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COGNITIVE STRUCTURES WITH LOVE KOGNITIVNO STRUKTURIRANJE POJMA „LJUBAV“

Sažetak

Konceptualne metafore se razlikuju od tradicionalnih metafora koje se koriste u književnim djelima. U kognitivnoj lingvistici konceptualne metafore se odnose na razumijevanje jedne konceptualne domene u odnosu sa drugom, naprimjer razumijevanje pojma ljubavi u odnosu na pojam putovanja (npr. It has been a long and bumpy road.). Ovaj pojam kao i svi procesi uključeni uz njega najviše su proučavani od strane kognitivnih lingvista George Lakoff-a i Mark Johnsona-a u njihovom djelu Metaphors We Live By. Činjenica je da se konceptualne metafore koriste u svakodnevnom govoru, a da mi nismo ni svjesni toga. U svakodnevnom govoru neko može reći: ž'Vrijeme leti."; i pod ovim se najčešće podrazumijeva da neko nema dovoljno vremena da uradi sve što je planirao. Ovo je veoma poznat izraz koji nam kazuje o prolaznosti vremena. Veoma rijetki su ljudi kojima je ovaj izraz nepoznat, ali rijetki su i oni koji će to posmatrati kao konceptualnu metaforu. Zašto vrijeme leti? Zašto ne trči? Jedan od glavnih argumenata je da je metafora povezana sa mišljenjem, a ne samo sa jezikom, te se stoga i koristimo pojmom konceptualno. U ovom radu ćemo detaljno objasniti šta se podrazumijeva pod pojmom konceptualne metafore, kao i drugi kognitivni proces pod nazivom metonimije, dajući pritom i primjere koji su vezani uz pojam ljubav.

***Ključne riječi:** konceptualna metafora, konceptualna metonimija, kognitivno strukturiranje, ljubav*

Summary

*Conceptual metaphor differs somewhat from the traditional metaphor, usually employed by writers of literary works. In cognitive linguistics, conceptual metaphor refers to the understanding of one conceptual domain in terms of another, for example understanding love in terms of a journey (e.g. It has been a long and bumpy road). This idea, as well as the underlying processes, was explored by cognitive linguists George Lakoff and Mark Johnson in their work *Metaphors We Live By*. The fact is that conceptual metaphors are used in everyday speech without even thinking about them. In normal, everyday conversation, one may say time flies, and by this mean that often there is not enough time to do everything one plans to do. This is of course a well known expression that describes the passing of time. Only a few people might not know the meaning of it, but even less will recognize that this is a conceptual metaphor. Why is it that time flies? Why does it not run? One of the main arguments for this theory is that metaphors are matter of thought and not merely of language – hence the term conceptual. This paper will explain more in detail what exactly is meant by the term conceptual metaphor, it will also discuss another cognitive process, namely that of metonymy, and it will provide several metaphors and metonymies referring to love and hate.*

Key words: *conceptual metaphors, conceptual metonymies, cognitive structuring, love*

ON METAPHOR

As already mentioned in the Introduction, the cognitive view of metaphor differs from the traditional. If we for example take the sentence *We find ourselves at a crossroads* uttered by lovers, it is clear to us that they are faced with certain problems in their relationship and that perhaps they have several choices to make in the near future. In this particular case of two lovers, sentences like *We are going through a rough stage*, *It has been a long and bumpy road* or *This relationship is a dead-end street* mean *Our relationship is currently experiencing a difficult period*, *Our relationship has been full of problems or difficulties* and *This relationship is almost over and nothing can save it* respectively. If we merely look at the literary meanings of the first three sentences, we will notice that the words and expressions used to describe the relationships are descriptions of journeys. However, if we possess even moderate knowledge of metaphors, we know that the expressions describe a love relationship between lovers. A clear conclusion is that when we speak of love or relationships in

English, we do it as if we were speaking of journeys. Why is this so? According to cognitive linguists, we do so because we wish to talk about an abstract concept (in this case: *love*) in a more concrete way, i.e. using a more concrete concept (in this case: *journeys*).

Conceptual Metaphor

As we saw in the examples in the preceding paragraph, when we use metaphors we use certain, more concrete terms or concepts to talk about certain other, more abstract concepts. Cognitive linguists explain this as understanding one conceptual domain in terms of another conceptual domain. In our case of the troubled lovers, metaphorically we speak about love in terms of a journey. Understanding metaphors in this way leads us to a formula-like statement: CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B). This is called a *conceptual metaphor*.

The two domains in a metaphor are called *source domain* and *target domain*. The source domain is the conceptual domain we use to describe the other domain. The target domain, on the other hand, is the domain we are trying to explain or describe with the help of the source domain. If we again take a look at the example dealing with love, we can notice that we are using journeys to describe love. In other words, we wish to describe love (the target domain) in terms of journeys (the source domain) from this, we get the conceptual metaphor LOVE IS A JOURNEY.

Mappings

Why is it that, when we wish to describe love, we talk about journeys? What exactly does it mean to understand A in terms of B? According to cognitive linguists, the answer is a set of relations or systematic correspondences between the source and the target. These correspondences are called *mappings*.

In the LOVE IS A JOURNEY metaphor *We are at a crossroads*, the expression *to be at a crossroads* indicates that someone has traveled to a place where he or she must decide where to go from that point on. The subject *we* obviously indicates the people traveling. From this sentence we get three constituent parts of a journey: the travelers, the journey and the decision where to go at a crossroads

(some kind of destination). Since we already know that this is the conceptual metaphor LOVE IS A JOURNEY, we know that the travelers are not travelers as such, but lovers, the journey is not a real journey but the love relationship and the decision about which way to go to reach the destination actually means which choices need to be made in the relationship. Viewing this information we can set up a set of correspondences or mappings between the elements of the source and the target.

According to other linguistic expressions used in the LOVE IS A JOURNEY metaphor (some of which have been mentioned in the paragraph On Metaphors), we get a systematic set of mappings that characterize this particular metaphor: (Kovecses 2002, 7)

Source: JOURNEY

the travelers

the vehicle

the journey

the distance covered

the obstacles encountered

the decision about which way to go

the destination of the journey

Target: LOVE

the lovers

the love relationship itself

events in the relationship

the progress made

the difficulties experienced

choices about what to do

the goal(s) of the relationship

As we can see the elements of one domain correspond to the elements of the other. When we now think of the target domain (love) it seems obvious to understand it in terms of the source domain (journey). However, it was the application of the journey domain to the love domain that provided the concept of love with this particular structure of elements (Kovecses 2002, 7).

ON METONYMY

Metonymy is another cognitive process that we use every day in our speech without even thinking about it. It is related to metaphor in several ways, but as we will see, it also differs from it in some points.

In order to easily understand metonymy, we will use it in a sentence: *Hitler invaded Russia*. When hearing or reading this sentence, it is quite clear what is meant by it. We think of WWII and the fact that Germany invaded Russia despite the Rippentrop-

Molotov agreement. We know for a fact that Hitler himself did not take part in the invasion. Of course what is meant by this is that Germany, or the German army invaded Russia. It is clear that the meaning of *Hitler* in the above mentioned sentence differs from the meaning in the following sentence: *While in prison, Hitler wrote his book Mein Kampf*. In this example, it is obvious that *Hitler* refers to the person Adolf Hitler.

Why is it then that in some (metonymic) cases, one thing refers to another, but in other (non-metonymic) cases, it refers to itself? This is the main characteristic of metonymy, namely that we use one entity (Hitler) to indicate another (Germany's army). In the words of Kovecses, "We try to direct attention to an entity through another entity related to it (Kovecses 2002, 144). In our example we can say that Hitler *stands for* another entity (Germany's army) and thus getting THE CONTROLLER FOR THE CONTROLLED metonymy. Some of the other more common metonymies are THE PLACE FOR THE EVENT, THE PLACE FOR THE INSTITUTION, THE PRODUCER FOR THE PRODUCT, PART FOR WHOLE, WHOLE FOR PART, etc.

The entity that directs attention to the other entity is, according to cognitive linguists called the *vehicle entity*, and the entity to which attention is provided, the *target entity*. In our example, *Hitler* would be the vehicle entity, and *Germany's army* the target entity. The elements in metonymy are conceptually close to each other. The cognitive linguists claim that "... a vehicle entity can provide mental access to a target entity when the two entities belong to the same domain" (Kovecses 2002, 145). The traditional view claimed that the two entities are contiguously related.

Metaphor vs. Metonymy

Perhaps the most obvious difference between metaphor and metonymy is the fact that metonymy, or the elements of metonymy, make up a single domain, while metaphor is made up of two distinct domains. In metaphor, as already mentioned, one domain is typically more abstract (target domain) while the other is more concrete (source domain). However, in metonymy, we have two elements that are conceptually close in a single domain.

Another significant distinction can be made in terms of function of the two cognitive processes. The main function of

metaphor is to understand one thing in terms of another (i.e. the target domain in terms of the source domain). We use metonymy, however, to direct attention or to provide mental access to the target entity through the vehicle entity within the same domain. There are of course several other distinctions between metaphor and metonymy, but one thing is common – they are both cognitive activities, commonly used in everyday speech and widely spread.

THE CONCEPT OF LOVE

Emotions have been greatly dealt with in cognitive expressions. Almost any emotion has been found in at least one type of conceptual metaphors. However, one of the most elaborate and discussed type of emotions is love. At the very beginning we have one ‘simple’ problem. An abstract term such as *love* is very hard to define. According to Oxford Advanced Learner’s Dictionary *love* is a strong feeling of deep affection for somebody or something, especially a member of your family or a friend. Next to this definition there is also a definition that says ‘a strong feeling of affection for somebody that you are sexually attracted to’. This clearly shows us that the question of love is at the same time very fertile soil for further discussion but also a very difficult ground to work on, due to its diversity. The question of love was also very popular throughout history. One of the most popular metaphors of love is a metaphor that love is a unity of two complementary parts. Justification for this metaphor can be found in ancient times when allegedly Zeus separated a human into two because of his hubris and ever since then, those two parts are looking for each other in order to become one again. The significance of love in human lives can clearly be seen in poetry which gives a freedom for expression of one’s emotions. One of the examples taken from the book called *Metaphor and Emotion* by Kovecses is the poem written by the American poet Anne Bradstreet and it is called:

‘To My Dear And Loving Husband’

If ever two were one, then surely we.
If man were loved by wife, then thee;
If ever wife was happy in a man,

Compare with me, ye women, if you can.
 I prize thy love more than whole mines of gold
 Or all the riches that East doth hold.
 My love is such that rivers cannot quench,
 Nor ought but love from thee give recompense.
 Thy love is such I can no way repay.
 The heavens reward thee manifold, I pray.
 Then while we live, in love let's so persevere
 That when we live no more, we may live ever

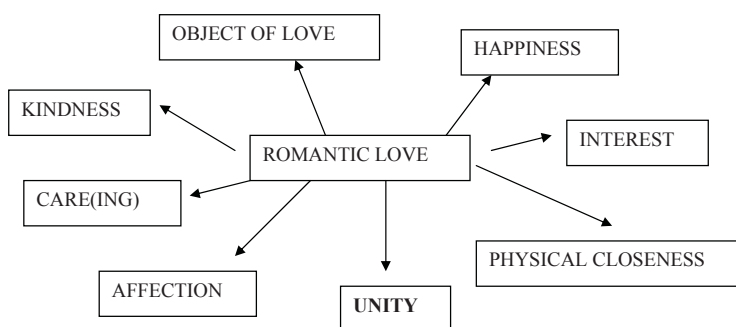
In this poem, the metaphor *love is a unity* can be found in the first line, *love is an economic exchange* in the ninth line and several other metaphors.

Similar to definitions from OALD, Zoltan Kovecses in his work *Metaphors of Anger, Pride and Love*, divides love into two concepts: romantic love and typical love. First, we will show some of the commonly used types of conceptual metaphors with love and then we will go back to the concepts of romantic and typical love.

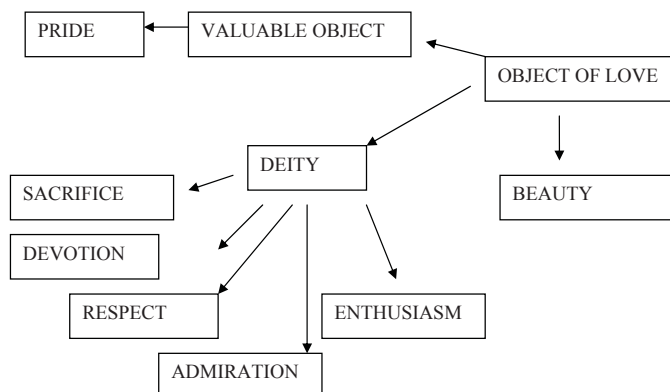
- Love is a nutrient – *I'm starved for love.*
- Love is a journey – *It's been a long and bumpy road.*
- Love is a unity of parts – *We're as one. They're breaking up. We fused together. We're inseparable.*
- Love is closeness – *They're very close.*
- Love is a bond – *There is a close link between them.*
- Love is a fluid in a container – *She was overflowing with love.*
- Love is fire – *I am burning with love.*
- Love is an economic exchange – *I'm putting more into this than you are.*
- Love is a natural force – *She swept me off my feet.*
- Love is a physical force – *I was magnetically drawn to her.*
- Love is an opponent – *She tried to fight her feelings of love.*
- Love is a captive animal – *She let go of her feelings.*
- Love is war – *She conquered him.*
- Love is a sport / a game – *He made a play for her.*
- Love is a disease/an illness – *I am heart sick.*
- Love is magic – *He was enchanted.*
- Love is insanity – *I am crazy about you.*
- Love is a social superior – *She is completely ruled by love.*

- Love is rapture/a high – *I have been high on love for weeks.*
- The object of love is appetizing food – *Hi, sweetie-pie.*
- The object of love is a small child – *Well, baby, what are we going to do?*
- The object of love is a deity – *Don't put her on a pedestal. He worships her.*
- The object of love is a valuable object – *You are my treasure!*
- The object of love is a possessed object – *You are mine and I am yours. I won't let anyone take you from me.*

The connection or thlink between these types of metaphors is very complex because very often out of one concept arises another and so on. Sometimes they can even be divided into several different levels. This can be presented using the examples of romantic love and all the concepts related to it.



However, even some of these concepts have complex structure of concepts related to them such as for example object of love in the following drawing:



As we can see from these drawings, romantic love is a very complex concept that relates to many every day concepts and therefore there have to be so many metaphors related to love. Romantic love is an ideal model of love that can hardly be found in the real world, however it greatly affects our world and the way we speak. When talking about romantic love for Kovecses *Love is a unity (of two complementary parts)* is a central metaphor. Such are the following:

- We were made for each other.
- We are one.
- She is my better half.
- Theirs is a perfect match.
- We function as a unit.
- They are inseparable.

This metaphor also includes bond, ties or attachments between two parts so that we can include the cases such as:

- She has an attachment to him.
- There are romantic ties between them.
- There is something between them.

Physical closeness is also very important aspect for understanding the Unity metaphor because ‘...the physical closeness of the metaphor is to be understood, metaphorically between the two physical objects in a unity.’ And this aspect provides us with the examples such as:

- I want to be with you all my life.
- We’re always together.
- He follows her everywhere.
- They walked along the Danube holding hands.
- I want to hold your hand.
- Please don’t ever let me go.
- I want to hold you in my arms forever.
- You are so far away, I wish you were here.

These examples, however, not explicitly but rather implicitly tell us that the people who utter these words are in love. They are based on our understanding of the world and our knowledge about the people who are in love. Therefore they are not metaphors

but they are called metonymies. This is the case of conceptual metonymies. However, we must bear in mind that ‘the physical closeness of the metonymy is to be understood literally between two people, whereas the physical closeness of the metaphors to be understood metaphorically between two physical objects in unity’ (Kovecses, p65, MAPL). Further consequences are the need we feel about love and therefore we have the expressions like *I can’t go on without her*.

The next very important concept related to love is the object of love and metaphors related to it. The metaphor we are going to start with is *The object of love is food* as in examples:

- Hi, sweetheart.
- She’s my sweet and sugar.
- Hi, sugar.
- Honey, you look great today!
- She’s the cream in my coffee.
- Hello, sweetie-pie.

However we don’t eat the food, just because we are hungry and we want to satisfy our basic instincts, but also because we like something and the next conceptual metaphor is *The object of love is beautiful* as in following:

- Let’s go, beautiful.
- Hi, cutie!
- Well, gorgeous?
- Shall we go angel face?

The immediate link between metaphors continues like a chain and out of the previous metaphor we can create a metaphor that says that *Beauty is a force and liking is a reaction to that force*. Here are the most obvious examples:

- She bowled me over.
- Who’s that attractive man over there?
- She’s a dazzling beauty.
- I was hypnotized by her beauty.
- What a bombshell.
- I was knocked off my feet.
- She’s enchanting.
- Look at all these glamour girls here!
- She’s dressed to kill.

In our everyday experience we must not forget that love and love relationship very often include sexual desire and another metaphor arises: *The object of sexual desire is food or sexual desire is hunger*. The examples are:

- She had him drooling.
- He's sex-starved.
- You have a remarkable sexual appetite.
- You look luscious. She's quite a dish.
- She had kisses sweeter than wine.
- Let's see some cheesecake.
- Look at those buns.
- What a piece of meat.
- I hunger for your touch.
- He's a real hunk.
- I thirst for your kisses.

Sexual relationship understands intimate sexual behavior and in this case we have a metonymy: *Intimate sexual behavior stands for love* as in:

- She showered him with kisses.
- It was a fond embrace.
- He caressed her gently.
- She held him to her bosom.
- He embraced her tenderly.

Deity is one of the concepts related to love and object of love, that itself is also very complex. The concepts enthusiasm, admiration, devotion, sacrifice and respect are related to deity as in following examples:

- I adore you.
- She loves the air he breathes.
- He worships the ground she walks on.
- He put her on a pedestal.
- She devoted herself to him entirely.
- He fell on his knees before her.
- She prayed him not to leave her.
- She idolizes him.
- He is forever singing her praises.
- She has sacrificed her whole life for the love of her husband.

All of these metaphors have their own significance, some of them are more frequent, some less. Nevertheless, we have to mention two metaphors that are very popular and common and closely related to love. Those two metaphors are *Love is fire* and *Love is fluid in a container*. These two metaphors have many examples and we can give several examples that most obviously point the meaning conveyed through these metaphors.

- My heart's on fire.
- He was burning with love.
- The old-time fire is gone.
- She set my heart on fire.
- She was filled with love.
- Warm feelings welled up inside him.
- She overflowed with love.
- He poured out his affections on her.
- He was full of love for her.
- She couldn't hold in her love for him any longer.

There are also different concepts that are related to love from several different points of view. It is hard to describe them all because it would take too much time. We have already stated that love is a complex concept that has so many definitions making it hard to expect anything different at the conceptual level. We have also said that love can be divided to romantic and typical love. The main difference can be briefly said as:

‘The ideal model is the model of individual desires, while the typical model involves what is expected by and offered as a model by society

CONCLUSION

As we have seen, conceptual metaphor is a widely used cognitive activity in everyday speech. It helps us express a more picturesque and emotional language. Many expressions have been deeply entrenched in our mind and conventionalized in our speech, that sometimes we are not even aware of the fact that we are using a conceptual metaphor.

If we for example speak of love, a rather abstract term, we will use expressions and concepts that help us grasp the meaning

of love. We will compare it to journeys, hot fluids, food, etc, all with the purposes of expressing the vividness of language.

To summarize, we can say that conceptual metaphor is saying one thing in terms of another, i.e. understanding a more abstract concept in terms of a more concrete one. We have seen in this seminar paper that love can be understood in many ways. Among them are LOVE IS A JOURNEY (*It has been a long and bumpy road*), LOVE IS A FLUID IN A CONTAINER (*She could not hold in her love for him any longer*), LOVE IS FIRE (*My heart is on fire*), LOVE IS A PHYSICAL FORCE (*I was drawn to her*) and many more. This is based on the strong emotion that love evokes and the desire to express that emotion.

As we have shown, love is a strong emotion that can be expressed in terms of many other concepts, we can consume it, it can make us go crazy, it can affect us as a force – its use in language is as vivid and playful as in real life.

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