The Representation of Negative Mental States in the Poetry of John Keats: A Cognitive Approach to His Metaphors of Depression

By:

Yasir A. Al-Jumaili

A thesis submitted in partial fulfilment of the requirements for the

degree of

Doctor of Philosophy

The University of Sheffield
Faculty of Arts and Humanities
School of English

Supervisors: Professor Jane L. Hodson and Dr. Sara Whiteley

March 2018

"Do you not see how necessary a World of Pains and troubles is to school an Intelligence and make it a soul? A Place where the heart must feel and suffer in a thousand diverse ways!"

John Keats

Abstract

Much previous research on the representation of depression and melancholy in the poetry of John Keats has taken a biographical approach, judging his poetry with reference to known facts about his life. This study is different. It takes a cognitive perspective in which metaphors of negative mental states are analysed from a conceptual point of view. To do this I adopt current approaches to analysing metaphor, primarily Conceptual Metaphor Theory (CMT) and Conceptual Integration Theory (CIT). I make use of identification procedures and the analysis of the following elements: source domains, conceptual metaphors, and cross-domain mappings. The study is based on a selection of poems; only the parts that relate to negative mental states are analysed. I begin by focusing on two poems ('To Hope' and 'Ode to a Nightingale') while testing my methodology, and then I broaden my focus to a Keats's whole collection of poems in the final stage of my research. Analysing such metaphorical expressions enables me to find out how these states are constructed through metaphors and what concepts are used in representing them.

The cognitive methodology has proven to be a useful tool to account for the metaphorical representations of negative mental states in Keats's poetry. The analytical investigation shows that Keats represents these abstract states in different ways. Through personification and reification, they are associated with various experiences from different domains that involve concrete and physical actions. Beside the recurrent conventional domains of darkness, gloom, cloud, weight and burden, Keats also represents negative mental states in terms of sickness. The technical medical knowledge provided to him through his former profession as a medical student enables him to establish a connection between physical illness and negative mental states. Fever, sickness, pain, ache, drowsiness and numbness are prolific domains for Keats to conceptualize negative mental states. Having established this valuable methodology, I consider future ways of applying it to study other metaphors in Keats.

Acknowledgements

This Thesis would not have been possible without the encouragement and support of many people. First of all, I am highly indebted to Professor Jane Hodson and Dr. Sara Whiteley for their professional and excellent supervision. I really appreciate your constant guidance, intellectual advice and encouragement. Your invaluable discussions, insightful suggestions, unfailing help when my wheels are not on the right rail helped me a lot in my research journey. It has been a privilege and a pleasure to work with you both; I could not ask for better advisors. I should also thank Professor Joanna Gavins for introducing me to the Conceptual Metaphor Theory and providing me with a helpful bibliography.

I would like to extend my thanks to the University of Sheffield for the unforgettable succour and the patience during my financial hardships. I am also grateful to Kurdistan Regional Government/Iraq for giving me this great opportunity to do this doctorate through their Scholarship Programme (HCDP).

Special thanks to my wife and my lovely daughters for their patience, provision and understanding, your continual motivation is beyond expression. A big thank you to my big family, whose uninterrupted care and sense of humour have helped me a lot through this phase of my life. My gratitude goes to all of my friends who believed in me and stood by my side, I am grateful for your friendship and support, and for so many happy times together. Special thanks to my desk mates and colleagues at Jessop West for the ongoing encouragement. My kind regards go to Shahzad for the fruitful discussions and help. I also extend my gratitude to the administrative staff at Jessop West, the staff at the University Health Service, and the staff at the University library for the cooperative spirit. My thankfulness is likewise due to all those who have contributed to my work in any significant way.

Finally, I should not forget those dear people who passed away before seeing this, I am sure they are happy for me.

Contents

Chapter One

Introduction

1.1 Foreword

But when the melancholy fit shall fall
  Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
  And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
  Or on the rainbow of the salt sand-wave,
Or on the wealth of globèd peonies;
  Or if thy mistress some rich anger shows,
Emprison her soft hand, and let her rave,
  And feed deep, deep upon her peerless eyes.

John Keats, 'Ode on Melancholy' *(l. 11-20)*

There is a long tradition of Keats's critics responding to this passage thematically, observing that the poem specifies the psychological experience of melancholy (depression). To mention very few, Walter Jakson Bate sees the poem as a protest "against the conventional symbols of oblivion, death, and melancholy" (Bate, 1963: 522). Miriam Allott believes that "the poem is a characteristic Keatsian statement about the necessary relationship between joy and sorrow" (Allott, 1970: 538). Stephen Reid argues that in the 'Ode on Melancholy', Keats "acknowledges the inevitability of depressive pain by accepting its source" (Reid, 1971: 406). Nicholas Roe argues that the ode "rejects the conventional trappings of a macabre, gothic imagination, in favour of a meditation on themes which had preoccupied Keats in 'Ode to a Nightingale' and 'Ode on a Grecian Urn'" (as cited in Strachan, 2003: 156). Other critics suggest a personal dimension; they believe that the speaker in this poem bases his conception of melancholy on personal experiences.

For example, Helen Vendler argues that "this is a personal poem in an impersonal guise" (Vendler, 1983: 166). She also adds that Keats attempts "a system of salvation" as the ode embodies "a long inner conflict concerning the life of sensation and its proper language, and the life of thought and its proper language" (Vendler, 1983: 7). Another group of critics attempt to establish a biographical link to this poem, suggesting that the speaker is depressed to utter such phrases. For example, Anupam Nagar and Amar Nath Prasad argue that 'Ode on Melancholy' "grew out of a persistent kind of experience which dominated Keats's feelings, attitudes, and thoughts during that time" (Nagar and Prasad, 2005: 263). Therefore, the methods of judgement followed by most of Keats's critics are either biographical or thematic; they judge the poet through literary evidence only. They read Keats's poetry as a window to his mental states; they introduce mental states such as melancholy and depression as a peculiar feature of Keats. This impressionistic manner, of course, is imprecise because it does not allow us to understand how Keats constructs language to talk about such negative mental states.

My concern is neither to approach Keats's works thematically nor to prove whether he was depressed or not. My aim is to examine *how* he represents these negative emotional experiences and mental states such as 'melancholy', 'sadness', 'depression', 'frustration', 'despair' etc. in his works. For example, in the poem cited above, the experience of melancholy is represented in different scenarios: in the first scenario, the speaker uses simile to compare it to a physical object. 'Melancholy' is compared to a 'weeping cloud' that falls from heaven and 'fosters the droop-headed flowers'. In the second scenario, the experience of melancholy,

which is explicitly named as 'sorrow', is represented as an object that can be glutted, 'glut thy sorrow'. In the third scenario, it is personified as a human being, namely a beautiful lady who can become angry and impatient with her lover 'if thy mistress some rich anger shows'. In all the three scenarios, there is a comparison between the experience of melancholy and something else taken from everyday life experiences. These comparisons allow the speaker to talk about abstract experiences through concrete images. Cognitive psychologists recognize that "People often do not convey how they feel through plain emotion words, but rather through metaphors or facial expressions" (Junghaenel et al., 2008: 51).

The primary focus of this study is to understand how Keats uses language to express the experience of a negative mental state. I will explore the ways in which a metaphorical expression – a term or a phrase – is used to convey an experience of highly subjective phenomena, which I will collectively term 'negative mental states'. By 'negative mental states', I mean a range of internal states that have negative affect or influence on the individual such as 'depression', 'melancholy', 'sadness', 'despair', etc. Having this goal in mind, I will investigate the linguistic manifestation of these negative states in Keats's poetry. I will focus on the metaphorical expressions he uses in order to see how he represents the experience of negative moods within his poetic persona. A second purpose of this study is to determine whether it is possible to understand Keats's depression in its own terms, without looking through an anachronistic lens. This will offer a better understanding of how Keats constructs ideas of depression or negative mental states. I will look at language as evidence of how he represents negative mental states in his poetry. The

other important point of this study is to compare different stages of the poet's career in terms of representing negative mental states.

Keats's critics have not addressed the issue of how he expresses negative mental states in his works before. In most of their studies, they only assume that he wrote about depression because he was depressed. They introduce Keats as the most typical depressed poet, and his depression is used to explain his poetry. They have not historicised the term 'depression' or investigated how Keats constructs this mental state. Their diagnosis either takes a biographical approach, looking at certain events in his life to conclude that he suffered from depression, or they appear to judge on literary evidence looking at his poems and letters and assume that he wrote this poem or that because he was depressed. What I am trying to do in this research is to break this connection of judging Keats's mental states on a literary basis or through biographical events. My aim is to build an understanding of Keats in his own terms so that I can contrast the assumption which is held by many of Keats's scholars that the poet wrote about depression because he was depressed. My research will look at Keats's language not as a direct window to his mental state, but as evidence of how he chose to represent such states of mind. In other words, I will examine his language to see how he writes about depression and other negative mental states. Since metaphors of negative mental states such as 'depression' and 'melancholy' have not been studied before in Keats, this study will focus on how Keats represents these negative states metaphorically (mainly what we would now term 'depression'), although, as I discuss, care is needed. I will look out for the combination of certain types of metaphors concerning mental states.

The study is significant for the following reasons. First, studying Keats's representation of negative mental states is needed to avoid being impressionistic in making judgements about Keats's work through tracing biogaphical events from the poet's life. The study will look at Keats's language as a construct to examine the way he chose to talk about these abstract states and mood, not as a window to them. The second important reason for this study is to address Keats's metaphorical language to provide an idea about its nature. There has been no study on the nature of Keats's metaphorical language of negative mood and mental states. Therefore, this study will shed some light on the structural patterns of Keats's metaphorical language. Identifying the structural patterns can be used in "the quantitative characterization of the metaphorical style of an author" (Crisp, et al., 2002: 55). Examining these patterns will allow us to have better understanding of how Keats uses language and what are the different patterns that his metaphorical expressions may take in discourse. A third reason for this study is to allow me to see the way in which abstract qualities such as negative mental states and emotions are metaphorically conceptualised. Keats talks about them in terms of physical experiences and concrete objects which are more familiar.

My study combines both language and literature; I will use tools from cognitive poetics to analyse Keats's language (Stockwell, 2002). The study applies a stylistic investigation of the metaphorical expressions used by Keats to represent the experience of different negative mental states of his persona. The stylistic investigation takes a cognitive perspective; it views metaphor as a matter of thought (Lakoff and Johnson, 1980: 153). This cognitive approach will help me understand Keats's metaphors of negative mental states as a part of human thought.

The analysis and interpretation of these metaphors will depend also on the contexts in which they occur. The study will employ two approaches: Conceptual Metaphor Theory (CMT) by George Lakoff and Mark Johnson (1980), and Conceptual Integration Theory (CIT) by Gilles Fauconnier and Mark Turner (2002). Cognitive linguists emphasize that metaphors play a significant role in our daily activities; they structure our thinking, perception, communication and understanding (Lakoff and Johnson, 1980). They also argue that authors rely on metaphors to describe complex ideas or mental experiences and they use them creatively to express meaning. Further discussion of these two approaches will be provided in chapter 2.

The study comprises six chapters. The current chapter provides a general introduction to the topic. It consists of four sections: the first section introduces the topic, presents research questions, and gives a background to the study. The second section outlines the relevant literature review that discusses what Keats's critics say about his 'depression', and on what basis they build their assumptions. The third section deals with the historical development of the term 'depression' to make us understand the meanings of the term and its different connotations up to the modern period. The fourth section is about some key concepts. It introduces the broader definition of the term 'negative mental states' which is employed in this study.

Chapter two focuses on the methodology and the analytical framework of the study. It also presents a pilot study that helped to check the feasibility of the research before conducting the main analysis. The chapter consists of four sections. The first section introduces the methodological approach. The second section

discusses the current views of metaphor as well as the theoretical framework which will be used to analyse Keats's metaphors—Conceptual Metaphor Theory (CMT) and Conceptual Integration Theory (CIT). The third section presents the pilot study that was carried out on a selection of four metaphors from each of the two poems: 'To Hope' and 'Ode to a Nightingale'. The fourth section concludes the chapter.

Chapter three is concerned with data analysis. It contains five sections. The first section surveys various procedures of identifying metaphorical language. The next section outlines the classification and categorization of metaphors. The third section discusses the application of the identification method used in the present study. The fourth section presents a detailed propositional analysis of Keats's metaphorical language. It provides an account of the structural patterns of his metaphorical language. It also presents both quantitative and qualitative characterization of the style of his metaphors of negative mental state. The fifth section presents a conclusion of the chapter.

Chapter four continues the examination of Keats's metaphors of negative mental states. It aims to identify and discuss the source domains which are used to construct the conceptualization of negative mental states and aspects related to them. It consists of four sections. The first section provides a general introduction of the process of the cross-domain mapping and its importance. Cross-domain mapping plays an important role in understanding Keats's metaphorical language. The second section explores the cross-domain mapping in Keats's poem 'To Hope'. The third section discusses the cross-domain mapping in Keats's 'Ode to a Nightingale'. The fourth section reviews the findings of the chapter.

Chapter five studies specific metaphors used by Keats to represent negative mental states. It examines how Keats employs medical terminology to conceptualize these negative mental states. The chapter looks at some metaphorical expressions where concepts and structures which belong to the domain of the medical profession are mapped onto the domain of negative mental states and emotions. It investigates how Keats conceptualizes these negative states by means of conceptual frames derived from the domain of medical knowledge. The chapter consists of six sections. The first section examines the relation between Keats's poetry and his medical training. The second section examines metaphors of fever, where the negative mental states are structured in terms of this illness. The third section looks at metaphors of sickness; the fourth section deals with metaphors of ache and pain; and the fifth section discusses metaphors of drowsiness and numbness. The last section, as usual, concludes the chapter.

Chapter six presents the conclusion of the study. It interprets the findings of the study and also contains discussion on it. It is divided into five sections. The first section provides an overall review of the study and its contribution to the research on Keats's poetry. The second section summarises the actual findings of the study. The third section examines the limitations of the study. The fourth section revisits the methodology used in this research. Finally, section five deals with recommendations for future works.

1.2 Literature Review

In this section, I will present a review of the main literature concerning the story of Keats's depression. During his short life, Keats suffered a lot of tragedies

and was prone to moments of despair and melancholic fits which contributed to formulate a myth about Keats as a depressed person (Aske, 1995: 46). Martin Aske revisited Keats's story of depression to see whether there is anybody among Keats's scholars who still agrees with it. By 'myth', I mean here "a widespread but untrue or erroneous story or belief" or "a popular conception of a person or thing which exaggerates or idealizes the truth" (*Oxford English Dictionary, 2018*). It is difficult to deny the truth that Keats was unhappy about life and this contributed to his underlying sadness. But on the other hand, it becomes an important part of the myth of Keats as a suffering young man. In Keats's story of depression, there is, therefore, an element of exaggerating or idealising the truth. The emphasis on Keats's mental suffering was begun by some of Keats's close friends and members of his literary circle who sentimentalized his early death, attributing his ailment and early death to the hostility of critical reviews of his works and some familial events. For example, his friend Benjamin Robert Haydon describes Keats as a young man who "began life full of hopes! Fiery, impetuous, & ungovernable, expecting the World at once to fall beneath his powers! Alas, his genius had no sooner began to bud, than Envy & hatred spat their poison on its leaves" (Haydon, 1960: 317). Similarly, Shelley also believes that critics tortured Keats to death with their pens. In his poem *Adonais*, Shelley depicted him as suffering from "envy and calumny and hate and pain" (*Adonais*, l. 353).

No one can know for sure whether Keats had clinical depression or not. He was not diagnosed with it during his life time, and it is impossible to be sure now. Nevertheless, drawing on this myth, Keats's critics began to look for evidence in his poems and letters. Many of his poems are concerned with melancholy, sadness,

despair and depression and other similar experiences. Keats has been studied extensively in the last six decades; many books and articles tackle him as a poet, letter writer and a critic. Hundreds of studies deal with his poetry, most of them concentrating on literary aspects and thematic features of his works. As far as depression is concerned, a limited amount of research has been undertaken in this area. Previous studies on Keats and depression took different approaches searching for evidence to prove he was depressed. As I shall discuss below, some of them studied depression through biographical methods to create an intensive account about the whole life of the poet. Other studies followed the psychoanalytical approach, attempting to interpret Keats's literary texts in regard to his psychological state(s). Some others took the literary critical route, focusing on the literary work itself as an independent entity. These investigations contributed significantly to the emergence of the myth of Keats's depression.

In the following account, I will briefly review some of the most influential studies that establish this claim of depression in Keats. This section will be divided into four parts. I will start with Keats biographies in which the story of depression is mentioned as if it is a factual matter. In part two, I will discuss some psychoanalytical works in which Keats's critics study his works in search for evidence for the story of depression. Part three examines some works in medical history that establish a link between Keats and depression. Part four will look at some literary criticism where depression in Keats takes a critical route. However, these different approaches often tend to collapse into one another. Some of them read Keats's poetry for the sake of poetry and others read it for information about his mental state. Although a few of these sources are relatively old, I refer to them

because they shaped the understanding of Keats in the modern criticism and contributed a lot to the image of him as a depressed person.

As far as biographies are concerned, I will limit myself to a small number only as it is difficult to discuss all the biographies written about Keats in this study. Therefore, eight of the most influential and well-known ones will be discussed here. I will consider those written after the second half of twentieth century up to the present to show how the same theories and assumptions concerning Keats's 'depression' repeatedly emerge. Keats's biographers, despite differences in their source materials and methods of study, agree that the poet suffered fits of 'depression' in certain periods of his life, but the representation of these bouts in his language have not been their focal point. The aim of this literature review is twofold: to survey what critics say about Keats's 'depression' and to consider the diagnostic methods they follow to build their assumptions.

In his Pulitzer Prize winning biography *John Keats* (1963), Walter Jackson Bate portrays Keats the man and the poet in a sympathetic way. He is concerned with relating Keats's poetic and human development. He approaches the poems and letters of Keats to prove their important relation to the poet's emotions and psychological states. He also investigates the issue of melancholy and observes that when Keats confronts a "personal loss or calamity", he resorts to "dig in" to achieve "some sort of inner settlement", therefore, "the heavy feeling of depression in the letters of late April is always expressed indirectly" (Bate, 1963: 320). He reaches the conclusion that Keats's self-diagnosis of "morbid temperament" is attributed to his despondency. Despite the fact that this biography sheds light on Keats's mental life,

Bate does not mention anything about his approach to diagnose Keats with 'depression'. He completely depends on literary evidence mainly poems, letters and some other biographical events.

On the other hand, Aileen Ward's *John Keats: the Making of a Poet* (1963), the winner of the National Book Award for arts and letters, explores Keats's life from a psychological perspective. Her research not only tracks the life events of the poet, but it touches the psychological factors which affect the poet's personality. She offers a psychological journey of the poet's inner life and relates his art to his life. She describes the life of the poet as stormed by melancholy and argues that there were several signs of Keats having "uneasy inaction of his continued depression" (Ward, 1963: 267). She also states that from an early age "Keats was plagued by violent swings of mood", and he was "dogged" by indolence, despair, anxiety and "a mood of self-dissatisfaction" which were reasons for growing despondency (Ward, 1963: 14). Though her account has a psychological depth, her diagnostic method lacks medical or clinical evidence. She links 'depression' to physical symptoms, assuming that Keats suffered 'depression' only because he showed such symptoms as laziness, inactivity; or because he had violent swings of mood.

Similarly, Robert Gittings, in his notable book, *John Keats* (1968), provides a comprehensive life of Keats. He focuses on Keats's ability to pour his short and tragic life into his poetry. He highlights the family background, the financial troubles, the fatal illness, and unhappy love. He discusses Keats's 'depressive swings' of mood and 'nervous morbid temperament'. Though he attributes Keats's 'depression'

partly to the English weather, a theory first initiated by George Cheney in his book *The English Malady* (1733); he also cannot avoid diagnosing on literary evidence. For example, he refers to Keats's letters which reveal the poet's concern over Devonshire weather and its relation to health issues such as moods and melancholia. As Gittings states, "part of Keats's depression was due to Devon weather" (Gittings, 1968: 200). He also refers to Keats's poem 'To Hope' as evidence; pointing out that, "Keats had invoked Hope to cheer his morbid fancy" (Gittings, 1968: 44). In this study, he also speaks of Keats's "neurotic doubts", and "numb depression" that raise the thought of destroying himself if he fails as a poet. He argues that such "despondent and even suicidal moods" give a clear image of Keats's state of mind.

Stuart M Sperry's *Keats the Poet* (1973) is a brief literary biography of Keats's poetic career. He approaches Keats's text focusing on the development of the creative and intellectual process. Sperry argues that Keats suffered "recurring moods of depression from which he can escape only fitfully, at periods when he can write" (Sperry: 1973: 79). The evidence he provides is also taken from Keats's poems and letters. William Walsh's book *Introduction to Keats* (1981) offers an approachable study about Keats the man, the poet and his period. He looks at Keats's development of art and sensibility and examines some of the major poems and relates them to his letters. As for depression, Walsh also believes that Keats's "remarking" of his 'horrid morbidity of temperament' "made him liable to bouts of extreme tension and to the deepest depression" (Walsh, 1981: 31).

Andrew Motion, in his major biography *Keats* (1997), offers a new account of Keats's life and his philosophical and intellectual orientations. He attempts to draw

the flesh-and-blood Keats by depicting the different levels including: the man, the poet and the physician, with concentration on the restless world of misery and disease. In this study, Motion assumes a connection between suffering and writing poetry; he links 'depression' to literary activity, a connection which writers from Aristotle to George Cheney had recognized. He sees Keats's poetry in a reciprocal relation to his depressive state; he mentions that "as he [Keats] began writing, his depression got the better of him" (Motion, 1997:244). The book also creates the impression that Keats was sinking in a "world full of misery and heart break, pain, sickness and oppression" (Motion, 1997: 160). He narrates many incidents of the fits of melancholy which hit the poet while he was struggling to establish his name among poets; he says that "his depression, like the clouds, refused to lift" (Motion, 1997: 240). Motion, like his predecessors, takes Keats's story of 'depression' for granted without mentioning anything about his method of diagnosis. His assumption is also based on biographical events and literary texts.

Likewise, Nicholas Roe in *John Keats: A New Life* (2012) extols the sensitive tragic figure of John Keats. He provides a detailed account about Keats's early childhood in London, his education and the circle of intellectual friends. He attempts to draw an image of Keats close to reality, introducing him as an ambitious man driven by great passion for poetry but victimized by 'doubt', 'despair', 'suspicion' and 'frustration' (Roe, 2012: 276). Roe affirms that Keats, during his short and pathetic life, battled 'destructive moods' and 'horrible morbidity of temperament' (Roe, 2012: 63). He views Keats's depressed state from a social perspective and suggests that it was familial in nature. He thinks that beside "George's marriage and departure …his depression also stemmed from the

emotional and physical exhaustion of caring for Tom" (Roe, 2012: 230). He argues that Keats's "morbid temperament was his greatest enemy and stumbling block much more than depression or low spirits" (Roe, 2012: pp 167-168). He relates Keats's morbidity to his personal ambition and suggests that Keats "felt himself frustrated by the prejudice of others and hampered by his own self doubt" (Roe, 2012: 168). Although Roe uses the term 'depression' extensively in his book (at least 17 times), he uses it very loosely. His account does not go further than making assumptions depending on extracts from selections of letters and some opinions from friends and relatives.

R. S. White's *John Keats: A Literary Life* (2012) is a study of Keats's literary life in which the author introduces Keats as an active and creative poet. In his research, White tries to find links between the life of Keats and his art, mainly the battle the young man fought between medicine and poetry. In regard to Keats's melancholy, White argues that the "tendency to swing between moods of despairing depression and something close to ecstasy was known to Keats himself" (White, 2012:173). Moreover, he establishes a connection between 'depression' and illness; he believes that Keats's 'depression' results from a realization of a core disease or ill health. White suggests that Keats knows about his own "descent into a gathering depression as he appears to become aware of his own declining health and fitness" (White, 2012:122). Thus, the poet works hard to lift such fits of lowness of spirit by writing: "through all the moves and bouts of depression and exhaustion, Keats stuck at the mammoth task of writing" (White, 2012:78).

It can be clearly seen that most of Keats's biographers assume that he suffered fits of 'depression' but their approach is to read his texts at the face value, considering them as a transparent window to his mental states. They are not thinking carefully of Keats's texts; they do not interrogate them as constructs that can be examined to find an answer of how he speaks about mood and mental states. They are just bound to the idea that Keats was a depressed person and he wrote depressed poetry. They look at his poetry to find evidence that supports their assumptions.

In the fields of psychology and psychiatry, there are some studies that establish a relationship between Keats and 'depression'. These studies take different methods, for example the British psychiatrist Anthony Storr in *The Dynamics of Creation* (1972) contemplates the fundamental question: what pushes artists to produce masterpieces? He argues that "a man maybe driven to produce an original conception by his need to defend himself against depression" (Storr, 1972: 188). He believes that Keats, like many other creative figures, is motivated by the "wish to compensate in phantasy for what he feels to be missing in reality" (Storr, 1972: 188). Storr cites some passages from Keats's letters written to his friends complaining of uneasy states and difficult moods. He sees Keats's complaint is familiar to psychiatrists because, "schizoid people constantly echo it" (Storr, 1972: 220). Though the psychoanalyst is very aware of the connotations of the term 'depression', he also does not follow a clear investigative approach in his diagnosis of Keats's state. Like the biographers, he depends solely on Keats's letters to comment on his state of mind.

Another study that documents Keats's depression is undertaken by Nancy Andreasen, an American neuropsychiatrist. Her book *The Broken Brain: The Biological Revolution in Psychiatry* (1984) deals with common psychiatric and mental disorders such as schizophrenia and depression. The book researches the links between the psychopathology and the brain physiology (structure and function). The book contains many allusions to famous people and literary figures who suffered mental disorders. She sees depression as an affective mental disorder caused by uncontrolled extremes of excessive unhappiness and associates it with creativity. She lists John Keats among "many great historical figures in a variety of fields [who] have also suffered affective syndromes including Oliver Cromwell, Samuel Johnson, Abraham Lincoln, Robert Schumann, Martin Luther, John Keats, Vincent Van Gogh, Robert Lowell, Sylvia Plath and Ernest Hemingway" (Andreasen, 1984: 37). She neither states why she believes Keats suffered such mental illness, nor mentions anything about her sources. Her assumption is vague; she only believes it to be so because she links mental illness to a high level of creativity.

Similarly, Kay Redfield Jamison, an American clinical psychologist, approaches the relationship between swings of mood and manic-depressive illness. Her book *Touched with Fire: Manic-depressive Illness and the Artistic Temperament* (1993) contains many case studies for figures from different disciplines whose creativity emerges from mild forms of mental illness. She argues that John Keats has been touched with the fire of manic-depressive illness, stating that he "probably had milder forms of manic-depressive illness (cyclothemyia or bipolar II disorder)" (Jamison, 1993: 72). Then she retracts this to announce that Keats died before it became clear what the ultimate severity and course of his mood disorder would

have been (Jamison, 1993: 72). Her resources were not medical; they were fundamentally biographical, autobiographical and literary materials such as the accounts delivered by Keats's brother Tom to Benjamin Robert Haydon in which he describes his brother as "violent and ungovernable as a child" (Haydon, 1960: 107). His brother George also mentioned that Keats suffered "from many a bitter fit of hypochondriasm" and "his nervous, morbid temperament at times led him to misconstrue the motives of his best friends" (Milnes, 1848: 43). She also refers to Keats's description of himself as having "horrid morbidity of temperament" and rapidly shifting moods (Jamison, 1993: 119). Hence, even the psychoanalysts who are familiar with the ranges covered by the term 'depression' do not follow a medical methodology in their investigations about Keats's issue. They also resort to biographical materials and literary remains such as letters and poems. Their approaches are quite similar to those of Keats's biographers. Actually Keats is recruited by those psychoanalysts as a typical depressed person.

In the field of medical history, there are two recent important studies that associate Keats with nervousness (a condition that has been linked with depression during the eighteenth century discussions). For example, Clark Lawlor's *From Melancholy to Prozac: A History of Depression* (2012) emphasizes the fact that depression has a dynamic history, and in order to understand its present status it is important to understand its history. He believes that our current understanding of the term 'depression' is the product of the previous centuries' conceptions. He points out that during the Romantic period, poets suffered from 'depression' and used it in their poetry such as Charlotte Smith (1749-1806). As for Keats, Lawlor is careful not to use the word 'depression' in his description of Keats. Instead, he uses

contemporary terms such as 'melancholia' and 'nervousness' to depict the psychological aspects of the young poet. For example, he associates Keats's melancholia with nervousness and considers his literature as a good representation of this state. He believes that the poet "suffered badly from melancholia and associated physical problems – Keats's 'nerves' were partly a product of his consumptive illness" (Lawlor, 2012: 99).

The other study that associates Keats with nervousness is Heather Beatty's *Nervous Disease in Late Eighteenth-Century Britain: The Reality of a Fashionable Disorder* (2012). She examines the experience of suffering from nervousness as a medical issue during the eighteenth century. She argues that the term 'nervous disease' covers a very broad area that includes states such as: the conditions of hysteria, hypochondria and melancholy. In regard to Keats, she states that "the medically trained John Keats complained in his personal letters that he was 'very nervous', and acknowledged to his sister in 1820 that he was suffering from 'nervous irritability' and 'anxiety of mind' associated with 'the too great excitement of poetry'" (Beatty, 2012: 176). Her source materials are mainly Keats's letters which were written by a person who received medical training that enables him to give a sensible diagnosis. In order to tell a history of mental illnesses, both Clark and Beatty seem to be very careful about terminology; they attempt to use historically correct terminology. For instance, when speaking about Keats, they use the terms 'nerves' and 'nervousness' as synonyms for 'melancholy' instead of 'depression'. But they also look at him through his poems and letters in order to find evidence for these negative mental states.

In the field of literary criticism, many of Keats's scholars began to show less interest in the story of depression. Although Keats's biographers continue to deal with the story of his depression as factual, later critics seem to stop favouring this established view in their critical writings. However, I will bring it back into focus by thinking about how it was represented in their critical works. Some of the critical studies still pass judgment on a biographical basis. In the following account, I will consider those who still write in favour of Keats depression and see it reflected in his works. They examine Keats's depressive poetry from different standpoints. Some of them apply psychological theories such as those of Sigmund Freud (1856 – 1939) and Carl Jung (1875 – 1961) to the poems to find evidence of disturbed mental states. Another group of critics associate some symptoms of current research and apply them retrospectively to Keats's works. For example, Katharine Margaret Wilson in her psychological study, *The Nightingale and the Hawk: A Psychological Study of Keats' Ode* (1964) applies C. G. Jung's findings to some of Keats's poems. She argues that "Keats was subject to depression for inward reasons" (Wilson, 1964: 103). She disagrees with those who attribute Keats's 'depression' to external circumstances. She thinks that if the external circumstances are the main cause behind his 'depression', "it must have been because they stirred up a far-reaching inner conflict" (Wilson, 1964: 103). Her evidence is also derived from literary texts. Similarly, Robert Rogers in "Keats's Strenuous Tongue: A Study of 'Ode on Melancholy'" (1967) examines the nature of melancholy in Keats's famous ode. He applies some of Freud's psychoanalytical theories, mainly those which outline the relation between loss and melancholy to Keats's poem. He believes that melancholy occupies a central place in Keats's life and productivity. He holds that

"melancholiacs are often described as 'love addicts'… and when they feel abandoned their rage turns inward because their love is fundamentally narcissistic and introjected. This rage in turn creates depression" (Rogers, 1967: 8). Moreover, he sees Keats's 'depression' as a reaction to a chain of tragic events which provide "fruitful ground for the precipitation of a manic-depressive orientation to life and love" (Rogers, 1967: 9). Although he uses medical terms such as 'depression and manic', he does not provide any medical proof in his diagnosis. He just applies psychological rules and theories to literary texts.

Another study by Alethea Hayter *Opium and the Romantic Imagination* (1968) examines some of the works of prominent writers in relation to opium taking. She attempts to find out whether opium influences literary production or not. She mentions that Keats who is a qualified doctor was taking laudanum "to switch off not only the physical pain, but also the mental misery" (Hayter, 1968: 316). It is not clear what she means by "mental misery"; the expression sounds imprecise and can be interpreted differently. It could be a serious medical issue, or an intense emotional state. Her approach to Keats also takes the path of literary investigation. Stephen Reid, in his article "Keats's Depressive Poetry" (1971), offers a new theory of Keats's 'depression' which sounds philosophical in nature. He argues that "depression is the result of Keats's intense awareness of mutability" (Reid, 1971: 397). He also states that Keats's "obsessive concern with the fading of beauty- with the fact that he cannot look at that which is both beautiful and mortal without becoming depressed" (Reid, 1971: 398). To support his argument, Reid finds evidence in Keats's depressive tone in some poems, namely the odes of April-May 1819. He sees 'depression' as the actual subject of Keats's Odes; they "record a

more acute awareness of depression than anything he had thus far written" (Reid, 1971: 417). The study is interesting; it shows poetry as an authentic representation of 'depression'. But one point of criticism can be made against it: we cannot take these depressive tones as Keats's own tones; they may rather belong to his poetic personas.

Donald C. Goellnicht, *The Poet-Physician: Keats and Medical Science* (1984), ponders the influence of science and medicine on Keats's writings. He investigates the medical thought of the day to prove the fundamental influence of the medical training on his poetry. He states that "Keats realizes that, in order to become the poet-physician of society, he must first heal his own spirit of its violent vacillations between depression and fevered poetic trances" (Goellnicht, 1984: 212). He argues that the poetry of John Keats records his deep and "melancholic depression". Goellnicht believes that for Keats the "creative act" is like a fit of "frenzied fever" that brings him relief from his "nervous moods of depression", and "there is no doubt that Keats needed these fever fits to create poetry and to relieve him from melancholic depression" (Goellnicht, 1984: 200-203). Though the book is about Keats and medical science, the writer does not approach Keats's 'depression' medically. He also depends heavily on literary materials such as poems and letters. Roger Walters in "Keats and Cyclothymia" (1988)*,* researches the swings of mood in Keats's literary career. He suggests that "Keats suffered from cyclothymia", which "is a mild form of manic depression which produces swings of mood" (Walters, 1988: 70). His evidence is based on Keats's output of poetry as well as incidence of his depressive periods. He argues that Keats's "depressive periods" influenced the output of his poetry, and "the literary quality of his poems and letters", in addition

to "the development of his ideas" (Walters, 1988: 70). He concludes that there are "times of high poetic output which may also have been hypomanic periods" (Walters, 1988: 76). His approach is to investigate Keats's letters to find what the poet says about himself and how he describes his moods. Again, the evidence is fundamentally autobiographical material. Kelvin Everest in his book *English Romantic Poetry* (1990) describes Keats's 'depression' as a culmination of many factors: sickness, loss, family deaths and the futility of his poetic career. He also highlights the hostility of the contemporary critics towards Keats's works which intensifies his state of 'depression'; he says that "Keats, already a very sick man, probably felt that the hostile reviews confirmed the failure and futility of his poetic career, and allowed them to deepen the depression of his last months" (Everest, 1990: 85). Though he accounts various factors in his assumption, he could not avoid echoing what Keats's biographers have already mentioned.

On the other hand, recent research on Keats's 'depression' has taken a medical route. Suzan L. Davis in her article "John Keats and 'The Poison': Venereal or Mercurial?" (2004) speaks of Keats's 'depression' as a result of mercury poisoning. Her evidence is mainly some physical and mental symptoms which are associated with mercury intake. She believes that the poet began to show many symptoms of mercury poisoning in his final year and 'depression' was one of these symptoms. She says that "in addition to a plethora of physical symptoms, mercury poisoning produces neuropsychiatric symptoms including depression, irritability, insomnia, hallucinations, paranoia, and suicidal gestures" (Davis, 2004: 86-96). Though medical investigation requires solid proof, her diagnosis is based on Keats's story of dosing himself with mercury probably for a venereal disease. Similarly, Amy Leal's

article "Who Killed John Keats?" (2007) investigates the reasons behind Keats's mysterious and premature death. The possibility of being killed by mercury is also considered but not highly emphasized. She believes that Keats was a very skilled diagnostician and his awareness of the strange numbness, heart palpitations, and the spitting of arterial blood arose out of his solid medical training. She confirms that Keats knew of his 'depressive state' and he attributed his ill health to "too much reading and depression – a common theory of nervous diseases at the time" (Leal, 2007: 4). Like many of Keats's researchers, she also relies on Keats's letters to take Keats's comment on his mental state and his suspicions of poisoning which plagued him during his final months as a solid proof of his 'depression'.

From what have been surveyed above, we see that there is a long tradition among Keats's critics and researchers to mention the term 'depression' in their discussions of Keats. They either depend on biographical and autobiographical events or literary materials (poems and letters) in their claims that Keats suffered from 'depressive states'. This section has raised some questions that I will attempt to find an answer for. For example, most of these studies examined Keats's works to find evidence for such states; none of them looked at his language to see how the poet speaks about these depressive states in his works. My study will be different; I will examine his poetic language to see how he represents sadness and melancholy (depression). My goal is to read Keats's poems not as a direct window into his negative mental state, but rather by looking at how he uses language, particularly metaphors, to construct these negative mental states. My method of investigation is to approach Keats's metaphorical language from a cognitive perspective. But at this stage, it is important to have an idea about the history of the term 'depression'

and how it evolved from 'melancholy'. This will help me to understand the meaning and the implication of the term down the ages up to the nineteenth century the period in which Keats composed his poetry. In the following section, I will briefly survey the meaning of depression in history and its emergence in the discourse of mental states.

1.3 Depression in History

This section presents a historical survey of the development of the term 'depression'. The survey draws widely from studies written in this area including: Arthur Kleinman and Byron Good, *Culture and Depression* (1985) which is a multidisciplinary study that involves anthropology, psychiatry and psychology. It examines the way of structuring and conceptualizing sadness and depression culturally. Stanley W. Jackson, *Melancholia and Depression from Hippocratic Times to Modern Times* (1986), is a comprehensive study which presents the way different societies viewed melancholia and depression over the centuries. Jennifer Radden, *The Nature of Melancholy from Aristotle to Kristeva* (2000) is an anthology of texts which are written on the nature of melancholy and depression across history. Roy Porter's *Madness: A Brief History* (2002) historicizes madness and its different perceptions and the ways of treatment. Clark Lawlor's *From Melancholy to Prozac: A History of Depression* (2012) looks back at how melancholy and depression have been diagnosed and understood and how it was dealt with and what were the methods of treatment in different cultures throughout history.

The world of literature is full of stories about people who suffered from depression and wrote about it. In poetry, we find plenty of fictionalization of

negative experiences and states such as: melancholy, despair, sadness, etc. What is now termed 'depression' has attracted the attention of scholars, philosophers and authors for many years. In the classical world, writers recognized complex psychological conditions causing health problems and discussed their causes and symptoms in many of their texts. Greek and Roman medical writers talked about 'melancholic diseases' (a very remote ancestor of what is now called 'depression'). According to Arthur Kleinman and Byron Good the term 'melancholic diseases', which include 'melancholia', 'depression' and 'mania', have a long history in European thought (Kleinman and Good, 1985: 1). Throughout history, many changes happened to the conception of depression and its contextual meaning. Melancholy and depression, as Clark Lawlor affirms, "are shaped by their cultural contexts to a greater or lesser extent, and […] those cultural contents include works of creative literature and art, as well as broad discourse of religion, class and gender" (Lawlor, 2012: 44). Moreover, depression appears to be "different at a personal level, in the sense that each individual has a specific psychological and social position" (Lawlor, 2012: 2). Accordingly, each person has his/her own story that provokes him/her to construct his/her own narrative around this disease.

The term depression is derived from the Latin *'de'* which means down, and '*premere'* which means to press so that '*deprimere'* means to press down (Jackson, 1986: 5). There are many definitions for this notorious term 'depression'. They range from a hateful feeling of severe sadness and lowness in spirit of the standard dictionaries to include pathological and clinical symptoms of the medical compendiums (Ingram et al., 2011: 1). The denotations of the term 'depression' are also various depending upon who is writing about it; it has been discussed by

writers, physicians and philosophers. Each group defines it according to their viewpoints. Some see it as a spiritual or mental illness mainly attributed to demonic possession like in the ancient Mesopotamian texts (Fountoulakis, 2014: 1). According to this understanding of the condition, patients are usually treated by priests who use exorcism techniques such as starvation, restraint and beatings to drive demons out. Others think it is a physical or biological disease caused by an imbalance of humors in the body such as the early Greek texts. According to this view, patients can be treated by bleeding, special diets, and taking some mixed ingredients prescribed to them by specialists (Jackson, 1986: 29). Some see it as a psychological illness caused by violent rage, fear and grief as in some Roman medical texts. Therefore, patients can be healed by giving them special care and humane treatment and protection which have psychological benefits to reduce their fear and grief (Jackson, 1986: 29).

In the classical period, the set of behaviours of what is now termed 'depression' was not called by the same name. It has a similar condition often referred to as 'melancholia' by the medical writings and texts of the day. The term 'melancholia' "commonly indicated a long-running mental illness with core symptoms of causeless sadness and fear that derived from an excess of black bile" (Lawlor, 2012: 25). The Greek Hippocrates was one of the first physicians who studied melancholia and contemplated its causes. He was aware of the existence of this psychological condition and called it 'melancholia'. By the term 'melancholia' he meant a condition that today is referred to as one form of 'depression'. His concept of melancholia is considered one of the first attempts in history to draw the difference between the "biological" and the "somatic" interpretation of this

condition. He sees it as "mood disturbance caused by an excess of one of the four body humours, the black bile" (Cochran and Rabinowitz, 2000: 4). This early descriptive diagnosis of mood disorder was a very important step in our modern understanding of depression. The art and literature of the period show that the tragic character of Orestes, who is depicted in Aeschylus's (525-456 BC) tragic trilogy, can be seen as an example of "a depressed person" (Lawlor, 2012: 24). According to the classical definition, melancholia was accompanied by many features, fear and sadness were basic ones, and other symptoms were also recognized such as powerful emotion. What makes the picture more complicated is that "melancholia in classical literature could involve aggressive madness" (Lawlor, 2012: 25). Galen of Pergamon (129-200 AD) is another key point in the history of depression. He adopted Hippocrates' notion that melancholia results from the imbalance in the body humours which determine the individual's temperament. His contribution to the humoral theory lies in establishing a connection between Hippocrates' ideas about the four humors and the four elements of: earth, air, fire, and water. He identified the difference between melancholia as an illness that results from black bile and the melancholic temperament which results from yellow bile (Radden, 2000: 62).

During the middle Ages the concept of melancholia witnessed a shift. With the advent of Christianity, the thinking concerning melancholia introduced a religious framework. For example, Christian people attributed the individual's suffering of melancholia to God's anger or the devil's curse. During the fourth century, some religious practices such as "the isolation of monks in Egyptian desert "gave rise to a set of symptoms that included a nostalgia for their previous lives and

a hatred of the present monastic one, low mood, ennui and general misery" (Lawlor, 2012: 37). 'Acedia', which is a form of despondency, was framed by religious context, particularly a Christian one. It was seen by some scholars as a type of "depressive state or a synonym for melancholia" and associated with: dejection, sadness, sorrow, despair, weariness and inaction (Jackson, 1986: 66). The term 'acedia' was taken from Latin *'acedĭa'* to describe certain monastic traditions. Many connotations are attached to the term such as grief, boredom, weariness and despair. In addition to that, the term sometimes overlaps with depression (Macquarrie, 2012: 3). What is called the sin of despair can be so close to the concept of acedia which found its way to the western culture through Christian cults of fighting vices. The spiritual connotation that attached to it represents the struggle against the worldly temptations of the devil and the sins of the flesh, and the related pressure to attain the unattainable (Lawlor, 2012: 37). Myths and legends were also involved in the medieval interpretation of melancholia. In the middle ages, a person suffering from melancholia was thought to be possessed or bewitched (Cochran and Rabinowitz, 2000: 23). Philosophically, the Italian philosopher and theologian Thomas Aquinas (1225-1274AD) sees acedia as "an aversion to effort, but also distinguishes it from mere laziness" (Macquarrie, 2012: 35). According to the language of the day, 'acedia' has been used to denote both physical and mental 'depression', and some identified its pain with the pain of hell (Lawlor, 2012: 38). The crucial aspect of acedia which denotes sadness began to soak up into melancholia, while its relation to depression can only be understood through the religious framework of the medieval culture. Before Aquinas, Bartholomaeus Anglicus (1203-1272), who is believed to have studied at Oxford

University and taught in thirteenth-century Paris, classified "under melancholia such states as anxiety, hypochondriasis, depression, and delusion" (Porter, 2002: 49). In the literature of the medieval period, 'acedia' was used by famous poets such as Geoffrey Chaucer (c. 1343-1400), John Gower (c. 1330 – 1408) and William Langland (c. 1332-1386) to describe physical and mental conditions as well as some forms of sloth and idleness (Lawlor, 2012: 38). In 'The Parson's Tale' of *The Canterbury Tales*, Chaucer discussed the nature of acedia. He described the effect of this state on man in the following way "And accidie maketh hym Hevy, thoghtful, and wrawe" (Chaucer, The Parsoner's Tale: 613). He also speaks of this abstract state in a metaphorical way by comparing it to the pain of hell, "Accidie is lyk to them that been in the peyne of helle, by-cause of hir slouthe and of hir hevinesse" (Chaucer, The Parsoner's Tale: 613).

In the Renaissance period, melancholia acquired a pathological diagnosis. Writers of the day began to notice that this state seems to be different at personal levels. It means that each person has specific psychological and social positions that determine his or her vulnerability to this condition. Timothie Bright (1551? -1615) is one of the notable scholars who wrote about melancholia and other related conditions during the Renaissance period. In his work *Treaties of Melancholy* (1586), he declares that the spirit could make the body sick and the body could make the mind delusional. He differentiates between the natural melancholia which is a disease and the one that afflicts the conscience (Bright, 1586: vii). Bright's book was an influential account; he focuses on how the mind causes the body to become melancholy and he suggested taking no medicines as a cure for it. He marks certain characterizations for the state of melancholia, "they are for the most part sadness

and fear, together with related and resultant states such as distrust, doubt, diffidence, and despair" (Radden, 2000: 120). In his treatise, he emphasizes that such states of melancholia often happen without apparent or external cause. His views had a great influence on later scholars such as Robert Burton (1577–1640), whose *The Anatomy of Melancholy* (1621) is rich with references to classical ideas and interpretations concerning the cult of melancholia such as those of Hippocrates and Galen. The work was particularly influential and becomes a reference to many of the writers of the day and for the coming generation. Burton distinguishes between the melancholia experienced by men and that undergone by women. He noted that melancholy "goes and comes upon every small occasion of sorrow, need, sickness, trouble, fear, grief, passion, or perturbation of the Mind" (Radden, 130-131). The literature of the renaissance period provides many examples of melancholic states. To mention very few, Shakespeare's Hamlet is a well-known example of a melancholic character who was presented as "a manic–depressive whose melancholy moods – as his failure to take revenge continues – deepened into self-contempt" (Feingold, 1985:16). The works of Christopher Marlowe and Edmund Spenser also contain many representations of melancholic characters (Bowe, 1968: 41-178).

The age of Enlightenment (17th and 18th centuries) brought a conceptual change concerning melancholia and its cognate states. In the seventeenth century, melancholia began to acquire a clinical status and the humoural theory began to lose ground in favour of scientific empirical evidence. A good example of the clinical investigations was the sixty manuscript volumes left by Richard Napier (1559-1634) on his work with 2000 patients with mental disturbance. Napier's legacy provides a

record of several forms of mental disorders studied by later scholars in this field. Thomas Willis (1621-1675) introduced another approach for melancholia; he shifted the interest from humours to Chemistry. He sees melancholia as a "complicated Distemper of the Brain and Heart" (Jackson, 1986: 111). The eighteenth century Scottish physician Archibald Pitcairn (1652-1713) describes melancholia as a delirium without fever caused by a defect in the blood circulation, and usually accompanied by fear and sadness (Jackson, 1986: 117). The period also witnessed the separation between hypochondriasis and depression, the former is concerned with physical syndromes which result from pathogenic material while the latter is a psychotic state. This separation between the two states is supported by William Cullen (1710-1790) who emphasized clinical observation rather than mechanical explanation (Jackson, 1986: 130). Not very far from the medical culture of that period, its literature was also replete with references to melancholy and other psychological states. The seventeenth century John Milton's *Il Penseroso* celebrates and idealizes this depressive emotional state. The speaker invokes poetic melancholy to inspire him in his future works. In the eighteenth century literature, the term 'depression' began to find a place in the discussions of melancholia and dejection with the works of outstanding figures like Samuel Johnson (1709-1784) (Jackson, 1986: 5). Johnson used the term 'depression' many times in his works and in a specific context. In his famous book *A Dictionary of the English Language* (1755), he listed the term 'depression' under the entry of the word 'to depress', which he defines as "to humble, deject, cast", while the word 'depression' as "the act of humbling, lowness of spirits, act of pressing down" and 'depressor' means 'he that keeps or presses down" (Johnson, 1755: 96). In *The Rambler* (1752), he described

himself as a victim of this notorious state "the consciousness of my own abilities roused me from depression" (Bate, 1977: 307). In his diaries of Easter Eve (1761) he talked about being "under great depression and discouragement" (Birkbeck, 1897: 26).

The nineteenth century saw an increased use of the term 'depression' and its related states in medical contexts to talk about psychological and melancholic disorders such as mania and dementia. These terms were mostly used by the French physician Philippe Pinel (1745-1826) in his descriptive accounts of mental disorders to denote states of affect or negative mood. He was among the figures who drew the public attention to mental illness. In his writings, he presented a simple scheme of mental disorders which contained "mania, melancholia, dementia, and idiotism" (Jackson, 1986: 147). Around the second half of the nineteenth century, melancholia and other mental disorders were seen as diseases of the brain. The German neurologist and psychiatrist, Wilhelm Griesinger (1817-1868) was one of the advocates of this belief. He introduced the term "states of mental depression" in a diagnostic way; he used it in a psychiatric sense to describe melancholia. He refers to "a state of profound emotional perversion, of a depressing and sorrowful character" (Jackson, 1986: 161). Daniel Hack Tuke (1827-1895), an English physician and an expert in mental illness used the term 'depression' to denote a state of affect. In his *Dictionary of Psychological Medicine* (1892), he discussed clinical states such as dejection and melancholia. He considered mental depression as a synonym for the state of melancholia. He also interpreted the term 'nervous depression' as "a term applied sometimes to a morbid fancy or melancholy of temporary duration" (Tuke, 1892: 6). Toward the end of the century, the term 'depression' began to

acquire a pure psychological dimension. In the 1880s, Emil Kraepelin (1856-1926) began using the term 'depression' in a diagnostic way. For example, he used "depressive insanity" and "manic-depressive insanity" to label some of the categories of insanity. He also included the term 'depressive form' to name one of the categories of paranoia. He considered melancholia and other related conditions as different forms of mental depression (Jackson, 1986: 6). He also attempted to separate mania from depression; he observed that in depression, "the individual manifested a sad or anxious mood, retardation or sluggishness of thought and behavior" (Cochran and Rabinowitz, 2000: 4). By the end of the nineteenth century, Sigmund Freud used the term 'depression' as a synonym for melancholia. In his early works, he describes some clinical conditions of what modern psychiatry calls 'depression'. He uses them in a descriptive way to mark a "particular affective aspect of a person's state of mind, whether pathological or not" (Jackson, 1986: 219). Freud believes that this psychological state results from losing a loved person or someone dear. He argues that "these obsessional states of depression following upon the death of a loved person show us what the conflict due to ambivalence can achieve by itself when there is no regressive drawing-in of libido as well" (Freud, 1917: 251). In line with the medical theory of the period, the nineteenth century also witnessed the frequent use of the term 'depression' in literary contexts to describe states such as lowness in spirit, melancholia and melancholy (Jackson, 1986: 6). The trend of using such psychological disorders in the literature of the day suggests that people believed there is a relationship between creativity and illness. Lawlor argues that the Romantic period represented a "high point of the cult and culture of melancholy" (Lawlor, 2012: 99). Melancholy was one of the main features

of the Romantic literature, namely poetry. Poets did not deny their romanticized view of melancholy. For some of them, melancholy was a kind of pleasurable sadness that much linked with romantic ideas of sensibility. As George Grinnell has explained, hypochondriac in the Romantic era "had become a metaphor for a culture's obsession with health and illness" (Grinnell, 2010: 5). Generally, there were two divergent views concerning such states: while literary figures use it as a sign of superiority, common people believed that suffering from such states "signified their degenerated masculinity" (Beatty, 2012: 3). Among those who confessed their suffering from such states of nervous distemper was Samuel Taylor Coleridge. He was diagnosed with hypochondriac nervous disorder which he later on attributed to anxiety (Beatty, 2012: 176). Lord Byron too, in a letter to Mr. Hodgson in 1811, confessed that he suffered from nervous states (Moore, 1830: 133). Keats, in some of his letters complained that he was "very nervous", and in 1820 writing to his sister, Fanny Keats, he confided that he was suffering from "nervous irritability" and "anxiety of mind" associated with "the too great excitement of poetry" (Keats's letters, To Fanny). These accounts of the famous Romantic poets show that during the Romantic period, the cult and culture of melancholy towered above other characteristics which paved the way for modern depression. 'Lowness of spirits' and 'dejection of spirits' were among the common features of the depressive accounts of the literature of the period.

As far as Keats is concerned, his understanding of melancholy was a combination of two sources: medical learning and literary reading. During the six years of his medical career, especially the ones he spent in Guys Hospital, he was familiar with diagnosing psychological and nervous diseases. According to the

medical theory of the age, melancholy began to be recognized as a "nervous disorder" or a "type of hypochondria" which is mainly caused by imagination and emotions (Goellnicht, 1984: 173). For example, by the end of eighteenth century, Richard Blackmore (physician and poet) said that melancholy "fills the imagination with a thousand uncouth figures, monstrous appearances and troublesome illusions" which "affect the heart with Anxiety, sadness, fear and terror" (Blackmore, 1725: 163). Similarly, Robert Whytt, another eighteenth century physician, classified nervous disorders into three categories according to the degree of severity such as: 'nervous', 'hysteric' and 'hypochondriac' (Whytt, 1765: 85). Keats's famous teachers at the medical school of the Guy's Hospital, William Babington and James Curry, classified these 'nervous disorders' as hysteria and hypochondriasis which were previously called "Spleen, – Vapours, – Low Spirits" (Babington and Curry, 1811: 203). They also identified some general symptoms of this condition such as "Unusual anxiety, depression of spirits, and belief of present or dread of future evil, directed particularly to the state of health; always accompanied with symptoms of indigestion, and other marks of bodily disorder" (Babington and Curry, 1811: 203). Therefore, Keats's professional understanding of this condition is the result of the available medical sources taught to him during his medical training. On the literary level, Keats was also familiar with works of Robert Burton and other writers such as Milton, Spenser, and Shakespeare who wrote about the subject of melancholy. Keats's familiarity with Burton's *The Anatomy of Melancholy* has greatly shaped his conception of melancholy and its related conditions. Burton's book can be considered as a catalyst which enabled him to form his own notion of melancholy. In addition to that, Keats's knowledge of melancholy is also a product of his age's

notion of this term and other related states such as 'depression' and 'nervous diseases'. Although the word 'depression' was used recurrently during the Romantic period, it was not necessarily used in the same sense as it means to us today. It was commonly used to mean lowness in spirit accompanied with severe and unusual sadness. It also meant a state of gloominess characterized by mental weight and sometimes associated with physical complaint. It was only after the second half of the nineteenth century that 'depression' gained increasing currency in the medical texts to refer to different kinds of mental disorder and depressive states (Davison, 2006: 115-118).

From what has been reviewed, it can be seen that there are some factors that determine the meaning of depression in any period of time. Besides the cultural and social factors of literature and art, there is the medical theory of the age which is the production of the engagement of science with illness that has a potential influence on literalizing the figurative language. For example, Kimberly K. Emmons suggests that the scientific thought of the day plays a great role in shaping the metaphorical notions concerning illness and disease. She says that "the metaphorical notion of a mind 'weighted down' in early English language eventually took on the form of a physical sensation: heavy limbs" (Emmons, 2010: 96). The word 'heavy' began to appear in the discourse of the depressed patients to refer to states of inactivity such as lethargy, numbness, drowsiness, dullness and torpor. Similarly, during the seventeenth and eighteenth centuries the scientific thought concerning "fluid flow theories asserted that blood had 'slowed down' in depressed individuals, leading to the use of such phrases to describe the experience of the illness" (Emmons, 2010: 96). In the nineteenth century, the term 'depression' is also

affected by the medical theories of the age especially those of the nerve disorders. As a result, it was used in a medical context by the psychologists in their discussions of states such as melancholia and dejection. Phrases such as 'Depression of mood' and 'depression of spirits' are among the expressions which are used to refer to melancholy at that time. On the other hand, words such as 'spleen', 'vapor', 'depression', 'hypochondria' and 'melancholia' were often used synonymously with melancholy. Toward the end of the century, psychiatrists used it in their diagnostic accounts of mood such as the phrase "states of mental depression" (Jackson, 1986: 6).

It can be seen that throughout the history, melancholia and depression attracted the attention of physicians, philosophers and writers as well. They attempted to identify the concepts of these states and understand their nature to find treatment for them. For hundreds of years many theories of different origins were proposed to explain them. During the ancient times, depression was attributed to a spiritual dilemma which was treated by clergy men. This spiritual theory of the ancient times was replaced by the humoral theory of the medieval and renaissance times. This chemical theory was overtaken by the mechanical explanations of the eighteenth century. During the nineteenth century, the mechanical theory lost ground to the nerve disorders hypotheses which was replaced by the biological explanations of the modern times.

In the next section, I will discuss some key concepts that this study will employ such as terminology and methodology.

1.4 Key Concepts

Having reached this stage of my research, a clarification of my approach and an explanation of the key terminology that my study will adopt are needed. Since 'depression' and 'melancholy' are specific mental states of negative affect that vary over historical time, I will use the term 'negative mental states' as a collective term in my study to refer to a range of states of mind which straddle between the two terms and are marked by having negative influence on the individual. The term 'negative mental state' – which I use in this study – is a broad and very slippery one to define because negative mental states are various, and none is quite like the other. Moreover, these states are subjectively experienced and as a result they are individually constructed. Before explaining the term 'negative mental state', I think it is necessary first to understand the term 'mental state' in general. In fact, there is little agreement about the meaning of mental states; the divergence of opinion about their identity is matched by the divergence of opinion about their nature. Mental state is defined as a disposition to action such as any aspect of a human inner state that could contribute to his/her behaviour or other responses which may include thoughts, feelings, beliefs, intentions, active memories, and perceptions, etc., which are present at a given moment (Salzman and Fusi, 2010: 175). Generally, these internal states incorporate variable reactions depending on the nature of the stimuli. The actions can be cognitive such as thinking or making decisions or behavioural such as fleeing or freezing, or physiological such as increasing the heart rate (Salzman and Fusi, 2010: 175). Mental states have been viewed differently by many scholars from different fields. For example, in neurology, mental states are

seen as separable from emotions (Scheve and Salmela, 2014: 35). Neuroscientists often describe cognition and emotion as different processes activated by distinct regions of the human brain. For example, the amygdala is seen as responsible for emotions and the prefrontal cortex for cognitions (Scheve and Salmela, 2014: 173). In cognitive psychology and the philosophy of mind, a mental state is viewed as a kind of hypothetical state that corresponds to thinking and feeling, and consists of a variety of mental representations and propositional attitudes (Schalley and Khlentzos, 2007: 7). For the purposes of my study, I will adopt the later notion as it unites both cognition and emotion. The term 'mental state' needs to be understood as a collective term that synthesizes both cognitive functions and emotional concern. Mental states are more concerned with the self, and the self's private and inner experiences of thoughts and emotions (e.g. thinking, remembering, imagining, making decisions, fear, love, hate etc.). Moreover, I will limit myself further to discuss the representations of negative mental states only. I will not discuss the representations of positive mental states such as love, joy, happiness etc. I am aware that this is partial and will eliminate what could be a significant area of study as Keats metaphorically represented both negative and positive mental states in his poetry. But for reasons of space, I will only deal with metaphors of negative mental states in this study. The notion of 'negative mental states' which I will use in this study should be seen as a wider umbrella term that denotes various experiences of negative moods or affect. The term refers to diverse aspects of cognitive and emotional functioning, but my main focus is on states of negative affect i.e. those mental or emotional states that have negative valence such as: sadness, melancholy,

depression, disappointment, despair, despondence, anxiety, fear, hate etc. (Ortony and Turner, 1990: 318).

As far as Keats's works are concerned, the poet uses many terms denoting negative mental states in his poems and letters. Sometimes he uses words that directly and explicitly refer to negative mental states such as 'nervous', 'nervousness', 'disappointment', 'despair', 'despondence', 'depression', 'anxiety' and 'spleen'. He also uses phrases such as 'sad mood', 'melancholy mood', 'horrid moods', and 'detested moods' etc. Many other times, he indirectly refers to these states through metaphorical representation. In my study, I look at his metaphorical language; I approach the metaphorical representation of these negative abstract states in his poetry. My approach is based on two contemporary views of metaphor which were initiated by George Lakoff and Mark Johnson's Conceptual Metaphor Theory (1982), and Gilles Fauconnier and Mark Turner's Conceptual Integration Theory (2002). A detailed discussion about these two frameworks will be provided in chapter two.

Chapter Two

Methodology and Pilot Study

2.1 Methodological Introduction

In chapter 1, I introduced the topic and discussed the main research questions of this study. A review of the main literature about Keats and depression was provided. This chapter focuses on the methodology which will be used in my research and presents a pilot study. Since my study attempts to understand how Keats constructs negative mental states metaphorically, I will analyse the metaphors used to represent these negative states in selected poems. I approach his works as performative; I look at his language as evidence of how he chose to represent these mental states in his poetics. My investigation of the metaphors will take a cognitive perspective. The cognitive perspective views language use as a mental (cognitive) process (Lakoff, 1987). For example, Lakoff argues that "language makes use of our general cognitive apparatus" (Lakoff, 1987: 58). The cognitive perspective recognizes that mental states, as well as other abstract concepts, are often represented metaphorically in everyday language. It is also useful in dealing with complex literary metaphors such as those found in Keats's poetics. To study Keats's metaphors of negative mental states, I will make use of Lakoff and Johnson's contribution to the contemporary view of metaphor: that metaphorical language should be seen as a matter of thought and the metaphorical expressions found in any text are but presentations of an underlying conceptual system that governs our thoughts (Lakoff and Johnson, 1980; Lakoff and Johnson, 2003). Furthermore, I will

make use of Fauconnier and Turner's addition to the current theory of metaphor (Fauconnier and Turner, 2002; Turner, 2014; Turner, 2015). Their views are considered as complementary to Lakoff and Johnson's. They see metaphor as a result of conceptual integration that occurs between input spaces where elements from diverse scenarios are blended together in a new space called blended space or 'the blend' (Fauconnier and Turner, 2002; Ungerer & Schmid, 2006). Studying the way in which negative mental states are structured in terms of metaphors seems useful to understand how Keats talks about such complex states in his poetry. Although some previous studies of Keats have used cognitive approaches, they have not considered this issue of the metaphorical representation of negative mental states. For example, Marcello Giovanelli (2013) applies Text World Theory to selected poems by Keats, but his main focus is not on metaphorical language. The aim of Giovanelli's research was to study how abstract states such as dreams, desires and nightmares are conceptualized and understood by readers in the act of reading experience (Giovanelli, 2013: 3). His research demonstrates that it is possible and fruitful to apply cognitive models to Keats's works. My study will continue this cognitive approach to Keats. In the following section 2.2, I will discuss the cognitive theories of metaphor on which this study is based. I will introduce important information about them and outline how they will be used in this study.

2.2 Current View of Metaphor

Today, the idea that metaphor is a cognitive phenomenon is widely accepted in almost all fields of linguistic study (Semino, 2008; Semino & Demjén, 2017; Kövecses, 2017). This contemporary view has replaced the traditional view which considered

metaphor as a poetical means of embellishment or a rhetorical device. According to this traditional viewpoint, metaphor was seen as a property of words or a linguistic device mainly based on two entities that resemble each other (Benczes, 2006: 48). The advocates of this view see metaphor as a deliberate as well as conscious use of words that we "can get along perfectly well without" (Lakoff and Johnson, 1980: 3). On the other hand, the cognitive view of metaphor differs quite considerably from the traditional one. From a cognitive perspective, metaphor is not only seen as a feature of language, but of thought as well. In the light of this cognitive viewpoint, metaphor means the understanding of one idea or concept in terms of another (Lakoff and Johnson, 1980; Lakoff and Johnson, 2003; Steen, 2006; Semino, 2008, Sullivan, 2013). The proponents of this approach argue that not only is language metaphorical, but even "our conceptual system […] is fundamentally metaphorical in nature" (Lakoff and Johnson, 1980: 3). They believe that "metaphor is pervasive in everyday life, not just in language but in thought and action" (Lakoff and Johnson, 1980: 3). There are two main cognitive approaches to the contemporary view of metaphor: Conceptual Metaphor Theory (CMT) which originated in the 1980s, and Conceptual Integration Theory (CIT), which is an early 21st century development of CMT.

2.2.1 Conceptual Metaphor Theory

Conceptual Metaphor Theory (henceforth CMT) was first developed by George Lakoff and Mark Johnson in their seminal book *Metaphors We Live By* (1980). Lakoff and Johnson's principal argument is that metaphor is not only a matter of language; metaphor operates in thought too and our conceptual system is

largely metaphorical as well. They argue that metaphors help us understand one concept through another (Lakoff and Johnson, 2003; Lakoff, 2008; Kövecses, 2009). Metaphors connect or link two different conceptual domains together (Steen, 2008; Dancygier, 2017). A conceptual domain refers to "any coherent organisation of experience" (Kövecses, 2010: 4). It is a mental space that contains schematic knowledge and information about particular human experiences such as: love, work, war, study, travel etc. Mental spaces are defined as "conceptual packets constructed as we think and talk, for purposes of local understanding and action" (Fauconnier and Turner, 2002: 40). Lakoff and Johnson discuss the way that conceptual metaphor consists of two domains; we structure our understanding of one domain in terms of the other (Lakoff and Johnson, 2003: 52). Conceptual metaphor involves understanding a target domain in terms of a source domain. In order to process metaphor, the mind makes correspondences between the conceptual elements of the source domain and those of the target domain. The correspondences between these elements are called metaphorical mappings (Lakoff and Johnson, 2003: 246). This mapping process which occurs across the domains explains how different "elements in the two domains line up with each other" conceptually (Grady et al., 1999: 102). CMT maintains that "these highly conventionalized ways of talking about one cognitive model or domain in terms of another are particularly interesting and important because [...] they represent tacit patterns of thought shared by the members of a speech community" (Schmid, 2012: 386).

CMT applies not only to poetic expressions; it also applies to everyday language (Gibbs, 2006; Coulson, & Cánovas, 2009). The way we actually understand

one concept in terms of another is demonstrated by the example LIFE IS A JOURNEY

(Kövecses, 2010: 4). In this conceptual metaphor, "the target domain of life is

understood in terms of the source domain of journey". As the cognitive linguists

point out, this conceptual metaphor is reflected in our everyday language in various

ways. It underpins many metaphorical expressions, such as: I am *at a crossroads* in

my life; this decision *takes you nowhere*; or she will *go places* in life, etc (Kövecses,

2005: 123). This conceptual metaphor has the effect of helping us to understand an

abstract concept life in terms of a more concrete and embodied concept journey.

The conceptual metaphor LIFE IS A JOURNEY structures the actions we perform in

life in terms of the actions we perform on a journey. Another example of a

conceptual metaphor is ARGUMENT IS WAR (Lakoff and Johnson, 1980: 4; Kövecses,

2010: 6; Gibbs, 2017) in which the concept of argument is understood in terms of

another concept, war. This conceptual metaphor is also reflected in our everyday

language through various metaphorical expressions such as: He *attacked every*

weak point in my argument; she never *won* an argument with her boss; your claims

are *indefensible* etc. (Lakoff and Johnson, 1980: 4; Kövecses, 2010: 6). The

understanding of argument is structured through the concept of war; we could win,

lose or defend arguments as we do with war (Lakoff and Johnson, 1980: 4; Gibbs,

2017). Thus, Lakoff and Johnson argue that the way we think about ourselves and

the way we perceive and experience things around us are revealed in the

metaphors we use. They believe that even the way we understand and express our

daily experiences is figurative, and the metaphors we use have a great influence on

the way we communicate with each other (Lakoff and Johnson, 1980: 3). They claim

that the structuring of one concept in terms of another is partial, not total; some of

the aspects are mapped and others remain unaffected (Lakoff and Johnson, 1980; Kövecses, 2010). They emphasize that if the structuring were total, "one concept would actually be the other, not merely be understood in terms of it" (Lakoff and Johnson, 1980: 13). In their point of view, conceptual metaphor can be categorised into three main types: 'structural', 'orientational' and 'ontological' metaphors (Lakoff and Johnson, 1980; Lakoff and Johnson, 2003; Kövecses, 2010). Structural metaphors are those where one concept is metaphorically structured by means of another concept as in the examples above LIFE IS A JOURNEY and ARGUMENT IS WAR. Orientational metaphors are those in which some concepts are understood in orientational terms. They deal with spatial orientations which are derived from our physical and cultural experiences such as IN and OUT, UP and DOWN, HIGH and LOW and FRONT and BACK, and so on (Lakoff and Johnson, 1980: 14). Based on these binary opposites of spatial experiences we can make up the following metaphors: GOOD IS UP and BAD IS DOWN; MORE IS UP and LESS IS DOWN; HAPPY IS UP and SAD IS DOWN (Kövecses, 2010: 40). The third type is ontological metaphors. They are based on our experiences of physical objects and substances. Lakoff and Jonson argue that "our experiences with physical objects (especially our own bodies) provide [...] ways of viewing events, activities, emotions, ideas, etc., as entities and substances" (Lakoff and Johnson, 1980: 25). Ontological metaphors, therefore, occur when we understand abstract concepts, emotional experiences, ideas and events in terms of physical entities or substances such as THE MIND IS A BRITTLE OBJECT, IDEAS ARE OBJECTS (Lakoff and Johnson, 1980: 28; (Kövecses, 2010: 39).

The findings of conceptual metaphor theory have been used by many scholars in various fields of knowledge such as studying literature, language teaching, science and education, politics and music (Semino, 2008). In the field of literature, conceptual metaphor theory is applied by some cognitive linguists to analyse the figurative language used by authors in their literary works. For instance, it was applied by Gerard Steen to analyse metaphors in Wordsworth's poetry (Steen, 1999b: 507). Other researchers have applied it to the works of Ian McEwan and Harold Pinter (Forceville, 1999), Sara Maitland and Salman Rushdie (Heywood, et al., 2002), and Sylvia Plath (Demjén, 2010). The findings of conceptual metaphor theory are also used in conceptualizing and constructing musical concepts. Lawrence Zbikowski applies Lakoff and Johnson's ideas about conceptual mapping to music theories mainly to construct the understanding of musical concepts in terms of other concepts from other domains (Zbikowski, 2002: 74). Recent research (White & Herrera 2003; Wolf & Polzenhagen 2003) has applied this cognitive approach to analyze ideology in the press. They examine an article from the newspaper *USA Today* which describes the economic tension between USA and Japan during the 90s. The studies show how metaphors of war are used to reflect ideology. Similarly, Mussolf applies it to analyze "the ideological function of metaphor of health and illness in public discourse" (Mussolf, 2003). Later, it has been used in studying and understanding scientific notions. For example, teachers in the domain of physics, find this framework very helpful in teaching and learning physics concepts. They claim that the analogies generated by students affect their understanding of these abstract concepts (Podolefsky and Finkelstein, 2006: 2). In the domain of mathematics, Marcel Danesi used this framework in teaching word problems. He

claims that conceptual metaphor theory was useful in converting abstract concepts into concrete which helped students comprehend and solve word problems effectively (Danesi, 2007: 230). In the domain of language teaching, CMT has also been used in learning and teaching English as a foreign language (EFL) and as a second language (L2). Scholars argue that it provides them with a "new perspective in vocabulary teaching and learning in the EFL context" (Fang, 2014: 377). Most recent research use CMT in cognitive and experimental psychology to examine examples of constructing mental models (Landau, 2016: 143).

My study will benefit from this approach in discussing Keats's metaphorical expressions. This cognitive framework will assist me in identifying the conceptual metaphors that structure the metaphorical system used by Keats when he conceptualizes negative mental states such as melancholy and depression. It will help in discussing the underlying conceptual structures that Keats uses in constructing his own metaphors. Conceptual metaphors will be clearly marked in the text; they are written in SMALL CAPS, with the order: TARGET DOMAIN IS SOURCE DOMAIN.

2.2.2 Conceptual Integration Theory

The second approach to metaphor is called Conceptual Integration Theory (CIT) or Blending. It is formulated by Gilles Fauconnier and Mark Turner in their book *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (2002). Fauconnier and Turner think that conceptual blending is a "great mental capacity" that gives human beings superiority over other creatures and makes them what they are today. They also argue that this dynamic capacity "operates largely

49

behind the scenes" and "we are not consciously aware of its hidden complexities" (Fauconnier and Turner, 2002: v). The CIT approach both complements and develops CMT. It shares many of its aspects and takes the study of the conceptual metaphors to a more advanced level (Coulson, 2006; Fauconnier & Lakoff, 2009; Dancygier, 2017). Both approaches consider metaphor as a "conceptual" rather than a "linguistic phenomenon". However, there are some fundamental differences between the two. For example, CMT considers metaphor in terms of a systematic relationship between two mental spaces called 'source' and 'target' domains; while CIT allows more than two mental spaces (called 'input spaces') to be involved in metaphorical processing (Fauconnier and Turner, 2002; Hart & Lukeš, 2007). CIT argues that metaphorical thinking involves more than the matching of two or more analogues. Instead, the mind must conceptualise scenarios and produce new mental spaces during the mapping process. The 'mapping process' means establishing conceptual correspondences or a set of analogues between the input spaces in order to produce a blended scenario. As Fauconnier and Turner point out "you can't fully match the analogues without constructing that imaginative blended scenario, because what counts as a good match depends on whether the match gives you what you need for the blend" (Fauconnier and Turner, 2002: 20). They believe that even a little matching would help us running the blend which in return helps us find more matches. According to this view, metaphor is a result of a process of blending which produces a conceptual integration network (Fauconnier and Turner, 2008: 53; Steen, 2007a: 273). This process requires a network of a minimum of four mental spaces: two input spaces which are associated with source and target domains, a generic space which is a conceptual structure that contains

shared information between the two input spaces, then the blended space which is a new emergent space that contains new constructed meaning which results from the combination and interaction of the information in the two initial input spaces (Fauconnier and Turner, 2002: pp. 40-47, Hart & Lukeš, 2007: pp. 109-111). This blended space results from an interaction among input spaces and background knowledge. It is a new construction of meaning which is formed through selective projection from the inputs and is in neither of them (Fauconnier and Turner, 2002: pp. 46-47; Kövecses, 2006: 292).

According to Fauconnier and Turner, an input space can retrieve information from more than one conceptual domain to create its own structure. Complex networks might include multiple input spaces. They believe that "Conceptual integration networks can have several input spaces and even multiple blended spaces" (Fauconnier and Turner, 2002: 47). The blending process involves three main steps: composition in which "projections from inputs" become available to establish a relation between elements in the input spaces; completion in which "recruiting frames and scenarios" adds additional structural properties to the blended space; and elaboration or "running the blend" in which the development of the blended space through imaginative mental stimulation is fulfilled. The result of the three processes is that the blended space can become more complex and elaborate (Fauconnier and Turner, 2002: 42-44; Moreno, 2007: 79).

CIT or blending can be a useful explanatory tool in the analysis of Keats's metaphors along with CMT because poetic metaphors are often complex. Conceptual blending has recently been used to analyze topics of interest in various

fields of knowledge (Freeman, 2010). For example, in the field of linguistics, Oakley uses blending theory to address the concerns of linguists, rhetoricians and literary critics who are interested in the construction of meaning and other linguistic aspects in discourse such as: language use, discourse and narrative structure (Oakley, 1998: 321). He applies this model to a passage from *Maus II: A Survivor's Tale* by Art Spiegelman. In his study, Oakley argues that "conceptual blending provides a plausible account of how readers construct meaning in narrative discourse" (Oakley, 1998: 321). In literature, Per Aage Brandt has applied blending theory to Charles Baudelaire's poem 'Cat' to account for the use of conceptual integration in representing inferences and imagery in the poem (Brandt, 2004: 135-153). Similarly, Elena Semino applies this framework to Virginia Woolf's short story 'Lappin and Lapinova'. She is mainly interested in the analysis of the mental lives of the characters. The female character of the story faces difficulty in adjusting to her new life; therefore in order to sort out these difficulties she creates an alternative fantasy world through the use of conceptual blending (Semino, 2006: 55). In the field of psychiatry, this approach is used to understand "the cognitive processes involved in different classes of psychopathological symptoms" (Kiang, 2005: 23). CIT is also used to study advertisements to explore how consumers use conceptual blending to construct meanings out of existing thinking (Annamma et al, 2009: 39). In the field of anthropology, Timothy Gill applies this model to see how people constructed meaning in Ice Age Europe (Gill, 2010). Recent applications of this framework include the field of science as well, for example, Hu et al conduct a study to see how CIT framework can be used to analyze students' application of the integration concept in physics problem solving (Hu et al., 2013: 15). Other scholars

use CIT to explain scientific notions and phenomena, Dreyfus et al apply blending to study the metaphors used by students and experts in teaching abstract science concepts such as energy and power. In their study, the authors argue that in thinking and talking about energy, teachers of physics rely heavily on ontological metaphors such as ENERGY AS A SUBSTANCE and ENERGY AS A VERTICAL LOCATION (Dreyfus et al., 2015: 812).

The main concern of blending is how people make new meanings out of existing concepts. From this perspective, conceptual blending "offers a unique way to understand how people use simple concepts and schemas to create new conceptual constructions and how those same conceptual constructions are in turn used to structure additional concepts" (Troolin, 2012: 2). One of the advantages of blending theory is that it allows us to connect together things which seem unrelated or disconnected through a mental mapping. It is through the help of conceptual blending networks that we can talk about or describe abstract or invisible things without difficulty. For example, in the field of physics, the concept of wave propagation is taught to students through using conceptual blend. In describing this abstract notion, students associate mental scenarios with abstract concepts in memory, and recruit information from common experiences to evoke visual images about these abstract concepts and make them appear tangible or conceivable (Wittmann, 2010: 2).

Another fundamental advantage of applying this theory of blending is its connection with literary language. It has already been adopted by literary theorists, critics and linguists in their cognitive examination of verbal creativity in some

literary texts (Oakley, 1998: 322, Freeman, 2006: 107). They believe that CIT facilitates the recognition and analysis of examples of literary creativity, for instance when authors construct new metaphors to represent abstract concepts and mental or emotional states. Margaret H. Freeman comments on this link between conceptual blending and literary language. She states that one of the reasons behind the popularity of "cognitive linguistics (and the theory of conceptual integration, or blending) is its embrace of literary as well as conventional language" (Freeman, 2006: 107). She argues that the embodied mind is one of the principles that underlie cognitive linguistics and that conceptual integration "is particularly powerful in revealing the ways in which the embodied mind articulates the many dimensions of human experience, whether physiological, biological, psychological, social, cultural, political, and so on, through language" (Freeman, 2006: 107).

My study will use conceptual integration theory to examine Keats's metaphorical representation of human psychological experience such as negative mental states. His metaphors are sometimes complex and draw on multiple input spaces from different domains to create specific effects. Therefore, CIT or conceptual blending is useful in interpreting the various input spaces. It emphasizes the role of the emergent structure (blended space) in expressing the negative mental state of the speaker. Blending can help to describe the emergent meaning since there is more than one element from different spaces contributing to the blend to form a coherent understanding of how these elements are related (Dancygier, 2014: 298-299). Blending, therefore, allows us to explore the meanings created by these metaphorical expressions. It brings the text into the operating theatre; we act as anatomists to its textures and expressions.

CMT and CIT offer two ways of looking at metaphors: the former involves unidirectional mapping between two spaces, the latter involves mapping across multiple input spaces. In my study, I will argue that Conceptual Metaphor Theory is useful in studying Keats's metaphors of negative mental states because this model is used in analysing the common and everyday metaphors that underpin expressions in language. It facilitates recognition of familiar connections between different and unrelated domains (Lakoff and Johnson, 1980). Conceptual Integration Theory, on the other hand, is useful for analysing Keats's poetic language as it can be used as a tool to study literary and conventional language (Freeman, 2005, Freeman, 2006). It can account for complex metaphors by combining multiple ideas and diffuse mappings. Combining insights from CMT and CIT enables me to look clearly at Keats's poetic language to consider wider patterns in his representation of negative mental states.

2.3 Pilot Study

In this section, I will present a short pilot study in which I apply CMT and CIT to analyse some metaphorical expression from two of Keats's poems. The purpose of the pilot study is to check the feasibility of the study on a small scale before conducting the major study which will be discussed in chapter three. This mini version of the study aims to pre-test or try out a particular research instrument (Baker 1994:182-3). The poems I will be dealing with belong to two periods in Keats's short career: the first poem is taken from his early career and the second belongs to his late career. At this stage, I will not deal with all the metaphorical

representations of negative mental states in the two poems. I will only select a small number of metaphors to try out the research tool.

2.3.1 Brief Analysis of Keats's 'To Hope'

'To Hope' is one of Keats's early attempts to write poetry. It was written in 1815 and published in 1817 in his first volume of poetry entitled *Poems*. Keats's first collection of poetry did not attract the public attention and was considered a critical failure, with a few exceptions of close friends and members of his literary circle. Many of Keats's contemporary critics undervalue this volume of poetry and consider it as lacking poetic maturity. For example, William Howitt (1792-1879), a member of a group of Quaker Romantic poets, sees Keats's first collection of poetry as a "volume of immature fancies and unsettled style" (Howitt, 1847: 429). In their reviews of the poems of 1817, Keats's close friends, George Felton Mathew and Benjamin Robert Haydon consider the first volume as a "minor document for Keats' poetic history" containing poems which are "very inferior to their companions" (Murry, 1939: 10). They excused Keats for this immature style and attributed it to his early career. As far as 'To Hope' is concerned, the poem was not given much attention and popularity compared to the later odes. The general impression among literary critics from the mid-twentieth-century onwards about the poem is that it is "poor poetry" that "reflects undoubtedly Keats's mood in this period" (Finney, 1963: 61). They see it as an imitation of the eighteenth century diction and style. For example, Walter Jackson Bate believes that the poem is "jejune lines" which "fall into typical eighteenth-century modes" with "conventional imagery" about "this particular abstraction" (Bate, 1963: 41). Similarly, Harold Bloom agrees with the

opinion and considers it as "a conventional eighteenth-century libertarian idiom" (Bloom, 2007: 189). Miriam Allott argues that the poem "expresses personal feeling" and contains many "personified abstractions" (Allott, 1970: 12). It is possible to say that the poem, 'To Hope', does not enjoy the same reputation as the great odes of the latter period. However, I am not interested in the critical reception of these two poems; their fame and reputation will not affect my analysis. My sole aim is to examine the language of the poem to see how the poet represents negative mental states. I look at the metaphors of negative mental states in this early poem and compare it to a later poem.

'To Hope' is an apostrophe in which the speaker addresses the abstract notion 'hope' to lift him up in times of hardships. The poem is introspective; it opens with a situation in which the poetic voice sits alone and describes moments of sadness. The speaker uses first person pronouns such as 'I', 'me' and 'my' to relate these experiences of hardships and sadness. For example, the lines 1 through 8, 14, 19 through 25, 27 through 37 and lines 41 through 48 use a variety of these pronouns to refer these negative experiences to the poetic voice. During the moments of sadness, the poetic voice uses metaphorical scenarios to represent mental states in general. I will demonstrate how CMT and CIT can be useful tools in understanding the representation of these states. The poetic voice uses a number of input spaces such as gloom, darkness, fiendishness and illness to describe negative mental states such as despondency and melancholy. He also uses various input spaces such as balm, pinion and brightness and sweetness to describe hope. In my analysis I will focus on the representation of the negative mental states. In

particular, I will consider how different sources contribute to the creation of these metaphors.

The first stanza opens with the poetic voice metaphorically describing the experience of a melancholic state:

> When by my solitary hearth I sit,
> And hateful thoughts enwrap my soul in gloom,
>   (L.1-2)

In order to represent his melancholic mood, the poetic voice describes the feeling that his soul is being wrapped in gloom by his thoughts. This metaphorical expression cues multiple input spaces which are combined in a blended space which develops as the line progresses. Thoughts, an abstract notion, are represented as physically and intentionally acting to 'enwrap' the poetic voice's soul (another abstract notion). This combines input spaces representing the abstract notion of thought and the notion of animate, human actors, so in the blending of these input spaces the thoughts are personified and given the capacity to act. The use of the adjective 'hateful' which is commonly used to describe a person or a thing rather than an abstract notion to describe the noun 'thoughts' contributes to their personification. Another important input space in this metaphor is the action of wrapping, which involves an object being enclosed or covered with something by an actor. The act of wrapping can be both positive (resulting in wrapped gifts, for instance) or negative (resulting in captivity or restriction, for instance). The negative side of wrapping is selectively projected into the blended space to create a scenario that maximizes the effect performed by the speaker's hateful thoughts. The item which is used to enclose or cover something is usually a material thing, such as

58

paper or a blanket for instance. However, in this metaphor, the wrap is not physical, it is an abstract entity i.e. gloom. Gloom has negative connotations of darkness and dimness, and this combines with the notion of wrapping to suggest that the speaker's soul has been surrounded by something unpleasant. It adds negative features to the blended space such as fear and dreariness. A further input space relates to the domain of the spiritual and immaterial, 'my soul', in which the speaker represents his soul as a physical object which can be enveloped or wrapped up.

In the blended space, we selectively project information from the different input spaces to create a new meaning which exists in none of the initial mental spaces. It contains the new constructed meaning; the actions of the speaker's thoughts result in a sense of captivity, lack of movement and deprivation of vision. The description of the thoughts as 'hateful' suggests that the speaker dislikes them, and he is being trapped by them. The analogy between these unrelated input spaces is achieved conceptually through establishing a network connection that covers a mental mapping between them. In creating this expression, the poetic voice seems to draw upon familiar conceptual metaphors such as: SAD IS DARK and SADNESS IS AN OPPONENT (Kövecses, 2000: 25-26). The poetic voice clearly displays a sense of lacking vision and motion and he highlights an aspect of negativity that attempts to control him. These conceptual metaphors contribute a sense of fear, anxiety, helplessness and hopelessness. His negative mental state is conceptualized as a state of gloom that enwraps his soul; the consequences of that enwrapping are lack of motion and lack of vision. The speaker is blinded by his 'hateful thoughts' which hinder him and cause him to be in a static state.

A similar metaphorical expression occurs in the final stanza:

So, when dark thoughts my boding spirit shroud,
Sweet Hope, celestial influence round me shed,
(L. 46)

The poetic voice uses another compound sentence to describe two contrastive mental states: one is positive and represented by "sweet hope", and the other is negative and represented by "dark thoughts". As I mentioned earlier, I will not consider the positive mental states in my analysis. I only focus on the negative ones, a will to keep consistent with previous sentences. Therefore, I only discuss the expression "when dark thoughts my boding spirit shroud" because it contains a negative mental state. In this expression, the poetic voice describes a negative mental state as acting upon him. Thoughts are personified as they are represented as carrying out an intentional action: shrouding the poetic voice's spirit. This action of shrouding is an important input space in this metaphor. It is similar to the action of enwrapping (in Lines 1-2). Both involve an agent covering a target with an object, but shrouding has specific connotations which add different information to the blended space. A shroud is a piece of cloth used to cover up a dead person's corpse to prepare it for a burial ceremony. The shroud input space contributes an atmosphere of death to the blended space; it also suggests a lack of movement. In the blended space the act of shrouding performed by dark thoughts implies the act of shrouding performed after death.

The premodification in this line also contributes an input space to the metaphor. The speaker's thoughts are described as 'dark thoughts' and this 'dark' induces not only fear; it also adds lack of vision, mobility and directionality. The

60

speaker is stuck somewhere in the dark and cannot escape. The 'dark thoughts' are throwing a shadow of fear over his spirit and this shadow corresponds to the negative image of the shroud. The notion of the human actor is another important input space in this metaphor. The dark thoughts are represented as capable of performing an action upon the poetic voice (shrouding his spirit). The other contributing input spaces in this metaphor relate to the 'boding spirit'. The adjective 'boding' adds an ominous anticipation of evil; the poetic voice is presaged of an action and that action is ominous and relates to death. The feeling of being threatened by ominous dark thoughts is projected in the blended space; it parallels the feeling of being dead and shrouded in a grave.

In the blended space parallels are drawn between experiencing a negative mental state and death or immobility. The poetic voice represents the feeling of having a negative mental state as similar to the feeling of being dead. In order to create this expression, the speaker makes use of a familiar conceptual metaphor SADNESS IS AN OPPONENT (Kövecses, 2000: 26). This conceptual metaphor conveys many negative senses such as: death, restriction and opposition that threaten the speaker. His dark thoughts are his opponent that shrouds his spirit and causes him death inside.

In the second stanza, the poetic voice also conceptualizes his negative mental state metaphorically. He invokes hope to 'peep' in 'with moon-beams' and save him from 'fiend despondence':

> Peep with the moon-beams through the leafy roof
> And keep that fiend despondence far aloof!
> (L.11- 12)

The speaker again uses a compound sentence to set a comparison between two contrary states, 'hope' and 'despondence'. In his conceptualization of the negative mental state, he draws information from the frame of evil 'fiend' to describe it. He uses the noun 'fiend' as a modifier to create this metaphorical expression. Personification is also used in order to represent the feeling of being threatened by an evil state of mind. In this expression 'keep that fiend despondence far aloof', the abstract state of 'despondence' is represented as an animate object capable of doing harm to him. This metaphor arises from blending information from two input spaces: an input space of 'fiend' which contains elements such as evil and demon. It involves a stereotypical sinister creature performing an action of evil nature upon an agent. It adds a sense of evil, fear and horror to the blended space; this generated sense emphasizes the effect of this negative mental state. A notion of crime is also projected from the space of fiend; despondence acts as a killer upon the poetic voice. It contributes senses of enmity and victimization to the blended space. The poetic voice therefore is pitting Hope against this melancholic mental state as he realizes the consequences of falling into such a state. The other input space of this metaphor relates to 'despondence' in the scenario of hopelessness; it suggests all the negative connotations of the absence of hope. It contributes to the blended space elements such as despair and dejection where an agent loses positive expectations of the future.

In the blended space a parallel projection from the input spaces creates a new meaning; a negative mental state performs an evil action upon the poetic voice. The speaker's negative mental state is represented as a beast or a monster that resides inside and takes him over. This expression reflects an inner turmoil; this

mental state is bringing the speaker down and as he faces this evil state, he invokes hope to keep its threat 'far aloof' (l. 12). Again, the poetic voice uses a familiar conceptual metaphor to create this blend: SADNESS IS AN OPPONENT (Kövecses, 2000: 26). This conceptual metaphor conveys and demonstrates a threatening sense which can be understood in terms of fear and terror.

The fourth stanza contains another metaphorical representation of mental states. The speaker appeals to 'bright-eyed Hope' to cheer his 'morbid fancy':

> O bright-eyed Hope, my morbid fancy cheer;
> (L. 21)

Although the poetic voice conceptualizes two contrary mental states in this line such as 'bright-eyed hope' and 'morbid fancy', I will again only focus on the representation of the negative one. In representing the negative mental state, he uses an adjective-noun combination to create the expression 'morbid fancy'. He evokes hope (the positive mental state) to cheer his morbid fancy (the negative). The speaker uses information from the space of sickness 'morbid' to describe an abstract space of fancy. Once again the poetic voice uses personification in order to attribute physical qualities to an abstract notion. Fancy is personified as an animate creature that is prone to illness or any other pathological condition. This metaphor arises from a multiple network of input spaces: an input space relates to the domain of morbidity which contains elements such as: sickness, illness and disease. It suggests that a pathological state has affected an agent; it contributes to the blended space a sense of illness. The concept of morbidity has also another negative connotation which involves a preoccupation with negative or unpleasant subjects. It indicates a preoccupation with passivity; it contributes to the blended space a state

of distastefulness in which an agent's mind is dominated by disturbing and unpleasant things such as: disease and death. In this metaphor, there is another input space of an abstract pattern which contains a stereotypical agent who is targeted by a form of illness or unpleasant state which acts upon him and causes him something repulsive and gruesome. This state has affected the speaker's imagination to the extent that he cannot generate positive thoughts or ideas. The other important input space of this metaphor relates to the domain of fancy, an abstract notion that denotes mental activity. It contains information such as imagination, vision and fascination. Fancy is described as morbid which has a negative implication; this suggests that it no longer maintains a proper state of function. This space adds a notion of dysfunction to the blended space.

In the blended space there is a new construction of meaning in which the poetic voice's fancy is afflicted with a state of morbidity. This expression is employed metaphorically to describe an inner struggle and conflict. This state involves low mood and swings in temperament and various emotional reactions. It makes him unable to refresh his fancy and imagination where his dark and hateful thoughts dwell. This state can be interpreted as a mental torment which consumes the poetic voice's positive thoughts. The poetic voice employs a familiar conceptual metaphor in the creation of this expression: SADNESS IS ILLNESS (Kövecses, 2000: 26).

In conclusion, negative mental states in this poem are represented through different scenarios. In the first two metaphors, the poetic voice draws an analogy between negative mental states and gloom or death. He also uses verbs of action 'enwrap' and 'shroud' to ascribe his negative mental states a role of human actor

who acts upon him negatively. In both of the two metaphors, the speaker's abstract notions 'soul' and 'spirit' were the targets of these acts. In the third metaphor, the negative mental state is represented as an evil creature 'fiend' which also acts upon the poetic voice and threatens him. In the fourth metaphor, a negative mental state is represented as a state of illness that affects the speaker's imagination.

In the following section, I will analyse some metaphorical expressions which will be taken from another poem by Keats that belongs to his later career. This will allow me to compare and contrast Keats's representation of negative mental states in his early and later poetic career.

2.3.2 Brief Analysis of 'Ode to a Nightingale'

The other poem I will discuss is 'Ode to a Nightingale'. It was written in spring 1819, and is therefore one of the late poems in the poet's career. In contrast to the previous poem, this ode enjoys a very good reputation among critics. Keats's contemporary critics and readers enjoyed the poem and praised it in their critical reviews. For example, Leigh Hunt (1784 – 1859), an English essayist, poet, critic and writer, in his review of Keats's later poetry wrote in the *Indicator* that in this ode "there is that mixture […] of real melancholy and imaginative relief" (Hunt, 1820: 345). John Scott (1784 – 1821), a Scottish journalist, editor and publisher, wrote in the *The London Magazine* (1820) about the greatness of Keats's poetry and the poetical merit which were exemplified by poems such as 'Ode to a Nightingale'. He said about the poem, "we have found it of a nature to present to common understandings the poetical power with which the author's mind is gifted, in a more tangible and intelligible shape than that in which it has appeared in any of his

former compositions" (Scott, 1820: 318). Keats's later critics see it as a great piece of work and place it among the literary heritage. Some consider it Keats's most important work and one of the great poems of the Romantic period. For example, Walter Jackson Bate argues that this poem is among "the greatest lyrics in English" (Bate, 1963: 501). He also claims that it is the only one written with such speed, "we are free to doubt whether any poem in English of comparable length and quality has been composed so quickly" (Bate, 1963: 501). Harold Bloom believes that this ode contributes a lot to the Romantic tradition. He argues that "What Keats so greatly gives to the Romantic tradition in the Nightingale ode is what no poet before him had the capability of giving—the sense of the human making choice of a human self, aware of its deathly nature, and yet having the will to celebrate the imaginative richness of mortality" (Bloom, 2007: 7). It can be seen from the above accounts that the poem is viewed as much more significant than 'To Hope'. However, this will not affect my analysis of the poem. My focus is on the language used in the poem itself, rather than the critical reception of the work. I will examine the metaphorical language to see how negative mental states are represented.

'Ode to a Nightingale' is very similar to the previous poem 'To Hope'. It is also introspective; the poetic voice examines and self-analyses his mental states. It is also an apostrophe whose addressee is a bird 'nightingale' which dwells in a world of extreme happiness compared to the poetic persona whose world is full of sorrow, suffering and pain. Another similarity is that, in both of them there is an element of contrast between two opposite qualities. In 'To Hope', the contrast occurs between abstract states: one positive and represented by 'hope' and the other is negative and represented by 'despondency' and 'despair'. In 'Ode to a Nightingale', the

contrast occurs between the speaker's world and the nightingale's world. This contrast between the two worlds is also represented through the use of many poetic devices such as dichotomy, anaphora, imagery and metaphor. In the following account, I limit my analysis to the metaphorical representation of negative mental states only.

In 'Ode to a Nightingale', the poetic voice tries to escape his unbearable world of misery and agony to the perfect world of the nightingale using all his senses as mediums. As he endeavours to flee his world, he encounters certain undesired negative mental states which hinder him and make his attempts unsuccessful. In referring to these negative mental states, the poetic voice uses first person pronouns such as in lines 1-2, 31-34, 41-43, and 51-55. Sometimes he switches between first and third person pronouns as in lines 24-30 and 66-70. The shift into third person pronouns suggests that the poetic voice is not only concerned with his personal feelings; he is also commenting on the world in which he lives and experiences all these negative moods. The metaphors are dense and consist of complex ideas; they are concentrated in meaning and have input spaces derived from various domains such as physical and nonphysical pain, medical and biological categories, natural elements, some abstract notions like darkness and death. Some of them are challenging and demand extensive and deep interpretation; a cognitive approach to metaphor analysis is helpful in tracing the meanings and effects which they generate.

The novelty of creating these expressions lies in employing some linguistic devices in order to achieve conceptual mapping among multiple input spaces. Cognitive linguists, especially those who deal with metaphors, have pointed out that

"poets regularly employ several devices to create novel unconventional language and 'images' from the conventional materials of everyday language and thought" (Kövecses, 2010: 53). Poets can go beyond familiar and conventional metaphors when producing nonconventional ones. There are four "modes of poetic thoughts" to choose from: 'extending', 'elaborating', 'questioning' and 'composing' (Lakoff and Turner, 1989; Kövecses, 2010). According to Lakoff and Turner (1989: 67), in 'extending', a poet can "take a conventionalized metaphor and extend it". In this regard, they present an example from William Shakespeare in which the conventional metaphor DEATH IS SLEEP is extended to include some other aspects such as dreaming:

> To die; – to sleep; –
> To sleep! Perchance, to dream; – Ay, there's the rub;
> For in that sleep of death what dreams may come,
> $\qquad$ (Hamlet, III. 1. 71-73)

In 'elaborating', Lakoff and Turner (1989: 67) argue that this 'mode' is different from extending. Poets elaborate on already existing element in the source domain by "filling in slots in unusual ways rather than by extending the metaphor to map additional slots". To clarify this 'mode', Lakoff and Turner provided an example from Emily Dickinson where the conventional metaphor DEATH IS DEPARTURE is elaborated to include destination and the destination is filled in as home 'father's lodge':

> Afraid? Of whom am I afraid?
> Not Death, for who is He?
> The Porter of my father's lodge
> As much abasheth me
> $\qquad$ (XXIV, l. 1-4)

The third 'mode' or device presented by Lakoff and Turner (1989: 69) is 'questioning' where poets "point out, and call into question, the boundaries of our everyday metaphorical understanding of important concepts". To provide an example of this device, Lakoff and Turner refer to Catullus's lines where the concepts in the conventional metaphors LIFETIME IS A DAY and DEATH IS A NIGHT are called into question and made inadequate because death in the following lines becomes 'one perpetual night to be slept':

> Suns can set and return again,
> but when our brief light goes out,
> there's one perpetual night to be slept through.
>
> <div align="right">(Catullus, ll. 5)</div>

The inadequacy or the inappropriateness arise here because when death occurs to people, they do not live again to see whether it is one night slept or more. As Kövecses explains, "while the metaphors of LIFETIME IS A DAY and DEATH IS A NIGHT are preserved, their validity or appropriateness is called into question" (Kövecses, 2010: 54). In other words, the conventional metaphors become partially adequate or appropriate.

The fourth poetic device according to Lakoff and Turner (1989: 70) is called 'composing'. They describe it as the "most powerful of all ways" where poets formulate composite conventional metaphors for a target domain. To elucidate this 'mode', they use another example from Shakespeare's 'Sonnet 73':

> In me thou seest the twilight of such day
> As after sunset fadeth in the west;
> Which by and by black night doth take away,
> Death's second self that seals up all in rest.
>
> <div align="right">(Sonnet 73, l. 5-8)</div>

As they argue, there are a combination of more than one conventional metaphor (at least five) are at work in these lines such as LIGHT IS A SUBSTANCE, EVENTS ARE ACTIONS, LIFE IS A PRECIOUS POSSESSION, A LIFETIME IS A DAY and LIFE IS A LIGHT (Lakoff and Turner,1989: 70).

In cognitive stylistics, researchers applied these findings of conceptual metaphor theory to their works. For example, Simpson offers a good example of this process in his analysis of a poem by Roger McGough, '40-Love' written 1971 (Simpson, 2004: 94). Simpson notices that in this poem, the poet speaks of human relations in terms of a game of sport; he develops the metaphor A HUMAN RELATIONSHIP IS A GAME OF SPORT. Simpson argues that the poet "extends the source domain from the general concept of sport to one specific type of sport [tennis]" (Simpson, 2004: 95). In order to elaborate his metaphor, the poet captures some existing components of the source domain in a new and different way. For example, "the net which serves as the physical barrier" in a game of tennis is used to represent spiritual and emotional barrier in this poem. Even the scoring system in the game of tennis (40) offers further elaboration to the new metaphor; it parallels the couple's age (Simpson, 2004: 95). Poets can also use reification when coining these metaphorical expressions; by reification they add concrete qualities to abstract states. The process of reification is crucial in understanding these metaphors; it involves "figurative projections from the tangible world into the universe of ideas" (Sfard, 1994: 52). Reification solves the problem of describing abstract ideas which have no physical counterparts. Through metaphor, it becomes possible to talk about abstract things as if they possess physical or concrete bodies. These processes can be seen in 'Ode to a Nightingale'; they will be referred to

throughout the analysis. In my analysis, I link these wide conceptualizations of negative mental states with the notion of creativity in poetic language.

'Ode to a Nightingale' is a good example to show the poet's creativity in representing negative mental states metaphorically. The poem involves lots of descriptions of the poetic voice's sensed experiences, which are often described metaphorically. The opening quatrain describes the poetic voice's internal sensations:

> My heart aches, and a drowsy numbness pains
> My sense, as though of hemlock I had drunk,
> Or emptied some dull opiate to the drains
> One minute past, and Lethe-wards had sunk:
> <div align="right">(ll. 1-4)</div>

The poet speaks of a heart ache and a drowsy numbness that pain his senses and likens this experience to feeling drugged. He describes this sensation in terms of pain: 'my heart aches' and 'a drowsy numbness pains my sense'. The opening lines begin with a complex sentence that contains five clauses. To begin with the first two clauses 'My heart aches, and a drowsy numbness pains my sense', it is possible to see that they contain metaphorical representation of negative mental states. They are descriptive clauses of a subject-verb-complement. The speaker uses two verbs, one is intransitive 'aches' and the other is transitive 'pains'. The use of the present tense indicates that this state is current and actual; in other words, it sounds real. The first person pronouns of the first stanza suggest that this state is personal and the speaker is engaged in a process of mood identification; he is trying to understand what is happening to him. The poet derives an analogy from the source domains of ache, pain and numbness to describe a target domain of sensed

<div align="center">71</div>

experience. The moment experienced in this stanza sets a complicated integration network of various input spaces. One input space derives its information from the domain of biology in which a body organ 'heart' is highlighted. This input contains information such as core, centre, vitality and life sustainability. The heart input space in this metaphor provides the blended space with a notion of tribulation in which an agent is afflicted with something that causes an uncomfortable feeling. Another input belongs to the domain of inactivity 'drowsy' and contains elements such as sluggishness, lassitude, idleness and laziness. The drowsy input space adds to the blended space a notion of heaviness or inability to move in which an agent is hindered by immobility and motionlessness. Another significant input space is derived from the domain of sensation and contains all the elements of lacking sensation and responsiveness. The numbness input space contributes a notion of insensibility and unconsciousness in which an agent is deprived of the power of feeling and sensation. A further input space derives its structure from the domain of sickness and illness which contains all connotations of 'ache' and 'pain'. This input space contributes a state of suffering in which an agent is severely pained by illness. There is also another input space relating to the domain of perception 'sense'; it adds a notion of lacking sensation in which an agent has lost his ability to perceive the world around him due to a pain experience.

In lines 2-3, the poetic voice sets up a metaphorical comparison between his current experience and a hypothetical scenario in which he has imbibed poison or drugs. The input space of drinking (intoxicating drink) is very contributive in this complex network; it contributes a notion of senselessness and unconsciousness to the blended space, in which an agent loses control of his mental or physical power.

It is a multiple input space containing hemlock, opiate and Lethe. This drink input is a network by itself; its first input space derives its information from the general frame of drug (hemlock and opiate) and contains information such as poison, toxin, anaesthetic, intoxication and numbness. Medically, the two plants are known to numb the sense and cause a decrease in consciousness or a deprivation of feeling and responsiveness. This input adds an element of anaesthesia to the state of drowsy numbness that the speaker already suffers. The space of opiate and hemlock creates a notion of insensitiveness in which an agent is deprived of responsiveness and remains in a state of unconsciousness. The other input of the drink space relates to the classical mythology of Lethe River; the Lethe input space contains information such as underworld, forgetfulness and oblivion. This space creates an action of memory erasure in which an agent suffers a state of complete forgetfulness, an absence of identity or self-consciousness. The comparison set up by 'as though' in line (2) is in fact a chain of comparisons: the state of drowsy numbness is first compared to the state of drinking hemlock; then it is compared to drinking 'some dull opiate'; and finally is compared to drinking from the river of Lethe. Medically and hygienically, the act of imbibing intoxicating drink reduces awareness and causes an absence or a dysfunction of the faculty of perception. Implicitly, these comparisons indicate that the state of numbness is similar to the effect of imbibing, but the speaker describes the former as capable of inducing pain. A mapping among these mental spaces suggests that the agents in these spaces are probably one and the same; a person who has lost his ability to feel and perceive things due to a state of numbness which is drowsy in nature and similar to a state of anaesthesia.

In the blended space, a new construction of meaning results from blending these input spaces together; a person has a chain of losses: he loses his activity, sensation, health, perception, memory and consciousness. The blended space is highly creative and represents the poetic voice with oxymoronic features e.g. having heart ache and being drowsy contrasts with being numb. Readers selectively project information from different spaces to allow the scenario to cohere in the blended space. The experience of drowsy numbness does not appear to be of a physical nature, it is an experience of nonphysical pain. This notion of being non-physical is supported by the opening statement 'my heart aches', the heart, though misconceptually, is culturally known as the locus of the emotion and passion. Therefore, our understanding of the speaker's heart ache is entirely nonphysical; we do not conceive him suffering from a heart attack. It is rather a negative mental state or it is an emotional state that has been conceptualized in terms of an ache in the heart. The poetic voice fluctuates between the feeling of pain and the feeling of nothing 'numb'; and by contributing states such as drowsy numbness and heart ache to the blended space he conveys a sort of numbness targeting his feeling and sensation. In fact, the poetic voice employs more than one conceptual metaphor to create his own. The whole stanza serves as a linguistic construction that adds input spaces to the underlying conceptual metaphors of SADNESS IS ILLNESS, SADNESS IS APPONENT and SADNESS IS A PHYSICAL FORCE (Kövecses, 2000: 25). These conceptual structures demonstrate physical sensation and can be understood in terms of physical ordeal. For the poetic voice, having a negative mental state is like having a state of 'drowsy numbness' that pains and threatens not only his sense, but his existence too.

The opening statement 'my heart aches and a drowsy numbness pains my senses' suggest an intense passion. As I said earlier, the experience is not physical; it is something affecting the poetic voice's sense too; the context suggests it is also a state of mind. It can be seen as a state of burdensome stillness or a state of languor, indolence, lacking interest and enthusiasm. The drowsy numbness could be a spiritual numbness that affects the speaker's consciousness and marks a disconnection from the world. The poetic voice's feelings have been metaphorically reified as a physical ailment; through the reification, the poetic voice adds physical qualities to this mental state to make it sound painful. The physical qualities involve the faculty of sensation; though the word numbness denotes a lack of sensation, the experience of lacking sensation pains the speaker's senses. He tries to communicate the suffering of the inability to feel; he speaks of an emotional numbness or in other words the feeling of lacking feeling. It is a state of emptiness or nothingness which can only be understood in terms of physical conceptualization.

The third stanza of the poem features a shift from the description of the poetic voice's personal feeling to his description of the human world; which suggests that the speaker is not only concerned with his own personal issues; he is also concerned with public and social issues too:

> Here, where men sit and hear each other groan;
> Where palsy shakes a few, sad, last grey hairs,
> Where youth grows pale, and spectre-thin, and dies;
> Where but to think is to be full of sorrow
> And leaden-eyed despairs,
>
> (ll. 24-28)

In this stanza, the poetic voice uses the expression 'leaden-eyed despairs' to refer to the outcome of thinking in the human world. He derives the analogy from the source domain of solid metal 'lead' to describe a target domain of a body 'eye'. He uses this metaphor to depict a sense of heaviness and weightiness he experiences in this mortal world. He also reifies mental pain in terms of a physical entity. The metaphor contains a reference to body part 'eye' to represent a negative mental state. The reader is involved in interpreting what kind of experience the speaker suffers. The expression prompts a blending network of many input spaces: one input space gets its information from the domain of metal 'lead' which contains information like solidity, greyness and heaviness. The lead space provides the blended space with a sense of heaviness in which an agent experiences a heavy load or a burden. The other negative connotation of the word leaden is pale and grey and contains information like gloomy, dull and spiritless. It adds negative features of greyness and paleness to the blended space where an agent lacks liveliness. Another input space derives its information from the domain of biology 'eye' and contains information like vision, sight and perception. This input space contributes to the blended space a notion that the organ or the faculty of vision is targeted by heaviness or paleness. The other important input space in this metaphor relates to the domain of despair which contains information such as hopelessness, despondence, melancholy and unhappiness. It adds negative features to the blended space such as a state of complete loss of hope and positive expectations. A further input space in this complex network is the locus input space; the location is referred to through the use of anaphora. The poetic voice uses anaphora as a linguistic and rhetorical device to add a spatial effect to the metaphor. The use of

the anaphoric 'where' recurrently can be seen as a stylistic feature in this poem. It refers to a place that the speaker knows very well and describes in detail; it is where an agent encounters all these repulsive states mentioned above. It prompts another dichotomy that shows the sharp contrast between the two worlds. The speaker conceptualizes the nightingale's world as *up* where the bird 'light-winged Dryad' flies and moves from one tree to another happily; while the speaker's world is *down* where people 'sit and hear each other groan'. Another input is the abstract space of cause and effect notions and the relation between them; it contains information like this particular state results from this/these reason(s). In this space we have a person whose eyes feel like lead due to a list of undesired states of suffering. It is the word 'despair' that evokes this abstract frame of cause and effect; the despair acts as a victimizer and the agent's eye is the victimized. The generic space contains shared information of the input spaces, namely the experience of heaviness; the lead is known for heaviness, eyes can experience heaviness and despair may result from heaviness. The input spaces feed the blended space with new emergent structure of meaning in which the speaker's experience of negative mental state is like having leaden eyes. The reader's background knowledge of pointing downwards, lowering the eyes and the downward gaze contributes to the creation of this metaphor.

This metaphor draws upon the conventional metaphor of SADNESS IS A BURDEN (Kövecses, 2000: 26); the poetic voice extends the conventional metaphor by adding some extra elements to make his own expression. The senses of weight and heaviness are the elements which have been extended in this expression. While for many people sadness can be weight and burden, it is for the poetic voice like

being 'leaden- eyed' (l. 28). In addition to the notion of heaviness, the lead input

space could also contribute other information to the blended space. When read in

relation to the description of Beauty's 'lustrous eyes' in (line 29), the colour of lead,

particularly paleness and greyness, becomes significant as it contrasts the

brightness of Beauty's eye. The speaker's leaden eyes have lost their liveliness,

sparkle and vivacity. Therefore, the leaden eyes describe a moment of severe

sadness at watching beauty and youth departing from his world. The leaden eyes

image also evokes connections with previous metaphorical expressions in the poem.

For instance, the word leaden denotes properties such as heaviness and

sluggishness which is related to passivity and inactivity, and seems to echo the

states of lethargy and drowsiness in the poem's opening stanza. This aspect of lead

also seems to connect with the dullness that affects the speaker's brain in lines 33-

34.

The implication of slowness in motion continues even to the next stanza. The

use of words that denote heaviness, lack of motion and lack of activity can be seen

as another stylistic feature in this poem. Expressions such as 'dull opiate', 'dull

brain', 'perplexes', 'retards' have been used in different contexts to represent some

undesired states. The poet is very fond of using such expressions.[1] In the fourth

stanza, the poetic voice uses dullness of the brain as a metaphorical expression to

conceptualize another negative mental state:

---

[1]For more information, see Keats's other poems where he recurrently uses the word 'dull' in different contexts to denote negative experiences e.g. in *Lamia,* he uses 'dull shade', 'dull catalogue'; in *Endymion,* he mentions the word 'dull' 9 times most notable ones 'dull and clodded earth', 'dull skies', 'dull mortality', 'dull lives', 'dull and sadden'd spirit'; in *Isabella,* he speaks of 'dull of midnight', 'duller steel'; in *Hyperion*, he speaks of 'dull November', 'dull soil', 'the dull shell's echo'; in 'Epistle to my Brother George', he mentions 'dull and earthly mould'; in 'If by Dull Rhymes Our English Must be Chained', he talks about 'dull rhymes'; in 'To Charles Cowden Clarke', he uses 'my dull, unlearned quill'.

> Away! away! for I will fly to thee,
> Not charioted by Bacchus and his pards,
> But on the viewless wings of Poesy,
> Though the dull brain perplexes and retards:
>   (L. 31-34)

In the expression 'the dull brain perplexes and retards', the poetic voice uses the source domain of dullness to describe the target domain of brain which is the center of mental activities. The metaphor suggests a sense of slothfulness and weightiness which confuses and slows the speaker down. It also constitutes an integration network of multiple input spaces: one input space derives its information from the domain of dullness which contains information such as slowness, heaviness, laziness and idleness. It contributes to the blended space a sense of dullness and slowness in which an agent is not performing well. Another input space relates to the domain of biology 'brain' and contains information such as mentality, intellectuality, understanding and other mental activities. It contributes a notion of inactivity to the blended space in which an agent's perception and understanding are affected by dullness. An input space draws on the general frame of bewilderment 'perplex' that contains information such as confusion, distraction and disruption. This space provides the notion of complication and complexity in which certain activities become very hard to understand and perceive for an agent. A further input space relates to the domain of slowness 'retard' which contains information such as delay, handicap and hindrance. It provides the blended space with a notion of impediment and restriction in mental function in which an agent's mental ability has been hindered and restricted. Another significant input in this metaphor is 'poesy'; it contains information like imagination, inspiration, emotion, feeling, passion. This

input provides the notion of escape from this world through the 'viewless wings of poesy'. Poetry requires an active brain to proceed with the speaker's wish of fleeing from the pressures of his mortal world by flying to the nightingale's immortal world. In contrast to the speaker's dull brain, a healthy brain would accelerate the process of joining the nightingale's world. The speaker's brain is hindered by an obstacle; this obstacle is a sort of slowness affecting the brain processes. The dullness, inactivity and dysfunction of the brain are threatening the poetic voice. His brain isn't functioning properly; it threatens his escape from the painful world.

In the blended space, the poetic voice describes a negative mental state as mental lethargy that causes him mental regression and lack of concentration. It dulls the brain activity and makes the poet lose interest in the world around him; the speaker feels more bored, fatigued and even frustrated. This may explain his inability to taste the natural beauty of the nightingale's world as this depressive state has diminished his sensory perception. The blended space has a touch of novelty; the poetic voice extends the conventional metaphor of SADNESS IS A LACK OF VITALITY (Kövecses, 2000: 25) to create his own expression which conveys the experience of a negative mental state. What has been extended here is the feeling of lacking vitality and through conceptual blending the poetic voice adds a sense of confusion and slow movement to the state of dullness experienced by his brain.

In describing activities related to brain and mind, the poetic voice reifies mental activity in terms of a physical quality. The state of dullness is also metaphorically reified to sound like a physical dysfunction that affects the poet's brain; it has been attributed a concrete property which can make the brain suffer slowness and delay. Juliana Goschler states that, reification is a "major type of

metaphor used in texts on the human brain" (Goschler, 2007: 11). The metaphorization of brain as dull and heavy is distinctive here in the sense that dullness is used to denote areas beyond stupidity and laziness; it extends to include heaviness, boredom and even paleness. The poetic voice conceptualizes his brain as a body part that is heavy, pale and slow.

In lines 35-38, the poetic voice uses another dichotomy to show the contrast between his world and the nightingale's; the bird enjoys the tender night that is brightly lit by the 'Queen-Moon' who is surrounded by 'all her starry Fays', while the poetic voice 'darkling' listens to the nightingale's song that for him becomes like a 'requiem' for the many times he contemplates death. Therefore, the fifth stanza depicts another negative mental state; the poet conceptualizes this moment as standing 'in embalmed darkness':

> I cannot see what flowers are at my feet,
> Nor what soft incense hangs upon the boughs,
> But, in embalmèd darkness, guess each sweet
> (L.41-43)

The utterance 'in embalmèd darkness, guess each sweet' implies a complex integration network of multiple inputs: one input space derives its information from the domain of embalming which contains information such as corpse, decay, decomposition and perfume. This input space provides the blended space with a notion of death and demise or an end of something in which an agent with a dead body being embalmed. Another input space relates to the domain of darkness and contains information such as an absence of light, sight and vision. It may also indicate a lack of perception; there is a general mapping between the act of visual

perception and mental activity especially when it is associated with the verb 'guess' in the same line which describes mental activity. Another important input space relates to the domain of speculation 'guess'. This input space contributes to the blended space a notion of mental processing in which an agent is trying to perceive things in a dark place. The agent's inability to see corresponds to his lack of perception; he is deprived of accessing certain information. The act of guessing is performed in a dark location and this doubles its negativity; the speaker has lost an access to something while he is in the dark. Another contributing input space relates to the domain of perfume 'incense' which contains information such as incense, fragrance, perfume and sweet smell. Though this space provides the positive notion of an agent experiencing sweet smell, a projection of its negative connotation becomes available in the blended space. The negative connotation of this input space maps directly to the space of death where the embalming of dead bodies processed with spices and other substances to induce preservation and produce a sweet smell. Furthermore, the space of embalming stands as a network by itself: its first input is related to death where dead figures are preserved. And the other input draws on the act of perfuming and adding pleasant fragrance and sweet smell to an object. Whether the use of 'embalmed' denotes an act of perfuming or preserving; in both cases an allusion to death exists. The embalming space is directly mapped onto death because the act of embalmment is culturally associated with dead bodies; they are embalmed and perfumed to be preserved and prepared for funeral ceremonies. The ancient Egyptians used the process of embalming to preserve the dead bodies of their kings from decay by adding chemical elements and spaces of pleasant fragrances. The verb 'embalm' is transitive; it requires an object. In this

example, darkness is an abstract; it is impossible to embalm it due to the concrete/ abstract inconsistency. Therefore, the poet reifies darkness by applying some physical elements of the embalming process to make the darkness sound tangible and concrete. The integrated image of embalmed darkness suggests that this state of lowness is preserved and cherished; it is long-lasting and continuous not a short term one. It shows how the speaker conceptualizes this experience metaphorically; it is associated with death and it is also a reminder of it; the speaker is engulfed by death in the same manner as an embalmed corpse. The flowers and the incense he guesses are the tools of the embalming process; and darkness is the embalmer. The poetic voice is preoccupied with the idea of death; and the poem contains a direct reference to his death wish (lines 51-55). He longs for an 'easeful death' so as to take his 'quiet breath' and 'to cease upon the midnight with no pain' (ll. 54- 56). The speaker feels dead inside and, therefore, he calls death 'soft names' in his poetry. His death is not only physical; disappointment, despair, and hopelessness also contribute immensely to his spiritual death.

In the blended space, there is a new emergent structure of meaning in which a negative mental state causes the speaker to be surrounded by darkness in a place saturated with incense. This place could be anywhere, but it sounds similar to a grave where a corpse is embalmed and laid underground in total darkness and complete loss of vision. The poetic voice adds to the domain of darkness an atmosphere of death which is generated by the word embalmed. In order to make the abstract idea of embalmed darkness conceivable, analogous information from the general frame of death in which an event of death has happened to an agent and causes his body to be embalmed have been imported to the blended space. The

mapping enables other possibilities; for example, the spatial or the orientational position of the dead bodies is captured in this metaphor through the death space. The metaphor is based upon the conventional conceptual metaphor of SAD IS DARK (Kövecses, 2000: 25). The poet extends this conventional metaphor, as some elements from the general source domain of darkness have been extended to a more specific form of an embalmed one. The expression illustrates the novelty of the metaphor; it offers new conceptual mapping between the source and target domains.

2.4 Conclusion

Despite the fact that the two examined poems belong to two different periods of Keats's poetic career and enjoy differing critical views, they both demonstrate a tendency to represent negative mental states metaphorically. The extracts from 'To Hope' and 'Ode to a Nightingale' contain many conceptualizations of these abstract states in terms of physical experiences drawn from everyday life. Through conceptualization, the speaker establishes an analogy between these negative mental states and the physical experiences. As a result, various scenarios have been borrowed from the domains of physical experiences to describe the effect of these negative mental states on the speaker. The speaker extends the everyday concepts and goes beyond their ordinary thoughts to create his own metaphors. Personification and reification are used as tools to make these abstract notions sound more physical and concrete.

Although there are similarities between the metaphorical representations in the two poems, some differences can be marked here too. In contrast to the

examples from 'To Hope' in which personification was predominantly used, in 'Ode to a Nightingale', reification was used to make the abstract negative mental states into something more concrete. For example, in 'To Hope', negative mental states are personified as a doer acting upon the speaker such as 'hateful thoughts' enwrapping the speaker's soul in gloom, or 'dark thoughts' shrouding his spirit, and 'fiend despondence' frightening him. In 'Ode to a Nightingale', the speaker uses reification to add physical qualities to abstract notions such as 'ache', 'pain', 'dullness' and 'despair'. The metaphors in these expressions are based on physical experiences connected to bodily parts such as 'heart ache', 'drowsy numbness', 'leaden-eyed' and 'dull-brain'. The poetic voice employs them metaphorically to denote pain experiences that exceed their physicality.

My analysis of the two poems has approached the metaphorical representation of negative mental states using two cognitive frameworks. Conceptual Metaphor Theory and Conceptual Integration Theory can be very useful tools in understanding Keats's metaphors of negative mental states. The metaphors blend elements from various scenarios together to create new expressions that have their own separate meaning. The poetic voice relies on conventional metaphors; he extends or elaborates them to create his own. He also uses figures of speech like personification and reification to add tangible forms to abstractions to make them more concrete and real. The pilot analysis has shown that the blends created by the metaphorical expressions are grounded in the conventional conceptual metaphors. As mentioned in section 2.2.2, the two frameworks are not opposed; CIT is just an updated version of CMT. CMT views metaphor as a two domain process; it is one-way mapping between the domains, and CIT talks about

four mental spaces. In the following chapters, I will focus more on conceptual metaphor theory than blending. The decision to look at the two domain metaphor has an analytical purpose that tells me more about the poems and allows me to focus on the issues that the pilot study has identified as being particularly interesting. It also keeps my analysis on a manageable scale, I could spend a lot of time to talk about the blends that are created by the poems, but I am more interested in the elaboration and extension of conventional metaphors in these two poems.

The analysis in this pilot study has not been without problems. I encountered a serious problem concerning the identification of metaphorical language. The major issue was: how do I know that I am being systematic in identifying metaphors in Keats's works? It seems to be true that conceptual metaphors are clear and easy to be spotted in theory. However, in practice, sometimes it is difficult to decide whether a linguistic expression is metaphorical or not. For example, it is quite clear that the expression 'dark thoughts' in 'To Hope' is metaphorical; thoughts are not dark in the same sense of an object or a place. But the question to be asked here, is the expression 'my heart aches' in the 'Ode to a Nightingale' literal or metaphorical? This makes it difficult to decide. In my pilot analysis, I did not follow any criteria or methodology to recognize metaphorical language. I was mainly relying on my intuition (a kind of critical tradition) in identifying metaphorical language. After completing my pilot study, I realized that any analysis of metaphorical language must be preceded by the question of how to recognize a metaphor in the first place. A possible approach for answering this question is to follow a criterion in which a literal use of an expression can be differentiated from a metaphorical one.

Therefore, the need for a metaphor identification procedure arose in my pilot study.

In chapter 3, I will first discuss the procedures by which we can identify metaphors

and outline my decision about the one to use in my main study. Then, I will examine

the structural patterns of Keats's metaphors in selected poems.

Chapter Three

Data Analysis: Identifying Metaphors and Their Structural Patterns

In the previous chapter, I introduced the analytical framework of the study and presented a pilot analysis of a selection of metaphorical expressions taken from two poems of John Keats (4 metaphors from each poem). As I concluded from the pilot analysis, the study of metaphor in discourse requires a procedure to identify metaphors in the first place. This chapter presents data analysis in which I discuss in detail three important points: the identification of metaphor, the propositional analysis of Keats's metaphors and the examination of their structural patterns.[2] Concerning the first point, I will address the issue of identifying metaphorical language in detail. I will discuss the procedures for identifying metaphors proposed by researchers to date. I will also look at the different ways of classifying and categorizing them. Identifying metaphors will allow me to be more precise about what is a metaphor and what is not. It will also enable the examination of other aspects such as structural or syntactic patterns that metaphorical expressions may take. In regard to the second point of propositional analysis, it allows breaking the text down into small units to see the metaphorical ideas contained in it. The third

---

[2] Structural pattern is a technical term used by some members of the Pragglejaz group such as Peter Crisp, John Heywood and Gerard Steen to describe different structural patterns of metaphors from a lexical point of view. They argue that metaphors, in language, can take various patterns depending on the lexical elements they contain.

point will present some qualitative and quantitative analysis of the structural patterns of Keats's metaphors.

In section 3.1, I discuss the process of identifying metaphorical language. I will demonstrate that the issues concerning the nature of metaphor and metaphor identification procedures are still unsolved and require further research.

3.1 Identifying Metaphors

Everybody agrees that there is such a thing as metaphor in language such as saying *the nightmares shook the ocean of my sleep*, but the problem when approaching long or continuous texts such as poems or narrative passages is that they often contain multiple examples of metaphorical language. The big analytical challenge is how to differentiate between figurative and nonfigurative language. In order to identify metaphors in a given discourse, one should consider the following questions: first, what counts as a metaphor and what does not? As noted by many metaphor scholars, there is an element of subjectivity in the metaphor identification process, and researchers have different subjective intuitive ideas of what a metaphor is (Charteris-Black, 2005: 29). This may cause various interpretations of what constitutes or does not constitute a metaphor. Therefore, the main difficulty faced by metaphor scholars is the lack of agreed criteria which determines what a metaphor is. The second question is how to identify the literal and the metaphorical meaning in a discourse. This differs depending on the context in which a word or a group of words occur. For example, consider the verb *fight* in the following sentence *the fight against terrorism*. The verb can be interpreted as a metaphor depending on the context; if there is a real physical fight, the sentence

will not be understood as metaphorical because it will be interpreted literally. But if the verb refers to a psychological fight rather than a physical fight, the sentence will be interpreted as metaphorical (Garcia, 2008: 69). Therefore, distinguishing between literal and metaphorical meaning is very important in recognizing metaphorical language. To make the task of identifying metaphorically used words in a text easier there must be a measuring tool that helps identify metaphorical language. It is not the purpose of this thesis to design or establish a tool for identifying metaphorically used words. The main goal of this section is to survey previous studies that have attempted various procedures for identifying metaphorical language so as to have an idea about their criteria of identification.

Research in metaphor identification tells us that during the past few decades there have been many attempts to find a reliable method by which metaphors can be easily identified and analysed in spoken and written language. These attempts took various approaches depending on the level of identification. Looking at these various methods of metaphor identification can tell us that there is "little agreement on the essential properties of metaphorical language" (Gibbs, 2002: 78). It also can give us an idea about the various ways and perspectives from which metaphors have been approached. It would be very demanding to give an account of all of these attempts, so the following account will survey the most important ones.

Early methods of identification began with manual analysis of linguistic data. The most popular of these manuals is Barlow, Kerlin and Pollio's *Training manual for identifying figurative language* (1971). This procedure was composed by a

metaphor research group at The University of Tennessee and addressed to anyone interested in identifying figuratively used words in ordinary and standard language. It looks like a glossary of terms. The manual is introduced as an empirical attempt to establish a reliable procedure that can help readers identify figurative language in different contexts. It describes 14 different figures with a brief definition and examples of each one such as: metaphor, simile, oxymoron, personification, apostrophe, metonymy, periphrasis, pun, anthimeria, onomatopoeia, hyperbole, litotes, irony, and rhetorical question (Barlow, et al, 1971: 3). It was used by scholars to identify figurative language in different domains. Researchers who used this manual claim that it is useful because it produces reliable results in metaphor identification and it can also distinguish between dead and live metaphor (Pollio et al., 1977: 67). Despite its popularity, current metaphor scholars argue that this manual "does not provide explicit criteria for judging whether a given word, or phrase, is metaphorical or not, and it only offers a few prototypical instances of the category on which analysts are supposed to base their classifications" (Pragglejaz Group, 2007: 33). Other scholars believe that this manual only focuses on the figurative meaning and fails to provide criteria for identifying figuratively used words (Gibbs and Colston, 2012: 48). It cannot provide the required and reliable instrument which can be used in metaphor identifications projects, and therefore cannot distinguish between metaphorically used words and those which are nonmetaphorical.

Another taxonomy for identifying figurative language in literature was proposed by Kreuz et al. (1996). This taxonomy classified figurative language into eight basic categories: Hyperbole, idiom, irony, metaphor, simile, understatement,

indirect request, and rhetorical questions, which in turn contain more specific types of nonliteral language. The main purpose of this taxonomy was to examine figurative language in contemporary American literature so as to identify and categorize instances of nonliteral language as well as estimating the frequency of occurrence of these various types in written text. It was described "as a hybrid from a variety of sources, such as dictionaries or literary terms" (Kreuz et al., 1996: 86). Despite the fact that this taxonomy worked reasonably well and provided useful information about identifying figurative language in literature, there were some problems and limitations in it. One of them is that sometimes it is difficult to tell from the context whether a segment is literally or nonliterally used especially when the speaker's intention is unclear. Therefore, the raters had to make arbitrary assumptions concerning the speaker's state of mind in order to classify a segment, for example labelling ironic statements (Kreuz et al.,1996: 93). Another issue is related to the size of the segment; it could be short as a single word or it could be one paragraph long (Kreuz et al.,1996: 94). This issue affects the efforts of determining the co-occurrence of the figurative language as a long segment may contain more than one category. Another problematic issue relates to determining the boundaries between certain figures such as classifying segments as either metaphoric or idiomatic such as "the legs of the chair" (Roberts et al., 1996: 95).

Alternative methods attempted to identify metaphor from a linguistic perspective. Linguists believe that "the conception of metaphor is embedded in the conception of language in general" (Taverniers, 2002: 30). Thus, the "descriptive tool" to identify and explain the phenomenon of metaphor should be found in linguistics and the philosophy of language. As a result of this view point, metaphor

became the focus of linguists and the philosophers of language as well. For example, a group of linguists worked with the syntactic level to analyse a large corpus considering linguistic patterns of metaphors (Brooke-Rose, 1958; Goatly, 1997; Cameron, 2003). Their identifying procedures considered grammatical and syntactic forms such as using noun, verbs, adjective and adverb clustering. Brooke-Rose for example, examined the different linguistic forms and syntactic groups in which metaphors occur. She offered analysis and classification of metaphors via their grammatical structure and provided a helpful typology of metaphor. She classified five types of noun metaphor: simple replacement, the pointing formula, the copula or verb to be, the link with make, and the genitive (Brooke-Rose, 1958). Andrew Goatly worked with syntactic forms of metaphor to highlight the contribution of syntax in identifying metaphor. He also underlined the importance of syntax as a factor in interpreting metaphor (Goatly, 1997: 7). Similarly, Lynne Cameron was concerned with the grammatical forms of metaphor such as nominal metaphors, verb metaphors, adjective and adverb metaphors, and prepositional metaphors (Cameron, 2003: 89-96). She proposed a method of identifying metaphor based on syntactic investigation. Her approach is mainly based on identifying the vehicle and topic. The 'vehicle' refers to the lexical item which is used metaphorically; it is also known as the metaphorical 'focus'. The 'topic' refers to the content of the discourse or the idea; it is also known as the 'frame', for example in *the atmosphere is a blanket of gases,* the lexical item 'blanket' is the vehicle term, and the rest of the sentence, is called the topic of the metaphor (Cameron, 2003: 9). Although these approaches to metaphor showed the growing interest in the grammar of metaphor, they have their own limitations. The followers of the syntactic approach realized

that metaphors are not characterized by their grammatical forms. In other words, the syntactic forms in which metaphors occur cannot provide a definite criterion for identifying them because metaphors can take any "syntactic category" (Loewenberg, 1975: 315).

Since syntactic forms alone are not helpful in identifying metaphorical language, other aspects must be considered. Metaphors contain meaning and they "appear to involve semantic change", therefore a "semantic theory is the likeliest source of a formula for identifying them" (Loewenberg, 1975: 316). There have been many attempts to identify metaphor through the semantic forms. Semantic approaches consider the nature of metaphor; the advocates of this approach argue that metaphor should be categorised as a purely linguistic phenomenon. They claim that it is possible to define and explain metaphors at the word level; their identification procedure worked with the semantic level of the word (Katz and Fodor, 1964; Bickerton 1969). One of the attempts in this stream was the componential analysis in which a word can be broken down into semantic components. An example of the componential analysis is the noun 'boy' which can be broken into [human + adult + male]. Similarly, the adjective 'pregnant' requires [noun + female]and the verb 'drink' requires [noun + liquid] (Katz and Fodor, 1964). The proponents of this type of analysis believe that the relation between the collocations of words is governed by compatible components known as Selection Restriction SR (Fass, 1991: 53). According to this model, metaphor results from selection restriction violation or the semantic deviance view (Cohen, 1979: 61; Johnson 1980, p. 50). For instance, in the following sentences *my car drinks gasoline* and *John drinks his words* it is possible to notice the verb 'drink' in both sentences

violates selection restriction rules because "the verb drink normally takes an animate subject and a liquid object" (Shutova et al, 2010: 1003). In the first sentence, the subject 'car' is an anomaly, while in the second sentence, the object 'words' is an anomaly. This suggests metaphorical use of 'drink' in both cases (Fass, 1991: 53). The problem in this model of identification – the deviance from selectional norms – is questioned by Michael Reddy who argues that the violation of selection restrictions does not always produce metaphors. In other words, not all violations of SR rules are metaphorical. For example, the sentence *the rock is becoming brittle with age* can be read literally – as a group of geologists on an expedition commenting on a real landscape –   unless it is read in a context in which a group of students passing by an aging professor (Reddy, 1969: 242). Similarly, the sentence *the lost sheep has returned to the fold* can be read literally unless it is read within a specific context in which a student is dismissed from the class by his teacher for a while. In this case, the 'lost sheep' stands for a student and the 'fold' stands for the class.

Using the semantic approach alone is also restrictive, because it does not consider the contextual use of language. The recognition of the importance of the context makes another approach to metaphor identification possible. This method is to be taken as the pragmatic approach which considers the theory of language use. The advocates of this approach see metaphor as a communication phenomenon. Therefore, identifying metaphorical language on the word level is not enough, the context in which the words are used is needed (Loewenberg, 1975; Reddy, 1969; Sanders, 1973. For example, Michael Reddy claims that metaphor is a phenomenon in which words can have referents outside their conventional areas of

reference (Reddy, 1969). They work through "incompatibility" or contrast between "the literal meaning and the context of the utterance". For example, Shakespeare's line "I was a morsel for a monarch" is metaphorical by the context in which Cleopatra describes Caesar's behaviour with her (Loewenberg, 1975: 322). However, there are some points to be raised such as is context enough to identify metaphorical language, and how much context is needed. The problem with this approach is that sometimes the context is ambiguous and it is possible to have a sentence which is not metaphorical in context and receives metaphorical interpretation such as *he walks in darkness*. On the other hand, it is possible to have a sentence which is metaphorical in context and can receive literal interpretation such as *John is a bear* which can be literal if the context in which 'John' refers to a pet bear whose name is 'John' (Loewenberg, 1975: 322). Sanders describes this phenomenon as an apparently deviant sentence which can be literalised by odd (Sanders, 1973: 61). For example, Shakespeare's line cited above *I was a morsel for a monarch* can receive a literal interpretation "if the monarch referred to is a cannibal" (Loewenberg, 1975: 322). This allows pragmatists to insist on the distinction between a sentence and utterance. They argue that this distinction is necessary because the metaphorical nature of an utterance is located entirely in the pragmatic level (Searle, 1979: 84). John Searle's pragmatic account of metaphor suggests that metaphor can be located at the different uses of sentences. He distinguishes between what "a speaker means by uttering words, sentences, and expressions, on the one hand, and what the words, sentences, and expressions mean, on the other" (Searle, 1979: 84). He names the former as "speaker's utterance meaning" and calls the latter "word or sentence meaning" (Searle, 1979:

84). He argues that the "metaphorical meaning is always speaker's utterance meaning" not because of any change in the "lexical" meaning of the words used, "but because the speaker means something different" (p.90) by his/her utterance. John Searle emphasised the mode of interpretation in which "what the speaker means differs from what he says" (Searle, 1979: 87). For example, saying *Richard is a gorilla* to mean he is nasty and violent.

Max Black rejected the pragmatic approach to metaphor. His approach marks the shift from the grammatical form to the meaning; he believes that metaphor is about meaning not the form. His approach relies on the distinction between the metaphorical *focus* and the *frame* (Black, 1979: 27). By the focus he means a word or group of words used metaphorically within a frame which refers to the surrounding. For example, in the following sentence *Man is a wolf*, 'man is' marks the 'frame' of the metaphor, and 'a wolf' marks the focus of the metaphor, which is the word being "used metaphorically" (Black, 1979: 20). He argues that metaphor occurs through an interaction between *focus* and *frame.* One word which is the focus stands out in a frame to support two thoughts or ideas (Black, 1979: 22). Thus, the meaning resides in the concept, idea or reference (intentional level) not in the thing, object or referent (extensional level). Black calls metaphor a mystery where one can make "sense of apparent nonsense" (Black, 1979: 21).

Black and Searle's emphasis on the meaning and interpretation of metaphor paved the way for the cognitive level of identifying metaphor as metaphors assimilate thoughts not words or things (Black, 1979: 36). Cognitive linguists disagree with the syntactic, semantic and pragmatic theories. They point out that the linguistic form may be viewed as "the tip of the iceberg of cognitive

construction" (Fauconnier, 1994: xxii). Lakoff and Johnson, for example, argue that metaphor is a representation of conceptual thought, i. e., one concept is represented in terms of another. In this view, metaphor is seen as a cognitive phenomenon; it occurs at the level of concepts, not at the linguistic level. Their procedure of metaphor identification is simply the "understanding of one thing in terms of another" (Lakoff and Johnson, 1980: 3). In other words, metaphor has come to be seen as a "cross domain mapping in the conceptual system" (Lakoff, 1979: 203). Therefore, recognizing metaphor means recognizing the cross-domain mapping. This inclusive definition of "understanding one conceptual domain in terms of another conceptual domain" becomes their measuring tool to identify metaphors in language. Seeing metaphor as a cognitive phenomenon suggests that meaning is not given, but is constructed (Nerlich and Clarke, 2003: 573).

The rise of cognitive linguistic research on metaphor motivated many scholars and metaphor analysts to apply this procedure to identify metaphor in natural discourse. The most famous attempts within the boundaries of cognitive linguistics began with Gerard Steen who aimed to "build a bridge between linguistic and conceptual metaphor by proposing a series of five analytical steps" (Steen, 1999c: 57). The five step procedure formed the beginning of identifying conceptual metaphor in discourse. It is meant to "constrain the relation between linguistic and conceptual metaphor" (Steen, 1999c: 57). The aim of this procedure is to determine which linguistic expression is metaphorical. Steen suggested that identifying conceptual metaphor in discourse requires the following five steps (Steen, 1999c: 73; Steen, 2002a: 393):

1. Metaphor focus identification

2. Metaphorical idea identification

3. Nonliteral comparison identification

4. Nonliteral analogy identification

5. Nonliteral mapping identification

The procedure begins with identifying the metaphorical focus where the metaphorically used word (the focus) is used beyond the background of its literal frame. The second step, the identification of the metaphorical idea, happens in the same token; when a word contains a metaphorically used concept (idea). The third step, identifying the metaphorical comparison, involves "separating out elements of two domains in an open comparison" that establishes a constructed similarity between activities in the source and target domains. The fourth step, identifying the metaphorical analogy, involves the task of filling of the slots; it indicates moving "away from an open and indeterminate comparison statement to a completed and determinate nonliteral analogy" (Steen, 2002a: 395). The fifth step is "identifying the metaphorical mapping" which can be achieved through "adopting the format of Lakoff and Johnson" which involves "a list of correspondences that are entailed by analogy constructed under step four" (Steen, 2002a: 395). According to Steen, "each of these entailments and their elaborations" can be "considered as possible components" of the process of "complete mapping" (Steen, 2002a: 396). Steen notices that most researchers, when they identify metaphorically used words, move directly from the first step to the fifth step without considering the in-between steps (Steen, 2002a: 393). He also admits the fact that there are problems with his procedure, but they are "problems that have to do with the nature of metaphor

analysis more than with the nature of the procedure itself" (Steen, 2002a: 395). In this procedure, Steen wanted to "put conceptual metaphor theory on a firmer linguistic footing" (Steen, 1999c: 57). The five steps procedure was applied to extracts taken from literary texts such as poems and extracts from conversation about cancer (Steen, 2002a; Semino et al. 2004).

Later on, a group of metaphor scholars called the Pragglejaz Group published a paper in which they introduced a tool that helps analysts in identifying and recognizing metaphors in spoken and written language. The Pragglejaz Group's procedure is called 'Metaphor Identification Procedure' (MIP). It is a result of six years of work conducted by ten experienced "metaphor researchers: Peter Crisp, Raymond Gibbs, Alice Deignan, Graham Low, Gerard Steen, Lynne Cameron, Elena Semino, Joe Grady, Alan Cienki and Zoltán Kövecses" (Steen, et al., 2010a: 4). Their project aims at producing a theoretical framework where analysts focus on the linguistic analysis of metaphorically used expressions; sometimes they call them (lexical units). MIP is one of the most recent attempts to reliably identify metaphors in language. It involves four main steps in identifying metaphorically used words; These steps are the following:

> 1. Read the entire text–discourse to establish a general understanding of the meaning.
> 2. Determine the lexical units in the text–discourse
>
> 3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
> (b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be
> —More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.

—Related to bodily action.
—More precise (as opposed to vague)
—Historically older.
Basic meanings are not necessarily the most frequent meanings of the lexical unit.
(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical (Pragglejaz Group, 2007: 3).

Since the aim of this procedure is to focus on finding the metaphorically used words in discourse, it does not deny the connections between language and conceptual structure. It only shifts the attention from metaphor in the mind to metaphor in real language use (Pragglejaz Group, 2007: 24). The basic argument of this procedure is that the metaphorical meaning is the indirect meaning of a word in usage which "arises out of a contrast between the contextual meaning of a lexical unit and its more basic meaning" (Steen, et al., 2010a: 6). The Pragglejaz Group argue that the the basic meaning sometimes "becomes absent from the actual context but observable" in other contexts. For instance, in the sentence *he <u>attacked</u> every point in my research argument*, the lexical unit 'attack' is "used in a context of argumentation" because "its contextual meaning has to do with verbal exchange" and "can be contrasted with the more basic meaning" of this word in other contexts (Steen, et al., 2010a: 6). Therefore, the word 'attack' is used metaphorically in this sentence and does not involve physical engagement between the two persons of the sentence. The instructions of this procedure were "developed and tested over five years"; and the advocates of this method claim that it "produces fairly reliable results between individual analysts who display relatively high levels of agreement

between their independent analyses of the texts" (Steen, et al., 2010a: 7). There have been many studies which applied the findings of this method to identify metaphor in texts. For example, the Pragglejaz MIP was applied to a number of texts ranging from articles in newspapers to data taken from British National corpus (Pragglejaz Group, 2007; Steen, 2007b; Steen et al., 2010c).

From what has been surveyed, it is possible to see that identifying metaphorical language in discourse has been done in various ways. They stretch from manual methods to linguistic (syntactic and semantic); and from pragmatic to cognitive approaches. In the following section, I will look at some approaches that attempt to classify metaphor into main and subcategories. Looking at these classifications will help me see how metaphor linguists group them and what their diverse criteria of classification are. It also helps me understand and interpret them in terms of their features, status and purpose. In other words, classifying metaphors can provide an idea about their types, properties and their actual use in a given context.

3.2 Classifying and Categorizing Metaphor

Having looked at the procedures of identifying metaphors, it is quite reasonable to have a look at the way in which they are classified or categorised. Metaphors, in general, can be classified in various ways depending on multiple criteria ranging from the degree of complexity to the level of usage. They are traditionally classified into three main groups: genuine metaphors, trite metaphors, and sustained metaphors (Kemertelidze and Manjavidze, 2012: 14). Genuine metaphors (or live metaphors) are those metaphors that can arouse strong emotion

in the audience such as *a train of horrible thoughts* (Kemertelidze and Manjavidze, 2012: 15). Trite metaphors (or dead metaphors) are those which once "were metaphors and had the corresponding emotional colouring but as a result of being used frequently they lost their initial loading" (Kemertelidze and Manjavidze, 2012: 18) and become dead such as *They fled from the eyes of the world"*. The third class is known as sustained metaphors which are those "metaphors to which the strong emotional loading is added according to the context" (Kemertelidze and Manjavidze, 2012: 19). It has been argued that, a metaphor becomes "sustained when a trite metaphor acquires new colouring in a certain context such as *dance of blossoms"* (Kemertelidze and Manjavidze, 2012: 19).

It is not my ambition in this section to give an exhaustive presentation of these categories. I merely deal with conceptual metaphor classifications. Conceptual metaphors can be classified variously depending on different factors. For example, they "can be classified according to their conventionality, cognitive function and nature, and generality" (Kövecses, 2006: 130). As mentioned in chapter 2, there have been many attempts to classify conceptual metaphors under categories based on their nature (structural, ontological and orientational) (Lakoff and Johnson, 1980) or on their contextual use (cognitive, social and textual metaphors) (Lukeš, 2005: 27). Other metaphor linguists attempt to put these metaphors into different categories. For example Gerard Steen (1999) distinguishes between implicit and explicit metaphors. Implicit metaphor occurs when there is no linguistic equivalent or literal referent in the text itself and the reader has to establish some form of coherence by means of discourse comprehension strategies or inferences. For example, the sentence "the bird of prey hung ready over the

crowd" which is taken from a narrative about police forces that were fighting a group of demonstrators, while a police helicopter is hovering in the sky, watching people on the ground (Steen, 1999a: 82). In this expression, the figuratively used words 'bird of prey' refer to something in the sentence which is not expressed explicitly 'helicopter'; it might be expressed earlier or might not be expressed at all. Steen argues that "if the referent is not expressed in the same clause", in this case we are dealing with an 'implicit' metaphor (Gerard Steen, 1999a: 84). Explicit metaphor occurs when "the literal referent is expressed" in the text itself for example "The helicopter is a bird of prey" (Gerard Steen, 1999a: 84).

Similarly, Peter Stockwell (2002) classifies conceptual metaphors according to the conceptual mapping process. His classification includes two main types of metaphor: visible and invisible. To elaborate his argument, Stockwell takes the following example from Shakespeare's *Romeo and Juliet*:

> But soft! What light through yonder window breaks?
> It is the east, and Juliet is the sun.
> (Act II, Scene II, ll.1-2)

He argues that in the case of the visible metaphor both the source and the target domains are stylistically realized in the uttered statement, as in the second line 'Juliet is the sun'. Whereas in the invisible metaphor, one of the cognitive models (source/target) is not realized stylistically, for example in the first line the words 'light' and 'breaks' are both used metaphorically; and the two words denote the source domain from which Juliet derives her beauty, but Juliet (the target) is not mentioned in the first line and thus they are invisible metaphors. It is only in the

second line that the metaphor becomes visible where a reference to the target domain (Juliet) occurs (Stockwell, 2002: 107).

Some other studies classify metaphors according to their structural patterns. Peter Crisp and et al (2002) argue that metaphors occur in a text in different structural patterns; they integrated them into a proper taxonomy. There are single vs multiple metaphors; simple vs complex metaphors; pure vs mixed metaphors; restricted vs extended metaphors (Crisp, et al., 2002: 56). More of these classifications will be discussed in sections 3.4.2 and 3.4.3.

3.3 Application

Now that I have outlined some procedures of identifying and classifying metaphors, I am going to revisit Keats's metaphors of negative mental states (in particular depression, melancholy and sadness) in the poems I discussed in chapter 2. Here, I will apply Steen's five step identification procedure: the metaphor focus, idea, comparison, analogy and mapping. This procedure connects the linguistic aspects and the cognitive aspects of the text together. It helps me identify metaphorical language by breaking the texts into small units. Breaking the text into small units allows judgment of each proposition contained in the text to see if it is used metaphorically or not. It will also help to examine the structural patterns of Keats's metaphors to provide an idea about the nature of his metaphorical language. My research will also consider some important aspects of the Pragglejaz method MIP (2007) as a measuring tool such as establishing the meaning of lexical units in the context and comparing it to the basic meaning in other contexts. These two methods (the five steps procedure and the Pragglejaz procedure) will complement

my analysis as they provide "a good tool for cognitive linguists" who are concerned with "the relation between metaphorically used words on one hand and cross-domain mappings in conceptual structure on the other" (Steen, 2007b: 23). These tools aim at eliminating bias on the part of the analyst and produce retrievable results.

In my analysis of Keats's metaphors, I need to consider different aspects such as the dictionary meaning of the word and also the pragmatic aspect in order to interpret a metaphor and its source domains. The *Oxford English Dictionary* will be used as the main source to provide the literal meaning of the words. The interpretation of any metaphorical expression needs first to consider the meaning of the word given by the dictionary, and then analysing it should also take into account the contextual meaning. The explanation of these metaphors will be provided by taking into account the contexts in which they are used. Beside the explanation of the metaphor, the explanation of their source domains will also be provided. This will allow us to make connection between different source domains and analyze their relation. It also considers the mapping between two or more domains and also will consider the distinction between the literal and metaphorical senses of the words used.

3.4 Examining the Structural Patterns of Keats's Metaphors

The aim of this section is to detect the structural patterns of Keats's metaphors. By structural patterns, I mean the variable types of metaphors looked at from a lexical point of view. In language, metaphors can take various patterns depending on the lexical elements they contain. They can be single or multiple;

simple or complex; pure or mixed etc. The structural patterns of Keats's metaphors will be examined in the light of a taxonomy of metaphorical structures proposed and developed in 2002 by three metaphor scholars: Peter Crisp, John Heywood, and Gerard Steen mainly to describe the structural patterns of metaphors in language (Crisp, et al., 2002: 55-69). This taxonomy is a detailed approach to systematically explore the propositional structure of metaphorical expressions that occur in discourse. The three scholars believe that establishing this tool for metaphor analysis will enable the linguists who are interested in metaphor to see the differences of metaphorical language patterning in discourse (Crisp, et al., 2002: 56). To bring their taxonomy into light, they worked with three analytical levels of metaphor: surface linguistic expression (metaphoric language); the metaphorical proposition (basic predicate and argument structure); and the conceptual mapping (cross domain mapping). They already applied this taxonomy to selected texts from Sara Maitland (1990) *Three Times Table* and Salman Rushdie (1995) *The Moor's Last Sigh* to examine the "quantitative characterization of the metaphorical style" of the two authors (Crisp, et al., 2002: 55). They found sets of oppositions of metaphorical types such as "single as opposed to multiple metaphor, simple as opposed to complex metaphor, pure as opposed to mixed metaphor, and restricted as opposed to extended metaphor" (Crisp, et al., 2002: 55). This measuring tool or taxonomy check runs in the following way: first they break the text into small units of discourse called 'T-unit'[3], then they break up the T-unit into propositions so as to "capture minimal idea units present in a text" (Steen, 2002b: 23). For any T-unit that

---

[3] By T-unit, they mean a "semi-independent clause, a category that covers main clauses, matrix clauses plus their embedded clauses, non-restrictive relative clauses and most adverbial clauses" (Crisp, et al., 2002: 57). In other words, a T–unit is a "distinct unit of discourse that can be separately analysed and classified with regard to its metaphorical properties" (Crisp, et al., 2002:59)

contains "one or more metaphorically used words", it should be decided "whether the metaphorical mapping is continued in the next T-unit or not" (Crisp, et al., 2002:64). If it continues to the next T-unit, it is extended metaphor, and if it does not continue to the next T-unit, it is restricted metaphor. Whatever the answer to this question, the next step is to check "whether the main metaphorical proposition expressed by the T-unit contains only one or more than one metaphorical semantic item[4]"(Crisp, et al., 2002:64). If the T-unit contains one metaphorical semantic item it is called single metaphor; if it contains more than one it is called multiple metaphor (Crisp, et al., 2002: 65). Whatever the answer to this question, the next step is to check "whether the main metaphorical proposition has a metaphorical item with a downgraded proposition[5] dependent on it that itself contains at least one metaphorical semantic item" (Crisp, et al., 2002: 65). If the answer is positive, it is complex metaphor, if the answer is not it is simple metaphor. The final step is to ask "whether the complex and/or multiple metaphorical mapping is pure or mixed" (Crisp, et al., 2002: 65). If the mapping process is derived from one source domain, it is pure metaphor, but if the mapping is "derived from more than one source domain", it is mixed metaphor (Crisp, et al., 2002: 62). See the following table for more information about each type. The table below follows the taxonomy which is developed by some members of the Pragglejaz group (Crisp, et al., 2002).

---

[4] The phrase 'semantic item' is used by the researchers to refer to either an argument or a predicate in the metaphorical proposition.

[5] Downgraded proposition means the presence of metaphorical words which "involve two different propositions, one superordinate and the other subordinate and dependent on the semantic item in the superordinate proposition" (Crisp, et al., 2002: 61), for example 'dark thoughts'.

Single metaphor occurs when a "single metaphorical word (single semantic item) which denotes only one potential source domain" expresses single element of propositional structure, for example, *the student absorbs everything said by the teacher* (Crisp, et al., 2002: 60)	**Multiple metaphor** occurs when more than one metaphorical word (semantic item) signalling more than one metaphorical source domain in metaphorical proposition, for instance, *He has set his mark on them*.
Simple metaphor occurs when a single metaphorical word (single semantic item) is not developed by a downgraded proposition. In other words, there is no modifying element, for example the sentence *the woman snarling at her husband*. In this case "a single metaphorical word expresses a single semantic item" (Crisp, et al., 2002: 60) denoting only one single potential source domain in the underlying propositional structure.	**Complex metaphor** arises when more than one metaphorical words (semantic items) are "further developed by a downgraded proposition which involves two different propositions, one superordinate and the other subordinate and dependent on a semantic item in the superordinate proposition" (Crisp, et al., 2002: 61). The metaphorical words could be an argument or a predicate for a subject in the sentence for example, *phoebe asked herself with a sudden rush of nostalgia.* (Crisp, et al., 2002: 60).
Pure metaphor occurs when the mapping process is derived from one source domain as in the example, *she sat in the dark shadow of her mind*, both of the two metaphorical semantic items 'dark' and 'shadow' belong to one source domain of light. In this case, this mapping is pure because it occurs within the same source domain.	**Mixed metaphor** "arises when multiple or complex metaphor contains metaphorical items which may be derived from more than one source domain" (Crisp, et al., 2002: 63). For example, *that was the stuff of melodrama;* in this sentence, the two metaphorical semantic items 'stuff' and 'melodrama' belong to two different source domains, for this reason the mapping is not pure; it is mixed.
Restricted metaphor occurs when "a metaphor is not continued in the next text unit (T-unit)" (Crisp, et al., 2002: 64). For example, in the following sentence *there was a time when her body and her mind fitted together*, the metaphor is restricted to the border of this T-unit; it does not continue to the next T-unit.	**Extended metaphor** happens when the metaphor continues or extends across the next text units, for example, *their women, far from being grateful, turned on them, snarling, in late night conversations telling them to shut up* (Crisp, et al., 2002: 57). In this sentence, there is more than one T-unit, and the metaphor extends across them; from the first T-unit to the other T-units of the long sentence forming an extending metaphor.

In my study, I will apply this taxonomy to the metaphors of negative mental states taken from the two poems which I discussed in chapter 2 (pilot study). In the pilot study, I conducted a brief analysis of 8 metaphors of negative mental states taken from two poems: 4 metaphors from 'To Hope' and 4 metaphors from 'Ode to a Nightingale'. In this section, I will consider all the metaphorical expressions in these two poems that represent negative mental states. The main goal is to examine Keats's metaphorical patterning of negative mental states. Studying the structural patterns of metaphors can provide an idea about the nature of the metaphorical language as well as the differences between expressions containing metaphorically used words. It also provides an idea about the most recurrent types of metaphor used or preferred by the poet. As I already mentioned in section 3.3, I will use Steen's five step procedure and the Pragglejaz method to identify metaphorically used words. My analysis will be detailed and will approach these metaphors from three analytical levels which include: the linguistic expression, propositional analysis and metaphorical mapping (Crisp, 2002, Steen, 2002b, Crisp, et al., 2002). This detailed approach is meant to achieve three main objectives: to identify metaphorical language in discourse; to see the distinct patterns of the metaphorical language; and also to make us able to explain and comment on them in terms of mapping between different domains.

This section is divided into three subsections: section 3.4.1, introduces the process of propositional analysis. In section 3.4.2, I will examine Keats's poem 'To Hope' to see the structural patterns of the metaphors of negative mental states. In section 3.4.3, I will look at the structural patterns in 'Ode to a Nightingale'. For ease of reference, the sentences that contain metaphorical representation of negative

110

mental states will be numbered and the metaphorically used words will be underlined. For reasons of space, my analysis of this section will consider the first two levels only (linguistic expression and metaphorical proposition). As for the third level of the metaphorical concepts or the conceptual mapping, it will be the focus of chapter 4. In other words, at this stage, I will count the metaphorical T-units and the metaphorical propositions of negative mental states for each poem. I will start with the preparatory stage which requires breaking up the discourse into units (T-unit) to specify surface linguistic expressions. This preparatory step helps create a list of semi-independent clauses or (T-units) which enjoy relative semantic integrity (Steen, 2002b: 26). Each T-unit is "a distinct unit of discourse that can be separately analysed and classified with regard to its metaphorical properties" (Crisp et al., 2002: 59). Then I will move to the second step which is to break up the T-units into propositions. This step helps in creating a series of conceptual structures of predicates and arguments. I will be most concerned with metaphorical propositions in each T-unit to examine the distinct patterns exhibited by these units. I will only refer to the key words that are identified as being metaphorically used and relate to negative mental states.

Before proceeding with my analysis of the structural patterns, it is necessary to have an idea about the importance of propositional analysis beforehand. In the following section, I will introduce a brief account about this process.

3.4.1 Propositional Analysis

Since cognitive theories see metaphors as concepts and thoughts integrated in language, there must be a tool for metaphor analysts to break down these thoughts into small units so that metaphors can be identified and analysed

conveniently. To break down thoughts into small units, language must be broken down into small units of discourse (T-unit) so as to be evaluated. This process is called propositional analysis (PA). It is defined by John Farrow as breaking "a discourse (speech or text) into its constituent units of thought" (Farrow, 1996: 6). Bryce Allen argues that the purpose of propositional analysis is "to produce unambiguous representations of the small units of meaning which make up connected discourse" (Allen, 1989: 235). This process, according to Steen, begins with "getting rid of all the linguistic surface features of text and discourse and translates all words into thoughts" (Steen, 2002b: 17). In the construction of the propositions some of the aspects in the texts are moved away from the linguistic domain into the conceptual (Steen, 2002b: 23). Propositional analysis is important in metaphor identification procedures. This type of analysis was "developed to bridge the gap" between discourse and conceptualization through explicating the implicit metaphors in discourse (Gibbs and Steen, 1999: 61). It can help identifying the metaphorical idea and is therefore a valuable tool in metaphor classification, interpretation and processing. Metaphor analysts such as the Pragglejazz group believe that "the identification of metaphor has to be linked to the analysis of the conceptual structure activated by language" (Steen, 2002b: 18). They think that by translating language into thoughts and propositions one can easily see which of these propositions have been used metaphorically and which ones have been used literally (Steen, 2002b: 18). When a given discourse is analysed as a list of ideas in a cluster of propositions, the actual process of identifying metaphor can begin (Steen, 2002b: 23).

Propositional analysis therefore can help in making a detailed representation of the meaning of a discourse. In metaphor studies, propositional analysis has provided insights into the ways analysts can view and describe metaphors or comment and make judgments about them. It also enables comparisons of the metaphor content and structure. The purpose of content analysis is to extract the content of discourses so that they can be compared to one another (Allen, 1989: 236). Propositions, as Steen puts it, "are conceptual representations of the basic idea units or thoughts in a text" (Steen, 2002b: 22). Their function is to "designate mental representations of projected states of affairs that have been expressed linguistically" (Steen, 2002b: 22). A proposition can be defined in more detail as:

> A conceptual predication consisting of a predicate and one or more arguments. It expresses the conceptualization of an attribute of an entity, or of a relation between two or more entities, in some state of affairs…Every metaphorically used word in discourse can be related to a proposition in a text base that is derived in an automatic fashion according to some systematic procedure (Steen, 2004: 1299).

If a "proposition contains one or more metaphorically used concepts, it may be called a metaphorical proposition" that "presents a metaphorical thought" (Steen, 2002b: 22). Propositional analysis is important to my study because it breaks discourse into simple word clusters (propositions) in order to produce detailed representations of the meaning of this discourse. This type of content analysis has been used by psycholinguists in their research mainly to investigate the cognitive processes and structures which are employed in reading and understanding texts e.g. Johnson-Laird's *Mental Models: Towards a Cognitive Science of Language, Inference, and Consciousness* (1983) (Johnson-Laird, 1983: 156). Propositional analysis is also used as "a tool for library and information science research"

specifically in summarizing and classifying documents (Allen, 1989: 235). As far as metaphor analysis is concerned, propositional analysis is used as a tool for analysing conceptual metaphor (Crisp, 2002: 7). In the words of Gerard Steen, propositional analysis "represents an excellent tool for capturing the conceptual structure of metaphorical thought as expressed in discourse" (Steen, 2004: 1299). It can be useful when there is a small body of texts available and a detailed analysis of content is required (Allen, 1989: 236). In my study, I need the propositional analysis of each T-unit so as to be able to see the distinct metaphorical structures clearly. Metaphorical propositions function as a "bridge between linguistic metaphors and metaphorical mappings" (Steen, 2002b: 26). Since propositional analysis aims to capture "the conceptual content of a linguistic" utterance, it can help analysing these concepts directly (Steen, 2002b: 31) In other words, propositional analysis has some advantages: "it concentrates on the underlying minimal idea" contained in an utterance through filtering its linguistic 'noise' to determine "how many mappings" are there in a "particular unit" as well as facilitating the direct analysis of concepts used in each proposition (Steen, 2002b: 31).

Since my aim is to examine the patterns of metaphorical structures in Keats's poems, I will start with breaking up the text of the poems into T-units and breaking up the T-units into propositions. This type of analysis "will facilitate the examination and comparison of metaphorical structures across" and within the "T-units" (Crisp, et al., 2002: 59). I can now look at the patterns of metaphorical language exhibited by 'To Hope' and 'Ode to a Nightingale'. I will start with 'To Hope' which belongs to Keats's early career.

3.4.2 Propositional Analysis of Keats's 'To Hope'

'To Hope' has 9 extracts which contain linguistic expressions used metaphorically to represent negative mental states. These extracts which contain metaphorical words are listed and numbered below. The words which are used metaphorically and relate to negative mental states are underlined so as to distinguish them from the words that are not metaphorically used. For ease of exposition, prepositions will be ignored to avoid the complexities raised by their metaphoricity (Crisp, et al., 2002: 60). The nine extracts are listed below:

1- "And <u>Hateful</u> <u>thoughts</u> <u>enwrap</u> my <u>soul</u> in <u>gloom</u>" (l. 2)

2- "Should <u>sad</u> <u>Despondency</u> my musings <u>fright</u>,
And <u>frown</u>, to drive fair Cheerfulness away," (l. 9-10)

3- "And keep that <u>fiend</u> <u>Despondence</u> far aloof!" (l. 12)

4- "Should <u>Disappointment</u>, <u>parent</u> of <u>Despair</u>,
<u>Strive</u> for her son to <u>seize</u> my <u>careless</u> <u>heart</u>;" (l. 13-14)

5- "Whene'er the <u>fate</u> of those I <u>hold</u> <u>most</u> <u>dear</u>
<u>Tells</u> to my <u>fearful</u> <u>breast</u> a tale of sorrow," (l. 19-20)

6- "O <u>bright-eyed</u> <u>Hope</u>, my <u>morbid</u> <u>fancy</u> <u>cheer</u>;" (l. 21)

7- "Should e'er <u>unhappy</u> <u>love</u> my <u>bosom</u> <u>pain</u>" (l. 25)

8- "And as, in <u>sparkling</u> <u>majesty</u>, a star,
<u>Gilds</u> the <u>bright</u> <u>summit</u> of some <u>gloomy</u> <u>cloud</u>;" (l. 43-44)

9- "So, when <u>dark</u> <u>thoughts</u> my <u>boding</u> <u>spirit</u> <u>shroud</u>" (l. 46)

The extracts from (1) through (9) are all complete sentences that contain more than one metaphorically used word. However, there are some differences among them. For example, extracts (1), (3), (6), (7), and (9) each can count as one T-unit, whereas extracts (2), (4), (5) and (8) do not. They contain more than one T-unit as they

involve clausal and phrasal co-ordination that can be treated as independent units of discourse. The extracts from (1) through (9) exhibit many different instances of metaphorical language patterns. For reasons of coherence, I will start my analysis with the sentences that contain one T-unit and later I will examine those extracts that contain more than one T-unit.

The next step is to analyse these T-units to see what structural categories these metaphors can take. For reasons of clarity and economy, my analysis will not focus on every metaphorically used word in these extracts. My aim is to analyse only the metaphorical words used by the speaker to represent negative mental states. After specifying and identifying the surface linguistic unit of discourse or the text units (T-unit) in this poem, I will proceed with the propositional analysis for each T-unit to identify the metaphorical idea in each proposition. In propositional analysis, it is advised that "grammatical features such as tense and determinacy are omitted" because the most important thing is the "concepts and their use in relation to a conceptual or abstract situation model" (Steen, 2002b: 27). The first step in propositional analysis is to identify the verb in each clause and transform it into active and present infinitive form (Bovair and Kieras, 1981: 7). This step of identifying and transforming verbs will simplify the process of propositional analysis. The next step is to identify the modifiers in each proposition; modifiers are meant to be the "adjectives and adverbs that modify nouns or verbs" (Bovair and Kieras, 1981: 12). After examining the propositional analysis, I will apply Crisp's et al taxonomy to describing and comment on the structural patterns of Keats's metaphors.

I will begin with the first extract in which the speaker represents a negative mental state metaphorically. Extract (1) "And <u>Hateful</u> <u>thoughts</u> <u>enwrap</u> my <u>soul</u> in <u>gloom</u>" is a co-ordinated clause containing more than one metaphorically used word, five words in total. This linguistic expression counts as one T-unit. Next, I will have a look at the propositional analysis of this T-unit to identify metaphorical ideas. The propositional analysis of T-unit (1) is shown below:

P1 (Enwrap thought soul)
P2 (Mod[6] thought hateful)
P3 (Possess[7] speaker soul)
P4 (In P3 gloom)

The T-unit of extract (1) has more than one metaphorical proposition, because each metaphorical idea is considered a metaphorical proposition (Steen, 2007: 298). An explication of this step can be seen as the following. The main proposition of this T-unit is determined by the finite verb of the clause which is the transitive verb 'enwrap' acting as a predicate. The verb 'enwrap' of P1 is used metaphorically. Interpreting the verb 'enwrap' as metaphorical in this context means that we consider wrapping souls as a non-prototypical use of the verb. It evokes concepts that literally relate to physical objects, but it is applied here to an abstract phenomenon 'soul'. Similarly, the nominal 'soul' in P3 is also used metaphorically. An abstract soul cannot be enclosed in the same way physical objects can be covered with concrete material. The argument 'soul' can invoke a

---

[6] MOD stands for modifier, it characterises the relationship between two or more words in a metaphorical proposition. According to Steen's procedure of metaphor identification "when the main proposition of a T-unit is accounted for", the next step is to "proceed to deal with 'modifiers' of the main proposition". Modifiers are usually "represented in the order in which they are encountered" (Steen, 2002b: 27). as in the example above (hateful thoughts), the noun 'thoughts' are modified by the adjective 'hateful'.
[7] Possess here refers to all possessive forms such as personal pronoun (my, your, our, etc), possessive pronoun (mine, his, hers etc) noun phrase (John's, Mary's, etc).

more concrete domain of use. It involves mapping from the domain of spirituality onto the domain of physicality, because literally, a soul cannot be enwrapped or enclosed as concrete objects can. P2 also suggests metaphorical usage because the noun phrase 'hateful thoughts' contains personification. The abstract thoughts are personified as carrying out the act of wrapping the speaker's soul in gloom. The other argument that has been used metaphorically in this T-unit is the adverbial phrase 'in gloom' of P4. Literally, gloom is not a physical place to be occupied or inhabited. Therefore, the projected relations between P1, P2, P3 and P4 are expressed in a metaphorical fashion. According to Steen's procedure of identifying metaphorical language, "these concepts do not directly relate to default referents", but they "indirectly designate other literal referents" in the text "which are conventionally classified as entities, attributes of entities, or relations between entities" (Steen, 2002b: 19).

After running the propositional analysis and identifying the metaphorical ideas in extract (1), the next step is to see the type of metaphor exhibited by this extract through applying the taxonomy of Crisp et al. In the light of this taxonomy, extract (1) simultaneously exhibits a restricted, multiple, complex, and mixed metaphor. Let us now come to these categories one by one. First, it is a multiple metaphor because it contains more than one metaphorical word (semantic item) such as: hateful, thoughts, enwrap, soul, and gloom. All these underlined words are used metaphorically in this T-unit and this is actually what makes multiple metaphors multiple (Crisp, et al., 2002: 61). The T-unit has also one complex metaphor which is realized in a downgraded proposition. In other words, it is complex because it has a metaphorical word (semantic item) "further developed by

a downgraded proposition" (Crisp, et al., 2002: 63). For example, the semantic item 'thoughts' which is the head noun is pre-modified by the adjective 'hateful' which signals the "presence of a metaphorical downgraded proposition" (Crisp, et al., 2002: 63). The downgraded proposition consists of two metaphorically used words which seem to denote a potential source domain (Because the idea of hatefulness can be seen as part of the concept evoked by the semantic item 'thoughts'). However, this metaphorical downgraded proposition contains some kind of internal semantic complexity. This semantic complexity occurs because there are two metaphorical arguments: 'hateful' and 'thoughts', the former 'hateful' is co-referential with the latter 'thoughts' in P2 which is itself metaphorical and relates to a potential source domain (Crisp, et al., 2002: 61). Extract (1) also exhibits features of mixed metaphor because there are more than one potential source domain. In other words, mixed metaphor occurs when there is more than one cross-domain mapping happening inside one T-unit (Crisp, et al., 2002: 62). It also exhibits restricted metaphor because it is not continued in the next T-unit (Crisp, et al., 2002: 64). At this point, I have covered the first two levels of metaphor analysis: the linguistic expression and the propositional analysis. The third level of the cross-domain mapping will be dealt with in chapter 4. Therefore, I will come back to this extract in chapter four to examine the process of metaphorical mapping in detail. Now, I will proceed with the other extracts to see their metaphorical patterns.

Extract (3) "And keep that fiend Despondence far aloof" also counts as one T-unit in its own right. This T-unit contains three metaphorically used words; the propositional analysis of this T-unit runs as the following:

P1 (Keep despondence far aloof)

P2 (Mod despondence fiend)

The finite verb of the clause which is the transitive verb 'keep' determines the main proposition; it acts as a predicate that requires an argument 'Despondence'. The verb 'keep' in P1 is used metaphorically because the concept evoked by the verb 'keep' prototypically involves retaining or holding a physical object or possession of something. The use of the verb is non-prototypical because it is applied to an abstract mental state 'Despondence'. The abstract state of despondence is constructed in terms of a concrete or physical object that can be kept far aloof. Interpreting the verb 'keep' as metaphorical in this context means that we consider keeping (the abstract state of despondence) as a separate domain from the prototypical use of the verb (retaining or possessing concrete objects). The noun phrase 'fiend despondence' in P2 is also used metaphorically. The speaker uses reification to make the abstract state of 'Despondence' more concrete by attributing physical qualities such as being a physical object to be kept away. The semantic item 'fiend' is also used metaphorically in this extract; the abstract state of 'Despondence' cannot be fiend for two reasons: first because it is an abstract state, second fiends do not exist in reality. Thus, the noun phrase 'fiend Despondence' has a semantic complexity; the semantic item 'Despondence' which is the head noun is pre-modified by the noun 'fiend' which acts as a modifier. This semantic complexity signals the presence of a metaphorical downgraded proposition which consists of two metaphorically used words that denote two potential source domains: one relates to evil 'fiend' and the other relates to hopelessness 'Despondence'.

In terms of metaphorical pattern, extract (3) simultaneously exhibits a restricted, multiple, complex, and mixed metaphor. It is a multiple metaphor

because it contains more than one semantic item (metaphorical word) such as: keep, fiend, and despondence. It is a complex metaphor because the object acting noun phrase 'fiend despondence' expresses an argument in the main metaphorical proposition P2. This argument seems to denote in the same source domain because the idea of fiend can be viewed as part of the concept evoked by the word 'Despondence'. However, this argument in P2 has an internal semantic complexity because it occurs in a metaphorical downgraded proposition (fiend despondence) and contains two metaphorical arguments: the first one is 'fiend' and the second is 'despondence'. The first argument 'fiend' which is used metaphorically is co-referential with the main argument despondence which is also used metaphorically. Extract (3) is also mixed metaphor because there is more than one cross-domain mapping occurring inside this T-unit. It also exhibits a feature of restricted metaphor because it is not continued to the next T-unit.

Extract (6) "O bright-eyed Hope, my morbid fancy cheer" is a complete sentence that contains five metaphorically used words which belong to different potential metaphorical source domains such as: bright-eyed, hope, morbid, fancy, and cheer. The sentence counts as one T-unit which has more than one proposition; the propositional analysis of this T-unit is:

P1 (Cheer hope fancy)
P2 (Mod hope bright-eyed)
P3 (Mod fancy morbid)
P5 (Possess fancy)

As in earlier examples, the main proposition is determined by the finite verb of the clause which is the transitive verb 'cheer' which is the predicate that requires an argument 'fancy'. The verb 'cheer' in P1 evokes concepts that literally relate to the

abstract state of cheerfulness, but it is applied here to a mental state 'hope'. Although the word cheer can be literal, the main clause of the T-unit (hope cheer fancy) can be conceived metaphorically. Hope is personified as the doer of the action of cheering, hope cannot literally 'cheer', and fancy cannot be cheered in the same way people are. The propositional analysis reveals two downgraded propositions: (bright-eyed hope) in P2 and (morbid fancy) in P3. The underlying main proposition 'my morbid fancy cheer' which contains a representation of a negative mental state has three metaphorical words. The three metaphorical words are related to three source domains: the predicate 'cheer' is related to the source domain of joy; and the complex argument (morbid fancy) is related to two source domains: morbid is related to disease and fancy related to the domain of imagination.

Extract or T-unit (6) simultaneously exhibits multiple, complex, mixed and restricted metaphor. It is multiple because there are more than one metaphorically used word in it. It is also a complex metaphor because it has two downgraded propositions: 'bright-eyed Hope' representing positive mental states, and 'morbid fancy' representing a negative mental state. Since I am more concerned with the negative mental state, I will not include the positive mental state in my analysis. The noun phrase 'morbid fancy' occurs in a downgraded proposition and contains an internal semantic complexity. This semantic complexity is caused by the two metaphorical arguments 'morbid' and 'fancy' in P3. One argument 'morbid' is co-referential with the argument 'fancy' and also relates to a potential source domain. The T-unit also exhibits features of mixed metaphor because the metaphorical items are derived from more than one source domain. In addition to that, this T-unit

122

exhibits a feature of restricted metaphor because it is not continued in the next T-unit.

Extract (7) "Should e'er <u>unhappy</u> <u>love</u> my <u>bosom</u> <u>pain</u>" is a complete sentence which counts as one T-unit. It contains four metaphorically used words that belong to different potential metaphorical source domains such as: <u>unhappy</u>, <u>love</u>, <u>bosom</u> and <u>pain</u>. The T-unit has more than one metaphorical proposition; the propositional analysis of this T-unit is:

P1 (Pain love bosom)
P2 (Mod love unhappy)
P3 (Possess bosom)

The main proposition is the finite verb 'pain' acting as a predicate and its argument 'bosom'. The verb pain in P1 is used metaphorically in this T-unit because the main clause (love pains bosom) can be conceived metaphorically. A bosom cannot be physically pained by love and love is not a prototypical cause of physical pain. The other metaphorical word in this T-unit is the argument 'bosom' which can invoke a more concrete domain of usage. The metaphoricity of 'bosom' is due to the fact that its primary relevant concept relates to the domain of physicality (body part), but here is applied to the abstract domain of emotional state. It metaphorically refers to a person; because literally, unhappy love cannot cause pain to a bosom. The noun phrase 'unhappy love' in P2 also suggests metaphorical usage. It occurs in a metaphorical downgraded proposition and has "two metaphorical arguments one of which is co-referential" with the argument 'love' and relates to a potential source domain.

Extract (7) simultaneously exhibits multiple, complex, mixed and restricted metaphor. Multiple because it contains more than one semantic item that relates to

123

potential metaphorical source domains: <u>Unhappy</u>, <u>love</u>, <u>bosom</u> and <u>pain</u>. It is complex because there is a metaphorical downgraded proposition 'unhappy love'. Mixed because there is more than one cross-domain mapping present inside this T-unit. Restricted because it is not continued to the next T-unit.

Extract (9) "So, when <u>dark</u> <u>thoughts</u> my <u>boding</u> <u>spirit</u> <u>shroud</u>" contains five metaphorically used words that relate to different potential metaphorical source domains such as: <u>dark</u>, <u>thoughts</u>, <u>boding</u>, <u>spirit</u>, and <u>shroud</u>. The propositional analysis of this T-unit is:

P1 (Shroud thoughts spirit)
P2 (Mod of thoughts dark)
P3 (Mod of spirit boding)
P4 (Possess spirit)

Interpreting the main finite verb 'shroud' in P1 as metaphorical in this context involves recognising that shrouding spirits is different from the prototypical use of the verb, shrouding dead bodies. The verb evokes a concept that literally relates to physical objects, but it is applied here to an abstract phenomenon. The abstract spirit cannot be shrouded in the same way physical dead bodies are. As we can see from the propositional analysis, there are two metaphorical downgraded propositions: 'dark thoughts' P2 and 'boding spirit' P3. Both of these downgraded propositions entail internal semantic complexity. For instance, the noun phrase 'dark thoughts' contains two metaphorical arguments: 'dark' and 'thoughts' one of which is co-referential with the semantic item 'thoughts' which is itself metaphorical and relates to a potential source domain. In the same token, the noun phrase 'boding spirit' contains "two metaphorical arguments one of which is co-

referential" with the argument 'spirit' which is itself metaphorical and relates to a potential source domain.

Extract (9) simultaneously exhibits multiple, complex, mixed and restricted metaphor. It is a multiple metaphor because it contains more than one semantic item such as: <u>dark</u>, <u>thoughts,</u> <u>boding</u>, <u>spirit</u>, and <u>shroud</u>. It is complex because it has a metaphorical word (semantic item) developed by a downgraded proposition. It also exhibits features of mixed metaphor because mixed metaphor "arises when multiple or complex metaphor contains metaphorical items which may be derived from more than one source domain" (Crisp et al., 2002: 63). In other words, there is more than one cross-domain mapping present inside this T-unit. It also exhibits a feature of restricted metaphor because it is not continued in the next T-unit.

Next I will examine extracts that contain more than one T-unit. Although extracts (2), (4), (5) and (8) are also complex sentences that contain more than one metaphorically used word, they are different from the other extracts because they involve clausal and phrasal coordination that can be treated as independent T-units. In this case extracts (2), (4), (5) and (8) contain two T-units, listed below as (a) and (b):

Extract (2) "Should <u>sad</u> <u>Despondency</u> my musings <u>fright</u> / And <u>frown</u>, to <u>drive</u> <u>fair</u> <u>Cheerfulness</u> away":

    2A. Should <u>sad</u> <u>Despondency</u> my musings <u>fright</u> and <u>frown</u>
    2B. to <u>drive</u> <u>fair</u> <u>Cheerfulness</u> away

Extract (4) "Should <u>Disappointment</u>, <u>parent</u> of <u>Despair</u> / <u>Strive</u> for her son to <u>seize</u> my <u>careless</u> <u>heart</u>":

    4A. Should <u>Disappointment</u> <u>Strive</u> for her son to <u>seize</u> my <u>careless</u> <u>heart</u>
    4B. <u>parent</u> of <u>Despair</u>

Extract (5) "Whene'er the <u>fate</u> of those I hold most dear/ <u>tells</u> to my <u>fearful</u> <u>breas</u>t a

tale of sorrow":

    5A. Whene'er the <u>fate</u> <u>tells</u> to my <u>fearful</u> <u>breas</u>t a tale of sorrow
    5B. of those I <u>hold</u> <u>most</u> <u>dear</u>[8]

Extract (8) "And as, in <u>sparkling</u> <u>majesty</u>, a star/ <u>Gilds</u> the <u>bright</u> <u>summit</u> of some

<u>gloomy</u> <u>cloud</u>":

    8A. And as a star <u>Gilds</u> the <u>bright</u> <u>summit</u> of some <u>gloomy</u> <u>cloud</u>
    8B. in <u>sparkling</u> <u>majesty</u>

Now the surface linguistic units of discourse have been specified for the four

extracts, the next step is to examine the metaphorical language contained in these

T-units. However, my analysis will not take into account any T-unit that has no

metaphorical words or any T-unit that has metaphorical words but does not contain

representation of negative mental states.

    Extract (2) "Should <u>sad</u> <u>Despondency</u> my <u>musings</u> <u>fright</u> / And <u>frown</u>, to <u>drive</u>

<u>fair</u> <u>Cheerfulness</u> away," with its coordinated clause counts as two T-units. To spell

this out, the propositional analysis of extract (2) would be:

    2A
    P1 (Fright despondency musings)
    P2 (Frown despondency musings)
    P3 (Mod despondency sad)
    P4 (Possess speaker musing)
    2B
    P1 (Drive cheerfulness away)
    P2 (Mod of cheerfulness fair)

---

[8] My reasons for categorising these words as metaphors come under the third step of Steen's procedure which says, "Explicate the concepts involved in ellipsis, substitution and co-reference depending on pronominalization, deictics and alternative but general expressions (like *thing*, *man* and so on)" (Steen, 2002b: 26).

The underlined words in 2A relate to different potential metaphorical source domains, and this is a feature of multiple metaphor. The main proposition of 2A is determined by the two finite verbs of the clause which are the transitive verbs 'fright' and 'frown', the act of frightening someone and the act of frowning at someone. The two verbs act as two predicates and they are used metaphorically in this context. The verbs can be interpreted as metaphorical in this context because they are being performed by and directed at inanimate abstract entities (despondency and musings). Interpreting the verb 'frown' as metaphorical in this context means that we consider the act of frowning at the abstract musings of the speaker as a non-prototypical use of the verb which usually involves a physical act of changing facial expressions at someone as a sign of displeasure. The other metaphorically used word in this T-unit is the noun phrase 'sad despondency' in P3. Although 'sad' and 'despondency' are explicitly referring to negative mental states, they are presented metaphorically here via the use of personification. The two abstract phenomena are represented as performing the acts of frightening and frowning at the speaker's musings. The noun phrase also marks the presence of a metaphorical downgraded proposition. It consists of two metaphorically used words that denote a potential source domain, because the idea of sadness can be seen as part of the concept evoked by despondency. This downgraded proposition contains an internal semantic complexity; it has two metaphorical arguments: 'sad' and 'despondency' one of which is co-referential with the argument 'despondency' and relates to metaphorical source domain. The other argument that has been used metaphorically is the nominal 'musings' in P4. The abstract phenomenon 'musings' is also personified as being frightened and frowned at. They are the receiver of the

127

action, therefore, they are used metaphorically because literally, 'musings' cannot be frightened in the same way living creatures can.

T-unit 2A simultaneously exhibits multiple, complex, mixed and extended metaphor. It is multiple because it has more than one metaphorically used word. It is complex because the noun phrase 'sad despondency' occurs in a downgraded proposition that contains a "semantic item relating to a potential source domain that is co-referential with the semantic item on which that downgraded proposition is dependent" (Crisp et al., 2002: 61). It is also mixed metaphor because it contains metaphorical items which are derived from more than one source domain. For instance, 'sad' relates to the conceptual domain of feeling; 'despondency' relates to the domain low spirit; 'musings' relates to the domain of thought; 'fright' relates to the domain of fear and 'frown' relates to the domain of facial expression. The T-unit also exhibits features of extended metaphor because it extends across the next text unit (Crisp, et al., 2002: 64). This is the first example of extended metaphor I encountered in my analysis. The extension occurs over the whole extract (2); it continues from T-unit 2A to T-unit 2B. The metaphorical image of frightening and frowning is further developed in the next T-unit in terms of driving the speaker's cheerfulness away. The act of driving cheerfulness away signals the presence of negative mental states.

T-unit 2B contains three metaphorically used words: <u>drive</u>, <u>fair</u> and <u>cheerfulness</u>. The main proposition of 2B is determined by the transitive verb 'drive' in P1. The verb can be interpreted as metaphorical in this context because driving the speaker's abstract phenomenon 'cheerfulness' can be seen as different from the prototypical use of the verb which involves forcing animates to move in a particular

direction and controlling their movement. The other metaphorical words in this T-unit can be found in the noun phrase 'fair cheerfulness' in P2. The speaker uses reification to give physical qualities to the abstract state of 'cheerfulness' to possess the quality of being driven. The adjective 'fair' is also used metaphorically because literally, cheerfulness is not a physical object to possess the quality of being fair or beautiful to the eye. The use of the word 'fair' is not prototypical in this context. The noun phrase marks the existence of metaphorical downgraded proposition. It has two metaphorical arguments: 'fair' which is co-referential with the other argument 'cheerfulness' on which the downgraded proposition is dependent, and 'fair' itself is metaphorically used and relates to a source domain.

The T-unit 2B is multiple metaphor because it contains more than one metaphorical word. It is also complex metaphor because it has a metaphorical word (semantic item) developed by a downgraded proposition. It is mixed metaphor because the metaphorical words belong to different source domains. It is restricted metaphor because it does not continue to the next T-unit.

Extract (4) "Should <u>Disappointment</u>, <u>parent</u> of <u>Despair</u> / <u>Strive</u> for her son to <u>seize</u> my <u>careless</u> <u>heart</u>", with its noun phrase functioning as post-modifier counts as two T-units. The propositional analysis of extract (4) is shown below:

4A
P1 (Strive disappointment to P4)
P2 (Ref [9] for son)
P3 (Possess son her)
P4 (Seize disappointment heart)
P5 (Possess heart my)
P6 (Mod heart careless)

---

[9] Ref means reference

4B
P1 (Ref parent)
P2 (Of parent despair)

The main proposition of 4A is determined by the presence of the finite verb of the clause which is the intransitive verb 'strive' in P1. Interpreting the verb 'strive' as metaphorical in this context means that we consider the striving act performed by the abstract disappointment as a non-prototypical use of the verb which usually denotes an animate actor making great effort to achieve something. The nominal 'disappointment' is also used metaphorically. This abstract phenomenon is personified as capable of striving. Literally, it cannot strive in the same way living entities do. The verb 'seize' in P4 suggests metaphorical usage because, literally, the abstract state of 'disappointment' cannot physically 'seize' the speaker's heart. The nominal 'heart' acting as an object in P5 is also metaphorically used in this context. It is used here as a substitution for the speaker himself. The adjective 'careless' in P6 is also metaphorical; literally a heart cannot be careless in the same way people can. The T-unit 4A exhibits multiple metaphor because it has more than one metaphorically used word. It is also complex metaphor because it contains metaphorical words that are developed by a downgraded proposition i.e. 'careless heart'. It is also mixed metaphor because the metaphorical words belong to different source domains. The T-unit also exhibits features of extended metaphor, because the metaphor continues or extends across the next text unit. The metaphorical image of striving disappointment is further developed in the next T-unit by means of the image of parenting in 4B.

The T-unit 4B 'Parent of despair' is a noun phrase that contains two metaphorical arguments. The two arguments relate to two different potential source domains: one source domain relates to parenting 'parent' and the other source domain relates to hopelessness 'despair'. The metaphoricity of parent is due to the fact that its primary relevant concept relates to the domain of ancestry (origin), but here it is applied to the abstract domain of mental states (despair and disappointment). The T-unit is a multiple metaphor because it has two metaphorically used words 'parent' and 'despair'. It is also complex metaphor because it has a metaphorical word (semantic item) developed by a downgraded proposition; the word 'despair' is developed by the word 'parent' which is itself metaphorically used. It also exhibits a feature of mixed metaphor because the two metaphorical words relate to potential source domains. It is restricted metaphor because it does not continue to the next T-unit.

Extract (5) "Whene'er the <u>fate</u> of those I <u>hold</u> <u>most</u> <u>dear</u>/ <u>tells</u> to my <u>fearful</u> <u>breast</u> a tale of sorrow" with its co-ordinated clause counts as two T-units. The propositional analysis of extract (5):

5A
P1 (Tell fate tale to P3)
P2 (Mod tale of sorrow)
P3 (Breast)
P4 (Possess breast my)
P5 (Mod breast fearful)

5B
P1 (ref those)
P2 (hold I)
P3 (Mod P2 most dear)

The underlying main proposition which contains a representation of negative mental state shown in (5A) contains four metaphorically used words: <u>fate</u>, <u>tells</u>,

<u>fearful</u> and <u>breast</u>. The verb 'tell' in P1 is used metaphorically because literally, it refers to verbal activity which involves communication or interaction between people, but it is applied here to an abstract idea 'fate'. Therefore, the verb use here is non-prototypical; it does not involve verbal interaction between two people. The nominal 'fate' which is the subject of P1 is also used metaphorically. The speaker personifies fate as a narrator; literally fate is not a person to tell tales. The noun phrase 'fearful breast' in P5 is also used metaphorically; the speaker uses personification because breast is not a human to listen to tales. Therefore, the main clause of this T-unit can be conceived metaphorically.

The T-unit exhibits features of multiple metaphor because it has more than one metaphorically used word. It is complex because it has a metaphorical word (semantic item) developed by a downgraded proposition 'fearful breast'. It is also mixed metaphor because the metaphorically used words belong to different source domains which can activate cross domain mapping between them. It also exhibits features of extended metaphor, because the metaphor continues or extends across the next text unit. The metaphorical image of telling tales is further developed in the next T-unit by means of the image of those the speaker 'hold[s] most dear' in 5B.

Although 5B is a T-unit by itself and contains metaphorically used words, it will be neglected in my analysis here because it does not contain a metaphorical representation of negative mental states.

Extract (8) "And as, in <u>sparkling</u> <u>majesty</u>, a star/ <u>Gilds</u> the <u>bright</u> <u>summit</u> of some <u>gloomy</u> <u>cloud</u>" with its adverbial phrase of manner counts as two T-units. The propositional analysis of extract (8):

8A

P1 (Gild star summit P3)
P2. (Mod summit bright)
P3 (Ref of some cloud)
P4 (Mod cloud gloomy)

8B
P1 (In Majesty)
P2 (Mod majesty sparkling)

T-unit 8A contains five metaphorically used words: Gilds, bright, summit, gloomy and cloud. The verb 'gild' in P1 evokes a concept that literally relates to physical objects covering a surface with a layer of gold but is applied here to an inanimate object 'star'. A star does not gild clouds in the same way that a goldsmith gilds objects. The verb use here is non-prototypical because the act of gilding is usually carried out by humans. The noun phrase 'bright summit' in P2 is also used metaphorically because literally, a summit of a cloud cannot be physically gilded. Similarly, the contextual meaning of the noun phrase 'gloomy cloud' in P4 also suggests metaphorical usage. The noun phrase 'gloomy cloud' is an interesting example in this poem because despite the fact that the 'cloud' is a concrete object, it is not solid enough to be gilded. Although a cloud can be literally 'gloomy' or dark, it cannot be physically gilded by a beam of a star because it lacks the physical quality of being firm or stable in shape to be covered with gold. The noun phrases in P2 and P4 signal the presence of metaphorical downgraded propositions. In each of them, there are two metaphorical arguments and one of them is co-referential with the argument on which the downgraded proposition is dependent. For example, the argument 'bright' in P2 is co-referential with argument 'summit' on which the downgraded proposition is dependent and 'bright' itself relates to a potential source domain. In the same vein, the argument 'gloomy' in P4 is co-referential with

the main argument 'cloud' on which the downgraded proposition is dependent and 'gloomy' itself relates to a potential source domain. The T-unit 8A is multiple metaphor because it has more than one metaphorical word. It is also complex metaphor because it contains semantic items 'summit' and 'cloud' realized in metaphorical downgraded propositions. It is also mixed metaphor because the metaphorical words belong to different source domains. It is also extended metaphor because it continues to the next T-unit. Although T-unit 8B is also used metaphorically, it will be neglected in this analysis as it contains no metaphorical representation of negative mental states as I pointed out earlier.

The application of the propositional analysis to this poem has found various types of metaphors which show how dense Keats's metaphorical language is. Having looked at 'To Hope', next I will check the structural patterns of metaphors in Keats's 'Ode to a Nightingale' to see if there is any difference in the metaphorical patterning of the two poems.

3.4.3 Propositional Analysis of Keats's 'Ode to a Nightingale'

In this poem, there are many projections of the speaker's negative mental states and moods. The poem has 7 extracts which contain linguistic expressions that metaphorically represent negative mental states. They are listed and numbered below. I will follow the same procedures which were used in the previous section 3.4.2 to identify and analyse these expressions. I start with breaking the text into small units (T-unit) and then I do the propositional analysis to see the structural patterns of the metaphors exhibited by these T-units.

> 1. "MY heart <u>aches</u>, and a <u>drowsy</u> <u>numbness</u> <u>pains</u>
>   my <u>sense</u>, as though of hemlock I had drunk," (l. 1-2)

2. "Where but to think is to be <u>full</u> of <u>sorrow</u>
   and <u>leaden-eyed</u> <u>despairs</u>," (l. 27-28)

3. "Though the <u>dull</u> <u>brain</u> <u>perplexes</u> and <u>retards</u>" (l. 34)

4. "But, in <u>embalmed</u> <u>darkness</u>, guess each sweet
   Wherewith the seasonable month <u>endows</u>" (l. 43-44)

5. "Darkling I listen; and, for many a time
   I have been half in love with <u>easeful</u> <u>Death</u>," (l.51-52)

6. "Through the <u>sad</u> <u>heart</u> of Ruth, when, <u>sick</u> for <u>home</u>" (l.66)

7. "<u>Forlorn</u>! the very <u>word</u> is like a <u>bell</u>
   To <u>toll</u> me back from <u>thee</u> to my <u>sole</u> <u>self</u>!" (l. 71-72)

The extracts from (1) through (7) are all complex sentences that contain more than one metaphorically used word. However, there are some differences among them. For example, the extracts (1), (2), (4), (5) and (7) contain more than one T-unit as they involve phrasal co-ordination that can be treated as independent units of discourse, whereas sentences (3) and (6) each can count as one T-unit. For reasons of coherence, I will start my analysis with the sentences that contain one T-unit.

Extract (3) "Though the <u>dull</u> <u>brain</u> <u>perplexes</u> and <u>retards</u>" contains four metaphorically used words: <u>dull</u>, <u>brain</u>, <u>perplexes</u> and <u>retards</u>. The following propositional analysis of extract (3) shows that it contains three metaphorical propositions:

P1 (Perplex brain)
P2 (Retard brain)
P3 (Mod brain dull)

The main propositions are determined by the finite verbs of the clause which are the transitive verbs 'perplex' in P1 and 'retard' in P2 which both act as predicates. The main clause of the T-unit (brain perplexes and retards) can be conceived metaphorically. Interpreting the two verbs as metaphorically used in this context

means that we consider their contextual use as different from their prototypical use. We usually describe people as being perplexed and retarded but not their brains. The speaker uses personification, he personifies the brain as a human who can experience the states of being perplexed and retarded. This clause could activate the physical scenario of being very slow in processing and understanding things mapped onto the more abstract domain of being mentally handicapped or baffled. I will talk in detail about the process of cross-domain mapping in chapter 4. My main concern in this section is to identify metaphorical words and propositions to see what structural patterns they exhibit. The other words which are used metaphorically in this extract are the adjective 'dull' and noun 'brain'. The noun phrase 'dull brain' in P3 expresses an argument in the main metaphorical proposition. This argument signals the presence of a metaphorical downgraded proposition which contains an internal semantic complexity. This downgraded proposition 'dull brain' has two metaphorical arguments: 'dull' and 'brain'. The former argument is co-referential with the latter argument which is itself metaphorical and relates to a potential source domain. And this is what makes it complex metaphor.

Extract (3) simultaneously exhibits multiple, complex, mixed and restricted metaphor. It is a multiple metaphor because it contains more than one metaphorical word such as: dull, brain, perplexes and retards. It is also complex metaphor because it is realized in the downgraded proposition. It is mixed metaphor because the metaphorical words belong to different source domains. It is also restricted metaphor because it does not continue to the next T-unit.

Extract (6) "Through the sad heart of Ruth, when, sick for home" is a subordinate clause that contains four metaphorically used words: <u>sad</u>, <u>heart</u>, <u>sick</u> and <u>home</u>. The propositional analysis of this T-unit is shown below:

P1 (sick heart for home)
P2 (Possess heart Ruth)
P3 (Mod sad heart)

The main proposition is determined by the transitive verb 'sick' of the clause in P1. Interpreting the verb as non-prototypical is due to the fact that its primary relevant concept relates to the domain of physical illness, but here is applied to the abstract domain of longing for home. The word 'home' is also used metaphorically in this context. The primary concept of the word is the place where one lives, but here it stands for a sense of belonging. Ruth's sickness for home is not physiological; it has no physical source. It is mainly caused by a psychological reason. The noun phrase 'sad heart' in P3 is also metaphorical because literally, a heart cannot be sad. Usually the adjective 'sad' is used to describe animates not their organs or body parts. The speaker personified 'heart' as a human capable of experiencing sadness. The noun phrase 'sad heart' stands for a person, it represents Ruth. It has two metaphorical arguments: 'sad' and 'heart'. The first is co-referential with the latter and also relates to a potential source domain. This can cause a kind of semantic complexity because the idea of sadness can be seen as part of the concept of heart

This T-unit simultaneously exhibits multiple, complex, and mixed and restricted metaphor. It is a multiple metaphor because it contains more than one metaphorical word such as: <u>sad</u>, <u>heart</u>, and <u>sick</u>. It is complex metaphor because it has a metaphorical word (semantic item) developed by a downgraded proposition 'sad heart'. The T-unit is also a mixed metaphor because it contains metaphorical

words which are derived from more than one source domain. It is restricted metaphor because it does not continue to the next T-unit.

Next I will discuss the extracts that contain more than one T-unit. The extracts (1), (2), (4), (5) and (7) differ from the other extracts because they involve clausal and phrasal coordination that can be treated as independent T-units. I can display their T-units in the following way.

Extract (1) "my heart aches, and a drowsy numbness pains / My sense, as though of hemlock I had drunk":

      1A. my heart aches
      1B. and a drowsy numbness pains my sense
      1C as though of hemlock I had drunk

Extract (2) "Where but to think is to be full of sorrow and leaden-eyed despairs":

      2A. Where but to think is to be full of sorrow
      2B. and leaden-eyed despairs

Extract (4) "But, in embalmed darkness, guess each sweet/ Wherewith the seasonable month endows":

      4A. but, in embalmed darkness, guess each sweet
      4B. wherewith the seasonable month endows

Extract (5) "Darkling I listen; and, for many a time/ I have been half in love with easeful Death":

      5A Darkling I listen
      5B and, for many a time
      5C I have been half in love with easeful Death

Extract (7) "Forlorn! the very word is like a bell/ To toll me back from thee to my sole self!":

      7A Forlorn
      7B the very word is like a bell
      7C to toll me back from thee to my sole self

Now the surface linguistic units of discourse have been specified for the four extracts. The next step is to examine the metaphorical language contained in these T-units to explore their structural variables. I will start with extract (1) which can be analysed propositionally as:

1A
P1 (Ache heart)
P2 (Possess heart my)

1B
P1 (Pain numbness sense)
P2 (Mod numbness drowsy)
P3 (Possess sense my)

1C
P1(As though)
P2 (drink I hemlock)

T-unit 1A contains only one metaphorically used word which expresses a single element in the propositional structure. The verb 'ache' in P1 acts as the predicate in this proposition. It evokes a concept that literally relates to a physical sensation, but it is applied here to an emotional state. Contextually, the heart ache here does not refer to the physical pain in the speaker's heart because literally, drinking hemlock in 1C P2 does not cause physical pain in the heart. Therefore, the speaker's 'heart ache' refers to a negative emotional state such as being in emotional anguish or grief. As far as metaphorical structure is concerned, this T-unit exhibits single, simple, extended and pure metaphor. It is single because the "metaphorical word expresses a single semantic item in the underlying propositional structure" (Crisp et al., 2002: 60). This is the first example of single metaphor to be found in my analysis of the two poems. According to Peter Crisp et al, the "presence of a single

139

metaphorical word" marks the "presence of an underlying metaphorical proposition" (p.60) which provides or constructs a cross-domain mapping. The metaphorical proposition P1 can construct a cross domain mapping because the metaphorical word 'ache' relates to a potential source domain (Crisp, et al., 2002: 60). The T-unit 1A is also simple metaphor because it contains a single metaphorical word which does not occur in a downgraded proposition. It is also a pure metaphor because there is only one semantic item that relates to one potential source domain which makes the metaphorical mapping pure not mixed. The T-unit also exhibits a feature of extended metaphor, because the metaphor continues across the next text unit. The metaphorical image of having ache in the heart is continued to the next T-unit where another sort of pain is realised.

The T-unit 1B has four metaphorically used words (three arguments and one predicate): drowsy, numbness, pains and sense. The main proposition is marked by the presence of the finite verb of the clause which is the transitive verb 'pain' in P1. The verb evokes a concept that literally relates to physical states of suffering, but it is also applied to an emotional state. The main clause of the T-unit (drowsy numbness pains my sense) can be conceived metaphorically. Literally, 'numbness' cannot cause pain to the speaker's senses; usually numbness affects physical parts not the feelings. Moreover, the state of numbness cannot be drowsy; only animates can feel drowsy. The speaker personifies the physical condition 'numbness' as a human that can experience drowsiness. This clause could activate the physical scenario of being physically pained mapped on the more abstract domain of being unable to sense things. However, I will not discuss the mapping process here; I will examine it in detail in chapter 4.

1B is a multiple metaphor because it has four metaphorically used words. It also exhibits a complex metaphor because the noun phrase 'drowsy numbness' occurs in a downgraded proposition that causes an internal semantic complexity. This complexity is caused by the two metaphorical arguments: 'drowsy' and 'numbness' because the former argument is co-referential with the latter argument which is itself metaphorical and relates to a potential source domain. The T-unit is also mixed metaphor because it contains metaphorical items which are derived from more than one source domain. It also exhibits features of extended metaphor, because the metaphor continues across the next text unit. The metaphorical image of causing pain to the sense is continued to the next T-unit where it is compared to drinking hemlock.

T-unit 1C contains an interesting example that relates to the issue of directness vs indirectness of metaphorical language. T-unit 1C involves a comparison in which the speaker's negative mental state is directly compared to the act of drinking hemlock through the use of simile 'as though'. Although there is a metaphorical comparison in this T-unit, it does not contain metaphorically used words. The speaker is hypothetically comparing his negative mental states to the act of drinking hemlock. The action of drinking hemlock can be literal in that the speaker literally imbibes this poisonous drink. This issue of directness and indirectness is discussed by the Pragglejaz Group. They argue that "simile and a lot of analogy employ their language in direct ways, in that the words are related to concepts which are directly connected to the intended referents in the text world" (Steen, 2007b: 11). Therefore, I will not focus on the propositional analysis of this T-

unit here, but I will discuss the process of cross-domain mapping in it in chapter 4 to see which concepts are mapped across the domains.

Extract (2) with its two coordinated clauses counts as two independent T-units of discourse. The propositional analysis of Extract (3) is shown below:

2A
P1 (Is to think be full of sorrow)

2B
P1 (Despair leaden-eye)
P2 (Mod eyed leaden)

The T-unit 2A contains two metaphorically used words, the arguments 'full' and 'sorrow'. Literally, a person cannot be full of sorrow because a person is not a container to be filled, and sorrow is not a substance that can fill it up. The speaker uses reification to add a physical quality to the abstract state of sorrow. The clause (to think is to be full of sorrow) is used metaphorically here. The speaker describes a particular state of mind that results from thinking over his current situation. Through metaphor, the speaker's mind, which is the centre of thinking, is represented as a container and sorrow as a substance that fills it up. This T-unit exhibits multiple, simple, mixed, and extended metaphor. It is multiple because it has more than one metaphorical word. It is simple metaphor because there is no downgraded proposition occurring in this t-unit. It is a mixed metaphor because the two metaphorical words belong to different potential source domains and there is a cross domain mapping between these domains. It is also an extended metaphor because the metaphor continues to the next T-unit of the discourse. The metaphorical idea of being full of sorrow continues to the next T-unit by means of 'leaden-eye despairs'

The T-unit 2B contains two metaphorically used words: <u>despairs</u> and <u>leaden-eyed</u>. This expression is another ambiguous example which contains a semantic complexity. The complexity relates to the semantic item 'despairs'. It can be interpreted as a verb where the speaker's 'leaden-eyed' can experience the act of despairing. It can also be interpreted as a noun where the speaker's thinking brings him two states: one is 'sorrow' and the other is 'leaden-eyed despairs'. Taking 'despairs' as a verb means that the main proposition in 2B P1 is determined by this intransitive verb. In this context, we consider the act of despairing experienced by the 'leaden-eyed' as different from the prototypical use of the verb which involves people losing hope. This means that 'leaden-eyed' is personified as an agent suffering from the abstract state of despair. On the other hand, interpreting 'despairs' as a noun also suggests metaphorical usage. In this context 'despairs' are personified as agents whose eyes are leaden or become leaden because of living in this world. Whether used as a verb or a noun, in both cases it is metaphorical. The noun phrase 'leaden-eyed' is also metaphorical because, literally, eyes cannot be leaden and they do not despair as well. Moreover, the argument 'leaden-eye' has an internal semantic complexity; it signals the presence of the metaphorical downgraded proposition. The noun 'eye' is modified by the adjective 'leaden' and the 'leaden' is co-referential with 'eye' and also denotes a potential source domain.

The T-unit 2B is multiple metaphor because it has more than one metaphorically used words. It is also complex metaphor because it has a semantic word realised in downgraded proposition. It is also mixed metaphor because the metaphorically used words belong to a different source domain. It is restricted metaphor because the metaphor is not continued to the next T-unit.

Extract (4) with its two coordinated clauses counts as two independent T-units of discourse. The propositional analysis of sentence (4) is:

4A
P1 (Guess sweet in darkness)
P2 (Mod darkness embalmed)

4B
P1 (Endows month with)
P2 (Mod month seasonable)

The T-unit 4A contains two metaphorically used words: the arguments <u>embalmed</u> and <u>darkness</u>. Literally, the abstract concept of darkness cannot be embalmed. The prototypical use of the word 'embalmed' is associated with physical bodies. In other words, only dead bodies of animates can be embalmed. The speaker uses personification to add human qualities to the abstract phenomenon 'darkness' such as being subject to embalmment.

The noun phrase 'embalmed darkness' occurs in a metaphorical downgraded proposition that contains internal semantic complexity. It has two metaphorical arguments: 'embalmed' and 'darkness', the former argument is co-referential with the latter argument which is itself metaphorical and relates to a potential source domain. The T-unit 4A is a multiple metaphor because it has more than one metaphorical word. It is complex metaphor because it has a metaphorical word (semantic item) developed by a downgraded proposition 'embalmed darkness'. The T-unit is also a mixed metaphor because it contains metaphorical words that relate to different source domains. It is also extended metaphor because the metaphorical idea of being in 'embalmed darkness' continues to the next T-unit in which the speaker guesses the smells of flowers. The T-unit 4B will not be discussed here as it does not contain any representation of negative mental states.

Extract (5) with its subordinated clauses counts as three T-units. The propositional analysis of this extract is shown below:

5A
P1 (Listen I)
P2 (MOD of listen darkling)

5B
P1(For many a time)

5C
P1 (Have been I in love)
P2 (with P1 death)
P3 (Mod of death easeful)
P4 (Mod of love half in)

T-unit 5A contains one metaphorical word which is the adverbial 'darkling' in P2. Although one can literally be sitting in the dark and listening to sounds, the context of use of the word suggests that the speaker is not literally listening in the dark and he is not literally half in love with death. The whole extract can be conceived metaphorically. This T-unit is a single metaphor because it contains only one metaphorical word. It is also simple metaphor because the metaphorical argument does not signal the presence of a downgraded proposition. It is also pure metaphor because the single metaphorical word belongs to one source domain. The T-unit is extended metaphor because the metaphorical image of being in the dark extends to the next T-unit by means of being 'half in love with easeful death'. T-unit 5B has no metaphorical words; therefore, it will not be discussed here.

T-unit 5C has four metaphorically used words: the adverbial phrase 'in love' and the noun phrase 'easeful death'. The metaphorical argument 'in love' in P1 is used metaphorically, because death is not a human being so that the speaker can fall in love with it. Therefore, the use of this phrase is not prototypical. The speaker

145

personifies the abstract phenomenon 'death' as a human being which is capable of being loved. The noun phrase 'easeful death' in P3 is also metaphorical because literally there is no easeful or difficult death. The noun phrase occurs in metaphorical downgraded propositions and has two metaphorical arguments: 'easeful' and 'death', the former is co-referential with the latter and is used metaphorically and denotes a potential source domain. This T-unit simultaneously exhibits multiple, complex, mixed and restricted metaphor. It is a multiple metaphor because it contains more than one metaphorical word such as <u>in love</u>, <u>easeful</u> and <u>death</u>. It is complex metaphor because the noun phrase 'easeful death' signals the occurrence of a downgraded proposition. The T-unit is also a mixed metaphor because it contains metaphorical items which are derived from more than one source domain. It is restricted metaphor because it does not continue to the next T-unit.

Finally, extract (7) with its adjectival phrase (forlorn) and subordinate clause counts as three T-units. The propositional analysis of extract (7) is shown below:

7A
P1 (Forlorn)

7B
P1(Is word like bell)

7C
P1(Toll me back from thee)
P2(To my self)
P3(MOD of self sole)
P4(Possess self my)

T-unit 7A contains one word only which is the adjective 'forlorn'. Although it can be literal such as being lost or not found, its contextual meaning suggests metaphorical use. It denotes a negative mental state of being abandoned, desperate and hopeless.

Through reification, the adjective 'forlorn' is given a concrete quality such as being capable 'to toll' the speaker back to his miserable world. The other T-units 7B and 7C both contain metaphorical words that feed the representation of negative mental states. For example, 7B contains two metaphorically used words, the nouns 'word' and 'bell' acting as two arguments in this proposition. Through simile, the speaker metaphorically compares 'word' to 'bell'. Literally, a word is not a bell, it is a verbal expression used for communication; it is not made of metal. Similarly, the word 'bell' is also used metaphorically in the context because the use of the word is not prototypical. Literally, a bell refers to an object which is made of metal and produces sounds to remind us of an event not to bring some one back to his 'sole self' as in the case of the speaker. The T-unit in 7B is multiple metaphor because it contains more than one metaphorical word. It is simple metaphor because none of the metaphorical words occur in a downgraded proposition. It is also mixed metaphor because the two metaphorical words relate to different source domains. And it is also extended metaphor because the metaphorical image continues to the next T-unit where the idea of bell is meant to bring the speaker back to his sole self.

T-unit 7C contains four metaphorical words: toll, thee, sole, self. The main metaphorical proposition is identified by the transitive verb 'toll' acting as a predicate in P1. The verb is used metaphorically because literally the speaker cannot be physically brought back to his sole self. The pronoun 'thee' is also metaphorical because it evokes a concept that relates to a non-literal referent in the text, it stands for the world of the nightingale. The noun phrase in P3 'sole self' is also metaphorical because it refers to an abstract phenomenon not a physical place to be brought into. The noun phrase has two metaphorical arguments: 'sole' and

'self', the first is co-referential with the latter and also relates to a potential source domain. It signals the presence of a downgraded proposition. This T-unit is a multiple metaphor because it contains more than one metaphorical word. It is complex metaphor because it has a semantic word realised in a downgraded proposition. It is also mixed metaphor because the two metaphorical words relate to different source domains. It is a restricted metaphor because it does not continue to the next T-unit.

3.5 Conclusion

Having conducted a propositional analysis, I can make some comments on Keats's use of metaphors and their structural patterns. For instance, inside the boundaries of the T-units of the two selected poems various patterns of metaphors can be found. Generally, Keats's metaphors possess different structural variables, such as: single/ multiple metaphors; simple/ complex metaphors, pure/ mixed metaphors; and restricted/ extended metaphors. However, there are some similarities as well as differences between the two poems in terms of metaphorical language patterning. As far as the similarities are concerned, the majority of the metaphors in both poems are multiple, complex, and mixed. For example, in 'To Hope', all the 9 extracts with their 11 T-units exhibited multiple, complex, and mixed metaphors. In 'Ode to a Nightingale', 9 out of 11 T-units exhibited multiple, complex, and mixed metaphors. This might be seen as a feature of Keats's metaphorical language which seems to be characterized with stylistic complexity, but at this stage, we cannot be definite of this unless we look at the rest of his

poetry or compare it to other poets. The following tables provide a summary of these findings.

'To Hope'

Extract	T-unit				
Extract 1		multiple	complex	mixed	restricted
Extract 2	T-unit A	multiple	complex	mixed	extended
	T-unit B	multiple	complex	mixed	restricted
Extract 3		multiple	complex	mixed	restricted
Extract 4	T-unit A	multiple	complex	mixed	extended
	T-unit B	multiple	complex	mixed	restricted
Extract 5	T-unit A	multiple	complex	mixed	extended
	T-unit B	N/A[10]	N/A	N/A	N/A
Extract 6		multiple	complex	mixed	restricted
Extract 7		multiple	complex	mixed	restricted
Extract 8	T-unit A	multiple	complex	mixed	extended
	T-unit B	N/A	N/A	N/A	N/A
Extract 9		multiple	complex	mixed	restricted

'Ode to a Nightingale'

Extract	T-unit				
Extract 1	T-unit A	single	simple	pure	extended
	T-unit B	multiple	complex	mixed	extended
	T-unit C	N/A	N/A	N/A	N/A
Extract 2	T-unit A	multiple	simple	mixed	extended
	T-unit B	multiple	complex	mixed	restricted
Extract 3		multiple	complex	mixed	restricted
Extract 4	T-unit A	multiple	complex	mixed	extended
	T-unit B	N/A	N/A	N/A	N/A

---

[10] N/A means that the T-unit is not analysed either because it does not contain metaphorical words/ or it contains metaphorical words but the words do not relate to negative mental states.

Extract 5	T-unit A	single	simple	pure	extended
	T-unit B	N/A	N/A	N/A	N/A
	T-unit C	multiple	complex	mixed	restricted
Extract 6		multiple	complex	mixed	restricted
Extract 7	T-unit A	N/A	N/A	N/A	N/A
	T-unit B	multiple	simple	mixed	extended
	T-unit C	multiple	complex	mixed	restricted

The application of the procedure of propositional analysis does not indicate striking differences between the two poems. However, it is possible to see that 'To Hope' has a somewhat larger proportion of negative mental states metaphors than 'Ode to a Nightingale'. 'To Hope' has 9 extracts that contain metaphorical representation of negative mental states. 'Ode to a Nightingale' has 7 extracts containing metaphorical representation of negative mental states. In 'To Hope', 4 extracts out of 9 contain 2 or more T-units which mean it has more restricted metaphors than extended. In 'Ode to a Nightingale', 5 extracts out of 7 contain 2 or more T-units which mean it has more extended metaphors than restricted. Another key point is that only 'Ode to a Nightingale' shows examples of single and simple metaphors. There are two examples particularly in extract (1A) and extract (5A). 'To Hope' has shown no example of single and simple metaphors. In regard to the structural patterns of the metaphors in the two poems, we can notice some remarkable differences. For example, all the metaphors of negative mental states in 'To Hope' occur in downgraded propositions that make them complex metaphors; and this can be seen as a stylistic feature in this poem. In 'Ode to a Nightingale', 4 examples of metaphors do not occur in downgraded propositions which signal the presence of simple metaphors. In 'To Hope', all the metaphors are mixed, while in

'Ode to a Nightingale', there are two examples of pure metaphor. It is also worth noting that in 'To Hope' three out of nine extracts contain extended metaphors, because the three extracts contain more than one T-unit. The other six extracts contain restricted metaphors as they contain only one T-unit. In 'Ode to a Nightingale', four out of the seven extracts contain extended metaphors, because the four extracts contain more than one T-unit.

It is through the use of the propositional analysis that we were able to obtain these results. Propositional analysis facilitates seeing these different structural patterns in Keats's metaphorical language. Without employing this method, it would be difficult to approach the differences in metaphorical patterning. Propositional analysis is a useful tool in analysing metaphorical language, especially those used implicitly where the literal referent is not mentioned. It can be seen as an initial step in identifying metaphorical language. It enables discourse analysts to translate words into thoughts by moving the attention from the linguistic domain into the conceptual domain via breaking the discourse into small units of thoughts. These small units (propositions) capture the conceptual content of the linguistic structure of the text. This approach concentrates on the underlying minimal ideas contained in the texts (Steen, 2002b: 31).

However, I would like to say that although propositional analysis was to a certain extent helpful in my study of Keats's metaphors, it has some drawbacks: this analysis is rigorous and does not provide a precise account of metaphor in discourse because it only deals with two analytical levels of metaphor (linguistic expression and propositional analysis). It is of limited value to fully understand the metaphorical expressions of negative mental states in Keats's poems. Although it

151

enables me to say more about Keats's metaphorical language, it does not really help me to answer the questions of how Keats represents negative mental states. It tells me how Keats structures his metaphors and shows some differences between them. It also shows how dense the metaphors of Keats are.

This detailed approach has got me much further towards the specificity which I claimed was lacking in chapter 2. In its present shape, however, this level of measurement is very complicated and full of lexical details. It is at an abstract level and does not get us far, which is why I need to move to the next analytical level of cross domain mapping which will be discussed in chapter 4. As Steen argues, propositional analysis is only "the tip of the iceberg"; it only captures the metaphorical idea inside "the more complex conceptual mapping that metaphors are assumed to be" (Steen, 2002b: 23). Propositional analysis allows us to understand the lexical cues for metaphors. It cannot make a clear distinction between the domains that are involved in the metaphorical expression. Contrasting the most basic sense of an utterance with the current contextual meaning is not enough to identify metaphorical language (Steen, et al., 2010a: 54). There must be a cross-domain mapping between these two senses. Therefore, in chapter 4, I will move to the third analytical level of metaphor which is the cross-domain mapping. Cross-domain mapping brings the domains (source and targets) into a comparative stage to see which domain is being mapped into the other and what conceptual structures are being mapped between them. It examines in detail the process of establishing correspondences between the given conceptual domains.

Chapter Four
Cross-domain Mapping

In the previous chapter, I dealt with the first two levels of metaphor analysis (linguistic expressions and metaphorical propositions) in order to look at the structural patterns (variables) in Keats's negative mental state metaphors. Now, I am going to look in more detail at the third analytical level which is the conceptual mapping (or metaphorical mapping). After identifying the metaphorical propositions in chapter 3, I need to transform those propositions into comparative conceptual structures. This step is necessary in order to "arrive at the sets of correspondences across different domains which constitute metaphorical mappings in the cognitive paradigm" (Semino et al. 2004: 1275). In this chapter, I will discuss the source domains that help to construct the conceptualization of negative mental states in the extracts identified in chapter 3. My focus is on the process of cross-domain mapping so as to understand how Keats metaphorically conceptualizes negative mental states in terms of concepts drawn from other domains. As shown in the pilot study of chapter 2, in order to describe the experience of having a negative mental state or mood (target domain), the speaker uses some conceptual structures from other domains and experiences (source domains) and applies them to the target domain. In my pilot analysis, I dealt with 4 expressions from each poem, in this chapter, I will discuss all the expressions that contain negative mental states in the two poems. Moreover, in this chapter, I am concerned with two aspects of conceptual mapping: its diversity and multiplicity. For instance, I shall demonstrate how Keats maps from various domains to characterize negative mental states. I am

also interested in showing that the simultaneous mapping from more than one source domain makes his metaphors complex. I develop this view from chapter 3 where the presence of more than one source domain was called multiple metaphor (Crisp, et al., 2002: 63). Therefore, a simultaneous mapping from multiple source domains in a metaphorical expression will be called a multiple and diverse cross-domain mapping. The presence of one source domain in a metaphorical expression which provides a target domain with conceptual structures will be considered single cross-domain mapping.

Examining the process of mapping between domains in Keats's metaphors of negative mental states allows me to arrive at better understanding of how and why he chose to represent these states in a particular way. As we have already seen in the pilot study of chapter 2, cross-domain mapping facilitates my analysis of Keats's metaphors for two reasons: first, it provides a way to connect concepts from the domain of negative mental states with concepts from other domains. Second, it helps to structure our understanding and shape our ideas about such states by using concepts derived from everyday experiences. This will answer the question of how Keats represents negative mental states in his poems.

Before I start my analysis, I will provide a brief introductory account of the theory of cross-domain mapping which was recently developed in the work of cognitive linguists. It was shown in chapter 2 that there are two cognitive frameworks to deal with metaphor, CMT and CIT. In both of these two models, the mapping process is the most important factor which plays a central role in understanding metaphorical expressions. In the following section, I will explain what

makes mapping possible and why mapping is effective in understanding complex experiences such as mental states.

4.1 Introduction to Cross-domain Mapping

Cross-domain mapping started as an element of a general framework of linguistic metaphor introduced first by George Lakoff and Mark Johnson in 1980. Ever since, metaphor has been understood and viewed as a "conceptual mapping between domains" and it is widely believed that cross domain mapping is crucial in metaphor creation and understanding (Lakoff, 1993; Fauconnier, 1997; Kövecses, 2002; Steen, 2007a). Writers, readers, speakers and hearers conduct mapping when creating or processing metaphors (Gibbs, 2011: 532-33). Mappings are conceptual correspondences or analogies between two compared domains (Kövecses, 2010: 7). They occur when one concept – typically the target domain which is unfamiliar and has abstract qualities – is conceptualized in terms of concepts contained in the source domain which are more familiar and possess concrete qualities (Kövecses, 2010: 17). In other words, it is through the process of cross-domain mapping that an analogy between two different domains is established. The mapping process also allows for the construction of new meaning based on prior knowledge of certain concepts. As we have seen in chapter 2, the work of Lakoff and Johnson distinguished between "conceptual metaphors and linguistic metaphors". A conceptual metaphor involves "cognitive mapping between two different domains", whereas a "linguistic metaphor" is the linguistic "expression of such mapping" (Lakoff and Johnson, 1980; Kövecses, 2010; Zbikowski, 2002). Lakoff and Johnson argue that our understanding of one concept in terms of another is not total; it is

partial (Lakoff and Johnson, 1980: 13). Later, they proposed a principle called 'Invariance hypothesis' to explain what elements are mapped and what elements are not. They claim that only the portions that preserve the cognitive typology are mapped from the source domain into the target domain (Lakoff, 1990: 39, Turner, 1990: 247). Zoltán Kövecses discusses the issue of partial mapping and other related aspects such as how much is mapped from the source domain onto the target and what is left out of this mapping process. He points out that "only those portions of the source can be mapped that do not conflict with the schematic structure of the target" (Kövecses, 2010: 132). Therefore, partial mapping means only part or some parts of the source domain are mapped onto a part or some parts of the target domain. He argues that it is not possible to map the entire source domain onto the entire target domain, as this would mean that the target domain would be exactly the same as the source domain (Kövecses, 2010: 12). When a source domain is compared to a target domain "only some aspects are brought into focus". Kövecses identifies two aspects of this process: utilization and highlighting. In metaphorical utilization, some aspects of the source domain are used to understand the target (Kövecses, 2010: 93). In metaphorical highlighting, one or more aspects of the target domain are understood in terms of the source domain (Kövecses, 2010: 91). As Gerard Steen argues, when two concepts are compared in a context that shows them to belong to "two distinct and contrasted domains, the comparison should be seen as expressing a cross-domain mapping" (Steen, et al., 2010a: 39). Steen develops this criterion for metaphorical usage from Lakoff who insists on the availability of a conceptual mapping between two domains. I will, therefore, apply this criterion whenever I examine the metaphoricity of the expressions identified in

chapter 3 which can be viewed as containing a mapping between two or more distinct conceptual domains (Lakoff and Johnson, 1980; Steen, 2002b; Heywood, et al. 2002).

In chapter 2, we saw that domains are based on our prior knowledge and understanding of concepts, notions, ideas and experiences in various areas. The source domain is the better-known and the target domain is the lesser known. Without understanding a domain and its mental structure or schema, we would not be able to make any use of the terms that apply to it. The correlation between two domains is established through a set of correspondences known as metaphorical mappings. Metaphorical mappings do not occur haphazardly; they have their own system in which they operate. According to Lakoff and Johnson, metaphorical mappings are "shaped and constrained by our bodily experiences in the world" (Lakoff and Johnson, 1980: 246). In other words, metaphorical mappings are grounded in our everyday experiences and knowledge of the world. They are also one-directional, i.e. they always occur from the source domain onto the target domain not vice versa. However, this view of directionality of metaphorical mapping is critiqued by some scholars in the field such as Peter Stockwell who argues that some literary discourse provides examples where the source domain can be viewed "in the light of its mapping with the target" (Stockwell, 2002: 111). I will not discuss this point here as it is beyond the scope of my study. I am more concerned with questions such as what makes mapping possible and what the features of good mapping are. What makes mapping possible in Lakoffian words depends "on the nature of our bodies, our interactions in the physical environment, and our social and cultural practices" (Lakoff and Johnson, 1980: 247). Kövecses adds that what

makes mapping possible is the coherence that a given source domain knowledge can establish or make with the schematic structure of the target concept. In other words, it is the ability to make the structures mapped from the source domain onto the target domain coherent in terms of meaning (Kövecses, 2010: 131). This kind of mapping is not about imposing the structure of the source domain on the target domain, but it is instead about establishing correspondences between the two domains (Zbikowski, 2002: 70). This matter, as Kövecses puts it, depends entirely on our extensive and detailed knowledge of everyday understanding of the world. The other factor that makes mapping possible is the ability to preserve the basic structures of both the source and the target domains. If the basic structure of the source conflicts with the structure of the target, the result would be incoherence between the two domains (Kövecses, 2010: 121-131).

Since negative mental states are abstract experiences, they are difficult to understand literally. Understanding such complex experiences relies on our understanding of more familiar experiences drawn from other domains of knowledge. Therefore, negative mental states are required to be structured in terms of more concrete or physical experiences to make them more comprehensible to us. So as to make the abstract concepts more familiar some conceptual structures (usually concrete) need to be borrowed from other domains to be applied to these abstract phenomena so that they can be understood in a concrete and more familiar way. It should be worth noting that before applying the process of cross-domain mapping, concepts in the target domain (the abstract states) lack the qualities they acquire after running the mapping process (Kövecses,

2010: 9). This means that it is only after running the mapping process that it becomes possible to view these concepts with their new qualities.

Structuring cross-domain mapping can help us to understand the way Keats represents negative mental states. It makes the connection between the domain of negative mental states and concepts in other domains possible. Once such connection between domains is established, elements from each domain will blend together to create new relationships and elements (Zbikowski, 2002: 65). It is through mappings that we structure our understanding of mental states, by building up integrated systems of terms and relations through which we describe experiences and conceptions from other domains. The theory of cross-domain mapping can provide a way to account for Keats's metaphors of negative mental states. In the following section I am going to work out the cross-domain mappings that constitute Keats's metaphors of negative mental states in the extracts which were identified in chapter 3. My procedure in this chapter is to look at what activates the process of cross-domain mapping (the semantic items which activate mapping), and how mapping can provide concepts in the target domain of mental states with new concepts derived from other domains. As I did in the previous chapter, I will start with analysing the extracts from 'To Hope', and then I will look at extracts from 'Ode to a Nightingale'. As explained on page 153, the analysis here differs from the pilot study because I deal with more metaphorical expressions and also I am interested in the diversity and multiplicity of the cross-domain mapping in these metaphors.

4.2 Cross-domain Mapping in 'To Hope'

In this section, I will examine metaphors that conceptualize negative mental states in Keats's 'To Hope'. The extracts which I will analyse are drawn from chapter 3 where the propositional analysis was performed. A list of these extracts is provided below for the sake of convenience. In my pilot analysis of chapter 2, I had already intuitively discussed four of these expressions. My analysis in this section differs from the analysis of the pilot study for a number of reasons. Firstly, in this section, there are more metaphors than in the pilot study because I deal with all the metaphorical expressions that represent negative mental states in this poem, not with a selection as I did in chapter 2. Secondly, my analysis in this section is not based on intuitive impressions as in chapter 2: the analysis will demonstrate how the identification method helps to find metaphors that I have not identified as such before and also to consider multiplicity and the diversity of cross-domain mapping which was not covered in my pilot analysis. Thirdly, the analysis in this chapter is grounded in the propositional analysis of chapter 3 which allows "the transformation of the linguistic expressions of the text into conceptual structures in the form of a series of propositions" (Steen, 2007b: 17). Therefore, it is useful to look at these extracts again to consider these issues which were not covered in the pilot study.

1- "And Hateful thoughts enwrap my soul in gloom" (l. 2)

2- "Should sad Despondency my musings fright,
And frown, to drive fair Cheerfulness away," (l. 9-10)

3- "And keep that fiend Despondence far aloof!" (l. 12)

4- "Should Disappointment, parent of Despair,

160

Strive for her son to <u>seize</u> my <u>careless</u> <u>heart</u>;" (l. 13-14)

5- "Whene'er the <u>fate</u> of those I <u>hold</u> <u>most</u> <u>dear</u>
<u>Tells</u> to my <u>fearful</u> <u>breast</u> a tale of sorrow," (l. 19-20)

6- "O <u>bright-eyed</u> <u>Hope</u>, my <u>morbid</u> <u>fancy</u> <u>cheer</u>;" (l. 21)

7- "Should e'er <u>unhappy</u> <u>love</u> my <u>bosom</u> <u>pain</u>" (l. 25)

8- "And as, in <u>sparkling</u> <u>majesty</u>, a star,
<u>Gilds</u> the <u>bright</u> <u>summit</u> of some <u>gloomy</u> <u>cloud</u>;" (l. 43-44)

9- "So, when <u>dark</u> <u>thoughts</u> my <u>boding</u> <u>spirit</u> <u>shroud</u>" (l. 46)

After using propositional analysis to identify metaphorical ideas in these extracts in chapter 3, I will now discuss the process of cross-domain mapping to see how the poetic voice maps structures from various domains onto the domain of negative mental states. As was shown in chapter 3, this step is the third level of metaphor analysis in Crisp et al.'s taxonomy.

To start with sentence (1), "And Hateful thoughts enwrap my soul in gloom". This linguistic expression implies a negative mental state/mood experienced by the speaker. The speaker calls on hope to save him from the 'hateful thoughts' which are trying to 'enwrap' the speaker's 'soul in gloom'. There is an implicit comparison posited in this expression that qualifies it to be seen as metaphorical. For example, it is possible to construct a nonliteral mapping between the domain of negative mental state and other domains such as the domain of hate 'hateful', the domain of thinking 'thought', the domain of covering 'enwrap', the domain of immaterial or spiritual being 'soul', and the domain of light 'gloom'. The conceptual mapping is simultaneously taking place between all these conceptual domains. To spell this out: first, we are required to check which of the concepts in this line designate indirect usage. The indirect cases of this line are the following semantic items: 'hateful',

'thoughts, 'enwrap', 'soul', and 'gloom'. It is possible to notice that in each of these examples, "a nonliteral comparative mapping between two domains has to be performed in order to achieve semantic coherence" (Steen, 2002b: 18). The metaphorical vocabularies emphasize the role of the source domain(s) in providing conceptual categorization for the target domain of negative mental state. The speaker borrows structures from each source domain to map them onto the target domain of his negative mental state 'hateful thoughts'. For example, the speaker's 'hateful thoughts' in the target domain can be seen as a result for a specific source domain activity, i.e., the act of enwrapping. The speaker maps personal features or qualities such as possessing a motive to perform an action of 'enwrapping' onto the abstract state 'hateful thoughts' which helps us to personify it. Craig Hamilton argues that "mapping a personified source domain onto a target domain of an idea or an object or an emotion will yield personification" (Hamilton, 2002: 412). Personification, as Zoltán Kövecses puts it, "permits us to use knowledge about ourselves to comprehend other aspects of the world" (Kövecses, 2010: 56). The speaker personifies the abstract 'thoughts' as an agent performing an act of wrapping upon his 'soul' which is another abstract phenomenon. He maps selected features such as the ability of wrapping onto the target domain of negative mental state 'hateful thoughts'. In running an act of personification, the speaker attempts to bring experiences such as negative mental states down to human scale so that we become able to conceive them "concretely as personified agents analogous to human beings" (Hamilton, 2002: 413). The speaker also transforms negative mental states from experiences into actions performed by an agent who is a property of the source domain (Hamilton, 2002: 213). It is clear that thoughts do not literally

enwrap a soul in gloom. The basic meaning of the verb 'enwrap' is more concrete than the contextual meaning, and relates to a bodily action (e.g., wrapping things with hands). In a similar vein, the speaker's soul is not a concrete object to be enwrapped. Moreover, the abstract notion of 'gloom' is not a physical place to be occupied by an object. These concepts are indirectly used to "designate other literal referents" in the text. As Gerard Steen argues, in order to achieve that semantic coherence "we need metaphorical mappings to get from the activated concepts to the intended referents in the projected situation" (Steen, 2002b: 19). A mapping arises from the concrete domain of wrapping objects to the abstract domain of a soul. The hateful thoughts that enwrap the speaker's soul in gloom act as an agent who performs the action of wrapping which is mapped from the domain of enfolding objects. The speaker explicitly picks up a piece of knowledge such as folding or covering objects with material from the source domain of enwrapping and carries it over onto the target domain of negative mental state. The outcomes of this mapping are: the speaker's 'soul' is reified as a physical object, and his 'hateful thoughts' are personified as an agent whose job is to enwrap objects, and also 'gloom' is reified as a more concrete material such as a wrapper in this context. The speaker's negative mental state corresponds to the process of wrapping objects with a wrapper, and also corresponds to the state of darkness.

There is a semantic complexity in this expression that has been noticed by some metaphor scholars such as John Heywood, Elena Semino and Mick Short; this semantic complexity relates to the analysis of adjectives in metaphorical expressions (Heywood, et al., 2002: 43). The noun phrase 'hateful thoughts' contains two words: the head noun 'thoughts' is pre-modified by the adjective

'hateful'. In the paragraph above, I explained the metaphoricity of the abstract notion of 'thoughts'; it is metaphorically used because the concept evoked by this noun belongs to the domain of thinking. The complexity in this noun phrase is created by the use of the adjective 'hateful' and the question of its metaphoricity. There are two opinions concerning the role of adjectives in such metaphorical expressions. The first opinion sees the adjective as literally belonging to the concept evoked by the head noun (Heywood, et al., 2002: 43). According to this view, the adjective 'hateful' can be seen as literally belonging to the concept evoked by the noun 'thoughts'. In such a case, the notion of 'hatefulness' is part of the concept evoked by 'thoughts' itself. Therefore, the adjective 'hateful' is used metaphorically and involves mapping from the same source domain which is evoked by 'thoughts'. In other words, the fact that 'hateful' pre-modifies 'thoughts' means that 'hateful' evokes the concept of hatefulness of the speaker's 'thoughts' rather than hatefulness in general. The second view considers the concept evoked by the adjective as separate from the concept evoked by the head noun (Heywood, et al., 2002: 43). The advocates of this view argue that nouns differ from adjectives; nouns "tend to refer to entities" while adjectives "typically denote properties of entities" and "they do not necessarily correlate with a particular type of entity" (Heywood, et al., 2002: 44). According to this view point, 'hateful' does not necessarily belong to the same source domain evoked by the head noun 'thoughts'. It can relate to a separate domain by itself such as the domain of hatred in general. For example, it can be applied to other experiences; there could be a hateful person, hateful feeling, hateful event, and hateful system etc. In this case, the adjective 'hateful' in the noun phrase 'hateful thoughts' relates to a separate source domain. Therefore, it is

metaphorically used and involves mapping from a separate source domain; it evokes the concept of hatred or hatefulness in general. In my analysis, I will favour the second interpretation because it involves mapping across separate domains. Considering the concepts evoked by an adjective as a separate domain will allow mapping a "further set of emotional associations onto the target domain" (Heywood, et al., 2002: 42). As shown in the propositional analysis of chapter 3, adjectives can provide separate source domains which can feed the metaphorical expression with further conceptual structures. By considering the two metaphorically used words in the noun phrase 'hateful thoughts' as relating two separate domains will allow me to see the semantic complexity of this metaphorical expression. The speaker simultaneously maps structures from the domains of hatred and thoughts consecutively to create this expression. It is possible to assume that the speaker maps some models of unpleasantness from the domain of hatred onto the domain of thoughts to establish the target domain of negative mental state. In the following extracts, I will use this procedure to interpret similar examples of metaphorical noun phrases which contain an adjective that modifies a noun, viewing them as expressions that involve two separate domains.

By the virtue of cross-domain mapping, we are able to understand the speaker's experience of negative mental state in terms of other concepts from other domains. Cross-domain mapping involves partial mappings of counterparts between separate domains. A closer look at the expression: 'Hateful thoughts enwrap my soul in gloom' reveals that the cross-domain mappings are activated by three scenarios: the first scenario is explained by enwrapping; the second scenario conceptualizes negative mental states as hateful thoughts; and the third scenario

describes negative mental states in terms of gloom. We should also notice that the target domain of negative mental states lacks the features that have been mapped onto it from these source domains. It is only after activating the process of cross-domain mapping that the concepts in the target domain possess these qualities. For instance, the 'hateful thoughts' cannot perform the physical act of enwrapping before the process of cross-domain mapping is activated. Similarly, it is impossible to imagine the speaker's 'soul' as an object or the abstract phenomenon 'gloom' as a physical location before activating the process of cross-domain mapping. When this linguistic expression 'Hateful thoughts enwrap my soul in gloom' is generalized in accordance with Lakoff and Johnson's formula, it is possible to see that the mappings contained in it are quite conventional as they involve similar mappings to conceptual metaphors such as: EMOTION IS OPPONENT (Kövecses, 2010: 108), STATES ARE OBJECTS (Kövecses, 2017: 22), A MENTAL STATE IS A PHYSICAL OBJECT (Yu, 2008: 258) and STATES ARE LOCATIONS (Lakoff and Johnson, 1999: 194). These are also the everyday experiences that shape the speaker's concept of negative mental state and the result of the cross-domain mappings that have been performed by the speaker in this linguistic expression. It should also be noticed that this linguistic expression 'Hateful thoughts enwrap my soul in gloom' exhibits a sequence of connotations selectively projected from concepts in more than one source domain that are simultaneously mapped onto the target domains. The analysis in this extract shows that this metaphor works on multiple levels and layers. This kind of mapping can be called multiple mapping as it involves multiple source and target domains contributing to the creation of this metaphorical expression.

In extract (2), the linguistic expression "Should sad Despondency my musings fright/ And frown, to drive fair Cheerfulness away" implies another negative mental state which is experienced by the speaker. It is conceptualized as a vicious opponent performing an act of frightening and frowning upon the speaker who invokes hope to 'peep with the moon-beam' to soothe the effect of this negative mental state. The example in this extract differs from the previous one because it contains an explicit reference to a negative mental state for the first time in this poem. In the previous extract, a negative mental state was metaphorically represented as 'hateful thoughts'. In this extract, the speaker's negative mental state is explicitly named as 'sad Despondency'. However, the whole expression is highly metaphorical as it is possible to construct a nonliteral mapping between the target domain of negative mental state and the source domains expressed by the semantic items such as 'fright' and 'frown' which designate indirect usage. As explained in chapter 3, the propositional analysis of this extract shows that it contains more than one concept that is involved in the metaphorical mapping. Some of these concepts are connected with nonphysical experiences such as 'sad', 'Despondency', 'fright', 'fair' and 'cheerfulness'; and others are connected with physical experiences such as 'frown' and 'drive'. All of these concepts carry a range of negative effects that can be sensed in the production of this metaphorical expression (Steen, 2002b: 20). To understand this metaphorical expression, we are required to use our prior knowledge of each concept involved in it. As noted by Jordan Zlatev, the knowledge of the source domain has a crucial impact on our understanding of the metaphorical expression (Zlatev, et.al., 2009: 230). People can better understand metaphorical expressions when they have knowledge about the domains that are mapped onto

one another. For example, the concepts of 'sad', 'Despondency', 'fright' and 'frown' in this expression have negative valences in terms of affect. Although 'sad' and 'Despondency' are clearly marked as negative states, they are metaphorically employed in their contextual use via personification. For instance, the abstract state of 'Despondency' is personified as a human who can experience sadness. It is also given other features such as the ability to 'frown' and 'fright' the speaker's 'musings'. Personification allows this abstract phenomenon to be viewed in a more concrete way: as an agent performing two actions on the speaker. In fact, there are three abstract concepts which are personified in extract (2). Beside the concept of 'Despondency', another personification relates to the abstract concept of 'musings'. The speaker's 'musings' are personified as a receiver of the two negative actions of 'fright' and 'frown'. The third personification in this extract relates to the abstract concept of 'Cheerfulness'. It is also personified as an agent who can be physically driven away.

The cross-domain mapping is activated by the two verbs: the transitive verb 'fright' and intransitive 'frown'. They provide two source domains for the speaker to map conceptual structures from them onto the target domain of negative mental state. For example, the speaker maps some selective structures such as causing sudden fear or terror from the source domain of 'fright' onto the domain of negative mental state of 'sad Despondency'. The structures which are mapped from this domain activate a scenario in which the speaker's negative mental state is frightening him. According to this mapping, the negative mental state corresponds to an opponent, and the effect of this state corresponds to the act of frightening. Similarly, the speaker maps some properties such as anger or scowling from the

source domain of the facial expression 'frown' onto the domain of negative mental state. Mapping from this source domain activates a physical scenario of knitting the brows in which the speaker's negative mental state is frowning at him with contempt as a gesture or expression of anger.

Another cross-domain mapping is activated through the transitive verb 'drive'. The verb provides another source domain for this metaphorical expression. The speaker also maps conceptual structures from the domain of forcing an animate to move in a particular direction ('drive') and maps them onto the domain of negative mental state of 'sad Despondency'. Literally, 'Despondency' cannot drive 'Cheerfulness' away, and the abstract state of cheerfulness cannot be driven. The conceptual structures which are mapped from the source domain of 'drive' activate a physical scenario in which the speaker's negative mental state 'sad Despondency' is acting upon his positive mental state 'fair Cheerfulness' and causing the latter to be driven away. Consequently, the result of this negative act causes the absence of 'Cheerfulness' which can be considered as a negative mental state. Before the mapping process, the speaker's negative mental state did not possess the given qualities of frightening, frowning and driving. Through conceptual mapping, we are able now to see partial mappings of counterparts across these separate domains become available in the target domain. The speaker selects connotations such as causing sudden fear and horror or showing anger and displeasure as well as causing positive qualities to be driven away from three familiar conceptual domains of frightening, frowning and driving and projects them onto the less familiar domain of negative mental state. The speaker's negative mental state corresponds to an opponent performing a negative act upon the passive speaker. The cross-domain

mappings that have been performed by the speaker here have been EMOTIONS ARE OPPONENTS (Kövecses, 2010: 108); and SAD IS OPPONENT (Kövecses, 2010: 334). The discussion in extract (2) "Should sad Despondency my musings fright and frown, to drive fair Cheerfulness away" identifies multiple cross-domain mappings occurring across various source and target domains. Therefore, the mapping process is multiple and diverse.

Extract (3) "And keep that fiend Despondence far aloof" contains a linguistic expression that describes another negative mental state/mood experienced by the poetic voice. The speaker demands help from hope to keep 'fiend Despondence' away from him. Although 'Despondence' is a negative mental state which is explicitly referred to in this extract, the noun phrase 'fiend Despondence' can be conceived metaphorically for the following reasons. First, through personification, this abstract state is given the qualities of an enemy or a foe that may seize or destroy the speaker; it is conceptualized in a more concrete way. Second, it is associated with the concept of evil so as to acquire supernatural elements which are mapped from the domain of 'fiend'. As a result of this association, the abstract state of 'Despondence' is represented as a sinister creature that the speaker wants to keep 'far aloof'. The third reason relates to the use of the verb 'keep' because literally 'Despondence' is not a physical entity to be kept away.

The noun phrase 'fiend Despondence' contains a metaphorical semantic complexity generated by the adjective 'fiend'. The use of 'fiend' is metaphorical because the concept evoked by it directly belongs to the domain of evil, but here it is applied to the negative mental state domain evoked by 'Despondence'. To

understand this metaphorical expression, first we need to explicate the cross-domain mapping in it. Through cross-domain mapping, the speaker relates his negative mental state to an experience of evil. The conceptual mapping is structured between the domain of demon or evil spirit provoked by the noun 'fiend' and the domain of negative mental state 'Despondence'. The noun 'fiend' which acts as a pre-modifier for head noun 'Despondence' can be considered as a separate source domain by itself. As I mentioned earlier regarding extract (1), adjectives acting as modifiers can be considered separate domains in terms of mapping conceptual structures onto the target domains. Therefore, the word 'fiend' can stand as a source domain that evokes multiple senses such as evil, enmity and monstrosity. It can provide more than one conceptual structure to the target domain of negative mental state of 'Despondence'. For example, the word 'fiend' can relate to the domain of diabolical being in general where conceptual frames such as evil spirit, demons, devils, foe and enemy can be mapped onto the domain of negative mental state. It can activate the scenario in which the speaker's negative mental state corresponds to a diabolical being which possesses destructive influences and enacts them upon the speaker. On the other hand, it can also relate to the domain of monster where conceptual structures such as an awful monster or a sinister creature can be applied to the speaker's negative mood. This can activate a physical scenario in which the speaker's negative mental state corresponds to a baleful creature that threatens and menaces the speaker. In both cases, a physical scenario evoked by the word 'fiend' is mapped onto the more abstract domain of negative mental state 'Despondence'. The speaker applies a concrete and physical sense to an abstract phenomenon. As a result of this cross-domain mapping, the

171

speaker's negative mental state could perform an act of negativity upon him (e.g., destroy him as evil destroys innocents). The cross-domain mappings that have been performed by the speaker here have been those of SADNESS IS A CAPTIVE ANIMAL, SADNESS IS AN OPPONENT (Kövecses, 2000: 25-26), and EMOTIONS ARE PHYSICAL ENTITIES (Barcelona, 2003: 264). The inability to withstand the attacks of this opponent is mapped onto the speaker's inability to control his negative mental state.

The other cross-domain mapping is activated by the transitive verb 'keep' which evokes a physical scenario of taking hold of a concrete object so as to control its movement. The physical scenario is applied to an abstract phenomenon of 'hope'. Extract (3) exhibits double mapping. Double mapping occurs when two source domains provide a target domain with conceptual frames and structures. Two source domains – fiend and keep – provide the domain of negative mental state with correspondences that make it understood in a concrete way.

In extract (4) "Should Disappointment, parent of Despair/ Strive for her son to seize my careless heart", the negative mental state is represented as a hunter who wants to 'seize' the speaker's heart. The speaker calls on hope to 'chase' this hunter away and save him from her darts. This example is very similar to those in extracts (2) and (3) in terms of explicitly naming negative mental states, and also in terms of using capitalization to mark personification. In this expression, two negative mental states are named, 'Disappointment' and 'Despair', which are also linked to the absence of hope as in the previous extracts. They are also personified as human beings; 'Disappointment' as a mother and 'Despair' as 'her son'. Through

personification, certain features from the domain of parenting are mapped onto the negative mental state domain. As a result of this mapping, it becomes possible to see the two abstract phenomena in a more concrete way; 'Disappointment' as mother who strives for 'her son', 'Despair'. The other metaphorical items that designate indirect usage are the intransitive verb 'strive', the transitive verb 'seize', the nouns 'parent' and 'son'. The verb 'strive' activates a physical scenario in which a great effort to achieve something is performed by 'Disappointment' which is represented as a human actor. Through the process of cross-domain mapping, the speaker brings the experience of the negative mental state down to human scale where an agent 'parent' is seen as striving and struggling for the sake of 'her son'. Similarly, the verb 'seize' also activates another physical scenario in which the abstract state of 'Disappointment' is performing another physical act; seizing the speaker's 'careless heart'. As a result of the cross-domain mapping, the speaker's negative mood corresponds to a predator that preys on him.

As for the other metaphorical arguments in this extract, a cross-domain mapping is also constructed between the source domain of family in which the concepts of 'parent' and 'son' are also mapped onto the target domain of negative mental state. The speaker picks up some properties such as responsibilities involved in this domain e. g. having children and meeting their needs from the source domain of parenthood to carry them over to the target domain of negative mental state. The speaker's negative mental state is compared to a mother who strives to seize the speaker's heart to feed her son. This mapping involves a few counterparts and structures such as working hard for the sake of a son is highlighted.

To sum it up, in extract (4), the speaker's negative mental state has been connected with multiple concepts which are drawn from various domains such as: parenting 'parent', progeny 'son', struggle 'strive', and possession 'seize'. Cross-domain mapping allows partial mappings of counterparts between these separate domains to take place so as to represent negative mental state metaphorically. Each source domain activates a scenario in which the less familiar abstract states of 'disappointment' and 'despair' are structured and understood in terms of the more familiar experiences of the source domains. Once again, the speaker transforms the negative mental state from an abstract experience into an action(s) performed by an agent who is a property of the source domain(s). Negative mental states are personified and acting on the speaker as in the other extracts above. The cross-domain mappings that have been performed by the speaker here have been those of SADNESS IS AN OPPONENT (Kövecses, 2000: 26). The inability to withstand the attacks of this opponent is mapped onto the speaker's inability to control his negative mental state. Again, the metaphor in extract (4) "Should Disappointment, parent of Despair/ Strive for her son to seize my careless heart" works on different levels. The kind of mapping in this extract is multiple and diverse because it involves mapping correspondences simultaneously from various conceptual source domains such as parent, son, seize and strive.

In extract (5) "Whene'er the fate of those I hold most dear/ Tells to my fearful breast a tale of sorrow"; the linguistic expression indicates another negative mental state of the speaker. He invokes hope to comfort him when 'fate' tells his 'fearful breast a tale of sorrow' about his loved ones. The speaker's negative mental state is represented as a 'fearful breast'. In this linguistic expression, the speaker

uses two personifications. In the first one, the abstract concept 'fate' is personified as a story teller who tells a 'tale of sorrow'. In the second personification, the speaker personifies 'fearful breast' as a passive agent who listens to that tale. The speaker conceptualizes his negative mood in terms of a state of fear – which is already a negative mental state – that fills up the speaker's breast. The noun phrase 'fearful breast' signals the use of a container metaphor; the breast is represented as a container and fear is the emotion that fills it up (Kövecses, 2000: 23). Through cross-domain mapping, some conceptual structures are mapped from the domain of container onto the domain of body part 'breast'. The speaker's 'breast' is depicted as a container in which the emotion of fear is located. Reification is used to add a sense of concreteness to the abstract phenomenon of fear. Reification is already discussed in section 2.2.2 on page (64). As a result of the process of reification, some selected conceptual structures are mapped from the domain of material onto the domain of abstract emotion. Through conceptual mapping fear is viewed here in a more concrete way; a substance or a concrete material in a container. It is also possible to see the speaker's negative mental state 'fearful breast' in terms of a physiological effect of the emotion of fear itself. For example, some emotions are believed to cause change in heart rate, or a feeling of physical discomfort or difficulty in breathing (Barcelona, 2003: 258). The speaker's state of fear has become chronic and affects his imagination. He later describes it as a 'morbid fancy' which will be discussed in extract (6).

There is another important cross-domain mapping that explains how the speaker's negative mental state is fed and supplied with negativity: it is only nourished with bad news and unhappy tales. This mapping is performed between

the source domain of verbal activity 'tell' and mapped onto the target domain of supernatural power 'fate'. According to this mapping, 'fate' is conceptualized as the active agent who performs the action of providing the speaker's 'fearful breast' with tales of sorrow. Although the cause of fear could be internal and situated in one's self, in this expression, fear is conceptualized as an external factor that goes into a person from outside (Kövecses, 2012: 81). It is not an internal factor that causes the speaker's fear; it is the destiny of those people he cares about that generates this negative mental state. The main cause of the speaker's state of fear is the tale of sorrow about his relatives which is told to him by fate. The cross-domain mapping allows us to see the speaker's negative mood as an entity that can cause him physical or mental suffering. Once again, extract (5) is similar to extracts (1), (2), (3) and (4) where the negative mental states are acting upon the speaker. Here, in extract (5), the negative mental state is conceptualized as causing a physical effect on the speaker's body part 'breast'. The larger cross-domain mappings that have been performed by the speaker here have been those of THE BODY IS A CONTAINER, EMOTIONS ARE PHYSICAL ENTITIES, and EMOTIONS ARE SUBSTANCES (Dirven and Pörings, 2003: 18). The cross-domain mapping of this extract is multiple and involves mapping across multiple source and target domains.

In extract (6) "O bright-eyed Hope, my morbid fancy cheer", the speaker prays to hope to 'cheer' up his 'morbid fancy'. The noun phrase 'morbid fancy' is a metaphorical representation of the speaker's negative mental state. It is indirectly used here and contains two concepts that designate indirect usage: the adjective 'morbid' and the noun 'fancy'. By 'fancy', it is meant "the process, and the faculty, of forming mental representations of things not present to the senses; chiefly

applied to the so-called creative or productive imagination, which frames images of objects, events, or conditions that have not occurred in actual experience" (*Oxford English Dictionary*, *2018*). The noun phrase 'morbid fancy' also contains semantic complexity which is generated by the adjective 'morbid' as a separate source domain. It is possible to argue that this noun phrase results from a cross-domain mapping in which the speaker maps some conceptual structures from the domain of morbidity and applies them onto the domain of the abstract phenomenon 'fancy'. Literally, the concept evoked by the word 'morbid' applies to a physical entity (physical illness), but here it is applied to an abstract domain of mental state 'fancy'. Although 'fancy' is a different kind of entity from a biological entity, the separate domains can share some structures through the process of cross-domain mapping. For example, conceptual mapping allows us to see the speaker's fancy in a more tangible way; it is like a physical body part or a living organism susceptible to diseases; it can suffer a state of illness or be diseased. The expression 'morbid fancy' is similar to other expressions discussed in previous extracts such as 'hateful thoughts' in extract (1), 'sad despondency' in extract (2), 'fiend despondence' in extract (3), 'careless heart' in extract (4), and 'fearful breast' in extract (5). In terms of valence, morbidity has a negative valence and it is always associated with negativity. The noun phrase 'morbid fancy' is meant here to provide a fictive comparison to the speaker's negative mental state. The comparison involves a cross-domain mapping performed by the speaker between the source domain of 'morbid fancy' and the target domain of negative mental state. The metaphor represents the speaker's mood in terms of illness: 'morbidity'. The cross-domain mapping occurs between the source domain provoked by the concept of morbid

and the target domain of negative mental state. The word 'morbid' involves a mapping of the domain of pathology onto the domain of negative mental state. By the virtue of cross-domain mapping, the deterioration of physical health in the domain of morbidity corresponds to the deterioration in mental state. The effect of this mapping is to attribute a sense of sickness or disease to the speaker's negative mood. The other cross-domain mapping is activated by the intransitive verb 'cheer'. Fancy is conceptualized as a sick person who is required to be cheered up. Through personification the speaker attributes personal traits to the abstract state of fancy. This state of 'morbid fancy' can be linked with similar states like 'hateful thoughts' in extract (1) and 'dark thoughts' which will be discussed in extract (9). It can be assumed that the speaker's 'hateful thoughts' and 'dark thoughts' are caused by his morbid fancy. As a result of these mappings the speaker's negative mental state is conceptualized in terms of a pathological state of illness which requires care and healing. The mappings which are performed by the speaker in the expression 'my morbid fancy cheer' are quite conventional as they involve similar mappings to the conceptual metaphor SADNESS IS AN ILLNESS (Kövecses, 2000: 25). The analysis identifies multiple cross-domain mapping in this extract; it involves mapping correspondences from various conceptual source domains.

Extract (7) "Should e'er unhappy love my bosom pain" has a linguistic expression that suggests another negative mental state experienced by the poetic voice. The speaker beseeches hope to sooth the 'pain' which is caused by his 'unhappy love'. The expression in this extract can be linked to similar expressions in previous extracts where the negative mental states are depicted as acting on the speaker. The speaker's negative mental state is conceptualized in terms of a

physical sensation of pain. The pain in the speaker's bosom is not physical; it is emotional. The noun phrase 'unhappy love' can be considered as a metaphorical representation of the speaker's negative emotional or mental state. Although love is a positive mental state which can cause happiness, the concept provoked by the noun phrase 'unhappy love' is mainly negative. The adjective 'unhappy' adds a negative valence to the positive experience of love. Through conceptual mapping, the positive experience of love is provided with conceptual structures such as sad and miserable mapped from the domain of 'unhappy' onto the domain of the abstract phenomenon of 'love'. The other cross-domain mapping is activated by the transitive verb 'pain' through which the experience of 'unhappy love' is transformed from an emotional experience into a more concrete and bodily experience of a physical sensation that targets his bosom. The verb 'pain' also has a negative valence and it is always connected with bad experiences; it evokes a negative physical sensation. The mapping in this expression occurs between the source domain of physical sensation 'pain' and the target domain of negative mental state 'unhappy love'. The speaker picks up some structures from the domain of pain such as causing physical sensation and carries them onto the domain of negative mental state. This mapping includes correspondences between the properties of the physical pain and the properties of mental pain. The negative mental state 'unhappy love' corresponds to a physical force that causes the physical sensation of pain in the speaker's bosom. The cross-domain mappings that have been performed by the speaker here have been those of EMOTIONAL EFFECT IS PHYSICAL CONTACT (Lakoff and Johnson, 1980: 50), and SAD IS OPPONENT (Kövecses, 2000: 26). The speaker conceptualizes the nonphysical in terms of the physical, or in Lakoffian words "the

less clearly delineated in terms of the more clearly delineated" (Lakoff and Johnson, 1980: 59). The speaker's experience of 'unhappy love' is physically realized through the use of cross-domain mapping. Extract (7) exhibits multiple cross-domain mapping; it involves mapping structures from multiple source domains onto more than one target domain.

In extract (8) "And as, in sparkling majesty, a star/ Gilds the bright summit of some gloomy cloud", we encounter another representation of negative mental state in this linguistic expression. The speaker, hypothetically, invokes hope to act as a star that brightens the 'gloomy cloud' which darkens the horizon. In this extract, the speaker's negative mental state is conceptualized as a 'gloomy cloud' which blackens and dims his internal landscape. The noun phrase 'gloomy cloud' is another interesting example of the semantic complexity which is related to adjective modifiers. It is possible to argue that there are two separate source domains in this noun phrase: one is activated by the adjective 'gloomy' and the other by the noun 'cloud'. The noun phrase 'gloomy cloud' contains semantic complexity that relates to noun-adjective combination. It can be seen as a result of a cross-domain mapping between the domain of gloom and the domain of cloud. Some structures such as darkness and blackness from the source domain of gloom are mapped onto the domain of cloud. The noun phrase 'gloomy cloud' is a metaphorical representation of the speaker's negative mental state. Although the two domains 'gloomy' and 'cloud' appear to be separate, both of them can provide a sense of darkness to the target domain of negative mental state. For example, the speaker maps conceptual structures from the domain of darkness 'gloom' onto the domain of his negative mental state. As a result of this mapping, the speaker's

negative mental state corresponds to a state of darkness that makes him unable to see. A similar conceptual structure such as a sense of darkening or causing darkness can be mapped from the domain of cloud onto his negative mental state. As a result of this mapping, the speaker's negative mental state corresponds to a thick cloud which prevents light and darkens the speaker's inner life. The speaker selectively applies the negative concept of the cloud onto his negative mental state. Although the concept of cloud can be positive – like generating water for new life, or can be associated with positive emotions such as expressing happiness, as *he is on cloud nine* – it can also activate negative scenarios as in this expression 'gloomy cloud'. The positive aspects of 'cloud' are not mapped in this metaphor because 'gloomy' evokes correspondences with the negative aspects of cloud domain. When the speaker's negative mental state is compared to a cloud, the correspondences concentrate on what the two domains may share either in shape or function. As far as shape is concerned, the speaker's negative state is depicted as thick and dense as a 'gloomy cloud'. The two compared domains may also share similar function; as a cloud may block light, the speaker's negative state prevents positive thoughts and darkens his internal landscape. These correspondences seem to have physical motivation, clouds loom in the sky to prevent light and the speaker's negative mental states gather in his mind to prevent positive thoughts. It can be linked to the wider context of the whole poem where the speaker is seen as unable to see his way forward. His negative mental state prevents clear visions about his future life. Earlier in this poem, he mentions 'hateful thoughts', and later he talks about 'dark thoughts'. They can be seen as linguistic cues for this gloomy cloud. Therefore, the speaker's negative mental state clouds his vision about the future life and the

people he loves. The cross-domain mappings that have been performed by the speaker here have been those of SAD IS DARK (Kövecses, 2000: 25). The discussion in extract (8) identifies double mapping because there are two source domains – gloomy and cloud – provide frames and structures to the target domain.

In extract (9) "So, when dark thoughts my boding spirit shroud", the speaker appeals to hope to save him from the 'dark thoughts' which attempt to 'shroud' his 'boding spirit'. This example looks very similar to the example discussed in extract (1) where negative mental state was metaphorically represented as 'hateful thoughts'. The negative mental state in this example is represented in terms of 'dark thoughts' which act deliberately on the speaker's spirit. This expression reminds us of other expressions earlier in the poem where abstract states are performing certain acts on the poetic voice such as 'hateful thoughts' acts on his 'soul' in extract (1), 'sad despondency' acts on his 'cheerfulness' in extract (2), 'disappointment' acts on his 'careless heart' in extract (4), 'fate' acts on his 'fearful breast' in extract (5) and 'unhappy love' acts on his 'bosom' in extract (7). Extract (9) involves a net of diverse mappings across separate domains. The first cross-domain mapping is activated by the transitive verb 'shroud' which evokes a physical scenario in which an agent is seen as attempting to perform an act on the speaker's 'spirit'. Literally, 'dark thoughts' cannot perform the act of shrouding, and the speaker's 'spirit' is not a concrete object to be shrouded. With the use of reification, the abstract phenomenon 'spirit' is given a concrete quality. Moreover, the speaker uses two personifications in this extract: in the first, the abstract phenomenon 'dark thoughts' is personified as the doer of the action – a human agent shrouds the speaker's 'boding spirit'. In the second personification, another abstract phenomenon – the

182

speaker's spirit – is represented as the receiver of the act of shrouding. The metaphorical use of the verb results from the contrast between its basic meaning and the contextual meaning. The basic meaning of the verb 'shroud' is more concrete than the contextual meaning, and relates to a physical action e.g., wrapping or dressing a body for burial. The verb 'shroud', in this context, has a negative valence and is associated with negativity. It evokes a physical sensation which allows the speaker to conceptualize his negative mental state in a more concrete way (Kövecses, 2000: 82). It activates a cross-domain mapping between the domain of death and the domain of negative mental states. According to this mapping, the experience of a negative mental state is compared to the experience of physical death. The 'boding spirit' corresponds to the dead body and the 'dark thoughts' correspond to the mortician.

The noun phrase 'dark thoughts' itself can be seen as a result of a cross-domain mapping. The abstract state 'thought' cannot be literally dark; the expression 'dark thoughts' is used metaphorically. To create this expression, the speaker maps some structures from the domain of light 'dark' to map it to the domain of 'thoughts'. The speaker's prior knowledge of the source domain includes an association of dark with bad and bright with good. By associating the prior knowledge of the source domain with the target domain in this expression, we expect the action which is performed by the speaker's 'dark thoughts' to be negative in nature. The negative mental state in this expression is transformed from an experience into a physical action performed on the speaker's spirit.

In similar vein, the noun phrase 'boding spirit' also suggests metaphorical usage. Actually, this is another expression that creates semantic ambiguity. The

word 'boding' could be interpreted as an adjective modifying the noun 'spirit'. In this case, the noun phrase 'boding spirit' will be seen as containing semantic complexity that relates to adjective-noun combination. The other possible interpretation is the use of 'boding' as a verb where the immaterial concept of 'spirit' is personified as an agent who bodes or is boding. In both of these two cases, a cross-domain mapping occurs between two domains in which the speaker maps some conceptual structures such as anticipating evil to occur from the source domain of 'boding' onto the domain of immaterial being 'spirit'. Literally, a spirit cannot be boding. As a result of this mapping, the speaker's spirit is given a sense of ominousness.

The cross-domain mappings that have been performed by the speaker in this linguistic expression "So, when dark thoughts my boding spirit shroud" have been those of SAD IS DARK (Kövecses, 2000: 25) and SAD IS OPPONENT (Kövecses, 2000: 26). The mapping process in this extract is multiple and diverse because it involves mapping conceptual structures across various and multiple source and target domains.

To sum up, all the linguistic expressions in the extracts above have conceptualized negative mental state differently. For example, extract (1) refers to a negative mental state as an action of wrapping a soul in gloom. In extract (2), a negative mental state is associated with two actions that frown and frighten the speaker's musings. In extract (3), a negative mental state is represented as a diabolical being which the speaker wants to keep away. In extract (4), a negative mental state is conceptualized as a parent hunter who also performs an action of seizing the speaker's heart. In extract (5), a negative mental state is seen as a body

184

part full of fear. In extract (6), a negative mental state is depicted as a diseased imagination. In extract (7), a negative mental state is represented as a cause of physical pain in the body part 'bosom'. In extract (8), a negative mental state is conceptualized as a gloomy cloud that darkens the speaker's inner landscape. Finally, in extract (9), a negative mental state is represented as an action of shrouding a spirit. It can be noticed that in some of these examples, negative mental states are brought down from the level of an abstract experience into an action performed on an agent. For instance, in extracts (1), (2), (4), (5), (7), and (9) the experience of a negative mental state is compared to a physical action carried out by an agent to target the speaker. For example, a range of physical actions such as 'enwrap', 'frown', 'seize', 'tell', 'pain', and 'shroud' have been performed on the poetic voice by his negative mental states. The cross-domain mapping allows us to view these abstract experiences in a more concrete way through personification. In the other extracts, negative mental states are conceptualized in terms of other physical experiences. For example, in extract (3), they are compared to an evil creature. In extract (6), they are compared to a state of morbidity. In extract (8), they are conceptualized in terms of a cloud that prevents vision. This also allows seeing these abstract states in a tangible and concrete way via reification.

Looking at these various representations across the whole poem, it can be assumed that the speaker's 'hateful thoughts' in extract (1) and 'dark thoughts' in extract (9) are caused by his 'morbid fancy' in extract (6). On the other hand, the expression 'gloomy cloud' in extract (9) can also be linked to a wider context across the entire poem. The 'gloomy cloud' deprives him of good vision and hinders

positive thoughts about the people he loves. It nourishes the speaker's 'hateful thoughts' and 'dark thoughts' which can be seen as an echo for this 'gloomy cloud'.

In the next section, I will precede with the other poem, 'Ode to a Nightingale', to examine the process of cross-domain mapping and identify the source domains that help to construct the conceptualization of negative mental states. In chapter 3, I discussed the propositional analysis of the metaphorical expressions contained in this poem. My analysis in the following section will focus on the process of cross-domain mapping in them.

4.3 Cross-domain Mapping in 'Ode to a Nightingale'

Keats's 'Ode to a Nightingale' also contains a considerable number of negative mental state metaphors. A list of these metaphorical expressions has already been identified in chapter 3 through my propositional analysis. A list of these metaphorical extracts is provided below for the sake of convenience.

1. "MY heart <u>aches</u>, and a <u>drowsy</u> <u>numbness</u> <u>pains</u>
   my <u>sense</u>, as though of hemlock I had drunk," (l. 1-2)

2. "Where but to think is to be <u>full</u> of <u>sorrow</u>
   and <u>leaden-eyed</u> <u>despairs</u>," (l. 27-28)

3. "Though the <u>dull</u> <u>brain</u> <u>perplexes</u> and <u>retards</u>" (l. 34)

4. "But, in <u>embalmed</u> <u>darkness</u>, guess each sweet
   Wherewith the seasonable month <u>endows</u>" (l. 43-44)

5. "<u>Darkling</u> I listen; and, for many a time
   I have been <u>half</u> <u>in love</u> with <u>easeful</u> <u>Death</u>," (l.51-52)

6. "Through the <u>sad</u> <u>heart</u> of Ruth, when, <u>sick</u> for <u>home</u>" (l.66)

7. "<u>Forlorn</u>! the very <u>word</u> is like a <u>bell</u>
   To <u>toll</u> me back from <u>thee</u> to my <u>sole</u> <u>self</u>!" (l. 71-72)

As I explained earlier in this chapter, I will discuss the process of cross-domain mapping in these extracts where the speaker represents his negative mental states metaphorically by comparing these states with other experiences drawn from different domains.

I will start with extract (1) "My heart aches, and a drowsy numbness pains/ my sense, as though of hemlock I had drunk". The speaker opens the poem with a linguistic expression that contains a conceptualization of negative mental state. He describes his negative mental state in terms of a pathological state of 'ache' and 'pain'. For example, the use of the verbs 'ache' and 'pain' signal the presence of the source domain of pathology where the speaker picks up some conceptual correspondences and carries them over to the target domain of negative mental state. To start with the first clause in this extract 'my heart aches', it can be noticed that there is a cross-domain mapping in which the source domain of 'ache' is mapped onto the target domain of negative mental state. At this point in the poem the speaker does not reveal what causes the 'ache' in his heart. Later in the poem, the speaker discloses that the cause of this sensation is not physical in nature; it is emotional (O'Rourke, 1998: 13). Although heart ache could be a physical condition or a bodily experience that many people may experience in reality, in this context, it refers to an emotional state. The heart ache in this expression is a negative emotional state experienced by the speaker as he was listening to the nightingale's song, because it does not make sense for the speaker to feel a sort of physical pain in his heart just to hear a bird singing. Therefore, to represent this negative emotional state, the speaker maps some features such as difficulty in respiration, weak languid pulse, discomfort and tightness in the chest muscles (Goellnicht, 1984:

226) from the source domain of physical pain in the heart onto the target domain of negative mental state. The negative mental state – in this expression – is given some physical features borrowed from the source domain of heart ache so as to increase its intensity on the speaker. It is through conceptual mapping that the speaker could communicate the pain of this unfamiliar abstract state in terms of a more familiar physical pain that affects a bodily organ, the 'heart'. The speaker's negative mental state is compared to the physical experience of having painful sensation in the heart. As a result of this cross-domain mapping, an analogy between two different domains is established. In other words, as a heart ache may cause a patient difficulty in breathing and reduces his pulse, the speaker's negative mental state elicits similar symptoms in him.

Similarly, the other clause in the opening lines "the drowsy numbness pains my sense" triggers another association between negative mental state and physical sensation. The cross-domain mapping is activated by the transitive verb 'pain' which denotes a physical suffering. The negative mental state is represented in terms of a physical experience; a numbness in the speaker's sense. Literally, numbness does not target a person's feelings 'sense'; it is a deprivation of physical sensation that can happen in any part of the body. Through conceptual mapping, the speaker ascribes some physical attributions onto the abstract experience of negative mental state. He maps some conceptual structures such as unresponsiveness and inhibition of movement from the domain of physical sensation onto the domain of negative mental state. The speaker's negative mental state corresponds to the physical experience of numbness; the latter targets physical parts of the body and causes

loss of sensation and the former targets the speaker's senses and causes emotional unresponsiveness.

The noun phrase 'drowsy numbness' contains a semantic complexity. It also can be viewed as a result of the cross-domain mapping process. As it was explained in chapter 3 of the propositional analysis, the noun phrase 'drowsy numbness' contains two metaphorically used words: the adjective 'drowsy' which acts as a modifier for the head noun 'numbness' which is also used metaphorically. For example, the adjective 'drowsy' relates to the domain of lethargy and the noun 'numbness' relates to the domain of physical sensation. Literally, numbness cannot be drowsy, and the adjective 'drowsy' does not typically apply to the state of numbness. The speaker maps some conceptual structures from the domain of drowsiness onto the domain of numbness. Therefore, the noun phrase 'drowsy numbness' is metaphorically used and stands for the speaker's negative mental state. It activates a scenario in which the speaker's negative mental state acts upon him and causes him pain in the sense. Through this metaphor, the poetic voice maps some conceptual correspondences such as physical weakness and lack of energy from the source domain of lethargy 'drowsy' onto the target domain of negative mental state. After activating the mapping process, the speaker's negative mental state is given a sense of drowsiness. As the drowsiness causes a decrease in physical activity, the speaker's negative mental state causes a decrease in the faculties by which the speaker responds to external stimuli. He also maps some conceptual structures such as deprivation of sensation and feeling from the domain of physical sensation 'numbness' onto the domain of abstract negative mental state. By activating this mapping, the speaker's negative mental state acquires new

189

properties. As numbness decreases the physical sensation, negative mental state decreases the speaker's awareness and consciousness. The linguistic expression 'my heart aches and the drowsy numbness pains my sense' can be seen as a linguistic realization of the conceptual metaphors of EMOTION IS A PHYSICAL SENSATION (Kövecses, 2000: 133); and EMOTION IS AN ILLNESS (Kövecses, 2000: 38). The effect of this conceptual mapping is to increase the sort of pain experienced by the speaker as a result of his abstract negative mental state. The correspondences in this mapping are those of impediments; as the numbness prevents physical sensation, negative mental state hinders positive thoughts in the speaker's mind.

It is also worth noting that the metaphorical comparison extends across the next line 'as though of hemlock I had drunk'. By the use of simile, the experience of 'drowsy numbness' is compared to a physical scenario of drinking 'hemlock'. The speaker draws a comparison between the experience of 'drowsy numbness' and the experience of taking a poisonous drink 'hemlock'. Through cross-domain mapping, the experience of negative mental state acquires new structures which are mapped from the source domain of poison 'hemlock'. The speaker picks up selected structures such as the property of a toxic substance or narcotic drug from this domain and maps them onto the domain of negative mental state. His negative mood is conceptualized in terms of this poisonous herb; as drinking hemlock may cause the speaker a physical weakness or death, his negative mental state can deaden his psychological and emotional life. The linguistic expression "as though of hemlock I had drunk" is a realization of the conceptual metaphor of SAD IS POISON (Gyori, 1988: 116). The analysis in this extract shows that the metaphor works on multiple levels. The cross-domain mapping is diverse and involves mapping multiple

correspondences from multiple source domains such as: ache, pain, drowsy, numbness and hemlock.

In extract (2), the expression "Where but to think is to be full of sorrow and leaden-eyed despairs" denotes another representation of a negative mental state. It implies that any kind of thinking in the speaker's world leads only to depressing thoughts. There are no thoughts that bring joy and tranquility to the speaker. The act of thinking becomes the speaker's great problem; he talks about sad and 'despairing' thoughts that fill his head and make his eyelid like lead weights. There are two conceptualizations of negative mental state evoked by this linguistic expression. In the beginning, negative mental state is conceptualized as a substance that is contained in a container 'full of sorrow'. The cross domain mapping here is performed between the source domain of container and the target domain of negative mental state. 'Sorrow' corresponds to a substance and the speaker's body corresponds to a container that is filled with it. Through reification, the speaker materializes the abstract concept of sorrow; it is conceptualized in terms of a more concrete object. This linguistic expression is underpinned by the conceptual metaphors THE BODY IS A CONTAINER FOR EMOTIONS (Kövecses, 2005: 146), EMOTION IS A SUBSTANCE IN A CONTAINER (Kövecses, 2005: 65) and SADNESS IS A FLUID IN A CONTAINER (Kövecses, 2010: 25).

The other cross-domain mapping is activated by the noun phrase 'leaden-eyed despairs'. As it was shown in chapter 3, the expression 'leaden-eyed despairs' is interesting because it contains a semantic complexity which relates to the semantic item 'despairs'. It can be interpreted as a verb where the speaker's 'leaden-eyed' performs the act of despair. It can also be interpreted as a noun

where the speaker's thinking makes him full of two items: one is 'sorrow' and the other is 'leaden-eyed despairs'. Let me explain the first possible scenario in which the word 'despairs' is taken as verb. This would activate a cross domain mapping in which the 'leaden-eyed' is personified as an agent despairing as a result of living and thinking in a world which is 'full of sorrow'. In reality, 'leaden-eyed' is not a person to despair and lose hope; it is only after cross-domain mapping that it becomes possible to view it in this way. In the second possible interpretation, the word 'despairs' is the head noun which is premodified by the adjective 'leaden-eyed'. This will also activate a cross-domain mapping where the speaker personifies the abstract state of despair as a person with 'leaden' eyes. In reality despairs do not have eyes; the speaker uses personification to attribute human features to this abstract phenomenon. Whether the semantic item 'despairs' is used as a noun or a verb, in both cases there is a metaphorical cross-domain mapping occurring there in which some concepts of animacy are mapped from the source domain onto the speaker's negative mental state.

Another sort of semantic complexity can be found in the adjective 'leaden-eyed'. There are two possible scenarios that can be activated by the concept evoked through the word 'leaden'. For example, it is possible to argue that a cross-domain mapping can be performed between the source domain of metal 'lead' and the target domain of 'eye'. One possible explanation is to map features such as weight and heaviness from the domain of 'lead onto the domain of body organ 'eye'. As a result of this mapping, the speaker's eye is conceptualized in terms of a solid material 'lead'. The implication of this expression suggests that the intensity of the speaker's negative mental state corresponds to the heaviness of this material. As

'lead' adds weight to objects, the speaker's negative mental state weighs him down. The cross-domain mapping that has been performed by the speaker is SAD IS HEAVY (Kövecses, 2010: 101), SADNESS IS BURDEN and EMOTION IS BURDEN (Kövecses, 2010: 108). Another possible interpretation is to map features such as dullness or greyness which are also properties of the source domain 'lead' onto the domain of body organ 'eye'. This interpretation makes sense if the adjective 'leaden-eyed' is compared with the 'lustrous eyes' of beauty in the next line "Where Beauty cannot keep her lustrous eyes" (L. 29). The 'leaden-eyed' provides the whole extract with an image of decline as a result of living in the speaker's world. According to this interpretation, it is possible to say that the speaker picks up some properties such as dimness or grayness and the lack of brightness from the domain of lead and carries them over the domain of the speaker's eye. The speaker's sadness causes the brightness in his eyes to fade away; the dimness in the eye can be seen as a reflection of the speaker's negative mental state. The speaker's state of mind corresponds to the state of decline and its intensity corresponds to the lack of brightness in his eyes. The conceptual metaphor that has been performed by the speaker is SADNESS IS LACK OF VITALITY (Kövecses, 2000: 25). The discussion in this extract identifies multiple cross-domain mapping occurring across various source and target domains. Therefore, the mapping process is multiple and diverse.

In extract (3), the linguistic expression "Though the dull brain perplexes and retards" implies another negative mental state. The speaker's negative mental state is conceptualised in terms of dullness in the brain. It is viewed as causing deficit in the speaker's mental performance and information processing. It also causes the speaker's brain a perplexity and retardation which reduce positive thoughts and

193

activate negative ones. This expression is strange and creates an interesting ambiguity because the verbs 'perplex' and 'retard' are used to describe the actions of the speaker's 'dull brain'. It is usually an external factor or something outside the brain that causes perplexity and retardation. Here, the brain is both the actor and the implied object of the act of the two verbs. To understand this confusing expression, the entire cross-domain mapping contained in it must be explicated. I will start with the verbs which activate two cross-domain mappings. For example, the transitive verb 'perplex' contains an explicit reference to a negative mental state and can activate a cross-domain mapping in which the speaker maps some conceptual structures such as confusion and bewilderment from the domain of perplexity onto the domain of 'dull brain'. The noun phrase 'dull brain' metaphorically stands for the speaker's negative mental states. It is personified as an agent suffering from perplexity. The outcome of this mapping is that the speaker's negative mental state 'dull brain' troubles and baffles him. Another cross-domain mapping is activated by the transitive verb 'retard'. The speaker maps structures such as delay and holding back from the source domain of retardation onto the target domain of 'dull brain'. The speaker's negative mental state slows him down and impedes the course of his trip to the world of the nightingale. As we can see from the two scenarios, the negative mental state is conceptualized in terms of two negative states of perplexity and retardation.

The noun phrase 'dull brain' contains a semantic complexity which can be attributed to the presence of an adjective modifier issue. The noun phrase consists of two metaphorical words: 'dull' and 'brain'. As I already mentioned above, the word 'brain' is a personification; it metaphorically stands for the speaker. A cross-

194

domain mapping can be established via the concept evoked by the adjective 'dull'.

The speaker maps from this source domain some conceptual structures such as slowness, sluggishness, inactivity and heaviness onto the target domain of brain to create a metaphorical representation of negative mental state 'dull brain'. The speaker's negative mental state corresponds to the state of slowness; it causes his brain to work and think very slowly. The adjective 'dull' and the verbs 'perplex' and 'retard' have negative valence. They lead to negative effect of impairing the speaker's cognitive processing and performance. The expression implies that the speaker's negative mental state is a serious problem; it causes him mental slowness. Though he decided to fly to the world of the nightingale, his dull brain does not help him in making this trip; it slows him down and retards this journey. This linguistic expression "Though the dull brain perplexes and retards" evokes the conceptual metaphors SADNESS IS A LACK OF VITALITY (Kövecses, 2005: 25). The analysis in extract (3) shows that the metaphor works on multiple levels. The cross-domain mapping is multiple and diverse as it occurs across various source and target domains.

In extract (4), the expression "But, in embalmed darkness, guess each sweet/ Wherewith the seasonable month endows" also contains a metaphorical representation of a negative mental state. This is an interesting example that relates to the problems and complexities in identifying metaphors of negative mental states in Keats. As already established in chapter 3, Keats's metaphors of negative mental states are sometimes obvious and easy to identify and other times are vague and very difficult to catch. For example, this extract contains a semantic complexity which is created by the noun phrase 'embalmed darkness' which can be interpreted

as a metaphorical representation of a negative mental state. Although it is possible to read this expression literally – as someone is standing in a dark place – it is also possible to interpret it metaphorically. What supports this claim is the fact that this expression draws on a familiar source domain 'darkness' which is usually used by people to talk about their mental states e.g. DEPRESSION IS DARKNESS (McMullen and Conway, 2002: 168) and SAD IS DARK (Kövecses, 2000: 25). It is possible to argue that in this extract, the speaker describes his negative mental state in terms of a state of darkness. Accordingly, it is possible to establish a cross-domain mapping between the source domain of darkness and the target domain of negative mental state. For example, the speaker maps structures such as absence of vision and certainty from the source domain of darkness onto the target domain of negative mental state. As darkness deprives vision and causes inability to see, the speaker's negative mental state affects his mental activities and causes them not to function properly. It is possible to link this extract (4) to the previous extract (3) where the speaker's cognitive faculty is hindered by the 'dull brain'. Therefore, it is possible to argue that in extract (4), mapping from the domain of darkness contributes to the sense of a loss of certainty caused by the speaker's negative mental state. That is why he becomes confused and unable to tell what flowers are at his feet and depends on guessing.

Another cross-domain mapping can be activated between the domain of embalmment and the domain of negative mental state. The term 'embalmed' suggests a physical scenario; it "evokes the woven wrap that sheathes the preserved dead" (Tontiplaphol, 2016: 74). The speaker maps some structures such as the embalming of dead bodies from the source domain of embalmment onto the

negative mental state. This source domain adds a sense of death to the target domain of negative mental state. As Harold Bloom suggests, the reference to the soft incense that hangs upon the boughs might be read as the speaker's reference to death (Bloom, 1971: 409). The negative mental state corresponds to an embalmer who is performing an action of embalming a dead body. This example is similar to the other examples in the previous extracts such as (1) and (3) where the negative mental state is acting upon the speaker. According to this metaphorical mapping, the speaker in extract (4) becomes a victim of his negative mental state which acts as an embalmer. The conceptual metaphor that is evoked here is SAD IS OPPONENT (Kövecses, 2000: 26). Extract (4) exhibits double mapping because there are two source domains – embalmed and darkness – involved in the process of mapping.

Extract (5) "Darkling I listen; and, for many a time/ I have been half in love with easeful Death". This is also another example which shows the complexities of approaching Keats's metaphors of negative mental states. The speaker continues the semantic ambiguity by introducing the sixth stanza with 'darkling I listen'. As we saw in the previous extract, the speaker was playing a guessing game in the 'embalmed darkness'. In this extract, he 'darkling' listens to the nightingale's song and as a result he becomes 'half in love with easeful Death'. Actually, it is not clear whether the speaker is speaking literally or metaphorically. 'Darkling' could refer to a literal darkness in which the speaker is sitting while listening to the nightingale's song. Or it could be a metaphorical representation of an emotional darkness that the nightingale's song has brought to him. The ambiguity is caused by the word 'darkling'; it could be used as a noun – the speaker is listening to the darkness. Or it

could be used as an adverb – the speaker describes the mode of listening. In both cases, it is possible to notice that there is no association between the verb 'listen' and the word 'darkling'. The word 'darkling' – whether a noun or an adverb – does not collocate with the verb 'listen'. The verb 'listen' is usually associated with words such as: care/ carefully; deep/ deeply; attention/attentively etc. Therefore, it is possible to argue that the speaker is being metaphorical. The clause 'darkling I listen' could be a metaphorical representation of the speaker's inner darkness. Just like the previous example in extract (4), the negative mental state is conceptualized in terms of an absence of light. The speaker maps some conceptual structures such as blackness or loss of vision from the source domain of darkness onto the domain of negative mental state. Once more, this expression is evoking the conceptual metaphor SAD IS DARK (Kövecses, 2000: 25).

The noun phrase 'easeful death' is also used metaphorically; it shows the speaker's obsession with death which results from being obscured by darkness. Death is personified in terms of a lover who the speaker can fall in love with. Though the speaker's representation here is not entirely negative, because the state is depicted as a form of 'love', yet the concept or the notion of death is hardly positive. Being preoccupied with the idea of death – whether easy or not – suggests a negative view of the world. Since the speaker is not thinking of something positive, it is possible to argue that negative mental state is implicitly referred to. Thus, the noun phrase 'easeful Death' can be considered as a negative mental state which occupies the speaker's mind, or it could be a result of the speaker's preoccupation with negative thoughts. To understand this negative mental state, a cross-domain mapping has to be performed from the source domain of death onto the target

domain of negative mental state. For him the experience of a negative mental state corresponds to death or the end of one's life. The analysis in extract (5) exhibits multiple cross-domain mappings occurring across various source and target domains.

Extract (6), "Through the sad heart of Ruth, when, sick for home" contains another metaphorical representation of a negative mental state. Ruth's homesickness is represented in terms of sadness in the heart. This is the first instance in the poem where a negative mental state relates to somebody else other than the speaker himself. The noun phrase 'sad heart' can be considered as a metaphorical representation of a negative mental state that relates to the biblical figure, Ruth. Ruth is depicted as standing 'in tears amid the alien corn' (l. 67). Her negative mental state is conceptualized as sadness in the heart which results from missing her native land. The sadness in the heart is viewed in terms of a physical experience of sickness. Ruth is not physically 'sick', neither is her heart literally 'sad'. She only suffers a negative emotion of homesickness. Through personification, Ruth's 'heart' is given some human features such as the ability to experience emotions. The speaker maps some conceptual structures such as grief and sorrow from the domain 'sad' onto the domain of body organ 'heart'. Additionally, the concept of illness evoked by 'sick for home' also feeds our interpretation of this state. The speaker maps structures from the source domain of sickness onto the target domain of Ruth's negative mental state. This linguistic expression evokes the conceptual metaphor NEGATIVE EMOTIONS ARE ILLNESSES (Kövecses, 2005: 44) and SADNESS IS AN ILLNESS (Kövecses, 2000: 25). The cross-domain mapping in

199

extract (6) identifies multiple source domains which makes the mapping process multiple and diverse.

Extract (7) "Forlorn! the very word is like a bell/ To toll me back from thee to my sole self" has two metaphorical representations of negative mental states. In the first one, the speaker's state of being abandoned and forsaken is represented in terms of a bell which tolls to bring him back to his sad reality. The speaker uses simile to establish a metaphorical comparison between his negative mental state and a 'bell' tolling to remind him of his sadness and the miserable world. The cross-domain mapping is activated by the transitive verb 'toll' which is used metaphorically in this context. In reality, the word 'forlorn' is not a solid object that produces a sound in the same way a bell does. Through analogy, the speaker maps some conceptual structures from the domain of bell onto the domain of negative emotion. As the bell rings to bring people's attention, the speaker's negative mental state also tolls him from a state of dream-like happiness to a state of loneliness.

The other representation of negative mental state is evident in the noun phrase 'sole self'. The 'sole self' can be considered as a metaphorical representation of the speaker's state of loneliness. It recalls the melancholic mood with which the poem begins and from which the speaker attempts to escape. The speaker's abstract phenomenon 'self' is personified as an agent who can experience the state of being 'sole'. Some conceptual structures such as being alone, solitary and without companion are mapped from the domain of loneliness onto the domain of the nonphysical being 'self'. This cross-domain mapping allows the abstract concept of 'self' to be viewed in a more concrete way; as an agent feeling lonely. This linguistic expression in extract (7) evokes two conceptual metaphors: SADNESS IS A PHYSICAL

200

FORCE (Kövecses, 2000: 26) and EMOTION IS FORCE (Kövecses, 2000: 61). The realization of these two conceptual metaphors is that the speaker's negative mental state forced him to return to the state of loneliness. This extract exhibits diverse and multiple cross-domain mapping because there are various source domains – forlorn, word, bell, toll, sole and self – which provide conceptual structures to the target domain of negative mental state. The discussion in this extract shows that the metaphor works on the multiple levels and the process of cross-domain mapping is multiple and diverse. There are multiple source and target domains contributing to the creation of this metaphorical expression.

To sum up, the examples above conceptualize negative mental states variously: for example, extract (1) represents negative mental states as a pathological state of physical illness in the heart and as an experience of numbness in the sense. In extract (2), negative mental states are depicted in terms of a fluid in a container and also in terms of weight and burden. Extract (3) represents negative mental states through lack of vitality and slowness. In extract (4), negative mental states are conceptualized as a state of darkness. In (5), negative mental states are depicted in terms of death. Extract (6) conceptualizes negative mental states as a physical experience of sickness in the heart. While in extract (7), negative mental states are depicted in terms of a negative force that pulls the speaker back to his reality. Overall, abstract negative mental states are depicted as causing a physical action on the speaker. For example, in extracts (1) and (6) negative mental states are described in terms of sickness in the heart. In extracts (2) and (3), they are associated with heaviness, slowness, lack of activity and vitality. In extracts (4) and

(5), they are represented in terms of darkness with an allusion to death. Finally, in extract (7) they are seen as a physical force acting upon the speaker.

4.4 Conclusion

Having looked at the third analytical level of metaphor which is the cross-domain mapping, I can now make some concluding points about Keats's metaphors of negative mental state in the two poems discussed above. Despite the fact that the two poems belong to different career periods and have different critical reception, actually they do similar things at a metaphorical level. The detailed analysis reveals some similarities in the way negative mental states are represented. In both of the poems, negative mental states are conceptualised variously and Keats's discourse concerning these states relies heavily on concepts derived from other domains. Most of the metaphorical expressions involve mappings from domains that involve concrete and physical actions onto the domain of abstract mental and emotional states such as the act of wrapping, frowning, seizing, gilding, paining, and shrouding in 'To Hope'; and aching, paining, retarding, embalming and tolling in 'Ode to a Nightingale'. Negative mental states are also represented in terms of physical and bodily experiences such as physical illness, morbidity and sickness such as 'morbid fancy' and 'bosom pain' in 'To Hope'; and 'heart ache', 'numbness pain' and 'sick for home' in 'Ode to a Nightingale'. By representing negative mental state as an illness, Keats seems to be addressing this psychological state as real and concrete. It is also represented in terms of darkness such as 'soul in gloom', 'dark thoughts', and 'gloomy cloud' in 'To Hope'; and 'embalmed darkness' and 'darkling I listen' in 'Ode to a Nightingale'. Conceptualizing negative mental

state as darkness can be seen as an allusion to an inner darkness. Other examples from the poems show the representation of these negative states in terms of substance in a container such as 'fearful breast' in 'To Hope'; and 'full of sorrow' in 'Ode to a Nightingale'. By conceptualizing these states in this way, the poet also adds an element of concreteness to them.

It can also be noticed that in talking about the experiences of negative mental states, Keats relies a lot on personification and reification (concretisation). They allow him to borrow structures from other domains to map them onto the domain of negative mental state and mood. He characterizes these states in terms of physicality: sometimes they are conceptualized as people or concrete objects, or animals or even as physical forces etc. He borrows concrete elements from some domains to map them onto the domains of abstractions and cognitions through a process known as a cross-domain mapping. Another point of similarity which can also be noticed is that in both poems negative mental state is sometimes mentioned explicitly. For instance, in 'To Hope', there are explicit references to negative mental states such as: 'sad despondency', 'fiend despondence', 'disappointment', 'despair' and 'fearful breast'; and in 'Ode to a Nightingale', there are expressions such as: 'leaden-eyed despairs', 'perplexes', 'sad heart' and 'sole self'. On the other hand, there are other examples where negative mental state is implicitly referred to such as in the following expressions from 'To Hope': 'morbid fancy', 'hateful thoughts', 'dark thoughts', 'gloomy cloud'; and from 'Ode to a Nightingale', there are: 'drowsy numbness', 'dull brain', 'embalmed darkness' and 'easeful death'.

Another point of similarity between the two poems is reflected through the grammatical structures. Syntactically, most of the metaphorical expressions follow the pattern as if the doer of an action (subject) is doing the action on a receiver of the action (object). For example, the negative metal states which are an adjective-noun combination are represented as a subject doing an action on an object (the poetic voice). In 'To Hope', it is possible to see this syntactic connection between the metaphors across the poem such as 'hateful thoughts', 'sad despondency', 'disappointment', 'unhappy love' and 'dark thoughts', that is the agents are doing actions on the receivers, such as the speaker's 'soul', 'cheerfulness', 'careless heart', 'bosom', and 'boding spirit' consecutively. In 'Ode to a Nightingale', similar syntactic connections can also be seen across the poem where 'drowsy numbness', 'perplexity', 'retard', 'embalmed darkness' and 'forlorn' act upon the speaker's 'sense', 'dull brain', speculation ('guess') and 'sole self' consecutively.

On the semantic level, my analysis has also revealed that the metaphors do not work at an individual level. Rather, they are semantically linked to each other across the body of the poem. For example, in 'To Hope', states like 'hateful thoughts' and 'dark thoughts' can be seen as a result of the speaker's 'morbid fancy' and 'gloomy cloud'. In the same vein, 'Ode to a Nightingale' demonstrates a similar view across the whole structure of the poem; the speaker's preoccupation with 'easeful death' can be viewed as a result of negative states such as 'embalmed darkness', 'dull brain', 'darkling I listen', 'full of sorrow', and 'forlorn'.

As for the differences between the two poems, it is possible to see that 'To Hope', is dominated by the use of personification where the abstract phenomenon

of negative mental state is viewed as an agent acting upon the speaker. The speaker unwillingly surrenders to these actions as in the case of 'enwrap', 'fright', 'frown', 'seize', 'tell', 'pain' and 'shroud'. The speaker is the recipient or the experiencer of these negative actions. On the other hand, 'Ode to a Nightingale' is dominated by reification where a negative mental state is conceptualized as a concrete object as in the case of 'leaden-eyed despairs', 'full of sorrow', 'dull brain', 'embalmed darkness' and 'bell'. The experience of a negative mental state is represented as a concrete object that causes the speaker negative physical effect. Although some of these points repeat results of the pilot study where I looked at 4 extracts from each poem, looking at the other metaphorical expressions in the two poems shows that Keats keeps doing these techniques. As far as the types of mapping are concerned, the majority of the extracts in the two poems show a tendency to use multiple cross-domain mapping more than single or double mapping. For example, in 'To Hope', 7 of the 9 extracts exhibit multiple and diverse cross-domain mapping in which the speaker maps analogies and correspondences from more than one source domain onto the domain of negative mental state. Only 2 extracts out of 9 exhibits double mapping. This occurs in extract (3) and (8) where two source domains provide a single target domain with conceptual frames and structures. In 'Ode to a Nightingale' 6 out of 7 extracts exhibit multiple cross-domain mapping. One extract, namely (4) shows double mapping where two source domains are used in the mapping process to provide a single target domain with conceptual structures. Studying these metaphors in the two poems provides an idea about the complexity of Keats's metaphorical language. His metaphors of negative mental states are

characterized by the inclination to use divers and multiple source domains to create them.

My analysis also reveals that the most recurrent source domains in these metaphorical expressions are those of darkness and illness; each source domain occurs 5 times in both poems. For example, in 'To Hope', three times negative mental state is associated with the concept of darkness, and in 'Ode to a Nightingale', the source domain of darkness occurs twice. In regard to the source domain of illness, 'To Hope' contains two expressions in which negative mental state is represented in terms of sickness or physical pain, and 'Ode to a Nightingale' contains three metaphors where illness is used as a source domain. In chapter 5, I will be more specific and choose one of these recurrent domains and examine it in more detail. I will look at the representation of negative mental states in terms of sickness and disease. I will consider pathology and the medical profession as a conceptual domain from which frames and structures are mapped onto the domain of negative mental state. This allows me to widen my focus across Keats's poems. My analysis in the previous chapters was limited to two poems only. In chapter five, I will look more broadly across the poems of John Keats focusing on a particular theme. I will examine how Keats structures the experience of negative mental states through concepts borrowed from the domain of the medical profession.

Chapter Five

Negative Mental States through Medical Terminology

5.1 Foreword

Having outlined the theoretical framework of this study and carried out a detailed analysis in the previous chapters, I am now more confident about what a metaphor is and how it works. In the previous chapters, I discussed the process of conceptualizing negative mental states and emotions in two of John Keats's poems. As we have seen through the analysis, Keats uses a variety of conceptualizations for these negative states. He structures the understanding of these abstract states through analogies mapped from various conceptual domains such as: darkness, illness, morbidity, pain, weight, lack of vitality, death, fear and a sinister creature. These conceptual domains are the representation of "any coherent organization of experience" (Kövecses, 2010: 4). In other words, they provide us with basic ideas and concepts that shape our prior knowledge of them. Through a process called cross-domain mapping, conceptual frames and correspondences are mapped from these conceptual domains (source) onto the domain of negative mental and emotional states (target). This process of mapping allows the speaker to use prior knowledge of the source domain and apply it to the target domain so as to describe it in a new way. My analysis in chapter 4 tackled the mapping process broadly. I discussed two poems in a broader sense, looking at all the representation of negative mental states. Now I shift the focus to look at a small group of metaphors across the entire poems of Keats.

In this chapter, I will be more specific in terms of the conceptual domains; I limit myself to specific domains and look at them in a detailed way. My aim is to look across the poems of John Keats to study certain examples in which he conceptualizes negative mental states by means of concepts and experiences he gained from his previous education and knowledge. For this reason, the chapter will deal with metaphorical expressions where concepts and structures which belong to the domain of the medical profession are mapped onto the domain of negative mental states and emotions. I will argue that Keats conceptualizes these negative states by means of conceptual frames derived from the domain of medical knowledge.

It has been argued by many Keats scholars that the poet's medical learning influenced his thought and formed a source material for his poetry (Goellnicht, 1984: xi). Many of Keats's critics establish a strong relationship between his medical career and poetic profession. For example, M.H. Abrams believes that Keats's technical knowledge of pathology, medicine, anatomy, physiology, chemistry and botany supplied him with "unprecedented metaphors for poetry" (Abrams, 1998: 43). Jack Siler claims that Keats's medical knowledge contributed to his poetic language, providing terms, idioms and phrases to describe physical and mental distress (Siler, 2008: 47, 80). In this chapter, I will take this argument further. I will look at the connection between Keats's medical education and his metaphorical language to examine the influence of his medical career on the articulation of his poetic metaphors. I will argue that Keats's medical knowledge provided him with images and metaphors to describe many of his personas and their physical and mental suffering in a medical way. I am particularly interested in how the medical

profession enabled him to conceive of negative mental states in terms of pathological conditions or states of disease. I will examine how Keats structures the experience of negative mental states through concepts derived from his medical profession.

I should make it clear that this is not the first study that connects Keats's medical and poetic careers together. But it is the first study that connects Keats's metaphors to his medical training through conceptual metaphor theory. Previous work includes William Hale-White (1938) *Keats as doctor and patient*. The book is a brief account of the poet's life, poetry, medicine and health written by a chronicler and a physician from Guy's Hospital. There is no mention of 'metaphor' in this book. Walter Augustine Wells (1959) *A Doctor's Life of John Keats* also provides a biographical account about Keats's medical training, teachers and fellow students in the Guy's Hospital school of medicine. It also sheds light on medicine and poetry, but nothing about metaphor is discussed in it. Charles William Hagelman (1956), in a PhD dissertation "John Keats and the Medical Profession" has also approached the issue of Keats's medical study and poetic career. He argues that Keats's metaphorical language such as "medical simile" and images show the medical influence in *Isabell*a and 'Ode to Psyche'. He believes that "metaphor is the poet's tool, not his taskmaster" (Hagelman, 1956: 260, 310). Donald Goellnicht's (1984) *The Poet-Physician: Keats and Medical Science* claims that the works of John Keats reveal a notable influence of science and medicine. He argues that "Keats's medical training also introduced him to certain images, metaphors, ideas, and ideals which, as part of his intellectual equipment, would inevitably find their way into his poetry and letters" (Goellnicht, 1984: 46). Hermione De Almeida (1991) *Romantic Medicine*

and John Keats is an interdisciplinary study that provides a reading of Keats's poetry in relation to two different contexts of medicine and poetry during the Romantic period. She states that Keats's poetry contains many metaphors of health which are "outnumbered only by metaphors of disease" (De Almeida, 1991: 138). Joseph Epstein (1999) "The Medical Keats" provides an attempt to link ideas and images in Keats's poetry and letters with his medical education. He believes that "in the formation of key metaphors as well as glancing descriptive passages, Keats availed himself of concepts first learned in his medical studies" (Epstein, 1999: 59). Although some of these studies connect Keats's medical career to his use of metaphor, their use of the term 'metaphor' is very general. They employ the term 'metaphor' in its traditional sense as something that stands for something else. These studies were conducted before cognitive metaphor theory; none of them follow this approach. Therefore, my purpose differs from them because my research approaches metaphor cognitively.

In my study, I have a cognitive methodology which can help us understand Keats's metaphors better than the traditional view of metaphor. A cognitive view on semantics argues that meaning is formed from associations that start in the mind as domains are mapped onto each other. In the light of this conceptual view of metaphor, I will consider medical knowledge as a domain from which Keats draws some structures to map them on the domain of negative mental states. As we have seen in previous chapters, the two poems that I have discussed – 'To Hope' and 'Ode to a Nightingale' – contain expressions of negative emotional states that have been communicated through medical language such as 'morbid fancy', 'bosom pain', 'heart-ache', 'fever', 'fret', 'pale' 'sick for home', 'drowsy' and 'numbness'. These

terms and expressions usually occur within the broader scope of medical discourse. By medical discourse I mean here the language of expressing suffering and pain as well as the language of curing or healing illnesses (Wilce, 2009: 199). As before, due to my interest in negative states, I will focus only on the language expressing suffering or pain. Therefore, in what follows the terms I will be calling medical or medical terminology are those associated with experiences of physical suffering or bodily illness. I will be discussing how Keats picks up these terms from the medical domain and employs them metaphorically to represent negative mental states and emotions.

In many of Keats's poems and letters, there are a lot of pathological images and metaphors to portray physical and mental suffering. It is, of course, not possible to determine whether Keats developed these metaphors consciously or unconsciously. It is also required to know about the usage of these metaphors, and whether they are widespread or specific to Keats. According to Donald Goellnicht, the precision with which Keats uses terminology suggests a conscious effort. Goellnicht argues that "pathology provided Keats with concepts and metaphors that were much more readily adaptable to poetic needs and meanings" (Goellnicht, 1984: 53). For reasons of space and time, I will limit myself to his poems only; I plan to explore his letters in a future study. Reading Keats's poetry, I found a cluster of particular expressions where negative mental states are represented in terms of physical illness. Some of these expressions are very common, and some are rarer. I selected six key words which have medical associations. These key words are: fever, sick, ache, pain, drowsiness, and numbness. There are, of course, many other medical terms and conditions such as 'palsy', 'pale', 'ailment', and 'malady' which

Keats used in his writings, but for reasons of space I will focus on the six in this section. I am going to examine how these six terms are used in Keats's representation of negative mental states. The basic senses of these six terms are usually to do with physical experience but, through conceptual mapping, they are used to represent negative emotions. I am aware that these terms are well known words and may occur in other contexts or be used by non-specialists, yet Keats is not always using them in their general sense. Although he returns to them, sometimes he uses them in their specific medical senses and in medical contexts. The evidence, as I will argue, is supported by linguistic clues including Keats's contemporary medical sources which were available to him during his time at Guy's hospital. It is also supported by contextual clues, for example, the given context suggests a pathological state in which a patient is suffering from symptoms of certain illness and requires treatment. It is also worth noticing that these terms or keywords come within the text in different linguistic forms (word class); sometimes they come as noun, verb, adjective or adverbs.

My main argument in this chapter is more specific than that which other critics have made. I argue that through conceptual mapping, Keats links the domain of the medical profession to the domain of negative mental states and emotions. He conceptualizes a great deal of these abstract states of his characters in terms of a medical language; he adapts analogies from his medical training and knowledge to represent them. He uses metaphorical expressions whose meanings allude to a medical context. These analogies, to a certain extent, demonstrate the user's familiarity with their subject. For example, he uses physical experiences such as: fever, sickness, ache, pain, which are – within the context of medical training and

212

general experiences – physical concerns and applies them to negative mental states or emotions. These concepts of fever, sickness, ache, pain etc. are viewed as domains from which he mapped conceptual structures onto the domain of negative mental state. Through this application, he generates metaphors that allow him to speak about such complex states and emotions. I will look at these metaphors from a cognitive perspective to see how Keats structures his understanding of negative mental states in terms of pathological states. My method for identifying these expressions is to read the whole works of Keats to see how he uses these medical terms for expressing negative mental states/emotions. My method of identification is the one I discussed in chapter 3 which is a combination of Steen's five step procedure and also Pragglejaz MIP (Pragglejaz Group, 2007; Steen, 1999c; Steen, 2002a). The chapter will be divided into four sections: section 5.2 will examine the metaphors of fever in which negative mental state is represented by means of a fit of fever. Section 5.3 discusses metaphors of sickness and how this term and its other forms are used to talk about negative mental states. Section 5.4 will explore metaphors of 'ache' and 'pain' and how they are used to feature negative mental states. Section 5.5 will look at metaphors using 'drowsy' and 'numbness' and the way they conceptualize negative mental states. I will start with the term 'fever' to discuss some metaphorical expressions in which the term is used to conceptualize negative emotions and mental states.

5.2 Metaphors of Fever

The word 'fever' is referenced 21 times in Keats's poems[11]. It is employed literally and metaphorically in many of his works. As far as metaphorical language is concerned, Keats uses this morbid condition to generate many metaphorical expressions. For example, love is seen as a fever in some of his poems such as: *The Eve of St. Agnes* where Porphyro's heart is depicted as 'Love's fev'rous citadel' (l.84). In 'Ode on a Grecian Urn', 'human passion' is also depicted by means of fever that causes the patient 'A burning forehead, and a parching tongue' (l. 30). In *Isabella,* Lorenzo's love for Isabella has 'Fever'd his high conceit of such a bride' (l. 46). Poetic creativity is also depicted in terms of a bout of 'fever' in some other poems and letters (Goellnicht, 1984: 200). In regard to negative emotions and mental states – which are the main focus of this section – there are numerous examples in which Keats metaphorically represents these negative states in terms of a fever fit. In the following account, I will discuss some of these examples. I will limit myself only to those expressions that contain the word 'fever' or its related forms to denote negative mental states or emotions.

In *Hyperion*, Keats uses the term 'fever' three times. In book I, the speaker uses the term 'fever' to describe Saturn's mental health. Saturn is depicted after being overthrown by Jupiter mourning the loss of his empire. He rouses himself to search for reason to understand what happened so that he can renew resistance against Jupiter. In the following quotation, the speaker uses a medical image to describe the defeated god:

---

[11] Keats is so fond of the term 'fever'; the frequent use of this term demonstrates its importance to him. He used it in his poems and letters in many different contexts.

> This passion lifted him upon his feet,
> And made his hands to struggle in the air,
> His Druid locks to shake and ooze with sweat,
> His eyes to fever out, his voice to cease.
> He stood, and heard not Thea's sobbing deep;
> A little time, and then again he snatch'd
> Utterance thus.—"But cannot I create?
> "Cannot I form? Cannot I fashion forth
> <div align="right">(I, 135-142)</div>

In the quoted passage there are several metaphorically used lexical items. To focus on 'fever', it is metaphorical because in context it refers to a negative state of confusion, while the basic meaning would refer to a somatic illness. The passage contains some physical and nonphysical symptoms of this medical condition 'fever' which were familiar to Keats as a medical student. The symptoms depicted in the quoted passage include struggling hand, shaking head, high temperature, low voice and impaired hearing and loss of concentration which were medically known at that time as fever symptoms. Keats probably came to know about them through a medical course entitled Practice of Medicine which was taught by William Babington and James Curry who were teaching at the medical school for Guy's Hospital by the time Keats was a student. In that course book they describe the symptoms of fever in the following way:

> Increased frequency of pulse,- preternatural heat, preceded by sensation of cold, -feeling of languor, lassitude, and general uneasiness:-pain of head, back , and limbs:-memory and judgement confused and indistinct; -senses of taste, smell, touch, &c. altered or impaired:- want of appetite,- defect of saliva,- thirst;- discolouration of the tongue; -respiration frequent and anxious:- changes in the urine (Babington and Curry, 1811: 2).

The medical account in this passage provides the physical symptoms of fever that match Keats's description of Saturn. If we compare Keats's poetic discourse of fever with Babington and Curry's medical discourse of it, we find the former used it

metaphorically while the latter has no metaphorical sense of the term; it only focuses on its observable physical effects. The poetic voice in Keats's passage uses this morbid condition (fever) to metaphorically represent Saturn's state of lacking self-control and mental confusion that dominates the whole picture. Saturn is unable to 'create', 'form' or 'fashion' another world to replace the one he lost. Saturn's disability is attributed to his diseased imagination as some critics argue, his mind is depicted "in a state of fevered turmoil that thwarts creativity" (Goellnicht, 1984: 216). Saturn's imagination is affected by a state of illness which is to do with mental suffering rather than a physical suffering. It has been embodied through images of physical disease (fever). What is interesting in Keats's passage is the expression 'His eyes to fever out' which is used to describe a negative state of confusion rather than a somatic illness (fever). The speaker uses the verb 'fever' metaphorically in this context and he associates it with Saturn's eyes (a physical body organ). Eyes are used metonymically in this context (a part refers to the whole). Literally, eyes do not experience fever; they are only affected by it. The implication of this expression 'His eyes to fever out' is not a physical condition; it is mental. The poetic voice also uses personification in which he maps human features such as the possibility to experience fever onto Saturn's eyes. Personification is a good example of how the process of conceptual mapping works. As far as mapping is concerned, the physical symptoms of 'fever' have been mapped from the domain of physical illness onto the domain of cognition so that the speaker can represent Saturn's mental pain in terms of physical illness. In other words, physical suffering is the vehicle through which the speaker conceptualizes Saturn's negative mental state of confusion. The speaker establishes analogues between the domain of

negative mental states and the domain of physical illness. As the fever may affect him physically, the negative mental state of confusion affects him mentally. Through conceptual mapping, Saturn's negative mental state has been conceptualized in terms of a pathological state of disease derived from the domain of fever. What intensifies the opinion that Saturn's state is more to do with mental than physical suffering is the evidence given later in the poem by Thea, Hyperion's wife. While Thea tries to comfort Saturn, she observes that his plight is caused by a cluster of negative mental states:

> And sidelong fix'd her eye on Saturn's face:
> There saw she direst strife; the supreme God
> At war with all the frailty of grief,
> Of rage, of fear, anxiety, revenge,
> Remorse, spleen, hope, but most of all despair.
>   (II, 91-95)

This passage contains lexical clues such as: grief, rage, fear, anxiety, revenge, remorse, spleen, and despair which prove that Saturn's problem is not of a physical nature. Physical illness, mainly fever, is only a medium through which the speaker conceptualizes these negative mental states and emotions. It is thanks to conceptual mapping that such a medium can be activated. Through conceptual mapping, the speaker picks up some conceptual structures from the domain of physical illness (fever) and maps them onto the domain of negative mental states and emotions. The outcome of this mapping is that negative mental states are structured and represented in terms of a physical experience of illness (fever). The correspondence between the two compared states is that, as the fever causes physical pain to the patient, negative mental states and emotions cause mental pain to him.

In book II of the same poem, there is another scene where Keats also uses medical language to depict the rest of the fallen Titans. After their defeat, the Titans cower in a 'nest of woe' (I, 14,) and 'chain'd in torture' (l.18). The location where they miserably gather has replaced that of their lost prosperous empire. This pathetic assembly shows the psychological and emotional blow they have experienced as a result of the fallen state. It also shows the impact of this blow on their mental wellbeing. Just like their ruler (Saturn), their psychological and mental sufferings are also represented in terms of physical illness. In fact, the poem contains a considerable number of medical terms and expressions that tempt me to quote some extracts here:

> Dungeon'd in opaque element, to keep
> Their clenched teeth still clench'd, and all their limbs
> Lock'd up like veins of metal, crampt and screw'd;
> Without a motion, save of their big hearts
> Heaving in pain, and horribly convuls'd
> With sanguine feverous boiling gurge of pulse.
>
> (Book II, 23-28)
>
> …………………………….
>
> As with us mortal men, the laden heart
> Is persecuted more, and fever'd more,
> When it is nighing to the mournful house
> Where other hearts are sick of the same bruise
>
> (Book II, 101-104)

Here, I am only concerned with images of fever in this scene. Other medical terms and conditions will be discussed later in this chapter. We have two important examples of how the speaker conceptualizes the suffering of the Titans in terms of the physical experience of fever. Fever is twice referred to by the speaker, and in both examples it is associated with the body organ 'heart': in the first, the Titan's 'big hearts' are 'heaving in pain, and horribly convuls'd with feverous boiling gurge

218

of pulse'; in the second, the 'laden heart' of the 'mortal men' is 'persecuted more, and fevered more'. The speaker uses metonymy; the part (hearts) stands for the whole (Titans). In the two examples, fever has been employed metaphorically to represent a negative mood of the fallen Titans. Contextually, the 'fever' indicates spiritual and mental suffering rather than a physical condition. The Titans are described as enduring the pain of falling which is more emotional than physical. They have lost their empire, pride and most importantly their identity. Their mental and emotional strain has been conceptualized through a physical morbidity. Again, the speaker maps some conceptual structures from the domain of physical illness onto the domain of negative mental states. This conceptualization is based on actual experiences of everyday life; watching a sick person's temperature go up indicates a state of sickness, while cooling down indicates recovery. In other words, negative emotion is hot; positive emotion is cold. Thus, by the means of conceptual mapping, the experience of physical illness (fever) is also used to represent the negative emotion of the fallen state of the Titans.

In book III of *Endymion*, a similar image of fever is also used to conceptualize Glaucus' negative mental state of imbalance. Glaucus comments on the scene when he saw the dead face of his beloved Scylla. He took her body into a niche in a temple under the sea to leave it there. The following lines depict him after the separation:

> I left poor Scylla in a niche and fled.
> My fever'd parchings up, my scathing dread
> Met palsy half way: soon these limbs became
> Gaunt, wither'd, sapless, feeble, cramp'd, and lame.
>   (III, 634-637)

The speaker also uses a medical imagery and terminology to describe Glaucus's suffering. Glaucus was inflicted with 'fever'd parchings', 'palsy' and 'gaunt limbs'. These morbid physical conditions can be considered as physical manifestations of the negative mental and emotional states which were experienced as a result of the separation with the dead beloved. In modern terms, the cause of Glaucus's ailment is not physiological, it is psychological. He suffers from love melancholy as well as a state of discontentment with the real world (Goellnicht, 1984: 184). Interestingly, the expression 'fever'd parchings up' is used as a poetic realization of the physical condition of fever. Among the symptoms of inflammatory fever which were identified by Babington and Curry and known to Keats during his medical career were the following:

> Violent and continued dry heat,- flushed countenance,-suffused redness of eyes and skin,-frequent, strong, and hard pulse;- acute pain of head and loins;- heaviness and aching of the limbs; -white and dry tongue; thirst….etc. (Babington and Curry, 1811: 48).

This example shows that Keats draws upon the knowledge of this medical condition of fever which brings the body temperature up and dries both mouth and skin 'sapless' which increases the patient's demand for water. It is also interesting to see the description in Keats's passage matches the description in Babington and Curry, especially concerning dryness and aching limbs. Earlier in this poem (in book II) Keats uses a similar image of 'fever parches' to express Endymion's emotional state of homesickness. After being guided by the water nymph in to the unknown world of imagination, the young prince finds himself alone, grieving in solitude in a 'too far strange' region which is 'wonderful for sadness' and 'mingled up' with 'gleaming melancholy'. Endymion is depicted grieving in solitude; he beseeches Diana to

return him to his 'native bower' of Latmos. The speaker describes him with a feverish image:

> Within my breast there lives a choking flame—
> O let me cool it among the zephyr-boughs!
> A homeward fever parches up my tongue—
> O let me slake it at the running springs!
> (II, 317-320)

As in the case of Glaucus's, Endymion's negative emotional state is expressed in terms of a physical fever. The emotional state of homesickness is conceptualized in terms of a morbid state of fever that dries Endymion's tongue. Endymion's fevered mind is depicted through a medical account of the fevered body which can be found in Babington and Curry's medical course book. They describe a fevered body as "becoming dry burning heat all over, with great restlessness, and often violent head-ach" (Babington and Curry, 1811: 5). By the means of conceptual mapping, the speaker maps the physical symptoms of fever onto the domain of negative emotion. The 'choking flame' and the 'parches' of the 'tongue' are the linguistic realization of the metaphoric fever. They are selectively picked up from the domain of this pathological illness 'fever' and applied to the domain of negative emotion (home sickness).

In 'Ode on a Grecian Urn', Keats uses the expression 'parching tongue' in a similar sense; to describe a human passion in terms of physical illness (fever):

> All breathing human passion far above,
> That leaves a heart high-sorrowful and cloy'd,
> A burning forehead, and a parching tongue.
> (l. 28-30)

The parching tongue is also associated with fever which is implicitly referred to through the expression 'burning forehead'. I will not discuss this example in detail as the term 'fever' is not used explicitly.

In *Isabella*, the language of sickness and images of decay are employed to represent the physical and mental suffering of his- characters. Keats uses medical terms such as sick, fever, and malady to portray the characters. The two young lovers are depicted suffering from 'some malady'; they are both lovesick. In the words of Aileen Ward, a "string of images of medicine and disease runs through the poem like a dark vein through marble" (Ward, 1963: 174). In fact, fever, in particular, is a key word in this poem. The image of 'fever' is one of the most important images used to describe the nonphysical pain such as melancholy and sadness. As Goellnicht states, "the descriptions of love melancholy" are depicted through "the symptoms of paleness, fever, headache and restless sleep" (Goellnicht, 1984: 192). The term 'fever' is used three times in the poem: once to describe Lorenzo's declaration of love to Isabella. Earlier in this section, I mentioned this example which shows how the speaker features love in terms of fever that resolves the lover's pulse and stifles his voice:

> And to his heart he inwardly did pray
> For power to speak; but still the ruddy tide
> Stifled his voice, and puls'd resolve away—
> Fever'd his high conceit of such a bride,
>   (l. 43-46)

I will not concentrate on this example because it does not involve a negative emotion; on the contrary it denotes a positive emotion of falling in love. I would rather focus on the other two examples in which the word 'fever' is used to describe

a negative emotion experienced by the heroine, Isabella. In the first one, the speaker uses the expression 'feverish unrest' to represent Isabella's negative mood of anxiety and worry about her absent lover, Lorenzo:

> She fretted for the golden hour, and hung
> Upon the time with feverish unrest
> Not long—for soon into her heart a throng
> Of higher occupants, a richer zest,
> Came tragic; passion not to be subdued,
> And sorrow for her love in travels rude.
>   (l. 243-248)

Isabella's state of worry is conceptualized in terms an image of 'feverish unrest'. The word 'fret' is an explicit linguistic clue of a negative emotion. As Rachel Schulkins puts it Isabella's "longings for his [Lorenzo] return force her into hysterical fits and melancholia" (Schulkins, 2016: 81). It is a state of indulgence in grief for the absent lover mixed with a creeping fear in 'her single breast'. The word 'fever' is used to intensify the state of pathos. Isabella's negative mental state rapidly deteriorates from a state of sorrow of loneliness to a state of anxiety for Lorenzo and then to a state of madness after discovering the murder of her beloved. This rapid deterioration matches the different phases of the pathological state of fever which generally starts with an elevation of the body temperature, then shivering which is followed by flush. These stages are literally marked by a feeling of restlessness; this is probably the reason why the speaker calls it 'feverish unrest'. Through a medical image of physical illness, the speaker depicts an abstract emotional/ mental suffering of Isabella. The speaker maps conceptual structures from the domain of fever onto the domain of negative mental state of Isabella. The correspondence between the two compared states is the intensity they both cause in an individual.

The intensity of Isabella's negative emotion is similar to the intensity of a fever fit; they both generate a feeling of restlessness.

The other example of this febrile state is also used to describe Isabella's negative mental state after her knowledge of Lorenzo's death. As she mourns and pines over the departure of her lover, one night Lorenzo's ghost suddenly appears before her. He tells her of her brothers' deed and asks her to find his body. Isabella finds the grounds where Lorenzo had been buried; she takes a knife to bring back his head and buries it in a pot of basil. In the following quote, she is depicted as inflicted with an intense passion which is conceptualized in terms of physical illness:

> And, after looking round the champaign wide,
>   Shows her a knife.—"What feverous hectic flame
> "Burns in thee, child?—What good can thee betide,
>   "That thou should'st smile again?"—
>
> <div align="right">(l. 347-50)</div>

Again, fever is associated with intense feeling. The expression 'feverous hectic flame' is used to describe a negative emotion of intense feeling of sadness mixed with rage as Isabella sees the body of Lorenzo laid in 'forest tomb' that 'marred his glossy hair'. In the words of Charles William Hagelman, Isabella's mind is "forced beyond the limits of its endurance" (Hagelman, 1956: 263). By the end of the poem Isabella goes mad and dies of grief. Her disturbed mental state is conceptualized in terms of the bodily physical illness of fever. This feverish state is also medically accurate and appropriate. Medically, the word 'hectic' denotes fever or flush; it is both used as a noun and adjective. According to the *Oxford English Dictionary*, during the eighteenth and nineteenth centuries, the word 'hectic' "joined to that kind of Fever which is slow and continual, and ending in consumption" (*Oxford English Dictionary, 2018*). Hectic as a noun means 'hectic fever', and as an adjective, it is "applied to

that kind of fever which accompanies consumption or other wasting diseases, and is attended with flushed cheeks and hot dry skin" (*Oxford English Dictionary, 2018*). The context of this expression 'feverous hectic flame' suggests metaphorical use, because literally, it is not a 'flame' that 'burns' inside her, it is an intense feeling. It may represent a negative mental state of hysteria or melancholia that inflicted her after she was exposed to the dead body of her lover. The effect of Lorenzo's dead body has nourished Isabella's fervent and wild passion which is analogous to a "hectic flame" (Schulkins, 2016: 83). During his years as a medical student, Keats was familiar with diagnosing some psychological ailments such as hypochondria and nervous fever. According to Babington and Curry, the term hypochondriasis is a synonym of spleen, vapours, and low spirits, and the "exciting causes" of Hypochondriasis include "depressing passions, e.g. Grief, Anxiety, and Fear, by whatever cause produced" (Babington and Curry, 1811: 204). And the symptoms of nervous fever include "confusion of thought, - sadness of mind…. But as the disease advances, the heat increases, -the tongue becomes dry, and brown, or morbidly red" (Babington and Curry, 1811: 58). The depiction of Isabella's negative mental state is expressed through a fevered body which is burnt by a 'feverous hectic flame'. Again, via conceptual mapping, the speaker structures the mental suffering of his characters through images of physical pain, namely of 'fever'.

There is another important example of the 'fever' used in a poem entitled 'Stanzas on Some Skulls in Beauly Abbey, Near Inverness', which was written in collaboration with Charles Brown in August 1818. The poem is a chronicle in which the speaker attempts to read the history of dead people through examining the outward appearance of their skulls. In this poem, the word 'fever' is associated with

sadness, which is already a negative emotion, to describe a mode of suffering of people of the past. The expression 'fevered sadness' is used as a metaphor to describe the human world 'mortal time' which is characterized by 'fevered sadness':

> Ha! here is "undivulged crime!"
> Despair forbade his soul to climb
> Beyond this world, this mortal time
> Of fevered sadness,
> Until their monkish pantomime
> Dazzled his madness!
>
> (61-66)

The abstract states of sadness and despair are conceptualized in terms of a pathological condition of fever. They are represented as the maladies of the soul that hinder the aspiration of a person and prevent him from climbing 'beyond this world'. The analogy in this metaphorical expression has a physical basis; as fever causes physical illness to the body, despair and sadness are the diseases of the soul. Through conceptual mapping, the speaker carries conceptual frames from the domain of physical illness (fever) and maps them onto the domain of an abstract state of emotion (sadness). The outcome of this mapping is that our understanding of a negative emotion of sadness is structured through physical experience of fever. Sadness causes emotional pain as fever causes physical pain.

From what has been said above, it is possible to see the way Keats uses the term 'fever' in its metaphorical sense to represent negative mental and emotional states. The examples show how important fever is in conceptualizing negative mental states. Fever, which is a physical illness that belongs to the domain of pathology, is used to conceptualize negative mental as well as emotional states. Some selected frames are picked up by the speaker from the domain of fever and applied to the domain of emotion. The result of this mapping allows us to view

226

these abstract states in terms of experiences of physical illness. The mental and emotional pain these negative states may cause in the patient is equivalent to the physical pain caused by (fever).

In the next section, I will discuss metaphorical expressions that use the word 'sick' as a key word to denote negative mental states or emotion.

5.3 Metaphors of Sickness

The poetry of Keats is also replete with metaphors and images of sickness. About 42 instances of the term 'sick' and its related forms appear across the body of Keats's poetry to represent physical and nonphysical experiences of illness. As far as negative mental states and emotions are concerned, the term 'sick' is also used to conceptualize these abstract states. The basic idea of the word 'sick' is the absence of health, and its basic sense suggests physical experience of illness. According to the *Oxford English Dictionary*, the word 'sick' means "suffering from illness of any kind; ill, unwell, ailing" (*Oxford English Dictionary, 2018*). The word 'sick' is generally used in a medical discourse to describe the condition of being affected by illness or not being in a healthy state (Boyd, 2000: 9). Although, the term sick does present a problem because it can be used broadly in different contexts to describe nonphysical or abstract notions, my argument here is that Keats uses this term in a specific way and with reference to the medical context. He applies the term with its physical sense such as being afflicted with illness and disease or being in unhealthy state to describe nonphysical states. In the following account, I will limit myself to the use of the term 'sick' or its other related forms to represent negative mental states and emotions.

In *Endymion,* the term 'sick' appears 9 times in both literal and metaphorical senses. In book I, Endymion, the young shepherd of Latmos, is depicted as fallen into a state of trance in which he experienced a melancholy dream. He revealed to his sister Peona the 'secret grief' which brought his spirit down. It was the vision of the moon goddess Cynthia whom he fell in love with. Endymion is depicted after the vision in terms of physical and mental illnesses. Since I am more interested in the latter than the former, I will not discuss Endymion's physical sickness. I will only examine the expressions where the term 'sick' is used to represent abstract states in terms of physical illness. During the course of the poem, the speaker connects the concept of sickness to Endymion's imagination (Wunder, 2008: 118). He uses the adjective 'sick' to metaphorically describe mental functions of the main character Endymion. For example, he uses expressions such as 'thoughts so sick' and 'fancy sick' to express Endymion's mental activities such as the way of thinking, imagination, and fancy. Through personification, the abstract notions of 'thought' and 'fancy' are represented as physical entities that can be inflicted with sickness. Keats introduces these metaphorical expressions during a long conversation between Endymion and his sister Peona after his recovery from the vision experience. Peona becomes anxious and worried about her brother and she chides him for his dreams which – in her point of view – are not true, and they are the main reason for his mental suffering:

> ....how light
> Must dreams themselves be; seeing they're more slight
> Than the mere nothing that engenders them!
> Then wherefore sully the entrusted gem
> Of high and noble life with thoughts so sick?
> Why pierce high-fronted honour to the quick
> For nothing but a dream?"

Peona asks Endymion to get rid of these dreams which misguide him and affect his mind. She believes that such dreams generate sick thoughts which only bring sadness into his brain. On the other side, Endymion refuses to call his dreams 'nothing base' (I. 770) or 'slumberous phantasm' (I. 771). He defends his conception and understanding of dreams which completely differs from Peona's. He believes that there are two kinds of dreams: one is born of love; it is prophetic and a true vision that 'might bless the world with benefits' (I, 826); and the other is false and similar to 'brain-flies' that 'leaving us fancy-sick':

> Look not so wilder'd; for these things are true,
> And never can be born of atomies
> That buzz about our slumbers, like brain-flies,
> Leaving us fancy-sick.
>
> (I, 850-853).

The two expressions of 'thoughts so sick' and 'fancy sick' are important examples of how the speaker conceptualizes abstract states by the means of physical illness. By using the term 'sick', which evokes illness, the speaker draws an analogy between the experience of having a physical sickness and the experience of having negative abstract states. Literally, 'thoughts' and 'fancy' do not experience sickness; the word sick is used metaphorically in these two expressions. In articulating these metaphorical expressions, the speaker uses conceptual mapping to map some structures from the domain of pathology 'sick' to comment on the experience of having bad thoughts or fancy. In both Peona's and Endymion's speech there is a metaphorical representation of mental activities of the main character (Endymion) through applying the word sick to them. These mental activities (thought and fancy)

229

are conceptualized in terms of an analogy derived from the domain of pathology (sickness). In the first example, Peona describes Endymion's thoughts as sick; she uses personification to conceptualize the abstract state of thought in terms of a biological organism that is prone to illness. In the second example, Endymion uses the same personification to describe the abstract fancy as sick. Endymion's mental activities such as fancy and thoughts are represented by means of physical experience of sickness. As the experience of sickness affects the body, sick fancy and thoughts affect the mind.

Moreover, we can notice the poetic voice acting as a diagnostician with medical training and expertise. He describes false dreams as 'brain-flies' (I, 852) that generate the sickness in fancy. Again, through conceptual mapping, the speaker picks up some structures from the domain of sickness or disease 'flies' and applies it to bad dreams. 'Brain-flies', in this context, may be taken as the agents that carry diseases and transmit them between bodies. False dreams, therefore, are the 'brain flies' that cause fancy sickness or diseased imagination. The notion of diseases caused or spread by agents such as 'venomous insects' or flies which carry them from one place or person to another was familiar to Keats as a medical student. He probably came to know about this notion through a medical course entitled Practice of Medicine. In their course book, Babington and Curry discussed the causes of some contagious and infectious diseases such as "contagious fever", "measles", "whooping cough", "Small Pox" and "Cow Pock". They mentioned medical terms such as "morbific matter", "morbific agent" and "virus" among possible reasons which cause these contagious and infectious diseases (Babington and Curry, 1811: 114, 117).

It is possible to say that the poetic voice describes Endymion's obsession with immortality and the pursuit of immortal love in a medical language of sickness. Endymion's 'sick thoughts' and 'sick fancy' can be seen as negative mental states. What is interesting in both of these examples is that a mental activity has been described through medical terminology. 'Fancy' and 'thoughts' are cognitive activities that denote mental states. They can be positive or negative depending on the mood of their owner and also on the context in which they occur. In their contextual use, they both denote negativity; they afflict the life of their owner (Endymion) with pain, or endanger his life and put him at risk. Therefore, Endymion's thoughts and fancy are conceptualized in terms of pathological states of sickness that he should seek treatment to heal. In this example, we notice that Keats draws on his medical knowledge in describing his character's way of thinking. Endymion's fancy or imagination is represented as being contaminated with disease and therefore becomes sick and only generates bad dreams and sick thoughts. The expression 'fancy sick' reminds us of a similar expression, 'morbid fancy' which was discussed in chapter 4. As we have seen, in 'To Hope', the poetic voice uses the idea of morbidity to describe the abstract notion of 'fancy'. In both of the two examples, the domain of pathology evoked by the terms 'sick' and 'morbid' is mapped onto the domain of mental activity to represent a negative mental state.

To go back to *Endymion,* we can notice that as the poem progresses, the medical language becomes more evident. In book II, Keats mentions another medical term 'brain-sick' to comment on Endymion's mental health. The expression 'brain-sick' can be seen as a contrast to the expression 'healthier brain' which is

used earlier in Book I to describe Endymion's mental state after being calmed by his sister Peona.

> Endymion was calm'd to life again
> Opening his eyelids with a healthier brain,
>   (Book I, 464-465)

In these two expressions 'healthier brain' and 'brain-sick', Keats uses medical language to describe the center of the cognitive activities and its workings. Contextually, they represent two contrasting states of mind; 'healthier brain' suggests a positive state and 'brain-sick' suggests a negative state. I am more concerned with the representation of the negative state than the positive. Therefore, I will only focus on the medical terms that denote negative mental states or emotions. In the expression 'brain-sick', the speaker approaches the brain from a medical perspective. Endymion's brain sickness is caused by the vision he saw of the perfect maiden whose beauty made his 'spirit clings/ and plays about its fancy' (Book I, 621-622). His brain is sick with overambitious thoughts that transcend the limit of the human or the mortals. He falls in love with an ideal beauty of an immortal being which cannot be achieved by a human. In terms of conceptualization, Keats picks up the word 'sick' from the domain of pathology to describe the brain, which is the organ that is responsible for cognitive faculties. He maps selected structures such as the experience of physical illness or dysfunction from the domain of pathology and applies them to a body organ that is responsible for thinking and cognition. Again, personification is used as a tool in representing this negative state. Endymion's brain is conceptualized as suffering from sickness. Although the brain is a body organ that can be physically diseased or sick, the

sickness in Endymion's brain is not physical in nature. It is meant to convey mental disturbance rather than physical illness or dysfunction. Keats uses 'brain-sick' as a metaphor for a negative mental state. It is possible to argue, here, that Endymion's sick thoughts in the above section can be attributed to him being 'brain-sick'. The 'thoughts so sick' and 'fancy-sick' are linguistic cues which show Endymion's brain is not afflicted with physical illness; it is more of a mental nature.

A similar image is used in another poem, 'On Visiting the Tomb of Burns'. In this poem, the word 'sick' is used two times to describe abstract notions. In the first, the speaker uses the adverb 'sickly' to describe the speaker's imagination which is in a passive and unresponsive state towards the beauty of nature. In the second, he uses the adjective 'sick' to describe another abstract state of 'pride':

> All is cold Beauty; pain is never done.
> For who has mind to relish, Minos-wise,
> The real of Beauty, free from that dead hue
> Sickly imagination and sick pride
> Cast wan upon it?
>
> (l. 8-12)

These are other examples where a mental activity (imagination) and a mental state (pride) are conceptualized in terms of a physical experience of illness. The speaker uses 'sick' and 'sickly' which denote "a poor state of health" (*Oxford English Dictionary, 2018*) to describe a mood that prevents him from enjoying the beautiful countryside. The expressions 'sick pride' and 'sickly imagination' are metaphors for negative mental states. The speaker's perception of beauty is distorted by these negative states of 'sick pride' and 'sickly imagination'. As in *Endymion*, these states of sickness are also associated with a dream the speaker had long time ago in which he saw 'cold' and 'strange' beauty. The reason behind this cold and strange beauty

is attributed to the speaker's 'sick pride' and 'sickly imagination' (Murry, 1939: 63). Therefore, the 'sick pride' and 'sickly imagination' are metaphorical expressions for the negative mental states that the speaker currently experiences. They describe a mind which is in an unhealthy state and whose 'pain is never done'. These negative states are the results of failing to apprehend beauty in its present shape. The speaker's cognitive activity of perceiving and apprehending beautiful scenes is described in terms of sickness. The words 'sick' and 'sickly' are picked up from the domain of pathology and applied to the domain of a state of mind and mental activity. In other words, the physical experience of sickness which is evoked by the two words is realized in the speaker's state of mind (pride) and cognitive activity (imagination). Through personification, the speaker conceptualizes these abstract states in terms of an image of sickness which is derived from the domain of pathology or medical profession.

In all of the metaphorical expressions which are discussed above 'thoughts so sick', 'sick fancy', 'brain-sick', 'sick pride' and 'sickly imagination', the word 'sick' and its other related forms are used to conceptualize cognitive activities performed by a poetic persona. The word 'sick' which evokes a state of physical illness is metaphorically applied to abstract entities such as thought, mind, pride, fancy and imagination. Through the process of conceptual mapping, these cognitive activities are represented as unhealthy or in a diseased condition. They can also be considered as negative mental states that generate negativity inside their owner.

In Keats's poetry, there are other examples where the word 'sick' is associated with physical body parts (such as heart, face, and eye) to denote

negative emotions or mental states. Usually, the images of sick heart, sick face and sick eyelid are used metonymically to indicate emotional and mental states of their owners rather than states of physical illness. For example, in *Endymion* book IV, Keats uses 'sick hearted' to describe the negative mental and emotional state of the Indian maid as she was wandering alone in the forest before she met with Endymion:

> Before young Bacchus' eye-wink turning pale.—
> Into these regions came I following him,
> Sick hearted, weary—so I took a whim
> To stray away into these forests drear
>   Alone, without a peer:
>   (IV, 267-271)

The expression 'sick hearted' is a metonymy in which the part stands for the whole, i. e., the heart of the Indian maid stands for her. This expression reminds us of the experience of heart ache in the 'Ode to a Nightingale' discussed in section 4.3 of chapter 4. It is not really a physical condition or illness; it is rather an emotional state of sadness. The speaker has also conceptualized this emotional state in terms of a pathological condition of a sickness in the heart. Through conceptual mapping, the speaker maps the physical experience or sensation from the domain of illness and applies it to the domain of emotion. Using the word 'sick' which evokes physical sensation allows the speaker to structure the experience of having a negative emotion or mental state in terms of a physical experience of illness. A similar image of sick heart also appears in *Hyperion* book II, to describe the fallen Titans. The speaker uses the expression 'hearts are sick of the same bruise' to mark a negative state of emotion. I have already commented on this scene above in my discussion of the term 'fever' (see page 218 above). I also said that the poem contains a

considerable number of medical terms and expressions. But here I am more interested in the idea of sickness which is used to describe emotional pain through physical experience. Therefore, I am going to quote it again just to remind the reader of the scene:

> Dungeon'd in opaque element, to keep
> Their clenched teeth still clench'd, and all their limbs
> Lock'd up like veins of metal, crampt and screw'd;
> Without a motion, save of their big hearts
> Heaving in pain, and horribly convuls'd
> With sanguine feverous boiling gurge of pulse.
> (Book II, 23-28)
> …………………………….
> As with us mortal men, the laden heart
> Is persecuted more, and fever'd more,
> When it is nighing to the mournful house
> Where other hearts are sick of the same bruise
> (Book II, 101-104)

The cluster of the terms used in this passage such as: 'heart', 'blood', 'pulse', 'veins', 'bruise', 'limbs', 'sick', 'feverous', 'fever'd', 'crampt' and 'convulse' makes the whole image unconventional; it suggests the possibility of being written by a medically trained person. It is worth noting that Keats, as a medical student, took courses in surgery, anatomy and physiology which were taught by Astley Copper where the function of each body part was introduced and examined in a practical way. This is probably where he came to know more about these terms and the conditions that happen to the blood vessels, bones and muscles as well as other body organs (Cooper, 1825: 2). As we have previously noticed, some of these terms occur in medical accounts to describe specific medical conditions or their symptoms. Keats, possibly, had known about them through a course of Practice of Medicine he had at the medical school of the Guy's Hospital (Babington and Curry, 1811: 2). These

236

terms evoke physical experiences of pain, yet the speaker employs them to represent experiences of emotional suffering.

Previous studies have linked this passage to Keats's medical career, such as Donald Goellnicht who argues that the description in the two passages "paints a vivid picture of a mixture of physical and mental suffering" which is based on "specific morbid symptoms" or on "what Keats saw in the wards at Guy's Hospital" (Goellnicht, 1984: 216). Although Goellnicht observes the medical images and metaphors in this passage, his use of the terms 'metaphor' and 'image', comes within the context of rhetorical devices. He sees them as poetic devices used by the poet to ornament his literary text. My approach to metaphor is different; I see them as a matter of thought. I use them within the conceptual context of understanding something in terms of something else. According to this approach, I argue that the speaker in the above quoted passage uses terms such as: 'sick', 'feverous', 'fever'd', 'bruise', 'pulse', 'veins', 'crampt', etc. which usually occur in a medical discourse or belong to the domain of medical profession to describe negative emotion. He conceptualizes the experience of having a negative emotion or mental state in terms of having an experience of physical sickness.

The expressions 'hearts heaving in pain', 'hearts are sick of the same bruise' and heart 'fevered more' are very good examples of how the speaker chooses to describe negative emotions through somatic symptoms. Although 'fever', 'sick' and 'bruise' evoke physical experiences of illness, they are contextually used in these expressions to describe states of emotional and mental strain or morbidity. Beside the contextual evidence, the passage contains linguistic cues which indicate that the

speaker is talking about emotional states not physical illness. The expression 'laden heart' conveys the negative emotional state of the Titans' burdened hearts rather than physically sick hearts. The fallen state of the Titans is depicted through a medical image of physical illness. In other words, the psychological effect of this fallen state is revealed through symptoms of an experience of physical bodily illness. In these expressions, hearts are personified as people enduring physical pain. Metonymy is also used by the speaker to generate these metaphorical expressions in which hearts stand for their owners (Titans). These expressions remind us of a similar expression used in 'Ode to a Nightingale' to describe Ruth's sad heart when 'sick for home', in which a physical pain is used to describe an emotional pain (see chapter 4, section 4.3). Through conceptual mapping, the poetic voice maps structures from the domain of physical illness (pathology) onto the domain of negative emotions or mental states. The physical sickness is used as a medium to convey the emotional pain of a negative mental state experienced by a poetic persona.

As we have seen from the above examples, the term 'sick' which conveys a physical experience of illness is used to represent a negative mental as well as emotional states. Through conceptual mapping, the speaker maps some structures from the domain of physical illness (pathology) and applies them to the domain of emotions and mental states. Although the term 'sick' is quite general and can be used in various contexts in daily life, Keats applies the term in a medical context to talk about negative mental states. It can be seen in contrast to the term 'fever' which is very specific and a technical term for a particular kind of illness.

In the following account, I will discuss some metaphorical expressions where the terms 'ache' and 'pain', which evoke physical experiences of illness, are used to describe negative emotions and mental states.

5.4 Metaphors of Ache and Pain

Although 'ache' and 'pain' are not medical conditions, Keats employs them in a medical sense to express physical and mental experiences of illness. They convey a variety of sensations; some of these sensations result from experiencing physical damage and some are caused by psychological breakdown. Within the western culture, 'ache' and 'pain' are primarily viewed as physical phenomena (Pincus and Sheikh, 2009: 6). From a medical point of view, 'ache' is seen as physical sensation or discomfort. The *Oxford English Dictionary* defines it as "A pain, *esp.* a continuous or prolonged dull pain, in contrast to one which is sudden or sharp. Also: the state or condition of being in pain" (*Oxford English Dictionary*, *2018*). Similarly, 'pain' is usually connected with physical suffering that is associated with bodily experiences of disease or disorder. For example, the *Oxford English Dictionary* provides a medical definition for pain as a "Physical or bodily suffering; a continuous, strongly unpleasant or agonizing sensation in the body (usually in a particular part), such as arises from illness, injury, harmful physical contact, etc." (*Oxford English Dictionary, 2018*). In what follows, I will focus only on how the two terms are applied to abstract experiences such as negative mental or emotional states. In Keats's poetry, there are many metaphorical expressions which use them as key terms to convey such experiences. In chapter 4, we came across some examples in which the words 'pain and 'ache' were used as metaphors for negative emotions

and mental states such as: 'bosom pain' in 'To Hope', section 4.2 and 'heart ache' in 'Ode to a Nightingale', section 4.3. In this section, I am going to discuss similar expressions from other poems where 'ache' and 'pain' are used to conceptualize negative mental and emotional experiences of pain rather than physical experiences of it. I will start by examining the term 'ache' first, and then discuss the term 'pain'.

The poetry of John Keats contains many images and metaphors of ache and aching characters. The term 'ache' with its variations is used 25 times in his poetry to convey various experiences. The term 'ache' has a special connection with pathological states and conditions of illness; it conveys a physical sensation or physical discomfort caused by these conditions. In his poetry, Keats employs this term not only to describe physical experiences of pain; he uses it to conceptualize abstract states such as negative emotional and mental states. For example, in *Isabella*, we find a good example of an aching soul when the poetic voice comments on the murdering scene of Lorenzo. Lorenzo's soul is depicted as 'aches in loneliness' and is 'ill at peace'. The poetic voice feels sympathy with the innocent victim and echoes the silent suffering of his soul:

> There was Lorenzo slain and buried in,
>   There in that forest did his great love cease;
> Ah! when a soul doth thus its freedom win,
>   It aches in loneliness—is ill at peace
> <div align="right">(217-220)</div>

There is no evidence by which we consider the suffering of Lorenzo as physical. Literally, the soul does not experience physical illness or ache. The words 'ache' and 'ill' are both used metaphorically in these contexts to represent negative emotions experienced by Lorenzo after being murdered by Isabella's brothers. This emotional

experience of the soul ache is conceptualized through an analogy with a physical experience of pain. The suffering of the soul is represented metaphorically and through the physical sensation of aching. The word 'ache' has a basic meaning that has nothing to do with abstract notions such as soul or spirit. It is used indirectly in this context to convey a metaphorical meaning. This metaphorical meaning is derived by means of conceptual mapping across two different domains. For example, the word 'ache' – which is usually a physical experience – is mapped from the domain of illness onto the domain of the soul. There are many instances in Keats's works in which the soul and spirit are conceptualized in terms of physical analogies (see chapter 4, section 4.2). As Suzanne Nalbantian argues, Keats brings to this abstract notion "all the physical pains and pleasures associated with the human condition" (Nalbantian, 1977: 39). In this example, it is possible to notice that loneliness, which is a negative emotion, is associated with the physical experience of ache. Lorenzo's 'soul' is represented as an agent experiencing a physical suffering in loneliness. Through personification, the abstract phenomenon 'soul' is personified as a physical entity that experiences a physical ache. Personification, as discussed in chapter 4, sections 4.2 and 4.3, is another sort of mapping where human features are applied to a nonphysical being 'soul'. The speaker attributes to the abstract notion of 'soul' a physical quality of experiencing the feeling of physical 'ache'. The soul is also described as 'ill at peace', which is another personification. The expression 'ill at peace' evokes another negative mental state of discomfort which belongs to the soul of the slain hero. The disturbed peace of Lorenzo's soul is conceptualized as a state of physical illness. The terms 'ache' and 'ill' are both derived from the domain of illness and disease to conceptualize an experience of

suffering which is not physical. Through conceptual mapping, these terms which evoke physical sensation make us understand the abstract emotional suffering of Lorenzo in a more concrete way, as a physical experience.

A similar illustration of a soul experiencing ache can be found in *The Eve of St. Agnes*. The spiritual sufferings of the lovers' souls are also conceptualized in physical terms. For example, Madeline is depicted as 'soul fatigued away' and Porphyro's soul 'doth ache'. Since I am more interested in the term 'ache', I will not discuss Madeline's experience; I will keep to Prophyro's experience. In the following passage, as in Lorenzo's experience, the term 'ache' is also associated with the abstract 'soul' to convey negative emotion. The poetic voice conceptualizes Porphyro's emotion for the sleeping Madeline as a soul ache. Porphyro appears 'half anguished' with 'pained heart' as he fails to wake up his beloved Madeline from her long sleep:

> Open thine eyes, for meek St. Agnes' sake,
> Or I shall drowse beside thee, so my soul doth ache.
>   (278-79)

In this example, Porphyro's soul is approached through two physical experiences; it becomes a subject for drowsiness and ache. As Suzanne Nalbantian puts it, Porphyro's soul ache is meant to be a "situation of the soul in a state of suffering" which is "explicitly registered as a physical suffering" (Nalbantian, 1977: 42). Through personification, the speaker attributes physical qualities to Porphyro's soul. The particular verbs 'drowse' and 'ache' connect Prophyro's soul to the physical world; the soul is portrayed through sensations usually associated with the body. Although the experience of ache is generally physical, it is through conceptual

mapping that Porphyro's soul comes to partake in this physical experience of suffering. The speaker applies the physical term 'ache' to the abstract soul of the lover to express an emotional experience by means of physical one. Therefore, the expression 'my soul doth ache' is metaphorically used to evoke negative emotion and a state of discomfort rather than a physical experience of pain. The agony of the soul is expressed metaphorically and communicated through physical experience of pain which is meant to translate the intensity of a negative emotional state.

In *Endymion* book III, the speaker uses the expression 'full of ache' to depict Cynthia whose suffering was no less than Endymion's. She was wrapped in sorrow and her melancholic state is conceptualized as a physical sensation of ache:

> Cynthia! where art thou now? What far abode
> Of green or silvery bower doth enshrine
> Such utmost beauty? Alas, thou dost pine
> For one as sorrowful: thy cheek is pale
> For one whose cheek is pale: thou dost bewail
> His tears, who weeps for thee. Where dost thou sigh?
> Ah! surely that light peeps from Vesper's eye,
> Or what a thing is love! 'Tis She, but lo!
> How chang'd, how full of ache, how gone in woe!
>
> (III, 72-80)

The goddess of moon is described as 'gone in woe', and 'full of ache'. Words such as 'pine', 'bewail', and 'sigh' are linguistic clues that prove her suffering is not physical; it is more emotional. Moreover, her pale cheek is a physical manifestation of this negative emotional state. This emotional experience of sadness is translated into a physical experience of ache through metaphorical mapping. Mapping allows the speaker to represent this emotional state in terms of physical sensation by using the word 'ache' which evokes physical pain. It is also worth noting that the speaker uses a container metaphor. This negative emotional state is conceptualized as a

243

substance in a container 'full of ache'. Through reification, the word 'ache' is represented as a substance that fills the body of Cynthia; she is the container and ache is the substance that fills it up. This expression reminds us of a similar expression 'full of sorrow' in 'Ode to a Nightingale' – discussed in chapter 4, section 4.3 – where the container metaphor is used to represent negative mental state.

In some other poems, Keats associates the word 'ache' with physical body parts such as: heart, eye, and forehead to denote negative emotional states. As we have seen in chapter 4 section 4.3, the word 'ache' in 'Ode to a Nightingale' was linked to the speaker's heart to convey negative emotion. I also discussed why the expression 'my heart aches' is not a physical condition and how it is used metaphorically to represent an emotional state. Now, I will discuss similar expressions from other works in which the word 'ache' is linked to physical body parts to denote abstract states, mainly negative emotional and mental states. In *Otho the Great,* for instance, the speaker uses a similar expression to that of the 'Ode to a Nightingale' to associate the experience of ache with a physical body part 'heart' to convey negative emotion. The expression 'aching heart' is used as a conceptualization of Auranthe's negative emotional state. This negative state is realized through a physical experience of pain:

> Albert, I have been waiting for you here
> With such an aching heart, such swooning throbs
> On my poor brain, such cruel — cruel sorrow.
> <div align="right">(Act IV, Sc I, 105-7)</div>

The passage is completely metaphorical; the 'aching heart', the 'swooning throbs' in her 'poor brain' and the 'cruel sorrow' are all metaphorical expressions. The speaker is not talking about a somatic pain experience around the actual organ 'heart' such

as cardiac pain or visceral pain. He is speaking about a negative emotional experience in terms of somatic symptoms. Auranthe's state is very similar to that of the speaker in the 'Ode to a Nightingale'; in both of them, the intensity of negative emotion is expressed by means of a physical illness in the heart. The 'cruel sorrow' in the brain can be considered as a linguistic cue which supports the view that this state is not physical. The 'aching heart' and the 'swooning throbs' are the physical manifestations of this negative mental state. The speaker structures his experience of negative emotional states in terms of a physical experience of illness in the heart.

In *Isabella*, the word 'ache' is associated with another physical body part to covey another abstract state of negative emotion. The speaker uses the expression 'eyelids ache' in the following passage to conceptualize a negative emotional state experienced by Isabella. The vision of Lorenzo's spirit brought Isabella an aching experience. In that vision, Lorenzo told her about the cruelty of her brothers. His story caused her a cluster of negative emotions conceptualized by means of a corporeal experience:

> The Spirit mourn'd "Adieu!"—dissolv'd, and left
> The atom darkness in a slow turmoil;
> As when of healthful midnight sleep bereft,
> Thinking on rugged hours and fruitless toil,
> We put our eyes into a pillowy cleft,
> And see the spangly gloom froth up and boil:
> It made sad Isabella's eyelids ache,
> And in the dawn she started up awake;
>   (l. 321-28)

Although, an eye can experience an actual physical pain in daily life, Isabella's experience of 'eyelids ache' is not really physical in this context because a vision in sleep cannot cause physical pain in the eye. The contrast between the literal and

contextual use suggests that the expression 'eyelid ache' is metaphorically used to represent negative emotion. Thorough metonymy, the 'eyelid' stands for Isabella; it represents the intense grief and turmoil which boil in her mind and interrupt her sleep. As Hagelman puts it, this is a very interesting example that shows Keats's familiarity with the effect of ill health on the state of mind (Hagelman, 1956: 262). This negative state is conceptualized in terms of soreness or physical pain in the eyes. The description of this experience can be medically accurate; among possible reasons that may cause swelling in the eyelids are excessive crying and also lack of sleep. The two reasons – the lack of sleep and crying – are applicable to Isabella's case and explicitly referred to in the poem. Through conceptual mapping, the speaker maps some conceptual structures from the domain of eye ache and applies them to the domain of negative emotion. As eye ache interrupts sleep, Isabella's negative emotions wake her up and disturb her sleep. This example reminds us of the expression 'leaden-eyed despair' in the 'Ode to a Nightingale' which was discussed in chapter 4 section 4.3 in which the negative emotion of sadness is realized through physical experience of the eye. Through conceptual mapping, mental and emotional pains have been represented through experiences of physical ache. Metaphorical mapping allows the speakers of the poems to compare certain aspects of negative emotions and mental states with familiar physical analogues. The discomfort these abstract states may bring can be compared to the physical ache caused by experiencing physical illness.

I will proceed now to discuss some other expressions that use the term 'pain' as a representation of negative and emotional states. The poetry of Keats is replete with images of pain; the word 'pain' is used 92 times with its various lexical forms.

The majority of them are used in the literal sense of the word to describe the physical experience of the pain of poetic characters. There are also a considerable number of examples where this term is employed metaphorically to represent negative mental and emotional states. In *Endymion*, for instance, Keats uses the word 'pain' to express a nonphysical experience of pain the hero undergoes. In book IV of the poem, the poetic voice uses the image of 'mind in pain' to depict a state of unbearable sadness suffered by Endymion. While he was in search for his beloved goddess, the young prince is depicted as lost in melancholy. Peona could not endure to see her brother in this state of unhappiness which she calls a 'store of grief'. She tries to calm him against this painful state.

> "Dear brother mine!
> Endymion, weep not so! Why shouldst thou pine
> When all great Latmos so exalt wilt be?
> Thank the great gods, and look not bitterly;
> And speak not one pale word, and sigh no more.
> Sure I will not believe thou hast such store
> Of grief, to last thee to my kiss again.
> Thou surely canst not bear a mind in pain,
>   (Book IV, 804-811).

The expression 'mind in pain' shows how the word 'pain' is associated with nonphysical experience. Endymion's experience of 'mind in pain' is not of physical nature; it goes beyond the physical aspect of pain. The expression 'mind in pain' is a metaphor for a negative mental or emotional state which Endymion endures after the separation from his beloved. In this context, the expression 'mind in pain' denotes a negative mental state rather than a physical experience of pain. Through the image of pain, the speaker tries to mirror what is going on inside Endymion's mind. He conceptualizes this experience in terms of a physical pain; the tactile experience of pain is used to express an experience of mental pain. In representing

247

this negative state, the speaker uses conceptual mapping to map the experience of physical pain from the domain of pathology and apply it to the domain of abstract mental faculty 'mind' to convey a negative mental state. Endymion's mental suffering is viewed in a concrete way.

Earlier in the poem, Keats uses a similar image of nonphysical pain that afflicts the imagination of the young prince. Having lost his consciousness after seeing Oceanus, Endymion's imagination is described as nourishing a 'dizzier pain'. The expression 'dizzier pain' is metaphorical because literally, pain cannot be dizzy. On top of this, the word 'pain', in its present context, does not evoke physical sensation. The speaker employs it to represent something which is not physical at all; it is used to express Endymion's state of psychosomatic burden (Faflak, 2008: 213):

> The palace whirls
> Around giddy Endymion; seeing he
> Was there far strayed from mortality.
> He could not bear it—shut his eyes in vain;
> Imagination gave a dizzier pain.
> "O I shall die! sweet Venus, be my stay!"
> (Book III, 1005-1010)

The passage depicts Endymion's suffering through a medical image. Words such as: 'giddy', 'dizzier' and 'pain' are usually occur in medical context to talk about physical sensations that are associated with illness. The speaker uses them here to describe Endymion's emotional experience of being overcome by the sensation that he has 'far strayed from mortality'. According to Reuven Tsur, "dizzy refers to a whirling state of uneasy feeling, sometimes extremely intense, blurring one's perception of the external world" (Tsur, 2012: 260). Associating this experience of pain with

imagination can be considered as contextual evidence that this state is not physical. Endymion could not bear this state of mind, he 'shut his eyes in vain' and cries to Venus for help (Wunder, 2008: 161). The speaker also conceptualizes this abstract state by means of a physical experience of pain which causes dizziness. The physical sensation evoked by the word 'pain' is applied here to the domain of emotion to evoke a sensation of no physical nature. Via conceptual mapping, the speaker constructs this abstract state in terms of a physical bodily experience of pain. This reminds us of the 'sickly imagination' in section 5.3 which nourished the speaker's 'pain is never done'. A similar expression of 'dizzy pain' is used in another poem 'On Seeing the Elgin Marbles' to express a negative mental state of the speaker. The poem's octave opens with the speaker in a depressed mood as the idea of mortality weighs upon his weak spirit:

> My spirit is too weak; mortality
> Weighs heavily on me like unwilling sleep,
> (1-2)

The conceptualization of the spirit in terms of physical weakness and mortality in terms of physical weight reveals the intensity of this negative mental state which pervades the rest of the poem. Later in the sestet, the speaker is depicted as worried because these negative emotions have begun to overcome him. While he was looking at the Elgin Marbles, the speaker sees nothing but frustration and anguish which are conceptualized in terms of pain experience.

> Such dim-conceived glories of the brain
> Bring round the heart an indescribable feud;
> So do these wonders a most dizzy pain,
> That mingles Grecian grandeur with the rude
> (ll. 9-12)

Once again, according to the context, the word 'pain' refers to an emotional state which is conceptualized in terms of a physical experience of pain. The 'dizzy pain' is a metaphor for state of mental disturbance which is similar to Endymion's 'dizzier pain'. Endymion's negative state is nourished by his sick imagination, and the negative state of the Elgin Marbles' speaker results from the 'indescribable feud' which is placed 'round the heart'. The feud in the speaker's heart is a linguistic cue which supports the view that this sensation is not physical. It expresses the psychological atmosphere and the emotional turbulence within the speaker. It is a metaphor for the current negative emotion that contributes to the speaker's feeling of 'most dizzy pain'. Grant F. Scott argues that the speaker's experience with the Elgin Marbles leads not to a state of revelation, but to a state of oppression which leaves him indolent and weak. As he puts it "instead of being uplifted or inspired be the perceived work…..he is given a dizzying pain" (Scott, 1989: 28-30). In fact, there is another example of morbid language in this poem. The image of the 'sick eagle' also shows the process of conceptual mapping from the domain of pathology. Thus, we can say that through conceptual mapping, the speaker represents negative emotions and mental states in terms of physical sensations of illness by using terms such as 'dizzy', 'pain', and 'ache'. In contrast to the term 'fever' which is very specific and technical, the terms 'ache' and 'pain' are general and broad. Yet, Keats uses them to talk about negative mental states. He maps the physical sensation these two terms evoke and applies them to the abstract concept of negative emotion.

5.5 Metaphors of Drowsiness and Numbness

In this section, I will discuss some other examples of physical experiences which have some connection to medical learning and pathological states and are also used to represent negative emotions and mental states: 'drowsiness' and 'numbness'. These experiences occur within medical discourse to describe the effect of some pathological conditions. There are some special examples where Keats employs them to describe negative mood or emotion in his poetry. In nineteenth-century medical discourse, these two terms were seen as symptoms that result from some medical conditions rather than medical conditions themselves. They were also viewed as a side effects of some medications. For example, 'drowsiness' is usually associated with conditions such as: Nerves fever, Exanthemata, Small Pox, Erysipelas, Dropsy, Jaundice, Epilepsy (Babington and Curry, 1811: pp 58-195). Whereas 'numbness' is linked to such conditions as: Tropical endemic fever, Nephritis, Urinary concretions and Apoplexy (Babington and Curry, 1811: pp 58-195). As for drowsy, the term with its various lexical forms is used 17 Times in Keats's works and it is used 3 times to express negative states. In the chapter 4 section 4.3, I discussed the metaphorical expression 'drowsy numbness' in 'Ode to a Nightingale' and how it is used to describe the speaker's oppressive state of unconsciousness. I also commented on how this negative state is conceptualized in terms of a physical bodily condition. It is a very important example of how the speaker combines the state of drowsiness with the state of numbness together to express a negative emotion that causes pain in the speaker's sense. The abstract pain in the sense is represented through a physical image of 'drowsy numbness'.

Actually, there are two other examples where the word 'drowsy' is used in similar contexts to describe negative emotions or mental states. In *Isabella*, the word 'drowsy' is used two times: the first one is to describe an atmosphere in which Lorenzo's vision appears to Isabella, 'It was a vision. —In the drowsy gloom' (l. 273). The second time is to comment on Isabella's lack of knowledge about her lover (Lorenzo). She is portrayed in the following way, 'And she had died in drowsy ignorance' (l. 265). To keep within the scope of my research, I am more interested in the second example as it involves a metaphorical representation of a negative mental state. After being told false news by her brothers that Lorenzo has gone on a business journey, Isabella is depicted as being left in a complete ignorance. The abstract state of 'ignorance' is premodifed by the adjective 'drowsy' to metaphorically represent a negative mental state of lacking information:

> ....They spake a tale
> Time after time, to quiet her.....
> <div align="center">(l.260-61)</div>

> …………………………………….
> And she had died in drowsy ignorance,
> But for a thing more deadly dark than all;
> <div align="center">(l. 265-66)</div>

Having lost information of her absent lover, Isabella is depicted enduring an oppressive painful experience; she is in a state of mental lethargy. The expression 'drowsy ignorance' is very touching; it metaphorically represents Isabella's plight of deprivation of truth. Literally, ignorance cannot be drowsy, and Isabella cannot literally die of it. It is only a metaphorical representation of how the heroine is completely unaware of what had happened to her absent lover. She is mentally fatigued by weariness and anxiety caused by Lorenzo's absence. Through

conceptual mapping, the abstract state of ignorance becomes physically realized; the speaker represents it in terms of a physical experience of drowsiness. As drowsiness may cause physical discomfort, Isabella's negative state of ignorance causes her negative emotions and mental deterioration.

In 'Ode on Melancholy', the speaker uses 'drowsy' to describe a state of anguish of the soul. Since the main idea of the poem is how to cope with sadness, the speaker recommends a list of things not to do. Sufferers of melancholy should not attempt to forget their sadness by going to Lethe; they should not commit suicide through poisonous drink; they are recommended to avoid becoming obsessed with subjects of death such as the beetle, the death-moth, and the owl. The reason for these recommendations is that they all make the anguish drowsy:

> No, no, go not to Lethe, neither twist
>   Wolf's-bane, tight-rooted, for its poisonous wine;
> Nor suffer thy pale forehead to be kiss'd
>   By nightshade, ruby grape of Proserpine;
>   Make not your rosary of yew-berries,
>   Nor let the beetle, nor the death-moth be
>   Your mournful Psyche, nor the downy owl
> A partner in your sorrow's mysteries;
>   For shade to shade will come too drowsily,
>   And drown the wakeful anguish of the soul.
>   (l. 1-10)

Philosophically, the speaker suggests that any attempt to commit suicide or seek death will not offer a true experience of melancholy. They eliminate the intensity of this experience and provide a false one. As this false experience comes 'too drowsily', it drowns 'the wakeful anguish of the soul'. There is plenty to say about the last two lines. What adds to the ambiguity of this expression is the metaphoricity with which it is expressed. For example, the 'anguish of the soul' is viewed by the means of a physical entity that can be drowned by the 'drowsily'

coming shade. Even the word shade is used metaphorically to represent a melancholic experience[12]. The adverb 'drowsily' is used in this context to describe the mode in which such melancholic state may come with. The speaker associates the state of drowsiness with the melancholic experience of 'shade' to add a physical entity to it. The abstract experience of melancholy is physically realized through the term 'drowsily' which evokes physical sensation. Mapping conceptual frames from the domain of drowsiness such as heaviness and lethargy onto the negative mental state of melancholy is made possible through the conceptual mapping framework. As the experience of drowsiness causes physical slowness, the negative mental states cause mental sluggishness.

Keats also uses numbness in a similar way; a physical sensation is employed to represent nonphysical experience. Despite the fact that Keats uses this term on few occasions in his poetry, the exquisite employment of it makes it worth looking at. He adopts it to represent negative emotions and moods in some of his poems. The term 'numb' with its various forms appears 7 times in his poetry. Three times, it is used metaphorically and associated with negative emotions or mental states. I have already discussed the term 'numbness' in the 'Ode to a Nightingale' in chapter4 section 4.3, and how this physical state is employed to represent an abstract negative emotion that causes the speaker pain in his sense. A similar illustration can be found in another poem entitled 'In Drear-nighted December'. The poetic voice employs the term 'numb' in a similar sense; he also associates it with sense experience. The main idea of the poem is the feeling of having no feeling. The speaker admits that such an experience of having no feeling does not exist in poetry,

---

[12] In chapter 4, we discussed some examples where the negative mental states are represented in terms of darkness which were underpinned by the conventional metaphor SAD IS DARK.

yet he wishes he could have one to cope with his situation. He uses the expression

'numbed sense' to express a passive state of indolence in reaction to the loss of

happiness; the 'passed joy':

> But were there ever any
>   Writh'd not of passed joy?
> The feel of not to feel it,
> When there is none to heal it
> Nor numbed sense to steel it,
>   Was never said in rhyme
>
>   (l.19-24)

The adjective 'numbed' is used to premodify the noun 'sense'. The speaker wishes

his senses be 'numbed' so that he could stop pining or mourning 'passed joy'. The

passed joy becomes an occasion that nourishes melancholic thoughts and negative

emotions in him. He assures the reader that there is no remedy for melancholy that

numbs the senses to face such experience. Again, the idea of numbness which

evokes physical sensation is associated with the senses. Through conceptual

mapping, the speaker applies physical qualities to abstract notions. For example,

the physical experience of numbness is mapped onto the abstract notion of sense.

The result of this mapping is that, a sense experience can be numbed as any

physical part of the body.

In *Hyperion* book III, the experience of numbness is associated with physical

body parts 'limbs'. Though the verb 'numb' is used it in its actual sense (as a physical

experience); the association of this physical experience with the abstract notion of

melancholy makes the whole expression metaphorical. In the following extract,

Apollo is depicted while he addresses Mnemosyne the goddess of memory:

> "Would come no mystery? For me, dark, dark,
> "And painful vile oblivion seals my eyes:

> "I strive to search wherefore I am so sad,
> "Until a melancholy numbs my limbs;
> "And then upon the grass I sit, and moan,
>
> (III, 86-90)

The suffering of Apollo is not physical; he strives with sadness until 'melancholy numbs' his 'limbs'. Literally, melancholy does not physically numb the speaker's limbs; the verb 'numb' is used metaphorically. The verb numb has a basic meaning that has nothing to do with melancholy or negative emotions. Through conceptual mapping, the speaker maps some structures from the domain of the physical sensation of numbness and applies it to the domain of the negative metal state of melancholy. Conceptual mapping allows us to see the correspondences between the two compared domains. The result of this mapping is that melancholy is structured in terms of a physical experience that can cause numbness to the speaker's body 'limbs'. In similar vein to the term 'fever', the terms 'drowsy' and 'numbness' are both technical terms which are used in a medical context are employed by Keats to talk about abstract phenomena like negative mental states. As we have seen from the above examples, the term 'numbness' which denotes reduced sensibility and the term 'drowsy' which denotes a decreased level of consciousness are used by Keats to represent negative mental states.

5.6 Conclusion

Keats's medical knowledge influenced his thought and conceptions on a large scale. By approaching his poetry through his technical knowledge of medicine, it is possible to notice how his medical training impacted his metaphorical language. In this chapter, I focused on certain metaphorical expressions in which an analogy between physical illness and negative mental states was created. As we have seen,

Keats's poetry offers many medical metaphors for negative mental states and emotions. For example, medical terms and concepts are adapted by Keats in formulating his thoughts about negative mental states and emotions. Keats derives images from his previous profession as a medical student and employs them poetically. From anatomy and physiology, some metaphors show that he acquired an understanding of the structure and the working of the body and the brain, for example, how the brain influences and influenced by the body through the nervous system. On the other hand, pathology and medicine also provide Keats with knowledge of bodily and mental states. He starts to view inner aspects of life in terms of morbid and healthy states. His medical knowledge and training enable him to depict the plight of his characters and poetic persona metaphorically. It makes him think of mental and emotional states as medical issues; they are represented in terms of diseases and pathological conditions. Specifically, he uses personification and metonymy to represent these abstract states as people prone to sickness or physical illness. A great deal of these metaphors have medical precision that suggests he mapped from a domain he is familiar with into a domain less familiar to him. In other words, he mapped conceptual structures from his previous profession (physician) to his new profession (poetic career). In all the examples I discussed above, a negative emotion or mental state is portrayed as if it involves physical experience of illness or pain. The mental or emotional pain was embedded and understood within the frame of physical pain which is caused by physical and bodily experiences of illness.

Finally, some comments need to be made about my methodology and how it helped me to write this chapter. In what follows, I address the issue why I needed to

257

go through the technical analysis of the previous chapters before getting to the point in chapter 5. In fact, approaching metaphors in language is not an easy task. It requires technical tools that help to identify them in a practical way. The detailed analysis in chapters 3 and 4 has enabled me to deal precisely with metaphors. It allows me to be able to identify meticulously when a stretch of language is metaphorically used. Without going through the technical analysis of these chapters it would not have been possible to write chapter 5 especially the issues of where this or that metaphor come from and what domains are mapped across. The other important point to be mentioned is that doing this technical analysis enables me to put some of the expressions which have been precisely observed in the analysis of the two poems into a wider context. For example, expressions such as 'my morbid fancy' and 'my heart aches' can be seen through wider patterns across the whole poetic works of Keats, and this has been the main focus of the analysis in chapter 5.

Chapter Six

Conclusion

In this final chapter, I summarize and discuss the results of my study by reviewing my research questions and commenting on the contribution of this thesis. I also remark on some of the limitations of the current study and make recommendations for future research.

6.1 Review and Contribution of the Study

In this thesis, I have investigated the representation of negative mental states in selected poems by John Keats. Although Keats 's poetry is rich in negative mental states and emotions such as sadness and melancholy, no previous study has been conducted on this topic. I have focused on the way Keats represents experiences such as melancholy and depression in his poetry. The aim of my analysis was to show how these negative mental states were constructed through metaphors. The approach in my research differs from previous studies as it is carried out within a cognitive framework using conceptual metaphor theory. Conceptual metaphor theory is based on George Lakoff and Mark Johnson's view of metaphor as understanding one domain in terms of another. This framework allows new ways of thinking about Keats's poetry. It enables a systematic means of accounting for the conceptual structures that underpin Keats's depiction of negative mental states. It looks at Keats's poetic works as constructions of language, not as a reflection of his own mental states. In other words, my study has examined the language Keats uses to describe negative mental states in his poems. I have

examined a selection of poems. I started by focusing on two poems, in particular from Keats's early and later career, and then I broadened my study across his poetic works as a whole. Only the portions related to negative mental states were analysed.

My study has contributed to the literature on mood and mental states in Keats. Since research in this area is relatively new and the related literature is still limited, my dissertation has contributed to this particular area of research in some aspects. The first contribution of this study is the application of conceptual metaphor theory to Keats's poetry. Although this model has been applied to various texts from different fields, none before has approached the works of Keats from this perspective. The thesis confirmed that it is possible to apply this model to Keats's metaphoric language. My investigation of the metaphors took a cognitive path which is also relatively new in Keats's literature; it offered a new way of interpreting Keats's texts. The second contribution of this study is to approach Keats's depressive texts as a construction of meaning, not as an evidence of his mental states. Previous studies considered Keats's texts against the background of the author's biography. According to my research's approach, the meaning of a text is contained in the text and only emerges in the reading process. The third contribution of this study is examining the structural pattern of Keats's metaphorical language. No previous study looked at the structural patterns of Keats's metaphors to see the recurring patterns of metaphor usage. The findings of my study should enhance the knowledge of representing mental states in Keats's works. The study contributed to improving our understanding of how Keats represents negative mental states and moods. In addition, my study does not only

contribute to Keats's poetry, but also to Romantic literature in general as there is little research on conceptual metaphor in the Romantic period.

6.2 The Findings

I will start with an overview of what this study found, then discuss specifics. The chief contribution of this research is related to the framework. Since it helps to understand and interpret metaphors as a part of human thought, conceptual metaphor theory has provided a new perspective on Keats's work. This cognitive framework came to be a useful tool in understanding Keats's metaphors of negative mental states. My analysis has provided evidence that Keats's understanding of negative mental states is expressed in terms of other semantic fields through conceptualization. The conceptualizations are facilitated by a cognitive process called metaphorical cross-domain mapping which provides ways to connect concepts from the domain of negative mental state with concepts from other domains. Keats's metaphorical expressions involve mappings from domains that involve concrete and physical actions onto the domain of abstract mental and emotional states. This allows him to structure his description of these abstract states in terms of concepts derived from everyday experiences which belong to other domains. Taking a systematic approach to the analysis of Keats' negative mental state metaphors allows us to compare results across various poems. For example, it was possible to make some initial comparisons between Keats's early career and late career in terms of representing mood and negative mental states. The analysis in chapters 3 and 4 showed a comparative element between early versus late poems.

Since this study has attempted to show how Keats conceptualizes negative mental states through metaphorical expressions, my analysis has demonstrated that Keats's poetry contains a variety of ways in which these negative states are conceptualized. For example, negative mental states are conceptualized via physical experiences drawn from everyday life. Conceptualizing these abstract states through physical sensations makes them more understandable. Verbs of action are used to contribute to the understanding of these emotional states physically. For example, Keats uses the following verbs: enwrap, fright, frown, drive, seize, pain, shroud, ache and toll to describe the effect these abstract states can cause. He also uses other verbs in the sense of a mental action that is carried out on the speaker such as perplex, retard and fright. Through personification, the abstract states are ascribed a role of human actor; they act negatively upon the speaker.

Keats' poetry also conceptualises negative mental states as concrete objects. In order to understand abstract situations or states such as sadness and melancholy, conceptual categories are concretised through an analogy derived from the domain of concrete objects. These source domains give visible and tangible forms to the abstract qualities. For instance, negative mental states are constructed through the use of container metaphors, e. g. they are represented as a fluid or a substance that fills up a container. Reification is used as tool to make these abstract notions more tangible and concrete.

In other examples, the intensity of negative mental states is communicated via experiences of physical illness. The domain of illness is applied to states and emotions that are negative, such as melancholy and depression. They are imagined

as an effect of physical morbidity or a pain that results from sickness. For example, the experience of sadness is represented as ill-health such as fever or a physical damage to the body such as bruises or experiences of pain and ache. The symptoms of these negative mental states are manifested physically, not psychologically. By representing negative mental state as illness, Keats seems to be portraying these psychological states as real and concrete. This representation is probably based on the conception that physical illness is more clear and tangible to understand.

Negative mental states are also represented in terms of darkness and gloom. These two source domains are common metaphors for talking about depression in Keats. This representation is probably based on the sense of fear which is evoked by the absence of light. Darkness metaphors also overlap with captivity and lack of movement metaphors as the confined place can be a three-dimensional space which is usually dark such as a grave or a shroud. A physical burden is another source domain used to represent negative mental states in Keats's poetry. This conceptualization might be based on the sensation of weight or heaviness, i.e. having the body pressed or weighed down by a heaviness. To some extent, these findings are not surprising as these representations are quite conventional and very common among writers. However, my methodology has allowed me to show some differences between early vs late poetry such as the structural patterns of metaphors which were discussed in section 3.5, and the process of cross-domain mappings which was discussed in section 4.4. Moreover, having this blueprint of what Keats is doing with metaphor, we can compare it to other poets.

The analysis has revealed that Keats' poetry contains diverse linguistic manifestations of some quite similar and familiar conceptual metaphors. For example, some of Keats's expressions evoke the conceptual metaphors SAD IS DARK, SADNESS IS BURDEN, SADNESS IS AN OPPONENT, SADNESS IS ILLNESS, SADNESS IS A PHYSICAL FORCE, SADNESS IS A LACK OF VITALITY. The poetic voice relies on these conventional metaphors and he extends or elaborates them to create his own ones. As well as considering the large, conceptual metaphors which underpin Keats' representations of mental states, my study has considered the way Keats' metaphors are linguistically realised.

My study observes that Keats's metaphors of negative mental states can take various structural patterns. Propositional analysis inspired by the Pragglejazz Group has facilitated the recognition of various structural patterns of metaphors such as: single/multiple metaphors; simple/complex metaphors; pure/mixed metaphors and restricted/extended metaphors. The majority of the metaphors in Keats's poetry are multiple, complex, and mixed; this can be seen as a feature of Keats's metaphorical language which seems to be characterized by stylistic complexity. This study enriches the understanding of Keats's metaphors of negative mental states by examining the stylistic structures of his metaphorical language across selected poems. However, in future works these conclusions need to be contrasted with more extensive and detailed discussions of Keats's other writings such as his letters and other poems. It would also be profitable to compare Keats' metaphor use to other poets and authors of the same period to see if they are idiosyncratic of Keats's figurative language only.

The study has also shown how Keats's medical training impacted his metaphor creation. He used medical knowledge as a source domain to contribute to his negative mental states metaphors. My analysis confirmed that his poetry offered many medical metaphors for negative mental states and emotions which are suggestive of Keats's medical context. Keats's training made him think of mental and emotional states as medical issues; they are often represented in terms of diseases and pathological conditions. Many of these metaphors have medical precision, suggesting that Keats mapped from a domain he was familiar with into a domain less familiar to him. Mental or emotional pain was embedded and understood within the frame of physical pain which is caused by physical and bodily experiences of illness.

6.3 Revisit of Methodology

Although they all broadly fall under the heading 'conceptual metaphor theory', this thesis has in fact used a range of frameworks in order to examine Keats' metaphors from a cognitive perspective. Chapter 2 discussed the benefits of Lakoff and Johnson's Conceptual Metaphor Theory CMT and Fauconnier and Turner's Conceptual Integration Theory CIT in approaching Keats' metaphors, but noted that it can be difficult to systematically identify metaphors using these frameworks alone. Chapters 3 and 4, therefore, applied a combination of findings from two metaphor identification procedures, Steen's five step procedure (Steen, 1999c; Steen, 2002a) and also Pragglejaz MIP (Pragglejaz Group, 2007), to two of Keats' poems 'To Hope' and 'Ode to a Nightingale'. Both of these methods offer a more replicable and systematic way of identifying metaphors through close attention to linguistic cues,

propositions and conceptual mappings. However, it is a very laborious and demanding method which takes time and effort to apply. Overall, the combination of methods used here has been beneficial in dealing with Keats' texts and showed the advantages of studying Keats's metaphors of negative mental states from a cognitive perspective. It has facilitated the detailed recognition of the various source domains which Keats uses to represent negative mental states (as summarised in section 6.2) and the way he linguistically realises those metaphors in the words and lines of his poems.

However, my thesis has also identified some of the problems inherent in the study of metaphor. These include the choices which an analyst has to make about identifying and naming the conceptual domains involved in a particular metaphor. It can be very difficult to decide how to name a domain. Problems also include the different linguistic levels at which metaphor can operate. My focus here has been on metaphorical expressions at the phrasal and clausal levels, but it is also possible for metaphors to operate more globally across entire poems and perhaps even Keats' works as a whole.

The other points that need to be revisited here are concerned with issues such as: who is the reader and how does he/she read the text he/she is analysing; and to what extent does the rigorous analysis of metaphor affect the process of reading? Analysing metaphor in the way I have done in this thesis has influenced the process of reading in many ways. Before I began this project, I read Keats as a literary scholar who loves Keats and enjoys reading his poetry. Once I began applying cognitive models to the text I was no longer interested in thematic issues

or read the text for enjoyment. I read the text for specific purposes, such as understanding how the text is working, or what the form or the components of the text are. Therefore, applying the cognitive models has affected the literary reading of the text. Although the former can help readers to understand texts better and answer questions about style and the choice of words, it can limit the enjoyment of the latter. In other words, the qualities that define literary texts are affected by such rigorous and tedious analysis. In attempting to understand how the reading process works, cognitive analysis produces a very artificial reading process that no longer pays attention to why readers might choose to read in the first place.

The second important point relates to the issue of how readers in Keats's time have understood what is metaphor and what is not. In fact, all the work on conceptual metaphor theory in this thesis is based on twenty-first century understandings of metaphors and how they work. The questions of whether people in the 19th century would agree with this analysis, or whether given the tools of cognitive metaphor analysis they would identify the same metaphors in the poems, remains beyond the scope of this research. The tools of cognitive metaphor analysis do not currently make any attempt to account for how metaphors may change over time or be read differently in different eras. Although I have attempted to take some account of historical change, by consulting the *OED* and looking at Keats's work in relation to a medical textbook of his time, these questions remain. A new approach should be developed to historicize cognitive metaphor theory because this cognitive tool, in its present shape, is not able to fully address these questions. This would be the focus of a future work in which I will consider how conceptual

metaphor theory can be historicised in order to allow for better understandings of metaphors in their historical contexts.

6.4 Limitations of the Current Work

I regard this thesis as the beginnings of a longer and larger project that aims to study the metaphors in Keats's poems and letters from a cognitive point of view. The present study has a number of limitations: one of the limitations of my study is that I could not go through the whole body of Keats's works due to issues that relate to time and space. Therefore, a selection has been chosen as samples for his works. This is might be one of the weaknesses of my exploratory study but does suggest a direction for further research. Another limitation is related to the use of methodology. In the pilot study, I built on two main cognitive frameworks. Conceptual metaphor theory (CMT) and conceptual integration theory (CIT) were used to analyse Keats's metaphors of negative mental states. As a result of a limited space, it has not been possible to include CIT or blending theory in my discussions of chapters 3, 4, and 5. This could be explored in another study, which could focus more on Keats's poems or letters to account for his metaphors. Another limitation of study is related to the concept of negative mental state. As I stated in chapter 1 section 1.4, the term negative mental state is quite broad and includes variety of states of negative affect. In this study, I concentrated on states of melancholy, sadness, depression, hopelessness and despair only. There are other negative mental states which were not included in this study such as: fear, anger, hate, stress, anxiety etc. The other negative states can also be included in future works to see how they are reflected and represented.

6.5 Future Work

Many opportunities for extending the scope of this thesis remain possible. Since the present research is interdisciplinary, its findings could serve as a base for further analysis of metaphors of certain emotions in Keats. As it was shown in the literature review, most of the research on Keats has focused on thematic aspects of his works. Future works could apply cognitive approaches to his language to see if there is any marked stylistic feature that distinguishes him from other poets. Future work could also study syntactic patterns of metaphors in Keats's poetry such as type 1 (A is B), type 2 (a noun phrase construction), and type 3 (a verb phrase construction). This would enable recognising the recurrent syntactic patterns in Keats's metaphorical expressions. Since this study focused only on negative mental states, more research should be performed to investigate how Keats frames or represents positive mental states in his poetry. This can be achieved through applying the same framework. Furthermore, it would be reasonable to look at how the projection of conceptual metaphor varies across different genres of the same writer. For example, further research (contrastive or comparative) can be carried out in the field of cognitive linguistics and conceptual metaphor with regards to Keats's poetry and letters, such as comparing the conceptualization of negative mental states in Keats's poems and letters. It would be interesting to compare Keats's conceptualization of depression and other negative mental states to other poets of the Romantic period or across different periods. This type of approach will enable us to tackle 'big' issues such as how mental states are understood and

represented by poets, or the role of poets in shaping the understanding of mental

states or responding to them.

References

Abrams, M.H. (1998). Keats's Poems: The Material Dimensions. In R. M. Ryan and R. A. Sharp (eds.), *The Persistence of Poetry: Bicentennial Essays on Keats* (pp. 36-53). Amherst: University of Massachusetts Press.

Allen, B. (1989). Propositional analysis: a tool for library and information science Research. Library and Information Science Research, 11(3), 235-46.

Allott, Miriam (ed.) (1970). *The Poems of John Keats*. London: Longman.

Andreasen, N. (1984). *The Broken Brain: The Biological Revolution in Psychiatry.* New York: HarperCollins Publishers.

Annamma, J., John, F. S. & Jonathan, D. (2009). Conceptual blending in advertising. *Journal of Business Research*, 62 (1), 39-49.

Aske, M. (1995). Keats, the critics and the politics of Envy. In N. Roe (ed.), *Keats and History* (ed.), Cambridge University Press.

Babington, W., & Curry, J. (1811). *Outlines of a Course of Lectures on the Practice of Medicine as Delivered in the Medical School of Guy's Hospital*. London: J. M'Creery.

Baker, T. L. (1994). *Doing Social research*, second edition. New York: McGraw-Hill.

Barcelona, A. (2003). Clarifying and applying the notions of metaphor and metonymy within cognitive linguistics: An update. In R. Dirven & R. Pörings (eds.), *Metaphor and Metonymy in Comparison and Contrast* (pp. 207-279). Berlin: Mouton deGruyter.

Barlow, J., Kerlin, J., & Pollio, H. (1971). *Training Manual for Identifying Figurative Language. Technical Report #1*. Metaphor Research Group, University of Tennessee.

Bate, W. J. (1963). *John Keats*. Massachusetts: Harvard University Press.

Bate, W. J. (1977). *Samuel Johnson.* New York: Harcourt Brace Jovanovich.

Beatty, H. (2012). *Nervous Disease in Late Eighteenth –Century Britain: The Reality of a Fashionable Disorder*. London: Pickering & Chatto Ltd.

Benczes, R. (2006). *Creative Compounding in English: The Semantics of Metaphorical and Metonymical Noun-noun Combinations*. Amsterdam: John Benjamins Publishing.

Bickerton, D. (1969). Prolegomena to a linguistic theory of metaphor. *Foundations of Language,* 5 (1)*,* 34–52.

Black, M. (1979). More About Metaphor. In A. Ortony (ed.), *Metaphor and Thought,* first edition (pp.19-41). New York: Cambridge University Press.

Blackmore, R. (1725). *A Treatise of the Spleen and Vapours: or hypocondriacal and hysterical affections. With three discourses on the nature and cure of the cholik, melancholy, and palsies.* London: J. Pemberton.

Bloom, H. (1971). *The Visionary Company: A Reading of English Romantic Poetry*. New York: Cornell University Press.

Bloom, H. (ed.) (2007). *John Keats: Bloom's modern critical views*. New York: Chelsea House.

Bowe, E. C. (1968). *Doctrines and Images of Despair in Christopher Marlowe's Doctor Faustus and Edmund Spenser's The Faerie Queene.* Unpublished PhD dissertation. University of Oregon.

Boyd, K. M. (2000). Disease, illness, sickness, health, healing and wholeness: exploring some elusive concepts. *Medical Humanities*, 26, 9-17.

Brandt, P. A. (2004). *Spaces, Domains, and Meaning: Essays in Cognitive Semiotics*, European Semiotics Series Vol 4. Oxford: Peter Lang Publishing.

Briggs, J., & Monaco, R. (1990). *Metaphor: The Logic of Poetry a Handbook*. New York: Pace University Press.

Bright, T. (1586). *A Treatise of Melancholie*. London: Thomas Vautrollier.

Brooke-Rose, C. (1985). *A Grammar of Metaphor*. London: Secker & Warburg.

Buss, M., & Jost, J. (2003). Rethinking the Connection of Metaphor and Topos. *Interlingüística,* 13 (I), 275-292.

Cameron, L. (1999). Identifying and describing metaphor in spoken discourse data. In L. Cameron & G. Low (eds.), *Researching and applying metaphor* (pp. 105–132). Cambridge: Cambridge University Press.

Cameron, L. (2003). *Metaphor in Education Discourse*. London: Continuum.

Charteris-Black, J. (2004). *Corpus Approach to Critical Metaphor Analysis*. New York: Palgrave MacMillan.

Charteris-Black, J. (2005). *Politicians and Rhetoric: The Persuasive Power of Metaphor.* New York: Palgrave MacMillan.

Chomsky, N. (1965). *Aspects of the Theory of Syntax.* Cambridge: M.I.T. Press.

Cochran, S. V. & Rabinowitz, F. E. (2000). *Men and Depression: Clinical and Empirical Perspectives*. California: Academic press.

Cohen, J. (1979). The Semantics of Metaphor. In O. Andrew (ed.) *Metaphor and Thought,* first edition (pp. 58-70), Cambridge: Cambridge University Press.

Cooper, A. (1825). *The Lectures of Sir Astley Cooper on the Principles and Practice of Surgery*. Vol I. Fredrick Tyrrell (ed.). London: Wells and Lilly.

Coulson, S. (2006). *Semantic Leaps: Frame-shifting and Conceptual Blending in Meaning Construction*. Cambridge University Press.

Coulson, S. & Cánovas, C. (2009). Understanding Timelines: Conceptual Metaphor and Conceptual Integration. *Cognitive Semiotics*. 5(1-2), pp. 198-219.

Crisp, P. (2002). Metaphorical Propositions: A Rationale. *Language and Literature*, 11(1), 7-16.

Crisp, P. (2008). Between extended metaphor and allegory: is blending enough? *Language and Literature*. 17(4), 291-308.

Crisp, P., Heywood, J., & Steen, G. (2002). Metaphor Identification and Analysis, Classification and Quantification. *Language and Literature*, 11(1), 55-69.

Dancygier, B. (2017). Figurativeness, conceptual metaphor, and blending. In E. Semino, & Z. Demjén (eds.), *The Routledge Handbook of Metaphor and Language* (pp. 28-41). London: Routledge.

Dancygier, B. (2014). Stylistics and Blending. In M. Bruke (ed.), *The Routledge Handbook of StylisticsI* (297-312). New York: Routledge, Taylor & Francis Group.

Danesi, M. (2007). A Conceptual Metaphor Framework for the Teaching of Mathematics. *Studies in Philosophy and Education*, 26(3), 225-236.

Davis, S. L. (2004). John Keats and 'The Poison': Venereal or Mercurial? *Keats-Shelley Journal*, 53, 86-96.

Davison, K. (2006). Historical aspects of mood disorders. *Psychiatry*, 5(4), 115–18*.*

De Almeida, H. (1991). *Romantic Medicine and John Keats.* Oxford: University Press.

Demjén, Z. (2010). Metaphors of a conflicted self in the journals of Sylvia Plath. *In Annual Conference of the Poetics and Linguistics Association (PALA)*, 20-25 July 2010, Genoa, Italy.

Dreyfus, B. W., Gupta, A., & Redish, E. F. (2015). Applying Conceptual Blending to Model Coordinated Use of Multiple Ontological Metaphors. *International Journal of Science Education*, 37(5-6), 812-838.

Emmons, K. K. (2010). *Black Dogs and Blue Words: Depression and Gender in the Age of Self-care*. New Brunswick: Rutgers University Press.

Epstein, J. (1999). The Medical Keats. *The Hudson Review*, 52(1), 44-64.

Everests, K. (1990). *English Romantic Poetry: An Introduction to the Historical Context and the Literary Scene*. Milton Keynes: Open University Press.

Faflak, J. (2008). *Romantic Psychoanalysis: The Burden of the Mystery*. New York: State University of New York.

Farrow, J. (1996). Propositional analysis and macrorules in indexing. *Library Review*, 45(1), 6 -15.

Fass, D. (1991). met*: A Method for Discriminating Metonymy and Metaphor by Computer. *Computational Linguistics, 17*(1), 49-91.

Fauconnier, G. (1994). *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge: Cambridge University Press.

Fauconnier, G. (1997). *Mapping in Thought and Language*. Cambridge: Cambridge University Press.

Fauconnier, G., & Turner, M. (2002). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books.

Fauconnier, G. & Lakoff, G. (2009). On Metaphor and Blending. *Cognitive Semiotics*, 5(1-2), pp. 393-399.

Fauconnier, G., & Turner, M. (2008). Rethinking Metaphor. In Gibbs, R. W. Jr.(ed.) *The Cambridge Handbook of Metaphor and Thought* (pp. 53-66). New York: Cambridge University Press.

Feingold, M. (1985). *William Shakespeare's Hamlet*. New York: Barron's Educational Series.

Finney, C. L. (1963). *The Evolution of Keats's Poetry*. Cambridge: Russell & Russell.

Fodor, J. A., & Katz, J. J. (1964). The structure of a semantic Theory. In J. A. Fodor & J. J. Katz (eds.), *The structure of language: readings in the philosophy of language* (pp 479-518). New Jersey: Prentice Hall.

Forceville, C. (1999). The Metaphor "COLIN IS A CHILD" in Ian McEwan's, Harold Pinter's, and Paul Schrader's *The Comfort of Strangers, Metaphor and Symbol,* 14(3), 179-198.

Fountoulakis, K. N. (2014). *Bipolar Disorder: An Evidence-Based Guide to Manic Depression.* London: Springer.

Freeman, M. H. (2005). The poem as complex blend: conceptual mappings of metaphor in Sylvia Plath's 'The Applicant'. *Language and Literature,* 14(1), 25-44.

Freeman, M. H. (2006). Blending: A Response. *Language and Literature*, 15(1), p. 107-117.

Freeman, M. H. (2010). Cognitive Linguistic Approaches to Literary Studies: State of the Art in Cognitive Poetics. In D. Geeraerts & H. Cuyckens (eds.) *The Oxford Handbook of Cognitive Linguistics* (pp. 1175-1202). New York: Oxford University Press.

Freud, S. (1917). Mourning and Melancholia. *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* Volume 14 (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works, (237-258), (trans. and ed.) J. Strachey & A. Freud. London: Hogarth Press and the Institute of Psycho-Analysis.

Gibbs, R. W. Jr. (2002). Psycholinguistic comments on metaphor identification. *Language and Literature*, 11(1), 78- 83.

Gibbs, R. W. Jr. (2006). Cognitive linguistics and metaphor research: past successes, skeptical questions, future challenges. *DELTA, São Paulo*, v. 22, n. spe, p. 1-20.

Gibbs, R. W. Jr. (2011). Evaluating Conceptual Metaphor Theory. Discourse Processes, 48(8), 529-562.

Gibbs, R. W. Jr. (2017). Metaphor Wars: Conceptual Metaphors in Human Life. Cambridge: Cambridge University Press

Gibbs, R.W. Jr., & Steen, G. (1997). *Metaphor in Cognitive Linguistics*: *Selected Papers from the Fifth International Cognitive Linguistics Conference.* Amsterdam: John Benjamins Publishing.

Gibbs, R. W. Jr., Lima, P.C., & Francozo, E. (2004). Metaphor is grounded in embodied experience. *Journal of Pragmatics* 36 (7) 1189–1210.

Gibbs, R.W. Jr., & Colston, H. L. (2012). *Interpreting Figurative Meaning.* Cambridge: Cambridge University press.

Gill, T. M. (2010). Conceptual Blending, Metaphors, and the Construction of Meaning in Ice Age Europe: An Inquiry Into the Viability of Applying Theories of Cognitive Science to Human History in Deep Time. Unpublished PhD Dissertation, University of California, Berkeley.

Giovanelli, M. (2013). *Text World Theory and Keats' Poetry: The Cognitive Poetics of Desire, Dreams and Nightmares Advances in Stylistics*. London: Bloomsbury Academic.

Gittings, R. (1968). *John Keats*. London: Heinemann.

Goatly, A. (1997). *The Language of Metaphors. London:* Routledge.

Goellnicht, D. C. (1984). *The Poet-Physician: Keats and Medical Science*. Pittsburgh: University of Pittsburgh Press.

Goschler, J. (2007). Metaphors in Cognitive and Neurosciences: which impacts have metaphors on scientific theories and models? *Metaphorik.de*, 12, 1-20.

Grady, J., Oakley, T., & Coulson, S. (1999). Blending and Metaphor. In R. W. Gibbs, Jr., & S. Gerard (ed.), *Metaphor in Cognitive Linguistics*: *Selected Papers from the Fifth International Cognitive Linguistics Conference, Amsterdam, July1997* (pp. 101-124). *Amsterdam*: John Benjamins Publishing Co.

Grinnell, G. (2010. *The Age of Hypochondria: Interpreting Romantic Health and Illness*. New York: Palgrave Macmillan.

Gyori, G. (1988). Cultural Variation in Conceptualization of Emotions: A Historical Study. In A. Athanasiadou, & E. Tabakowska (eds.), *Speaking of Emotions Conceptualisation and Expression* (pp.99-124), New York: Mouton de Gruyter.

Hagelman, C. W. (1956). *Keats and the medical Profession*. Unpublished PhD Dissertation, The University of Texas.

Hamilton, C. A. (2002). Mapping the Mind and the Body: On W. H. Auden's Personifications, *Style*, 36(3),408-427.

Harbus, A. (2012). *Cognitive Approaches to Old English Poetry*. Cambridge: DS Brewer.

Hart, C. & Lukeš, D. (2007). *Cognitive Linguistics in Critical Discourse Analysis: Application and Theory*. Cambridge Scholars Publishing.

Haydon, B. R. (1960). *The Diary of Benjamin Robert Haydon,* Volume 2 edited by W. B. Pope. Cambridge, Massachusetts: Harvard University Press.

Hayter, A. (1968). *Opium and the Romantic Imagination*. London: Faber.

Hellin, G., & Maria, J. (2008). *Framing Terrorism Via Metaphors: José Luis Rodríguez Zapatero (2004–2007)*. Unpublished PhD Dissertation, The University of Minnesota, 2008.

Heywood, J., Semino, E., & Short, M (2002). Linguistic Metaphor Identification in Two Extracts from Novels. *Language and Literature,* 11(1), 35–54.

Hill, G., & Birkbeck, N. (1897). *Johnsonian Miscellanies*. Oxford: Clarendon Press.

Howitt, W. (1857). *Homes and Haunts of the Most Eminent British Poets*, (Volume 1). London: R. Bentley.

Hu, D., Rebello, N. S. (2013). Using conceptual blending to describe how students use mathematical integrals in physics. *Physical Review Physics Education Research*, Vol. 9 (2). 1-15.

Hunt, L., Onwhyn, J. (1822). *The Indicator*, Issues 1-76. London: Joseph Appleyard.

Ingram, A., Sim, S., Lawlor, C., Terry, R., Baker, J., & Dickson, L. W. (2011). *Melancholy Experience in Literature of the Long Eighteenth Century: Before Depression, 1660-1800*. Palgrave Macmillan.

Jackson, S. W. (1986). *Melancholia and Depression from Hippocratic Times to Modern Times*. New Haven: Yale University Press.

Jamison, K. R. (1993). *Touched with Fire: Manic-Depressive Illness and the Artistic Temperament*. New York: Free Press.

Johnson, S. (1836). *A Dictionary of the English Language*. Boston: Charles J. Hendee.

Johnson-Laird, P. N. (1983), *Mental Models: Towards a Cognitive Science of Language, Inference, and Consciousness*. Massachusetts: University Press.

Jonson, M. (ed.) (1981). *Philosophical Perspectives on Metaphor*. Minnesota University of Minnesota Press.

Junghaenel, D. U., Smyth J. M., & Santner, L. (2008). Linguistic Dimensions of Psychopathology: A Quantitative Analysis. *Journal of Social & Clinical Psychology,* 27 (1), 36-55.

Kemertelidze, N. & Manjavidze, T. (2012). Classification of the Metaphors According to the Degree of Unexpectedness. European Scientific Journal 8(2), 14-19.

Kiang, M. (2005). Conceptual blending theory and psychiatry. *Cognitive Science Online*, Vol 3.1, pp.13-24.

Kleinman, A., & Good, B. (1985). *Culture and Depression*. Berkeley: University of California press.

Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge, University Press.

Kövecses, Z. (2002). Cognitive-linguistic comments on metaphor identification. *Language and Literature,* 11(1), 74-78.

Kövecses, Z. (2005). *Metaphor in Culture: Universality and variation*. Cambridge: Cambridge University Press.

Kövecses, Z. (2006). *Language, Mind, and Culture: A Practical Introduction*. Oxford: Oxford University Press.

Kövecses, Z. (2009). Metaphor, culture, and discourse: The pressure of coherence. In J. Zinken & A. Musolff (Eds.), *Metaphor in Discourse* (pp. 11–24). Amsterdam, the Netherlands: Benjamins.

Kövecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press. 2010.

Kövecses, Z. (2012)*. Emotion Concepts.* New York: Springer-Verlag.

Kövecses, Z. (2017). Conceptual Metaphor Theory. In E. Semino, & Z. Demjén (eds.), *The Routledge Handbook of Metaphor and Language* (pp. 13-27). London: Routledge.

Kreuz, R. J., Roberts, R. M., Johnson, B. K., and Bertus, E. L. (1996). Figurative language occurrence and co-occurrence in contemporary literature. In R. Kreuz, & M. MacNealy (eds.), *Empirical approaches to literature and aesthetics* (pp. 83–97). New Jersey: Ablex publication corporation.

Lakoff, G. (1979). The Contemporary Theory of Metaphor. In A. Ortony (ed.), *Metaphor and Thought,* first edition (pp.202-252). Cambridge: Cambridge University Press.

Lakoff, G. (1986). The Meanings of Literal. *Metaphor and Symbolic Activity,* 1(4), 291–6.

Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press.

Lakoff, G. (1990). The Invariance Hypothesis. *Cognitive Linguistics*, 1(2). 39-74.

Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.

Lakoff, G., & Johnson, M. (1999). *Philosophy in the Flesh: The Embodied Mind and Its Challenge to We Stern Thought.* New York: Basic Books.

Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By*. Chicago: University of Chicago Press, 2003.

Lakoff, G. (2008). The neural theory of metaphor. In R. Gibbs (Ed.), *Cambridge Handbook of Metaphor and Thought* (pp. 17–38). New York, NY: Cambridge University Press.

Lakoff, G., & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*, second edition. Chicago: University of Chicago press.

Landau, M. J. (2016). *Conceptual Metaphor in Social Psychology: The Poetics of Everyday Life*. London: Routledge.

Lawlor, C. (2006). *Consumption and Literature: The Making of a Romantic Disease.* New York: Palgrave Macmillan.

Lawlor, C. (2012). *From Melancholy to Prozac: A History of Depression*. Oxford: Oxford University Press.

Leal, A. (2007). Who killed John Keats? *The Chronicle of Higher Education*, 53(19), B15-B16. Retrieved from https://search.proquest.com/docview/214638596?accountid=13828

Levitt, H., Korman, Y., & Angus, L. (2000). A metaphor analysis in treatment of depression: Metaphors as a measure of change. *Counseling Psychology Quarterly, 13(1),* 23–55.

Loewenberg, I. (1975). Identifying Metaphors. *Foundations of Language*, 12(3), 315-338.

Lukeš, D. (2005). Towards a classification of metaphor use. Birmingham: University of Birmingham.

Macquarrie, D. (2012). *Acedia: The Darkness Within: and the Darkness of Climate Change*. Bloomington: Authorhouse.

Mahula, J., & Rosinski, M. (2014) Identifying Metaphor in Spoken Discourse: Insights from Applying MIPVU to Radio Talk Data. Warsaw University of Warsaw.

McMullen, L. M., & John B. C. (2002). Conventional Metaphors for Depression. In S. R. Fussell (ed.), *The Verbal Communication of Emotions*. Mahwah, NJ: Lawrence Erlbaum.

Milnes, R. M. (ed.) (1848). *Life, Letters, and Literary Remains, of John Keats*, Volume 2. London: E. Moxon.

Moore, T. (1830). *Letters and Journals of Lord Byron: With Notices of His Life*. Francfort: H. L. Bronner.

Moreno, R. (2007). *Creativity and Convention: The Pragmatics of Everyday Figurative Speech.* Amsterdam: John Benjamins Publishing.

Motion, A. (1997). *Keats*. London: Faber & Faber.

Murry, J. M. (1939). *Studies in Keats, New and Old.* New York: Haskell House Publishers Ltd.

Mussolf, A. (2003). Ideological functions of metaphor: The conceptual metaphors of health and illness in public discourse. In R Dirven, R. Frank and M. Putz (Ed.), *Cognitive Models in Language and Thought: Ideology, Metaphors and Meaning*, (pp. 327-352). Berlin/New York: Mouton de Gruyter.

Nagar, A., & Prasad, A. N. (2005). *Recritiquing John Keats*. New Delhi: Sarup & Sons.

Nalbantian, S. (1977). *The Symbol of the Soul from Hölderlin to Yeats: a study in metonymy*. London: Macmillan press LTD.

Nerlich, B., & Clarke, D. D (2003). Blending the past and the present: Conceptual and linguistic integration, 1800-2000. In R. Dirven & R. Pörings (eds.), *Metaphor and Metonymy in Comparison and Contrast* (pp. 555-594). Berlin: Mouton de Gruyter.

Neuman, Y., Assaf, D., Cohen. Y., Last, M., Argamon, S., Howard, N. & Frieder, O. (2013) Metaphor Identification in Large Texts Corpora. *PLoS ONE* 8(4), 1-9.

Oakley, T. V. (1998). Conceptual Blending, Narrative Discourse, and Rhetoric. *Cognitive Linguistics,* 9(4), 321-360.

O'Rourke, J. L. (1998). *Keats's Odes and Contemporary Criticism.* Gainesville: University Press of Florida.

Ortony, A., & Turner, T. J. (1990). What's basic about basic emotions? *Psychological Review,* 97(3), 315-331.

Oxford English Dictionary Online. (2018). Retrieved from http://www.oed.com

Pincus, D., & Sheikh, A. A. (2009). *Imagery for Pain Relief: A Scientifically Grounded Guidebook for Clinicians*. New York: Routledge

Podolefsky, N., &. Finkelstein, N. (2006). Use of analogy in learning physics: The role of representations. *Physics Education Research*. 2(2), 1-10.

Pollio, H., Barlow, J., Fine, H., & Pollio, M. (1977). *Psychology and the poetics of growth: Figurative language in psychology, psychotherapy, and education*. Hillsdale, NJ: Lawrence Erlbaum Associates.

Porter, R. (2002). *Madness: A Brief History*. Oxford: Oxford University Press.

Pragglejaz Group. (2007). MIP: A Method for Identifying Metaphorically Used Words in Discourse. *Metaphor and Symbol*, 22(1), 1-39.

Qiong, L. (2007). Nature and Classification of Poetical Metaphor. *Canadian Social Science*, 3(4), 46-50.

Radden, J. (2000). *The Nature of Melancholy from Aristotle to Kristeva*. Oxford: Oxford University Press.

Reddy, M. (1969). A semantic approach to metaphor. In R. I. Binick, et.al., (eds.), *Papers from the fifth Regional Meetings of the Chicago Linguistics Society* April18-19, 1969 (pp240-51). Chicago: Department of Linguistics, University of Chicago.

Reid, S. A. (1971). Keats's Depressive Poetry. *Psychoanalytic Review,* 58(3), 395-418.

Roe, N. (ed.) (1995). *Keats and History*. Cambridge: Cambridge University Press.

Roe, N. (2012). *John Keats: A New Life.* New Haven: Yale University Press.

Rogers, Robert. "Keats's Strenuous Tongue: A Study of 'Ode on Melancholy", Literature and Psychology vol. 17, 1967.

Salzman, C. D., & Fusi, S. (2010). Emotion, Cognition, and Mental State Representation in Amygdala and Prefrontal Cortex. *Annual Review of Neuroscience,* 33, 173-202.

Sanders, R. (1973). Aspects of figurative language. *Linguistics*, 96, 56- 100.

Schalley, A. C., & Khlentzos, D. (eds.) (2007). *Mental States: Evolution, function, nature*, Volume 1. Amsterdam: John Benjamins.

Scheve, C., & Salmela, M. (2014). *Collective Emotions: Perspectives from Psychology, Philosophy, and Sociology Affective Science Series in affective science*. Oxford University Press, 2014.

Schmid, Hans-Jörg. (2012). Linguistic theories, approaches and methods. In M. Middeke, T. Müller, C. Wald and H. Zapf, (eds.) *English and American Studies, Theory and Practice*. Stuttgart-Weimar: Metzler, 371-394.

Schmitt, R. (2005). Systematic Metaphor Analysis as a Method of Qualitative Research. *The Qualitative Report,* 10(2), 358–394.

Schulkins, R. (2016). *Keats, Modesty and Masturbation*. London: Routledge.

Scott, G. F. (1989). Keats's On Seeing the Elgin Marbles. *Explicator,* 47(4), 28-30.

Scott, J., & Taylor, J. (1820). *The London Magazine*, Volume 2. Baldwin: Cradock and Joy.

Searle, J. (1979). Metaphor. In Ortony. A. (ed.). *Metaphor and Thought,* first edition (pp.83-111). Cambridge: Cambridge University Press.

Semino, E., Heywood, J., & Short, M. (2004). Methodological problems in the analysis of metaphors in a corpus of conversations about cancer. *Journal of Pragmatics*, 36(7), 1271-1294.

Semino, E. (2006). Blending and characters' mental functioning in Virginia Woolf's 'Lappin and Lapinova'. *Language and Literature*, 15(1), 55-72.

Semino, E. (2008). *Metaphor in Discourse*. Cambridge: Cambridge University Press.

Semino, E. & Demjén, Z (ed.) (2017). *The Routledge Handbook of Metaphor and Language*. London: Taylor & Francis.

Sfard, A. (1994). Reification as the Birth of Metaphor. *For the Learning of Mathematics*, 14(1), 44-55.

Shutova, E., Sun, L. & Korhanen, A. (2010). Metaphor Identification Using Verb and Noun Clustering. In Proceedings of the 23d International Conference on Computational Linguistics (COLING), Beijing, pp. 1002-1010.

Siler, J. (2008). *Poetic Language and Political Engagement in the Poetry of John Keats*. New York, Routledge Books.

Simpson, P. (2004). *Stylistics: A Resource Book for Students*. London: Taylor & Francis.

Skeat W. (ed.) (2008). *The Complete Works of Geoffrey Chaucer*, vol. 4. Oxford: Clarendon.

Sperry, S. (1973). M. *Keats the Poet*. Princeton: University Press, 1973.

Steen, G. (1999a). Metaphor and discourse: Towards a linguistic checklist for metaphor analysis. In C. Lynne, & G. (eds.), Low, *Researching and applying metaphor* (81-104). Cambridge: Cambridge University Press.

Steen, G. (1999b). Analyzing Metaphor in Literature: With Examples from William Wordsworth's "I Wandered Lonely as a Cloud". *Poetics Today*, 20(3), 499-522.

Steen, G. (1999c). From linguistic to conceptual metaphor in five steps. In R. W. Gibbs, & Steen, G. J. (Eds.), *Metaphor in Cognitive Linguistics (57-77)*. Amsterdam: John Benjamins.

Steen, G. (2002a). Identifying Metaphor in Language: A cognitive Approach. *Style,* 36(3), 386-407.

Steen, G. (2002b). Towards a procedure for metaphor identification. *Language and Literature*, 11(1), 17-33.

Steen, G. (2004). Can discourse properties of metaphor affect metaphor recognition? *Journal of Pragmatics,* 36(7), 1295–1313.

Steen, G. (2006). Metaphor in applied linguistics: four cognitive approaches. *DELTA, São Paulo*, v. 22, n. spe, p. 21-44.

Steen, G. (2007a). *Finding Metaphor in Grammar and Usage: A Methodological Analysis of Theory and Research*. Amsterdam, John Benjamin Publishing Company.

Steen, G. (2007b). Finding Metaphor in Discourse: Pragglejaz and Beyond. *Culture, Language, and Representation*. 5, pp. 9-25.

Steen, G. (2008). The paradox of metaphor: Why we need a three-dimensional model of metaphor. *Metaphor and Symbol*, 234:213-241.

Steen, G. J., Dorst, A. G., Herrmann, J., Berenike, K., Anna, A., Krennmayr, T., & Pasma, T. (2010a). *A Method for Linguistic Metaphor Identification: From MIP to MIPVU.* Amsterdam: John Benjamins Publishing Company.

Steen, G. J., Dorst, A. G., Herrmann, J., Berenike, K., Anna, A., Krennmayr, T., & Pasma, T. (2010b). Metaphor in usage. *Cognitive Linguistics*, 21(4), 765–796.

Steen, G. J., Biernacka, E., Dorst, A. G., Kaal, A. A. L., Rodríguez, I., & Pasma, T. (2010). Pragglejaz in practice Finding metaphorically used words in natural discourse. In G. Low, Z. Todd, A. Deignan, & L. Cameron (eds.), *Researching and Applying Metaphor in the Real World* (pp. 165-184). Amsterdam: John Benjamins Publishing.

Stockwell, P. (2002). *Cognitive Poetics: An Introduction*. London: Routledge.

Storr, A. (1972). *The Dynamics of Creation.* London: Secker & Warburg.

Strachan, J. R. (ed.) (2003). *The Poems of John Keats: A Sourcebook*. London: Routledge.

Sullivan, K. (2013). *Frames and Constructions in Metaphoric Language*. Amsterdam, The Netherlands: John Benjamins.

Taverniers, M. (2002). *Metaphor and Metaphorology: A Selective Genealogy of Philosophical and Linguistic Conceptions of Metaphor from Aristotle to the 1990s.* Ghent: Academia Press.

Tontiplaphol, B. W. (2016). *Poetics of Luxury in the Nineteenth Century: Keats, Tennyson, and Hopkins.* New York: Routledge,

Troolin, D. E. (2012). Conceptual Blending in Millennial Movement: An Application of Conceptual Theory to Case Studies in Papua New Guinea and Israel. SIL e-Book 42: SIL International. http://www-01.sil.org/silepubs/abstract.asp?id=928474550918

Tsur, R. (2012). *Playing by Ear and the Tip of the Tongue: Precategorial Information in Poetry*. Amsterdam: John Benjamins Publishing.

Tuke, D. H. (ed.) (1892). *A Dictionary of Psychological Medicine*. Philadelphia: P. Blakiston, Son & Company.

Turner, M. (1990). Aspects of the invariance hypothesis. *Cognitive Linguistics,* 1 (2), 247–55.

Turner, M. (2014). *The Origin of Ideas: Blending, Creativity, and the Human Spark.* New York: Oxford University Press.

Turner, M. (2015). Blending in Language and Communication. In Dąbrowska, E. and Divjak, D. (eds.), *Handbook of Cognitive Linguistics*. De Gruyter Mouton, Berlin. Pages 211-232.

Ungerer, F. & Schmid, H. (2006). *An Introduction to Cognitive Linguistics: Learning about Language*. London: Longman.

Vendler, H. (1983). *The Odes of Keats*. Massachusetts Harvard University Press.

Walsh, W. (1981). *Introduction to Keats*. London: Methuen.

Walters, R. (1988). Keats and Cyclothymia. *The Keats-Shelley Review*, 3(1), 70-76.

Ward, A. (1963). *John Keats: The Making of a Poet*. London: Secker and Warburg.

Wendt, A. (2004). The State as Person in International Theory. *Review of International Studies,* 30(2), 289–316.

White, R. S. (2012). *John Keats: A Literary Life*. London: Springer.

White, M. and Herrera, H. (2003). Metaphor and Ideology in the press coverage of telecom corporate consolidations. In R. Dirven, R. Frank, and Ma Piitz (Ed.), *Cognitive Models in Language and Thought: Ideology, Metaphors and Meanings* (pp. 277-326). Berlin: Mouton de Gruyter.

Whytt, R. (1765). *Observations on the Nature, Causes, and Cure of Those Disorders Which Have Been Commonly Called Nervous, Hypochondriac, Or Hysteric: To which are Prefixed Some Remarks on the Sympathy of the Nerves.* Edinburgh: Printed for T. Becket, and P. Du Hondt, London, and J. Balfour, Edinburgh.

Wilce, J. M. (2009). Medical Discourse. *Annual Review of Anthropology*, 38, 199-215.

Wilson, K. M. (1964). *The Nightingale and the Hawk: A Psychological Study of Keats' Ode*. London: Allen and Unwin.

Wittmann, M. C. (2010). Using conceptual blending to describe emergent meaning in wave propagation. https://arxiv.org/abs/1008.0216

Wolf, H.G and Polzenhagen, F. (2003). Conceptual Metaphor as ideological stylistic means: An exemplary analysis. In R. Dirven, R. Frank, and Ma Piitz (Ed.), *Cognitive Models in Language and Thought: Ideology, Metaphors and Meanings* (pp. 247-276). Berlin: Mouton de Gruyter.

Wright, P. (ed.) (1994). *The Poems of John Keats: With an Introduction and Bibliography.* Kent: Wordsworth Editions Limited.

Wunder, J. N. (2008). *Keats, Hermeticism, and the Secret Societies.* Hampshire: Ashgate Publishing, Ltd.

Xin, F. (2014). Conceptual Metaphor and Vocabulary Teaching in the EFL Context. *Open Journal of Modern Linguistics,*4(2), 375-378.

Yu, N. (2008). Metaphor from body and culture. In Gibbs, R. W. Jr. (ed.), *The Cambridge Handbook of Metaphor and Thought* (pp. 247-261). New York: Cambridge University Press.

Zbikowski, L. M. (2002). *Conceptualizing Music: Cognitive Structure, Theory, and Analysis.* Oxford: Oxford University Press.

Zlatev, J., Andrén, M., & Falck, M. J. (eds.) (2009). *Studies in Language and Cognition.* Cambridge: Cambridge scholars Publishing.