

Conceptual Metaphor in Fortress Besieged

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Abstract

As one of the most renowned and sensational classics in the history of modern Chinese literature, *Fortress Besieged* has been under the spotlight ever since it was published in 1947, about which researches in various academic fields keep on emerging and flourishing unceasingly, transcending time and space. Given the truly delightful fact that *Fortress Besieged* is distinguishingly abundant in metaphors, this article attempts to analyze some classically representative metaphors in this novel from the perspective of Conceptual Metaphor put forward by Lakoff and Johnson, which consists of three closely interrelated components, namely, structural metaphor, ontological metaphor, and orientational metaphor. A conclusion has been drawn that conceptual metaphor is realized in virtue of mapping between the source domain and target domain, which specifies the abstract, familiarizes the strange, and acquaints the unknown. In addition, the application of metaphor in *Fortress Besieged* highlights not only the linguistic art of literary works but also reflects the author's original thinking pattern.

Keywords

Fortress Besieged; Structural Metaphor; Ontological Metaphor; Orientational Metaphor.

1. Introduction

The rhetorician Richards once argued that there is, on average, one metaphor in every three sentences in our daily conversation. Thus it is safe to say that metaphor is a ubiquitous linguistic phenomenon in our daily life. Moreover, it is widely held that metaphor is a basic way for human beings to know things, which can not only be reflected in language expression but also in thoughts and behaviors that are essentially metaphorical in nature.

Based on Lakoff & Johnson's Conceptual Metaphor, this thesis analyzes the bountiful metaphors in *Fortress Besieged* in an attempt to figure out how exactly cognitive metaphors affect readers' thinking patterns in a deeper and lasting way. From the perspective of cognition, the interpretation of metaphor in this work will go a long way for readers to fully comprehend and appreciate the thoughts conveyed by *Fortress Besieged*.

1.1. Introduction to Conceptual Metaphor

Proposed by Lakoff & Johnson (1980) in *Metaphors We Live By*, the core notion of conceptual metaphor theory is that metaphor is a cognitive way of thinking and knowing things, which can be summarized that metaphor is conceptual, thus conceptual metaphor.

1.1.1. Definition

The essence of metaphor lies in that it facilitates the way people know things and sense the world. According to Lakoff & Johnson, metaphor involves the comparison of two concepts in that one is constructed in terms of the other. And generally speaking, metaphor is often associated with a target domain and a source domain, the former of which is the unfamiliar, abstract experience specified by the metaphor, while the latter of which is the familiar and concrete means we use in order to describe the experience.

1.1.2. Classification

Lakoff & Johnson classify conceptual metaphor into three categories, namely, ontological metaphor, structural metaphor, and orientational metaphor. Despite the fact that with the development of researches on conceptual metaphor, more different classifications have emerged, the original one is still the most systematic and world-renowned. Therefore, the present study will be conducted in accordance with this classification.

1.1.3. Mechanism

The human cognitive mechanism refers to the principle based on which people gain concepts and knowledge. As written by Johnson, there are "metaphorical mapping" and "image schema." Thanks to the basis of image schema, a conceptual metaphor can be constructed in virtue of a one-way mapping connecting the source domain and the target domain.

In addition, the mapping theory put forwards on the basis of the summary of previous studies attaches great importance to the interaction between the source domain and the target domain, the former of which is more concrete, physical and more readily graspable; while the latter of which is more abstract and elusive. For better understanding, in the conceptual metaphor, "Music is medicine," the responding relationship can be illustrated as follows:

- (1) Music → medicine
- (2) Listening to music → taking the medicine
- (3) Comforted by music → healed by medicine

1.2. Introduction to Fortress Besieged

Fortress Besieged is a Chinese satirical novel written by Qian Zhongshu, which depicts the humorous story of middle-class Chinese society in the late 1930s. The title of this book is incontestably a conceptual metaphor whose target domain refers to marriage. Through depicting the love stories of the protagonist "Jianhong Fang" the author intends to convey that marriage is a besieged fortress, and the ones who are out of it expect to come in while the others who have already in it want to run away out of it. This novel was widely considered as one of the masterpieces of Chinese literature in the 20th century.

2. Conceptual Metaphor in Fortress Besieged

The incomparable achievement gained by this classic novel is largely attributable to the diverse application of metaphors, which not only adds to the artistic charm of the works but also highlights the fantastic artistic imagination, rich knowledge, and philosophical thought of Mr. Qian. Meanwhile, there are about two hundred and twenty-six metaphors in total in this novel, of which more than half are structural metaphors, nearly one-third belong to ontological metaphors, and the rest are orientational metaphors. What needs to be stressed is that there are no clear-cut differences between these conceptual metaphor categories. Instead, they are more closely interrelated.

2.1. Structural Metaphor in Fortress Besieged

Structural metaphors, implying how one concept is metaphorically structured in terms of another, allows us to go beyond orientation and reference and gives us the possibility to structure one categorical concept according to another. By means of combining two different categorical concepts, structural metaphor facilitates people to understand abstract concepts more intuitively.

In order to deliver this effect, metaphors usually show up in the form of concrete, familiar, and specific concepts so as to make sense of other abstract, unfamiliar, and general concepts. That is to say, structural metaphor helps map each concept in both the source domain and target domain on the common cognition, which indicates that structural metaphors are grounded on

our experience. For example, we would say that life is a journey, but we would not say that a journey is life because "journey" is a concrete concept that has been experienced before, while "life" is an abstract and unknown concept that is being experienced. Thus, the journey is chosen as the source domain, while life is the target domain.

To further shed light on structural metaphor, more examples from *Fortress Besieged* have been listed below, each of which will be analyzed in detail.

Example 1: "One of the Ten Commandments of Christianity is 'Thou shalt not kill,' but what does a doctor do but professionalized killing?"

This sentence shows up when Fang dates with Miss Pao and dines with her at a restaurant. Talking about the fiance of Miss Pao, Fang teases that doctors are killers or murders in nature, under the disguise of their profession. In everyday concept, the impressions towards doctors are, more often than not, positive, who devote their time and even lives saving patients. However, in the context of Fang being chasing after Miss Pao on the one hand and Miss Pao's fiance is a doctor, on the other hand, Fang chooses the negative side to describe the characteristics of doctors and even compare them to cruel killers, emphasizing the brutality and cruelty of doctors and demeaning the quality of Miss Pao's fiance, so as to chase after Miss Pao is a zigzag way.

(1) Doctors→ professional murders

(2) The mercilessness of doctors→ inhuman fiance of Miss Pao's

Example 2: Her nonchalance made him apprehensive, giving him the feeling it was a demonstration of confidence secured by love, just as the sea stays calm after a storm while underneath its tranquil surface lies the power to rise up in a rushing torrent.

In this example, "her" refers to Fang's wife--Sun Jiaruo. Be trapped in the *Fortress*, Fang and Sun have quarrels with each other not only after marriage but even before their marriage. Every time they quarrel with each other, Sun just isolates herself from her own world, and silence is filled with the gap between them. Fang uses structural metaphor to specify the peace after brawls, comparing Sun's peace to the peaceful sea after the hurricane's hitting. The similarity between Sun's peace and the sea's peace lies in that there is something restless, unquiet, and choppy rolling in the depth of Sun's heart and underneath the bottom of the sea. It is undeniably true that what lies on the surface is peacefulness, yet it can be sensed and felt that the tension underneath the surface is building up, and the latent power is up to conceive another hurricane. In virtue of this structural metaphor, the untouchable feeling about marriage can be pinned down and become all the more specific. And the metaphorical relationships are as follows:

(1) The peacefulness of the hurricane-hit sea→ Sun's insipidity and serenity after quarrels

(2) The powerful latent force under the sea→ the tension between Fang and Sun in their marriage

(3) Another hurricane has been brewed→ another quarrel is waiting for them

Example 3: The viciousness of a kind, simple-hearted soul, like gritty sand in the rice or splinters in a deboned fish, can give a person unexpected pain.

In this example, the fuzzy and abstract concept of viciousness has been specified through the application of ontological metaphor. By comparing the viciousness of a kind and simply-hearted people to gritty sand in the rice or splinters in a deboned fish, the author makes the abstract and elusive feelings concrete. In addition, it leaves the reader with imagination to sense the subsequent sorrow and unexpectedness caused by such viciousness. And the metaphorical relationships can be listed as follows:

(1) Gritty sand in the rice or splinters in a deboned fish → the viciousness of an honest, kind and simple-hearted soul.

(2) The unexpectedness of finding gravel or bone→ the sorrow of being hurt by genuine people's viciousness

Example 4: Meanwhile, Fang's self-esteem had deflated like a rubber tire under Miss Pao's glance.

In this example, when the day of departing becomes closer and closer, the relationship between Miss Pao and Fang gets colder and colder. Actually, it is Miss Pao who embarks on alienating Fang, in an attempt to end their love affair. Seeing Miss Pao speaks to him with an extremely polite and distant tone, together with her cold eyes, Fang gets to know that everything is going to arrive at its end. Past and present contrast sharply with each other, which brings about Fang's low-spirit and the loss of his self-esteem. In this ontological metaphor, abstract self-esteem has been compared to a deflated rubber tire, which vividly conveys Fang's sadness and depression.

(1) Deflated rubber tire→wounded pride and self-esteem

(2) Tire getting pierced by Miss Pao→love affair being choked and ended by her

Example 5: Be that as it may, from that point on, their friendship grew with the speed of a tropical plant.

In this example, "their friendship" refers to the relationship between Miss Pao and Fang Jianhong. When they meet on the cruise liner, Fang is in the second class while Miss Pao is in the third class. In order to get acquainted with her, Fang descends to the third floor. And as time goes by, they get to know each other. Life on that cruise liner is so boring that they both feel inclined to make friends with each other so as to kill time. Here, the word "friendship" doesn't merely refer to the pure affiliation between the two youngsters but a kind of feeling more than that---secret adoration and admiration. And the development of this type of secret, improper and indecent admiration is compared to the growth of tropical plants, the growth speed of which is exceedingly fast, to the extent of being out of imagination. Meanwhile, the rapidness of the development of their relationship resembles the growth of tropical plants in that both of the two things develop fast and rapidly. And these metaphorical relationships can be interpreted below.

(1) Grew with the speed of a tropical plant→ the development of their friendship and adoration

(2) The rapidness of plants' growth→ the fastness of Miss Pao and Fang getting acquainted and involved with each other

Example 6: In those days, she valued her affection too highly to bestow it casually. Now, however, she was just like the person who has some fine clothes made and, saving them for good occasions, locks them in a chest. Then one or two years later, she suddenly finds their style and design are out of fashion and is filled with disappointment and regret.

Love defies definition, beyond description and out of grasp. However, in this example, this abstract feeling is specified as a piece of customized clothes, unique, expensive, unattainable, yet transiently outdated. And it seems that it is Miss Su's love that is described as the concrete clothes through structural metaphor. However, if we delve into this metaphor, it can be found out that it is Miss Su's most attractive appearance and most wonderful years that fade away quickly together with the flying time and never return. Just like the outdated clothes, Miss Su is bound to become obsolete in this changing world if she keeps on locking her heart and holding back her love.

(1) Customized and fine clothes→ precious love that is not bestowed out casually by Miss Su

(2) Out-fashioned clothes→ Miss Su's delayed love and obsolescence

2.2. Ontological Metaphor in Fortress Besieged

The world is material, and so is our way of living. It is precisely because of our experience of matter that we can understand abstract concepts as "entities," thus giving rise to ontological

metaphors. In such metaphors, people treat an abstract object as a tangible entity so that they can talk about and recognize its characteristics.

Ontological metaphor can be divided into two types: container metaphor and anthropomorphic metaphor. Container metaphor is the most typical and representative metaphor in ontological metaphor. Container metaphor refers to the understanding of abstract concepts through container metaphor by treating noumena that do not belong to the container class, such as time, geographical place, body or body parts, various time, and activities as containers. The concept of a container is mainly represented by "in" and "out," that is, the prepositions "in," "out," "within," "without," and "into." In people's experience, being in a container means having, and being out of a container means having nothing. For example, I saw her walk out of the supermarket.

Get out of the supermarket. This is an example of thinking of a local "supermarket" as a container, entering the "supermarket" as inside the container, leaving the supermarket outside the container.

Another type of ontological metaphor is an anthropomorphic metaphor. Anthropomorphic metaphor refers to the understanding of objects and abstract concepts by means of specific human actions, behaviors, and thoughts. That is, it is a human-centered, human-sourced domain, and object and abstract concept as the target domain. Ontological metaphor is common in daily life and literature, and people are familiar with it. For example, flowers in the autumn wind smile bent, falling leaves also dance with the wind. "Laughing" and "dancing" are both human characteristics. In this sentence, they are used to describe the inanimate flowers and fallen leaves, respectively, to make them personify.

Example 7: The train was like a sardine can. The people were packed in so tightly that their bodies were flattened out.

In example 7, this metaphor is applied when the group of five people is on the way to San Lv University. Undoubtedly, their journey is saturated with hardships, inconvenience, and even hunger. Under such an extremely unfavorable condition, all they want desperately is to arrive at the university as soon as possible, irrespective of the severe environment. And here, they are trapped in the overcrowded train, with their bodies being cramped and confined. In an attempt to vividly depict this amusing situation, the author adds a tinge of humor into this hardship by comparing the people in the chambers as sardines in a can.

- (1) A sardine can→the chamber of the train
- (2) Sardines packed in the can→the passengers on the train
- (3) The insufficient space in the sardine can→ the over-crowdedness of the train

Example 8: Some called her a charcuterie—a shop selling cooked meats—because only such a shop would have so much warm-colored flesh on public display.

In this example, the image of Miss Pao is vividly depicted through the application of ontological metaphor, in which Miss Pao is compared to "charcuterie," for both Miss Pao and the shop selling cooked meats have one thing in common that they are inclined to put their warm-colored flesh on public display, though the shop does so for selling the meat, while Miss Pao does so to tempt and lure the "gentlemen" on the board. This ontological metaphor implies that the way Miss Pao dresses is so sexually tempting that Fang runs after her wholeheartedly. A sexual woman on the cruise liner, where life can be exceedingly boring, is like a slice of inviting pork sold in the charcuterie in a society where the war never ends, and the problem of food and clothing is in badly need. The whole ontological metaphor indicates the frivolousness and the lure of Miss Pao. And the detailed metaphorical relationships are listed as follows:

- (1) Charcuterie, a shop selling cooked meats→Miss Pao
- (2) Meat on display in charcuterie→ Pao's body parts being largely exposed and uncovered

(3) The temptation of eating meat→ urge to own Miss Pao

Example 9: Even a germ could go about smug in the expectation that it might be put under a microscope and looked at.

In Example 9, "Li Mei-ting" is compared to "a germ." To better vivify the image of Li, the author applies an ontological metaphor and chooses a relatively concrete creature in the source domain. Both Li and the germ resemble the characteristics of being very "small," "insignificant," and "dispensable." However, in spite of their smallness, insignificance, and dispensability, Li and the germ still conceive the wonderful wish of being recognized by others in virtue of a microscope so that all his excellence and glory can be noticed and magnified. The insignificance of Li lies in his shallow knowledge, which doesn't match with the diploma acquired by him. Moreover, his smallness is best articulated with the author's pen and paper by depicting his being sneaky, calculating and selfish. And detailed metaphorical relationships are listed below:

(1) A germ→Li Mei-ting

(2) The smallness of a germ→ the insignificance of Li

(3) The hope of the germ being amplified→ the hope of Li being recognized and praised

(4) The germ's smug → Li's self-glorification and blowing his own horn

Example 10: In the office hours they keep, heads of organizations are like the midwinter sun or that once-in-a-lifetime stroke of luck: they come late and leave early.

In example 10, "heads of organizations" is in the target domain, which is comparatively uncommon in people's experience, while "the midwinter sun" or "the once-in-a-lifetime stroke of luck" is in the source domain, which is quite familiar to the ordinary people. What's more important is that both "the midwinter sun" and "the once-in-a-lifetime stroke of luck" bear the similarity of being very ephemeral and momentary--coming very late and going too fast. Such exact feature of being momentary in source-target has been mapped into the concept in the target domain—"heads of organizations" so as to indicate that meeting those chiefs or heads during the working hours is as extremely challenging and rare as to see a sunny day in severe winter or having a lifelong fortune for ordinary people.

The implication and intention of applying structural metaphor are self-evident: condemning the bureaucracy and negligence of duty in Chinese society at that time. The mapping can be presented as follows:

(1) The midwinter sun/ once-in-a-lifetime stroke of luck→ heads of organizations

(2) Coming very late→ the chief coming late for work

(3) Going so fast→ the chief going back home very early

Example 11: "Some people might say you are like the fox who couldn't reach the grapes and complained that they were sour."

In this example, Mr. Fang is compared to the fox by ontological metaphor who can't have a taste of his beloved grapes (or who cannot get his ideal promotion). The image of the fox is cunning, sinister. Originated from Aesop's "The Fox and the Grapes," the original image of sour grapes attaches great importance to the "sourness" of the taste, reflecting ordinary people's common psychological phenomenon that the one who can't own what he wants, more often than not, will seek self-consolation by demeaning what they cannot get. Therefore, there is an old saying that "sour grapes can't be tasted." However, the image of sour grapes in Example 14 is far more than what has been decoded. Sour taste, a characteristic of grapes in the source domain, maps to the emotions of people in the target domain. In traditional Chinese culture, the sour taste reminds people of vinegar, and the smell of vinegar represents people's jealousy.

The author uses the sour taste of grapes here is in an attempt to specify the protagonist's jealous feeling when he doesn't get what was expected about his position. For better representation, the mapping relationships are listed as follows:

- (1) The fox→Mr. Fang being cunning and sinister
- (2) Grapes→ higher position and promotion in social status and more salary in work
- (3) Sourness→jealousy of others who holds the same fake diploma but gets a higher salary and social status

Example 12: He tried to amuse her by calling her the affectionate nicknames "Dark Sweetie" and "Miss Chocolate."

In Example 12, Mr.Fang gives Miss Pao a diminutive by comparing Pao to "Dark Sweetie" and "Miss Chocolate." Obviously, those nicknames are in the source domain, for it is familiar to ordinary people. The "blackness" indicates the complexion of Miss Pao, while the "sweetness" embodies Fang's infinite tenderness and admiration towards Miss Pao, together with her sexy body. In an attempt to please Miss Pao, Fang uses this ontological metaphor to bridge the gap and make their relationships become closer and closer. The metaphorical relationships are as follows:

- (1) The color of black→ Miss Pao's ebony skin
- (2) The taste of sweetness→ Miss Pao's loveliness and cuteness
- (3) Chocolate→ the taste of love

2.3. Orientational Metaphor in Fortress Besieged

Human beings live in spatial orientation; the body will be limited by space orientation, so human beings are not unfamiliar with the orientational orientation. It can be said that spatial orientation exists in the human subconscious. The earliest concepts of human beings are formed on the basis of the cognition of space. For example, based on the cognition of the concepts of up and down, front and back, left and right, etc., of the distance relationship with the human body, people can understand other abstract concepts.

Orientational metaphor is the mapping of the spatial concept to the non-spatial concept of orientation. It is a metaphor of image schema, that is, taking an orientational concept as a source domain and using it to construct a non-spatial target domain. It gave him a kick to hear the teacher praise him. In the example, the orientational metaphor of "up and down" is used, that is, happy is up, and sad is down. "Up" is the source domain, while emotion is the target domain. The source domain is used to map the target domain. That is, "up" means the positive emotions of happiness and excitement. Many abstract concepts in life and text need to be constructed by the azimuth metaphor, so it plays an important role in human cognitive activities.

Example 13: He could have gone on—no, gone up, as an official.

In this example, this orientational metaphor is the interior monologue of Han Xueyu. When he confronts the risk of having his fake diploma brought to light by Fang Jianhong, in an attempt to secure his senior official position, Han leaves no means untried to associate and establish a good relationship with Fang, including inviting Fang to his home to have dinner. Han is so determined that he must secure his official post, social status, and face. Only by doing so can he continues to maintain his post, and the chances are that he can even get promoted to a higher position. Here, the juxtaposition of "on" and "up" (the contrast in Chinese being more prominent—down and up.) not just means the physical orientation but decodes Han's good wishes of holding on to his current job and even getting promoted. And the metaphorical relationships can be displayed as follows.

- (1) Gone on→keep on securing an official position
- (2) Gone up→in an attempt to get a higher and more powerful official position

Example 14: Ultimately, everything came out well, and we reached the Western Paradise (Buddhist heaven). At least from now on, we can keep a respectful distance from Li Mei-ting and Ku Er-Chien.

This orientational metaphor can be embodied in the word "from" In this metaphor, the author compares the journey to that college to the journey to the Western Paradise, indicating the hardships and troubles they've met during the process. But in such a hard time, instead of uniting together with other members, Li and Gu only think for their own interests, buying cigarettes with the public fund and stealthily having meals when others are desperately starving. From these details, both Zhao Xinmei and Fang Hongjian detest them to death, so that Zhao and Fang wish to keep a far distance from Li and Gu as soon as they arrive at that college. "From" is originally used to represent physical distance, but here it is used to represent a psychological distance and emotion. It's a kind of emotional alienation. Generally speaking, people who are familiar and close to each other are more inclined to be physically close with each other when they are sitting together, standing and chatting.

(1) Keep a respectful distance from Li and Gu→ not only keep a far physical distance away from them but also alienate them from the psychological distance

Example 15: Also, his heart seemed to have become lighter, giddy, floating up, but it was an empty joy. Like the balloon released by a child, it would raise no more than a few feet and then burst into nothing, leaving only an indefinable sense of loss and disappointment.

In this example, Fang has been separated from Miss Pao and lost contact with her. Returning back to the homeland, without too much being worried about, yet not too much to be excited at. And this sentence is used in the metaphorical form to depict this kind of mood. Here, "floating up" is the metaphorical version of being happy. When someone's mind or heart is unburdened, the weight of his thought and mood will become light accordingly. And once the lightness of mind fills with his heart, the chances are that he will develop a feeling of floating in the air or being lifted up, which is metaphorically described as "up." And it still remains true when it comes to the metaphorical use of the orientational word "down." When a man is so heavyhearted, the weight of his mind will aggravate to the extent of dragging him down.

(1) Floating up→ become extremely happy

(2) Rise no more than a few feet→ happiness and enjoyment don't last very long

Example 16: But now that she was a woman Ph.D., she felt the loneliness of her lofty perch, which was higher than anyone dared climb up.

In this example, there are no actual concrete things that enable anyone to climb up. In people's cognition, perches or mountains are the traditional things that human beings may step on and climb up. Here, Miss Su's aloofness and pride are comparable to the mighty and awing mountain, which is so towering and lofty that no one dares to come close, let alone try climbing on it. And what makes Miss Su become seemingly aloof is her profound knowledge, being too deep to be understood. Additionally, the word "lofty" (it originally means "up" in Chinese) refers to high status.

(1) Lofty perch→Miss Su has ascended to the place of unattainable height

(2) Higher than anyone dared climb up→ Miss Su is too knowledgeable for others to associate with.

Example 17: Fortunately, when officials take a tumble, like cats which always land on all fours, they never end up in any great distress.

It is common sense that a cat will never get heavily hurt even though it falls from a very high place since it can land on all fours. Based on this knowledge, the author metaphorically explains the situation where government officials suffer a setback in their careers. Owing to the bureaucratic and corrupt official networks, no matter how severe mistakes those officials have made, they can survive safely and sound without being punished or being deposed. And this phenomenon remains true even nowadays. In this metaphorical sentence, "take a tumble" means causing troubles or making mistakes, which gives rise to the risk of falling from the previous high position. "land on all fours" indicates that the result of falling down from a high

place will not be very ugly or ungainly, implying the irony fact that bureaucrats shield one another.

(1) Take a tumble→ making troubles or falling down from a higher place

(2) Cats land on all fours→ it won't be a complete fiasco even though these officials have fallen from the peak of their career

Example 18: People in high positions can often speak quite well but can't handle a pen effectively.

In this example, the author applies an orientational metaphor to emphasize the mismatching of the people's high social status and his low ability to write letters. "High" is originally used to refer to the concept of space, but in this sentence, it is used to indicate people's social status. In ancient times, social status was closely related to the strength of a physical body, while the strength of an individual was highly related to the physical strength of the body. When two men are fighting, it is generally said that the tall and strong man has a better chance of winning. Gradually, occupying a commanding position enables people to have a bird's-eye view, gaining a more holistic picture. In the meantime, people in the lower place will have to look up to the one in the higher position. Likewise, the one in the physically higher place will have to descend to associate with the lower ones. Under such conditions, the physical position of height can be used metaphorically to indicate social status.

(1) High position→ high in social status or careers

3. Conclusion

Metaphor is a brand-new means of language expression, art, and thinking. Through the analysis of classic metaphors in *Fortress Besieged*, it has been found that the structural metaphor, the ontological metaphor and the orientational metaphor in conceptual metaphor are definitely not isolated from each other but an interrelated whole.

The working mechanism of conceptual metaphor in *Fortress Besieged* is to map the source domain to the target domain, establish cross-domain correlation, and form cognition. The mapping between the two domains of conceptual metaphor is based on people's physical, psychological, life experiences and the structural correlation generated in people's experience from the source domain to the target domain to achieve the purpose of cognition.

The author uses metaphorical expressions to specify abstract and obscure concepts one after another and vivify character images step by step, which enrich the novel's language to an extremely great extent, arouse readers' endless interest, and increase the readability of this novel.

At the same time, the advantages of using metaphors in literary works are also self-evident. First of all, metaphor can show the literariness of language, make the images of characteristics in literary works more vivid, add aesthetic charm, and enable the readers to have a meaningful aftertaste when reading works. And those are summarized from the perspective of literariness. Secondly, metaphor plays an immeasurably significant role in perfecting artistic thoughts in literary creation, which makes literary works possess both literary and philosophic characteristics.

All in all, metaphorical thinking patterns in cognition largely enrich language in literary works. Moreover, literariness endowed by conceptual metaphors further proves and highlights the fact that conceptual metaphor is a common way of thinking and knowing things.

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