 23). *The Rise of YA Fiction*. Acta Victoriana. Retrieved December 23, 2024, from <https://actavictoriana.ca/literature/the-rise-of-ya-fiction/>