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UDK 821.111-1.09 Donne, J.=111
81'373.612.2=111

DOI: 10.29162/ANAFORA.v4i2.2

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Izvorni znanstveni članak
Original Research Article

Primljeno 9. rujna 2017.
Received: 9 September 2017

Prihvaćeno 14. prosinca 2017.
Accepted: 14 December 2017

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LOVE IS EMPIRE: A COGNITIVE ANALYSIS OF METAPHORS OF EMPIRE IN JOHN DONNE'S LOVE POETRY

Abstract

The poetry of John Donne is replete with elaborate metaphors. As the products of an age of nascent imperialism and colonization, the metaphors he uses to describe the concept of love demonstrate his deep preoccupation with the question of imperial domain. These metaphors have mostly been studied in the light of his political and religious tendencies. However, according to cognitive poetics as a recent literary discipline, these metaphors are windows across the way the poet understands different concepts. Lakoff and Johnson argue that the metaphor is not merely a linguistic matter, but our very conceptual system is fundamentally metaphorical, and we understand the world metaphorically. A cognitive poetic approach will help us reveal

how the poet constructs his metaphors cognitively, what are the internal structures of his metaphors, and what are the interrelations between these metaphors and the ideologies of the time. By combining insights from cognitive poetics and Edward Said's views about culture and imperialism, we can better understand the world of love Donne creates in his poetry and its relations with the world outside.

Keywords: John Donne, cognitive poetics, metaphor, love, empire, the Renaissance, colonial discourse

Introduction

Perhaps the best point to start a cognitive analysis of the metaphors of love in John Donne's poetry, as a literary product of the late Renaissance, is to go back to the culture in which it was produced. As Lakoff and Johnson argue in *Metaphors We Live By*, "the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture" (22). Donne is preoccupied with love, and this preoccupation manifests itself in his extensive use of metaphors to express it. "The essence of metaphor is understanding and experiencing one kind of thing in terms of another," say Lakoff and Johnson (*Metaphors We Live By* 5). The question is in terms of what concept or experience Donne understands the concept of love, or makes it understandable for his readers. LOVE IS EMPIRE¹ is a "conceptual metaphor" in Donne's poetry in the sense that the metaphors in his poetry "are all instances of a general metaphorical way we have of conceiving of" love (Lakoff and Turner 1).

As a defining feature of the Renaissance, imperialism, along with different matters of cultural encounters, economic achievements, and religious controversies is reflected in contemporary literary products of the age, including the works of William Shakespeare, Ben Jonson, Thomas More, and Francis Bacon. In this context, John Donne brings the world of imperialism not only to his poetry but also to the private world of love represented in it. Donne was deeply engaged by political and religious issues of the age. He was the Dean of Saint Paul's and wrote many great sermons. As Loewenstein states, Donne, as a supporter of the Stuart monarchy, had also some political ambitions and wished to win the king's favor; however, partly because of "his clandestine marriage to Ann More, the daughter of a social superior," he could never find a secure position in the

198 ¹ In cognitive poetics, "conceptual metaphors are always written in small capitals" (Stockwell 105).

world of power (Loewenstein 4–6). Donne’s “fascination with” and “a sense of unease” about the world of power is represented in his poetry too. The private world of love in his poetry “rivals” the public world of power; the male lovers are monarchs with absolute power (Loewenstein 6). Donne’s metaphors, of course, have also been read as satirical. Related to this is the fact that there has been a long debate, as Siobhan Keenan mentions, over whether Donne was a proponent or an opponent of the female monarch, Elizabeth (Keenan 177). What is important here is the way he constructs his metaphors of empire, whether as a praise or as a critique of the court, for Donne is one of those Renaissance writers who dramatically puts on display in his writings what Stephen Greenblatt has famously called the dialectic of “self-fashioning” as both submission to and defiance of power/authority (125).

The imperial world-view in the age of Elizabeth was based on the belief that “the world could be measured, named, and therefore controlled.” There was, in fact, “a sense of the superiority of the English” over the rest of the world and their right to exploit it (Cormack 1). These political and cultural issues were reflected in the literature of the age. John Donne portrays in his poetry a world of love in which the relationship between the lovers is highly influenced by the colonial ideologies. The nature of imperialism and its reflection in literature is best explained by Edward Said, who demonstrates the way the discourse of imperialism influences literary works. Using the insights from cognitive poetics along with Said’s views about imperialism, this paper discusses the way Donne constructs such metaphors of love.

Donne’s metaphors of love and empire have been the subject of many detailed studies discussing his political and religious tendencies. However, they do not provide a particularly cognitive analysis of these metaphors. Furthermore, Michael Winkelman’s cognitive analysis of Donne’s songs and sonnets deals mostly with the neurological issues about his language. Using a cognitive poetic approach, this essay seeks to explore the way Donne constructs his metaphors in relation with the ideologies of the time.

Discussion

Donne’s love poems are mostly divided as those involving bodily human love and those presenting religious views. Izaak Walton, Donne’s seventeenth-century biographer, attributed the secular love poetry to “the youthful Donne (young-

man-about-town)” and the religious love poems to “Dr John Donne, the Sober Dean of St Paul’s”; however, both Donne’s poems and the two periods in his life seem to overlap considerably (Guibbory 126). In accordance with Walton’s classification, the following sections are entitled “Secular Love” and “Sacred Love,” respectively, even though the latter section comprises both the love of God and worldly love, i.e. some of Donne’s fairly bawdy and amusing poems of seduction, along with more serious poems about a more committed and spiritual as well as erotic love for a woman.

Secular Love

Among the things Donne identifies his beloved with is *land*, which is remarkably presented throughout his works because of both its frequency and the subsequent arguments made about it. In “Going to Bed,”² the lover addresses his beloved as “O my America, my new found land,” and asks her to let his “roving hands” explore her body:

License my roving hands, and let them go
 Before, behind, between, above, below.
 O my America, my new found land,
 My kingdom, safeliest when by one man manned,
 My mine of precious stones, my empery,
 How bless’d am I in discovering thee! (25–30)

The beloved is a land to be “manned” by the lover, who is described as the king. It is important to note that the word “manned” here means both “garrisoned” and “sexually supplied” (T. Craik and R. Craik 251). Interestingly, Donne preserves the metaphor throughout the poem, and in lines 13–14, he tells his beloved “your gown going off, such beauteous states reveals / As when from flowery meads th’ hills’ shadow steals.” The beloved is, in fact, colonized and domesticized by the lover. In this metaphor, there are different correspondences between the woman and America.

² Elegy XIX. The poems in this paper are quoted from T.W. Craik and R.J. Craik’s *John Donne: Selected Poetry and Prose*, offering the more familiar titles for the poems rather than using the Roman numerals which are the original titles of the elegies.

Here Donne talks about love in terms of imperial power. As Germaine Greer asserts, the verb “License” in Donne’s elegy has “transgressive connections.” Commenting on Labriola, Greer mentions that “the lover expresses himself furthermore as if he were a privateer begging the queen’s permission to sack and plunder in her name” (321). She quotes the following passage by Labriola:

The word “licence” was the technical expression for the queen’s favour or approval of a maritime expedition. The word “roving” has a two-fold significance: wandering and robbing. . . . In accounts of voyages, such language is commonplace for navigating against or across lines of latitude and longitude; traveling between, below and above points of reference on the terrestrial globe. (qtd. in Greer 321)

“Intrusion, invasion, and spoliation are all implied,” says Greer (322). Here, as Guibbory argues, the speaker in the poem identifies his beloved with a land to be explored and possessed by him. Paradoxically, he both praises the woman as the sources of all riches and identifies her with the land to be used by man (Guibbory 134). These contradictory views of woman – which were inherent in the culture of the age – could be partly explained by the fact that the monarch of the state was a woman and that in courtly love women were praised as “the source of all riches,” but “political, legal, economic, and medical conventions” considered her as subordinate (Guibbory 134). What is important about this poem is that for Donne love has some strong association with the world of power.

The interrelation between Donne’s poetry and the epoch’s imperial patterns can best be explained through Edward Said’s views. Discussing the notions of imperialism and colonization in nineteenth-century novels, Said argues that “we shall see the far from accidental convergence between the patterns of narrative authority constitutive of the novel on the one hand, and on the other, a complete ideological configuration underlying the tendency to imperialism” (*Culture and Imperialism* 70). The same convergence is manifest in Donne’s poem quoted above. Donne’s behavior in the world of love follows the imperial patterns of the world outside. Just like Austin, who, according to Said, “synchronizes domestic with international authority” (*Culture and Imperialism* 87), Donne synchronizes the authority of the private world of love with colonial authority. Applying Said’s argument regarding the connection between culture and imperialism, we can say that in Donne’s poem the preservation of power at home (the world of love) goes hand in hand with its preservation abroad.

That Donne talks and reasons about the home space in terms of the alien space has some cognitive bases. As Lakoff and Johnson argue, “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (*Metaphors We Live By* 5). This means that we understand the beloved in terms of America and empire in Donne’s poem. In fact, there are correspondences between the two “conceptual domains” of woman and kingdom (America), a process called “mapping” by Lakoff and Turner (3–4). Part of these correspondences indicate the meaning that the relationship between the two lovers is that of the possessor and the possessed – the king and the kingdom.

Considering that in Donne’s age America was a land on which the British could establish their empire (Houston 91), the lover sees his beloved as a land under his dominance. He sees her as his *domain*, i.e. his realm. Discussing the importance of geography in the discourse of imperialism, Said asserts that “[i]mperialism and the culture associated with it affirm both the primacy of geography and an ideology about control of territory” (*Culture and Imperialism* 78). As Said argues, “the facts of empire are associated with sustained possession, with far-flung and sometimes unknown spaces, with eccentric or unacceptable human beings, with fortune-enhancing or fantasized activities like emigration, money-making, and sexual adventure” (*Culture and Imperialism* 64).

According to Lakoff and Turner, understanding the mapping between these two conceptual domains (woman and kingdom) depends on the structure of our knowledge of the kingdom and our ability to map from that structured knowledge to a conception of woman. The structure of our knowledge of kingdom can be seen as having different components such as king, land, and subjects. The knowledge structured in such a skeletal form is called “schema,” and the elements of a schema to be filled in are called “slots” (61). Here, the schema of kingship has a slot for king that is filled by the lover. The concept of king is necessarily defined in terms of the concept of kingdom. Thus, the metaphor in this poem, BELOVED IS KINGDOM, raises the whole schema of kingship (which we can also call empire). By frequent use of the schema of empire, Donne talks and reasons about the whole domain of love in terms of empire. The speaker in “Jealousy,” talking about an unlawful relationship between lovers that causes jealousy in the mistress’s husband, says:

Must we usurp his own bed any more,
Nor kiss and play in his house, as before.

Now I see many dangers; for that is
His realm, his castle, and his diocese. (23–26)

The importance of the schema of empire lies in the fact that it is used in Donne's metaphors in various ways, with different degrees of emphasis on different slots. For instance, the slot of king is mostly filled by the lover, as we saw in the above excerpt. Sometimes, it is the two lovers (lover and beloved) who fill the slot of king: "Here upon earth we're kings" ("The Anniversary" 23). And sometimes love itself fills this slot, as in the following lines from "The Autumnal" in which a kingly feature, that of sojourning in different states, is attributed to love: "though he [love] sojourns everywhere / In progress, yet his standing house is here" (19–20).

As Lesley B. Cormack maintains, the concept of empire will be better understood if we refer to Anthony Pagden's idea of three different usages for the term empire embedded in sixteenth-century Europe:

An empire could in the first instance refer to a self-sufficient and omni-competent state, the concept first articulated in England in Thomas Cromwell's famous phrase, "this realm of England is an empire," in the *Act in Restraint of Appeals* of 1533. Secondly, the empire could refer to the monarch who exercised *imperium* or command over an area. Finally, and most significantly for sixteenth-century Europe, empire referred to the extended control, usually of a Christian monarch, over more than one geographical area. (Cormack 2–3)

Given the above conception of the term empire, and according to Lakoff and Johnson's distinction between the "process" and the "product" as the two aspects of an experience (*Metaphors We Live By* 88), there is a distinction between the empire as the land or domain (product) and the empire as the extended dominion (process). According to Lakoff and Johnson, the process and the product cannot exist without each other. Thus, the schema of empire generated by Donne's metaphors has also the component of *other lands* in it. That is, the realm defined as America in "Going to Bed" can be much wider to contain other lands too, as he asserts in "The Sun Rising" in an address to the sun:

If her [beloved's] eyes have not blinded thine,
Look, and tomorrow late tell me;

Whether both th' Indias, of spice and mine,
 Be where thou left'st them, or lie here with me.
 Ask for those kings whom thou saw'st yesterday,
 And thou shalt hear, all here in one bed lay. (15–20)

In this poem, Donne identifies his mistress with “both th' Indias,” i.e. the remote lands England tried to bring under its imperium. His realm still can be far greater than America and Indias, as he continues to say in the next line of the poem: “she's all states, and all princes I; / Nothing else is” (21–22), or as in “The Sun Rising,” where he describes the two lovers as the whole world and tells the sun “To warm the world, that's done in warming us. / Shine here to us, and thou art everywhere” (28–29). The world of love is infinite to Donne, even when it is just a little room containing the two lovers: “For love all love of other sights control, / And makes one little room an everywhere” (“The Good Morrow” 10–11).

The concept of empire in the third usage adds some more components to the schema of empire. Extending the imperium in Donne's age meant colonizing other lands, which is obviously true in the case of England turning to America. It also involved conquest, which is indispensable in the case of European invasion of other states. In fact, the schema of empire for Donne contains in itself the schema of conquest and colonization. Metaphors such as LOVE IS COLONIZATION and LOVE IS CONQUEST, which themselves are based on LOVE IS WAR, fall under the conceptual metaphor LOVE IS EMPIRE in Donne's poetry. Besides “Going to Bed,” this is manifest in “The Damp” where the lover tells his mistress: “Poor victories; but if you dare be brave, / And pleasure in your conquest have” (9–10), and also in “Love's War”:

Here let me war; in these arms let me lie;
 Here let me parley, batter, bleed, and die.
 Thine arms imprison me, and mine arms thee,
 Thy heart thy ransom is, take mine for me.
 Other men war that they their rest may gain
 But we will rest that we may fight again. (29–34)

Deeply preoccupied with the question of political domain, Donne seeks wholeheartedly to have a personal domain for himself. As Lisa Gorton argues,

Donne's lovers "inhabit peculiarly simplified locations and spatial arrangements: a town under siege; a 'little roome'; a 'pretty roome'; a room encircled by the outside world, by spies, by pilgrims, by cosmic spheres or the sun; centers and circles" (1). Donne's preoccupation with the question of domain has strong associations with the notions of microcosm and macrocosm in the Renaissance. He sometimes describes the domain under his authority as so vast as to contain the whole world, and on other occasions, the space is as small as the body of a flea. Renaissance people, as Smyth argues, were fascinated with microcosmic smallness, which manifested itself in the proliferation of almanacs containing detailed geographical information about the whole globe (294). In poetry, this theme of "*Multum in Parvo* (or much in little)" appeared in the "self-enclosed rooms" of the sonnets by Sidney, Shakespeare, and Spenser, to name a few (Smyth 294).

Taking this theme, Donne frequently uses the conceit of small space which contains something larger (Smyth 295). This is what we see when Donne identifies his mistress with "America" or "Indias of spice and mine." We can see this theme also in "Going to Bed," where the lover describes his mistress as Muslims' heaven where Muslims were thought to find all the pleasures. Of significance here is the fact that, in some poems, Donne sometimes reverses the relationship between microcosm and macrocosm. In Guibbory's words, in Donne's poetry, "the microcosmic world of love becomes larger and more important than the microcosm" (135). Both Guibbory (135) and Loewenstein (7) refer to "The Sun Rising" in which it is the world of power outside that imitates the private room of love: "She's all states, and all princes I; / Nothing else is. / Princes do but play us" (21–23).

It is important to note here that underlying all these metaphors is one cultural model influencing the epoch's understanding of the whole universe. Donne's assuming the role of the king for the lover is based on "The Great Chain of Being," a cultural model locating the kinds of being according to their properties on a scale from highest to the lowest. The vertical scale for the kinds of being has humans on its highest level, and then, animals, plants, inanimate objects, respectively, on lower levels (Lakoff and Turner 167). The Great Chain is among the most important ways Renaissance people perceived the cosmos and man's relationship with it. In this model, every level has its highest point. For instance, the level belonging to humans has "king" as its highest point, and in the level of the beasts "lion" is at the highest place (Lakoff and Turner 209). Donne's met-

aphors for love are based on the Great Chain of Being, which is “a description not merely of what hierarchies happen to *exist* in the world but, further, of what the hierarchies in the world *should* be. This implies that it is *wrong* to attempt to subvert this order of dominance” (Lakoff and Turner 210). According to “The Theory of The Nature of Things,” members of every level “have essences,” and “these essences lead to the way they behave or function” (Lakoff and Turner 169–70). Consequently, the king, as the top of human level, has power as his “generic-level parameter” and the act of exerting power as his essential characteristic attribute. When Donne describes himself (the lover) as the king, he is ascribing power to himself as the essential attribute of this level.

To further analyze the question of domain in Donne’s poetry, we should refer to what Lakoff and Johnson call the “container metaphor.” They argue that “we are physical beings bounded and set off from the rest of the world by the surface of our skins, and we experience the rest of the world as outside of us” (*Metaphors We Live By* 29). We understand ourselves as containers, and we project this conceptualization to other entities in the world, whether physical or non-physical, such as the concept of love in the expression “*He’s in love*” (*Metaphors We Live By* 30–32). Therefore, when the lover in “The Sun Rising” tells the sun that “This bed thy center is, these walls thy sphere,” he is extending the conceptual metaphor LOVE IS A CONTAINER to imagine a domain for love.

Lakoff and Johnson claim that “events and actions are conceptualized metaphorically as objects, activities as substances, states as containers” (*Metaphors We Live By* 30). It was mentioned that an empire is a land, which is obviously a container, but an empire is also a container in other ways. According to Lakoff and Johnson’s definition of events (*Metaphors We Live By* 30), an empire is an event that exists in space and time, has well-defined boundaries, and contains participants (which are objects), events like a start and a finish (which are metaphorical objects), and the activity of running an empire (which is a metaphorical substance). An empire, thus, is also a container of time, and just as the emperor seeks to gain other lands, he seeks to gain more amounts of time, mostly future, and to postpone the end of his dominion. Here, too, *more amounts of time* can be extended to contain the whole time. This represents, in fact, that the lover (king) wants to have time and history in his power and control: “love, all alike, no season knows nor clime, / nor hours, days, months, which are the rags of time” (“The Sun Rising” 9–10). Here we should refer to the above distinction between empire as the process and empire as the product. In this definition, the

product is the domain of an empire, which can be readily realized as a container of space and time. Yet, empire as the process is perceived as a container too. According to Lakoff and Johnson's definition of activities, an empire in this sense refers to the act of ruling which is a container for the power and energy it takes to rule (*Metaphors We Live By* 30).

As Lakoff and Johnson argue, the "partial nature" of metaphorical structuring allows us to understand only part of a concept in terms of another (*Metaphors We Live By* 13). In order to express the concept of love, Donne constructs different metaphors, each focusing on one aspect of love. One metaphor Donne uses to describe a love relationship is LOVE IS JOURNEY. However, he uses it in a way that creates a new meaning, one different from that indicated when the two lovers are travelers and their vehicle their relationship. Quite differently, in Donne's metaphor, the lover travels by himself. Donne's lover travels through the mistress, that is, love is a journey through the beloved. It is represented in Donne's "Love's Progress" where the lover describes his mistress as a world on a map and himself as sailing through her islands and her "Atlantic navel" toward her "India." This metaphor is also found in "The Indifferent":

Let me, and do you, twenty know,
 Rob me, but bind me not, and let me go.
 Must I, who came to travel through you,
 Grow your fixed subject because you are true? (15–18)

This metaphor of journey is of both political and sexual significance for Donne (see T. Craik and R. Craik 224). This journey of love is understood in terms of imperial journeys towards other lands to be colonized. The lover seeks variety in love; he seeks more beloveds, just as the king-lover in "The Sun Rising" imagines having all states. Journey, in fact, is an indispensable part of conquest and colonization. The sixteenth and the seventeenth centuries witnessed a proliferation of travel narratives, which reflected a "concomitant interest in the literature of colonialism and exploration" (Houston 90). Donne's metaphor of journey projects once again the schema of empire. This metaphor also betokens the role of geography in the discourse of imperialism. According to Said,

There is first . . . the authority of the European observer – traveler, merchant, scholar, historian, novelist. Then there is the hierarchy of spaces by which the metropolitan centre and, gradually, the metropolitan econo-

my are seen as dependent upon an overseas system of territorial control, economic exploitation, and a socio-cultural vision; without these stability and prosperity at home – “home” being a word with extremely potent resonances – would not be possible. (*Culture and Imperialism* 58)

According to Said, the imperial domain is founded literally on the ground of these spaces and territories. In this poem, Donne describes himself as the colonizer travelling to the land to establish his domain of power.

Here, we should refer to the reciprocity of the conceptual metaphor HUMAN BODY IS LANDSCAPE, discussed by Goatly (*The Language of Metaphor* 63). Significantly, “it is widely assumed,” in Cain’s words, that Donne not only identifies his mistress with land but also sees land as female (Cain 440). Identifying land with woman is among the Renaissance cultural patterns. In Jan van der Straet’s famous painting which provides a **detailed** scene of Vespucci’s discovery of America, America is portrayed as a woman with a feathered headdress (Montrose 181). The femininity of America was of considerable significance in the era. As Montrose puts it, the naming of America as Virginia, after the Virgin Queen, served important strategic purposes:

The Virgin Queen verbally reconstitutes the land as a feminine place unknown to man, and, by doing so, she also symbolically effaces the indigenous society that already physically and culturally inhabits and possesses that land. In this royal renaming, considerations of gender difference interact with those of ethnic difference; the discursive power of the inviolate female body serves [as] an emergent imperialist project of exploration, conquest, and settlement. (184)

By describing his mistress as land, Donne defines her as passive. He also introduces her as passive in yet another way. In “A Valediction: Forbidding Mourning,” he describes the lover as the moving foot of a pair of compasses and the beloved as the fixed one. Significantly, he uses the image of a pair of compasses, which is one of the most important instruments to know the world, to explore, and also to colonize, different spots of the globe through navigation. It is the lover who has the active role in the metaphor of the pair of compasses, and it is he who goes to know the world and explores it. In fact, for Donne, knowledge of the world, as Docherty argues, was masculine instead of neutral (57). This is also associated with Koch’s idea of a “surveillant gaze” in the Renaissance, which

is directly related to Europe's possession of and its authority over the world, and also to the cartographic ways of portraying the world. Donne's discovering of his mistress involves such a gaze since, in "Love's Progress," his beloved's body is a detailed map showing him the routes to "the true end of love," and in "Going to Bed," as T. W. Craik and R. J. Craik point out, "discovering" is wordplay referring both to his finding her and her uncovering herself: "How bless'd am I in this discovering thee!" (251). Donne's metaphors, thus, map the public world onto the private world in different respects.

Circles are Donne's favorite geometrical shapes, as Lisa Gorton maintains, to express his attitude towards love and woman, among other things. According to Renaissance philosophy, cosmos was a closed space consisting of concentric circles, and in "The Sun Rising," Donne describes the lovers as being at the center of the cosmos: "This bed thy center is, these walls thy sphere"; the lovers' central position shows their central importance (Gorton 1–3). As Lakoff and Turner argue, the relationship between centrality and importance can be clarified through the conceptual metaphor IMPORTANT IS CENTRAL which we find in the expressions like "Let's get to the heart of the matter" (148). The lovers in Donne's poetry, as Gorton argues, seek shelter in closed spaces (5–6). Interestingly, the center of the circle is understood as the safest point because it is the most distant point from the borders, hence from the outside. This comes to sharp focus when we bear in mind that, as mentioned above, Donne, as a figure with some political ambitions could never find a central position in the world of power. Just as Donne, the lover seeks security in the world of love.

Using the image of circles once again, in "The Good-Morrow," the lover describes himself and his beloved each as a hemisphere constructing the earth, and tells his beloved: "Where can we find two better hemispheres / Without sharp north, without declining west?" (18–19). Perhaps the central metaphor of the concept of romantic love, as Kovecses argues, is LOVE IS A UNITY (OF TWO COMPLEMENTARY PARTS), readily found in such expressions as "They are inseparable" and "We are one" (62). The UNITY metaphor clarifies the fact that the two parts are incomplete if separated from each other (Kovecses 63). If the two lovers, as Donne believes, make a world of love, theirs is a world constructed by two half worlds, one being the lover, and the other the beloved. Perhaps this is among the very few cases where Donne sees the lover's role in a relationship equal to that of the beloved. This incompleteness of the lovers is also represented in "A Valediction: Forbidding Mourning," where in order to draw a

circle with a compass, the existence, and more importantly, the cooperation of the two legs are necessary.

By imagining the world of love as a circle, Donne gives a shape to the abstract, shapeless concept of love. This is grounded on the conceptual metaphor UNDERSTANDING IS SEEING. As Goatly argues, we consider shapeless what is difficult to understand, as when we say “It is blurred”; “It is so sketchy”; and “I can’t make head or tail of it” (*The Language of Metaphor* 52). In fact, when Donne sees love as a circle, he makes it understandable by giving it a visible shape. However, before giving shape to the abstract concept of love, he gives shape to the concept of empire. Besides LOVE IS EMPIRE as a way of talking about love, in Donne’s poetry, we are confronted with descriptions of the domain of love as a circle. By doing so, he gives shape to the abstract concept of empire to make it more imaginable. This comes to focus when we bear in mind that, as Cormack argues, the English had not a clear image of empire. The empire imagined in Elizabethan geographical books “did not have a single focus or direction,” and there was uncertainty about the “method of expansion, or the desired results” (Cormack 2). In fact, the metaphors of empire in Donne’s poetry are a way of defining the concept of empire itself.

Sacred Love

Donne sees love as spiritual: “reverend love,” “love’s martyr,” “temple of love,” etc. The world of love is sacred in Donne’s poetry, whether it represents bodily human love or his love for God. The lovers and the beloveds in Donne’s poetry are often described as having heavenly features and belonging to the celestial sphere – whose inhabitants, as Gorton asserts, last forever and move constantly in a regular pattern – calling other lovers as “Dull sublunary lovers.” In such cases, he puts considerable emphasis on the notion of immortality; “Thy firmness makes my circle just / And makes me end where I begun,” he addresses his beloved in “A Valediction: Forbidding Mourning.” Having started to draw a circle at a point, the lover completes the circle by reaching the ending point. Yet, interestingly, the ending point is the same as the beginning point. Given the traditional association between eternity and circles, Gorton maintains that Donne presents a kind of timelessness, since if the lovers’ relationship is a circle, it is, actually, defeating time by constantly starting where it ends.

Gorton further argues that by using circles to refer to timelessness, Donne, in fact, understands time in terms of space. The cognitive basis of this metaphor can be found in Lakoff and Johnson's explanation of the "Moving Observer Metaphor" or "Time's Landscape Metaphor," in which time is understood as a landscape different locations of which are different times; "the location of the observer" is the present, and as he moves, the location behind him is the past and the location in front of him the future (*Philosophy in the Flesh* 145–47). In a circular motion, as in the above poem, the observer is going through a path that will end where it had begun. This means that those locations of time that are behind the observer are also those locations that are in front of the observer. The past is also the future.

This makes us face a contradiction in the mapping of the observer's motion onto the passage of time, since the observer passes one location only to reach it again. And, if we map, like in the above, the distance moved by the observer onto the amount of time passed, we encounter a kind of temporal stasis, since every future is a past, and vice versa. The timelessness Donne presents in this poem does not refer to the nonexistence of time. It refers, instead, to a kind of everlasting presence, or immortality:

Only our love hath no decay;
 This no tomorrow hath, nor yesterday;
 Running it never runs from us away
 But truly keeps his first, last, everlasting day.
 ("The Anniversary" 7–10)

By insisting on the image of a circle to talk about time, Donne traps time in a circular motion. The circle is the landscape (time) across which the observer (the lover) moves. By putting forth the idea of timelessness, Donne also means that the time of the public world does not exist in the private world of love, which is constructed by the two lovers. In fact, the private world of the lovers has its special time, a time of its own.

The fact that the landscape of time is a bounded space (a circle) has double significance. First, it can be seen as containing the everlasting present within itself. In the "Moving Observer metaphor" for time, Lakoff and Johnson explain, every fixed duration of time is a bounded space located on a path along which an

observer moves (*Philosophy in the Flesh* 145–46). In other words, the duration of time, in this metaphor, is conceptualized as a container. In the poem, Donne uses the image of a circle as a container for the everlasting present. Second, it refers to Donne’s conceptualization of time as having a domain. Imagining a domain for what is abstract is, in fact, imagining a boundary, or some borders, for it. Therefore, outside that domain, there might be no time. As Gorton argues, Donne’s conception of time as a circle results from the belief that “there is a world apart from time, and his logic is the illogical logic of faith and love” (17).

Faith and love are interrelated in many of Donne’s poems. According to Gorton, the lover’s claim that his love “makes me end, where I begun,” is an echo of the way God makes a circle of a Christian’s life; “God is a circle himself, and he will make thee one,” says Donne. Gorton points out that for Donne, however, God’s eternity is a circle that, unlike man’s immortality, is made at once, and the lover in the poem describes time as a space in order to free himself from the human boundary of time. The speaker in “Sweetest Love” is well aware of human weakness against time:

O how feeble is man’s power,
That if good fortune fall,
Cannot add another hour,
Nor a lost hour recall. (“Sweetest Love” 17–20)

This is in direct association with the conceptual metaphor PERFECT IS REGULAR, discussed by Lakoff and Turner, which we use when we say that something is “without a blemish,” for instance, to convey the meaning that there is no irregular spot in it. On the other hand, the commonplace knowledge tells us that everything in the world around us is not completely regular; by combining this knowledge with IMPERFECT IS IRREGULAR, we realize, metaphorically, that real things in the world are imperfect, that is, it is the non-real or abstract ideas that can be perfect (Lakoff and Turner 153). Thus, the world of love in the above poem is unearthly and spiritual, since the two lovers make a regular image, a circle.

The spirituality of love is also expressed in “The Flea.” In this poem, Donne compares the body of the flea with the world of love containing the two lovers. This world of love is described as a “marriage temple”:

Oh stay, three lives in one flea spare,
 Where we almost, nay more than married are.
 This flea is you and I, and this
 Our marriage bed and marriage temple is. . . . (10–13)

As it is obvious from the juxtaposition of “marriage bed” with “marriage temple,” for Donne body and soul are not alien to each other. In a rejection of Renaissance neo-Platonic view of love, he sees love not as a matter of mere soul. The body is given special significance so that the very carnal relation between the two lovers is deemed spiritual. In “The Canonization,” the lover talking about his carnal relationship with his beloved argues that he and his beloved should be canonized as saints (Guibbory 13): “And by these hymns, all shall approve / Us canonized for love” (35–36). To be considered here is the way Donne brings the two lovers into focus throughout his poetry. He sees them in the position of power in both political and religious realms; the lovers are either kings or saints (Winkelman 68).

Most interestingly, and ironically, Donne’s identification of his mistress with land (America) indicates his concern for some religious matters. As an honorary member of the Virginia Company, Donne was concerned with converting the Indians to Christianity, and, unlike other members of the company, he opposed any kind of brutal actions toward the natives, but declared in a sermon that if the natives rebelled against this, the Christians would have the right to exert their power over them, since in that case they would proceed “not as men against men” but “as Christians against infidels, and then it is God that proceeds against them” (Cain 471–72). The justification of conquest and colonization by the mission of converting the natives is mapped onto the lovers’ relationship; he is a person who comes to convert her (America) to Christianity. The lover has heavenly right over the beloved in yet another way. According to the Renaissance belief, the king receives his power from God, a theory known as the “divine right of rule” (Keenan 8). And, Donne observed in a sermon, “The kings of the earth are fair and glorious resemblances of the king of the heaven: they are beams of that sun, tapers of that torch, they are like gods, they are gods” (qtd. in Loewenstein 4). Thus, the lover (the king) has godly power over the beloved (his kingdom).

Donne insists also on the utilization of the land, an idea, as Cain points out, driven from *Genesis* 1.28-9: “be fruitful and multiply, and replenish the earth, and subdue it.” In the history of the British Empire, the utilization of land, too, justified the conquest of America as an abundant land (468). Donne has the same approach toward woman when he identifies woman with land. He promotes his mistress and makes her fruitful by imposing himself on her, even if it is an imposition through words: “Which my word’s masculine persuasive force / Begot in thee” (“On His Mistress” 4–5). Intriguingly, as a continuation of mapping, if the beloved is a land, whatever product it brings belongs to the person who possesses and uses it:³ “The ground, thy heart, is mine; whatever shall / Grow there, dear, I should have it all” (“Lovers’ Infiniteness” 21–22).

This comes to sharp focus when the lover in “Nature’s lay idiot” tells the woman that he has planted the tree of knowledge in her: “Thy graces and good works my creatures be, / I planted knowledge and life’s tree in thee” (25–26). Here, he is referring both to the knowledge of the world, which is gained through utilization and exploration of it, and also to the tree of knowledge in the paradise. The lover’s knowledge of his mistress, as T.W. Craik and R.J. Craik argue, is carnal (245). By referring to the tree of knowledge in paradise, the lover gives himself again a god-like figure. This is a manifestation of the relationship between England and America, as well as other colonized states. To bring America under their power, and also to utilize it, the English did different discoveries there. Similarly, seeking to utilize his beloved (land), the lover begins to search and make discoveries in her, planting in her the tree of knowledge: “How bless’d am I in this discovering thee!” (“Going to Bed” 30).

Underlying these conceptualizations are the conceptual metaphors UNDERSTANDING IS SEEING and SEEING IS TOUCHING, discussed by Lakoff and Johnson (*Metaphors We Live By* 48–50). The lover’s searching and making discoveries in the land (beloved) is demonstrated through his imposition upon her: “License my roving hands.” We also have the conceptual metaphor UNDERSTANDING IS GRASPING (*Philosophy in the Flesh* 124). Again there aris-

³ Lok Man LAW argues that in this poem Donne tries to refute the idea that love is a possession (55). What is important here is that Donne uses the possessor-possessed relationship in the metaphor, and it is after establishing of the metaphor that he begins to refute such a relationship through argument. This is based on the relationship between metaphors and the ideologies, an idea discussed later in this essay.

es the question of power and control. Knowledge of the land/woman is acquired through taking hold of it, or having it in power.

What brings all these together is the emphasis Christianity puts on seeking and searching of truth. As Guibbory explains, truth was on top of a high hill which man must pursue all his life: “Cragged, and steep, Truth stands, and hee that will / Reach her, about must, and about must goe,” says Donne in “Satire 3.” In the Bible, the true church is described as the Bride of Christ, and it was a Christian’s duty to search and find the true church, bearing all the difficulties in his way; in “Satire 3,” the speaker surveys the various Christian sects and compares each to a different kind of woman, and then, he criticizes those who choose a particular religion for the wrong reasons (Guibbory 132). And in the Holy Sonnet 18, he asks Christ to “Betray, kind husband, thy spouse to our sights” (11) and let him to court her “who is most true and pleasing to thee, then / When she’s embraced and open to most men” (13–14). Important to note here is that Donne also identifies his beloved as truth. In “Epithalamion made at Lincoln’s Inn,” written for James I’s eldest daughter, the woman is told “thou, alone, / Like virtue and truth, are best in nakedness” (77–78). Thus, as Guibbory points out, throughout his poetry, whether in exploring the world of love or meditating on salvation, Donne is concerned with finding a truth that “will emerge from and fit his experience.” This emphasis on discovery also links him with the vogue of exploration and discovery in science and geography in the sixteenth and seventeenth century (Guibbory 129).

As discussed above, Donne sees love as something spiritual. However, he talks also about his love for God, and in “A Hymn to Christ, at the Authors’ Last Going into Germany,” he calls God “th’ eternal root of true love” (14). God loves man, too; “Yet dearly I love you, and would be loved fain,” (9) says Donne in the Holy Sonnet 14. Significantly, in some poems, Donne adopts the role of a suitor and treats God somehow in the same way he treats his mistresses, and in some others, as in the Holy Sonnet 14, he is a woman “betrothed unto” Satan and wants God to rescue her by exerting His full power over her (Guibbory 141–42). Donne’s human and divine loves ultimately tend to transform into each other. In Holy Sonnet 14, just as in his worldly-love poetry, power is in the hands of the male lover. Interestingly, in this poem he describes himself (the female lover) as a “usurped town,” which raises again the question of power and, consequently, conquest and colonization. Just as discussed above, underlying these metaphors are the two conceptual metaphors LANDSCAPE IS HUMAN BODY and HUMAN BODY IS LANDSCAPE.

So far we have discussed the cognitive bases of Donne's metaphors of empire in his love poetry. However, just like his poetry, Donne's political views are complex. As Tom Cain argues, in his poetry, Donne shows an intense attraction to the notion of colonization, which is due to some particular personal, religious, and political factors seldom recognized in criticism on Donne. Cain states that Donne was among the early modern writers who "raised questions about the moral and legal status of the colonial enterprise" (440). As an honorary member of the Virginia Company, Donne preached sermons that, on some occasions, were not favored by other members, and his commentary on the different motives – financial, religious, or political – of the investors in the company reveals that they "were motivated by the desire to set up a colony free of the political and religious restrictions of Stuart absolutism, the sort of freedom of which Cromwell was thinking" (Cain 444). Donne was mostly concerned with the religious dimension of colonization, i.e. the conversion of Indians to Christianity and opposed violence towards the natives (Cain 471–72). Moreover, as Guibbory argues, Donne also had some oppositional stance towards the world of power (131).

Such a reading can alter the meaning of Donne's metaphors of king and kingdom altogether. In fact, as Cain points out, Donne's metaphors of empire may be satirical. Donne's "Going to Bed" has recently been read as "a covert criticism of the imperialist ambitions of Raleigh – [a distinguished figure in colonial journeys] – and others" (Cain 440). In fact, in "The Sun Rising," in Cain's words, he "subjects the power of the king to that of love, rather as in later years Donne was to make royal authority a poor second to that of the Holy Ghost in the justification of colonization" (441). However, the cognitive bases remain the same, since in order to show his opposition toward the world of power, Donne actually talks about love in terms of the concept of empire.

Conclusion

Donne's metaphors discussed here are constructed after the political and cultural models of the time, and in fact, within the Renaissance ideological system. The significance of these metaphors lies in the fact that they may be read, in Cain's words, as having a "satirical" meaning (440). What is important in a cognitive analysis of Donne's metaphors of empire, however, is that he actually uses the Renaissance ideological system – the concepts of empire and colonization – to talk about the concept of love. The function of ideology becomes more obvious when we refer to the fact that, despite Donne's fame for expressing the re-

semblances between “things apparently unlike,” in Samuel Johnson’s words (qtd. in Keenan 175), his metaphor of kingdom for describing his mistress was also used by Richard Hakluyt, who traveled much to the newfound lands. As Koch mentions, Hakluyt believed that the world could “easily be conceived.” In Koch’s words, “conceived is a term full of meaning in this context, as Hakluyt had earlier encouraged Raleigh that his ‘bride,’ Virginia, ‘will shortly bring forth new and most abundant offspring’” (Koch 31–32). The insistence on the femininity of land is a familiar trope in colonial discourse in the Renaissance period; one classic example is found in Raleigh’s view that “Guiana is a countrey that hath yet her maydenhead,” which “inflam[es],” as Montrose puts it, “the similitude . . . of colonization and sexual mastery” (188). That Donne’s metaphor of seeing his beloved as America goes also into reverse – seeing America as a woman and Virginia as a virgin realm to be enjoyed and explored (Cain 440) – is influenced by the conceptual metaphor LANDSCAPE IS HUMAN BODY prevalent in late Renaissance. Donne’s metaphors are also based on the Great Chain Metaphor as a powerful cultural model.

As one of the most important components of his poetry, Donne’s metaphors have “affiliations” with the world, to use Said’s phrase. “Affiliation” illuminates the “cultural associations between forms, statements, and other aesthetic elaborations on the one hand, and on the other institutions, agencies, classes and amorphous social forces” (Said, *The World, The Text, and The Critic* 174). For Said, this is in line with Gramsci’s hegemony, that is, “dominance by consent” (Ashcroft and Ahluwalia 44). It arises from the power of the ruling class, which proves its priority over other classes not by force but by persuading them through cultural means in its power; hegemony is of central importance in imperialism, since the most significant task that is done in this regard is influencing the thoughts of colonized states (Ashcroft and Ahluwalia 44). According to Said, writers place, even if unconsciously, the relations of power into their fictional worlds, and the texts demonstrate the relations of power not as equal and democratic exchange between the reader and the writer but rather as the relation between “the colonizer and the colonized” (qtd. in Ashcroft and Ahluwalia 24). Accordingly, Donne’s metaphors are, on the one hand, influenced by and constructed in the Renaissance discourse of imperialism, and on the other, contribute to it by compelling the reader to see the love relationship as a set of power relations.

Paraphrasing Foucault, Goatly says, “discourse does not describe a pre-existing reality so much as bring a reality into being,” and continues that linguistic structures, categories, and language labels are associated with discourse (*Washing the Brain* 26). Indeed, metaphors can bring a reality into being – the reality of seeing woman as a land, and vice versa. Metaphor is among the means to fulfill the requirements of those in the position of power (Lakoff and Johnson, *Metaphors We Live By* 157). Donne’s empire metaphors covertly impose the epoch’s imperial ideology since, as Lakoff and Johnson argue, to understand the meaning of the metaphor, the reader must take at least part of the metaphor, i.e. the total power of the king, as true. In fact, accepting a metaphor “leads us to view the entailments of the metaphor as true” (*Metaphors We Live By* 157). Donne’s LOVE IS EMPIRE entails that in a love relationship, one person has total power and authority over the other, and that one person is the property of the other. In fact, the metaphor “dictates,” to use Lakoff and Johnson’s words, that a love relationship is a relation of power (*Metaphors We Live By* 139–42). However, as mentioned before, Donne’s description of his beloved as his America, or kingdom, can also be satirical, intimating a possible opposition toward the court and the colonizing endeavors. In Greenblatt’s terms, they indicate both submission to and defiance of power and authority. As such, they *signify* doubly.

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LJUBAV JE IMPERIJ: KOGNITIVNA ANALIZA METAFORA IMPERIJA U LJUBAVNOJ POEZIJI JOHNA DONNEA

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Poezija Johna Donnea obiluje raskošnim metaforama. Kao proizvod razdoblja ranog imperijalizma i kolonizacije, metafore koje rabi za opisivanje koncepta ljubavi pokazuju Donneovu duboku preokupaciju pitanjem imperijalne vladavine. Te su metafore uglavnom proučavane u svjetlu Donneovih političkih i religijskih sklonosti. Međutim, sukladno postavkama nove discipline kognitivne poetike, te metafore pružaju uvid u način na koji pjesnik razumije različite pojmove. Lakoff i Johnson tvrde da metafora nije samo lingvistički fenomen, već da je naš konceptualni sustav u osnovi metaforičan te da svijet shvaćamo metaforički. Kognitivnopoetički pristup pomaže nam otkriti kako pjesnik kognitivno oblikuje svoje metafore, koje su unutarne strukture njegovih metafora te koji su međusobni odnosi između tih metafora i ideologija određenog razdoblja. Kombiniranjem saznanja kognitivne poetike i postavki Edwarda Saïda o kulturi i imperijalizmu možemo bolje razumjeti svijet ljubavi koji Donne stvara u svojoj poeziji i njegov odnos prema svijetu koji ga okružuje.

Ključne riječi: John Donne, kognitivna poetika, metafora, ljubav, imperij, renesansa, kolonijalni diskurs