

Readers' Responses to Metaphoricity in Keats' "The Fall of Hyperion"

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Abstract

Metaphor study has been a main feature of literary study since ancient rhetoric. A number of approaches to metaphor have been devised to answer questions about whether metaphors are ornamental or essential for meaning; whether metaphors are linguistic or psychological. Much work in cognitive science has demonstrated that metaphor is a basic pattern in the way that human mind works and that there is a basic distinction between linguistic expressions of metaphor and their underlying conceptual content. The present paper is an attempt to discuss a range of metaphors in Canto I of Keats' "The Fall of Hyperion" to the aim of identifying how full words can be taken as metaphorical by a number of readers.

استجابات القراء للعبارات الإستعارية في قصيدة كيتس " سقوط هايبيرين "

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الملخص :

لقد احتلت دراسة الاستعاره مكاناً بارزاً في الدراسات الادبيه و البلاغيه منذ القدم. و هناك العديد من المقاربات للاستعاره و جميعها تحاول الاجابة عن السؤال : فيما اذا كانت العبارات المجازيه مجرد زخرف و تزيين لفظي مضافاً للمعنى ام مجرد لفظ لغوي او نفسي. لقد اصبح قولاً مالوفاً في ميدان علم الدلالة الإدراكي في ان التعابير الاستعارية ليست مجرد مسالة لغه مقتصره على الهدف الجمالي و القصد التشخيصي فحسب بل هي مسالة ذهنيه و معرفيه و دليل على ان اللغه و الفكر مترابطان ترابطاً وثيقاً.

يناقش هذا البحث مجموعه من العبارات الاستعاريه في قصيدة كيتس " سقوط هايبيرين " بهدف تحديد كيفية اعتبار مجموعة من الكلمات لكونها عبارات مجازيه من قبل مجموعة من القراء.

1. Introduction:

The present paper is an attempt to study the responses of readers to metaphoricity . The study is motivated by the findings of the Metaphor Theory that was first advocated in Lakoff and Johnson's seminal work on conceptual metaphor , *Metaphors We Live By* (1980). Since then ,there has been an increase of interest in studies on metaphor ,mainly in the fields of psychology and cognitive science. Lakoff and Johnson revealed the centrality of metaphor to thought exemplified in the ubiquity of metaphorical forms. Accordingly , people talk about things the way they conceive them, and this fashioned through and grounded in experience and culture : our basic conceptual system "*is fundamentally metaphoric in nature*"(Ibid).

Practically, this theory of cognition and language provides two levels of metaphor: conceptual metaphor and linguistic metaphor. The former is super –ordinate, epistemic and semantic mappings that take the form of TRAGET DOMAIN IS/AS SOURCE DOMAIN . Linguistic metaphors are motivated by conceptual metaphors and are the realization that appear in everyday written and spoken forms . For example , the conceptual metaphor LIFE (target) IS A JOURNEY (source)motivates common linguistic metaphors such as *we 're on the right (wrong) track (path) ,we 've come too far down this road to turn back now , he's looking for change of direction*. It is from these linguistic instances that we are able to hypothesize the existence of a wide range of conceptual forms.

All of the above expressions use different words and if metaphors were no more than a linguistic device it would not be possible to talk about them as essentially the same metaphor ; by locating metaphor at the conceptual level we can identify it as a conceptual structure .

The first two stanzas of Canto I of Keats' "the Fall of Hyperion " are used to examine the responses of the readers which are then used as the data. The task was to ask the readers to underline the full words that they think metaphorical, the readers were given a week to read and give their

responses. All of the readers were university instructors who hold M.As and Ph.Ds in English (both in linguistics and literature). All of them were staff at the College of Arts , University of Basra in the academic year 2006-2007.

2. Metaphor:

For Lakoff and Johnson (1980: 5), metaphor is in essence "*understanding and experiencing one kind in terms of another* " ; it is a matter of thought rather than language . Traditionally , figurative language , especially in literary contexts , is regarded as something used for effect or for ornament and contrasts with " literal" language ; cognitive metaphor challenges the very basis of the notion . We are aware that in traditional rhetoric there are subtle differences between figures of speech – between metaphor and metonymy , for instance . Cognitive linguistics recognizes this difference . Whereas metaphor treats one thing , in culturally determined and cognitively recognizable ways , as another for the purpose of understanding , a metonymic utterance takes one entity to stand for another . Like metaphors , metonymic concepts structure and reflect more than just our use of language . In this paper , as we subscribe to the conceptual nature of so much language use ,metaphor will be used as "*a generic term to cover all aspects of figurative language*" (Saeed,2003:350).

A primary tenet of this theory is that metaphor is a matter of thought and not merely of language: hence, the term *Conceptual metaphor* . The metaphor may seem to consist of words or other linguistic expressions that come from the terminology of the more concrete conceptual domain , but conceptual metaphors underlie a system of related metaphorical expressions that appear on the linguistic surface . Similarly ,the mapping of a conceptual metaphor are themselves motivated by image schemas which are pre-linguistic schemas concerning space , time ,moving, controlling , and other core elements of embodied human experience (Crisp,2003:100).

Conceptual metaphors typically employ more abstract concepts as target and more concrete or physical concepts as their source. For instance , metaphors such as 'the days ahead' or 'giving my time ' rely on more concrete concepts ,thus expressing time as a path into physical space ,or as a substance that can be handled and offered as a gift . Different conceptual

metaphors tend to be invoked when the speaker is trying to make a case for a certain point of view or course of action . For instance, one might associate 'the days ahead' with leadership, whereas the phrase "giving my time "carries stronger connotations of the bargaining. Selection of such metaphors tend to be directed by subconscious or implicit purposes ,in the mind of the person employing them (Saeed 2003:357).

The contemporary theory challenges the views of traditional linguistics, which is the basis of formal semantics . The traditional view maintains a distinction between literal and figurative language. It sees the working and interpretation of metaphor to be in the field of pragmatics where metaphorical meaning is derived algorithmically from ' literal ' language according to the application of cumbersome principles and the influence of context . Cognitive linguistics rejects the notion that metaphor is separate and understood differently from literal or conventional language, a view adopted by Aristotelians who see that metaphor is " *a kind of decorative addition to ordinary plain language ; a rhetorical device to be used at certain times to gain certain effects* " (Saeed ,2003:346). The other traditional view of metaphor is the romantic one according to which metaphor is "*integral to language and thought as a way of experience the world ...there is no distinction between literal and figurative language*"(Ibid).

Searle (1979:115-117) criticizes the traditional views of metaphors for considering the comparison as part of the meaning of metaphor ; he argues that the similarity or comparison is not part of the meaning , although it contributes to the production and comprehension of metaphor . In this direction Searle is of the idea that pragmatics can shed more light on the interaction of metaphorical expressions.

In the preface to *More than Cool Reason :A Field Guide to Poetic Metaphor* (1989), Lakoff and Turner state :

Far from being merely a matter of words , metaphor is a matter of thought-all kinds of thought ...It is indispensable not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess.

What the authors go on to say in this important work is that literary , poetics language is not something special or exclusive to poets and accomplished writers . Students of literature are accustomed to high levels of figurative language in what they read . Traditionally, these are classified according to ' figure of speech ' and studied in terms of effect or evocation or other features associated with language with no particular reference to or awareness of underlying coherence.

Eaglestone (2001:94) maintains that metaphor makes us think by "defamiliarising" language . A good metaphor stands out and can be contrasted with one that is so commonplace in language that we barely notice it or simply take it for granted (sometimes referred to as 'dead metaphor '). The theory of conceptual metaphor adds more insight . Novel creative metaphorical expressions in a language can be traced to a limited number of underlying conceptual metaphors formed by experience and culture : the instantiations are novel but the mappings are pre-existent and reside in the conceptual system . But this does not mean that metaphors are immutable or that we cannot challenge them. One of the interesting things about seeing metaphor in term of conceptual structure is that we can analyze them and consider alternatives .Eagle stone makes the point that part of " doing English "is to use metaphor not only to defamiliarise language for rhetorical effect but to make choices and changes in order to offer new ways of conceptualizing the world (Ibid: 97).

Lakoff and Turner (1989)divide novel metaphor – those found in literature and new expressions – into two : *extensions of conventional metaphors and image metaphors* . The latter occur frequently in poetic language and are often highly abstract .An image metaphor maps one mental image from one source of knowledge onto mental image from different sources . They are different from mappings in the conventional system ,which map many concepts in the source onto corresponding concepts in the target domain . Lakoff and Turner (1989:91) use the term " one – shot metaphors "to describe image metaphors as they are not ordinarily part of the way we conceptualise our experience . They take as an example a highly abstract and surrealist poem by Andre Breton about his wife entitled "Free Union ":

My wife whose hair is brushfire

Whose thoughts are summer lightening

Whose waist is an hourglass

Personification is found, in abundance, in poetry and literary prose .To make an example , death is frequently personified in terms of an action by some agent. This allows hypothesizing a general metaphor – EVENTS ARE ACTIONS - and combine it with specified – level metaphor such as DEATH IS DEPARTUE and PEOPLE ARE PLANTS , and so explain the persistence of image of drivers ,or coachmen , or reapers in the popular personification of death . Here the hierarchical principle described earlier is conceived in terms of an overall causal schemas involving the action of an agent .

There are two main roles for the conceptual domains posited in conceptual metaphors : source domain which is the conceptual domain from which we draw metaphorical expressions and target domain which is the conceptual domain tat we try to understand . Moreover , 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 . The same idea of mapping between source and target is used to describe analogical reasoning and inferences.

The principle of unidirectionality states that the metaphorical process typically goes from the more concrete to the more abstract , and not the other way around . Accordingly , abstract concepts are understood in terms of prototype concrete processes . The term "concrete " in this theory ,has been further specified by Lakoff and Johnson as more closely related to the developmental , physical neural and interactive body . One manifestation of this view is found in the cognitive science of mathematics ,where it is proposed

that mathematics itself, the most widely accepted means of abstraction in the human community , is largely metaphorically constructed ,and thereby reflects a cognitive bias unique to humans that uses embodied prototypically process (e.g. counting, moving along a path) that are understood by all human beings through their experiences . Mapping consists of two references to two states of affairs by means of two complete prepositions, which suggest that their elements fulfill analogous functions in the similar domains (Lakoff and Johnson ,1980:252-254)

3. Analysis

This section depends in analysis on the idea previously presented in this paper : creative metaphors in language can be traced back to a limited number of underlying conceptual metaphors formed by experience and culture ; the instantiations are novel but the mappings are pre-existent and reside in conceptual system . Furthermore ,novel metaphors found in literature can be divided into extension of conventional metaphor and image metaphors (cf. section 2 of this paper).

Researchers received the response to the task from 7 informants. The responses were tabulated and percentages were calculated. Tables 1 – 7 illustrate the details of the responses of those seven informants.

The following table shows that the first stanza , according to informant (1), contains fourteen metaphorical full words . Out of these , only two are materialistic or physical "hand ,tongue , " and all the other twelve "fanatics dreams , paradise , sleep , shadows , laurel , imagination , charm , soul , vision , scribe , dreams " are abstract or related to the conceptual system . The second stanza has ten metaphorical full words. The majorities are physical or materialistic these words exemplify a physical world or experience.

Info.1

Table(1)

STAZA	METAPHORICAL WORDS
1	Fanatics , dreams , paradise ,sleep , shadow , laurel , imagination ,charm , soul , visions , tongue , scribe , hand.

2	Screen , in neighborhood , soft – showering , touch , swinging , light , wreathed , doorway , angel, tasted .
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The response of informant (1) reveals that the first stanza has twenty – four metaphorical full words : Six of these are physical or materialistic such as :weave , trac'd upon utterance ,spell , off words , tongue , but the majority are abstract or related to the conceptual system ,for example : guesses ,pity , wild , fine. Concerning stanza two , it has seventeen metaphorical full words . With exception of materialistic or the physical "made , screen , ears , touch , doorway , fruits" , Synthaesthetic metaphors prevail in the second stanza as reflected in words like " noise , soft , scent " .

Info.2

Table(2)

STANZA	METAPHORICAL WORDS
1	Weave ,guesses , pity , trac'd ,upon , vellum ,wild , Indian , leaf , shadow of melodious , utterance , fine , spell of words , dumb , enchantment , soul is not a cold , mother , tongue , rehearse , warm , scribe .
2	Made , screen , the noise , soft – showering , my ears , touch , of scent , wreathed , door way , feast , summer , fruits , angel , tasted , sweet – smelling

The responses of informant (3) shows that a large number of thirty metaphorical full words . Out of these, only four full words are abstract or related to the conceptual system "melodious , imagination , charm , enchantment". The second stanza contains ten metaphorical full words . All metaphorical full words , except one " tasted " , are physical or materialistic .Again these words exemplify a physical world through image metaphors.

Info.3

Table (3)

STANZA	METAPHORICAL WORDS
1	Weave , paradise , sect , these have not , trac'd , upon , vellum , wild , Indian , leaf , shadow , melodious , utterance , alone , can , save , imagination , sable , charm , dumb , enchantment , soul , clod , mother , tongue , dream , purpos'd , rehearse , scribe .

2	Trees , clime , made , screen , soft – showering , feast , swinging , angel , tasted .
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Informant(4) response reveals that the first stanza includes eleven metaphorical full words. All of them are physical or materialistic. These words exemplify a physical world. The second stanza exhibits six metaphorical full words. All, except one, are physical or materialistic.

Info.4

Table (4)

STANZA	METAPHORICAL WORDS
1	Weave , loftiest , vellum , wild , shadow , her , spell , sable , dumb ,clod , mother.
2	Clime , touch , swinging ,feast , refuse ,mother

Informant (5), the first stanza, has twelve metaphorical full words. The majority of words are metaphorical, except "dreams, visions , fine " are abstracted or related to the conceptual system . Concerning the second stanza, it also has twelve metaphorical full words . Out of these , only " taste " , "sweet " and "small " are abstracted , and the others are materialistic or physical ones .

Info.5

Table(5)

STANZA	METAPHORICAL WORDS
1	Indian , leaf, laurel , fine , spell , words , dreams , clod , visions , mother , tongue , scribe .
2	Spice – blossoms , my ears , drooping , roof , swinging , angel , tested , mother, Eve, sweet-smelling.

Informant (6), the first stanza , has no any metaphorical words . On the contrary , the second stanza contains thirteen metaphorical full words . two metaphorical words "noise" and " tasted " are abstracted or related to conceptual system . The other metaphorical full words are materialistic or physical to exemplify a physical world .

Info.6

Table(6)

STANZA	METAPHORICAL WORDS
1
2	Neighbourhood , fountains, noise , soft – showering , my ears , swinging , light, , in air , wreathed , doorway , angel , tasted , .

The responses of informant (7) shows that the first stanza has fourteen metaphorical full words . Out of these , only "guesses ,melodious , charm enchantment , warm " are abstract or related to conceptual system .All other metaphorical full words are materialistic or physical. The second stanza includes nine metaphorical full words . With except of "empty" , all the other words are materialistic or physical .

Info.7

Table(7)

STANZA	METAPHORICAL WORDS
1	Loftiest , fashion , guesses , shadows , melodious , bare , sable , charm , dumb , enchantment , speak , nurtured , warm , scribe .
2	Soft – showering , touch ,drooping , roof , swinging , feast , empty , shells .

The present researchers judge that the first stanza, lines (1-18) contains about 41.26% metaphorical words while the second stanza, lines (19-34) contains 18% metaphorical words. This kind of judgement does not necessarily goes in line with the responses of the informants. The following table shows the overall results of the responses of the informants .The percentages of the informant's responses shows that except for informant(5)all informants judge that stanza 1 has more metaphorical full words than stanza 2. However, informant (6) has not provided an answer.

Informant	Percentage	No. of metaphorical words	No. of full words	Lines
1	22.2 %	14	63	1 -18
2	38.9 %	24		
3	47.16 %	30		
4	17.46 %	11		
5	19.4 %	12		
6		
7	22.2 %	14		
1	16.94 %	10	59	19 -34
2	25.42 %	15		
3	16.94 %	10		
4	10.16 %	6		
5	20.33 %	12		
6	22.3 %	13		
7	15.25 %	9		

4. Conclusion

The cognitive explanation of the differences in responses is that Keats' poem in the first stanza deals with relatively abstract things ,ideas and beliefs, while the second stanza which describes a perceptible scene, deals with the experientially basic. It is expected that metaphor is used more in thinking about the experientially non-basic. This implies that in dealing with metaphor, there is a move from describing language per se to a certain kind of hypothesis about cognition . Conceptual metaphor dominates, with a certain scope of difference in number, according to readers and image metaphor as in (ll.21, 26 and 28) .

Synaesthetic metaphors ,where one sensory modality such as touch ,is mapped onto another such as "scent" in ll.23-24, are frequent in the following lines . This fits with the explanation since image metaphor, and likewise synaesthetic metaphor, is not a means of abstract conceptualization. The differences among the informants about the metaphor city of words as well as their agreement indicate that they have really begun analyzing metaphorical language .

The differences in responses show that it is difficult to determine whether the conventional sense of the word allows for setting up a metaphorical source domain-dead metaphor. Moreover, the answers indicate that it is easier to decide the metaphor city of nouns than other full

words: verbs, adjectives and adverbs. This is because nouns' prototypes are typically richer and more detailed.

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THE FALL OF THE HYPERION

John Keats

CANTO I

- 1) Fanatic have their dreams , wherewith they weave
- 2) A paradise for a sect; the savage too
- 3) From forth the loftiest fashion of his sleep
- 4) Guesses at heaven ; pity these have not
- 5) Trac'd upon vellum or wild Indian leaf
- 6) The shadows of melodious utterance .
- 7) But bare of laurel they live , dream , and die ;
- 8) For poesy alone can tell her dreams ,
- 9) With the fine spell of words alone can save

- 10) Imagination from the sable charm
- 11) And dumb enchantment . Who alive can say ,
- 12) "Thou art no Poet- may 'st not tell thy dreams ?"
- 13) Since every man whose soul is not a cold
- 14) Hath visions , and would speak , if had loved
- 15) And been well nurtured in his mother tongue
- 16) Whether the dream now purpos'd to rehearse
- 17) Be poet's or fanatic's will be known
- 18) When this warm scribe my hand is in the grave .
- 19) Methought I stood where trees of every clime ,
- 20) Palm, myrtle ,oak , and sycamore ,and beech,
- 21) With plantain , and spice –blossoms , made a screen ;
- 22) In neighbourhood of fountains ,by the noise
- 23) Soft-showering in my ears ,and , by the touch,
- 24) Of scent , not far from roses . Turning round
- 25) I saw an arbour with a drooping roof
- 26) Of trellis vines ,and bells , and larger blooms ,
- 27) Like floral censers swinging light in air ;
- 28) Before its wreathed doorway , on a mound
- 29) Of moss , was spread a feast of summer fruits ,
- 30) Which ,nearer seen , seem'd refuse of a meal
- 31) By angle tasted or our Mother Eve;
- 32) For empty shells were scattered on the grass,
- 33) And grape-stalks but half bare , and remnants more ,
- 34) Sweet-smelling , whose pure kinds I could not know .