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CONCEPTUAL METAPHOR OF LOVE IN POETRY

BACHELOR THESIS

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INTRODUCTION

We can admit that the issue of metaphor is quite old. Nowadays, it would seem that a deeper examination is needed in order to broaden and enrich our attainment with new conceptual metaphors. Generally speaking, our research is based on the analysis in the area of poetry and poems, which tend to vary throughout time. That is why it becomes substantially important to examine the conceptual metaphor of love in poetry.

The subject of the research is the investigation of conceptual metaphors of love in poetry.

The aim of the research is to present a thorough analysis of conceptual metaphors of love in poetry according to their meaning as well as to classify them into separate groups according to their rate of occurrence;

To achieve the main aim the following **objectives** have been set up:

1. To present theoretical background of conceptual metaphors;
2. To provide a detailed analysis and interpretation of conceptual love metaphors in poetry, reflecting various senses;
3. To classify conceptual love metaphors into separate groups according to their rate of frequency;
4. To reveal the significance of the metaphor's usage within poetry.

Relevance of the work. Our work should be considered relevant and important, because the sphere of poetry is broad. Hence, in order to provide a narrower, but a more thorough and engrossing analysis, a particular domain of love metaphors is chosen.

Methods of the investigation applied in the work are as follows:

1. The descriptive – theoretical literary analysis was used to provide a possibility to examine several issues concerning conceptual metaphors.
2. The componential method was applied to analyze, thoroughly describe and classify conceptual love metaphors according to their meaning.

3. The statistical method was used to examine the frequency of recurrence of conceptual love metaphors.

Research material. My research material has been selected from the following books: *The Cassell Book of English Poetry* (Reeves 1965) (abbr. B1), *Two Centuries of English Poetry* (Bruun Alving 1953) (abbr. B2), *Sound and Sense: An Introduction to Poetry* (Perrine 1969) (abbr. B3), *Reading Poetry* (Geniušienė 2009) (abbr. B4) as well as the internet sources, such as: <http://www.poetry-online.org> (abbr. Internet 1), <http://famouspoetsandpoems.com> (abbr. Internet 2), <http://www.love-poems.me.uk> (abbr. Internet 3).

The **scope** of this research paper is based on 63 poems. For statistical investigation 87 examples were sorted out in order to demonstrate the frequency of recurrence of various love metaphors.

As regards the **structure** of the work, it consists of eight parts. The first part is the introduction, which contains the subject of the research, the aim, the objectives, relevance of the work, methods of the investigation, research material and practical value of the research. In the second section, the review of metaphors' descriptions is presented, and it is subdivided into the following subsections: preceding theories of metaphors and contemporary definitions of conceptual metaphors. The third section introduces the metaphorical conceptual system, which consists of the influence of poets in metaphorical perception processes and the significance of conventional metaphors. Besides, this part includes the role of source and target domains, which consists of the classification of the most prevalent source domains as well as the classification of the most widespread target domains. In the following section of our work, the investigation of conceptual metaphors of love in poetry is presented, which involves the methodology of the research, componential analysis of conceptual metaphors of love and statistical analysis of conceptual metaphors of love. Conclusions have been presented on a separate page. The work also includes references and sources.

Practical value of the research. We presume that our research and information collected for it may be valuable for the students, teachers and people, who are interested in the analysis of poems and want to extend their comprehension, specifically of love metaphors. For this reason, the research in this field is indispensable, helpful and interesting.

Theoretical issues necessary for the analysis are presented below.

1. REVIEW OF METAPHORS' DESCRIPTIONS

1.1. Preceding Theories of Metaphors

According to Galperin (1981:139), the issue of metaphor already emerged in the old ages: "From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another". To represent this similar idea, professor Jäkel (1997:9) notes that: "For about three hundred years now, various, mostly European philosophers and linguists have been anticipating the central tenets and findings of the cognitive theory of metaphor". Furthermore, Jäkel (1997) emphasizes Immanuel Kant, whose theory had the closest link with the contemporary Lakoff's and Johnson's cognitive-conceptual definition of metaphor. Consequently, to cite Kant (1790:59) as referred to by Jäkel (1997:13) Kant's theory of metaphor is explained in the following way: "the transfer of reflection on some object of intuition to a completely different concept, maybe one to which no intuition can ever correspond directly".

Approaching further, according to professor of English Literature Punter (2007:11) Aristotle was another influential person in the field of metaphors' studies: "<...> the first thinker to elaborate a theory of metaphor". In accordance with the philosopher Ricoeur (2004), for centuries, various scholars who have treated the phenomenon of metaphor – including Aristotle – have suggested that metaphors are basically expressions of the similarity between two concepts. In the same way, Lakoff (1992) also indicates that in classical theories metaphor stood outside everyday ordinary language. Therefore, to cite Lakoff (1992:1): "The word *metaphor* was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a *similar* concept". In the same manner, to use Galperin's description (1981:140): "The idea that metaphor is based on similarity or affinity of two (corresponding) objects or notions is, as I understand it, erroneous". On account of this, Galperin (1981) assumes that due to one general property of two objects, they are not

considered alike. In this way, Galperin (1981:140) criticizes the theory of similarity in the following way: “<...> animals and human beings move, breathe, eat, etc. but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity”. Along the same lines, in the book *The Contemporary Theory of Metaphor* written by Lakoff (1992:1) it is stated as follows: “In classical theories of language, metaphor was seen as a matter of language not thought”. In addition, Lakoff (ibid) has drawn his attention to the following definition: “<...> the classical theory turns out to be false”. Consequently, recent researchers in the studies of cognitive linguistics have argued assuredly against this ‘similarity theory’ of metaphor (Ricoeur 2004).

Having analyzed the preceding theories of metaphors in accordance with the observations of Galperin (1981), Jäkel (1997), Lakoff (1992), Ricoeur (2004) and Punter (2007) we can draw the conclusion that in classical theories metaphors usually have been shown as existing only in language, but not within human thought processes. Moreover, it was claimed that metaphor was considered similar just because two metaphorical concepts had one common peculiarity.

Now we will analyze the contemporary definitions of conceptual metaphors.

1.2. Contemporary Definitions of Conceptual Metaphors

In recent years, contemporary linguists, cognitive scientists and philosophers present the definition of ‘metaphor’ differently from old theories. As a result, various descriptions are applied to depict the same metaphor (Lakoff 1992). Thus, cognitive linguists and scientists Lakoff and Turner (1989:xi) in their book *More than Cool Reason* relate metaphor with the human mind processes and provide the following delineation: <...> “Metaphor is a matter of thought – all kinds of thought: thought about emotion, about society, about human character, about language, and about the nature of life and death”. In the same way, the book of Punter (2007) reveals that, metaphors are widely used not only in literature, but also in everyday language and speech. Furthermore, it is interesting to note that modern professor of rhetoric and technical communication, Baake (2003:68) points out the definition of metaphor as follows: “Metaphor functions by allowing two concepts to interact in the human mind, creating knowledge that transcends that which is held in the individual concepts”. On this account, as maintained by Baake (2003), metaphor plays an essential role in a mysterious person knowledge process. Similarly, a notable linguist Galperin (1981:140) in his book *Stylistics* writes about the significance of metaphor in the following way: “<...>

the power of realizing two lexical meanings simultaneously”. For this reason Galperin indicates (1981) that by the help of metaphor people are able to create images in their minds. Meanwhile, as maintained by a professor of the English language Simpson (2004:41), the term ‘metaphor’ is described in the following way: “<...> a process of mapping between two different conceptual domains”. It is interesting to observe that another linguist Kövecses (2010:4) also proves the similar idea that: “A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another. A conceptual domain is any coherent organization of experience”. In contrast, linguist Lakoff and philosopher Johnson (ibid), have drawn their attention to the exclusive meaning of metaphor: “Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language”. In other words, as maintained by Lakoff and Johnson (1980) metaphors not only make our thoughts more vivid, but they actually structure our perceptions in mind.

To conclude this part, nonetheless that these descriptions were provided by different linguists, scientists and philosophers, we can find similar definitions of the conceptual metaphor. All of these linguists and scientists reject the classical false assumptions that metaphor is based on the principle of similarities and our discourse. On the contrary, they indicate that metaphors are also a part of our experience and common knowledge, because they transfer our thoughts and are used not only in literature, but in our everyday discourse too.

In the next part of our work, we shall continue analyzing the background of the metaphorical conceptual system.

2. METAPHORICAL CONCEPTUAL SYSTEM

2.1. The Influence of Poets in Metaphorical Perception Processes

In the book *More than Cool Reason* written by Lakoff and Turner (1989) it is indicated that conceptual metaphors play an enormously important part in poetry. Here, metaphorical expressions are extended, elaborated, combined in the ways that go beyond the everyday language (Lakoff and Turner 1989). In the same manner, Simpson (2004) accentuates the influence of poets who conveyed a wide range of metaphors and metaphorical expressions through their poems to the ordinary readers. Because of that, Simpson (ibid) emphasizes the influence of a great poet William Shakespeare, because he introduced metaphorical expressions into the discourse, such as: ‘cold comfort’, ‘a tower of strength’, ‘play fast and loose’, ‘in my mind’s eye’ and ‘to the manner born’. Meanwhile Lakoff and Turner (1989) represent a conceptual metaphor which was also introduced into poetry by Shakespeare’s poem called “Hamlet’s Soliloquy”, i.e. DEATH IS SLEEP. In this way, the poet uses his creative power and extends the ordinary metaphor of ‘death’ by using the concept of ‘sleep’, because he wants to include the view of dreaming. Consider the following lines of the poem:

To sleep? Perchance to dream! Ay, there’s the rub;

For in that sleep of death what dreams may come? (Lakoff and Turner 1989:67).

Therefore, with this in mind, we can sum up that the duty of great poets is to influence people through their poetry. As a result, people enrich their imagination and develop better comprehension skills of metaphors when they are reading poetry.

Next, we shall refer to the importance of conventional metaphors.

2.2. The Significance of Conventional Metaphors

At first, the authors of the book *Metaphors We Live By* assert their interest of the notional system in the following way: “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff and Johnson 1980:3). To say briefly, that system is significant, because it plays an important role in delineating people’s life (ibid 1980). Besides, Kövecses (2010) adds that, these conventional metaphors are deeply entrenched in the usage among English speakers’ community.

Subsequently, Lakoff and Johnson (1980:139) explain the meaning of conventional metaphors as follows’: “<...> that is, metaphors that structure the ordinary conceptual system of our culture, which is reflected in our everyday language”. Similarly, Turner and Lakoff (1989:62) take the view that: “The things most alive in our conceptual system are those things that we use constantly, unconsciously, and automatically”.

Meanwhile, Kövecses (2010) emphasizes the essence of love, that is highly traditional and is comprehended through a well-known conceptual metaphor: ‘Love is a Journey’, because it emerged in the period of old ages of Anglo-American and Western cultures. Thus, people prefer a familiar conceptual metaphor ‘Love is a Journey’ in order to comprehend metaphorical expression of everyday life, such as, ‘we’ll just have to go our separate ways’. In the same manner, Lakoff (1992) notes that we are able to understand knowledge about travel in terms of love relationships. With this in mind, he suggests the following metaphorical expression: ‘Our relationship has hit a dead-end street’ of the identical conceptual metaphor. It is evidently seen that love is being conceptualized as a journey, with the meaning that the relationship is postponed, that the lovers aren’t the same as they were before.

In addition, Lakoff (1992) distinguishes two types of generalizations of the ‘Love is a Journey’ conceptual metaphor. For example:

1) *Polysemy generalization: A generalization over related senses of linguistic expressions, e.g., dead-end street, crossroads, stuck, spinning one’s wheels, not going anywhere, and so on.*

2) *Inferential generalization: A generalization over inferences across different conceptual domains (ibid 1992:6).*

To say briefly, Lakoff (1992) suggests the concept of travel, which is used to describe love relationships with the help of interdependent linguistic expressions. Next, it is obvious that inferential generalization is based on source and target domains.

Analyzing further, Lakoff and Johnson (1980) claim their opinion that our coherent knowledge and metaphorical expressions are interdependent. Accordingly, we can easily realize a conceptual metaphor, such as: ‘Argument is War’ although arguments and wars are considered different kinds of things. However, in this particular case, ‘Argument’ is partially realized and expressed through the notion of ‘War’. Therefore, that underlying metaphor ‘Argument is War’ as Lakoff and Johnson call it, is realized in our familiar discourse through metaphorical expressions, such as:

Your claims are *indefensible*.

He *attacked* every weak point in my argument. His criticisms were *right on target*.

I *demolished* his argument <...> (Johnson and Lakoff 1980:4).

We can summarize that conceptual metaphors are a part of our surrounding world. Therefore, people realize these metaphors through conventional knowledge and experience.

Next, we will discuss the role of source and target domains.

2.3. The Role of Source and Target Domains

Initially, in the book *Stylistics* written by Simpson (2004), it is implied that there are two domains that participate in the conceptual metaphor, that is, source domain and target domain. According to Simpson (2004:41), “The target domain is the topic or concept that you want to describe through the metaphor while the source domain refers to the concept that you draw upon in order to create the metaphorical construction”. Hence, analyzing further, the authors of the famous book *Metaphors We Live By* draw their attention to the importance of source and target domains: “Because so many of the concepts that are important to us either abstract or not clearly delineated in our experience (the emotions, ideas, time, etc.), we need to get a grasp on them by other concepts that we understand in clearer terms <...>” (Lakoff and Johnson 1980:115). Similarly, Simpson (2004) accentuates that people use simple language and common linguistic expressions in order to understand a particular conceptual notion. Moreover, in the book *Stylistics* written by Simpson (2004:92) the example of this process is presented as follows: “<...> the metaphor IDEAS ARE FOOD is relayed through a variety of everyday constructions, like ‘I can’t stomach that idea’, ‘Your theory’s half-baked’ <...>”. As a result, it is evident that these metaphorical mappings are closely related to our conventional knowledge and our thoughts (Simpson 2004). Meanwhile, as referred to Kövecses (2010) ‘the principle of

unidirectionality' is preferred. As a matter of fact, it is a strict form of a metaphorical process, which frequently follows the structure from the more concrete to the more discrete domains (ibid). In the same way, another linguist, Galperin (1981:140) also supports his theory of a conceptual and a more precise notion with the following words: "An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete".

It can be summarized that source and target domains constitute a substantial part in the perception of conceptual metaphors. For instance, in order to realize an abstract domain of metaphor, the more precise and concrete notion should be used.

In the following subsection of our work, we shall present a more explicit classification of the most common source domains.

2.3.1. The Classification of the Most Prevalent Source Domains

According to Kövecses (2010), several types of the most common source domains are distinguished. Firstly, Kövecses (2010) asserts that, one of the most frequently used source domains is 'Human Body'. Hence, the examples include:

the *heart* of the problem

to *shoulder* a responsibility <...> (Kövecses 2010:18).

Later, as referred to Kövecses (2010), 'Health and Illness' are the second most prevalent source domains. As a result, the properties of health and illness can be expressed through the following examples:

a *healthy* society

a *sick* mind

She *hurt* my feelings (Kövecses 2010:19).

Moreover, Kövecses (2010) indicates that our actions can be expressed through the concept of 'Plants', i.e. our emotions can be conveyed via the growth of plants. For instance:

a *budding* beauty

He *cultivated* his friendship with her (Kövecses 2010:19).

As maintained by Kövecses (2010), static objects and their parts, such as, 'Buildings and Construction' are also the most commonly used metaphorical source domains. Some examples are given below:

a *towering* genius

He's *in ruins* financially.

She *constructed* a coherent argument (Kövecses 2010:19).

Kövecses (2010) also asserts that, 'Heat and Cold' constitute a part of primary human experiences. Additionally, he emphasizes that 'heat and cold' can be closely related to various feelings, such as passions, desires, love, hate, and some others. Thus, the examples include:

in the *heat* of passion

a *cold* reception <...> (Kövecses 2010:21).

In addition, as claimed by Kövecses (2010), 'Light and Darkness' belong to fundamental human experiences. Similarly, to 'heat and cold', the features of light and darkness also convey metaphorical expressions, which could be compared to air temperature. Consider the examples presented below:

<...> There was a *cloud* over their friendship <...> (Kövecses 2010:21).

In fact, Kövecses (2010) points out that 'Forces' constitute another significant part in our metaphorical conceptual system. In other words, forces include: gravitational, magnetic, electric, and mechanical ones. He also indicates that abstract domains are conceptualized in terms of forces, which can be conveyed as storm, fire, and agents pushing, pulling, driving, or sending another thing. For instance:

She *swept me off my feet*.

You're *driving* me nuts <...> (Kövecses 2010:22).

Now in the following subsection we would like to provide a more thorough analysis and classification of the most commonly used target domains.

2.3.2. The Classification of the Most Widespread Target Domains

At first, Kövecses (2010) writes that in order to understand a conceptual metaphor the knowledge of both source and target domains is essential. As it was mentioned earlier, the target domain is abstract, and it needs to be precisely defined.

Then, Kövecses (ibid) states that 'Emotion' is a very essential target domain. We can find many emotion concepts, such as, anger, fear, love, happiness, sadness, shame, pride, etc. As stated by Kövecses (ibid), emotions are comprehended via 'Force' metaphors.

She was deeply *moved*.

He was *bursting* with joy.

He *unleashed* his anger (Kövecses 2010:23).

Next, we can agree with the idea of Kövecses (2010) that ‘Desire’ can be compared to emotion, force and heat. So, the examples include:

The jacket I saw in the shopwindow *pulled* me into the store.

She is *hungry for* knowledge.

I am *starved for* affection.

He’s *burning* to go (Kövecses 2010:23).

Furthermore, Kövecses (2010) has drawn his attention to the notion of ‘Morality’. According to him, moral categories involve these: good and bad, honesty, courage, sincerity, honour, and their opposites. It is interesting to note that, their perception is depicted by more concrete concepts, such as: economic transactions, forces, straightness, light and dark, Consider, the examples below:

I’ll *pay you back for* this.

She *resisted* the temptation <...> (Kövecses 2010:24).

Subsequently, Kövecses (2010) also attributes ‘Human Relationships’ to the most frequently used target domains. According to him, Human relationships include such concepts as friendship, love, marriage and others. Because of that, these and similar concepts can be metaphorically shown as plants, machines, buildings and many others. Thus, the examples include:

Their friendship is *in full flower*.

It’s a *budding* relationship.

They had *to work on* their relationship.

They *built a strong* marriage (Kövecses 2010:25).

Afterwards, as revealed by him ‘Communication’ also belongs to the most frequently used target domains. Their meanings are rendered as containers, objects. Consider the following examples:

You are *putting* too many ideas *into* a single sentence.

That’s a *dense* paragraph <...> (Kövecses 2010:25).

Next, he focuses his attention on ‘Life and Death’ target domains, which involve day, light, warmth, and others. Hence, birth can be depicted as arrival, whereas death, night, darkness and cold can be rendered as a departure:

The baby will *arrive* soon.

Grandpa is *gone* <...> (Kövecses 2010:26).

Lastly, it should be mentioned that 'Religion' (ibid) is also one of the most frequently used target domains, which contains: God, eternity, life after and before death, etc. Moreover, Lakoff (1992) supports that God can be conceptualized as a human being, e.g. Father, Shepherd, King.

Now, we can draw the inferences that without source and target domains, we would not be able to realize the conceptual metaphor. Therefore, Kövecses accentuated some of the most commonly used source domains, i.e. human body, forces, health and illness, plants, buildings and construction, heat and cold, light and darkness, whereas the most frequent targets involve emotion, religion, desire, morality, human relationships, communication, life and death concepts. To say briefly, this classification again proves the fact that conceptual metaphors are unidirectional. In other words, the principle of unidirectionality allows us to understand obscure and indefinite concepts in the notional system of metaphors.

The next part of our work will be the investigation of conceptual metaphors of love in poetry that include the following: the methodology of the research, componential analysis and statistical analysis of conceptual metaphors of love.

3. INVESTIGATION OF CONCEPTUAL METAPHORS OF LOVE IN POETRY

3.1. The Methodology of the Research

My research paper consists of 63 collected poems from which 87 conceptual love metaphors have been selected. The present research involves the componential and statistical methods of investigation. Statistical analysis has been applied in order to sort out, examine and classify conceptual love metaphors according to the rate of recurrence, whereas the componential analysis has been used in order to investigate, thoroughly describe and classify conceptual love metaphors according to their meaning.

Microsoft Office Excel 2003 was applied to conduct a statistical analysis. Moreover, the results of this investigation are displayed in **Figure 1**. Here, the data in the figure demonstrates which group of conceptual love metaphors is the most frequent, which is less frequently repeated and, which constitutes a medium part in our research.

The examples of conceptual love metaphors have been collected from the several sources: *The Cassell Book of English Poetry* (Reeves 1965), *Two Centuries of English Poetry* (Bruun Alving 1953) *Sound and Sense: An Introduction to Poetry* (Perrine 1969), *Reading Poetry* (Geniušienė 2009) as well as the internet sources, such as: <http://www.poetry-online.org>, <http://famouspoetsandpoems.com>, <http://www.love-poems.me.uk>.

The list of abbreviations of these sources is as follows:

Internet 1 – <http://www.poetry-online.org>

Internet 2 – <http://famouspoetsandpoems.com>

Internet 3 – <http://www.lovepoems.me.uk>

B1 – *The Cassell Book of English Poetry* (Reeves 1965)

B2 – *Two Centuries of English Poetry* (Bruun Alving 1953)

B3 – *Sound and Sense: An Introduction to Poetry* (Perrine 1969)

All these books and internet sources are given in the section ‘Sources’.

Furthermore, analysis of love metaphors is based on a great number of the following English authors and several anonymous authors:

Hartley Coleridge, Robert Burns, Elizabeth Barrett Browning, Edgar Allan Poe, Christina Rossetti, Lord Byron, Samuel Taylor Coleridge, Rupert Brooke, Oscar Wilde, Robert Browning, Thomas Moore, William Shakespeare, Christopher Marlowe, Percy Bysshe Shelley, Sir Walter Raleigh, Joyce Kilmer, Aphra Behn, Samuel Daniel, Henry David Thoreau, Ben Jonson, Andrew Marvell, John Keats, William Wordsworth, John Donne, William Blake, E. E. Cummings, Emily Dickinson, Robert Louis Stevenson, Robert Graves, Lord Alfred Tennyson, and some anonymous authors.

3.2. Componential Analysis of Conceptual Metaphors of Love in Poetry

From one point of view, it might seem that love metaphors can be construed as being associated only with welfare. However, while analyzing love metaphors and looking more deeply into the world of the metaphorical conceptual system of poetry, it becomes evident that their implication can vary from primary to the most complicated ones. It is crucial in the present research paper to provide a detailed interpretation and to clarify interesting facets of conceptual love metaphors as well as to classify them according to their meaning. For this purpose, the method of componential analysis has been applied.

The following examples will reveal us a tendency how conceptual metaphors of love according to their implication tend to vary within 63 English poems written by a wide range of influential authors. Consider the first example:

(1) <...> *Our love was nature, and the peace that floated*

On the white mist, and dwelt upon the hills,

To sweet accord subdued our wayward wills:

One soul was ours, one mind, one heart devoted <...> (B1, “To a Friend”, Hartley Coleridge, 757).

From the lines above, it can be noticed that, love is compared to nature and peace. For instance: “Our love was nature and the peace”. Moreover, from this poem we also perceive a lover’s soul, mind and a loving devoted heart existing as one whole. For example: “One soul was ours, one mind, one heart devoted”. All these expressions reveal the purity of real love. Thus, we can sum up, that **Love is Unity**.

(2) <...> *The heart which tender thought clothes like a dove*

With the wings of care <...> (B1, "From the Arabic: an Imitation", Percy Bysshe Shelley, 704).

As we can notice from the example above, the image of love is mapped onto the image of care: "The heart which tender thought clothes like a dove with the wings of care". It gives the idea of trust. Therefore, when a person experiences a bad period, he/she can rely on another person's careful and faithful love. As a result, we can draw the inferences that **Love is Care**.

(3) <...> His breast is love's all-worshipped tomb.

Where all love's pilgrims come <...> (B1, "My Silks and Fine Array", William Blake, 562).

We can see from the above case that the metaphor of love contains understanding the domain of love, in terms of different and odd domain, i.e. "love's all-worshipped tomb". Furthermore, the idea conveys that a person's heart is "dead" and contains no warm feelings. The metaphor also conveys despair, loneliness and retreat. So, it creates a grievous atmosphere of the poem. For example: "His breast is love's all-worshipped tomb". Consequently, we can conclude that **Love is Death**.

(4) <...> *That thought's return*

Was the worst pang that sorrow ever bore

Save one, one only, when I stood forlorn,

Knowing my heart's best treasure was no more <...> (B1, "Surprised by Joy", William Wordsworth, 647).

From the words of the poem above, the domain of love is understood via the term of treasure. In this particular case, a treasure is related with the beloved person. Moreover, we can draw inferences from this context that the most precious lover of someone will not come back, e.g. "my heart's best treasure was no more". Hence, a person's loneliness creates a sad and pessimistic mood of the poem. In this way, this poem suggests the metaphor: **Love is Pain**.

(5) *O Rose, thou art sick!*

The invisible worm,

That flies in the night,

In the howling storm,

Has found out thy bed

Of crimson joy,

And his dark secret love

Does thy life destroy (B3, “The Sick Rose”, William Blake, 94).

From the context of this poem above, it is evident that love is reflected through the terms of darkness, mystery, and threat, e.g. “dark secret love”. Furthermore, the rose has been attacked by a flying worm, which destroyed somebody’s life: “does thy life destroy”. The inference can be drawn that there is a violation of love and the person can not experience warm feelings anymore. Accordingly, the metaphor of love is depicted as: **Love is Destruction.**

(6) <...> *And the gates of the Chapel were shut,
And “Thou shalt not” writ over the door;
So I turned to the Garden of Love
That so many sweet flowers bore.*

*And I saw it was filled with graves,
And tombstones where flowers should be;
And priests in black gowns were walking their rounds,*

And binding with briars my joys and desires (B4, “The Garden of Love”, William Blake, 102).

In the mentioned poem, it is obvious that the Garden of Love connotes human joys and desires. However, the negative atmosphere is created through metaphorical phrases, such as: “so many sweet flowers bore”, “it was filled with graves and tombstones where flowers should be”. In general, it is understood that joys, desires and love are impossible. For instance: “binding with briars my joys and desires”. In consequence, a conceptual metaphor **Love is Impossibility** is chosen to represent all these metaphorical expressions.

(7) *“Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell’s despair.”*

*So sung a little Clod of Clay,
Trodden with the cattle’s feet,
But a Pebble of the brook
Warbled out these metres meet:*

“Love seeketh only Self to please,

*To bind another to Its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite* (B2, "The Clod & the Pebble", William Blake, 21).

The poem above presents controversial feelings of love, i.e. selfish and unselfish love, which is expressed through the symbols of clod and pebble. Firstly, "a clod" renders a state of pure, unselfish and beautiful love. For instance: "Love seeketh not itself to please, nor for itself hath any care". Therefore, this means that the feeling of love is glorious and selfless. For example: "for another gives its ease". Consider the metaphor: "builds a Heaven in Hell's despair". Consequently, in the worst circumstances, i.e. "hell" love still exists. Another symbolic figure: "pebble" depicts love as being totally selfish, because it seeks "only self to please". Moreover, a metaphor: "And builds a Hell in Heaven's despite" clearly reveals a negative tone of the love metaphor. All in all, the word "builds" definitely conveys **Love is a Building** metaphor.

(8) <...> *With tears indignant I behold the oppressor
Rejoicing in the honest man's destruction,
Whose unsubmitting heart was all his crime* <...> (B2, "Tragic Fragment", Robert Burns, 22).

The analysis of the linguistic data has shown that love is perceived through the concept of "crime". From these words of the poem, we can notice the dismal side of love. Furthermore, a person can't feel love, because his heart is in a cold state and contains no sweet emotions, e.g. "unsubmitting heart". Therefore, it can be summed up that **Love is Coolness**.

(9) <...> *I love Love— though he has wings,
And like light can flee,
But above all other things,
Spirit, I love thee—
Thou art love and life! Oh, come,
Make once more my heart thy home* (B2, "Song", Percy Bysshe Shelley, 67).

This poem lets us understand that the person is seeking kindness and acceptance of his heart, e.g. "Make once more my heart thy home." Hence, this metaphorical expression depicts the following conceptual metaphor: **Love is Unity**.

(10) <...> *My days are in the yellow leaf;
The flowers and fruits of love are gone;
The worm, the canker, and the grief*

Are mine alone! <...> (B2, “On this Day I Complete my Thirty–Sixth Year”, Lord Byron, 54).

In the poem above, love corresponds to flowers and fruits, which have disappeared. For instance: “The flowers and fruits of love are gone”. These symbols demonstrate the absence of love, loneliness and sad prospects. However, it is interesting to note that flowers and fruits are components of a plant, which are expressed through a metaphor: **Love is a Plant**.

(11) *<...>And the heart must pause to breathe.*

And love itself have rest <...> (B3, “So We’ll Go No More a–Roving”, Lord Byron, 302).

Consider the sentence above, in which love is expressed via metaphorical expression, such as: “the heart must pause to breathe”. As a result, the ability to breath is compared to features typical of human, i.e. **Love is a Human Being**.

(12) *<...>This dog only, waited on,*

Knowing that when light is gone

Love remains for shining <...> (Internet 3, “To Flush, My Dog”, Elizabeth Barrett Browning).

As we can see from this poem, love is mapped on an elated and positive emotion, which illumines darkness: “When light is gone, love remains for shining”. Accordingly, we have chosen a conceptual metaphor **Love is Strength** in order to emphasize the powerful side of love.

(13) *<...> I was a child and she was a child,*

In this kingdom by the sea;

But we loved with a love that was more than love–

I and my Annabel Lee;

With a love that the winged seraphs of heaven

Coveted her and me <...> (**Internet 3**, “Annabel Lee”, Edgar Allan Poe).

In this example, the concept of love is expressed through the supernal term e.g. “we loved with a love that was more than love – I and my Annabel Lee”. This sentence also emphasizes exaltation of relationship. Moreover, the greatness of love is illustrated via another phrase: “the winged seraphs of heaven coveted her and me”<...>. It is clearly understood that their love is closer to a divine sense and other people should grudge their love feeling. In other words, the conceptual metaphor of love is shown as: **Love is Divinity**.

(14) <...> *And love is fire* <...> (Internet 2, “Sonnet 10 – Yet, Love, Mere Love, is Beautiful Indeed”, Elizabeth Barrett Browning).

It is interesting to note that love is conceived as a fire, e.g. “love is fire”. We can interpret love as a fervent and burning blaze, because these emotions are usual to ideal romantic love. For this reason, conceptual metaphor of love is conceptualized as: **Love is Flame**.

(15) <...> *Doom takes to part us, leaves thy heart in mine*

With pulses that beat double <...> (Internet 2, “Sonnet 06 – Go from me. Yet I feel that I Shall Stand”, Elizabeth Barrett Browning).

As it can be seen from the lines of the poem above, a cruel destiny is shown as having power to separate two people. However, a person is hopeful and is saying that even after a separation their love will remain strong and hearts will beat as one: “Doom takes to part us, leaves thy heart in mine with pulses that beat double”. Therefore, the inferences are drawn that **Love is Unity**.

(16) *Humid seal of soft affections,*

Tenderest pledge of future bliss,

Dearest tie of young connections,

Love’s first snowdrop, virgin kiss! <...> (Internet 2, “The Parting Kiss”, Robert Burns).

In this example, the reference is given about the pure kiss, which is conceptualized as “Love’s first snowdrop, virgin kiss”. This metaphorical expression also shows that chaste kiss is a first approach to love, which is conceptualized as: **Love is Purity**.

(17) *The heart asks pleasure first,*

And then, excuse from pain;

And then, those little anodynes

That deaden suffering;

And then, to go to sleep;

And then, if it should be

The will of its Inquisitor,

The liberty to die (B1, “The Heart Asks Pleasure First”, Emily Dickinson, 898).

Firstly, here we can notice that heart requires enjoyment. However, it also seeks the way not to feel anymore, but to rest eternally, e.g. “And then, to go to sleep”, “he liberty to die”. In these particular cases, the heart views death as freedom from all the pain.

For this reason, it can be summed up that **Love is Death**. Moreover, a phrase “excuse from pain” creates a pessimistic and dismal tone. On account of this, a metaphor of love is depicted as: **Love is Pain**.

(18) <...> Her heart was starving all this while

You made it wait <...>.

<...> Her heart sat silent through the noise

And concourse of the street <...> (Internet 3, “Bride Song”, Christina Rossetti).

The analysis of the linguistic data has revealed that this poem is about waiting and absence of love. The metaphor: “her heart was starving” denotes the girl’s weariness, because of long waiting for her man’s love. Furthermore, another metaphor also emphasizes coolness of the heart, e.g. “Her heart sat silent through the noise”. It shows that a lover lost all his hopes. Thus, we can suggest the conceptual metaphor: **Love is Coolness**.

(19) <...> *Dear friend, those times are over and done;*

Love’s web is spun <...> (Internet 3, “Her Voice”, Oscar Wilde).

In this particular case, it is evidently seen that love is conceptualized through the terms of love’s web. It is rendered that love’s web has already finished, e.g. “Love’s web is spun”. Here, web is associated with treachery. So, it just claims the fact that love can be not only beautiful and eternal, but also a painful feeling. Accordingly, we can sum up that **Love is Treachery**.

(20) <...> Thy vows are all broken <...> (Internet 1, “When We Two Parted”, Lord Byron).

As we can see from the example above, a metaphorical expression “vows are all broken” is realized as someone’s unfulfilled promise to another person or in general, unlucky love. Thus, it could be concluded that **Love is Treachery**.

(21) *Where true Love burns* Desire is Love’s pure flame

It is the reflex of our earthly frame,

That takes its meaning from the nobler part,

And but translates the language of the heart (Internet 1, “Desire”, Samuel Taylor Coleridge).

In this particular case, it is evidently seen that love is conceptualized through the terms of desire and flame. It is rendered that desire is an important component of love. Besides, a further description of love is unfolded, i.e. desire opens up everyone’s heart for love. As a result, we can draw inferences that **Love is Flame**.

(22) <...> Love is a flame; we have beaconed the world's night.

A city; and we have built it, these and I.

An emperor; we have taught the world to die <...> (Internet 1, "The Great Lover", Rupert Brooke).

In the above poem, love is interpreted as a blaze. It is shown that with the help of love the darkest night becomes bright and the lovers can overcome various obstacles.

Therefore, it could be summed up that **Love is Flame**. Additionally, love is compared to a city and an emperor. The phrase "we have built it" reveals the metaphor: **Love is a Building**. Furthermore, the word "an emperor" shows that **Love is a Ruler**. For that reason, the splendour impression of magnificent love is created.

(23) <...> Desire was the unrisen sun.

Joy the day not yet begun,

With tree whispering to tree,

Without wind, quietly <...> (Internet 1, "Retrospect", Rupert Brooke).

An interesting thing to notice is that desire is compared with "the unrisen sun", which stands for unfulfilled dreams. What is more, the title "Retrospect" means past time, which strengthens a negative and thoughtful meaning of the poem. Thereby, we can consider hearts being in a cool state differently from the positive meaning of love, which could include burning and flaming lust. In general, we can sum up that **Love is Coolness**.

(24) To drift with every passion till my soul

is a stringed lute on which all winds can play <...> (Internet 1, "Helas", Oscar Wilde).

Consider the example of a poem above, in which the soul is compared to a music instrument, e.g. "a stringed lute on which all winds can play". The soul is perceived as being fragile and easily affected by the touch of the wind. Here the soul corresponds to a human's emotions. Consequently, we can conclude that **Love is Fragility**.

(25) All thoughts, all passions, all delights,

Whatever stirs this mortal frame,

All are but ministers of Love,

And feed his sacred flame <...> (Internet 1, "Love", Samuel Taylor Coleridge).

As we can see from the poem above, many love components are mentioned, such as: all thoughts, passions, delights and sacred flame. These thoughts, passions and delights are components of powerful and true love. For example: "All are but ministers of Love and feed his sacred flame". So, we can draw inferences that **Love is Flame**.

(26) She is far from the land, where her young hero sleeps,

*And lovers are round her, sighing;
But coldly she turns from their gaze, and weeps,
For her heart in his grave is lying! <...> (Internet 1, “She is Far from the Land”, Thomas Moore).*

In this particular case, one domain of love is perceived in terms of a very different domain of grave. In addition, it is understood that a woman is longing and feeling a terrible grief for her man, who is dead now. On account of this, it can be summed up that **Love is Pain**.

(27) <...> *A heart whose love is innocent!* (Internet 1, “She Walks in Beauty like the Night”, Lord Byron).

In the above sentence of the poem, the knowledge of love is mapped onto the knowledge of chastity. Thus, love is apprehended as being a pure and innocent feeling of a person’s heart, i.e. **Love is Purity**.

(28) *Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving* <...> (Internet 1, “Love is My Sin”, Sonnet 142, William Shakespeare).

As it can be seen from the above example, love is conceptualized via the image of a sin and hate of virtue. This line also unfolds adverse emotions, because a sin is a feeling of guilt. As a result, the positive meaning of love is lost, i.e. **Love is a Sin**.

(29) <...> *Desire is death* <...> (Internet 1, “My Love is as a Fever”, William Shakespeare).

It is interesting to note that desire is conceived as a destination to death. Interpretation could be easily made that desire is shown in the negative comparing to the traditional conception of a flaming or burning passion. As a result, it is understood that **Love is Death**.

(30) *Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! It is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth’s unknown, although his height be taken.
Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come:*

*Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom <...>* (Internet 1, “Let Me Not to the
Marriage of True Minds”, Sonnet 116, William Shakespeare).

Consider the poem above, in which it is claimed that love is firm. In this way, love does not change even though some might think they see a reason for change. As in the poem above, love is expressed through several concepts. First of all, love is mapped onto the concept of “ever-fixed mark”, which typifies a steady and strong position that can not be violated by storms. Secondly, love is also mapped on the concept of “star”. This reference of guiding ship acts as a guide to “lost” lovers, i.e. “wandering barks”. Accordingly, it is not susceptible to storms as it “looks on tempests and is never shaken”. Moreover, the inferences could be drawn that **Love is Strength**. An interesting thing to notice is that the realization of love is given as being a very strong emotion.

Thirdly, love is conceived as timeless, e.g. “Love’s not Time’s fool”. Thus, the time can not weaken love. Even though the body comes under time’s power to change, love is not altered. Consequently, the perfect nature of love is unshakeable throughout time and only death can destroy it, e.g. “Love alters not with his brief hours and weeks, but bears it out even to the edge of doom”. Thus, we can sum up that **Love is Eternity**. Despite any impediments ideal romantic love remains powerful.

(31) *You’ll love me yet and I can tarry*

Your love’s protracted growing:

June reared that bunch of flowers you carry

From seeds of April’s sowing <...> (Internet 1, “You’ll Love Me Yet and I Can Tarry”, Robert Browning).

In this particular case, the knowledge of love is mapped onto the knowledge of prolonged growing. It implies that step by step, love of the lover is redoubling. We can notice components of a plant, such as: seeds, flowers and sowing. Thus, the inferences are drawn that **Love is a Plant**.

(32) <...> *The love is slight*

Who ever loved, that loved not at first sight? (Internet 1, “Who Ever Loved, That Loved Not at First Sight”, Christopher Marlowe).

Here, it should be emphasized that love is compared to a weak, tender and slight feeling and needs a constant care, because it can be easily destroyed, i.e. **Love is Fragility**.

(33) <...> *where music and moonlight and feeling*

Are one (B2, “To Jane”, Percy Bysshe Shelley, 68).

Consider the sentence above, in which the romantic elements, such as: music, moonlight and feeling are interpreted as one whole emotion. In consequence, all these parts render the positive side of love, i.e. **Love is Unity**.

(34) <...> *Farewell false love, the oracle of lies* <...>.

<...> *False love, desire, and beauty frail, adieu.*

<...> *Dead is the root whence all these fancies grew* (Internet 3, “A Farewell to False Love”, Sir Walter Raleigh).

In the above poem, untrue love is conceptualized via the image of “oracle of lies”. This phrase depicts deceitful desires. Moreover, the metaphorical expression “Dead is the root whence all these fancies grew” emphasizes the growth and development of fragile love’s beauty. For this reason, we can sum up that **Love is a Plant**.

(35) <...> *Love is a poignant and accustomed pain.*

It is a burst of Heaven-shaking thunder:

It is a linnet’s fluting after rain <...> (Internet 1, “In Memory”, Joyce Kilmer).

The above observations can be summarized as follows:

Firstly, love is characterized as an ache of the heart. Subsequently, the feeling of love is compared to “a burst of Heaven-shaking thunder”. Thereafter, love is also shown as being “a linnet’s fluting after rain”. It should be generalized that these aspects reveal the unfavourable and agonizing aspects of love metaphors, i.e. **Love is Pain**.

(36) <...> *Love in fantastic triumph sate,*

Whilst bleeding hearts around him flowed,

For whom fresh pains he did create,

And strange tyrannic power he showed; <...>

<...> *But my poor heart alone is harmed,*

Whilst thine the victor is, and free (B1, “Love in Fantastic Triumph, Aphra Behn, 473).

It is interesting to note that in the beginning of this poem, love is depicted as the most powerful and unrelenting emotion, e.g. “Love in fantastic triumph sate”, “And strange tyrannic power he showed”. In addition, someone’s heart is mapped on an emotional concept of joy, victory and freedom, e.g. “Whilst thine the victor is, and free”. So these lines of the poem reveal that **Love is Strength**.

(37) *Love is a babel.*

No man is able

To say ‘tis this or ‘tis that;

So full of passions,

*Of sundry fashions,
'Tis like I cannot tell what.*

*Love's fair in cradle,
Foul in fable,
'Tis either too cold or too hot.
An arrant liar.
Fed by desire.
It is—and yet it is not.*

*Love is a fellow
Clad oft in yellow,
The canker worm of the mind.
A privy mischief
And such a sly thief.
No man knows which way to find.*

*Love is a wonder
That's here and yonder,
As common to one as to moe;
A monstrous cheater.
Every man's debtor:
Hang him, and so let him go (B1, "Love is a Babel", Anonymous author, 126).*

As we can see from this poem, polysemous meanings of metaphors have been detected. Firstly, love is comprehended as "a babel", which refers to confusion. Thus, the idea is expressed that **Love is Tumble**. In the second column, love is compared to a liar, who is maintained by the controversial lust, e.g. "an arrant liar, fed by desire". These examinations can be summarized as follows: **Love is Flame**. Next, the concept of love is expressed through the numerous notions consisting of: "a sly thief", "an arrant liar", "a privy mischief", "a monstrous cheater" and "every man's debtor" let us notice that **Love is Treachery**. Furthermore, the metaphorical concept "a fellow" shows that metaphor can be conceptualized as a human, i.e. **Love is a Human Being**. In addition, love is conceptualized as a heavy disease, "the canker worm of the mind", i.e. **Love is Illness**. Here love is also conceptualized as a miracle, unknown and mysterious feeling, i.e. **Love is Wonder**.

(38) Love is a sickness full of woes.
All remedies refusing;
A plant that with most cutting grows.
Most barren with best using <...>.

<...> Love is a torment of the mind.
A tempest everlasting;
And Jove hath made it of a kind

Not well, nor full, nor fasting <...> (B1, “Love is a Sickness”, Samuel Daniel, 181).

As in the sentence above, the domain of love is understood through the domain of: a bad illness, plant, torment of the mind, and an eternal storm. Firstly, love may be represented as a heavy disease when remedies do not help, i.e. **Love is Illness**. Secondly, the phrase “A plant that with most cutting grows” reveals the metaphor: **Love is a Plant**. Finally, metaphorical expressions, such as: “Love is a torment of the mind”, “a tempest everlasting” involve **Love is Pain** metaphor.

(39) Love is too young to know what conscience is <...> (B1, Sonnet 151, William Shakespeare, 255).

In this example, the concept of love is understood via the concept of age, such as: “Love is too young to know what conscience is”. In this particular case, love has the feature, which is inherent to people, i.e. “too young”. Accordingly, we can draw inferences that **Love is a Human Being**.

(40) <...> Implacable is Love
Foes may be bought or teased
From their hostile intent,
But he goes unappeased
Who is on kindness bent (B1, “Love”, Henry David Thoreau, 834).

Here, love is described as inexorable and a very strong emotion, e.g. “Implacable is love”, “but he goes unappeased”. Hence, we can sum up that **Love is Strength**.

(41) <...> So Love’s inflamed shaft or brand.
May kill as soon as Death’s cold hand <...> (B1, “Love and Death”, Ben Jonson, 288).

As it can be seen from the above case, metaphor contains understanding the domain of love, in terms of quite different domain, i.e. “death”. This metaphor emphasizes that death and love are closely related, because they affect people very fast and

unexpectedly, that is, “so Love’s inflamed shaft or brand may kill as soon as Death’s cold hand”. In this way, we can state that **Love is Fragility**.

(42) <...> Love is handsome and love is fine,

Love is charming when it is new;

As it grows older, it grows colder.

And fades away like the morning dew (B1, “Deep in Love”, Anonymous author, 432).

Initially, love is conceptualized as human’s physical appearance, e.g. “Love is handsome”. Then, we can state that **Love is a Human Being**. In addition, only newly inflamed love is inspiring. For instance: “Love is charming when it is new”. However, other inferences are drawn that the feeling of love is temporal and changeable in the negative, because it can be affected by the stream of time, e.g. “As it grows older, it grows colder”. So, **Love is Fragility**.

(43) My love is of a birth as rare

As ‘tis, for object, strange and high

It was begotten by Despair,

Upon Impossibility <...> (B1, “The Definition of Love”, Andrew Marvell, 405).

This example illustrates that love is something original, e.g. “of a birth as rare”. As a result, **Love is a Human Being**. Inferences can be drawn that love is a wonderful and powerful feeling and even in the worst circumstances it appears unexpectedly, e.g. “It was begotten by Despair, upon Impossibility”. In addition, this phrase can be conceptualized as: **Love is Strength**.

(44) And what is love? It is a doll dressed up

For idleness to cosset, nurse, and dandle; <...> (B1, “Modern Love”, John Keats 752).

As in the example above, the image of love is mapped onto the image of a doll, which needs to be looked after. Therefore, careful attention is necessary in order to maintain beautiful, tender but slight feeling of love, i.e. **Love is Care**.

(45) <...> My heart is the palace wherein she may be

And she may unlock it without any key <...> (B1, “I Will Give My Love an Apple”, Anonymous author, 429).

The analysis of the linguistic data has revealed that love is conceptualized as “a palace”, in other words, **Love is a Building**. This conceptual metaphor also gives a perception of the lover, who is feeling lonely and waiting for the special person, e.g. “My heart is the palace wherein she may be, and she may unlock it without any key”.

(46) Why art thou silent! Is thy love a plant

Of such weak fibre that the treacherous air

*Of absence withers what was once so fair? <...> (B1, “Why Art Thou Silent!”,
William Wordsworth, 651).*

As it can be seen in the sentence above, love is metaphorically conceptualized as a plant, i.e. **Love is a Plant**. Furthermore, the inferences are drawn that love is vulnerable, e.g. “weak fibre”. So, **Love is Fragility**. Subsequently, we can see that **Love is Treachery**, e.g. “the treacherous air”.

(47) *But since my soul, whose child love is <...> (B1, “Air and Angels”, John Donne, 295).*

Here love is conceived as being the soul’s child. In this way, we can conclude that **Love is a Human Being**. In addition, both the soul and love are supernal and heavenly things, which exist in the human’s heart.

(48) *<...> For Mercy, Pity, Peace, and Love*

Is God, our father dear.

And Mercy, Pity, Peace, and Love

Is Man, his child and care.

For Mercy has a human heart,

Pity a human face,

And Love, the human form divine,

And Peace, the human dress <...> (B1, “The Divine Image”, William Blake, 586).

Consider the example above, where “Mercy, Pity, Peace, and Love” are conceptualized as one whole via the images of “God, man, his child and care”. In consequence, **Love is Care and a Human Being**. It is noted that domains of mercy, pity, peace and love are very soft, unassuming, supernal feelings of humankind. In fact, the conception of love is portrayed as “the human form divine”. Thus, this poem creates an elevated and supernal mood, which is conveyed through a conceptual metaphor **Love is Divinity**.

(49) *Now what is love? I pray thee tell.*

It is that fountain and that well

Where pleasure and repentance dwell <...>.

It is a sunshine mixed with rain;

It is a toothache or like pain;

It is a game where none doth gain;<...>.

A pretty kind of sporting fray:

It is a thing will soon away: <...>.

A prize that passeth to and fro: <...> (B1, “A Description of Love”, Sir Walter Raleigh, 152).

As it can be clearly seen from the poem above, love metaphors are controversial, because they contain polysemous senses. Thus, it is evidently depicted that love is metaphorically conceptualized as “fountain” and “well”. In this way, we can sum up that **Love is a Container**, which contains diverse emotions, such as: joys and contrition, e.g. “Where pleasure and repentance dwell”. Moreover, examples, such as, “a game”, “sporting fray” and “prize” convey **Love is a Play** metaphor. Furthermore, love is conceptualized as an ache, e.g. “a sunshine mixed with rain”, “toothache” and “pain”. As a result, we can see that **Love is Pain**. Later it is stated that love is compared to a frail thing, e.g. “It is a thing will soon away”. So, we can sum up that **Love is a Thing**.

(50) <...> For love is crowned with the prime

In the spring time, the only pretty ring time,

When birds do sing, hey ding a ding, ding;

Sweet lovers love the spring (B1, “It Was a Lover and His Lass”, William Shakespeare, 198).

As we can see from the example above, love knowledge is mapped onto the knowledge of the bloom and crown, e.g. “Love is crowned with the prime”. In consequence, this metaphor conveys joyful emotions, because love is compared to magnificence and the same time, beauty of a wonderful spring season, i.e. **Love is a Queen**.

(51) <...> My heart would feel to be a crime

Unless it trembled with the strings (B1, “Romance”, James Reeves, Edgar Allan Poe, 806).

In this particular case, love is metaphorically perceived as a crime, i.e. **Love is a Sin**.

(52) My love is building a building

around you, a frail slippery

house, a strong fragile house

(beginning at the singular beginning

*Of your smile) a skilful uncouth
prison, a precise clumsy prison <...>.*

My love is building a magic, a discrete

tower of magic <...> (Internet 2, “My Love is Building a Building”, E. E.

Cummings).

As it can be clearly seen from the poem above, love is rendered through the following metaphors: “building a building around you, a frail slippery house, a strong fragile house, a skilful uncouth prison, a precise clumsy prison”. Accordingly, all these metaphors let us understand that love itself is an infirm and unknown feeling, i.e. **Love is Fragility**. Generally, this poem contains a word “building”, which introduces **Love is a Building** metaphor. Besides, this poem conveys secret and even magical senses: “a magic” and “a discrete tower of magic”. In this way, **Love is Wonder**.

(53) Love – is anterior to Life –

Posterior – to Death –

Initial of Creation, and

The Exponent of Earth – (Internet 2, “Love – Is Anterior to Life”, Emily

Dickinson).

As it can be seen from the poem above, components of love include the following: “Life”, “Death”, “Creation” and “Earth”. Furthermore, it is interesting to note that the feeling of love is raised above all these terms, e.g. “Love – is anterior to Life”, “Posterior – to Death”, “Initial of Creation” and “The Exponent of Earth”. Therefore, we can conclude that **Love is Divinity**.

(54) Unable are the Loved to die

For Love is Immortality.

Nay, it is Deity – <...> (Internet 2, “Unable Are the Loved to Die”, Emily

Dickinson).

The above case shows that love is compared to immortality, e.g. “For Love is Immortality”. As a result, **Love is Eternity**. In addition, it can be summed up that **Love is Divinity**. For instance: “Nay, it is Deity”.

(55) <...> That I shall love always –

I argue thee

That love is life –

And life hath Immortality – <...> (Internet 2, “That I Did Always Love”, Emily

Dickinson).

As we can see from the example above, love is conceptualized as a whole life. Its meaning is uplifted and stands above everything. Consequently, love is shown as a very positive and everlasting feeling. For instance: “love is life – and life hath immortality”. Thereby, we summarize that **Love is Eternity**.

(56) Love – is that later Thing than Death –
More previous – than Life – <...> (Internet 2, “Love – Is That Later Thing than Death”, Emily Dickinson).

In this particular case, the priority is given to love, e.g. “Love is – that later Thing than Death”. This poem let us see that the feeling of love finishes only after death. In addition, love is raised above life. For example: “More previous – than Life”. Therefore, **Love is Eternity**.

(57) <...> But love is tired and must sleep <...> (Internet 2, “Love Can Do All But Raise the Dead”, Emily Dickinson).

From the mentioned poem, it is easy to see that love itself is tired and needs a rest, e.g. “But love is tired and must sleep”. Simultaneously, we can conclude that **Love is a Human Being**. This metaphor let us perceive despair and passivity, because we can notice a person’s reluctance to love.

(58) The Test of Love – is Death – <...> (Internet 2, “The Test of Love – Is Death”, Emily Dickinson).

This example presents an obvious implication that the emotion of love ends after death. Therefore, only a cruel fate can be the proof of love, e.g. “the Test of Love – is Death”. In this way, we can see that **Love is Eternity**.

(59) When a Lover is a Beggar
Abject is his Knee –
When a Lover is an Owner
Different is he – <...> (Internet 2, “When a Lover Is a Beggar”, Emily Dickinson).

This poem relates love to the human’s trait, such as: a self-humiliation, e.g. “a Lover is a Beggar”. Consequently, we can sum up that **Love is a Human Being**. Furthermore, the meaning of love metaphor is expressed through another expression – “owner”, i.e. **Love is a Ruler**. So, it is noted that a lover can feel strong enough only then, when he owns his property, such as: “heart”.

(60) LOVE – what is love? A great and aching heart:
Wrung hands; and silence; and a long despair.
Life – what is life? Upon a moorland bare

To see love coming and see love depart (Internet 2, “Love, What Is Love”, Robert Louis Stevenson).

From the words of this verse, we can notice the other dismal prospects of love. Here, love is conceptualized as a strong pain, via the image of “A great and aching heart”. What is more, love is conceptualized through an everlasting desperation, e.g. “a long despair”. All the aspects mentioned above are creating a grievous atmosphere of the poem. Thus, we can state that **Love is Pain**. Eventually, in the successive lines of the poem, it is stated that through the period of life people can experience the appearance of love and its disappearance, e.g. “to see love coming and see love depart”.

(61) *Love is universal migraine* <...> (Internet 2, “Symptoms of Love”, Robert Graves).

As it can be seen from the lines of the poem above, love is mapped onto the image of traditional painful illness – migraine, e.g. “Love is universal migraine”. It just claims the fact that love can be not only an amazing feeling, but also a painful experience, in other words, **Love is Illness**.

(62) *Love is and was my Lord and King* <...> (Internet 2, “In Memoriam A. H. H.: Love Is and Was My Lord and King”, Lord Alfred Tennyson).

As we can see from the metaphor of the poem above, love is conceptualized as a superlative emotion, for it is compared to Lord and King, i.e. **Love is a Ruler**.

(63) <...> *Love is a bear-whelp born* <...> (Internet 2, “Elegy XVIII: Love’s Progress”, John Donne)

From this particular case, we understand that **Love is a Living Creature**, e.g. “a bear-whelp born”.

It should be mentioned that by the usage of the componential method, we thoroughly investigated and interpreted conceptual love metaphors according to their meaning. In consequence, this detailed investigation improved our imagination and extended our poetry comprehension mastery. Moreover, it again demonstrated the fact that metaphors determine changes in our thoughts. In this way, this analysis also proved that our knowledge of love emotion can be based not only on familiar and positive notions, such as: *divinity, care, a ruler, strength, unity, a queen, eternity, purity and flame*. On the contrary, the feeling of love can be depicted through negative, controversial, unconventional and odd concepts, such as: *death, a sin, tumble, illness, fragility, treachery, destruction, coolness, impossibility and pain*. What is more, the emotion of love is shown both as lifeless and living notions, such as: *a living creature, a human being and a thing*.

And lastly, metaphor can also be expressed through the following: *a container, a play, a building, plant and wonder*.

Now we would like to present the statistical analysis of conceptual love metaphors.

3.3. Statistical Analysis of Conceptual Metaphors of Love

This statistical analysis has been chosen to investigate the predominating conceptual love metaphors within our research. Now, we shall examine the data given in the figure 1. So, consider the following figure's findings:

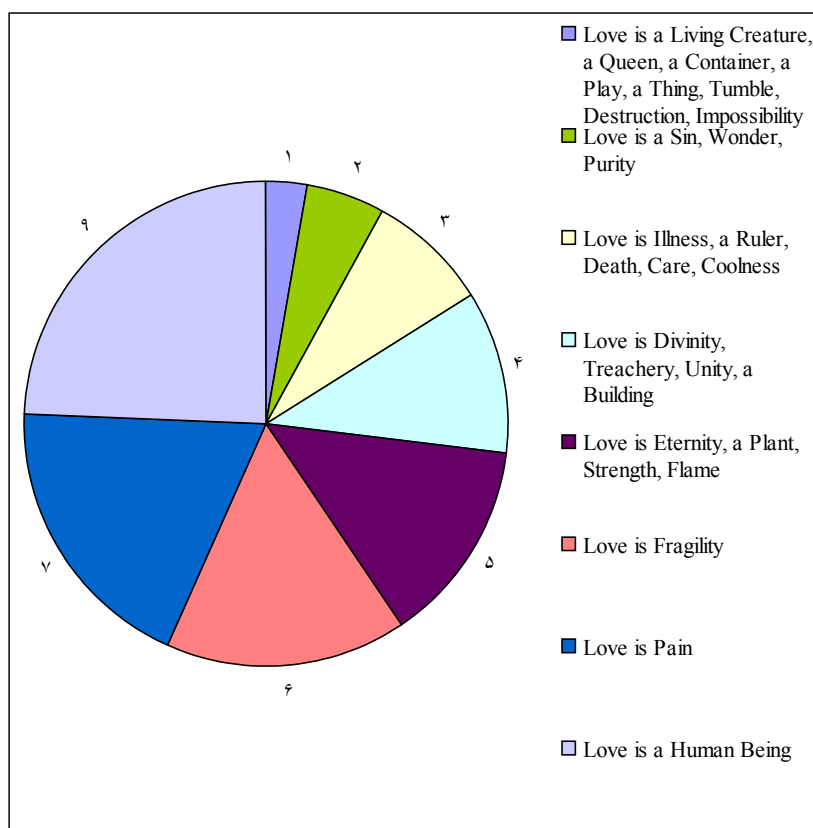


Figure 1. The frequency of recurrence of various conceptual love metaphors

As it is evidently seen from figure 1 above, 87 conceptual metaphors have been calculated from 63 poems. As it is apparent from the data of the pie chart, these 87 metaphors have been subdivided into eight groups according to the frequency of their recurrence in the poems under the investigation.

Initially, it is indicated that the first group is as follows: *Love is a Living Creature*, *Love is a Queen*, *Love is a Container*, *Love is a Play*, *Love is a Thing*, *Love is Tumble*, *Love is Destruction* and *Love is Impossibility*. These metaphors are the most rarely used in our research, because they are found within the verse only one time.

According to figure 1, *Love is a Sin*, *Love is Wonder* and *Love is Purity* also belong to rarely recurring metaphors, because their rate of frequency amounts to only 2.

Next group composes of *Love is Illness*, *Love is a Ruler*, *Love is Death*, *Love is Care* and *Love is Coolness* conceptual metaphors, which are repeated mere three times within our investigation.

Approaching further, the data of the pie chart also reveals that *Love is Divinity*, *Love is Treachery*, *Love is Unity* and *Love is a Building* conceptual metaphors, which amount to four times of recurrence.

The fifth group of conceptual metaphors, such as: *Love is Eternity*, *Love is a Plant*, *Love is Strength* and *Love is Flame* constitute a medium part in the field of our poetry analysis, i.e. five samples.

Besides, the findings indicate the following group of conceptual metaphor: *Love is Fragility*, whose rate of repetition is medium, as it amounts to six instances.

In contrary to the previously described results, conceptual metaphor of *Love is Pain*, already amounts to a higher rate of recurrence, i.e. 7.

Finally, according to the information given in the figure 1, *Love is a Human Being* is considered to be the most frequently used conceptual metaphor in the poetry under our investigation, which recurs nine times.

In conclusion, as it is seen from data in the pie chart, *Love is a Human Being* is the most frequently used metaphor, while *Love is a Living Creature*, *Love is a Queen*, *Love is a Container*, *Love is a Play*, *Love is a Thing*, *Love is Tumble*, *Love is Destruction* and *Love is Impossibility* fall into the category of rarely occurring conceptual metaphors within our research.

The conclusions of the research paper are presented in the following part.

CONCLUSIONS

In this research work, we aimed to investigate the conceptual metaphors of love in poetry according to their meaning as well as to classify them into separate groups according to their rate of recurrence.

1. Firstly, the theoretical background revealed that the issues of the metaphor had been investigated for about three hundred years, by many predecessors, such as: Aristotle, Kant. Thereby, Ricoeur (2004) presented a theory of Aristotle, who claimed that metaphors have been considered expressions of the similarity between two concepts. The same view was maintained by another linguist Lakoff (1992), who observed that metaphor in classical theories did not participate in human thought processes and everyday language. On the contrary, these preceding theories have been rejected and the definitions of conceptual metaphors have been represented in a different way. On account of this, the contemporary linguists, scientists and philosophers, such as Lakoff and Turner (1989), Lakoff and Johnson (1980), Kövecses (2010), Galperin (1981), Punter (2007) and Baake (2003) were of the opinion that metaphors constitute not only a part of literature, but also a part of our everyday discourse, conventional knowledge, experience and thought processes. What is more, this work confirmed the significance of source and target domains, because due to them, people are able to realize the obscure and indefinite conceptual metaphors. Furthermore, in the present research Kövecses' classification of the most frequent source and target domains was introduced. Consequently, the most popular source domains are indicated as follows: human body, forces, health and illness, plants, buildings and construction, heat and cold, light and darkness. Meanwhile, the most frequent target domains involve the following concepts: emotion, religion, desire, morality, human relationships, communication, life and death.

2. While investigating the diversified love metaphors, we have classified them according to what sense they reflect. Firstly, love can be shown as *divinity* and *eternity*, because these everlasting concepts are raised above life and death. Moreover, metaphors can also be conceived as powerful, magnificence and goodness, such as: *a ruler*, *strength*, *a queen*, *unity* and *purity*. Similarly, the feeling of love can be expressed through the other concept of passion and desire, i.e. *flame*. Nevertheless, these positive senses, the emotion of love is also depicted through negative, controversial, painful, unstable and slight notions, such as: *death*, *tumble*, *fragility*, *destruction*, *pain*, *illness*, *impossibility*, *treachery*, *a sin* and *coolness*. Additionally, the research revealed that metaphor can also be conveyed as both lifeless and living notions, i.e. *a living creature*, *a human being* and *a thing*. And finally, the feeling of love can be embodied through the following concepts: *a building*, *plant*, *wonder*, *care*, *a container* and *a play*.

3. In the present research, we detected 87 conceptual love metaphors from 63 poems. As a result, we found out the most frequently used metaphors, which amount to seven and nine repetitions, i.e. *Love is Pain* (7) and *Love is a Human Being* (9).

Meanwhile we have sorted out several groups of conceptual love metaphors, which amount to medium rate of recurrence, i.e. from five to six times. They are as follows: *Love is Eternity* (5), *Love is a Plant* (5), *Love is Strength* (5), *Love is Flame* (5) and *Love is Fragility* (6).

The other fewer popular groups of metaphors, which are repeated within our research from two to four times are as follows: *Love is a Sin* (2), *Love is Wonder* (2), *Love is Purity* (2), *Love is Illness* (3), *Love is a Ruler* (3), *Love is Death* (3), *Love is Care* (3), *Love is Coolness* (3), *Love is Divinity* (4), *Love is Treachery* (4), *Love is Unity* (4) and *Love is a Building* (4).

Meanwhile *Love is a Living Creature* (1), *Love is a Queen* (1), *Love is a Container* (1), *Love is a Play* (1), *Love is a Thing* (1), *Love is Tumble* (1), *Love is Destruction* (1) and *Love is Impossibility* (1) fall into the category of rarely occurring conceptual metaphors and amount only to one rate of recurrence.

4. To conclude it could be summed up that only the small part of the huge field of metaphors within English poetry has been analyzed. Besides, the great influence of poets and metaphors' variability was accentuated. Thereby, due to a wide range of constantly occurring new, interesting and controversial metaphors in poetry, people extend and enrich not only their comprehension skills of metaphors, but also their imagination and thoughts. Hence, it is evident that the poetry without them would be trite and boring.

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