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# THE CONCEPT OF LOVE IN ENGLISH

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# CONTENTS

# INTRODUCTION

Every human being is able to perceive and evaluate the surrounding world, feel and experience various things through the senses he has. The perceptions and ideas the person creates in his mind, either concrete or abstract ones, can be conveyed through language. It is indicated that "<...> language offers a window into cognitive function, providing insights into the nature, structure and organisation of thoughts and ideas" (Evans & Green, 2006:5). Conceptual metaphor being the part of the whole complex metaphorical system enables language users to evaluate and give new names to the concepts they perceive and are surrounded by. Language, mental system, and experience play the key role in the extended system of conceptualisation.

Metaphor reflects the reality which is based on the number of correlations between the human and the environment he lives in. The issues about metaphor, its significance, the role in cognitive and conceptual systems have been the central topics in linguistic and later cognitive linguistic studies. The initial contribution to the analysis of metaphor was done by various philosophers such as Aristotle, John Locke, David Hume, Max Black and many others (Kövecses, 2010:13). Times have changed and the concept of metaphor has undergone many significant changes. George Lakoff & Mark Johnson made a colossal contribution to the study of metaphor by publishing the book *Metaphors We Live By* (the first publication in 1980). They changed the false belief, that metaphor was merely a linguistic device had nothing to do with our thinking. Many further studies and analysis in the field of metaphor are based on this revolutionary work. Moreover, the variety of analyses is done by the Hungarian linguist Zoltan Kövecses (1986, 2003, 2010) who contributed his researches to the better understanding of conceptual metaphor, its relation with various emotions.

During the recent years the interest of Lithuanian linguists towards conceptual metaphor has increased as well. Rūta Marcinkevičienė (2006), Silvija Papaurelytė-Klovienė (2001), Liudmila Arcimavičienė (2009), Edita Karaliutė and Lolita Nevidonskienė (2008), and others have analysed conceptual metaphor from different points of view like: conceptual metaphor in political discourse, translation, the metaphorisation of the human mind, and etc. In general, the immense number of the researches done on metaphor indicates that this endless topic which is comprised of the human thinking and reasoning and which origins date back two thousand years backwards will be inevitably explored by many linguists and scholars in the future who will reveal new aspects of metaphorical complexity.

The **aim** of this study is to analyse the importance of conceptual metaphor and reveal

its usage in English poetry written by authors from different historical periods. To achieve the aim, the following **objectives** have been set up:

1. To reflect historical development of metaphor and conceptual metaphor.

2. To observe theoretical literature related to the phenomenon of conceptual metaphor.

3. To discuss the classification of conceptual metaphor.

4. To provide the analysis and interpretation of conceptual love metaphors in poetry, reflecting various senses.

5. To classify conceptual love metaphor according to the frequency of recurrence.

The **methods** of the investigation are:

1. Descriptive-theoretical analysis provided a possibility to review theoretical data concerning conceptual metaphor and its importance in language.

2. Descriptive analytical method allowed to analyse peculiarities of conceptual metaphor.

3. Sampling method was employed in order to compile the corpus of LOVE concepts.

4. Contrastive method allowed to compare LOVE concepts found in the poetry of three different historical periods.

5. The statistical method was used with the purpose to show the relative frequency of LOVE concept found in the poetry written by authors from various historical periods.

**Material** of the research is taken from the following websites: (see: http://www.poemhunter.com/); (see: http://www.love-poems.me.uk/short-romantic-love-poems.htm); (see: http://www.gutenberg.org/cache/epub/1041/pg1041.html). They provided a possibility to select LOVE conceptual metaphors from the poetry works of different historical periods.

**The scope** of the work is 100 examples collected from poetry of the 16-20th centuries.

The work consists of the introduction, theoretical part, methodological consideration, empirical part and conclusions, the list of references, websites, sources, and appendix. In the first part of the work, the theoretical material related to metaphor, conceptual metaphor, relationship between metaphor and emotion is observed. The empirical part includes methodological consideration of the work and examples of conceptual LOVE metaphor collected from different poems written by various poets. The concluding part summarises the whole findings and provides results, appendix provides examples which for lack of space could not be considered in the empirical part.

# 1. THE NOTION OF METAPHOR

## 1.1. Different Approaches

Metaphor leads a secret life around us. We utter about six metaphors a minute without even noticing it. Metaphor is a deep-rooted phenomenon in language and this is the reason indicating that our conceptual system is of metaphorical nature. The majority of people still consider metaphor to be the stylistic device found only in poetry or fiction works where it is employed to perform decorative function but not in every day conversations to denote ordinary events and recurrences.

For the purposes of this paper, it is necessary to define what kind of phenomenon metaphor is. The definition is provided by the *Oxford Modern English Dictionary* (1996:669): "Metaphor is the application of a name or descriptive term or phrase to an object or action to which it is imaginatively but not literary applicable". In other words, it is an indirect comparison between two objects which, most of the time, have nothing in common but metaphor enables us to see those similarities. The one who uses metaphor has freedom to improvise, i.e., to express sounds, appearance, abstractions, etc. comparing them with concrete, alive objects or vice versa. It is the act between the sender and the recipient of the message. The speaker utters the word and combinations of words, in order to convey a particular meaning. Filmore (1982) as cited by Croft & Cruse (2004:8) indicates that metaphor is used as a tool which helps to understand the process in language. It could be supported by the idea that, none of us has the same amount of knowledge or the same experiences, and this is the reason indicating that metaphor can be understood individually. Moreover, metaphor is usually confused with another linguistic device simile. In order to avoid confusion Strachan & Terry (2000:117) emphasise that "<...> metaphors imply a likeliness or similarity that <...> is never explicitly stated, and instead a metaphor presents itself a statement of identity". If metaphor contains simple words *like* or *as* then we have simile which conveys similarity between two objects in the direct way.

One of the first attempts to reveal the importance of metaphor was emphasised in the 4th century B.C. when the famous antique philosopher and orator Aristotle was concerned about metaphor and its analysis from the scientific point of view. He can be named as the pioneer of metaphorical analysis. Aristotle treated metaphor as a unique linguistic phenomenon and, according to him, only talented people were able to use it in their language: "But the greatest thing by far is to have a command of metaphor. This alone cannot be

imparted by another; it is the mark of genius, for to make good-metaphors implies an eye for resemblances" (Aristotle, 2000:15). It follows that, in order to use metaphor, people in antique times had to be sophisticated enough to perceive its importance in language what is completely different form the belief existing nowadays. Additionally, it was not innate and natural but learnt and used as a particular ornament of language. The argument provided by Aristotle can be summarised in three points:

- First of all, metaphor, which serves decorative function, is a matter of language but not thought;
- secondly, metaphor is a deviant from ordinary literary language;
- thirdly, metaphor is based on similarities between two things.

At the time the assumptions by Aristotle were made, studies about cognitive linguistics[1] had not been discovered and developed yet. The supporters of cognitive linguistics were dissatisfied with the previous belief that the meaning of the word is easily defined and the structure of language is of bigger importance than the meaning. The word, according to them, is the result of cognitive perception. It is stated that Immanuel Kant was the first who started the Cognitive Theory of Metaphor. According to Gibbs & Steen (1999:12), "All thought must, directly or indirectly, by way of certain characteristics, relate ultimately to intuitions, and therefore, with us, to sensuality, because in no other way can object be given to us". Intuition and conceptual understanding were the complementary parts of Kant's studies and *symbol* was the name given to metaphor, although it did not have any direct relations to a symbol at all.

In cognitive linguistics metaphor is emphasised as *conventional mental mechanism.* Kövecses (2010:4) indicates that "<…> we talk and think about life in terms of journeys, about arguments in terms of war, about love also in terms of journeys, about theories in terms of buildings <…>". It follows that, we create mental images in our mind and give them different names and unusual relations, simultaneously transferring some features or qualities of one object to the other, in this way making our language figurative and complex. In order to decipher metaphor, the listener or the reader must employ his experience, personal knowledge, and understanding of the events happening in the world. It is not merely a word that gives a clue to understand metaphor. The idea it conveys is of primary importance and language comes afterwards – it is of minor importance.

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[1] "Cognitive linguistics is a modern school of linguistic thought that originally emerged in the early 1970s out of dissatisfaction with formal approaches to language" (Evans & Green, 2006:3). Cognitive linguistics is tightly related to the studies of philosophy and psychology.

The literature on metaphor is very abundant and different historical periods discuss various issues related to it. It shows that metaphor has always been a prevailing phenomenon in language and with the change of time its complexity and uniqueness were revealed in a wider sense. The more linguistic studies were developed, the more relations with other sciences such as psychology, philosophy, anthropology were found. It could be said then, that metaphor is not merely a part of linguistics but a universal phenomenon, which can be analysed from different perspectives. It is the part of human thinking and existence, development and realization of his thoughts and ideas – they are embodied in metaphors.

## 1.2. The Importance of Metaphor

Metaphors live in our consciousness but we use them unintentionally. By using metaphor much more ideas can be conveyed and distorted than through merely literary language which concentrates on the basic and physical meaning of the subject/object and which does not go beyond the boundaries of an extraordinary thinking.

While analysing metaphor, it is important to make a distinction between literal language and metaphorical one. Literal language provides objective evaluation of the subject while metaphorical language conveys the concept which can be interpreted differently because it contains a particular idea. Consider the word *jewel*: its literal meaning is *an ornament precious stone,* while treated as metaphor, it carries the meaning *something valuable* (Knowles & Moon, 2006:17). It is obvious that the latter expression is more figurative and imaginative and, in order to understand it, the listener or the reader must use his/her imagination and invoke personal experiences. The following example, emphasising the difference between the literal and metaphorical languages, is as follows: *Fox* (Ibid.) in its literal meaning denotes *an animal* while considered as a metaphor it can be referred to *the person who is wily and cunning.* It is seen that there is a certain difference between literary and metaphorical language. The difference can be felt even by those who have the least understanding about metaphor.

Words are used metaphorically in order to express how eloquent and aesthetic language can be, as a word may carry more than one meaning. Examples above signal that metaphorical language can be quite misleading. But it does not mean that we should use only literary language in order to avoid misunderstandings because the same might happen with it as well. As a consequence, language would lack of diversity.

The process of metaphorisation, according to Vinogradovas (1997:29), might be

named as *creative act.* According to him, metaphor allows to demonstrate the interplay based on similarity which is indirect but creates an impression that the two mentioned concepts have something in common. This interplay occurs between thought and context. Metaphors are easier understood when they are vivid and easily attract the addressee's attention. Such vividness hinges on unusual prevalence of the words in the utterance. These words are not logically arranged and convey reality in a new, extraordinary way. Vinogradovas (1997:31-32) distinguishes two functions metaphor can fulfil:

- Metaphor enables language users to fill in the gap in the vocabulary. When it is difficult to find a concrete word to identify a particular object metaphor can come into use.
- Metaphor enables to combine experiences and adapt our language to the changing world. Combinations indicate that our conceptual system allows to perceive things and processes in a remarkable way.

Hence, metaphor is seen as the matter of creativity. This linguistic phenomenon not only complements our vocabulary with picturesque words or expressions but also enables language to undergo changes and assimilate up to date information. Language is a constant process of alteration and it changes together with the world and acquires new features.

A similar approach towards the importance of metaphor and its functions is expressed by Knowles & Moon (2009:3) who indicate that metaphor is employed in the language for the following purposes: to explain, clarify, describe, express, evaluate, and entertain. These functions convey the versatility of this linguistic phenomenon and its ability to signify and distinguish particular features of the concrete object in the utterance, reveal its properties which distinguish metaphor from other linguistic devices. Moreover, Knowles & Moon (Ibid.) indicate that metaphor helps to convey the meaning in a more interesting and creative way – this attitude coincides with the one proposed by Vinogradovas (1997) as well.

Metaphor can be characterised as "<...> the result of a special process for arriving at, or construing, a meaning" (Croft & Cruse, 2004:194). It is seen as the short journey from one domain to another. This linguistic phenomenon lives in our consciousness and is used unintentionally. Additionally, it is based on the creativity which makes communication alive and extraordinary.

# 2.    CONCEPTUALISATION

## 2.1.    Introduction to Conceptual Metaphor

Linguist Michael Reddy is considered to be the initiator of the Contemporary Theory of Metaphor and was the first spreading the idea that the English language is largely metaphorical and many metaphorical expressions can be conceptualised and related to a particular concept. He indicated that metaphor is "<...> primarily conceptual, conventional, and part of the ordinary system <...>" (Lakoff, 1992:2). It follows that conceptual metaphor prevails in ordinary everyday conversations and relies not on language but on the process conceptualising one domain in terms of another. Lakoff & Johnson (1980) maintained the same belief about metaphor and denied the false assumptions of Aristotle which were deep rooted and existed for many centuries. These linguists distinguished a new understanding of metaphor claiming that:

- First of all, concepts possess metaphor;
- secondly, metaphor enables language users to understand certain concepts;
- moreover, this linguistic phenomenon is often not based on similarity;
- additionally, metaphor  is used not only by talented people, as it was indicated by Aristotle, but by ordinary people in everyday language;
- finally, it is the process which includes human thought and reasoning.

To summarise up the points above, it could be said, that the phenomenon of conceptual metaphor is related to the perception of the relationship between language and thought. The emphasis is put on the conceptualisation of one domain to another which can be completed unintentionally by an ordinary language user without requiring especial knowledge about metaphor.

Conceptual metaphor is a method or, in other words, a sub-system of the whole metaphorical system. Lakoff & Johnson (2003:253) indicate that conceptual metaphors are "<...> the tools of the human mind". Arcimavičienė (2010:24) refers to this issue claiming that "The analysis of conceptual metaphor demonstrates how human reasoning and behaviour are organised". If we want this linguistic phenomenon to function, it has to be reasoned on personal experience which is comprised of the knowledge not only on the intellectual level but also on the perception of a certain items such as colours, shapes, sounds, textures, etc. To be more precise, experiences can be cultural, social, physical or embodied. Many  ideas  that occur in a human's mind can be perceived in terms of other ideas. The concept of idea "A"

can be understood in terms of the concept "B". As cited by Lakoff & Turner (1989:62), "The things most alive in our conceptual system are those things we use constantly unconsciously and automatically". We can refer to conceptual metaphor as one of those automatically used things as well. It is the part of our cognitive process which opens new ways and possibilities in understanding what we are surrounded by. It follows that conceptual metaphor is a matter of experience but not certain theories. The phenomenon of conceptual metaphor cannot be attached to any rules as it occurs spontaneously and unconsciously.

The beginning of the usage of conceptual metaphor dates back to the times of Oedipus who, according to the myth, solved the riddle of the Sphinx: "Which is the animal that has four feet in the morning, two at midday, and three in the evening?" (Kövecses, 2010:11). The answer was as follows: this riddle reflects different stages of a human life from infancy to the old age. Moreover, this riddle includes two conceptual metaphors: the first could be –THE LIFE OF A HUMAN BEING IS A DAY, and the second– HUMAN LIFE IS A JOURNEY (Ibid.). Morning is infancy, midday is maturity, and evening is the old age, while relating human life to a journey – the person passes through one period of life to another and this can be understood in terms of journey. It follows that certain duality prevails in every conceptual metaphor.

## 2.2. The Meaning of Conceptual Metaphor

Conceptual metaphor is meaningful when it is grounded by concrete elements which are essential in understanding and analysing this linguistic phenomenon. These elements are as follows:

- The target domain;
- the source domain;
- mapping.

There is a proposition provided by Barcelona (2003:3) to name the source domain, which is a concrete concept, as the donor domain (*the domain that is mapped*), while the target domain which is more abstract one, as the recipient (*the domain onto which the source is mapped*). It is logical to call the source and the target domains by the names suggested by Barcelona. As it is known from the medical terminology, donor is referred to someone who donates his blood, organs, etc., while the recipient is the one who receives it. In this case, the source domain as the donor provides the target domain with different meanings and as if gives a new life. To avoid misunderstandings in the following chapters, these two domains are

going to be called by their ordinary names as the source and the target domain.

Lakoff (1992:7) defines mapping as "<…> the set of systematic conceptual correspondence between the source and target domain". For instance, LOVE, LIFE, IDEA target domains can be understood in terms of the source domains, such as JOURNEY, WAR or FOOD which form conceptual metaphors LOVE IS A JOURNEY[2], LIFE IS A WAR or IDEA IS THE FOOD, etc. The ideas and meanings these expressions are related by have a particular name which is called mapping.

Let us analyse a saying *It's been a bumpy road* provided by Kövecses (2010:8). It is conceptualized as LOVE IS A JOURNEY conceptual metaphor. If the sentence were placed in a particular context, the reader or the listener would easily perceive the idea that it is about love. But at first sight it looks as if the physical journey is the essence of the sentence and the travelers experience difficulties in their road. Indeed, the sentence is about a love-based connection between two people and as the relationship is developing further, something inevitably happens and the lovers face difficulties that do not allow them to maintain a stable and easy relationship. In accordance with that, the two lovers have experienced many challenges and obstacles in their relationship. And it is not about the physical obstacles in the journey but the difficulties in the relationship. Here we can distinguish three elements of a journey – the journey itself, the travelers and the destination because every journey has a particular direction which leads to the final point – the goal (Ibid.).

It is seen that LOVE target domain understood in terms of the source domain JOURNEY provides a number of correspondences, then two interrelated objects like emotion and physical, concrete concept denoting movement occur as having many things in common. The set of such correspondences or mappings forms conceptual metaphor.

Kövecses (2010:17) has done a research according to which he tried to define, which concrete and abstract conceptual domains in language, are the dominating ones. He comes to the conclusions that the most frequent concrete domains are as follows: the human body, health and illness, animals, plants, buildings and construction, machines and tools, games and sport, money and economic transactions, cooking and food, heat and cold, light and darkness, forces, movement and directions. While the most frequently used target domains are: emotion, desire, morality, thought, nation or society, economy, human relationships, communication, time, life and death, religion, events and actions, and etc. This work aims at defining whether there are many variants of mappings in English poetry where target domain LOVE which belongs to the group of emotions is understood in terms of the source domains

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[2] According to Kövecses (2010:4) the use of capital letters in the running text "<…> indicates that the particular wording does not occur in language as such, but it underlies conceptually".

mentioned above or maybe there are more possible variants of the source domains which are not mentioned in the list.

Conceptual metaphor is the mental mapping which is understood through linguistic metaphorical expressions. They could be said to be the means helping to study the nature of metaphorical concepts. Moreover, as indicated by Lakoff & Johnson (2003:8), metaphorical expressions help us to comprehend the metaphorical nature of human activities. Two elements (conceptual metaphor and metaphorical expression) have to be distinct because metaphorical expressions are merely "lexical items" as indicated by Jaszczolt & Turner (2003:160). For example, conceptual metaphor LOVE IS A PRECIPICE and the sentence illustrating it "You can't *work things out*" provided by Barcelona (2003:293). The words marked in italics indicate metaphorical expression which enables to create conceptual relationships or in other words mappings between LOVE the target domain and WORK as the source domain. The same principle is applied to all conceptual metaphors. It general, every metaphorical expression is the constituent part of metaphorical concepts.

## 2.3.    Kinds of Conceptual Metaphor

Are there any particular settings according to which people learn how to recognise conceptual metaphor? Here we can distinguish one aspect – cognitive function. On the basis of this function conceptual metaphors can be classified into three classes: structural, ontological and orientational.

The first class of the structural metaphor is the most frequently met and analysed. The cognitive function of this metaphor is to provide a relatively large amount of information from the source to the target domain. Here the source domain includes more information than the target domain.

The second, and less frequently met group, is known as ontological[3] metaphor. Human being understands himself as a container of feelings, emotions, various substances and the way he relates these undefined abstractions (the things which cannot be touched, tasted, seen, heard, etc.) with personal experiences is reflected in ontological metaphor. Lakoff & Johnson (2003:27) provide two examples showing how MIND, an abstract concept, can be understood in terms of tangible concepts such as MACHINE and BRITTLE OBJECT. Consider:

THE MIND IS A BRITTLE OBJECT        THE MIND IS A MACHINE

Her ego is very *fragile.*                          My mind just isn't *operating* today.

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[3]  Ontology is a branch of philosophy that deals with the nature of existence. Available at: http://oald8.oxfordlearnersdictionaries.com/dictionary/ontological#ontology.

| | |
|---|---|
| She is easily *crushed.* | Boy, the *wheels are turning* now! |
| His mind is *snapped.* | I'm a little *rusty* today. |

It is seen from the examples above, that the mind can be understood metaphorically as a different concept. The first column indicates that the mind treated as a fragile object can be easily broken into pieces or shatter. The second column emphasises that the mind juxtaposed to the machine can also operate as a vehicle, stop working, i.e.,  the mind is overloaded with information or does not function properly because the person is mentally exhausted, or being rusty denoting that the mind, for example, does not function well because of the old age of a person.

One more important aspect, referring to ontological metaphor, is personification which allows to attach qualities of a human being to the non human beings. For example, *High prices are killing us* or *Big cities never sleep*. It makes perception of material things and abstractions more realistic. If there were no possibilities to use personification in language it would become more static, monotonous and limited.

The last group is called orientational metaphor which is based on the spatial orientation *up-down, in-out, active-passive, ect*. This metaphor comes from general understanding of cultural and physical experiences which come from the perception about the functioning of our bodies in the environment. This follows that, orientational metaphors can be understood and interpreted differently in various cultures and could be said being culture-specific phenomena. Kövecses (2010:40) calls this group of metaphors "coherence metaphors" as it aims to create a system of concepts which coincide one between another but not relating one concept to another. Consider the following examples provided by Lakoff & Johnson (2003:16):

HEALTH AND LIFE ARE UP

He's in *top* shape.

SICKNESS ARE DOWN

He came *down* with the flu.

On physical basis these examples refer to the idea that when person is in good health his physical condition is satisfactory, he does not need to stay at one place, he can walk, work, i.e., maintain his body in erect position. Because of the illnesses, the person has to stay in bed until he recovers, physically he is weak.

Moreover, there is another kind of conceptual metaphor which is not based on cognitive function but perceived as the image correspondences between two concepts. In image metaphor the knowledge of one image is mapped to the knowledge of another image. Here the source domain provides a little information and only particular features of it are

mapped to the target domain. Consider the example provided by Lakoff (1992:23) which illustrates the way the image mapping works:

> *Slowly slowly rivers in autumn show*
>
> *sand banks bashful in first love woman showing thighs.*

The example represents two concepts – the RIVER and the WOMAN. The slowness of the river is the part of dynamic movement which can be mapped to the slow removal of clothes performed by a woman. Like the water reaches the bank and pulls back slowly as if making the bank "naked", the human being, in this case a woman, removes the clothes from her body and bares her thighs. The colour of the sand corresponds to the coulour of the human flesh as well. It is seen, that the author of these lines does not mention clothing directly. This process is metaphorical. Mental image is created and relations between the river and woman are established.

The image – schema mapping is the result of interactions with the world. Kövecses (2010:43) pointed out that we understand ourselves and other subjects as containers inside or outside of other objects and states that image-schemas "<…> play a very important role in the conceptualization of emotion concepts". Every human being experiences physical forces that influence the person who is trying to resist against them. Such physical experiences are the reasons for the image-schemas to occur. It would not be a mistake to mention that such image-metahors are prevailing in works of poetry where poets aim at conveying idea not stating in directly but as if drawing a picture of a certain event or thing employing words which are represented in the form of metaphor.

The way a person perceives himself in a context of the world, comprised of a great number of objects and events which surround every human being, allows to comprehend the meaning of relations among them. Metaphor, which enables us to realise conceptual metaphor in the utterance based on general understanding of ourselves, is an elaborate and extended system of language and thought.

## 2.4.   Metaphor in Poetry

Poem is usually treated as a small confession of the personal experiences based on emotional level but not rational actions. *Oxford Advanced Learner's Dictionary* (see: http://oald8.oxfordlearnersdictionaries.com/dictionary/poem) provides a definition of a poem indicating that it is "<…> a piece of writing in which the words are chosen for their sound and the images they suggest, not just for their obvious meanings". As it is seen, poetry is concerned not with literal meanings of words but concentrate on metaphorical language as it

is more complex and able to convey significant recurrences in a figurative way.

Wainwright (2004:157) claims that metaphor is defined as the essential component of poetics. It plays an important role in general recognition and understanding realia of our lives. It is not only the aesthetic function served by poetry but cognition should be pointed out as one of the purposes of poems. To quote Lakoff & Turner (1989:214): "Poetry, through metaphor, exercises our minds so that we can extend our normal powers of comprehension beyond the range of the metaphors we are brought up to see the world through". Imagination is an important concept in poetry, i.e., in order to recognise metaphor in a poem the person has to employ imagination and create unusual associations with repetitive or even habitual events of everyday life. The importance of imagination is also empahsised by Nowottny (1962) as cited by Max (1992) that "<…> metaphor au grand seriéux[4] as a peephole on the nature of transcendental reality, a prime means by which the imagination can seen into the life of things". It follows, that metaphor is able to penetrate to the deepest corners of the human thinking and does not now any boundaries. Metaphor together with imagination opens a new window to the world which reveals reality in different colours, meanings, and shapes.

Lakoff & Turner (1989:55) refer to the importance of metaphor in poetry stating that "At the conceptual level, a metaphor is conventional to the extent that is automatic, effortless, and generally established as a mode of thought among members of a linguistic community". It is not an individual metaphor created by a particular author but rather the general metaphor which can be conceptualized in different ways by different cultures. In other words, a poet is simultaneously the part of a certain culture or community whose ideas he represents. This follows that poetry is made of metaphorical language which is based on conventional metaphors. Consider the well known Shakespearean passage:

*All the world's a stage,*

*And all the men and women merely players.*

*They have their exits and their entrances;*

*And one man in his time plays many parts* (Shakespeare, As You Like).

This extract represents LIFE IS A PLAY conceptual metaphor. We can find many correspondences between the life of a human and the role of an actor he plays on a stage. Every play has the beginning, the end, it is made of monologues, dialogues, the actor plays a certain role, is surrounded by other actors and etc. the same happens in real life. The actor is every person, who has a particular role in his life. Every individual is surrounded by other individuals to whom he or she communicates (dialogues, monologues). Every life has a

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[4] The meaning of *au grand seriéux* is "In all seriousness". Available at: http://www.merriam-webster.com/dictionary/au%20grand%20s%C3%A9rieux.

beginning – the birth, and an end – the death.

Poetic metaphor acquires four models known as extension, elaboration, questioning, and composing. These models enable to use conceptual metaphor in unusual ways. Extension appears when the conventional metaphors undergo an extension, i.e., when only the particular features of the source domain are mapped to the target domain. Elaboration enables to describe in details and extend the existing source domain. The third mode is questioning which triggers us to think in unusual way because this mode, as noted by Lakoff & Turner (1989:69), goes deeper into "<…> the boundaries of our everyday metaphorical understandings of important concepts". And the last mode – composing results in the use of more than one conventional metaphor while mapping it to the certain target domain in the same line or the same passage of the poem.

Language is an extended and a complex net. Metaphor, together with, poetry being componential part of it enables us to perceive what really matters. It is indicated by Brook & Warren (1976:5), that "Poetry enables us to know what it "feels like" to be alive in the world". Consequently, every poem carries a message to the reader and lives a life together with us. It aims at leaving a mark in the reader's soul. Thus every poet appears like a craftsman who skillfully uses conceptual metaphor as one of his main tools and creates a picture which convinces the reader that, for example, all of a sudden love can become a human being, blindness or unity.

# 3. EMOTION

## 3.1. The Concept of Emotion

Emotions, as cited by Ortony (1990:1), "<…> include feelings and experience, they involve psychology and behavior, <…> cognitions and conceptualizations". It follows that everything that happens is reasoned and influenced by particular causes. Causes give rise to emotions, which influence the way the person behaves and responds to various things and processes. A human, unlike the other living being, is able to experience a number of emotions and express them in various ways, not only through the physical actions, or so to say the body language, but he can talk about emotions using words. Emotions, which are psychological expressions, are frequently confused with feelings, which are reactions person experiences through his senses: sight, hearing, smell, etc. Therefore, people should avoid the usage of feeling as the synonymous word of emotion as these terms differ in their nature and meaning.

The definition of emotion is provided by Candland (2003:4), who indicates that "<…> written language remained faithful to the Latin derivation of emotion – namely, emovere, *to move away from*". In general, emotion is not an easily analysed matter. For example, in psychology it is the central subject of analysis; in cognitive psychology, specialists attempt to find the influence of emotions to the human mind, his behavior and thinking.

Emotions in language become alive. Papaurelytė-Klovienė (2005:44) states that "Emotion is always the power: sometimes destructive, sometimes creative". For example*, I was struggling with my anger, He carries his anger around with him* or *She is completely ruled by love.* It seems as if emotions acquire more power against us and we have either to obey them or to struggle with them – to let your emotions flow or keep inside experiencing inner conflicts. It could be stated that, emotions are grounded in the body of the person. We are usually governed by our emotions against which the rational thinking becomes powerless.

In language emotion can be represented differently. Kövecses (2010:2) distinguishes two ways – expressive and emotion words. Expression words, for example, *Wow!* or *Yuk!*. These words describe emotions in a direct way. If we feel surprised, we express our amusement saying *Wow!*, meaning "I am so amazed and surprised". Or if someone experiences disgust he/she can say *Yuk!*. In other words, it could be "This is very disgusting". The second way towards the recognizing emotion in language, is the usage of descriptive emotion words such as *love, happiness, anger, joy, etc.* These words denote a particular emotion but do not state what it could be about, we can only make a prediction.

Emotions are highly conceptualized in everyday language and literary works. There are many examples of conceptual metaphors showing how one or another emotion can be understood in terms of general concepts. Let us distinguish one of the emotions *love* which is the central in this work.

## 3.2.    Love Emotion as Metaphor

What is love? It is difficult to answer this question in a few words because this concept is broad in its sense. Singer (2009:2) refers to love as a matter, which "<…> in all its varieties, exists as a complex but common occurrence within human nature as a whole". There are many different kinds of love: love to the beloved one, parents, siblings, friends, children, food, music, literature, and etc. but, of course, the love to the one you love will definitely be different to the love towards parents or favourite piece of music.

From the psychological point of view, love is not even considered to be emotion, it is an "<…>attitude – a combination of beliefs, feelings, and behaviors directed toward person <…>". Moreover, Shiota & Kalat (2011:204) refer to love phenomenon as *script* or *prototype.* The first term refers to the well-established rules about the romantic love, or in other words, a particular script according to which love starts, develops and exists. The following understanding about love as prototype corresponds to particular thoughts, behaviour or recurrences. This approach of love is related to the commitment, help, and desire between two people.

In literary world love is understood as the driving force and is said to be the mostly conceptualized emotion. Poets praise romantic love which becomes a tool to express the strongest emotions they experience being in love. Romantic love, as follows, is made of different concepts such as: liking, sexual desire, intimacy, longing, affection, caring, respect, friendship, devotion, self-sacrifice, attachment, kindness, enthusiasm, admiration, and etc. (Kövecses, 1986:74). The only thing should be emphasised, that these related concepts differ in their intensity – some of them are "stronger" in their nature others are considered to be "weaker" but in general they correspond to the one emotion – love. For example, in order to express sexual desire or affection, the one puts more passion and "flame" if to compare it with kindness or respect which are based on less passionate emotions. These concepts extend the area of understanding LOVE concept which is able to acquire many features of other concepts it interrelates with.

Kövecses (1986:62) proposes the idea that there is one central idea or notion in the

system of love which is entitled as UNITY – unity of souls, bodies, ideas, beliefs, etc. It is the first idea which comes to the minds of those who are asked to describe love. Unity is made of several complementary parts, in this case, two people – the one who is in love and the beloved one. The understanding of love experiences would be difficult without UNITY metaphor as two objects are brought together and participate in the process of love.

In general, a person is considered to be a passive object whose body is a container where various recurrences of love intermingle. He is a prism who transfers negative and positive emotions through his body. Kövecses (2003:26) distinguishes the following source domains of LOVE emotion which, according to him, are found in everyday language. These are as follows: NUTRIENT, PHYSICAL FORCE, JOURNEY, UNITY OF PARTS, CLOSENESS, BOND, A FLUID IN A CONTAINER, AN ECONOMIC EXCHANGE, NATURAL FORCE, AN OPPONENT, WAR, DISEASE/ILNESS, INSANITY, SMALL CHILD, A DEITY, A VALUABLE OBJECT. Let us see if such conceptual metaphors are found only in everyday language or maybe they can be prevailing in poems as well. The following part of the research will attempt to find and interpret conceptual metaphors of LOVE emotion and to identify whether the source domains are the same or deviant from those mentioned above.

# 4. EMPIRICAL RESEARCH OF CONCEPTUAL LOVE METAPHOR

## 4.1. Methodological Consideration

Conceptual metaphor is the method which reflects the unity of language and thought. It has been already mentioned that emotion is highly conceptualized notion which indicates the way people understand themselves and others. The research is concentrated on love emotion and examples of its conceptual metaphors are collected from English poetry works online:

- (see: http://www.poemhunter.com/);
- (see: http://www.love-poems.me.uk/short-romantic-love-poems.htm);
- (see: http://www.gutenberg.org/cache/epub/1041/pg1041.html).

These websites provided the access to the poetry works of William Shakespeare, Samuel Daniel who are the representatives of the Renaissance period and other less prominent authors of the 16-17th centuries; poetry works of William Blake, Percy Bysshe Shelley, Walter Scott, John Clare, John Keats, George Gordon Byron, Thomas Moore, Samuel Taylor Coleridge, Emily Brontë, Robert Browning which are the representatives of the 18-19th centuries; and poetry works of Emily Dickinson, Ralph Waldo Emerson, William Morris, Robert Frost, Edward Estlin Cummings, Oscar Wilde, John Donne, Edwin Muir which are the representatives of the 20th century.

The practical part is divided into three smaller chapters with the purpose to indicate what conceptual metaphors of LOVE prevail in the concrete historical period. Furthermore, the recurrence of the expression of LOVE in the poetry covering the 16-20th centuries is emphasised.

Conceptual metaphors are given in capital letters (e.g., LOVE IS A JOURNEY). The poems and extracts from the poems which indicate LOVE conceptual metaphor are written in italics and possible mappings between the target domain LOVE and the source domains are distinguished, interpreted and explained in detail. Later by the means of Microsoft office Excel 2007 program, statistical data is provided indicating the frequency of LOVE conceptual metaphors detected in the poems. The scope of this work is 100 examples. 45 examples referring to different historical periods are classified, analysed, and interpreted in empirical part and the rest 55 examples are included in appendix.

## 4.2.    The Concept of LOVE in the Poetry Works of the 16-17th Centuries

In order to understand what kind of linguistic phenomenon conceptual metaphor is, let us observe and interpret the following examples found in the poetry works of the various historical periods. It was mentioned in the previous chapters, that conceptual metaphor is the idea the message, in this case poem, conveys to us but not merely the words. Conceptual metaphors of LOVE can be hidden in a few lines or even the whole poem can be metaphorical and reflect a particular concept. Such cases will be observed as well.

To begin with, LOVE concept in the poetry of the 16-17th centuries is understood in terms of the following concepts: BLINDNESS, WAR, LIFE, SORROW, UNITY, REVENGE, SIN, HUMAN BEING, which are discussed in examples below. The following concepts such as DISEASE, FIRE, HEAT, FOOLISHNESS, BIRD, UNATTAINABLE OBJECT, DISDAIN, WILL, WARD, PRETTY THING, HAPPINESS, ETERNITY, and INDEPENDENCE are included in appendix.

The first conceptual metaphor LOVE IS BLINDNESS is reflected in examples 1 and 2. Consider as follows:

1. *O me! what eyes hath Love put in my head,*
   *Which have no correspondence with true sight;*
   *<…>*
   *O cunning Love! with tears thou keep'st me blind,*
   *Lest eyes well-seeing thy foul faults should find* (Shakespeare, Sonnet 148).

2. *In faith, I do not love thee with mine eyes,*
   *For they in thee a thousand errors note;*
   *But 'tis my heart that loves what they despise,*
   *Who in despite of view is pleased to dote <…>* (Shakespeare, Sonnet 116).

Blindness from the medical point of view is the state when the person does not see because of the health disorders. Blindness deprives the person of the ability to see the surrounding world, he cannot evaluate things by seeing them, he can only imagine, taste, smell and feel. In metaphorical sense blindness refers to the unwillingness to admit the truth about something or someone. Love also deprives the person of possibility to see the object of love in the way he/she is.  The person being in love evaluates things subjectively and idolises the object of love without even realizing that reality is much more different. It has a deceiving effect on the one who is in love.

Examples 3 and 4 below represent conceptual metaphor LOVE IS WAR. For instance:

3.  *Let me excuse thee: ah! my love well knows*
    *Her pretty looks have been mine enemies;*
    *And therefore from my face she turns my foes,*
    *That they elsewhere might dart their injuries:*
    *Yet do not so; but since I am near slain,*
    *Kill me outright with looks, and rid my pain* (Shakespeare, Sonnet 139).

4.  *<...> And yet love knows it is a greater grief*
    *To bear love's wrong, than hate's known injury.*
    *Lascivious grace, in whom all ill well shows,*
    *Kill me with spites; yet we must not be foes* (Shakespeare, Sonnet 40).

War includes two sides which are fighting one against another. The fight has a particular reasons and goals – to defend one's interests, to conquer the enemy and achieve the victory. Two fighting forces in love relationship are two lovers. Their weapons are words which can hurt none the less than the physical actions. The reason of their fight might be caused by various factors such as discrepancy of the characters, lies, adultery, disrespect, and etc. Their fight has the aim and the consequences which follow afterwards.

LOVE IS LIFE conceptual metaphor is represented by examples 5, 6, and 7.

5.  *<...>love is not love*
    *Which alters when it alteration finds,*
    *Or bends with the remover to remove* (Shakespeare, Sonnet, 116).

6.  *Love alters not with his brief hours and weeks,*
    *But bears it out even to the edge of doom* (Shakespeare, Sonnet 116).

7.  *O! love's best habit is in seeming trust,*
    *And age in love, loves not to have years told <...>* (Shakespeare, Sonnet 138).

Life in literal meaning denotes the period of time from birth until death. Love has the beginning, the development, and the end. Both, the life and love are dynamic and constant processes of alterations. Impediments (such as deception, frustration, lies, misfortunes, etc.) occur in life and love relationships and those who overcome difficulties change their attitude towards values in their life, realise how beautiful it is. The more obstacles the person overcomes in the real life and love relationship, the stronger and mature he becomes.

LOVE IS SORROW conceptual metaphor is expressed by examples 8 and 9. For instance:

8.   *When shall my faith the happiness attain*
     *To break the ice that hath congeal'd her heart?*
     *<...>*
     *And let her tell me as she is a woman*
     *Whether my faith hath not deserv'd her love* (Daniel, Sonnet 49).

9.   *Read in my face a volume of despairs,*
     *The wailing Iliads of my tragic woe,*
     *Drawn with my blood and printed with my cares*
     *Wrought by her hand, that I have honor'd so* (Daniel, Sonnet 47).

Sorrow is the state of being sad and frustrated because of the loss, misfortune, grief, etc. Love can be also related to negative emotions as it not always brings happiness and only positive moments in life. There are many cases when love turns into sorrow: love without the answer, the lack of the beloved attention, understanding, support, finally, it can be related to the break up which results in the end of love relationship.

Examples 10, 11, and 12 below indicate that LOVE can be understood in terms of UNITY. Consider:

10. *Let me confess that we two must be twain,*
    *Although our undivided loves are one <...>* (Shakespeare, Sonnet 36).

11. *<...>the marriage of true minds <...>* (Shakespeare, Sonnet 2).

12. *<...>But here's the joy; my friend and I are one <...>* (Shakespeare, Sonnet 42).

LOVE IS UNITY conceptual metaphor is mapped by the following relations: unity is the state which joins two or more related objects or people to form the wholeness. Love is the unity of two people. The same interests, goals, attitudes, tolerance, agreement, togetherness, and compromise occur as the unifying elements. In love relationship, two people form indivisible unit *undivided loves* and it indicates that one object cannot form the oneness, love cannot exist as one unit without including two people.

LOVE IS REVENGE conceptual metaphor is emphasised in examples 13 and 14. For instance:

13. *Once let her know, sh'hath done enough to prove me,*
    *And let her pity if she cannot love me* (Daniel, Sonnet 10).

14. *I'll not revenge old wrongs; my wrath shall cease;*
    *For that which gave me wounds, I'll give it kisses* (Daniel, Sonnet 46).

Revenge is understood as the form of the punishment directed towards someone who caused the spiritual or physical pain. Moreover, revenge is governed by the desire to protect one's feelings. Latin proverb indicated that "Revenge is a confession of pain" (Gabay, 2007:514). The divorce or a breakup between the lovers caused by the irrelevant behaviour of the one member of a couple and can lead to the act of revenge.

LOVE IS A SIN conceptual metaphor is represented by the example 15. Consider:

15. *Love is my sin, and thy dear virtue hate,*

   *Hate of my sin, grounded on sinful loving <...>* (Shakespeare, Sonnet 142).

Sin is usually treated as the deliberate offence against God or the process of breaking moral laws. Although it is a very subtle matter as every person has established respective boundaries to himself which he cannot break. LOVE concept, as it is known, is comprised of various elements like sex, sexual desire or even lust, passion, obsession, and etc. and there are a lot of religions which consider such recurrences as immoral and sinful.

LOVE IS A HUMAN BEING conceptual metaphors are emphasised in examples 16, 17, 18, and 19 below. Consider:

16. *Those lips that Love's own hand did make,*

   *Breathed forth the sound that said 'I hate'<...>* (Shakespeare, Sonnet 143).

17. *Love is too young to know what conscience is,*

   *Yet who knows not conscience is born of love?* (Shakespeare, Sonnet 149).

18. *<...> Love is careless child,*

   *And forgets promise past <...>* (Ralegh, Of Walshingham).

19. *When my love swears that she is made of truth,*

   *I do believe her though I know she lies,*

   *That she might think me some untutor'd youth,*

   *Unlearned in the world's false subtleties* (Shakespeare, Sonnet 138).

First of all, love as has a creative ability. Like the man creates something material with his hands and as if charges that material thing with his power and gives a new life, love also does the same and creates the lips (particular symbol of love) which can utter words. Secondly, love can be assumed as a young and inexperienced person who gives up to the spells of love without realising that love is a long process based on the principle "not to take but to give". Although, without trying, person cannot acquire experience and achieve

satisfying results. Additionally, any human being can be absent-minded and have ability to lie. The lie can be used in order to protect the beloved one or just trying to hide something irrelevant in the relationship between two people. Again, experience is the best teacher which teaches how to behave and maintain stability in life and love relationship.

The frequency of LOVE concepts collected from the poetry of the 16-17th centuries is illustrated by *Figure 1*. Consider:

**Figure 1.** *The relative frequency of LOVE concept in the poetry of the 16-17th centuries*
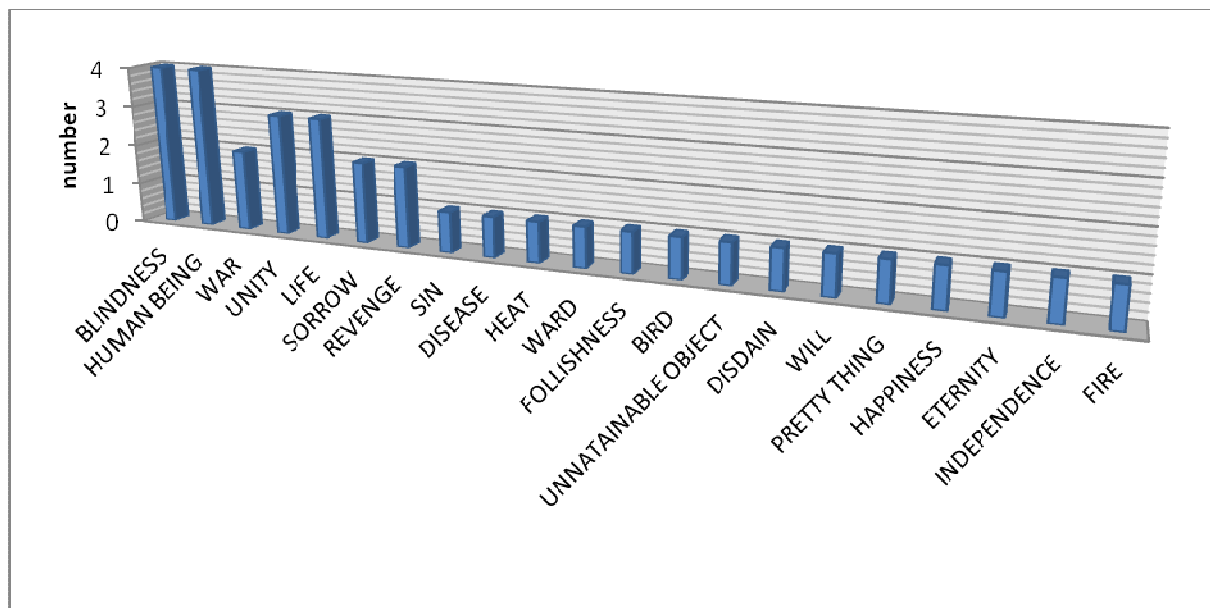


After observing 34 examples (34%), 19 in empirical part and 15 in appendix, 21 different LOVE concepts were found. As can be seen from *Figure 1* above, the most frequently used LOVE concepts in the poetry of the 16-17th centuries are BLINDNESS and HUMAN BEING which occur in 4 instances (4%), UNITY and LIFE concepts occur in 3 instances (3%). The rest 14 concepts of LOVE are found in the frequency of 1%.

## 4.3. The Concept of LOVE in the Poetry Works of the 18-19th Centuries

The poetry works of the 18-19th centuries are expressed by the concepts: SACRIFICE, NUTRIENT, ROSE, LILY, DIVINITY, IMMORTALITY, SECRET, TOY, GEM, and LESSON. The following concepts are included in appendix: HUMAN BEING, UNITY, DEITY, LIFE, FIRE, LIGHT, SORROW, SIN, SMILE, DESIRE, PLENTITUDE, and FRIENDSHIP.

The first conceptual metaphor from this period LOVE IS A SARCIFICE is expressed by examples 20 and 21. Consider:

20. *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* (Blake, Clod and the Pebble).

21. *<…> While I am I, and you are you,*
   *So long as the world contains us both,*
   *Me the loving and you the loth,*
   *While the one eludes, must the other pursue* (Browning, Life in a Love).

Sacrifice is understood as the willingness to do something valuable and meaningful for others giving up personal needs and necessities. Love does not seek for the personal benefits. It gives a willingness to the people to make the life of their beloved ones lacking of discomfort and problems as it is seen from the lines *But for another gives its ease,/ And builds a heaven in hell's despair.*

Example 22 let us perceive LOVE target domain in terms of the source domain NUTRIENT. Consider:

22. *Oh lift me from the grass!*
   *I die! I faint! I fail!*
   *Let thy love in kisses rain*
   *On my lips and eyelids pale.*

   *My cheek is cold and white, alas!*
   *My heart beats loud and fast;*
   *Oh press it close to thine again,*
   *Where it will break at last!* (Shelley, The Indian Serenade).

Nutrient is a substance which is necessary for every alive being to survive, live, and exist. It is indicated in example 22, that love plays the role of a vital component in man's life. He needs to be loved as love is the thing which can revive *Oh lift me from the grass!*, *Oh lift me from the grass!,* inspire and give strength to live. It is the means which can help to recover from near-death condition as it is seen from the line *My cheek is cold and white, alas*!

THE OBJECT OF LOVE IS A ROSE such conceptual metaphor is emphasised in the poem by Blake. Consider the example 23:

23. *A flower was offered to me,*
    *Such a flower as May never bore;*
    *But I said "I've a pretty rose tree,"*
    *And I passed the sweet flower o'er.*

    *I went to my pretty rose tree,*
    *To tend her by day and by night;*
    *But my rose turned away with jealousy,*
    *And her thorns were my only delight* (Blake, My Pretty Rose).

Rose in direct sense is the fragrant flower with thorns. It can be also considered as the symbol of passion, intrigue, maturity and love. There are many temptations around us which trigger to commit something irrelevant what could hurt other person's feelings. The woman in metaphorical sense is the flower who is trying to seduce a man who already has the beloved one, she is understood in terms of *a pretty rose tree*. Every woman gets offended and becomes envy of her man seeing that he is indifferent towards the other women. The jealousy of a woman can result in ignorance or resentful words. A thorn of a rose tree, a sharp and capable of injuring part of the flower, might be the element of defence and self-protection and revenge of a woman.

The following example represents LOVE IS A LILY conceptual metaphor. Consider:

24. *The modest Rose puts forth a thorn,*
    *<…> While the Lily white shall in love delight,*
    *Nor a thorn nor a threat stain her beauty bright* (Blake, The Lily).

In the opposite to the rose, Lilly is known as the symbol of purity, innocence, and tranquility. The same features might be attached to love-pure, true feelings between two people. Moreover, love needs to be cherished otherwise it will die like a flower which lives and blossoms only when it is watered, looked after, and gets enough sun light.

Example 25 represents LOVE which is understood in terms of IMMORTALITY. Consider:

25. *In crime and enmity they lie*
    *Who sin and tell us love can die <...>* (Clare, Love Cannot Die).

Immortality is related the state or activities which exist and last forever. It is common to believe that only Gods are immortal beings. Love as emotion is everlasting, never ending and having no boundaries. Neither sin nor crime can kill this strong feeling, the more challenges occur the stronger love becomes.

LOVE IS DIVINITY conceptual metaphor is seen from examples 26, 27, and 28. Consider:

26. *To see a world in a grain of sand,*
    *And a heaven in a wild flower,*
    *Hold infinity in the palm of your hand*
    *And eternity in an hour* (Blake, To See).
27. *Fate is strong–but Love is stronger,*
    *And more unsleeping than angel's care* (Brontë, The Two Children).
28. *Love rules the court, the camp, the grove,*
    *And men below and saints above;*
    *For love is heaven, and heaven is love* (Scott, Love).

Divinity is the unearthly power, which is felt around. Love makes this power to acquire the concrete physical substance and be embodied in every object around. Even the small, meaningful objects obtain the features which make them visible and meaningful.

LOVE IS A TOY conceptual metaphor is represented by the sentence 29. Consider:

29. *And what is love? It is a doll dress'd up*
    *For idleness to cosset, nurse, and dandle <…>* (Keats, Modern Love).

The toy in literary meaning is the thing to entertain children. Usually it is the analogy of the people, animals, tools, etc. met in reality. Additionally, it could be said to be the symbol of infancy and carelessness. The toy is usually an underestimated object which can be easily replaced by the new one. The most commonly used toy among the little girls is the doll. It can be dressed up and treated like the real human being. Love in this case is understood as the doll or, to be more precise, as a woman. The little girl who is taking care of her toy is a man. The discrepancy between the player (the man) and the doll (the woman) might be emphasised. This conceptual metaphor shows that love can be quite a fake one. The man does not treat his beloved woman seriously and she is only a temporary whim. The woman appears only as the thing which becomes necessary to the man when he is getting bored.

The following examples 30 and 31 convey LOVE IS A SECRET conceptual metaphor. Consider:

30. *The riddle nature could not prove*
    *Was nothing else but secret love.* (Clare, I Hid My Love).
31. *Never seek to tell thy love,*
    *Love that never told can be <...>* (Blake, Love's Secret).

Secret is related to the hidden truth or a piece of information which is known only by a small group of people. It is done deliberately and consciously with the purpose to protect personal interests. Love can be secret as well. There are cases when others do not accept love relationship of two people and they have to hide it. Love, as follows, then becomes a secret matter. Also, one person might be in love with someone whom he or she does not know at all or knows but the object of love does not cherish the same feelings and then love can be secret as well.

THE OBJECT OF LOVE IS A GEM conceptual metaphor is reflected by example 32.

32. *Asleep! O sleep a little while, white pearl!*
    *And let me kneel, and let me pray to thee,*
    *And let me call Heaven's blessing on thine eyes,*
    *<...>*
    *My sudden adoration, my great love!* (Keats, Asleep! O Sleep A Little While,
    White Pearl!).

The target domain GEM in literal meaning denotes the stone which is used in the production of jewelry. If to refer to gem as metaphorical concept then it expresses the beauty, elegance, and wealth. Moreover, this concept can be indicated as the reference to the woman who is the object of admiration and is treated as the most valuable and luxurious thing by the man who is in love with her.

LOVE IS LESSON conceptual metaphor is seen from the example 33. Consider:

33. *Lessons of love and earnest piety* (Coleridge, To Nature).

Lesson in literal meaning is understood as a collection of various activities during which different skills, abilities, etc. are developed. In metaphorical sense, lesson refers to the

event or experience the one learns from his life. In general, the essence of this concept is to reflect the idea of acquiring skills and knowledge in a concrete area. Love is a good lesson which provides people with experiences, enables them to make mistakes, improve and not complete the same errors in the future while being in a love-relationship. As every lesson has the beginning and the end, love has its initial and final points, and the passage of time during the lesson corresponds to the time people spend in love relationship. The more lessons the person has the more educated he becomes. The longer the relationship lasts the stronger the feelings between beloved.

The illustration of the frequency of LOVE concept in the period of the 18-19th centuries is presented by *Figure 2*. For instance:

**Figure 2.** *The relative frequency of LOVE concept in the poetry of the 18-19th centuries*
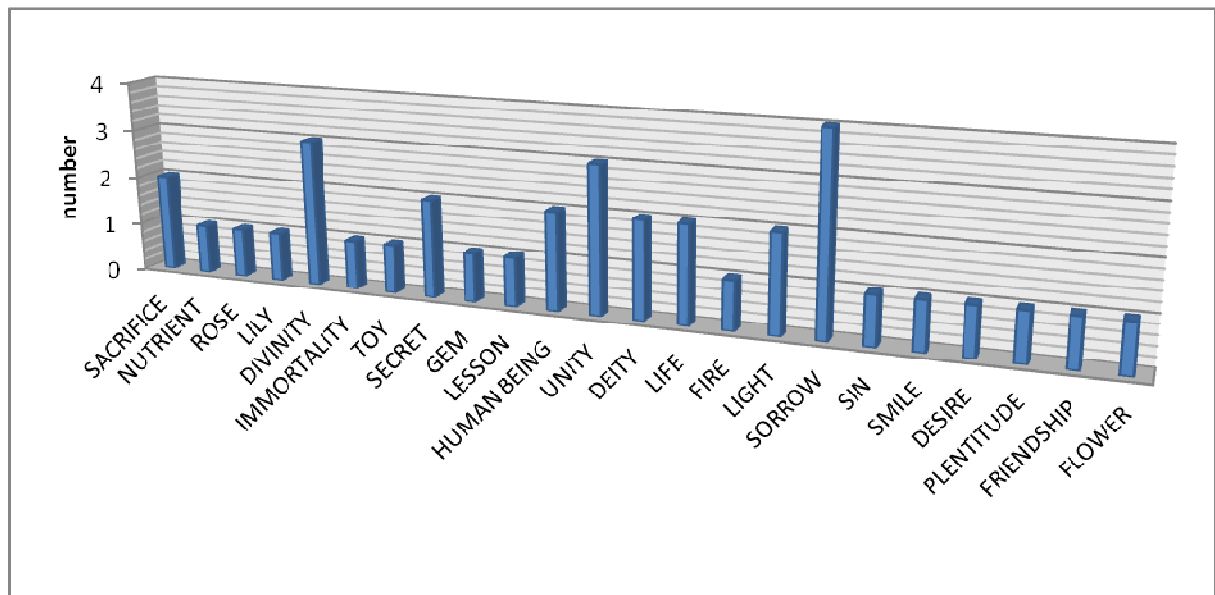


After observing 36 examples (34%), 14 in empirical part and 22 in appendix, 23 different concepts were found. It is indicated in *Figure 2* above, that the most frequently used concept of LOVE in the poetry works of the 18-19th centuries is SORROW, which occurs in 4 instances (4%). DIVINITY and HUMAN BEING are found in 3 instances (3%). LIFE, DEITY, and SECRET concepts together comprise 6 instances (6%). 14 LOVE concepts are found in the frequency of 1%.

## 4.4. The Concept of LOVE in the Poetry Works of the 20th Century

The variety of concepts is found in the poetry covering the 20th century. These concepts are as follows: MIGRAINE, BLINDNESS, FIRE, NATURE, SEED, PLANT,

STRUGGLE, DREAM, DRIVING FORCE, RESTRICTION, and TEACHER. The rest part of the concepts is listed in appendix: LIFE, UNITY, SORROW, TOY, FOUR SEASONS, DIVINITY, DEITY, SACRIFICE, IMMORTALITY, and ETERNITY.

Example 34 lets us perceive LOVE IS MIGRAINE conceptual metaphor. Consider as follows:

34. *Love is universal migraine,*
      *A bright stain on the vision*
      *Blotting out reason* (Graves, Symptoms of Love).

Migraine from the medical point of view is known as a certain health disorder which causes a strong headache, sickness. Love can be the reason of the previous symptoms. People in love relationship experience difficulties and face various obstacles or disagreements which can lead to the quarrels or even divorce. All negativities can result in mental weariness. While the other case which relates love and migraine - disability to see. It follows that LOVE makes people blind. LOVE IS BLINDNESS conceptual metaphor in the example 35 has been already discussed in the previous chapters. For instance:

35. *Love makes blind the eyes to all but me and thee* (Morris, Echoes of Love).

LOVE IS FIRE conceptual metaphor is perceived through the mappings in example 36. Consider:

36. *Some say the world will end in fire,*
      *Some say in ice.*
      *From what I've tasted of desire*
      *I hold with those who favour fire* (Frost, Fire and Ice).

Fire, as it is known, contains heat and flame. It has the power of enlightenment and warming. Love as emotion is the driving force which burns the desire and passion inside the person who is a container where various emotions intermingle. Love can suddenly inflame and rapidly fade away. It can provide life with warmth, positive emotions but in order to maintain stable relationship, the same as the fire burning steadily, beloved ones have to put many efforts in behalf of love. As drafts and rain extinguish fire, sometimes insignificant things in life can cause separation.

LOVE IS A STRUGGLE conceptual metaphor is seen in the example 37. Consider:

37. *For each beloved hour*

    *Sharp pittances of years <…>* (Dickinson, Compensation).

Struggle is the act between the human and other external or internal factors. This process demands a lot of patience, courage, and challenges. Love in this case is seen as a difficulty as well. It might be said that love relationship is forbidden but beloved ones are struggling with external forces and each hour they spend together is a small achievement like a pittance for the beggar.

Consider the following examples 38, 39, and 40 below:

38. *Have you got a brook in your little heart,*

    *Where bashful flowers blow,*

    *And blushing birds go down to drink,*

    *And shadows tremble so?* (Dickinson, IX).

39. *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* (Browning, You'll Love Me Yet And I Can Tarry).

40. *My love <…>thy head is a quick forest filled with sleeping birds <…>*

    *thy legs are the trees of dreaming whose fruit is the very eatage of forgetfulness*

    *<…>* (Cummings, My Love).

Examples 38, 39, and 40 are related one with another as they all convey the idea of nature. But as it is a very broad notion as it includes flora and fauna, other things existing in the world made not by human, but Gods and unearthly powers. Let us distinguish three concrete conceptual metaphors. The first one, THE OBJECT OF LOVE IS NATURE is indicated by the example 38. It includes various elements of nature – the brook in the heart which corresponds to the vitality as the water is usually treated to be the symbol of the life, energy, flowers-the beauty, birds-freedom, shadows which emphasise that life is not always stable and difficulties occur. All these features possessed by the nature might be attached to love.

LOVE IS A SEED conceptual metaphor is emphasised in the example 39. Seed is the small part of the plant, when it is watered and gets enough sun light it grows and becomes a new plant. Love grows from small things and matures with the time. Like the flower starts blooming, love blossoms out.

LOVE IS A PLANT conceptual metaphor is indicated in example 40. The parts of the beloved object are compared to the plants. Head is understood as the forest and legs are like trees. The plant, in this case it could be a tree which matures fruits (let us say the apple tree). The author of the poem refers to the legs of the beloved woman as the trees which ripen fruits as well. Moreover, every tree has a stem in this case legs can be juxtaposed to stem of a tree. The stem enables to maintain vertical position of a tree, legs allow the person to stand and walk. As the forest has a lot of trees the head is covered with hair. Such correspondence could be stated in comparing the forest and the head of a human.

Example 41 let us perceive LOVE IS A DREAM conceptual metaphor. Consider as follows:

41. *I held a jewel in my fingers*

*And went to sleep.*

*The day was warm, and winds were prosy;*

*I said: "'T will keep."*

*I woke and chid my honest fingers, --*

*The gem was gone;*

*And now an amethyst remembrance*

*Is all I own* (Dickinson, Lost Jewel).

As can be seen from example 41 above, the whole poem can be considered to be metaphorical one. LOVE concept is closely related to the concept of DREAM. First of all, the dream is understood as the state when the person experiences various events, images, visions, feelings in his mind. Hopes, illusions, and unfulfilled wishes become alive while the person is dreaming. *Jewel* might refer to the beloved one, *sleep* is the state of a woman being in love who is enchanted by the spells of love, *T will* keep might refer to the promise. But as the dream does not last forever it comes to an end or can be interrupted by someone, the same might happen in the love relationship. Love spells dissipate and only memories remain in the mind of the person.

LOVE IS THE DRIVING FORCE conceptual metaphor is represented bellow by examples 42 and 43. Consider as follows:

42. *The Love which moves the Sun and all the stars!* (Wilde, Apologia).

43. *With wide-embracing love*

*Thy Spirit animates eternal years,*

*Pervades and broods above,*

*Changes, sustains, dissolves, creates, and rears <...>* (Brontë, Last Lines).

Driving force is the aspect which stimulates the desire to live and reach for the dreams. It is a wide range of activities or particular things which bring happiness and inspiration. Love as emotion prompts and encourages to perform many things they would have never done before. Love removes obstacles. In the opposite – obstacles become the proof that there are no things which cannot be removed when the person is in love.

LOVE IS RESTRICTION conceptual metaphor is represented by example 44. Consider:

44. *He put the belt around my life, --*
*I heard the buckle snap,*
*And turned away, imperial,*
*My lifetime folding up*
*Deliberate, as a duke would do*
*A kingdom's title-deed <...>* (Dickinson, He Put the Belt Around Me).

Restriction is the act or law which limits the behaviour of a certain person who is not allowed to do the things he wants or to go to the places he desires to go. The one has to obey the rules in order to avoid punishment. There are cases when one of the partners in love relationship aims at limiting the freedom of the beloved one as his behaviour most of the time it is based on jealousy and possessive instinct but not rational facts.

LOVE IS A TEACHER conceptual metaphor is emphasised in the example 45. Consider:

45. *We learned the Whole of Love—*
*The Alphabet—the Words—*
*A Chapter—then the mighty Book—*
*Then—Revelation closed—* (Dickinson, We learned the Whole of Love).

In direct sense the teacher is considered to be the person whose duty is to teach children of various subjects at school. In addition, it refers to the person who is skilled enough in a particular sphere and is able to teach others of the valuable things from his personal experiences. The process of learning is long and requires patience. It starts from small but essential things. LOVE target domain understood in terms of the source domain TEACHER

indicates that love as emotion and the state of being in love can teach of many things in life anew. Love's beginning is naive, optimistic, and tentative but with the course of time changes, becomes mature and experienced.

In order to summarise up the findings and represent the frequency of LOVE concept prevailing in the poetry of the 20th century, *Figure 3* below has been established:

***Figure 3.*** *The relative frequency of LOVE concept in the poetry works of the 20th century*
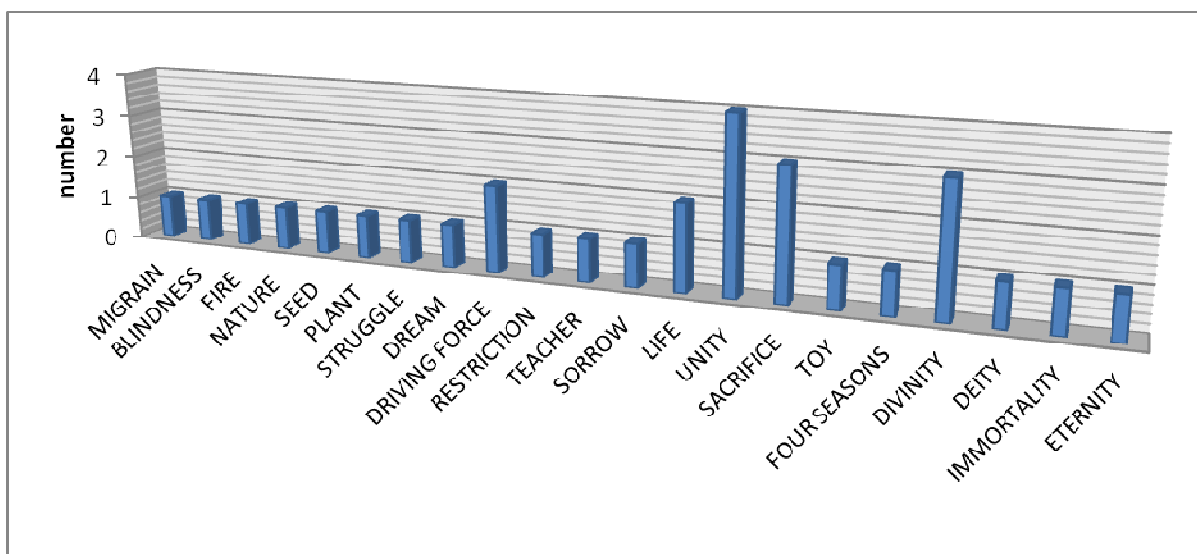


30 tokens (30%) have been observed, 12 in empirical part and 18 in appendix, 21 different concepts were found. As indicated in *Figure 3,* the most frequently used LOVE concepts in the poetry of the 20th century are UNITY and SACRIFICE they occurr in 4 instances (4%). DININITY and DRIVING FORCE concepts are found in 5 instances (5%). 16 concepts are found in the frequency of 1 %.

## 4.5. The Survey of Data

On the basis of poetry works of the three different historical periods, the following conclusions can be drawn:

100 examples were collected, 45 analysed in empirical part, 55 classified according to the historical period in appendix. To be more precise, 34 examples, which include various LOVE concepts, belong to the poems of the 16-17th centuries, 36 examples are selected from the poetry of the 18-19th centuries, 30 examples from the poetry works of the 20th century.

On the whole, 65 cases of LOVE concepts have been collected. 53 different LOVE concepts occur only once, while 12 concepts are met repeatedly in, at least, two historical

periods. These are as follows: BLINDNESS, HUMAN BEING, UNITY, LIFE, SORROW, ETERNITY, SACRIFICE, DIVINITY, DEITY, IMMORTALITY, TOY, and FIRE. These concepts indicated that love, as emotion, can be embodied in a person or an artificial analogy of a human being, animal, tool, etc. – toy. Moreover, it can be expressed through negative concepts such as physical disability or mental suffering. Love, as emotion, can be treated as the Goddess, which is immortal being. Finally, love is able to light the fire inside the human.

If to refer back to Kövecse's distinction of LOVE concepts met in everyday language (emphasised in chapter *3.1. The Concept of Emotion)*, it could be stated that only 5 concepts coincide with those proposed by Kövecse. These are as follows: NUTRIENT, WAR, DISEASE, DEITY, and VALUABLE OBJECT. It leads to conclusions that poetry, none the less than everyday language, is abundant with various LOVE concepts which reveal this emotion to be universal, able to acquire features of any material or abstract object. It also proves poetic language to be creative, innovative, and figurative.

Given the facts presented above, it could be stated that conceptual metaphor helps language users to create new relations between the concepts which, at first sight, seem to be unrelated at all. The findings in this paper reaffirm the proposition indicated by many contemporary linguists that conceptual metaphor is the mental mapping where the one concept is understood in terms of another one and they are tied by a particular associations, which indicate that two concepts can be related in their essence.

# CONCLUSIONS

On the basis of the theoretical analysis about metaphor and conceptual metaphor together with examples of LOVE concepts in poetry, the following conclusions can be drawn:

1. The famous Antique philosopher Aristotle was the first who emphasised the importance of metaphor which was considered as the ornamental tool in language. The most influential work of the present days in the field of metaphor written by Lakoff and Johnson *Metaphors We Live By* (1980) changed the false assumptions and proved metaphor to be the inevitable part of everyday life.

2. Metaphor is a linguistic device while conceptual metaphor is one of its methods which is closely related to human thinking and language. It is the means reflecting the way the person conceptualises things based on the reasoning, personal experiences and understanding of the surrounding world.

3. Conceptual metaphor is governed by the following elements: the source, the target domains and mapping, which enables to tie one concept to another emphasising similarity between two objects being related.

4. On the basis of cognitive function conceptual metaphor is divided into ontological, orientational, and spatial. Image metaphor is also included, though it is not based on the cognitive function but reflects another possible variant of classification of the conceptual metaphor. These classifications provide the peculiarities and more complex nature of the source and the target domain.

5. Many metaphorical concepts are related to various emotions which reveal the way the person responds to various recurrences. In poetry, metaphor is one of the most essential elements which conveys conventional truths of life. The most popular emotion in literature is considered to be love. The concept of LOVE is highly metaphorised in poetry and revealed in various senses.

6. 100 examples of LOVE concept – 45 discussed in empirical part and 55 grouped according to the historical period in appendix, prove this concept to be universal as it is understood in terms of the 53 different concepts which occur only once, while 12 LOVE concepts occur repeatedly in the poems: BLINDNESS, HUMAN BEING, UNITY, LIFE, SORROW, ETERNITY, SACRIFICE, DIVINITY, DEITY, IMMORTALITY, TOY, FIRE. The concept of LOVE, as follows, in the poetry of the three historical periods is embodied in various tangible and less perceptible

phenomena which are not visible but are grounded on the human thinking, reasoning, and experience.

6.1. Poems of the 16-17$^{th}$ centuries include 21 different concepts of LOVE. The most frequently used concepts are: BLINDNESS, HUMAN BEING, UNITY, and LIFE. The total number of the selected concepts of LOVE is 34 examples.

6.2. Poems of the 18-19$^{th}$ centuries include 23 different concepts of LOVE. The most frequently ones are as follows: SORROW, DIVINITY, UNITY, SECRET, and HUMAN BEING. The total account of the selected concepts is 36 examples.

6.3. Poems of the 20$^{th}$ century include 21 different concepts of LOVE. The most frequently used ones are: UNITY, SACRIFICE, DIVINITY, LIFE, and THE DRIVING FORCE. In general, 30 examples have been observed.

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# APPENDIX

## The Concept of LOVE in the Poetry Works of the 16-17<sup>th</sup> Centuries

LOVE IS A DISEASE

46. *My love is as a fever, longing still*
    *For that which longer nurseth the disease,*
    *Feeding on that which doth preserve the ill,*
    *Th' uncertain sickly appetite to please* (Shakespeare, Sonnet 147).

LOVE IS BLINDNESS

47. *Thou blind fool, Love, what dost thou to mine eyes,*
    *That they behold, and see not what they see?*
    *They know what beauty is, see where it lies,*
    *Yet what the best is take the worst to be* (Shakespeare, Sonnet 137).

48. *He sees his love, and nothing else he sees,*
    *Nor nothing else with his proud sight agrees <...>* (Shakespeare, From Venus
    and Adonis).

LOVE IS FIRE

49. *<...> But true Love is a durable fire*
    *In the mind ever burning <...>* (Ralegh, Of Walshingham).

LOVE IS HEAT

50. *Came there for cure and this by that I prove,*
    *Love's fire heats water, water cools not love* (Shakespeare, Sonnet 154).

LOVE IS FOOLISHNESS

51. *So true a fool is love, that in your will,*
    *Though you do anything, he thinks no ill<...>* (Shakespeare, Sonnet 57).

## LOVE IS A BIRD

52. *My spotless love hovers with purest wings,*
    *About the temple of the proudest frame,*
    *Where blaze those lights, fairest of earthly things,*
    *Which clear our clouded world with brightest flame* (Daniel, Sonnet 2).

## LOVE IS AN UNATTAINABLE OBJECT

53. *All my life's sweet consists in her alone;*
    *So much I love the most Unloving one <...>* (Daniel, Sonnet 2).

## LOVE IS A DISDAIN

54. *<...>Tears cannot soften flint, nor vows convert;*
    *Prayers prevail not with a quaint disdain.*
    *I lose my tears where I have lost my love <...>* (Daniel, Sonnet 11).

## LOVE IS A WILL

55. *If thy soul check thee that I come so near,*
    *Swear to thy blind soul that I was thy 'Will',*
    *<...>*
    *Make but my name thy love, and love that still,*
    *And then thou lov'st me for my name is 'Will.'* (Shakespeare, Sonnet 136).

## LOVE IS A WARD

56. *<...>Prison my heart in thy steel bosom's ward <…>.* (Shakespeare, Sonnet 131).

## LOVE IS A PRETTY THING

57. *Ah, what is love? It is a pretty thing,*
    *As sweet unto a shepherd as a king,*
    *And sweeter, too <...>* (Greene, The Shepherd's Wife's Song).

LOVE IS HAPPINESS

58. *Wail all my life, my griefs do touch so nearly,*
    *And thus I live, because I love her dearl*y (Daniel, Happy in Sleep).

LOVE IS ETERNITY

59. *For she was sought by spirits of richest coat,*
    *But kept cold distance, and did thence remove,*
    *To spend her living in eternal love <...>* (Shakespeare, A Lover's Complaint).

LOVE IS INDEPENDENCE

60. *Love, all alike, no season knows, nor clime,*
    *Nor hours, days, months, which are the rags of time* (Donne, The Rising Sun).

## The Concept of LOVE in the Poetry Works of the 18-19<sup>th</sup> Centuries

LOVE IS A HUMAN BEING

61. *<...>Seven more loves weep night and day*
    *Round the tombs where my loves lay,*
    *And seven more loves attend each night*
    *Around my couch with torches bright <...>* (Blake, Broken Love).

LOVE IS UNITY

62. *Nothing in the world is single,*
    *All things by a law divine*
    *In one spirit meet and mingle -*
    *Why not I with thine?* (Shelley, Love's Philosophy).

63. *Can the lips sing of Love in the desert alone,*

   *Of kisses and smiles which they now must resign?*(Byron, Farewell To The Muse).

64. *Then I sing the wild song 'twas once such pleasure to hear!*

   *When our voices commingling breathed, like one, on the ear <...>* (Moore, At The Mid Hour of Night).

LOVE IS DEITY

65. *Love is the Saint enshrined in thy breast,*

   *And angels themselves would admit such a guest,*

   *If he came to them clothed in Piety's vest* (Moore, Love and the Novice)

66. *All thoughts, all passions, all delights,*

   *Whatever stirs this mortal frame,*

   *All are but ministers of Love,*

   *And feed his sacred flame* (Coleridge, Love).

67. *Love rules the court, the camp, the grove,*

   *And men below and saints above;*

   *For love is heaven, and heaven is love* (Scott, Love).

LOVE IS LIFE

68. *The roses of Love glad the garden of life,*

   *Though nurtur'd 'mid weeds dropping pestilent dew,*

   *Till Time crops the leaves with unmerciful knife,*

   *Or prunes them for ever, in Love's last adieu!* (Byron, Love's Last Adieu).

69. *As travellers oft look back at eve,*

   *When eastward darkly going,*

   *To gaze upon that light they leave*

   *Still faint behind them glowing --*

   *So, when the close of pleasure's day*

   *To gloom hath near consign'd us,*

   *We turn to catch one fading ray*

   *Of joy that's left beind us* (Moore, As Slow Our Ship).

LOVE IS FIRE

70. *And love is burning diamonds in my true lover's breast <...>* (Clare, Summer).

LOVE IS LIGHT

71. *How clear she shines! How quietly*
    *I lie beneath her guardian light;*
    *While heaven and earth are whispering me <...>* (Brontë, How Clear She
    Shines).

72. *No other Sun has lightened up my heaven;*
    *No other Star has ever shone for me:*
    *All my life's bliss from thy dear life was given--*
    *All my life's bliss is in the grave with thee <...>* (Brontë, Remembrance).

LOVE IS SORROW

73. *And even yet, I dare not let it languish,*
    *Dare not indulge in Memory's rapturous pain;*
    *Once drinking deep of that divinest anguish,*
    *How could I seek the empty world again*? (Brontë, Remembrance).

74. *Love came, and brought sorrow*
    *Too soon in his trail <...>* (Moore, Desmond's Song).

75. *When we two parted*
    *In silence and tears,*
    *Half broken-hearted*
    *To sever for years,*
    *Pale grew thy cheek and cold,*
    *Colder thy kiss;*
    *Truly that hour foretold*
    *Sorrow to this <...>* (Byron, When We Two Parted).

76. *<...>Yet Love, if Love in such an hour*
    *Could nobly check its useless sighs,*

*Might then exert its latest power*

*In her who lives, and him who dies <...>* (Byron, Euthanasia).

## LOVE IS A PLENTITUDE

77. *"Love doth know no fulness, nor no bounds."* (Keats, Lines).

## LOVE IS A SIN

78. *<...> If wishing damns us, you and I*

*Are damned to all our heart's content;*

*Come, then, at least we may enjoy*

*Some pleasure for our punishement!* (Moore, Argument).

## LOVE IS A SMILE

79. *There is a Smile of Love*

*And there is a Smile of Deceit*

*And there is a Smile of Smiles*

*In which these two Smiles meet <...>* (Blake, The Smile).

## LOVE IS DESIRE

80. *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* (Coleridge, Desire).

## LOVE IS FRIENDSHIP

81. *Love is like the wild rose-briar,*

*Friendship like the holly-tree --*

*The holly is dark when the rose-briar blooms*

*But which will bloom most contantly?*(Brontë, Love and Friendship).

LOVE IS A FLOWER

82. *I dream of a red-rose tree.*

*And which of its roses three*

*Is the dearest rose to me?* (Browning, Women and Roses).

## The Concept of LOVE in the Poetry Works of the 20th Century

LOVE IS SORROW

83. *This happy happy love*

*Is sieged with crying sorrows <...>* (Muir, In Love For Long).

LOVE IS LIFE

84. *The sense of the world is short,*

*Long and various the report,*

*To love and be beloved;*

*Men and gods have not outlearned it,*

*And how oft soe'er they've turned it,*

*'Tis not to be improved* (Emerson, Eros).

85. *That I shall love always,*

*I offer thee*

*That love is life,*

*And life hath immortality* (Dickinson, Proof).

LOVE IS UNITY

86. *Till those two troubled little clocks*

*Ticked softly into one* (Dickinson, The Lovers).

87. *Sit closer love: it was here I trow*
    *I made that vow,*
    *Swore that two lives should be like one <...>* (Wilde, Her Voice).

88. *As long as the sea-gull loved the sea,*
    *As long as the sunflower sought the sun,-*
    *It shall be, I said, for eternity*
    *'Twixt you and me!*  (Wilde, Impression).

89. *<...>i carry your heart with me(i carry it in*
    *my heart)i am never without it(anywhere*
    *i go you go, my dear; and whatever is done*
    *by only me is your doing, my darling)<...>* (Cummings, I Carry Your Heart
    With Me).

LOVE IS A SACRIFICE

90. *I gave myself to him,*
    *And took himself for pay.*
    *The solemn contract of a life*
    *Was ratified this way* (Dickinson, The Contract).

91. *I could not die with you,*
    *For one must wait*
    *To shut the other's gaze down, --*
    *You could not*
    *<...>*
    *And I, could I stand by*
    *And see you freeze,*
    *Without my right of frost,*
    *Death's privilege?* (Dickinson, In Vain )

92. *To love thee Year by Year—*
    *May less appear*
    *Than sacrifice, and cease—* (Dickinson, To Love thee Year By Year).

LOVE IS A TOY

93. *True love is but a woman's toy,*
    *They never know the lover's pain,*

*And I who loved as loves a boy*

*Must love in vain, must love in vain* (Wilde, Serenade).

## LOVE IS FOUR SEASONS OF THE YEAR

94. *In the glad springtime when leaves were green,*

 *O merrily the throstle sings!*

 *I sought, amid the tangled sheen,*

 *Love whom mine eyes had never seen,*

 *O the glad dove has golden wings!*

 *Between the blossoms red and white,*

 *O merrily the throstle sings!*

 *My love first came into my sight,*

 *O perfect vision of delight,*

 *O the glad dove has golden wings!*

 *The yellow apples glowed like fire,*

 *O merrily the throstle sings!*

 *O Love too great for lip or lyre,*

 *Blown rose of love and of desire,*

 *O the glad dove has golden wings!*

 *But now with snow the tree is grey,*

 *Ah, sadly now the throstle sings!*

 *My love is dead: ah! well-a-day,*

 *See at her silent feet I lay*

 *A dove with broken wings!*

 *Ah, Love! ah, Love! that thou wert slain -*

 *Fond Dove, fond Dove return again!* (Wilde, From Spring Days to Winter (For Music)).

## LOVE IS DIVINITY

95. *LOVE is anterior to life*

*Posterior to death,*

*Initial of creation, and*

*The exponent of breath*  (Dickinson, Love).

96. *Love—is that later Thing than Death—*

*More previous—than Life—*

*Confirms it at its entrance—And*

*Usurps it—of itself—* (Dickinson, Love – is that Later Thing Than Death).

97. *With no rest of the night; for I waked mid a story*

*Of a land wherein Love is the light and the lord,*

*Where my tale shall be heard, and my wounds gain a glory <...>* (Morris, The Music).

## LOVE IS DEITY

98. *Unable are the Loved to die*

*For Love is Immortality,*

*Nay, it is Deity—* (Dickinson, Unable are the Loved to die).

## LOVE IS IMMORTALITY

99. *Unable are the Loved to die*

*For Love is Immortality <...>* (Dickinson, Unable are the Loved to Die).

## LOVE IS ETERNITY

100. *To wait Eternity—is short—*

*If Love reward the end—* (Dickinson, To Wait an Hour – is Long).