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Conceptual metaphor of Love in John Keats's poetry:
A Cognitive Stylistic Study

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ABSTRACT: The study of figurative language becomes the interest of many cognitive stylisticians in 20th century, and it reaches its greatest intensity, specifically the study of metaphor in relation with cognitive and mental processes. People make use of different types of devices to convey their messages, including metaphor. Cognitive stylistics is an important method used to show the supreme of ambiguity of literary texts. In addition, it concentrates on the process of reading to explicate meaning. Metaphors of love have not been studied sufficiently from a cognitive stylistic perspective particularly in Keats' poetry. Therefore, the current study attempts find, how are the conceptual metaphors of love manifested in John Keats' poetry? That is, are the metaphorical conceptualization of love influenced by the cognitive processes? What are the functions and emotional effects of conceptual metaphors of love in John Keats' poetry? Hence, the present study aims at exploring the different conceptual metaphors of love in Keats' poetry. Besides, it attempts to show the relationship between language, cognition, emotion and style in understanding the metaphorical concepts of love. It also sheds light on the influence of certain cognitive processes and emotive effects in identifying these conceptual metaphors. A qualitative descriptive method is adopted to analyse different metaphorical concepts of love. In addition, the present study is a cognitive stylistics which is based on a multi-model application of two theories (Cognitive stylistics and Emotion stylistics) that are utilized as a device to apply Lakoff and Johnson's theory (1980) the Conceptual Metaphor (CM). In sum, the study finds out the relation between language, cognition and emotion in comprehending the different types of metaphorical concepts and their stylistic effects. It also shows that metaphor is not only used as a figure of speech, but also as a matter of thought that can be understood and interpreted through certain cognitive processes. It also reveals that cognitive and mental processes such as thought, attention, perception all have an important role in identifying different metaphors.

Key Words: Cognitive stylistics, Emotion stylistics, Conceptual metaphor, love and literary text.

I. INTRODUCTION

Lakoff & Turner (1987:6) argues that cognitive stylistics is a " new science of literature and reading which models itself on the science in the theory, method, and ethos". (ibid) describes it as a discipline which is interested in studying the language acts including literature such as acts of human brain in a human body in a human circumstances. Thus, the ability of using different linguistic skills and conceptual resources is the job of cognitive. Accordingly, Werth (1999) maintains that cognitive stylistics is concerned with the stylistics accounting for literary interpretation via linguistic patterns to examine the idiosyncrasies. Cognitive stylistics is a field of studying the relationship between linguistics, literature and cognitive science. A similar view is reported by Freeman (2000:253) when describes the interpretations as "the products of other cognizing minds in the context of the physical and socio-cultural world in which they have been created and read", and also he (ibid) suggests that literary texts are "the products of cognizing minds".

In the same regard, Stockwell (2002:4) further claims that "cognitive stylistics provides a new way of thinking about literature involving the application of cognition, linguistics and psychology of literary texts".

Scholars have contributed to cognitive stylistic concept, one of them is Culpeper (2002:3) defines it as "It combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistic tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language". Then, cognitive stylistics is concerned with linguistic choices or patterns and effects, it is also interested in texts and the reader's interpretation of those texts

as it is stemmed from the formalism's school. More specifically, it seeks explore the relationship between cognitive structures and linguistic patterns in a scientific and systematic way. Therefore, it provides an explicit description between the text and its interpretation. The cognitive stylistics analysis based on certain cognitive patterns that insights into the relationship between brain, language and literature. Furthermore, Reijmersdal (2008:5) emphasizes that cognitive stylistics is a n extremely interdisciplinary since it combines science, psychology, linguistics and literature. Besides, this approach is applied to literature which has taken various forms and orientations. Jeffries (2010) illustrates that stylistics is a "branch of linguistics which studies the situationally distinctive uses of language, with particular reference to literary language and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language". That is to say, stylistics is basically concerned with consistent and systematic analysis of style.

Similarly, West (2013:9) asserts that cognitive stylistics is considered as a science of criticism which represents a set of principles of theory of literary criticism. In addition, it focuses on two important sides, the reader's experience of literary texts primarily (poetry) and the psychological and scientific models to describe the nature of that experience. Accordingly, Woldemariam (2015: 18) asserts that cognitive stylistics focuses on cognition and contextual effects in analytical space. That what is assumed by formalist and functionalist stylistics models when they place the sentence and the text respectively at the heart of their analysis. Thus, different type of metaphorical images can be recognized through using reader's knowledge and inferences in interpreting particular literary figure of speech

Moreover,Stockwell (2016:233) maintains that the linguistic choices made by writers influence the textual patterns of literary text. In this sense, the text is seen as the location of forms as well as meanings in which the language user considers it as area where effects and emotions happened. It is easy to find the same language patterns, metaphors, memories, emotions are all involved in language interpretation. This means that habitual styles are important in language interpretation, but don't forget that flexible imagination is also included to create something distinctive (ibid:220).

Furthermore, Hogan (2021) defines cognitive stylistics in a systematic and consistent way by saying that cognitive stylistics is a field that studies the overlap between the linguistic and literature analysis. Two important consequences can be realized from this definition. First, stylistics tends to be confined to linguistic features of literary texts, second, it encompasses virtually anything that links literature with linguistics.

From the above perspectives and definition, in a cognitive stylistic analysis, one can make use of different linguistics frameworks to predict and interpret particular literary text or phenomenon. It tends to integrate various linguistic choices to particular cognitive structures and that what makes the cognitive stylistic analysis is systematic and explicit. In addition, the correlation between mind, language and reader's interpretation plays an important role in interpreting particular literary phenomenon or figure of speech like metaphor.

Different theories have been contributed to cognitive stylistics such as blending theory, schema theory, text world theory, conceptual theory etc. However, one of them will be the focus of this study that is conceptual metaphor since the present study attempts to analyse and identify the conceptualization of metaphor as a cognitive stylistic device in Keats' poems. Literary devices and figures of speech ae essential in understanding the style of the text. They also help the reader to convey the implied meaning rather than literal meaning.

II. EMOTIVE STYLISTICS

This approach aims at showing the emotional aspects and effects of particular literary text. To avoid the vagueness, some description of feelings, mood or emotions is necessary in reading any literary work (see Norgaard:2010). As it is defined by Norgaard (2010) emotions "a more complex set of affairs, typically a multi –component response to a challenge or an opportunity that is important to an individual's goals". On one hand, Hogan (2021:3) asserts that an emotive style is a style in which people connect their treatment of style with their understanding of emotion and feeling "which are themselves integrated with structures of memory, perception and other forms of information processing". More precisely, emotions are crucial to human cognition rather, they are also crucial to behaviour. On the other hand, the relationship between emotion and cognition is not merely a matter of people's behaviour, but it focuses on how people think. Moreover, certain memories and associations are influenced by emotion systems. In other words, these emotion systems activate specific memories and associations.

III. METAPHOR AND COGNITION

The phenomenon of metaphor plays a major role in literature, it becomes the interest for many linguists, literary criticism and philosophers for two thousand years. A. Richards, develops a method of analysis entitled as "interactive approach". The framework of this approach emphasizes the that metaphorical phrases are active not in a surface, but in the deep. The cognitive view in their scientific researches seek to illustrate that metaphor is a conceptual phenomenon which depends on the process of thinking and how this process proceeds. In such case, metaphor is described as a valuable phenomenon and it is regarded as an integral part of person's mental activity. Within the framework of the cognitive approach, metaphor is described as a tool of conceptualizing and classifying events that takes place in the world in the process of perceiving reality. Furthermore, metaphor is known as the transference of experience from one to another based on certain mental patterns. (Lakoff &Johnson 1980). Metaphor becomes part of cognitive linguistics since 1980 due to several publications that show metaphor is not only rhetoric or poetic device, but also a stylistic and cognitive phenomenon as it is reported by (Stockwell, 2014:311).

In this case, metaphor is regarded as a matter of language and thought. People can conceptualize the abstract and complex topics in a metaphorical way and making use of their knowledge in order to impose particular conceptual structures on thoughts to understand the meaning of the text. Therefore, metaphor is not considered as stylistic device, but also a matter of thought. Simply, metaphor can be utilized as a part of conceptual linguistic system in which people can think and speak. In addition, thought metaphorical language use also exhibit different notions of style (see Ortony 1979; Honeck & Hoffman 1980; G. Lakoff & Johnson 1980). Ortony (1979:3) points out "Any serious study of metaphor is almost obliged to start with the works of Aristotle", When Aristotle (1926:397) defines metaphor as "giving the thing a name that belongs to something else". As a rhetorical device Aristotle asserts that metaphor is the comparison between implicit statements and he inevitably considers simile as having the same function of metaphor and it differs from metaphor only by the 'addition of the word".

For most researchers and one of them is Gibbs (2008) sees metaphor as a characteristic of all language and thought especially in literary style. People think and talk in a metaphorical way in which everything is not concrete but abstract, not simple but complex. This is obviously emphasized by Lakoff (1986) when asserts metaphor as a "figure of thought' instead of "figure of speech". Accordingly, Leech & Short (1981:79) see metaphor as an important rhetorical figure of speech which could portray a particular style.

Moreover, metaphor in literature, is regarded as a figure of speech which links between two unrelated or ideas while in cognitive linguistic approach is across-domain mapping in thought, which is reflected in many different forms to represent a wide range of functions in language. Metaphor in language is not just a way of talking, but it is a clue to pervasive a way of thinking as it is said by Lakoff & Johnson (1980). It means that people use different mental representations to response to new patterns of experience (Hampe, 2017:46).

 As a result, metaphor is not seen as a matter of language but as a conceptual or mental device which allows people to understand the abstract concepts. It is well established that interpretation of metaphor is influenced by particular cognitive style.

IV. CONCEPTUAL METAPHOR THEORY

A new trend enlightened in the approach to the cognitive study of metaphor. It is called a cognitive metaphor which refers to the understanding of one conceptual domain or idea in terms of another such as 'I spent time at work today', one may understand the word time in terms of 'money' (Feldman,2004:392). Essentially, CM is proposed by Lakoff and his colleagues in 1980 to emphasize that conceptual domain or idea can be any mental organization of human experience. This theory becomes of interest for may cognitive scientists due to its assumptions about the mind and brain (Holyoak,2018:641). With the same regard, Gavins & Steen (2001) demonstrate that CM is a significant "landmark" in the field of cognitive stylistic. From the other side, Lakoff and Johnson, metaphor is not considered as a decorative feature in language, but as a mental device for constructing and creating reality. The most popular perspectives for CM is that understanding one domain (typically abstract) in terms of another (typically concrete). In such case, it is regarded as a process of product (i.e.conceptual pattern) .Likewise, Lakoff & Turner (1987: 458) add that it has to include not only the individual words, but also the reconceptualization of an experience in terms of another. Consequently, they develop a new way to interpret the world by particular conceptual structures. Figures of speech particularly metaphor are considered as a process of mapping between two different conceptual domains by many cognitive theorists and stylisticians: the target (that is described by metaphor) and the source (that is used to create the metaphorical structure) (Simpson:2004). Evans and Green (2007:396) assumes that "conceptual metaphors are unidirectional. This means that metaphors map structure from a source domain to a target domain but not vice versa". Thus, the

word LOVE is conceptualised in terms of JOURNEYS, conventionally one cannot structure JOURNYS in terms of LOVE: it is impossible to consider the travellers as lovers.

Accordingly, Culpeper (2002) states that metaphors are regarded as conceptual integrations since many instances of metaphor can be interpreted with integration model. Concerning the conceptual model, there are only two domains in understanding metaphor: "generic space" and "integrated space" (Fauconnier &Turner, 1998:137). They compare the blending with conceptual metaphor inn which the integration includes a conceptual space, that is "structure from input mental space is projected to separate 'blended mental spaces" (ibid: 133).
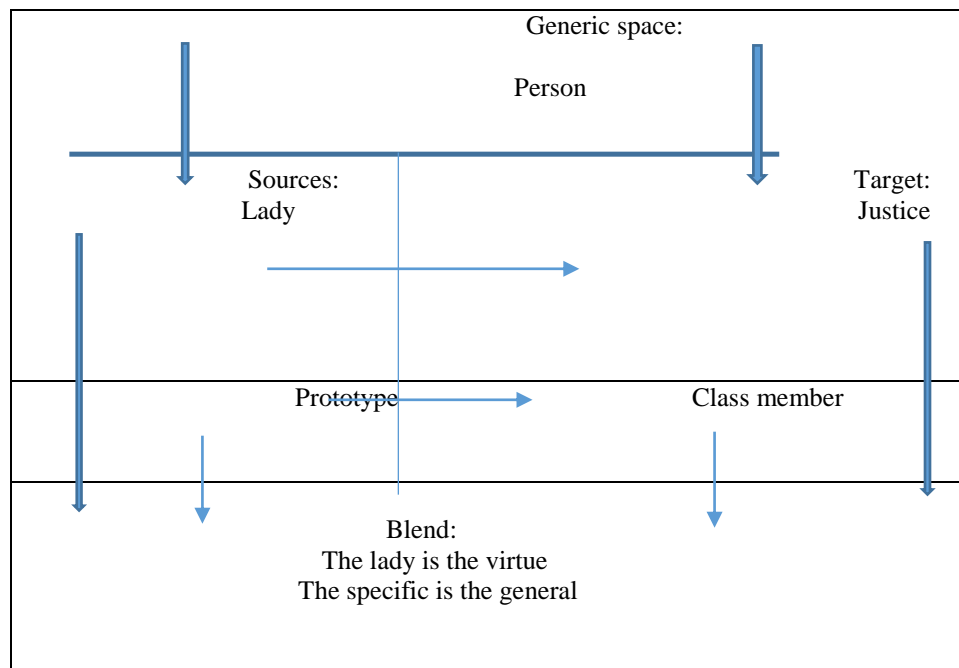

Figure (1): blending framework of mental domains

Here, the above example shows that the lady represents a person and it is a source domain while the virtue is the same as class member is the target domain. It is mentioned that the figurative idioms can be specified in terms of qualities and entities that can be mapped among the two domains (Ahrens, 2002:273).

The metaphorical mapping is primarily based on two popular domains: source domain and target domain.

- **Source domain** is described as a conceptual domain from which we realize the metaphorical expressions. Source domains can be divided into various types like describing the parts of human being, talking about famous people, illustrating buildings, natural events as well as social events.

-**Target domain** is the abstract knowledge that people try to understand such as the abstract expressions of emotion, intelligence, or naming expressions like names of people or places or animals. Moreover, the constituent elements of the two domains are related with each other in a systematic way called mapping.
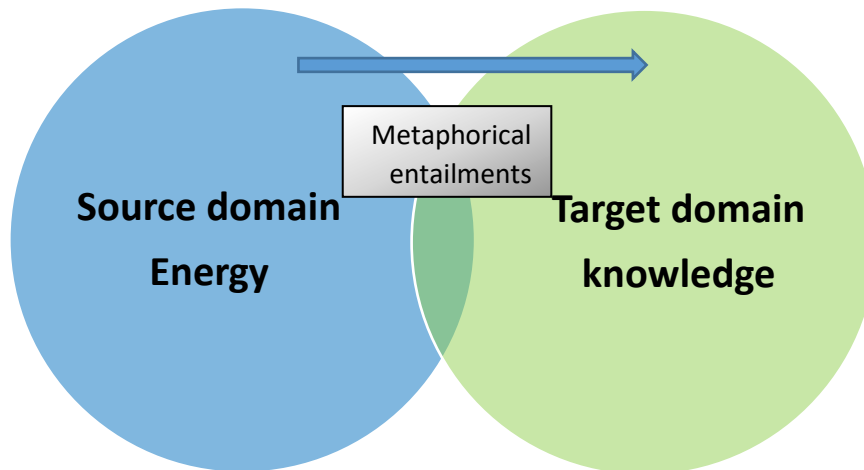
Figure (2): Mapping from the source domain into the target domain

V. TYPES OF CONCEPTUAL METAPHOR

a. Structural Metaphors

It is defined as conventional metaphor in which particular concept or idea is expressed in terms of another. People can make use of a highly structured delineated to structure another as it is demonstrated by Lakoff and Johnson (1980). Further Kovecses (2002:3) argues that the source domain provides a wide knowledge structure for understanding the target concept. Thus, in such type of metaphor, the former domain provides a framework for the latter domain. This will help the speaker to determine their way of thinking and talking about the abstract ideas and entities that are referred to as target domains. This process is known as conceptual mapping between the two concepts (source and target). The word 'love' is used metaphorically, especially in various linguistic expressions and especially in poetry. Therefore, love can be recognized and interpreted in terms of different particular conceptual domains such as fire, madness, life, journey, protection, eternality, beauty, happiness, sadness…etc. Some expressions of metaphor can be recognized in certain cases like:

-This relationship is a dead-end street.
We are going nowhere.

The target domain LOVE is conceptualised in terms of JOURNEY, the systematic and consistent way of expressing the essence of love is a travel or a trip in which the lovers are regarded as travels. Normally, the travels in a journey have to suffer in their long way of trip and feel tired. Similarly, lovers may face many problems in their love relationship in order to be together.

b. Orientational Metaphors   .

Lakoff and Johnson (1980:18) elaborate this quite eloquently by writing that metaphors include particular spatial orientation and enable us to express things in directional context. Generally, it organizes each concept with respect to another. Most of these metaphors have to include spatial orientation such as up-down, front-back, in-out, deep-shallow, in-out…etc. This type of metaphor based on people's physical and cultural experiences. A lot of emotions are commonly important to employ spatial orientation to express feeling in different orientational metaphors. In this sense, the word 'happy' follows the upward path whereas the word 'sad' goes along with down direction. People tend to use certain orientational metaphor to express feelings or emotional state. Furthermore, the orientational concept happy refers to 'up' and sad to 'down'. (ibid, 1980:30) add that there is another type of metaphor which is known as container that are related to orientational metaphors. Container metaphors are described as "each of us is a container, with a bounding surface and an in-out orientation. We project our own in-out orientation into other physical objects that are bounded by surface". As it is illustrated by Lakoff and Johnson, this metaphor is similar to orientaional which refers to directions. Considering the examples below. According to Lakoff and Johnson (1980) people are containers with boundaries, they are regarded as an orientation of both inside and outside. Furthermore, the nonphysical objects and be utilized in this type of metaphor and they can be interpreted by transforming them into physical objects.

- Get up!
-Wake up!

A matter of CONSCIOUS and UNCONSCIOUS is already established by Lakoff and Johnson (1980-47), they state that someone has a rising state when he is conscious while he would have a falling state when he is unconscious.

c. ONTOLOGICAL METAPHORS

This type of metaphor is recognized when people's experiences are categorized and identified as substances or entities restricted by a surface. The physical objects play an important role in identifying this this type of metaphor. Some metaphorical expressions can be seen in the following examples:

-That was a beautiful catch.
-We are working toward peace.

The function of representing that to-beautiful catch; working- toward peace is acquired and obtained. Their formation helps people to understand non-physical objects like activities, emotion or events as physical objects and entities. That is to say, the physical objects may help people in understanding the abstract things and clarifying the vagueness of abstract vague knowledge.
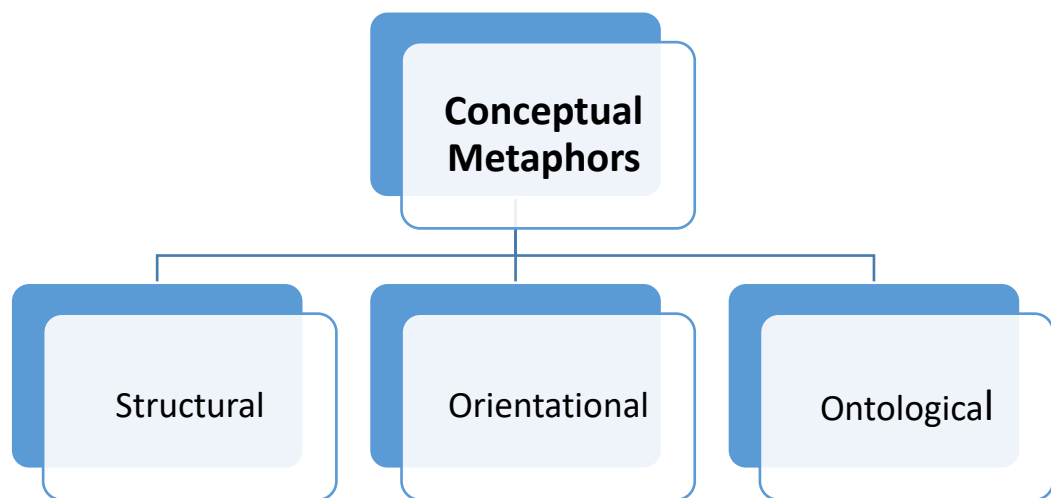

Figure (3): Classifications of Conceptual Metaphors

VI. METHODOLOGY

A study of cognitive stylistics must follow a particular framework to see how the conceptual metaphors of love are utilized to perform different cognitive and emotional functions of metaphors specifically in poetry. Therefore, a qualitative descriptive method seeks to explore how individuals understand their real life experiences by using their mental processes and language. That is to say, how people employ their thoughts, ideas, experiences and concepts to express their feelings, emotions and needs through certain cognitive processes. To answer the above questions and achieve the aims of the study, a multi-model application consists of two stylistic approaches (Cognitive stylistics and emotion stylistics) are utilized as a tool or device to investigate the conceptual metaphors (CMT) of love in John Keats' poetry. A qualitative analysis is used to examine metaphor and its functions from a cognitive stylistic perspective. Furthermore, the above new approaches to stylistics have been emerged and developed to show the relationship between cognition, language, style and emotion. All these will provide a full explanation to understand the conceptual metaphor of love. After a survey of descriptive analysis conducted on some selected poems from John Keats' poetry through the qualitative method, the primary results are obtained. It is important to note that the poems which represent the samples are selected randomly. John Keats is an English whose poems has been in application for less than four years when he died at the age of 25. Keats' style is described as "heavily loaded with sensualities". Basically, those of Romance, he clarifies an extreme emotion through a natural image. Nowadays, his poems remain among the most popular in English literature (see Amy,2021:13). Moreover, the researcher will choose some extracts from certain poems of Keats and each extract is analysed in accordance with the eclectic model of analysing conceptual metaphor of LOVE and its domains (target and source). As it is demonstrated by Abawi (2008), qualitative method is a way of collecting and analysing data. He (ibid) adds this method is useful to the research objectives since it helps the researcher to choose important examples and analyse them depending on specific methods to provide results that reliable in the study of these data. It is also important to mention the

reasoning behind choosing Keats' poetry as a data analysis because his poems reflect the relationship of love and the word LOVE is conceptualized into many different interpretations.

6.1. Data Collection

After understanding and identifying the concept of metaphor and its relationship with the cognition. The analysis is performed through certain extracts selected randomly from Keats' poetry '. The conceptual metaphor and its domains (target and source) that have been referred to previously will be applied to investigate the different metaphorical expressions of love as far as the emotional functions to make a correlated cognitive and emotional stylistic analysis. Furthermore, the researcher manages a model of analysis, in the field of cognitive stylistic study, and the employment of qualitative method of analysis that will help the researcher to collect suitable data and analyze them clearly. Therefore, the present study gathers seven extracts of John Keats' poems such as "Hither", "Isabella", "you say you love; but with a voice" to show different types of conceptual metaphor of love and its emotional function. Thus, data will be analyzed and interpreted depending on the domains of conceptual metaphors introduced by Lakoff and Jonson (1980).
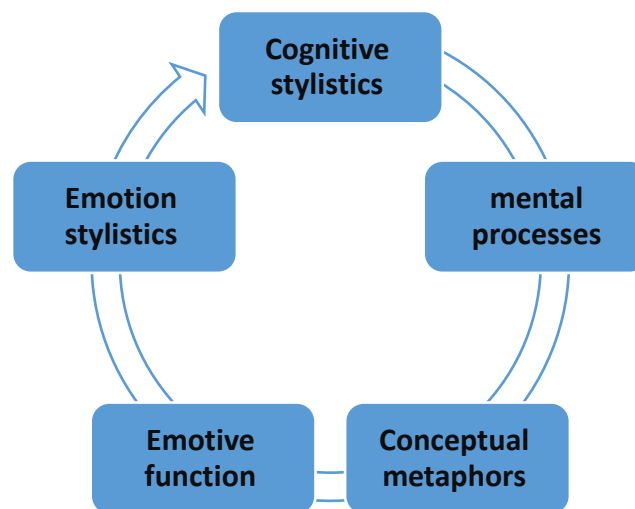

Figure (4): A multi- model analysis of the present study

6.2 Analysis and Discussion

Extract.1

"Say you love; but with a smile
Cold as sunrise in September,
As you were Saint Cupid's nun,
And kept his weeks of Ember.
O love me truly!"

(You say you love)

LOVE IS A NATURAL FORCE: (wind, sea, storm…etc.)

Each of the above extract does actually falls into two parts or domains, the target exemplified by (idea or abstract knowledge) and the source domain, the part by which we understand the target domain. It can be observed that 'love' is a target domain which well realized in terms of natural force which is the source domain. The natural force embodies love itself in the above lines. The function of conceptual metaphor is the pleasantness. The sunrise of everyday begins with a beautiful and cold weather which may bring the happiness and hope. Similarly, the true love and the successful love relationship brings the pleasure to lovers. In such case, the emotional senses of people can be influenced by the natural forces independently without their active participation.

Extract. 2

"From the poor girl by magic of their light,
The while it did unthread the horrid woof
Of the late darkend time, -the murderous spite"

(Isabell; Or, The pot of Basil)

LOVE IS MAGIC

The target domain 'love' in the above extract can be expressed in in terms of 'magic'. The abstract notion of love is well interpreted as a magic, the connection of love and magic is obviously noticed. That is to say, the existence of magical connection can be found in love relationship. In fact, people who fall in love may lack control over their feeling or emotion such as those who are under the influence of magic. The conceptual metaphor of love is primarily created through comparing love with magic.

Extract.3
"Hither hither, Love-
Tis a shady mead-
Hither, hither, Love!
Let us feed and feed!"   (Hither. Hither, Love)
LOVE IS A NUTRIENTY: DRINK AND FOOD
The metaphorical conceptualization of the abstract or target domain love is clearly illustrated in terms a nutrient. The abstract entity is love which is conceptualized or concretized through the source domain, it shows the desire for love and the effect of love when it utilizes the hunger and alimentation aspects of the domain nutrient. Therefore, the mappings between the two domains is established to create the conceptual metaphor of love.

Extract.4
"Until sweet Isabela's untouch'd cheek
Fell sick within the rose's just domain,
Fell thin as a young. Mother's, who doth seek"

(Isabell; Or, The pot of Basil)

LOVE IS A PATIENT
As it is shown in the above extract, the metaphorical expression of the target domain love is understood in terms of patient which is the source domain. The metaphor of love here compares lovers as patients. In other words, the patient's health state represents the state of love relationship between lovers. In such a way, the patient may face particular healthy problems, after while he may get better despite his/her illness. In the same way, lovers may end with marriage after facing certain difficulties and problems.

Extract.5
"O breathe a word or two of fire!
Smile, as if those words should burn be,
Squeeze as lovers should - O kiss
And in thy heart inurn me!
O love me truly!"   (You say you love)
LOVE IS FIRE
Yet another metaphorical expression is well appeared when the target domain love is comprehended through the source domain fire. The metaphor shows how love is described in terms of fire. The abstract experience is well reflected and conceptualized in terms of experiential domain of fire that is concrete. The poet shows successfully how the concept love is conceptualized in many different conceptual metaphors. With the help of cognitive and mental processes, human being can recognize and investigate the different interpretation of the metaphorical expressions. As a result of using these metaphors, the give a specific emotional stylistic effect which can be seen through the literary text. Hence, the cognitive processes and emotional elements are highly appeared in comprehending the metaphor particularly of love.

Extract.6
"My senses, as though of hemlock
I had drunk,
Or emptied some dull opiate to the drains"   (Ode to a Nightingale)

LOVE IS A RAPTURE
There is an obvious metaphor for the concept love in the above lines when the poet described love as a rapture. It may be seen that the poet makes a very nice picture through the use of metaphorical expression 'drunk'. In addition, all these conceptual metaphors show the cognitive and emotional stylistic value or effect. Actually, the cognitive stylistic effect is achieved by transforming the target domain in terms of source domain. The conceptual metaphor of this extract indicates that the person who falls in love is similar to the one who is under the influence of drug. In such case, the behaviour of people who are in a love relationship is similar to those being on a drug-induced high. Furthermore, there is a correspondence between the pleasantness of love and

pleasantness of rapture. Thus, people lack their control in their love relationship since they lost their common sense.

Extract.7
"If queens and Soldiers have play'd deep for hearts
It is no reason why such agonies
Should be more common than growth of weeds"   (Modern Love)
LOVE ISA GAME
People may wonder how love could represent a game? The answer is portrayed through comprehending the concept of love in which the boy and girl will compete each other. As the metaphorical expression is used in the above lines, the target domain love is conceptualized in terms of game. The relationship between love and game here love can be understood as the game players. The main purpose of players engaged in a game is to win and achieve their goals. Thus, in a love relationship both a boy and girl compete each other. In such case, the conceptual metaphor of love is interpreted via game players.

7.Conclusion
The present study concludes that cognitive stylistics is a scientific and consistent way of discussing the author's and reader's cognition and perception of the world experience. It also shows the importance of cognitive processes in identifying the different conceptual metaphors of love. In addition, the different metaphorical expressions are utilized specifically in poetry to give the text various functions like cognitive function and emotional function which are part of stylistic value of the text. By examining the results and findings after analysing some selected extracts concerning (CM) of love in John Keats' poetry and how they are used as a means of communicating ideas. It is noticed that there is a correlation between cognition, language and emotion in understanding the different types of metaphor. Therefore, love is conceptualized into several metaphors such as (patient, fire, game, rapture, nutrient, magic...etc.). The correlation between cognition, language and emotion shows specific stylistic values of the poetic texts. In sum, the study reveals that these metaphors are truly utilized as a best cognitive and emotional aspect to convey various meanings or interpretations. It can be seen that the abundance of these conceptual metaphors adopted by many poets gives the text a special artistic value in addition to its cognitive and emotional function.

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