

Exploring the Metaphorical Use of TEMPERATURE Domain in Character Descriptions in Susan Cooper's *The Dark Is Rising* Sequence: A Cognitive Linguistic Approach

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Abstract—This study investigates the metaphorical use of the TEMPERATURE domain in character descriptions within Susan Cooper's *The Dark is Rising* series, adopting the framework of Conceptual Metaphor Theory. Despite extensive scholarly attention to the series from literary and cultural studies perspectives, there is a notable gap in cognitive linguistic analysis. Concerning the TEMPERATURE domain, though it is essential to human experience and metaphorically rich in daily thought and language, there has been limited research on the role of this domain in literary discourse. To fill these research gaps, this study adopted the mixed-methods approach, combining (1) content analysis to examine the relationship between the TEMPERATURE domain, specifically WARMTH and COLDNESS domains, and character types and (2) thematic analysis to explore how these domains describe good and evil characters throughout the series. The findings reveal that both WARMTH and COLDNESS domains are used to describe good and evil characters, with no distinctive domain exclusive to each character type. This challenges the conventional association of warmth with goodness and coldness with evil. Such complexity can be attributed to the deceitful nature of evil characters and the emotional detachment of virtuous characters for the greater good, as demonstrated in the novel series. This study contributes to a deeper understanding of the creative use of temperature-related metaphors in literature, offering insights into their role in character construction and thematic development.

Index Terms—conceptual domain, conceptual metaphor, good and evil, temperature domain, *The Dark is Rising*

I. INTRODUCTION

The battle, or the relationship in general, between good and evil has attracted not only writers, readers, and audiences but also scholars from various fields, including linguistics (e.g., Howe, 2006; Johnson, 1993; Robinson, 2016; Stack, 2020; Yu, 2022). This fascination has extended to understanding how good and evil characters are described in the literature from the perspective of cognitive linguistics (e.g., Fornalczyk & Biela-Wolonczej, 2012; Hansson & Norberg, 2016; Sullivan, 2013). Adopting the Conceptual Metaphor Theory, the current study aims to explore how these different character types are metaphorically portrayed through the specific domains of WARMTH and COLDNESS within the broader TEMPERATURE domain in *The Dark is Rising* pentalogy.

The TEMPERATURE domain is an interesting and useful research topic due to its “universal, ubiquitous, crucial and embodied” nature (Koptjevskaja-Tamm, 2015, p. 2). Temperature phenomena are fundamental to human experiences, for they are critical for all living beings and are relatively easy to perceive. Additionally, the embodied nature of these experiences makes temperature a rich source for metaphorical language. This is the reason why the TEMPERATURE domain has been extensively studied in cognitive linguistics, particularly in research exploring the universality of temperature-related metaphors (e.g., Grady, 1997; Kövecses, 2005; Lakoff & Johnson, 1999) and the variations of these metaphors across languages (e.g., Juvonen & Nikunlassi, 2015 on Finnish; Xiugui, 2022 on Chinese; Treis & Doyiso, 2019 on Kambaata compared with Highland East Cushitic languages of Ethiopia; Coschignano, 2020 on Italian; Liljegren & Haider, 2015 on Indo-Aryan Palula, Pakistan). These prior studies commonly examine how the TEMPERATURE domain contributes to the conceptualization of abstract concepts in everyday discourse. Up till now, there is still a significant gap in research on how this domain is manifested in literary discourse to enhance character construction and thematic development. Exploring this area can provide deeper insights into the creative use of the TEMPERATURE domain in literature, offering a richer understanding of how the metaphors with this domain shape the reader's perceptions of characters and themes.

The Dark is Rising pentalogy, written by Susan Cooper and published between 1965 and 1977, was selected for analysis in this study due to its rich metaphorical language, particularly its significant use of the TEMPERATURE

domain in character descriptions. While this series has received extensive scholarly attention from the perspectives of literature and cultural studies (e.g., Bryan, 2017; Carroll, 2012; Drout, 1997; Fimi, 2017; Plante, 1986; Veeder, 1991), there has been minimal research analyzing it through the lens of linguistics, especially cognitive linguistics. Notably, Hansson and Norberg (2016) conducted a study exploring the construction of good and evil through cold imagery in the second book of the series. Despite their thorough analysis of the contribution of cold imagery to the novel's macrostructure, their findings are limited to this single installment and do not address the broader use of the TEMPERATURE domain across the entire series. This research gap highlights the potential value of a comprehensive linguistic analysis of the entire series, particularly examining the WARMTH and COLDNESS domains in character descriptions from a cognitive linguistic perspective.

To fill in these gaps in the literature, this study aims to delve into the metaphorical use of WARMTH and COLDNESS domains in character descriptions within Susan Cooper's *The Dark is Rising (DR)* series. By focusing on these two temperature-related domains, the research seeks to examine whether these domains align with common human patterns of emotions, behaviours, and moral judgments and uncover how they contribute to the portrayal of good and evil characters in the *DR* series. These aims are specified in the following research questions:

- 1) Is there a statistically significant association between the TEMPERATURE domain and the character type in *The Dark is Rising* Sequence?
- 2) How is the TEMPERATURE domain employed to describe good and evil characters in the sequence?

II. LITERATURE REVIEW

A. Conceptual Metaphor Theory

Conceptual Metaphor Theory (CMT) was initially presented by George Lakoff and Mark Johnson in their influential book *Metaphors We Live By* (1980). Since then, it has been expanded upon by these authors and other key figures such as Mark Turner, Raymond Gibbs, Vyvyan Evans, and Zoltán Kövecses. CMT posits that metaphors are not simply ornamental elements of language but are integral to the human cognitive system, affecting how one thinks, speaks, and acts (Kövecses, 2010; Lakoff & Johnson, 1980). To distinguish these metaphors from linguistic ones, the term “conceptual metaphor” is used, emphasizing their role as “metaphorical concepts” that form part of the human mind for understanding the world (Lakoff & Johnson, 1980, p. 6).

The major function of conceptual metaphors is to facilitate the understanding of one concept that is typically abstract through another that is typically concrete (Lakoff & Johnson, 1980; Kövecses, 2010, 2020). In CMT, a conceptual metaphor is defined as “a systematic set of correspondences between two domains of experience,” specifically between elements of the source and target domains (Kövecses, 2020, p. 2). These metaphors are formatted as TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN. Small capital letters are used to indicate a conceptual metaphor, while italics are chosen to present a metaphorical linguistic expression, i.e., “the surface realization of such a cross-domain mapping” (Lakoff, 1993, p. 203). For instance, the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER or ANGER AS HEATED FLUID IN A CONTAINER can be instantiated by several linguistic metaphors such as *to be filled with anger*, *to reach boiling point*, *to flip one's lid*, and *to simmer down*.

B. Conceptual Domain

Because the focus of conceptual metaphors is not on language but on the conceptualization of one domain of experience in terms of another, it is of great importance to understand what a domain is.

According to Evans (2007), conceptual domains, also known as experiential domains or simply domains, in CMT are “relatively complex structures which relate to coherent aspects of experience” (p. 61). Supporting this definition, Kövecses (2010) defines a conceptual domain as “our conceptual representation, or knowledge, of any coherent segment of experience” (p. 324). Demonstrating their foundation in everyday life and recurring human experiences, Lakoff and Johnson (1980) assert that conceptual domains are “natural kinds of experience,” being the product of human bodies and interactions with the physical environment and with other people (p. 3).

In CMT, each metaphor consists of a source domain and a target domain. Source domains are concrete concepts that humans experience through direct, sensory, and motor interactions with the world and are, therefore, cognitively more easily accessible to be used for defining other concepts (Johnson, 2017; Lakoff & Johnson, 1980; Littlemore, 2019). Target domains involve more abstract concepts that lack clear delineation or physical characteristics, so they are more difficult to understand or discuss in their own terms. For instance, in the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER, the conceptual domain of ANGER is relatively more abstract and complex; therefore, it needs metaphorical conceptualization in which it is understood or talked about through a more concrete and familiar domain as HEATED FLUID IN A CONTAINER.

Some common source domains include ANIMALS, BUILDINGS, DIRECTION, FORCES, GAMES and SPORT, HEAT and COLD, HUMAN BODY, LIGHT and DARKNESS, MONEY, PLANTS, etc. (Deignan, 1995; Kövecses, 2010). In comparison with the source domains, the target domains include higher-level concepts related to psychological and mental states, social processes, as well as personal experiences such as COMMUNICATION,

EMOTION, HUMAN RELATIONSHIPS, LIFE and DEATH, MORALITY, SOCIETY, THOUGHT, TIME, etc. (Kövecses, 2010).

C. TEMPERATURE Domain in Character Descriptions

TEMPERATURE is a fundamental human experience and a common source domain in CMT (The capital letters represent concepts instead of words). Exploring its metaphorical use in descriptions of good and evil characters or moral behaviours can provide valuable insights into common human patterns of emotions, behaviours, and experiences related to morality.

Humans experience temperature through the air around them and the objects they touch on a daily basis; therefore, it is unsurprising that people use the TEMPERATURE domain metaphorically to express attitudes, reason about situations, or describe the emotions and behaviours of others (Kövecses, 2010). Deignan (1994) elaborates on the specific linguistic choices related to temperature, highlighting how language tends to associate warmth with positive attributes and cold with negative ones. For instance, warmth is frequently linked to friendliness and caring, traits that are socially and morally valued (e.g., “warm personality”, “a person who radiates warmth and kindness”), while cold is often related to unfriendliness or a lack of emotion, which are viewed as socially and morally negative (e.g., “cold-hearted”, “a cold, unwelcoming place”) (Deignan, 1994, pp. 161, 164).

According to Lakoff (2009), the connection between physical sensations and moral judgments is deeply rooted in the neural pathways of the human brain, particularly in the prefrontal cortex, which governs moral reasoning. The brain's mechanisms for moral judgments are intrinsically linked to those for positive emotions like joy and satisfaction, as well as negative emotions such as anxiety and fear. This explains why warmth and cold often serve as source domains for discussing moral behaviours. Specifically, we tend to feel uneasy and threatened in the dark or cold, just as we do when encountering immoral behaviours, while we feel comfortable and safe in light and warmth, much like when we experience acts of kindness and fairness. These experiences underpin the use of the WARMTH domain for virtuous behaviours and the COLDNESS domain for less virtuous or cruel actions, highlighting how human moral judgments are deeply influenced by their innate responses to physical conditions.

Due to its limited scope, this study only focuses on the source domains of WARMTH and COLDNESS within the broader TEMPERATURE when analyzing the linguistic manifestations of moral judgments. This selective approach is justified by the direct opposition these domains exhibit when used to describe moral character and behaviour. For instance, a “warm-hearted” person is commonly understood as compassionate and caring, whereas a “cold-hearted” individual is perceived as lacking empathy and kindness, which are typically associated with moral deficits. This binary opposition is less apparent when comparing other terms within the TEMPERATURE domain, such as “hot” (in comparison with “cold”) and “cool” (compared to “warm”), which do not carry as straightforward moral implications. As observed in both everyday language and scholarly research (e.g., Deignan, 1994), the WARMTH and COLDNESS domains are frequently employed to metaphorically delineate moral good and evil respectively, and they function as antonyms in this case. Therefore, by focusing on WARMTH and COLDNESS, this study aimed to provide clearer and deeper discussion on how these two opposite domains are employed to describe good and evil characters in the DR series.

III. METHODOLOGY

This research adopted the mixed-methods approach to combine the strengths of both quantitative and qualitative approaches, thereby addressing the research questions more effectively.

A. Quantitative Approach for Research Question 1

To investigate the association between TEMPERATURE domain and character type, this study employed content analysis. Metaphorical expressions related to the WARMTH and COLDNESS domains were systematically collected from the entire *The Dark is Rising* sequence by Susan Cooper.

Below is the information on this series, including five books and the abbreviations used for each book in the sequence:

TABLE 1
OVERVIEW OF *THE DARK IS RISING* SEQUENCE

Book number	Book title	Original publication year	Abbreviation
1	<i>Over Sea, Under Stone</i>	1965	DR 1
2	<i>The Dark is Rising</i>	1973	DR 2
3	<i>Greenwitch</i>	1974	DR 3
4	<i>The Grey King</i>	1975	DR 4
5	<i>Silver on the Tree</i>	1977	DR 5

To minimize subjectivity in identifying linguistic metaphors, this study followed the Metaphor Identification Procedure of the Vrije Universiteit Amsterdam (MIPVU), as proposed by Steen et al. (2010). This procedure involves using dictionaries to verify the basic meanings of lexical units, which are then compared with their contextual meanings to determine metaphorical use. According to Steen et al. (2010), not all metaphors in discourse are expressed indirectly; metaphors can also be conveyed through direct language, typically using similes. The authors refer to these comparison-related phrases as “direct expressions of metaphor” (p. 93). Supporting this view, Sullivan (2013) asserts that, although similes and metaphors differ in form, both evoke nearly similar images in the minds of readers or listeners, so both of them are relevant for a study on conceptual metaphors, or metaphors of thought. Dorst’s (2015) research further shows that these direct metaphors are prevalent in novels and become a distinctive feature of the genre. Due to these reasons, this study includes both similes and metaphors as linguistic forms of conceptual metaphors in its analysis, thereby broadening and deepening the dataset.

After all the metaphorical expressions related to the TEMPERATURE domain were collected, they were grouped into four categories: (1) Descriptions of good characters using the WARMTH domain, (2) Descriptions of evil characters using the WARMTH domain, (3) Descriptions of evil characters using the COLDNESS domain, and (4) Descriptions of good characters using the COLDNESS domain. The frequency of metaphorical expressions in each category was then counted. A Chi-square test was conducted after that to determine if there was a statistically significant association between two categorical variables, i.e., character type (good vs. evil) and TEMPERATURE domain (WARMTH vs. COLDNESS).

B. Qualitative Approach for Research Question 2

To explore how TEMPERATURE domain is employed to describe good and evil characters, the study conducted a thematic analysis with the following steps:

Firstly, for each category, the target domains were identified. This involved interpreting what each metaphorical expression referred to in the context of the novel series. For example, in the expression “This is a *cold* battle we are in, Will, and in it we must sometimes do *cold* things,” the first “cold” refers to the harsh and unemotional nature of the battle, which is instantiated by the conceptual metaphor UNFEELINGNESS IS COLDNESS, while the second “cold” refers to the necessity for rational and detached actions, based on the conceptual metaphor RATIONALITY IS COLDNESS.

Secondly, themes and patterns in the use of these temperature-related metaphors were identified and analyzed. This included understanding how WARMTH and COLD domains are associated with various traits and behaviors of good and evil characters, e.g., friendliness, kindness, inhumanity, detachment, or rationality. By examining these patterns, the study could explore how the TEMPERATURE domain contributes to the character construction and thematic development in the series.

By combining content analysis and thematic analysis, this study offers a comprehensive understanding of the role of temperature-related metaphors in the DR series, addressing both the statistical associations and the descriptions of different character types via temperature-related domains.

IV. RESULTS AND DISCUSSION

A. Statistical Analysis of the Association Between TEMPERATURE Domain and Character Type

To investigate the association between the TEMPERATURE domain and character type, a Chi-square test was performed. Table 2 displays the frequency of metaphorical expressions related to the source domains of WARMTH and COLDNESS used to describe good and evil characters in each book of the DR sequence. Table 3 summarizes the crosstabulation of these frequencies and percentages across different temperature-related domains and character types, and Table 4 presents the Chi-square test results for the association of these two categorical variables.

TABLE 2
FREQUENCY OF METAPHORICAL EXPRESSIONS RELATED TO THE TEMPERATURE DOMAIN IN CHARACTER DESCRIPTIONS IN THE DR SEQUENCE

Book	Title	Evil characters		Good characters	
		WARMTH domain	COLDNESS domain	WARMTH domain	COLDNESS domain
1	<i>Over Sea, Under Stone</i>	1	5	0	0
2	<i>The Dark is Rising</i>	0	7	7	10
3	<i>Greenwitch</i>	0	7	0	6
4	<i>Grey King</i>	1	4	3	16
5	<i>Silver on the Tree</i>	9	12	16	12
	Total	11	35	26	44

TABLE 3
CROSSTABULATION OF CHARACTER TYPE AND TEMPERATURE DOMAIN

		TEMPERATURE domain		Total	
		WARMTH	COLDNESS		
Character type	Good characters	Count	26	44	70
		% within Character Type	37.1%	62.9%	100.0%
		% within TEMPERATURE Domain	70.3%	55.7%	60.3%
	Evil characters	Count	11	35	46
		% within Character Type	23.9%	76.1%	100.0%
		% within TEMPERATURE Domain	29.7%	44.3%	39.7%
Total		Count	37	79	116
		% within Character Type	31.9%	68.1%	100.0%
		% within Temperature Domain	100.0%	100.0%	100.0%

TABLE 4
CHI-SQUARE TEST RESULTS FOR THE ASSOCIATION BETWEEN CHARACTER TYPE AND TEMPERATURE DOMAIN

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	Point Probability
Pearson Chi-Square	2.237 ^a	1	.135	.157	.097	
Continuity Correction ^b	1.669	1	.196			
Likelihood Ratio	2.286	1	.131	.157	.097	
Fisher's Exact Test				.157	.097	
Linear-by-Linear Association	2.217 ^c	1	.136	.157	.097	.054
N of Valid Cases	116					

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.67.

b. Computed only for a 2x2 table

The results in Table 3 reveal no statistically significant association between the TEMPERATURE domain and character type ($\chi^2(1) = 2.237$, $p = .135$). This indicates that, contrary to common belief, the WARMTH domain is not necessarily associated with good characters, and the COLDNESS domain is not necessarily associated with evil characters in the novel series. In other words, the WARMTH and COLDNESS domains appear to be commonly used for both types of characters, rather than having a distinctive domain for each type. This statistical result will be clarified and explained in the following sections. Due to the length limitations of this article, it is not possible to present all instances where the WARMTH and COLDNESS domains are used to describe different characters, so only a few significant cases have been selected for analysis.

B. Textual Analysis of the Contribution of TEMPERATURE Domain to Character Descriptions

(a). Use of WARMTH Domain in Character Descriptions

1. Use of WARMTH Domain in Describing Good Characters

The WARMTH domain is used 26 times throughout the pentalogy to depict the good characters, with key characters being Gwion Bach (6 instances), King Arthur (5 instances), and Merriman (2 instances). The following are some examples:

(1) "The second voice [of King Arthur] was almost as deep, but lightened by a *warmth* of feeling, like a profound amusement." (DR 5, p. 32)

(2) "His [Gwion Bach's] voice was *warm* and ringing, but there was still wariness in it." (DR 5, p. 169)

(3) "The strong grey-bearded face [of Gwion Bach] broke into its *warm*, illuminating smile. 'Go well, my friends.'" (DR 5, p. 207)

(4) "His [Gwion Bach's] eyes were *warm*, and there was love and patience in his voice, as if he spoke to a troubled child." (DR 5, p. 243)

(5) "'Hawkin,' Merriman said, and there was no command in the tone but only *warmth* and entreaty." (DR 2, p. 222)

All these characters are advisors and helpers to the hero characters at various stages. They provide spiritual support and serve as moral exemplars, especially when the heroes face difficult decisions. Their qualities are conveyed through their voices (1, 2), manner of speaking (5), eyes (4), and smiles (3). Motivated by the conceptual metaphor POSITIVE EMOTIONS ARE WARMTH, the metaphorical expressions (in italics) in the quotes express the good characters' enthusiasm, friendship, and/or love via the pleasant temperature.

The WARMTH domain helps both readers and the main characters identify the moral standing of a new character and reinforce their perceptions of his/her goodness. For example, when Will Stanton, a main character in the series, overhears a conversation between two men on the other side of a wall, one voice familiar to him and the other, although unfamiliar, "lightened by a warmth of feeling" (1), Will feels reassured about the goodness of the strange person, despite not having seen him. That person turns out to be King Arthur, a legendary leader of medieval Britain, who represents justice and righteousness in the series. Similarly, in examples (2), (3), and (4), thanks to his portrayal as closely associated with the domains of LIGHT and WARMTH, Gwion Bach gains Will and Bran's trust, even though they have just met for the first time, and later becomes a guide and protector for the children in the Lost Land. Even when betrayed by those they deeply love and trust, the good characters still show tolerance and compassion. In example

(5), Merriman Lyon, an immortal and powerful Old One dedicated to protecting the good side, pleads with Hawkin, his betrayed servant and confidant, to return to the Light with the love and forgiveness of a father.

Overall, the WARMTH source domain is frequently used to depict the friendly, caring, and tolerant nature of good characters. This consistent application of the WARMTH domain in portraying good characters enhances the narrative's coherence and deepens the reader's understanding of these characters' moral position and inclination.

2. Use of WARMTH Domain in Describing Evil Characters

Although the WARMTH domain is typically used to describe good characters, there are 11 instances (nearly 30% of all instances involving the WARMTH domain in character descriptions) where it is applied to depict evil characters in the pentalogy. This phenomenon occurs when some evil characters have not yet revealed their true nature and are behaving as friends (example 6), or even as family members (examples 7-10) to the good characters:

(6) "Ah yes, Dr. Drew was telling us about your painting," Mr. Withers said *warmly*. (DR 1, p. 45)

(7) "My Blodwen has a *warm heart* and a good ear." (DR 4, p. 117)

(8) "Jane liked her instantly; it was a face like the voice, gentle and *warm* and beautiful all at once, with a glow of kindness." (DR 5, p. 90)

(9) "'Lovely up there,' Mrs. Rowlands said *warmly*." (DR 5, p. 90)

(10) "'Slowly, now!' The voice was *warm*, relaxed, amused;" (DR 5, p. 131)

Out of the 11 specific instances, 10 cases describe the wife of John Rowlands, i.e., Mrs. Blodwen Rowlands. Mr. Rowlands is an ordinary farmer who is wise, kind, and wholeheartedly helps Will with his difficult tasks for the good side. He deeply loves his wife and believes she is a kind person. In example 7, the figurative expression "warm heart" in Mr. Rowlands' compliments to his wife is created from the combination of the metaphor KINDNESS IS WARMTH and the metonymy THE HEART STANDS FOR HUMAN EMOTIONS. The remaining 8 instances revolve around Mrs. Rowlands' interactions with the Drew children, Will, and Bran, who undertake dangerous missions for the forces of good. To them, she appears gentle and caring (examples 8-10), thanks to the pleasant expressions on her face (3 instances) and her voice/manner of speaking (5 instances) understood through the WARMTH domain. It is not until the final chapters of the fifth book in the series that Mrs. Rowlands' betrayal is revealed.

In summary, the WARMTH domain is often used to describe good characters in the novel series. This aligns with the common belief that pleasant and warm temperatures are typically associated with friendly, caring, and positive emotions and behaviours. However, in the pentalogy, the WARMTH domain is also used to portray evil characters when they pretend to be virtuous to approach and exploit the good side. This highlights the deceitful nature of the evil characters and emphasizes that benevolence is exclusively inherent to good characters.

(b). Use of COLDNESS Domain in Character Descriptions

1. Use of COLDNESS Domain in Describing Evil Characters

The DR pentalogy features numerous descriptions of the antagonists through the COLDNESS domain (35 instances). Some examples include:

(11) "Mrs Rowlands' laughter was *cold*, and her voice was all at once oddly different" (DR 5, p. 291)

(12) "there was a reason for his [Grey King's] hard *cold* grip on this part of the land," (DR 4, p. 94)

(13) "he [The White Rider] seemed indefinably more dangerous than before. 'Go back,' said the soft hissing voice *coldly*." (DR 5, p. 226)

(14) "the Rider smiled, but the eyes stayed *cold as ice*." (DR 5, p. 181)

(15) "his [the Black Rider's] face was twisted in fury and dread and *frozen* malevolence," (DR 2, p. 273)

Continuing from previous examples regarding Mrs. Rowlands, it is evident that she is portrayed through both domains of WARM (examples 7-10) and COLDNESS (example 11). Contrary to her outward appearance and feigned kindness, Mrs. Rowlands is an agent of evil, with her laughter revealing her true nature after a long period of concealment. Her unkindness in exploiting and deceiving her loved ones, which is understood in terms of the low temperature, sends her husband into the depths of despair, akin to the torment of enduring bitter winter weather.

By combining the metaphors UNKINDNESS IS COLDNESS and BODY IS A CONTAINER FOR EMOTIONS in examples (11-15), evil seems not only to exist within but also to manifest outwardly as a pervasive coldness expressed through the eyes (example 14), face (example 15), hands (example 12), voice (example 13), and laughter (11). The extreme coldness is illustrated by the comparison to "ice" when the Black Rider, one of the Dark Lords, tries to threaten and demoralize Will (14), and by the "frozen" state of malevolence when facing defeat against the forces of Light (15). "Frozen" is selected to describe the Black Rider's malevolence instead of "freezing" to highlight that his state of inhumanity is no longer a process influenced by external factors but has become a characteristic deeply ingrained in his soul.

2. Use of COLDNESS Domain in Describing Good Characters

The COLDNESS domain is used not only to describe evil characters but also to portray virtuous characters. In fact, the DR sequence features an unusually high number of instances – 44 in total – where good characters are depicted with

the domain of COLDNESS. This is 9 more instances than the descriptions of evil characters with the same source domain.

Unlike the WARMTH domain used to describe the good characters' emotions and behaviours towards their family, friends and others in general, the COLDNESS domain is employed to portray these characters when they face and fight against evil forces. Specifically, in difficult situations, especially when quick decisions are required, good characters need to stay calm and think clearly:

(16) "[Merriman's voice] was soft, but *cold as winter stone*. 'Wait. If you saw the shape of the poor sad dog, you would be greatly surprised.'" (DR 2, p. 55)

This example is part of a conversation between Merriman Lyon, the first Old One of the Light, and Will Stanton, the youngest Old One. The Old Ones are an ancient, immortal, and powerful group of beings dedicated to combating the forces of the Dark. In this instance, Merriman, whose wisdom and power surpass those of later Old Ones, is warning Will about the deceit of the Dark. Exploiting Will's love for all beings and filial affection, the Dark creates the painful whimper of an abandoned puppy, followed by the pleading cries of his mother, to manipulate his mind. When Will hastily responds to these calls of compassion and kinship, forgetting his caution, Merriman reminds him with a voice "soft but cold as winter stone." Merriman's voice combines seemingly opposing qualities: while he empathizes ("soft") with Will's compassion for loved ones and vulnerable creatures, his voice is also filled with harshness, which reflects his calm and firm judgment ("winter stone") about the lurking danger. Unlike Will, Merriman has faced life and death numerous times, so he tends to maintain his composure even in perilous situations, not allowing emotions or inappropriate feelings to interfere with his thoughts and judgments. His calmness and rationality, as a mentor and guide to Will, are crucial in times of danger because this attitude causes Will to pause and consider the situation more carefully. In other words, the COLDNESS domain is used not to indicate Merriman's lack of humanity, but rather the absence of negative emotions such as anger, fear, anxiety, and despair when confronting evil.

Unlike the use of the WARMTH domain to convey kindness and compassion, the COLDNESS domain represents the detachment and uncompromising attitude of the forces of good towards evil. Some examples include:

(17) "Will said *coldly*, 'How do you do?'" (DR 2, p. 163)

(18) "Will said, *cold as winter fish*, 'That has nothing whatsoever to do with you.'" (DR 4, p. 183)

In these instances, Will maintains a distance and remains highly vigilant against the temptations or provocations of villains like the Black Rider (example 17) and Caradog Prichard, a servant of the Dark (example 18). The conceptual metaphor DETACHMENT IS COLDNESS is elaborated in example (18), where coldness is compared to a "winter fish." Fish are typically cold-blooded animals, and the English idiom "a cold fish" refers to an emotionally detached person. Thus, "winter fish" underscores an extreme level of emotional detachment and highlights the necessity for the forces of Good to remain unyielding and dispassionate when confronting the most dangerous elements of evil. The kindness, care, and love associated with the WARMTH domain seem inappropriate in these situations. Not only distancing themselves from the villains, the good characters also firmly oppose evil by exposing their wrongdoings and passing strict judgment:

(19) "'Cowardly it is,' he [Bran] said in a *cold* adult voice, 'to shelter behind those who love you, without giving love in return.'" (DR 5, p. 290)

For those who have fallen to temptation, they are still given the opportunity to return to the path of righteousness, as in example 5 when Merriman tries to persuade his servant and confidant Hawkin to return to the side of good. However, if they resolutely choose the evil forces, the virtuous will not show leniency, regardless of previous bonds of kinship or friendship:

(20) "His [Merriman's] voice was *cold*, accepting the inevitable; the pain was gone." (DR 2, p. 138)

(21) "The strong, bony face of Merriman, his [Will's] master, first of the Old Ones, *cold* in judgment of a much-loved figure [Hawkin] who, through the frailty of being no more than a man, had once betrayed the cause of the Light." (DR 2, p. 138)

After his failed attempt, Merriman accepts the truth and suppresses his pain. He shifts from the pleading tone of a father (example 5) to the judging tone (examples 20, 21) with "terrible sternness" and "implacable, condemning" expression of "a judge's face" (DR 2, p. 139). Despite the pain from Hawkin's betrayal and the guilt of having contributed to his fall, Merriman still prioritizes the greater good and the mission of the Old Ones over his personal feelings and relationships. This is also what he teaches Will in the battle against evil:

(22) "This is a *cold* battle we are in, Will, and in it we must sometimes do *cold* things." (DR 2, p. 134)

The critical detachment of the Old Ones, when faced with the choice between personal bonds and the greater good of humanity, reaches its peak when Will, the youngest Old One, steadfastly refuses to surrender the Things of Power to the Lord of the Dark, even though his sister is being held hostage. Unlike his earlier impulsiveness (16), Will has now become calm and acts purely on reason:

(23) "He [Will] said *coldly*: 'She is not here. You're not going to catch me with a silly trick like that.'" (DR 2, p. 251)

Even when he sees his sister in the hands of the Black Rider and feels the pain of knowing she could be killed at any moment, Will does not give in to the demands of the Dark. To the Old Ones, the superhuman beings born to fight Evil and protect Good, "in this sort of war, it is not possible to pause, to smooth the way for one human being, because even that one small thing could mean the end of the world for all the rest" (DR 4, p.138).

John Rowlands also expressed his views on life and the harsh choices faced by the Old Ones: (24) “It is a *cold* world you live in, bachgen. I do not think so far ahead, myself. I would take the one human being over all the principle, all the time.” (*DR 4*, p. 139)

John Rowlands himself recognized “the coldness at the heart of the Light” (*DR 4*, p. 192) and compared it to the center of the Dark:

(25) “At the centre of the Light there is a *cold* white flame, just as at the centre of the Dark there is a great black pit bottomless as the Universe.” (*DR 4*, p. 137)

Merriman's eyes were also described as containing “the light behind them like a *cold* fire that never went out” (*DR 4*, p. 5). Like Merriman, Will does not deny the necessary coldness of the forces of Good when facing enemies and the harsh choices of the Old Ones, who may have to sacrifice one person, even a loved one, to save the world from the Dark:

(26) “If that [the Dark will take the world to itself] should happen, then there would be no question ever, for anyone, either of warm charity or of *cold* absolute good, because nothing would exist in the world or in the hearts of men except that bottomless black pit.” (*DR 4*, p. 138)

For the Old Ones, even their loved one count as just one person in the world, and they will not endanger everyone else for the sake of that one person. In all situations, good characters must prioritize the greater good of humanity above all else, even familial bonds. This impartiality towards loved ones demonstrates fairness, which is one of the foundations of morality according to the Moral Foundation Theory proposed by Haidt and Joseph (2004).

The frequent use of the COLDNESS domain in descriptions of the forces of Good, as part of the conceptual metaphors DETACHMENT IS COLDNESS, JUDGMENT IS COLDNESS, and RATIONALITY IS COLDNESS in the pentalogy, underscores one of its key themes: alongside kindness and compassion towards people in general, critical detachment, objective judgment, and moral rationality in the fight against evil are essential traits of a hero. It is important to note that the COLDNESS domain used for describing good characters differs from the one used for describing evil characters. Specifically, the coldness attributed to evil characters signifies a lack of humanity, contrasting with compassion and benevolence, whereas the coldness of virtuous characters is associated with fairness, rationality, and calmness in the face of danger, which differs from impulsiveness, sentimentality, and lack of control. Thus, the coldness of good characters allows for decisions that minimize harm to the majority without the influence of personal emotions and relationships.

This finding is consistent with Hansson and Norberg (2016), but it extends their results significantly. Instead of focusing solely on the cold imagery within a single book of the *DR* sequence, this study examined all five books of the series to gain a deeper understanding of both the COLDNESS and WARMTH domains used in character descriptions. Additionally, unlike Hansson and Norberg (2016), which adopted a qualitative approach to investigate the construction of good and evil through cold imagery, this study employed a mixed-methods approach. This allowed for the use of statistical tests, revealing no statistically significant relationship between the TEMPERATURE domain and the descriptions of different character types throughout the entire series. The results challenge conventional assumptions by demonstrating that the WARMTH domain is not invariably linked to virtuous characters, nor is the COLDNESS domain consistently associated with immorality or malevolence. This discrepancy suggests a more complex and less deterministic relationship between temperature-related metaphors and moral characterizations within the series, indicating that the author employs these metaphors in a more versatile and context-dependent manner.

V. CONCLUSION

This study examined the use of TEMPERATURE domain to describe good and evil characters in *The Dark Is Rising* sequence. Through a combination of statistical analysis and detailed textual analysis, it was found that both WARMTH and COLDNESS domains are not exclusively tied to good or evil characters. Although the WARMTH domain is often used to describe good characters in the novel series, it is also used to portray evil characters who feign virtue in order to infiltrate and exploit the forces of good. Similarly, the COLDNESS domain is used to describe both evil and good characters with different meanings: While coldness in evil characters signifies a lack of humanity, in good characters, it is associated with detachment, objectivity, and rationality. A striking finding of this study is that the COLDNESS domain is employed the most frequently to describe good characters, which highlights the theme of “cold heroism” in the entire series: Heroes need to prioritize rationality and the greater good over personal emotions and relationships in the battle against evil to protect humanity.

This research highlights the complex nature of moral character and its metaphorical portrayal in literature. Despite its valuable insights, the scope of this study is confined to a single novel series. Future research could broaden this investigation by examining additional literary series and comparing the use of various temperature-related domains, including not just WARMTH and COLDNESS, but also COOLNESS and HOTNESS, possibly across different genres. Moreover, further studies could explore how temperature-related metaphors are used to depict a broader spectrum of character types, including morally ambiguous or complex characters, rather than focusing solely on categorically good or evil characters. These expanded approaches would offer a more comprehensive understanding of how conceptual metaphors with the TEMPERATURE source domain contribute to character construction and thematic development in literature.

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