

Image Schemas in Romantic Poetry

Abbas Fadhil Lutfi
Department of English, College of Arts and Letters
Cihan University-Erbil
abbaslutfi@cihanuniversity.edu.iq

Abstract

This study affords new insights into the meaning construction phenomenon and poetic language. It is a widely held view that the language of poetry and the naturally occurring language represent two different types of language, which employ different meaning construction devices and principles, and which have little in common. However, this work aims to verify that poetic language is but a mode of meaning construction, and its devices, which have long been said to be literary devices serving different rhetorical aims, are part of the general devices used in performing different mental activities, most importantly meaning production and consumption. As a way of cross-checking this hypothesis, romantic poetry was taken as the corpus of the study.

The paper represents an application of a major cognitive semantic theory, namely image schema, to three Romantic poems, namely Byron's 'The Prisoner of Chillon', Keat's 'To Autumn', and Shelley's 'Ode to the West Wind'.

Perhaps among the major conclusions of the study are the following: (1) It is not possible to establish a neat dividing line between literal and figurative meaning, or to enforce a clear division between the language of poetry and that of everyday use, especially with respect to meaning construction devices and techniques. (2) Romantic poetry exploits, for aesthetic purposes, cognitive processes, including linguistic, that were initially evolved for non-aesthetic purposes. The reading of poetry involves adapting cognitive processes for purposes for which they were not originally devised. (3) Romantic poetry uses few concrete nouns combined with abstract deictic references, which makes it virtually impossible for a reader to pinpoint the exact thing the poem describes. The information provided in the romantic poems is very lowly categorised and therefore violent to our ordinary cognitive processes of dealing with the world. (4) The majority of the rhetorical devices, specifically the meaning devices, are important meaning construction devices that involve different cognitive processes. Representative examples of such devices include 'allegory', 'allusion', 'hyperbole', 'juxtaposition', 'personification', 'satire', 'simile', etc.

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1. Introduction

The present paper is an attempt at conducting a schematic study of some Romantic poems, especially in light of such concepts as LM vs TR in spatial/temporal image schemas, force schemas, image schemas and modal auxiliaries, image schemas and polysemous expressions, image schemas and metaphors, and image schema transformation.

The selected poems are by no means random; the researcher has chosen, out of the huge number of romantic poems, some that best reflect the trends and assumptions typical of this literary era. Moreover, the selection of the poets is also deliberate; in English literature, Lord Byron (1788-1824), Shelley (1792-1822), and Keats (1795-1821) are, beyond any dispute, names that ring a bell in the Romantic period (1784-1837), and represent three of the most outstanding literary figures of the age (cf. Anderson, Buckler, & Veeder, 1979, pp. 612-623).

It is worth mentioning here that occasional reference is also made to some of the core concepts in cognitive poetics, as addressed by such cognitive poetics as Gerrig (1993), Turner (1996), Stockwell (2002), Tsur (2003), Simpson (2004), Zunshine (2006). These include concepts such as emotional qualities, rapid vs delayed categorisation, functional vs sensuous metaphor, disorientation, defense mechanisms, etc.

2. Image Schemas in Romantic Poems

In the coming subsections, the researcher will be exploring image schemas in Romantic poetry. Here it should be noted that instead of using 'poetic diction', the Romanticists insisted on cultivating everyday speech of common people. They opposed objectivity and were interested in subjectivity, i.e. feelings. Moreover, they turned to physical nature as a source of their inspiration, as opposed to the human nature of the Neo-Classicists (see Abdulla, 1989, pp. 201-204).

The dominant genre in the Romantic period was the lyric, which replaced the satirical poetry of the Neo-Classicists. A good deal of difference can be felt between the two types of poetry, as the function of poetry for the Neo-Classicists was social and didactic. The Neo-Classicists employed satire in order to improve people by exposing the follies of the others. For the Romanticists, the interest shifted from mirroring the problems of the society to expressing the poet's feelings.

2.1 Image Schemas in Byron's 'The Prisoner of Chillon'

Byron was a British poet and a leading figure in Romanticism. Amongst Byron's best-known works are the brief poems 'She Walks in Beauty', 'When We Two Parted', and 'So, We'll Go No More A Roving', in addition to the narrative poems 'Childe Harold's Pilgrimage' and 'Don Juan'. He is regarded as one of the greatest European poets and remains widely read and influential, both in the English-speaking world and beyond (Ousby, 1996, p. 61).

Byron's fame rests not only on his writings but also on his life, which featured extravagant living, numerous love affairs, debts, separation, and marital exploits. He was famously described by Lady Caroline Lamb as 'mad, bad, and dangerous to know'. Byron served as a regional leader of Italy's revolutionary organisation, the Carbonari, in its struggle against Austria. He later traveled to fight against the Ottoman Empire in the Greek War of Independence, for which the Greeks revere him as a national hero. He died from a fever contracted while in Messolonghi in Greece (see Wikipedia, 2011, 'Lord Byron').

The Prisoner of Chillon is a 392-line narrative poem, written in 1816. It chronicles the imprisonment of a Genevois monk, François Bonivard, from 1532 to 1536. In June 1816 Byron and Shelley were sailing on Lake Geneva (referred to as 'Lac Lemman', the French name, throughout the poem) and stopped to visit the Château de Chillon. After touring the castle and walking through the dungeon in which Bonivard was imprisoned, Byron was inspired by Bonivard's story (see Ousby, 1996, p. 62; Ward et al., 2000, p. 1).

2.1.1 Container and Cycle Image Schemas

(1)

17 We were seven-who now are one,

18 Six in youth, and one in age,

19 Finish'd as they had begun,

20 Proud of Persecution's rage;

The lines in (1) are about a father, who died a natural death, and his seven sons, five of whom died and only one is now alive, but as he is in prison, he counts himself among the dead. Both 'youth' and 'age', i.e. old age, are conceptualised in line (18) as containers. The use of the preposition 'in' here asserts this conceptualisation of youth and old age.

A cycle image schema appears in line (19), where the death of the six brothers is represented as a return to the point where life began (cf. Johnson, 1987, p. 126).

It is worth noting that in the above example, there are two instances of shift from a bigger number to a smaller number: From seven to one, in line (17) and from six to one, in line (18), which could be cognitive poetically of great significance. The decrease in number may signify decrease in volume or wideness and shift from being freed to being imprisoned, from abundance to shortage, from strength to weakness, from youth to old age, from vividness to sluggishness, etc. More importantly, it could signify decrease in energy, which is typical of a sad experience.

2.1.2 Blockage Image Schema

(2)

48 They chain'd us each to a column stone,

49 And we were three-yet, each alone;

50 We could not move a single pace,

51 We could not see each other's face,

Before coming to the image schema in these lines, there is an interesting cognitive poetic point initiated by the metonymy in 'They chain'd us each to a column stone'. Of course, it is not the whole body that is chained; only part of it (the hands and/or the legs) is. But as the whole body gets affected when the movement of a small part of it is restricted, the whole body is said to be chained.

Once again, the move, in line (49), from 'three' to 'alone' provides a clear sense of separation and isolation, a state of affairs typically experienced by any imprisoned creature.

In the last two lines appear two blockage image schemas: The first, in line (50), is a blockage of movement image schema, and the second, in line (51), is a blockage of sight image schema. The separation concept presented above is emphasised in 'We could not see each other's face'.

2.1.3 Loss of Energy, Parallelism, Emotional Quality, and Joining Image Schema

(3)

52 But with that pale and livid light
53 That made us strangers in our sight:
54 And thus together-yet apart,
55 Fetter'd in hand, but join'd in heart,
56 'Twas still some solace in the dearth
57 Of the pure elements of earth,
58 To hearken to each other's speech,
59 And each turn comforter to each
60 With some new hope, or legend old,
61 Or song heroically bold;
62 But even these at length grew cold.
63 Our voices took a dreary tone,
64 An echo of the dungeon stone,
65 A grating sound, not full and free,
66 As they of yore were wont to be:
67 It might be fancy-but to me
68 They never sounded like our own.

Deviation from the normal level of energy can greatly contribute to the display of certain emotions. Here we have a number of words somehow denoting loss of energy, which calls forth a sense of depression and desolation in the poem, again typical of a person suffering imprisonment, separation, isolation, etc. For example, 'pale', 'livid', 'Fetter'd', 'death', 'old', 'cold', 'dreary', and 'not full' are all examples of such words.

There is an example of parallel lines in line (55), which brings together two semantically unrelated, but syntactically related structures. This technique is used here

for contrasting the concept of separation and isolation from the dear, the beloved, etc. being 'fettered in hand', a sign of being imprisoned, with the concept of reunion with them 'joined in heart', a blessing of being free.

The expression 'joined in heart' is based on a joining image schema driving from physical phenomena frequently experienced in everyday life, e.g. roads, rivers, etc. joining. The image of two or more hearts joining can be presented schematically in the following figure:

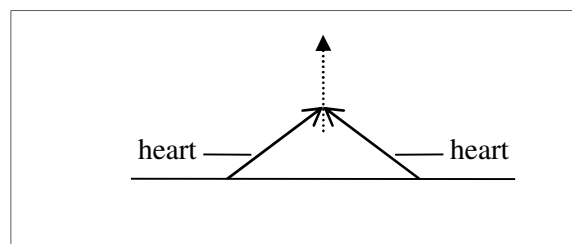


Figure 1: Joining Image Schema

2.1.4 Unsuccessful Cognitive Strategy and Force Image Schema

(4)

69 I was the eldest of the three
70 And to uphold and cheer the rest
71 I ought to do-and did my best-
72 And each did well in his degree.
73 The youngest, whom my father loved,
74 Because our mother's brow was given
75 To him, with eyes as blue as heaven-
76 For him my soul was sorely moved:
77 And truly might it be distress'd

On several occasions in this study, it has been emphasised that one common cognitive strategy of conceiving of abstract concepts is to conceptualise them in physical

or concrete terms. However, quite the opposite is the case in line (75) in the above example. The poet was expected to explain the unfamiliar or the abstract, 'heaven', in terms of the familiar or the concrete, 'eyes', but he did the very opposite; he compared the blueness of his brother's eyes to the blueness of heaven, whose blueness is doubtful, even if the word 'heaven' was used in the sense of 'sky', as 'blue' does not represent the real colour of sky.

A force image schema is evident in 'For him my soul was sorely moved', in which some force drives the speaker to feel a great deal of love for his brother. Logically, there should have been something in that brother that attracted the speaker, rather than a force that drove him to his love. Cognitively, this is by no means accidental, as such concepts as 'force', 'restraint', 'submission', etc. are all associations of prison and imprisonment, i.e. the main idea of the poem. Cognitively speaking, this establishes a strong relation between the topic of the poem and the cognitive devices (some represented by certain rhetorical devices) the poet subconsciously employs as meaning construction devices.

2.1.5 Containment and Orientation Image Schemas

(5)

78 To see such bird in such a nest;

79 For he was beautiful as day—

80 (When day was beautiful to me

81 As to young eagles, being free)—

82 A polar day, which will not see

83 A sunset till its summer's gone,

84 Its sleepless summer of long light,

The containment image schema in line (78), that of a bird being contained in its nest, again serves the concept of imprisonment and being restrained, as one important natural inference about containment is that it limits movement within the container (see Johnson, 1987, p. 22). So the metaphors of 'man as a bird' and 'prison as a nest' are based on a container image schema, simply because this particular schema entails 'restraint' or 'limited movement', which are typically suffered by any prisoner.

A point that readily supports the above analysis is that this image of a bird in a nest is contrasted with an image of an eagle that is free in line (81), so the concept of imprisonment is further highlighted.

The metaphors 'summer's gone' and 'long light', i.e. long daytime, can be said to be based on a conceptualisation of time as an entity moving in a horizontal direction (from left to right), hence the linear representation of time (see, e.g., Quirk, Geenbaum, Leech, & Svartvik, 1985, p. 175). This is all based on an image schema of an entity traveling along a horizontal line. Deictically, the image of 'someone or something being gone' is speaker-centred, in the sense that someone or something is gone from the speaker's point of view or location, the prisoner's location in our case.

2.2. Image Schemas in Keats's 'To Autumn'

Keats was an English poet who became one of the principal poets of the English Romantic movement during the early nineteenth century. During his very short life, his work received constant critical attacks from periodicals of the day, but his posthumous influence on poets such as Alfred Tennyson has been immense. Elaborate word choice and sensual imagery characterise Keats's poetry, including a series of odes that were his masterpieces and which remain among the most popular poems in English literature. Keats's letters, which expound on his aesthetic theory of 'negative capability', are among the most celebrated by any writer (see Ousby, 1996, p. 212; Wikipedia, 2011, 'John Keats').

'To Autumn' was written by Keats on 19 September 1819 and published in 1820. Keats was inspired to write 'To Autumn' after walking through the water meadows of Winchester, England, in an early autumn evening of 1819. There is a story that Keats could not concentrate on his work in his rented rooms because the landlady's daughter was practicing the violin. Driven to distraction, he went out behind Winchester College to walk and to think. He returned and wrote the poem straight away. The poem has three stanzas of eleven lines describing the taste, sights, and sounds of autumn. Much of the third stanza, however, is dedicated to diction, symbolism, and literary devices with decisively negative connotations, as it describes the end of the day and the end of autumn (see Bloom, 1968, pp. 44-47; Ousby, 1996, p. 213).

2.2.1 Spatial Image Schemas: Proximity and Circular Movement

(6)

1 Season of mists and mellow fruitfulness,

2 Close bosom-friend of the maturing sun;

Line (2) presents a conceptualisation of intimacy or direct social connections based on a spatial proximity (or nearness in space) image schema, that of one item being located near another. It is this image schema that underlies the metaphoric use of the adjective 'close' in such expressions as 'a close relationship', 'close friends', 'close relatives', etc. It is also this image schema that provides a logical, cognitive semantic explanation of the polysemous nature of the word 'close', and brings to common ground its varying meanings. This image schema of nearness is evident even in the verbal use of the word, e.g. close the door, which can be said to conceptualise the process of bringing the door as near as possible to its frame.

(7)

3 Conspiring with him how to load and bless

4 With fruit the vines that round the thatch-eves run;

In line (4), we have a circular movement image schema, represented by grapevines going around the thatch, forming a spiral shape of some sort. This is worth some elaboration. Taking into account the theme of the poem, i.e. autumn, which commonly symbolises old age (see, e.g. Walter, 2008, 'autumn years'), a circle has several associations with this theme and the thing it symbolises. First, circle is simply a continuous curved line that stops exactly at the point it has started from. In other words, it involves a return to the starting point, as is the case with old age, which involves approaching the end of life, death, burial, thus a state of being dissolved in the earth, from which life has developed.

Furthermore, circular movement has an association with monotony, repetition, boredom, etc; so often when we utter a word or an expression denoting such experiences, typically suffered by the aged, we simultaneously draw several circles in the air or make circular movements with our hand. It can be maintained that as autumn is always ahead because it will inevitably be back some time in the future, so old age would always be coming soon, and there is nothing to be done about it. It is probably this circular movement image schema that inspires the poet to use the devices and the expressions we have been analysing above.

Additionally, 'to go round sth' in British English means 'to travel to all, or the main, parts of a place that you are visiting in order to find out what it is like or to learn about it' (Walter, 2008, 'go round sth'), which again serves our point; an aged person could be said to have experienced all that life can offer, so when it is the autumn of life for somebody, there is nothing more left for him/her to experience.

2.2.2 Compound Image Schema: Force and Containment

(8)

5 To bend with apples the moss'd cottage-trees,

6 And fill all fruit with ripeness to the core;

Line (6) combines two different image schemas, namely containment and force. The containment image schema is represented by 'fruit' (LM) being filled with 'ripeness' (TR), while the force image schema is represented by the TR being pushed or placed into the LM.

Cognitive semantically and cognitive poetically speaking, this line is very much loaded, in the sense that it establishes so many aspects of similarity between the aged and ripe fruit, between old age and autumn, and life and tree. Here, the poet presents autumn in a very optimistic tone; as, for him, this is the season of ripeness, and so is old age, as a result. The analogy that comes on the scene is that as autumn fills fruit with ripeness, so life fills the aged with mental, experiential, developmental ripeness or maturity.

Then, in order for a tree to continue its production of fruit, the ripe fruit needs to be picked, so that new fruit can blossom, and because there is not any reason to keep it on the tree as the tree can provide it with no more ripeness (since they are ripe 'to the core'). Otherwise, the ripe fruit would become overripe and would gradually spoil and decay, thus cause damage to itself and to the tree bearing it.

The same holds true for human beings if we replace the tree with life and the ripe fruit with the aged. Here old age is thought of not as a stage of disability, senility, or lack of energy and enthusiasm, but as a stage of physical, mental, and experiential maturity. As autumn fills fruit with ripeness, so old age fills human beings with wisdom, good judgment, deep understanding, and invaluable experience, so that there is no more of any of these left to fill the aged with, so to speak. So Almighty God chooses to pick them before they are overripe, i.e. before they reach the age of senility, because if they did, then they might lose part or all of their mental, physical, and experience skills. Likewise, life

also spoils and goes to rack and ruin if only the aged were kept in it, because new fruit, i.e. new generations, need to blossom and play a role in life.

A final note is that the image of filling fruit with ripeness probably derives from an image schema of a container being filled with a liquid, i.e. a glass being filled with water. Once filled, the container can hold no more of the thing being poured into it.

2.2.3 Complex Force Image Schema: Lifting

(9)

12 Who hath not seen thee oft amid thy store?

13 Sometimes whoever seeks abroad may find

14 Thee sitting careless on a granary floor,

15 Thy hair soft-lifted by the winnowing wind;

A clear force image schema is there in line (15), where wind could be imagined as a force causing an entity, here soft hair, to move upwards. Of course, a transformation from this force image schema to a vertical orientation image schema is inevitable here, giving rise to a compound image schema. It could even be claimed that this is a complex image schema, as the vertical orientation image schema implies a source-path-goal image schema, i.e. movement of some entity or person from one location to another within two extremes. So we have three image schemas arranged hierarchically, so that the image at a higher level contains the next one at the lower level. This can be presented in a triangular shape as follows:

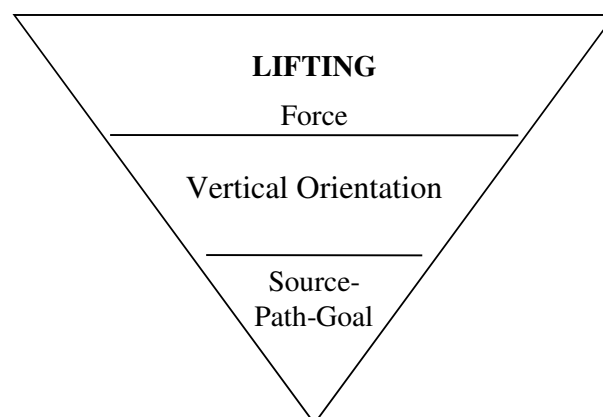


Figure 2: Complex Image Schema: Force, Vertical Orientation, and Source-Path-Goal

2.2.4 Image Schemas and Their Cognitive Poetic Significance

(10)

16 Or on a half-reap'd furrow sound asleep,
17 Drows'd with the fume of poppies, while thy hook
18 Spares the next swath and all its twined flowers:
19 And sometimes like a gleaner thou dost keep
20 Steady thy laden head across a brook;
21 by a cyder-press, with patient look,
22 Thou watchest the last ooziings hours by hours.

The word 'furrow' in line (16) is used to mean a line that forms on a plot of land because of reaping a grain crop, which is based on a path image schema. So furrow forms only when the crop is reaped or even half-reaped. Likewise, wrinkles could be said to form only when old age (autumn) has reaped (or half-reaped) the years of youth. So as furrow on a plot of land is a sign of crop being reaped, so wrinkles on a face are manifestations of youth being gone.

The word 'oozing' in line (22) could also exemplify a force image schema, represented by something being slowly forced out through a narrow opening. Moreover, a containment image schema always combines with 'ooze', as when we think of something oozing, say, 'blood oozing out of a wound', we probably think of a liquid, typically blood, moving slowly out of a container, typically blood vessels. Technically speaking, this is an image of a TR moving slowing out of a LM. Cognitively speaking, it is worth noting that this could be seen as concrete exemplification of the soul (TR) being slowly forced out of the body (LM), i.e. death. Old age (autumn) here is conceptualised as the stage of life, in which this process of the departure of the soul from the body starts.

2.2.5 Containment Image Schema and Questions with 'Where'

(11)

23 Where are the songs of Spring? Ay, where are they?
24 Think not of them, thou hast thy music too,

25 While barred clouds bloom the soft-dying day,

26 And touch the stubble plains with rosy hue;

Although the repeated question in line (23) is a rhetorical one, i.e. it is more a statement than a question, cognitive semantically, it can be viewed differently. Most questions with 'where' and 'when' in SVC/OC type clauses could be seen as an indirect statement of the absence of a TR, or more accurately, the non-existence of a TR in a LM. This is usually the case when the V is 'be'. However, the TR-LM relation emerges in a considerable number of wh-questions. In the question above, the poet is stating that 'spring' (TR) is no longer where the poet is (LM). Other examples substantiating our claim include:

(12) a. Where is John?

b. Where is my book? I have just put here.

c. Where did you put my umbrella?

d. When is Ramadan this year?

2.3 Image Schemas in Shelley's 'Ode to the West Wind'

Shelley was one of the major English Romantic poets, and is widely considered to be among the finest lyric poets in the English language. He is perhaps most famous for such anthology pieces as 'Ozymandias', 'Ode to the West Wind', 'To a Skylark', and 'The Masque of Anarchy'. However, his major works are long visionary poems including 'Alastor', 'Adonais', 'The Revolt of Islam', 'Prometheus Unbound', and the unfinished 'The Triumph of Life' (Ousby, 1996, p. 356; Wikipedia, 2011, 'Percy Bysshe Shelly').

Shelley's unconventional life and uncompromising idealism, combined with his strong disapproving voice, made him an authoritative and much-denigrated figure during his life and afterward. He became an idol of the next two or three generations of poets, including Robert Browning and Alfred Lord Tennyson. He was admired by Karl Marx, Henry Stephens Salt, Bertrand Russell, and Upton Sinclair (for more details, see St. Clair, 2005).

'Ode to the West Wind' was composed in 1819 near Florence, Italy; and was published in 1820. Some believe that the poem is due to the loss of his son, William, in 1819. The poem allegorises the role of the poet as the voice of change and revolution. The poem consists of five cantos written in terza rima. Each canto consists of four tercets

(ABA, BCB, CDC, DED) and a rhyming couplet (EE). It is written in iambic pentameter. It begins with three cantos describing the wind's effects upon earth, air, and ocean. The last two cantos are Shelley speaking directly to the wind, asking it to lift him like a leaf, a cloud, or a wave, and to make him its companion in its wanderings. He asks the wind to take his thoughts and spread them all over the world so that the youth are awoken with his ideas (Ousby, 1996, p. 357).

2.3.1 Force Image Schemas: Simple and Complex

(13)

- 1 O wild West Wind, thou breath of Autumn's being,
- 2 Thou, from whose unseen presence the leaves dead
- 3 Are driven, like ghosts from an enchanter fleeing,

In line (3), there is the image of leaves being forced, 'driven', into an unpleasant state, namely death, by autumn. In this force image schema, autumn functions as the force, the leaves as the entity forced, and death as the state into which the leaves are forced.

(14)

- 43 If I were a dead leaf thou mightest bear;
- 44 If I were a swift cloud to fly with thee;
- 45 A wave to pant beneath thy power, and share

A similar image schema is presented through the word 'bear' in example (14), specifically in line (43), where there is an image of 'a dead leaf' being carried by the west wind. Unlike the linear type of force in the previous example, the type of force presented here is vertical, in the sense that the wind can be envisaged as a force carrying the dead leaf up into the air. So there are two additional, embedded image schemas in this force image schema, namely 'above' image schema represented by the dead leaf borne in the air, and 'vertical orientation' image schema represented again by the dead leaf moving from a lower level to a higher level, i.e. from the ground to the air.

(15)

- 52 As thus with thee in prayer in my sore need.

53 Oh, lift me as a wave, a leaf, a cloud!

54 I fall upon the thorns of life! I bleed!

Three successive force image schemas appear in line (53), represented by ‘a wave’, ‘a leaf’, and ‘a cloud’ to be lifted, i.e. carried in the air by the west wind. The same imbedded image schemas in ‘bear’ come on the scene with ‘lift’. The verb ‘fall’ in line (54) provides an opposite image, whereby downward movement is implied.

(16)

63 Drive my dead thoughts over the universe

64 Like wither'd leaves to quicken a new birth!

65 And, by the incantation of this verse,

The last force image schema in the poem appears in line (63), where there is an image of dead thoughts to be spread by the west wind all over the world. Based on our encyclopedic knowledge and taking into consideration the general conceptualisation of wind as moving forward, the wind here could be seen as a force pushing a group of entities in different directions.

This recurrent use of force image schema is cognitive poetically functional, as the poem is meant to instigate an uprising or a revolution in England, both of which are acts requiring a force of some sort. So again the topic of the poem has an important role to play in the choice of the type of image schema all the way through in the poem. Furthermore, it is evident that the poet is promoting the removal of the regime in England, as it is becoming or has already become a dead leaf, and a wind, i.e. a revolution, is needed to carry it away. This is why a ‘driving of something’ variant of force image schema dominates the whole poem, apart from other image schemas, such as ‘up’ movement, that are supportive of the theme of the poem.

2.3.2 Containment Image Schemas and Conceptualisation

(17)

7 The winged seeds, where they lie cold and low,

8 Each like a corpse within its grave, until

9 Thine azure sister of the Spring shall blow

10 Her clarion o'er the dreaming earth, and fill

11 (Driving sweet buds like flocks to feed in air)

12 With living hues and odours plain and hill:

Cognitive poetically, the words 'lie', 'cold', and 'low' in line (7) clearly denote a decline in energy, which adds a melancholic tone to the poem. The preposition 'within' in line (8) presents a common conceptualisation of grave as a container of a corpse. Line (9) is worth an important cognitive semantic remark; the hyponymic relation that holds between any two or more types of wind, here between spring wind and west wind, which is an abstract relations, is explained in terms of a more easily conceptualised or a more common abstract one, namely 'sisterhood'. In central Iraqi Arabic, the same concept, in addition to the concept of 'brotherhood', is used to explain such hyponymic relations as well as similarity. So one can very often use a sentence like 'I bought a *sister* of your car, but at a much lower price' to mean 'I bought one that is very much like yours'. This is a mental strategy that we often use in everyday life, especially in academic context, when we fail to explain a highly technical or philosophical concept.

So the widely held view in cognitive semantics that one mental strategy that we utilise in order to conceive of the world is to explain the abstract in terms of the concrete turns out to be lacking in accuracy. We propose that in addition to the above strategy, there is the strategy of conceiving the more abstract concept in terms of the less abstract one. As noted earlier, this is more a strategy used by the elite, especially in academic circles. This is exactly the strategy we use in defining a large number of the technical terms in different fields of knowledge. For example, we typically define, say, linguistics, which is a highly abstract concepts, as a 'systematic study', i.e. in terms of systematicity and studying, both of which are also abstract concepts, but to a lesser degree. Only when the less abstract concepts fail to explain the more abstract one, do we resort to the concrete concepts.

One more example that further substantiates our proposal is taken from the following translated verse of the Glorious Koran:

*Allah is the **Light** of the heavens and the earth. The parable of **His Light** is as (if there were) a **niche** and within it a lamp: the lamp is in a glass, the glass as it were a brilliant star, lit from a blessed tree, an olive, neither of the east (i.e. neither it gets sun-ray only in the morning) nor of the west (i.e. nor it gets sun-ray only in the afternoon, but it is exposed to the sun all day long), whose oil would almost glow forth (of itself), though no fire touched it. Light upon Light! Allah guides to His Light whom He wills. And Allah sets forth parables for mankind, and Allah is All-Knower of everything.* (Al-Hilali &

Khan, 1404 A.H., p. 472 ‘Surat An-Nur’ (The Light) XXIV: Verse, 35, emphasis is added).

Here Almighty God provides a definition of Himself, the absolute abstract, first in terms of ‘Light’, which is also abstract, but compared to Almighty God, light is less abstract. Moreover, human beings are more familiar with the abstractness of light than they are with the abstractness of Almighty God. Next, Almighty God further defines the less abstract concept, i.e. light, in terms of the concrete, namely ‘The parable of His Light is . . . a niche’

Getting back to example (17), ‘fill’ in line (10) provides another containment image schema combined with a force image schema, i.e. a compound image schema. This is represented by ‘hues and odours’ (TR) being forced into ‘plain and hill’, a container (LM).

In line (11), there is a complex ‘driving in air’ image schema consisting of three subschemas: First, there is a force image schema of buds being forced to move up. Second, there is a vertical orientation image schema of buds moving up, as evident in the phrase ‘in air’. Third, there is a source-path-goal image schema of buds moving from where they are, through some vertical route, towards a virtual endpoint. This is represented schematically in the following figure:

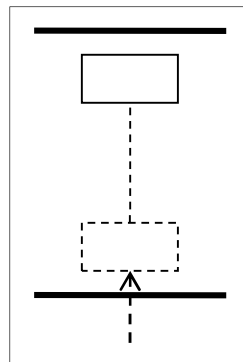


Figure 3: Complex Image Schema: Force, Vertical Orientation, and Source-Path-Goal

2.3.3 Dispersion Image Schemas

(18)

13 Wild Spirit, which art moving everywhere;

14 Destroyer and preserver; hear, oh hear!

A dispersion image of a wild spirit moving everywhere appears in line (13), which can be seen as an example of a TR moving in all directions to cover or reach an increasing part of a LM, which goes with the concept of a comprehensive revolution that includes all aspects of life.

(19)

18 Angels of rain and lightning: there are spread

19 On the blue surface of thine airy surge,

20 Like the bright hair uplifted from the head

A similar dispersion image schema is presented in example (19), as evident in the use of 'spread' in line (18). However, the nature of the TR here is quite different. In (18), the TR is dynamic in the sense that it is increasing its area of coverage, or it is increasingly covering more of the LM, whereas the TR in (19) is static or stationary. The preposition 'on' in the next line, i.e. line (19), further clarifies this stationary nature of the TR (for further details on the meanings of prepositions, see, e.g., Quirk et al., 1985, p. 674). Moreover, there is only one TR in (18) that is spreading out, but in (19) there is more than one TR (Angels) spreading over the LM. This is why the second image schema is more a deployment image schema than a dispersion one. Nevertheless, both image schemas can be deemed to be more specific image schemas arising from a more fundamental one, which involves a TR-LM relation.

3. Conclusions

The application of the image schema theory to the Romantic poems the researcher has chosen has revealed some important cognitive semantic and cognitive poetic facts. These can be summarised in the following:

1. It has been found that more than one image schema can combine, usually through metaphor, to serve the expression of one concept; therefore, one can speak of 'compound' as well as 'complex' image schemas, two terms that do not appear in Johnson's (1987) masterpiece on image schema.
2. Image schemas also provide a cognitive basis for such lexical relations as polysemy, hyponymy, and, to a lesser degree, metonymy, especially in poetry. In most cases, these turn out to be cognitive devices for conceptualising abstract concepts.

3. There is a strong relationship between the topic of a poem and the types of image schema used in it, which highlights the fact that image schemas are as indispensable in non-literal meaning construction as in literal meaning construction. For example, we have seen that if the poem is about 'imprisonment', then more force, containment, cycle, etc. image schemas will be used, and when it is about 'revolution', then more TR-LM, above, up, removal, etc. image schema will be used and so forth.
4. The image schema theory can sometimes provide a cognitive semantic analysis of some wh-question in terms of TR-LM relation.
5. It is a firm belief of the cognitive semanticists that one important cognitive strategy for conceptualising the abstract is to compare it to the concrete. However, we have discovered that an intermediary step comes in before this happens, namely that of conceptualising the highly abstract in terms of the lowly abstract, or the more unfamiliar abstract in terms of the less unfamiliar one.

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