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КУРСОВА РОБОТА

на тему: <u>Метафоричне вираження емоції любові в сучасній англійській художній літературі.</u>

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Department of Germanic and Finno-Ugrian Philology

Term Paper

<u>Metaphorical expression of love in modern English fiction</u>

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CONTENTS

Introduction

Aim: the aim of the term paper is to research and analyze metaphorical expressions of love in modern English fiction.

Object: the object of the paper is the metaphorical expressions of love in modern English literature.

Subject: the subject of this paper is specific ways for metaphorical verbalization of emotion of love in modern English fiction.

Tasks: to achieve the research aim, the following tasks will be undertaken:

1. To provide the theoretical basis of the paper
2. To outline the notion of metaphor and conceptual metaphor.
3. To analyze the conceptual account of LOVE in modern linguistics.
4. To study the use of LOVE metaphors in modern English fiction.
5. To deliver an inventory of the most conspicuous LOVE metaphors.
6. To analyze the conceptual specifics of the love metaphor use.

Methods: to accomplish these tasks, the following methods are employed: analysis and generalization, synthesis, the framework of conceptual metaphor theory, contextual analysis and descriptive analysis.

CHAPTER 1. THEORETICAL ASPECTS OF METAPHORICAL EXPRESSION OF EMOTIONS

1.1 Language and emotions

One of the most essential questions about relationship between language and emotion revolves around the information that language conveys about emotion. Spoken language expresses experiences, therefore, studying language shines light on the nature of emotions. Indeed, language communicates emotion via almost every aspect (Lindquist, 2018, p. 92). Emotions and feelings of a person, undoubtedly, are peculiarly reflected in the language consciousness, conceptualized and accordingly verbalized, accumulating the emotional experience of the language personality, the collective life of people in general, which is preproduced in the discursive practice of each linguo-culture and language, in particular.

Emotions are verbalized by an emotionally colored vocabulary. They underlie the creation of the connotative meanings and the evaluative meanings, since the emotional evaluation depends first and foremost on the actualization of the corresponding positive or negative emotions, which can be also expressed by the system of the grammatical forms and meanings (Slipetska, 2019, p. 85). Beyond the mere expression, language significantly influences how we perceive and interpret emotions. Linguistic devices such as metaphors, intonation, and cultural idioms, contribute to the shaping of the understanding of emotional experiences, underscoring the intricate connection between language and emotional perception. Apart from these, language not only facilitates the expression of emotions but also aids in their regulation. Through processes such as self-talk, cognitive reappraisal, and narrative reframing, language enables individuals to modulate their emotional responses and cope with various stimuli effectively (Lindquist, Gendron, Satpute, 2015, p. 16).

Language and emotions form asymbolic relationship, each having a profound influence on the other. By unraveling the complex interplay between language and emotions, the insights into the mechanisms underlying emotional expression, perception, and regulation are gained, thereby advancing the understanding of human cognition, communication, and social behavior.

1.2 Conceptual metaphor of LOVE

Metaphor is a figure of speech in which one thing is compared to another by saying that one is the other, as *he is a lion.* It can be said that the word is used metaphorically in order to achieve some artistic and rhetoric effect, since we speak and write metaphorically to communicate eloquently, to make an impression with "beautiful", esthetically pleasing words, or to express some deep **emotion** (Kövecses, 2002, p. 8).

Conceptual metaphors are cognitive structures that shape the way we think, understand, and talk about abstract concepts by mapping then onto more concrete domains. Conceptual metaphor theory (CMT) started with George Lakoff and Mark Johnson and takes metaphor not simply as an ornamental device in language but as a conceptual tool for structuring, restructuring, and even creating reality. (Kövecses, 2020, p. 1). According to them, the essence of metaphor is "understanding and experiencing one kind of thing in terms of another." In other words, there are two conceptual domains, and one is understood in terms of the other (Abdullah, 2016, p. 104). Conceptual metaphors involve mapping elements from a source domain (concrete, familiar concept) onto a target **domain** (abstract, less tangible concept). They are grounded into in embodied cognition, meaning that people's understanding of an abstract concept is shaped by the daily experience and interactions with the physical world. Conceptual metaphor *life is a journey* the domain of journey is much more concrete than the target domain of life. In general. CMT proposes that more physical domains typically serve as a source domain for more abstract targets, which means that a less tangible and thus less easily accessible target concept is conceptualized as and from the perspective of a more tangible and thus a more easily accessible source concept (Kövecses, 2020, p. 5).

Conceptualization of an intangible or less tangible domain metaphorically as, and from, the perspective of, a more tangible one, creates a certain metaphorical reality. Life can be imagined in one way when it is thought of as a journey, and in another – when thought as a theatre play. The two source domains result in very different views on life, and in this way, they create very different realities.

Romantic love is commonly thought of as a mysterious emotion which it is notoriously difficult to pin down. In his classification Kövecses states that amongst the various ways of conceptualizing love the model according to which **love is a unity** is perhaps central (Kövecses, 1986, p. 61).

The unity metaphor suggests perfect harmony, an idyllic state. One part is incomplete and cannot really function without the other part: "*You are every reason, every hope, and every dream I've ever had*" (Spark, 1996, p. 122). In a love relationship this is experienced as the lover being only a half, the other half being made up by the beloved (Kövecses, 1986, p. 63).

Besides, the concept of beauty plays an essential role in the conceptualization of love as well. Beauty is a **force (physical and psychological)** and liking is a reaction to that force. It can be magnetic force, a mechanical force, and a magical force. What is common to them is that beauty is viewed as a force which produces some effect on the self (the person who observes it): *"Love is like that is a deep well with steep sides. Once you fall in, that's it. You will love that person always."* (Gilbert, 2019, p. 78). It is should be noticed that our reaction, as shown by the metaphor, to the beauty and love is essentially passive.

Another way of conceptualizing the notion of love according to Kövecses is **that love is fire.** Just as fire can start, stop and exist, love can be conceptualized as having a beginning, an end and being in existence. Real love is always hot, in fact, it is so hot that it can even melt people. And a still higher degree of love is represented by the case when we are consumed by love: *"I cannot let you burn me up, nor can I resist you. No mere human can stand in a fire and not be consumed"* (Byatt, 1990, p. 134). This metaphor portrays love as a passionate and consuming force that can provide warmth but also has the potential to burn you.

Conceptual metaphors are fundamental mechanisms of human cognition which enables people to understand some abstract concepts by mapping them onto more concrete domains. Thorough metaphorical thinking and language use, complexities of the world are navigated, meaning is communicated much more effectively and shared understanding of reality is constructed.

1.3 The role of metaphors in language and literature

Metaphor appears to play various roles in human **communication**, which makes it unique among the tropes and other forms of loose **language** use. Its expressive power has been recognized for millennia and it has been utilized by poets and rhetors ever since (Forgács, 2022, p. 9). Metaphor has been an interesting linguistic phenomenon that has attracted the attention of many linguists. Metaphor has been viewed differently from various viewpoints, and various definitions about metaphor have been proposed. Traditional schools of linguistics viewed metaphor as a figure of speech used in literature or as a rhetorical device or a stylistic device to achieve an aesthetic effect However, the cognitive-linguistic view proposed by Lakoff and Johnson presents a different view on metaphor and claims that metaphor is not just a matter of language of mere words. On the contrary, human thought processes are mainly metaphorical. They believed that metaphor is pervasive in everyday life, not just in language but in thought and action (Hashemian, 2020, p.10).

In modern linguistics, metaphor is often understood as involving the interpretation or conceptualization of one entity in terms of something else. Verbal metaphors do not only exist to talk about topics that are inherently difficult to describe in literal words, instead, including conventional expressions based on metaphors, they reflect underlying conceptual mappings in which people metaphorically conceptualize vague domains of knowledge in terms of more specific and familiar ones.

Conceptual Metaphor Theory made us reevaluate the role of metaphor in everyday language but also introduced a new viewpoint regarding metaphor in literature, as well. There are two approaches to metaphor in literary discourse. Some scholars consider it no different from metaphor in the other types of discourse, yet others find no points of contact because they consider it quite superior to metaphor in the other types of discourse, which makes their comparison impossible because of the way metaphors in literary discourse interact with each other, and with other aspects of the texts they appear in (Dagnev, Chervenkova, 2020, p. 4).

There are three reasons why metaphors are used. Firstly, there exists the **inexpressibility hypothesis** that means that metaphors are used for expressions that are not easy to explain with literal language. This refers mostly to abstract ideas. The second reason is called **compactness hypothesis** which says that people can express ideas more detailed and compact with metaphors. The last hypothesis, which is known **as vividness hypothesis**, states that by metaphors, expressions are made clearer and more livened up (Sala-Suszyńska, 2016, p. 165).

Every function of metaphor can form text in its own way and even change the idea of a literary work. Metaphors serve as potent tools for writers to convey complex concepts in accessible and evocative ways. The use of metaphors in **literature** aligns with cognitive theories of conceptual metaphor, enables readers to grasp nuanced meanings and emotional resonances that transcend literal language.

Metaphor plays an important role in creating **images** of a literary work with the help of which a reader can find a certain vision of the world which is inherent in author or fictional characters of their work (Ivaniv**,** Smushak, 2018, p. 124). With the help of metaphors readers can understand the feelings, emotions and moods of fictional characters. They go beyond the limitations of literal language, imbuing communication with layers of meaning and nuance that captivate readers' imaginations.

Conclusions to chapter 1

The exploration of the role of **metaphor in language and literature** reveals its profound significance in shaping human cognition, communication, and artistic expression. Across various domains, from everyday conversation to literary masterpieces, metaphor serves as a versatile and potent tool for conveying complex ideas, **evoking emotions,** and creating vivid imagery.

In language, metaphor plays a crucial role in expressing and understanding emotions. Through **emotionally colored vocabulary** and linguistic devices such as metaphors and intonation, language communicates the nuances of human experience and influences emotional perception and interpretation. Additionally, language aids in

the regulation of emotions, enabling individuals to modulate their emotional **responses** through processes such as self-talk and cognitive reappraisal.

In literature, metaphor serves as a cornerstone of artistic expression, enabling writers to convey **deeper meanings** and evoke profound emotions through rich and evocative imagery. Metaphors create symbolic connections between disparate concepts, enriching the textual experience for readers and inviting them to explore the complexities of human existence.

CHAPTER 2

Metaphorical expression of love in modern English fiction

2.1 The concept of love in modern English literature

Love constitutes a multifaceted concept, related to almost all aspects of human life, from the instinctive functions of the body to the most volatile manifestations of the spirit. For this reason, love is studied from the perspective of different subject fields which highlight different aspects or dimensions of this phenomenon, showing its complex character. Cognitive studies attempt to explain the mental processes that underlie the acquisition, storage, production and understanding of speech, how language form and use emerge from conceptualization, the way human experience is perceived and conceptualized (Savchuck, Marchenko, 2018, p.54).

Integrative properties of LOVE derive in the multitude of relations the concept manages to embrace. A lexicological account of the term evinces that the very range of meanings the word possesses extends from adoration towards God and affection arising out of kinship or friendship to sexual attraction or desire, strong predilection, and intense emotional attachment to something (Pinich, 2023, p. 95).

The figurative language of genre fiction is regarded as one of the most exciting forms of modern language reality where authors vividly depict individual characters, their sensory perceptions and experiences, constructs the whole society's model of the world. The theme of love has been integral to English literature since its genesis. Over the centuries romantic love has been portrayed by literature in its many facets: Shared love, impossible love, lost love, sexual love, spiritual love and, perhaps most often, unrequited love (Preeti, 2020, p. 35). Modern English literature, spanning the late 19th to the 21st century, has witnessed a dynamic evolution in the portrayal of love. From the romantic idealism of the Victorian era to the fragmented realities of the postmodern period, love has been depicted in diverse forms, reflecting shifting societal norms, values, and attitudes towards romance, intimacy, and relationships. However, romantic love is special because it involves sexual expression, whereas the other types normally do not (Strongman, 2003, p. 143). Readers of literature from any

era will find that although people acknowledge love in many ways, the fundamental idea remains constant as there is no clear distinction made between people who had historical existence and those who have only ever existed in imaginary fictions.

   Romantic and idealized love remains a central theme in modern English fiction, with authors exploring the intricacies of romantic relationships, including love, desire, passion, and heartbreak. Novels often depict the journey of individuals navigating the complexities of love, from the initial spark of attraction to the challenges of sustaining long-term relationships: *"When you fall in love, it is a temporary madness. It erupts like an earthquake, and then it subsides. And when it subsides, you have to make a decision. You have to work out whether your roots are to become so entwined together that it is inconceivable that you should ever part. Because this is what love is. Love is not breathlessness, it is not excitement, it is not the desire to mate every second of the day. It is not lying awake at night imagining that he is kissing every part of your body. No … don't blush. I am telling you some truths. For that is just being in love; which any of us can convince ourselves we are. Love itself is what is left over, when being in love has burned away. Doesn't sound very exciting, does it? But it is!"* (Bernières, 1994, p. 97). Authors delve into themes such as intimacy, communication, trust, and the impact of societal expectations on romantic partnerships. Moreover, in many works of literature, love is depicted as an idealized and romanticized emotion, often associated with beauty, purity, and transcendence. Characters may engage in courtly love or pursue romantic ideals, striving for an unattainable perfection in their relationships.

   Forbidden Love. Literature often explores the theme of forbidden love, where characters face societal or familial obstacles to their relationships: *"It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn"* (Brontë, 1847, p. 244). Forbidden love stories challenge societal norms and conventions, highlighting the tension between personal desire and social expectations

   Many modern English novels explore themes of self-discovery and **self-love,** emphasizing the importance of understanding and accepting oneself before entering into romantic relationships. Characters often embark on journeys of self-exploration,

confronting their insecurities, fears, and past traumas as they learn to love and value themselves: "*I am the master of my fate,/ I am the captain of my soul*" (Henly, 1888, p. 2). Through introspection and personal growth, protagonists come to realize that self-love is essential for building healthy and fulfilling relationships with others. The theme of love extends beyond romantic relationships to encompass **familial bonds** and the complexities of parenthood: Novels often depict the joys and challenges of family life, exploring themes such as parental love, sibling relationships, intergenerational dynamics, and the sacrifices made for loved ones: *"Family was the sturdy oak tree in the garden of life, offering shelter and strength through every storm"* (Lee, 1960, p. 65). Authors delve into the intricacies of family relationships, portraying the ways in which love shapes individuals' identities, values, and sense of belonging. **Friendship and platonic love** are recurring themes in modern English fiction, highlighting the importance of companionship, support, and loyalty outside of romantic relationships: *"Friendship is really the finest balm for the pangs of disappointed love*" (Austen, 1817, p. 138). Novels often depict deep and meaningful friendships, exploring themes such as camaraderie, empathy, and the bonds forged through shared experiences and mutual understanding. Authors celebrate the transformative power of friendship and the profound impact it can have on individuals' lives. **Love and loss** are intertwined themes in modern English fiction, with authors exploring the pain, grief, and resilience that accompany the loss of loved ones. Novels often depict characters grappling with the aftermath of loss, navigating feelings of emptiness, longing, and nostalgia as they come to terms with their grief: *"Grief was the silent companion, a shadow that never left, a reminder of the love that once filled the void now echoing with absence"* (Sebold, 2002, p. 133). Through themes of love and loss, authors offer poignant reflections on the fragility of life, the enduring nature of memory, and the power of love to transcend death.

The concept of love in modern English literature is expansive and multifaceted, encompassing a diverse range of relationships, identities, and experiences. Authors continue to explore love as a central theme, offering nuanced portrayals that resonate with readers and illuminate the complexities of human connection in the

contemporary world. Through rich characterization, evocative prose, and thought-provoking narratives, modern English literature continues to interrogate and celebrate the enduring power of love in all its forms.

2.2 Metaphorical expression of love in modern English literature

One of the primary functions of metaphors in modern fiction is to express abstract concepts in concrete terms. By likening intangible ideas such as love, time, or death to tangible objects or experiences, authors make these concepts more accessible and relatable to readers. For example, the metaphor "love is a battlefield" conveys the tumultuous nature of romantic relationships, while "time is a river" captures the fluidity and inevitability of the passage of time. Besides, metaphors are instrumental in creating vivid imagery that brings literary worlds to life. Authors use metaphorical language to paint sensory-rich descriptions of characters, settings, and events, allowing readers to visualize scenes with remarkable clarity, enhancing the aesthetic appeal of fiction and stimulate the reader's imagination. Apart from these, metaphors invite readers to engage with the text actively and interpret the story's deeper meanings. By leaving room for ambiguity and multiple interpretations, metaphors encourage readers to think critically, reflect on their own experiences, and participate in the creative process of meaning-making. Whether consciously or unconsciously, readers derive personal insights and connections from the metaphors employed in fiction, forging a deeper emotional connection with the text.

Researchers have begun to study the conceptual metaphor from the perspective of cognitive linguistics, and to connect the metaphor with language, culture and people's lives. The emotional metaphor is an important aspect of cognitive linguistics, and love is an important emotion shared by all human beings. Based on the Conceptual Metaphor Theory, emotional metaphors have become one of the best researched domains. Love is both one of the basic emotional concepts while also being an abstract concept which is not only difficult to conceive and express, but also which contains rich conceptual content.

An alternative to the "definitional" view of concepts is the idea of conceptual archetypes which are positioned as "anchors in constructing our mental world and make the experientially grounded gestalt-like formations, fundamental and multifarious in their nature. LOVE, among others, makes a hardwired system which arises as a natural occurrence in both the physical and spiritual interconnection with the world. Yet, it is also a pre-wired system shaped and modified in the course of socialization and defined discursively with value and attitude dissemination across different texts (Pinich, 2023, p. 98).

The fluidity of the system can be traced in the dynamics of its salient aspects (type of love, object of love, features of love, relative concepts, etc.) in their tangible interplay with mental, biological, environmental, and social factors. The metaphorical construal of love as a system, therefore, assumes that it can be viewed as an environment that fills and penetrates dimensions and objects inhabiting it.

Kövecses states that "the concept of love is perhaps the most highly 'metaphorized' emotion concept. By examining a number of ordinary English expressions about love, Lakoff and Johnson list five love metaphors in English, these love metaphors are as follows: **love is a physical force, love is patient, love is madness, love is magic and love is war**. In his turn, Kövecses discovers the constitute and structure of the concept of romantic love, and he studies the love metaphor in a more detailed and comprehensive way from the central metaphor, the object of love, basic concepts, intensity, passivity and lack of control, etc. (Li, Chi, 2020, p.138).

The basis for metaphorical images of love feelings is the conceptual schema which is that a person's emotional state is a type of human activities, likes, and behavioral patterns which the author develops by involving a detailed description of related phenomena. The manifestation of a love feeling is achieved by the metaphorical schema love is life: *"He looked different in sleep, beautiful but cold as moonlight. I found myself wishing he would wake so that I might watch the life return"* (Miller, 2011, p. 146). It suggests that love is not just a fleeting emotion or experience but the very essence of what it means to be alive. For one of the partners

mere awaking of the other means a sunrise, a beginning of life. He lives because he loves.

Conclusions to chapter 2

The exploration of the concept of love in modern English literature reveals its multifaceted nature and its pervasive influence on human experiences. Love is depicted as a complex phenomenon that encompasses a wide range of emotions, relationships, and experiences, from romantic idealism to familial bonds, friendship, and self-discovery. Through rich characterization, evocative prose, and thought-provoking narratives, authors illuminate the enduring power of love in shaping individuals' lives and relationships.

Love, as an abstract and multifaceted concept, is often understood and articulated through **metaphorical mappings** onto more concrete domains. For example, the metaphor "love is a battlefield" maps the abstract concept of love onto the concrete domain of warfare, highlighting the tumultuous and conflict-ridden nature of romantic relationships. Similarly, the metaphor "love is a journey" conceptualizes love as a path or voyage, emphasizing the idea of progression, exploration, and discovery within a romantic partnership.

The metaphorical expression of love in modern English literature serves as a powerful tool for conveying the complexities and nuances of this fundamental human experience. Metaphors provide readers with vivid imagery and symbolic representations that enhance their understanding and engagement with the text.

Conceptual metaphor theory suggests that our understanding of abstract concepts is grounded in our **embodied experiences and interactions with the physical world.** In the case of love, metaphors often draw upon bodily sensations, emotions, and experiences to convey the intensity and depth of romantic feelings. For example, the metaphor "love is fire" evokes the image of passion, warmth, and intensity associated with romantic love, while also implying the potential for both nurturing and destructive effects.

Love metaphors are laden with **emotional connotations** that evoke specific feelings and associations. For example, the metaphor "love is madness" suggests the irrational and all-consuming nature of romantic love, emphasizing its capacity to disrupt rational thought and behavior. Similarly, the metaphor "love is magic" conjures images of enchantment, wonder, and transcendence, imbuing the experience of love with a sense of awe and mystery.

In conceptual metaphor theory, love metaphors involve an interplay between a **source domain** (e.g., warfare, journey, fire) and a **target domain** (e.g., love). The mapping of elements from the source domain onto the target domain allows for the conceptualization and communication of abstract concepts in terms of more concrete, familiar domains. This interplay between source and target domains contributes to the richness and complexity of love metaphors, enabling them to convey diverse aspects of the romantic experience.

General conclusions

Having explored the theoretical aspects of metaphorical expression, focusing specifically on the role of metaphor in conveying emotions and the conceptual metaphor of love and examined the metaphorical expression of love in modern English literature we can conclude:

1. The relationship between **language and emotion** is deeply intertwined. Language serves not only as a means of expressing emotions but also as a tool for understanding, perceiving, and regulating them. Through **linguistic devices** such as metaphors, intonation, and idioms, emotions are communicated and interpreted, influencing social behavior and cognition.

2. **Love,** being one of the most complex human emotions, is richly metaphorical in language and literature. Across various literary works, authors employ a diverse array of love metaphors, each offering unique insights into the nature of romantic relationships, emotional experiences, and existential dilemmas. Here, we present an inventory of some of the most conspicuous LOVE metaphors such as**: love is a unity, love is a physical and a psychological force, love is fire, and love is life.**

3. Metaphors play a crucial role in **literature**, enabling authors to convey **abstract concepts**, evoke emotions, and create vivid imagery. Through metaphorical language, readers are invited to engage actively with the **text**, interpreting deeper meanings and forging personal connections with the narrative.

4. Modern English literature explores the theme of love in all its complexity, portraying various forms of romantic, familial, platonic, and self-love. Authors delve into the intricacies of **human relationships**, depicting themes of intimacy, communication, self-discovery, and loss, reflecting shifting **societal norms** and values.

5. In modern English literature, metaphors are instrumental in expressing the **nuances and complexities of love**. By likening abstract concepts to **tangible objects** or experiences, authors make love more accessible and relatable to readers.

РЕЗЮМЕ

Дослідження на тему "Metaphorical expression of love in modern English fiction" присвячене аналізу використання метафор на позначення любові у сучасній англійській літературі. Курсова робота складається зі вступу, двох частин, висновків до кожної частини, загальних висновків та списку використаної літератури.

Перша частина "Theoretical aspects of metaphorical expression of emotions" ("Теоретичні засади метафоричного вираження емоцій"). В цьому розділі досліджується вираження емоцій за допомогою мови, концептуальні метафори на позначення любові та роль метафори у мові та літературі.

Друга частина "Metaphorical expression of love in modern English fiction" ("Метафоричне вираження емоції любові в сучасній англійській художній літературі") стосується вираження концепту любові у сучасній англійській літературі та конкретно його метафоричного вираження.

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