

**MINISTRY OF EDUCATION AND TRAINING  
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**LÊ THỊ MỸ TRINH**

**AN INVESTIGATION INTO CONCEPTUAL  
METAPHORS OF LOVE IN POEMS  
BY WILLIAM WORDSWORTH**

**Field: THE ENGLISH LANGUAGE  
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(A SUMMARY)**

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## CHAPTER 1 INTRODUCTION

### 1.1. RATIONALE

Communication is always considered the most important function of language. There are a number of rhetoric devices such as metaphor, simile and metonymy and metaphor is widely used in many fields: literature, music and especially in poetry. Poetry also helps us have an optimist look at this beautiful life.

However, perceiving a poem is not simple and easy. If we perceive a poem deeply, we will have chance to understand all human's sentiments.

Love is an indispensable part of our life and an endless inspiration for poets, novelists and composers. Therefore, poetry has taken a chance to bridge people together by its love messages. Thus, it is not easy to transfer, understand, explain and discover all concepts of it through poems.

William Wordsworth is a famous poem. Reading his poems, we are easy to find the beauty of the nature and the feeling of the poet toward nature. Moreover, his love for human always makes us sentimental. In his poems, he uses a range of various images or events in daily life to conceptualize Love. We call it "metaphor".

This thesis takes the theory on metaphor by Lakoff and his colleagues in *Metaphor We Live By* as the theoretical base. Conceptual metaphor in Lakoff and his colleagues' view is mapping across conceptual domains, from source to target, and normally from the concrete to the more abstract. We can consider the following example of metaphor relating to Love:

*And then my **heart** with pleasure fills*

*And **dances** with the daffodils (Daffodils)*

The writer uses orientational metaphor to talk about his Love to the nature. In these two lines of poem, he uses the conceptual metaphor LOVE IS A HUMAN ACTIVITY to describe the action DANCE of the daffodils through the image “dance”, an activity of human.

For the above reasons, I decided to choose the study on the topic “*An Investigation Into Conceptual Metaphors of Love in Poems by William Wordsworth*”.

## **1.2. AIMS AND OBJECTIVES**

### **1.2.1. Aims of the study**

To discover and explain expressions of conceptual metaphors in poems.

### **1.2.2. Objectives of the study**

a. To analyze the conceptual metaphors used for describing “*love*” in poems by Wordsworth.

b. To discover and explain expressions of conceptual metaphors used for describing “*love*” in poems.

c. To make some suggestions for teaching, learning and translating conceptual metaphors.

## **1.3. RESEARCH QUESTIONS**

a. What are conceptual metaphors used for describing love in Wordsworth’s poetry?

b. What are the implications for the use of conceptual metaphors in teaching, learning and translating?

#### **1.4. SIGNIFICANCE OF THE STUDY**

To master how to apply the conceptual metaphors to understand about poems thoroughly.

#### **1.5. SCOPE OF THE STUDY**

This thesis takes lines of poem relating to Love in Wordsworth's poetry as the object to study.

#### **1.6. ORGANIZATION OF THE STUDY**

Chapter 1: consists of the rationale, the aims and objectives, the research questions, the significance of the study the scope of the study, and the organization of the study.

Chapter 2: covers a review the previous studies related to the topic. Moreover, theoretical background is the definitions of metaphor and Love as well as the roles, the types of metaphor in Love indicated in this chapter, William Wordsworth's biography and his works.

Chapter 3: has research design, research methodology, research procedures, data collection, data analysis and summary.

Chapter 4: contains the discussion and findings of the linguistic features of the metaphorical expressions in English poems by William Wordsworth.

Chapter 5: includes conclusion the thesis, the implications for poems and conceptual metaphors in teaching, learning and translating, the limitations of the study, the suggestions for further research.

**CHAPTER 2**  
**LITERATURE REVIEW AND THEORETICAL**  
**BACKGROUND**

**2.1. LITERATURE REVIEW**

**2.2. THEORETICAL BACKGROUND**

**2.2.1. Cognitive Semantics**

***a. Definition of Cognitive Semantics***

Peter Gardenfors and Gens Allwood [1] give two definitions of cognition: narrow definition and broad definition.

***b. Tenets of Cognitive Semantics***

(1) Meaning is conceptualization in a cognitive model. (2) Cognitive models are mainly perceptual determined. (3) Semantic elements are on the spatial or topological objects. (4) Cognitive models are primarily imaged-schematic. (5) Semantics is primary to syntax and partly determines it. (6) Concepts show prototype effects.

**2.2.2. Metaphors**

***a. Traditional Theories of Metaphor***

A metaphor consists of two main parts: *the tenor* and *the vehicle*, according to I.A Richard [24]. *The tenor* is the subject to which the metaphor is applied. *The vehicle* is the metaphorical term through which *the tenor* is applied.

***b. Metaphors in the Views of Cognitive Linguistics***

Cognitive linguists like Lakoff and Johnson open a new view of metaphor called *Conceptual Metaphor*.

In cognitive linguistics, *the tenor* and *the vehicle* are also known as *target* and *source*. Metaphors are named using the typographical convention "*Target is Source*". In a conceptual

metaphor, the elements of an extended metaphor constitute the metaphor's mapping.

Conceptual metaphor theory confirms that few or even no abstract notions can be talked about without metaphor. Lakoff and Johnson [16] identify four basic types of conceptual metaphors. These are structural metaphors, orientational metaphors, ontological metaphors and conduit metaphors

*c. The Cognitive Account of Poetic Metaphors*

Lakoff and Turner [15] explicate the ways in which poets aim at poetic effects from conventional cognitive metaphors. According to them, these are four techniques: extending a conventional metaphor in a novel way, elaborating the image-schemas; questioning the limitations of conventional metaphors and offering a new one, and forming composite metaphors.

Cognitive studies of poetry have classified the fact that poetic texts can be metaphoric on two levels. On the other hand, they display local metaphors, which manifest themselves locally as linguistic expressions in the text. They are based on both conceptual mappings, image mapping and a combination of both. This is the case of text as global metaphor. Namely, the text presents a source which is to be mapped onto a target of larger concern.

**2.2.3. Conceptual Metaphors**

In a conceptual metaphor, CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B) can be used as a convenient way to capture this view of metaphor. When people understand life in terms of a journey, the conceptual metaphor LIFE IS A JOURNEY is drawn onto understand the concept of life. It is realized by

metaphorical linguistic expressions such as the following:

- He's without direction in life.
- I'm where I want to be in life.
- I'm at a crossroad in my life.

The way we speak about life in English is similar to the way we speak about journey. People use the concept of journey to understand the highly abstract concept of life.

The two domains involved in a conceptual metaphor are called the target domain and the source domain.

A set of systematic correspondences between the source and the target is the basis for conceptual metaphors. These conceptual correspondences are named as mappings. Take the conceptual metaphor LIFE IS A JOURNEY as an example.

From the example above, we can see that the constituent elements of the conceptual domain JOURNEY are in systematic correspondence with constituent elements of the conceptual domain LIFE.

## **2.2.4. Classification of Conceptual Metaphors**

### ***a. Structural Metaphors***

Structural metaphor is a conventional metaphor in which one concept is understood and expressed in terms of another structure. Lakoff and Johnson [16] allow us to use highly structured clearly delineated concept to structure another. Let us consider the example LOVE IS A JOURNEY, some metaphorical expressions [16] can be drawn are:

- This relationship is *foundering*.
- We are *going* nowhere.

- This relationship is a *dead – end street*.

The expressions from vocabulary of JOURNEY, e.g., *foundering, going, dead-end street*, form a systematic way of talking about the essence of love is a travel or journey and lovers are travelers.

In short, LOVE is understood as a JOURNEY in which lovers have to suffer and overcome many difficulties in their love in order to be together.

### ***b. Orientational Metaphors***

This kind of metaphor has things to do with the spatial relationship which is made for a concept based on our experience of the physical space we have such as: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral.

For examples CONSCIOUS IS UP, UNCONSCIOUS IS DOWN

- Wake *up*!
- Get *up*!
- I am *up* already.

.....

16, p.47]

Lakoff and Johnson [16] see the physical state in the fact that someone who is conscious has a rising state and someone who is unconscious has a falling state.

### ***c. Ontological Metaphors***

The third type of conceptual metaphor is the ontological metaphors where experience can be identified and categorized as entities and substances restricted by a surface. This type is based on the experience with physical objects. We can see this through the

following examples:

- *My fear of insects* is driving my wife crazy.
- That was a *beautiful catch*.
- We are working toward *peace*.

.....

[16, p.28]

In the above examples, the purpose of **referring** *fear of insects* – *driving my wife crazy*; *that – beautiful catch*; *working toward – peace*; is obtained.

The last purpose according to Lakoff and Johnson is **identifying causes**. For examples:

- *The pressure of his responsibilities* caused his breakdown.
- Our influence in the world has declined because of our *lack of moral fiber*.
- *Internal dissertation* cost them the pennant.

.....

[16, p.28]

Another concept is the **container metaphors**. Human beings are containers with boundaries and an orientation of inside and outside. This orientation is not only used for physical objects but also nonphysical objects. These nonphysical objects can be understood by transforming them into physical ones. We can take the below statements as examples:

- See you *in the next talk*.
- You can see his sorrow *in his letter*.
- If you can't get *out of the trouble*, you will never be happy.

16, p.31]

These examples show us that **states** such as *talk*; *letter*; *trouble*; *love* are **container objects**.

On the other hand, **activities** in general are viewed metaphorically as **substances**:

- How did Jerry *get out of* washing the windows?
- *Outside of* washing the windows, what else did you do?
- *How much* window washing did you do?

.... [16, p.31]

On the other hand, **events** and **actions** are considered as **objects**:

- Did you *see* the race?
- The *finish* of the race was really exciting.

[16, p.31]

Furthermore, ontological metaphor is the type of metaphor that describes something as a person. For examples:

- *My love betrayed* me.
- *The shop will close* in two more days.
- *What he has done say* everything.

#### ***d. Conduit Metaphors***

**Conduit metaphors** is a conventional metaphor in which ideas are represented as objects, words as containers, and communication as sending the ideas in the words, so that the addressee may get the ideas out of the words. Let's see the following examples:

- It's hard to *get* that ideas across to him.
- I *gave* you that idea.
- Your reason *came through* to us.

Here, we can see that IDEAS; THOUGHTS; REASONS and MEANING are considered as OBJECTS so that people can *get; gave; have; pack; put; capture; stuff; force...* and LINGUISTIC EXPRESSIONS like WORDS, SENTENCES... as CONTAINERS to

hold ideas, thoughts, reasons, meaning... and also COMMUNICATION is a process of SENDING ideas, thoughts, reasons, meaning... into words.

### 2.2.5. Metaphoric Mappings

**Source domain:** the conceptual domain from which we draw metaphorical expressions. Source domain is classified into the following main types: human being, natural world and social events.

*a) Human being:*

- Part of the body (hand, heart, head...):  
CPU is the *heart* of the computer.
- Famous people as a famous singer, actor, politician, player, scientist...:He is our *Pele*.
- Buildings (house, castle, temple, church...): Love is a castle.

*b) Natural world and natural events:*

- Animals and insects: He hides himself like a *rat*.
- Plants: Diana is a *rose* of England.

Natural events: You are the *suns* in my heart.

*c) Social events such as war, argument, peace... Love is war.*

**Target domain:** the conceptual domain that we try to understand. The basis target domains are:

*a) Naming expressions such as name of a person, place, animal...:Paris is the center of fashion.*

*b) Abstract expressions in feelings, morality, intelligence, will: Love is a journey.*

*c) Abstract expressions in people's philosophy and outlook of life: Life is a flame.*

A mapping is the systematic set of correspondences that exist

between constituent elements of the source and the target domain. Many elements of target concepts come from source domains and are not preexisting. To know a conceptual metaphor is to know the set of mappings that applies to a given source – target pairing.

***a. Mapping principles***

In the Conceptual Metaphor Theory, metaphor is defined as “a cross-domain mapping in the conceptual system”. The metaphor involves two domains, a source domain and a target domain. The latter is understood in terms of the former, so the convention is to call each mapping as “target-domain is source domain” or “target-domain as source-domain”.

Each metaphorical mapping consists of: Slots in the source domain schema, relations in the source domain, properties in the source domain, knowledge in the source domain.

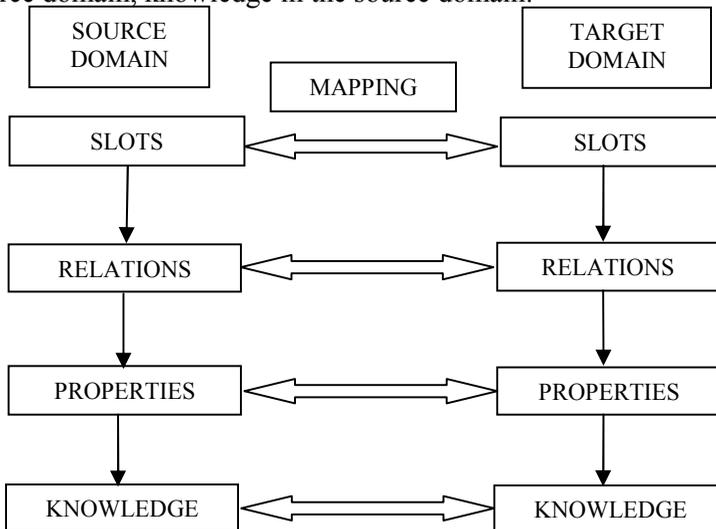


Figure 2.1. Metaphorical mappings

**b. Mapping Types:** conceptual mappings and image mappings

**Conceptual mappings:** Let us consider LIFE AS JOURNEY metaphor. Knowing the structure of this metaphor means knowing a number of correspondences between the two conceptual domains of life and journeys, such as these mappings:

- The person leading life → a traveler
- His purposes → destinations
- The means for achieving purposes → routes
- Difficulties in life → impediments to travel
- Counselors → guides
- Progress → the distances traveled
- Things you gauge your progress by → landmarks
- Choices in life → crossroads

**Image mappings:**

Besides, there is another major type of metaphor that maps conventional mental images onto others by virtue of their internal structure; let look at the following expression:

- My wife... *whose waist is an hourglass* [Appendix 15]

We understand this as an image mapping in which the mental image of an hourglass is mapped onto that of the wife, with the central narrow portion of the hourglass corresponding to the wife's waist. Note that the words do not tell us which part of the hourglass to map onto the waist, or even that it only part of the hourglass shape that corresponds to the waist. The words are prompt for us to perform mapping from one conventional image to another at the conceptual level.

Up to now, we have discussed cases a source image is mapped onto a target image which contains as an image. A source image might also be mapped onto a target domain in order to create an image in the target domain.

### **2.3. SUMMARY**

Firstly, Cognitive semantics is a part of the cognitive linguistics movement and as part of the field of cognitive linguistics the cognitive semantics approach rejects the formal traditional separation of linguistics into phonology, syntax, pragmatics, etc.

Secondly, traditional theories of metaphor are completely different from contemporary theories of metaphor.

Thirdly, Lakoff shows four types of conceptual metaphors.

Finally, the studies of Lakoff in metaphoric mappings provide us the useful mapping disciplines and mapping types. An image metaphor maps *one mental image* from one source of knowledge onto mental images from a different source. They are different to mappings in conceptual mapping which may map *many concepts* in the source onto corresponding concepts in the target domain.

To achieve the aims, objectives and success in this research, the methods and the procedures of the research are crucially important. All of these are going to be discussed in chapter Three.

### **2.4. W. WORDSWORTH'S BIOGRAPHY AND WORKS**

### **2.5. DEFINITION OF LOVE**

## CHAPTER 3 METHODOLOGY AND PROCEDURES

- 3.1. RESEARCH DESIGN
- 3.2. RESEARCH METHODOLOGY
- 3.3. RESEARCH PROCEDURES
- 3.4. DATA COLLECTION
- 3.5. DATA ANALYSIS
- 3.6. SUMMARY

## CHAPTER 4 FINDINGS AND DISCUSSIONS

There are some conceptual metaphors: UP/ DOWN, CONTAINER, LIGHT, PLANT, SUN, WAR, CAPTIVE BEING, LIFE, HEAVEN, MOTION, JOURNEY, HUMAN ACTIVITY.

### 4.1. LOVE IS UP / DOWN

Almost lines of poems are used with a number of these words “*higher*”, “*full*”, “*fostering*”, ... to talk about his happiness and joyfulness. In English, feeling happy is like being high up or moving upward. They used to express happiness or joy being quite logical to the conceptual metaphor “HAPPINESS IS UP”.

Nature comes from Wordsworth’s poetry by chance. Nature is the same as a lively picture with glitter colours. He feels peaceful when he admires the beauty of Nature. The more he gazed, the more beautiful he feels.

(1) No picture of mere memory ever looked [Appendix  
43]

So fair; and while upon the fancied scene  
I gazed with *growing* love, a higher power

Than Fancy gave assurance of some work  
 Of glory there forthwith to be begun,  
 Perhaps too there performed. Thus long I mused,

We can feel metaphor is up or sadness from a cognitive linguistic perspective. In William Wordsworth's poetry, love is down is often expressed through the word "*sadness*". We can identify the following source domains:

(13)But, see, the evening star comes forth [Appendix  
 258]

To bed the children must depart;  
 A moment's *heaviness* they feel,  
 A *sadness* at the heart;

Basing on the theory orientational metaphor of Lakoff and Johnson, we can perceive that the physical state in the fact that someone who is conscious has a rising state and someone who is unconscious has a falling state.

#### 4.2. LOVE IS A CONTAINER

It is difficult to find this kind of metaphor in the poetry. We activate in our mind one of the most conventional metaphors. Love is depicted as a contained object within a container. Generally, the contained object is portrayed as a well. The container schema is adopted in love metaphors when the object "well" is viewed as a container, with an orientation and the emotion of love is considered in the container.

(38) A *well* of love--it may be deep-- [Appendix 2]  
 I trust it is,--and never dry:  
 What matter? If the waters sleep

In silence and obscurity.

--Such change, and at the very door

Of my fond heart, hath made me poor.

Considering these lines “*A well of love*”, as they appear in the lines of poems above. We understand these clauses contain the metaphor that love and hope are filling in his heart. The sample shows us the most frequently used for source domain for describing love, the body is a container for the love. Love here is an occurrence inside the body. From these samples, we can see that love is conceptualized as being inside the body CONTAINER. LOVE IS A CONTAINER suggested that the body of a happy person is the container of the feeling LOVE. Thanks to examining “Love is a container” metaphor, we seem to recognize that this kind of orientational metaphor used in William Wordsworth’s poetry.

#### 4.3. LOVE IS LIGHT

The metaphorical source domains of “*light*” seem to behave in a uniform way, in which they apply to happiness. We should notice that all positive feelings are warm and light. This can be explained by Wordsworth’s perception of light, light is conceptualized as bright, brilliant, noble or like Heaven. By using the word “*light*”, he shows his love when he feels everything better and the evil is left behind:

(42)            Now am I fairly safe to-night--            [Appendix 291]  
                   And with proud cause my heart is *light*:  
                   I trespassed lately worse than ever—  
                   But Heaven has blest a good endeavour;  
                   And, to my soul's content, I find

The evil One is left behind.

Obviously, the LIGHT metaphor also highlights the positive evaluation of love. The LIGHT metaphor is based on the source domain “up” to indicate the target domain “love” according to conceptual metaphors. This is the demonstration of orientational metaphor of love.

#### 4.4. LOVE IS A PLANT

All the love concepts analyzed are commonly comprehended in terms of plants. The PLANT metaphors map different stages of plant growth onto the stages of love development. They also highlight the intensity and cause aspects of the love they characterize. There is a perceived similarity between the source and target domain of such love metaphors. Both plants and love come into existence, develop and fade away. This makes it possible for us to map the PLANT source domain onto kinds of various loves. As an illustration, let us look at the following lines of poem where love is described as some properties of a plant:

(44)            WHY art thou silent! Is thy love *a plant*            [Appendix  
222]

Of such weak fibre that the treacherous air  
Of absence withers what was once so fair?  
Is there no debt to pay, no boon to grant?

Love in this poem is expressed through the expression of a plant needing taking care of carefully. From this poem, we can see that love is an abstract concept while a plant is a concrete one. William Wordsworth is very successful in conceptualizing love as a plant.

#### 4.5. LOVE IS THE SUN

The love-sun is often conceptualized in terms of space. The details are really interesting. The lover is stationary, is the deictic center. When talking about the sun, people always think of *burn*, *rise*.... The love concepts can take heat – fire as their source domain. With the word “burn”, “rise”, we can conceptualize love as having a beginning, existence and an end. In the following example, love is existent and love is intense.

(45) He loved the breathing air, [Appendix  
22]

He loved the sun, but if it *rise*  
Or set, to him where now he lies,  
Brings not a moment's care.  
Alas! what idle words; but take  
The Dirge which for our Master's sake  
And yours, love *prompted* me to make.

The ORIENTATION metaphor is applied successfully to describe LOVE IS THE SUN.

#### 4.6. LOVE IS A WAR

William Wordsworth has found out the correspondences between “war” and “love”. We can rely on such correspondences to set “love is a war” mapping.

This is embodied through the word “conflict”. Here, William Wordsworth describes the war between Nature with human, among human with each other... to find the peace for the earth or for human itself. In his opinion, Nature is considered as human with emotions:

happiness, sadness, anger... Each line of poem is mourning for personhood.

- (47) Sweet Mercy! to the gates of Heave [Appendix 157]  
 This Minstrel lead, his sins forgiven;  
 The rueful *conflict*, the heart *riven*  
 With vain endeavour,  
 And memory of Earth's bitter leaven,  
 Effaced for ever.

As mentioned above, once upon time people knew how to fight to achieve the love. In these examples, the poet uses ontological metaphors to identify aspects.

#### 4.7. LOVE IS A CAPTIVE BEING

In love, human are forced to do something they do not want. Maybe they are in captive state as animals but they are captured in their own love. Human's trying to get free from this capture mapped onto the captive being's trying to escape from the cage. They become prisoners that must work actively. Look at some following examples:

- (58) Who, being loved, in love no *bounds* dost know,  
 And say'st, when we forsake thee, 'Let them go!'  
 Thou easy-hearted Thing, with thy wild race  
 Of weeds and flowers, till we return be slow,  
 And travel with the year at a soft pace.

In this metaphor mapping, target domain LOVE is mapped onto source domain CAPTIVE BEING. The poem uses ontological metaphor to describe and create new based on conceptual metaphor.

#### 4.8. LOVE IS LIFE

Love is always lively and in his eyes, love can live as human with a murmur of conversation. In his mind, love is sparkling with a lot of colours. It hides both happiness and sadness. His love for nature is diverse and changeable very much.

(62)           What happy moments did I count!           [Appendix  
2]

Blest was I then all bliss above!  
Now, for that consecrated fount  
Of murmuring, sparkling, *living* love,  
What have I? Shall I dare to tell?  
A comfortless and hidden well.

In LOVE IS LIFE metaphor, the love also has a physical life as a human. In order to exist and develop, love has various activities. Through metaphors, love becomes an entity that has cognition and consciousness to act consciously like a human.

#### **4.9. LOVE IS HEAVEN**

The heaven is thought the wonderful place where everyone always wants to reach after the death. Let's look at the procedure of transferring meanings as follow. "Love" and "heaven" seem to have a lot of properties in common. Heaven is believed to be a beautiful and holy place where everyone can live happily and their dreams properly come true. For example:

(72)           His hope is treacherous only whose love dies           [Appendix104]  
With beauty, which is varying every hour;  
But, in chaste hearts uninfluenced by the power  
Of outward change, there blooms a deathless flower,  
That breathes on earth the air of *paradise*.

Heaven makes love become a bright picture with flower, field, grove, mist, river.... With the sharp pen, Wordsworth touches all the cell of nature in the sunrise. The mist and the shade disappear quickly and all the sights of nature seem to be up stretched to welcome a new day. The poem captures the subtle self-motion of nature and leaves readers beautiful impression. Here LOVE is conceptualized according to the ontological metaphor to refer to the result of love is heaven.

#### **4.10. LOVE IS MOTION**

This source domain occurs in love. Movement involves changing of location or process for insistence in a container. In the conceptual metaphor LOVE IS MOTION, love is understood in terms of motion. For instance:

- (80) This picture from nature may seem to *depart*, [Appendix 1]  
 Yet the Man would at once *run away* with your HEART  
 And I for five centuries right gladly would be  
 Such an odd such a kind happy creature as he.

LOVE IS MOTION metaphor mentioned above helps us to talk about love in many ways. By using the verb “run away” the poet wants to transfer a message of the beginning and the ending of love. These words of motion are used to conceptualize the instability of love.

#### **4.11. LOVE IS A JOURNEY**

“Love is a journey” mapping is a set of ontological correspondences between “journey” and “love”. Because love is a journey, there is a way that lovers are traveling on. This way has a start or an end point where lovers start or end their relationship where they achieve the goals of their love. Let us consider the example below:

- (83) These have we, and a thousand nooks of earth [Appendix 272]  
 Have also these, but nowhere else is found,  
 Nowhere (or is it fancy?) can be found  
 The one sensation that is here; 'tis here,  
*Here as it found its way into my heart*  
 In childhood, here as it abides by day,  
 By night, here only; or in chosen minds  
 That take it with them hence, where'er they go.

All above lines of poems are Wordsworth's faithful words to tell about his childhood. They make special and memorable points in his poems.

#### 4.12. LOVE IS A HUMAN ACTIVITY

Human have different activities so that they respond for human's need everyday such as: eat, drink, dance, sing...and so on. Love does, too. Love can join in activities above in order to make itself more interesting and lovelier. In these lines of poems, "roused" means "wake up" and it is a daily activities of human.

- (88) The heart that first had *roused* him. Youth maintains, [Appendix 41]  
 In all conditions of society,  
 Communion more direct and intimate  
 With Nature,--hence, oftentimes, with reason too—

Table 3.1. Frequency of Conceptual Metaphors for Love  
 in William Wordsworth's poetry

	Conceptual Metaphors	Occurrence Total	Percentage
1	Love is up / down	37	33,63
2	Love is a container	4	3,63
3	Love is light	2	1,81

4	Love is a plant	1	0,90
5	Love is the sun	2	1,81
6	Love is a war	11	10
7	Love is a captive being	4	3,63
8	Love is life	9	8,18
9	Love is heaven	9	8,18
10	Love is motion	3	2,72
11	Love is a journey	5	4,54
12	Love is human activity	23	20,90
	Total	110	100

In the LOVE IS A HUMAN ACTIVITY metaphor, love is understood in term of human activity. Love can take part in activities like other living entities.

Statistics shows that this is the most common metaphor of love in poems with 33,63% of the metaphorical expressions belonging to LOVE IS UP/ DOWN metaphor, and the second common LOVE IS HUMAN ACTIVITY metaphors with 20,72%. HUMAN ACTIVITY is as a source domain for LOVE. The third, as we know, LOVE IS A WAR metaphor with the rate of occurrence is 10%. The interesting finding is that there are expressions of captive being as a container for love found in poems by William Wordsworth. LOVE IS CAPTIVE BEING , LOVE IS LIFE , LOVE IS HEAVEN, LOVE IS MOTION and LOVE IS A JOURNEY only occur with a small number. At last, the new kind of metaphor is LOVE IS HUMAN ACTIVITY occurring 20.90%. All of those, LOVE IS A CAPTIVE BEING and LOVE IS A HUMAN ACTIVITY are the new kinds of metaphor. All samples above are mainly talking about the human and human's poverty.

## CHAPTER 5

### CONCLUSION – IMPLICATIONS AND LIMITATIONS

#### 5.1. CONCLUSION

#### 5.2. IMPLICATIONS

##### *a. Finding Metaphors*

The same expression is a metaphor in this context but in other one, it is not. Finding a metaphor depends on different context of the text and we understand its meaning. Metaphors often cause semantic, not syntactic problems. Thus, when you pick a sentence that is grammatically right but does not seem to have sense, it may contain a metaphor.

##### *b. Comprehending Conceptual Metaphors*

- Trying to find out one field that the metaphor belongs to
- Identifying the depending on the context that the expression occurs source and target domains
- Trying to find out a systematic set of correspondences that is the mapping connecting between source domain and target domain
- Basing on the mapping to find the features transferred from source domain to target domain

#### **5.2.2. Limitation and suggestions for teaching conceptual metaphors**

- Giving short definition of conceptual metaphors.
- Presenting mapping model with examples.
- Providing a lot of further examples in well-known poems.
- Giving exercises for students to do.

Hopefully, this research can be helpful for who love poetry in general and love nature in particular.