

**An Approach to Pablo Neruda's Love Metaphors
through Cognitive Poetics**

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Declaration

I declare that this thesis has been composed by myself and that the findings presented here are original, unless otherwise stated. This work has not been submitted for any other degree or professional qualification except as specified.

Edinburgh, 17 of November 2010

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Abstract

Interest in literature, culture, and thought, although deeply rooted in ancient traditions, emerges as a modern issue sustained by contemporary theories of language and cognition. This thesis aims to bring together the study of poetry and current debates regarding the centrality of metaphor within the cognitive paradigm as approached by Cognitive Poetics. The purpose is to show that underlying Neruda's poems, particularly his poetic love metaphors, there is a consistent structure that ties together his conceptualisation of emotion. This structure is a folk cognitive model: the Model of Love that is activated by certain conceptual metaphors via various love scenarios throughout the poet's love lyric.

This investigation moves away from the purely tropological interpretations characteristic of previous analyses that emphasise critics' own coherent prototypical readings. After Amado Alonso (1940), studies on Neruda's language tend to highlight the rhetorical nature of his literary style. It is the aim of this thesis to put forward an original interpretation of the poet's love language that brings closer literature and emergent theories of cognition from an interdisciplinary stance.

The thesis is divided into three chapters. Following the Introduction, Chapter 1 reviews a series of central points concerning salient theories of metaphor, and its current status in contemporary thought. Attention is focused on its phenomenological and epistemological implications, such as the entrenchment of the emotion of love in human physiology and in environmental factors, and its embodiment in the poetic love lexicon. This is achieved in Chapter 2 through the analysis of an ontology of cases from the poet's book *CSA* in order to highlight what central metaphors evoke a series of

love scenarios. Chapter 3 presents the Model of Love with attention to its genesis, functioning, and characteristics.

The ideas behind this investigation are in tune with the work by literary criticism, although the procedure for metaphor analysis is loosely based on George Lakoff and Mark Johnson's analysis of the love metaphor (1980, 1989), integrating Gilles Fauconnier and Mark Turner's theory of conceptual blending (2002). The model of love proposed in this thesis is largely based on Roy D'Andrade's Folk Model of the Mind (1995), and Zoltán Kövecses' metaphor and emotion approach to the study of the love metaphor (2000).

Looking into Neruda's love lyric under a new light, this is the first research to introduce the Model of Love embodied in the poet's love lexicon. It presents a method to assess the poetic love metaphor based on an eclectic outlook across disciplines that gives a holistic outlook of the poet's conceptualisation of the emotion. The approach here is in synchronicity with prevailing intellectual enterprises enquiring into the nature of human thought, with an interest in literary products of cognition.

Preface

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 (Lakoff and Turner, 1989: xi).

My research originates in a fascination with language issues such as the inspirational debates on metaphor in a time defined by globalisation. On a more personal note, it stems from something which goes beyond what is merely academic and that I perceive as a need to re-think the value assigned to figurative reasoning and how it relates to what we know about real-world issues. It could be because I did not trust the metaphors of Kundera. This is why in the past few years, I have pursued metaphor through various paths, time and again a return journey that can be accomplished through the fields of literature, linguistics, cognitive sciences, and philosophy, among others. Although I have always tried to stay within the reach of the scope of my research, working in isolation from other fields with a common interest was difficult, and I often found myself juggling two or more disciplines at the same time.

Drawing on a range of procedural techniques from different fields, my investigation aims to show all I have learned in this brief journey to understanding, my very own attempt to reach Kavafis' Ithaca. As for the choice of Neruda, he is a poet who can speak with powerful love metaphors.

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Abbreviations

- B: *Barcarola* (1967)
C: *Crepusculario* (1923)
CC: *Cantos ceremoniales* (1961)
CD: *Una canción desesperada* (1924)
CG1: *Canto general I* (1950)
CG2: *Canto general II* (1955)
CS: *Canto a Stalingrado* (1942)
CHV: *Confieso que he vivido* (1974)
CSA: *Cien sonetos de amor* (1959)
EC: *España en el corazón* (1937)
E: *Estravagario* (1958)
EE: *La espada encendida* (1970)
FM: *Fin de mundo* (1969)
HE: *El hondero entusiasta* (1923)
ICM: *Idealised cognitive model*
MIN1: *Memorial de Isla Negra I* (1964)
MIN2: *Memorial de Isla Negra II* (1964)
MIN3: *Memorial de Isla Negra III* (1964)
MIN4: *Memorial de Isla Negra IV* (1964)
MIN5: *Memorial de Isla Negra V* (1964)
MOC: *Memorias de O Cruzeiro* (1961)
NCA: *Nuevo canto de amor a Stalingrado* (1943)
NOE: *Nuevas odas elementales* (1956)
NR: *Navegaciones y regresos* (1959)
OE: *Odas elementales* (1954)
PA: *Poemas de amor* (1998)

PP: Plenos poderes (1962)
PCh: Las piedras de Chile (1961)
R1: Residencia en la tierra, 1 (1933)
R2: Residencia en la tierra, 2 (1935)
R3: Tercera residencia (1947)
SD: Source Domain
TD: Target Domain
TA: Todo el amor (1953)
THI: Tentativa del hombre infinito (1926)
TLO: Tercer libro de las odas (1957)
UV: Las uvas y el viento (1954)
VC: Los versos del capitán (1952)
VP: Veinte poemas de amor (1924)

Glossary

Conceptual blending: developed by Mark Turner (1993, 1996) and Gilles Fauconnier (1985, 1994, 1997) first separately and subsequently jointly (2002), this theory argues that learning and thinking consists of blends of metaphors based on simple physiological experiences. Conceptual blending is a subconscious ubiquitous process that enables mental and social functioning.

Cognition: this term has come to refer to any processes performed by the mind, involving reasoning and thinking. The implications for this thesis lie in how cognition deals with emotion through language, and how metaphor in particular contributes to the conceptualisation of emotions.

Cognitive model: the cognitive model, in this case relating to love, is a collection of the beliefs that Western culture holds about this emotion. With regard to the folk model of love, as a cognitive model, it is learned from others and from experience. This system of beliefs makes it possible for members of that culture to interact, and make changes to alter the model. Cognitive models are intersubjectively shared, and multischematic.

Emotion lexicon: following Zoltán Kövecses' definition of metaphor and emotion, the term emotion lexicon refers to figurative language, particularly metaphor, and the conceptualisation of emotion that is used to describe emotional experiences. Examples of this are the LOVE IS MAGIC metaphor ('He is enchanted'), or the LOVE IS INSANITY metaphor ('I am crazy about you') (Kövecses, 2000: 28). The corresponding terms to 'tenor' and 'vehicle' in Lakoff's terminology are target and source. In Lakoff's nomenclature,

metaphors are named using the convention 'TARGET IS SOURCE', with the words always capitalized, as explained by him (1993: 202-251).

Mappings: all the systematic correspondences that are established between the target domain (TD) and the source domain (SD). See metaphor.

Metaphor: the notion of metaphor used in this thesis is based on the definition first presented by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980). They explain a basic metaphor such as LIFE IS A JOURNEY as understanding one space or domain (the source, in this case a journey) in terms of another space (the target, life). This process enables people to understand that 'the traveller projects to the person living the life; the beginning of the journey projects to birth; the end of the journey projects to death [...] and so on' (Turner, 1996: 88). For Turner, once the vocabulary is entrenched, it seems 'natural' to discuss the target without consciously noticing the spaces in the blend (ibid.).

Metonymy: also based on the work by Lakoff and his colleagues, this thesis acknowledges metonymy in similar ways to metaphor as used to refer to another entity, albeit through a different kind of process where one thing stands for another. Metonymy is referential, and provides understanding; in the 'part for the whole' it is the part that determines which aspect of the whole is the focus. Metonymical will be used to refer to a 'stand-for' relation (Kövecses, 2000: 5).

Schema(s), schemata: the central concept 'schema' is a complex conceptual structure that makes possible the identification of objects and events. In this thesis, schemas constitute scenarios (see below). In the Love Is War Scenario, the schemas are attack, surrender, and victory.

Scenarios: scenarios can be thought of as a set of certain actions one performs in recurrent situations with a particular goal. For Joanna Gavins and Gerard Steen, love scenarios are presumed to be possessed in at least some partial form or other by most people in a particular culture (2003: 72). Examples would include understanding love in terms of war as the Love Is War Scenario, constituted by schemas (attack, surrender and victory) that act as recipes for action in a given social situation.

To Andy, the source and recipient of every metaphor.

In memoriam of my grandfather

Pedro Navarrete Martínez

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Introduction

An understanding of the mechanisms of the mind provides indispensable tools for literary analysis (Turner, 1987: x).

Pablo Neruda (1904-1973) is widely regarded as one of the most influential poets in Latin America in the 20th century, as well as one of the most prolific writers in Spanish language. His name, the one that young Ricardo Neftalí Reyes once created, conjures up a multifaceted poet. Following the politician of *EC* and *NCA*, the poet joined the Chilean Communist Party in 1945. His socially engaged involvement culminates in *CG1* and *CG2*, when he emerges as a left-wing poet who devotes his writing to reinforcing his political commitment to the communist cause. This image of the combatant poet is the result of a metamorphosis that took place over more than two decades, 'los años combativos que corren de 1936 hasta 1958' (Rodríguez Monegal and Santí, 1980: 76), when he combined his public duties and his literary production as a means of exploring territory not reached by many poets or politicians (see his memoirs *CHV*, 2004b: 210).

The figure of Neruda also epitomises the writer who advocates the poet's freedom to employ poetry as a weapon. His quest for social justice and his sense of solidarity were to transform his works in the years following the Spanish Civil War, the Second World War, and the Cold War:

Neruda habrá de insistir una y otra vez en la necesidad de una poesía que sea como una ametralladora, habrá de denunciar a los poetas de la evasión, habrá de alinearse como poeta comprometido y practicante del realismo socialista (Rodríguez Monegal and Santí, 1980: 75).

From the 1950s onwards, behind works like *VC* there is a poet also concerned about his emotions and feelings, and who searches for 'el acento que estaba en la raíz de sus búsquedas apasionadas de los años veinte y treinta' (Rodríguez Monegal and Santí, 1980: 76). However, he did not renounce his allegiance and his loyalty to the causes that had kept him preoccupied, 'el canto al Tercer Mundo', or his commitment to writing. His considerations in this regard leave no doubts, for the poet considered poetry to be a job ('un oficio') as expressed in *CHV*:

Yo siempre he sostenido que la tarea del escritor no es misteriosa ni trágica, sino que, por lo menos la del poeta, es una tarea personal, de beneficio público. Lo más parecido a la poesía es un pan o un plato de cerámica, o una madera tiernamente labrada, aunque sea por unas torpes manos (2004b: 74).

Underlying this conception of 'poesía' there is a metaphorical understanding of the cognitive processes involved in the literary creation as analogous to the processes involved in skilled trade. Neruda establishes an analogy between the high dexterity of a baker and a wood carver and that of the poet to emphasise his dedication to writing and his detachment from elitist interpretations of poetry. In 'Sobre una poesía sin pureza' (in *Caballo verde para la poesía*), the poet extends this idea and defines poetry through chains of similes:

como traje, como un cuerpo, con manchas de nutrición, y actitudes vergonzosas, con arrugas, observaciones, sueños, vigilia, profecías, declaraciones de amor y de odio, bestias, sacudidas, idilios, creencias políticas, negaciones, dudas, afirmaciones, impuestos (1957b: 1822).

In his poem 'Artes poéticas (II)' in *FM*, the poet highlights 'esa necesidad de afirmar la situación paradójica no sólo del poeta, sino del poema, que son (a la vez) redundantes y monótonos, circulares y reiterativos' (Rodríguez

Monegal and Santí, 1980: 90). In talking about his work Neruda also emphasises how important it is that the poet should find no restrictions to writing about issues that are particularly relevant to a certain community:

En buena parte de mi obra he querido probar que el poeta puede escribir sobre lo que se le indique, sobre aquello que sea necesario para una colectividad humana. Casi todas las grandes obras de la Antigüedad fueron hechas sobre la base de estrictas peticiones. Las *Geórgicas* son la propaganda de los cultivos en el agro romano. Un poeta puede escribir para una universidad o un sindicato, para los gremios y los oficios. Nunca se perdió la libertad con eso (2004b: 318).

Neruda is often considered as the personal and whimsical poet who reflects on his Chilean childhood, on death, life, and the destiny of mankind (R1, R2, CG, UV, MOC). In these works it is possible to find traits of a more sensitive and less public poet, and of his views of the world, his 'cosmovisión', which his critics identified as 'los enigmas del atlas y del lenguaje nerudianos' (Teitelboim, 1994: 77). Amado Alonso branded this style 'poesía hermética' (hermetic poetry), as discussed in his *Poesía y estilo de Pablo Neruda: interpretación de una poesía hermética* (1940), a book that established the foundation for the study of Neruda's poetic language that is based on syntactical and lexico-grammatical analysis.

In the opinion of specialists on the poet like Emir Rodríguez Monegal and Enrico Mario Santí, Neruda's is a 'prophetic poetry' as his literary production is endowed with 'el acento profético' that follows 'the messianic tradition of Lautréamont's *Les Chants de Maldoror*, Walt Whitman's *Leaves of Grass*, and William Blake'. (See Rodríguez Monegal and Santí, 1980: 277, regarding their claim of Blake's influence on *EE*, particularly evident on the characters Rhodo and Rosía as they are reminiscent of Blake's 'Giant Forms', 'Visions of the Daughters of Albion', 'The Mental Traveller', and especially, 'The Marriage of Heaven and Hell'). Quite the opposite is contended by expert Harold Bloom,

who maintains that 'Quevedo and not Whitman is clearly his true ancestor' since Quevedo was 'neither Blakean nor Whitmanian' (1989: 2).¹

My approach to the study of Neruda's poetry is in tune with George Lakoff's claims (in his foreword to Mark Turner's *Death is the Mother of Beauty*) that one of the main reasons why literature has been studied is to uncover 'the workings of the human mind'. For this theorist 'there are certain things about the human mind that we can see best by looking at literature' (Turner, 1987: 9). Neruda projected different images of himself by mapping onto several personae through metaphorical reasoning. Cognitive systematic correspondences are established between SD and TD, between the real man and the young man lost in the city in *C*, and soon after the 'hondero entusiasta' driven by the contemplation of his own poetry in *HE*. At other times, Neruda revealed the persona of the indecisive poet casting himself as the infinite man in *THI*. Later on, he appeared as 'el sonambúlico espectador despavorido de un mundo en permanente proceso de desintegración' (*R1*, *R2*) to be transformed into the witness of the blood in the streets. He created 'una poesía sin pureza', a poetry in touch with mankind that will enable him to depict the horrors of war: 'para transmitir el estupor y la esperanza de la

¹ Rodríguez Monegal and Santí trace back the prophetic character attributed to Neruda's poetry to the poet's own statement in his poem 'Arte poética' in *R1*. They claim that for Neruda, poetry is a compensation for a disintegrating world:

La poesía que Neruda propone en su 'Arte poética' es, pues, una poesía profética. [...] La confusión, el caos, la oscuridad, la melancolía: sí, todo eso existe y está allí. Pero también hay algo más. Hay una metamorfosis del poeta y del mundo que empieza en el verso 15 y que permite a Neruda ver en lo oscuro, encontrar su camino confuso a través del don de la profecía (1980: 70).

See also Rodríguez Monegal's declaration about Neruda's belonging to 'a race' of prophetic poets:

hay una raza de poetas que sin ser tan franca o descaradamente autobiográfica, lo es en el sentido de que su obra comporta una doble creación paralela: el verso y la personalidad que el verso transparenta o proyecta. De esta otra estirpe fueron Blake, Hugo, Whitman, Lautrémont, Proust. A ella pertenece también Pablo Neruda. Porque no sólo hay una obra poética que lleva su nombre-obra cada vez más numerosa, abarcadora, enorme- sino que paralelamente también hay una persona poética que se llama Neruda y que es tan creada como lo puede ser cada poema suyo. De ahí el acierto con que tituló sus *Memorias de O Cruzeiro: Las vidas del poeta*. Aunque también podría haber escrito, las personas del poeta (1966: 17).

España en el corazón' (Rodríguez Monegal, 1966: 19-20). Neruda is also the narrator that in *CG1* and *CG2* 'se levanta de la arena nutricia y el océano para cantar la gloria y la miseria de la América hispánica' (ibid.). Despite this multiplicity of personae, the politician poet, the activist poet, and the prophetic poet are still frequently disregarded in favour of the erotic persona which emerges most powerfully. This investigation will focus on the erotic poet and his love poems because they underlie more than just the surface metaphoric expression of love: they are systematic in both language and thought. The poet's conceptual love metaphors are not only expressed in words, but also render habitual modes of thinking underlying many related metaphoric expressions.

Neruda's early love poetry transmitted such a vibrant account of the emotion of love that audiences and readers immediately accepted and incorporated it into their lives, as many experts on the poet's profuse works point out. For Manuel Durán and Margery Safir, the poet had found the right mixture of traditional and new styles, the right poetic voice for his time (1981: 5).² Volodia Teitelboim, a friend and critic of the poet, claims that *VP* was used as a manual of love by young lovers through the course of a whole generation, a custom that was adopted in the rest of Latin America and Europe:

Veinte poemas de amor ha sido en América Latina el libro más usado y abusado por los enamorados. Se convirtió en una especie de ayudante de los que sentían necesidad de declararse y recurrían, muchas veces sin nombrar al autor, a estos versos de Neruda como un arma de seducción.

² Durán and Safir writing about *VP* allege that 'over the years it came to dominate the Latin American literary scene and beyond. It was translated into many languages, and it achieved what few books of poetry in any language have achieved in this century' (1981: 3). Neruda himself did not understand how such a 'sad book' became a consolation for lovers. As Margarita Aguirre recalls, the poet wondered about this: 'Por un milagro que no comprendo, este libro atormentado ha mostrado el camino de la felicidad a muchos seres' (1967: 141).

Al poeta esto lo maravillaba. Le pareció que era una justificación de su poesía (1994: 98).³

The erotic persona is patent right from the earliest poems composed by the adolescent poet who admires Sabat Ercasty, or in the words of Rodríguez Monegal, by 'el nuevo Bécquer, americano, que enseñará a varias generaciones el arte melancólico y desesperado del amor adolescente' (1966: 19). The theme of love is a recurrent one from his early to his late literary production. As Durán and Safir view it, 'some of his final verses, published posthumously, were love poetry. And ripely sensual poetry appeared in most of the many volumes in between' (1981: 13). His life was significantly influenced by the success of his erotic poetry and its reception by both audiences and critics.

The evolution of the erotic persona can be traced back to C. Following this book, love, passion, and eroticism will mark his poetry. Neruda himself, reflecting years later from the maturity of 'el Capitán', criticised C 'for being too given to hyperbole in expressing youthful passion' (Neruda cit. Durán and Safir, 1981: 13).

VP established Neruda's reputation as a love poet. The young poet from C and VP is a sensualist and a materialist in his approach to love and woman.

³ It is not surprising then that many scholars have equalled VP to *The Song of Songs* in the Bible, ('El cantar de los cantares de la poesía en lengua castellana', Teitelboim, 1994: 170) because they exemplify its 'lujuria rústica y exquisita, acoplada con las alegorías misteriosas de la Thora' (Concha, 1972: 190). Julio Cortázar accounts for the impact of Neruda and his books on young poets:

Eva precedió a Adán en mi Buenos Aires de los años treinta. Éramos muy jóvenes, la poesía nos había llegado bajo el signo imperial del simbolismo y del modernismo, Mallarmé y Rubén Darío, Rimbaud y Rainer María Rilke: la poesía era gnosis, revelación, apertura órfica, desdén de la realidad convencional, aristocracia, rechazando el lirismo fatigado y rancio de tanto bardo sudamericano. Jóvenes pumas ansiosos de morder en lo más hondo de una vida profunda y secreta, de espaldas a nuestras tierras, a nuestras voces, traidores inocentes y apasionados, cerrándose en cónclaves de café y de pensiones bohemias: entonces entró Eva hablando español desde un librito de bolsillo nacido en Chile, *Veinte poemas de amor y una canción desesperada*. Muy pocos conocían a Neruda, a ese poeta que bruscamente nos devolvía a lo nuestro, nos arrancaba a la vaga teoría de las amadas y las musas europeas para echarnos en los brazos a una mujer inmediata y tangible, para enseñarnos que un amor de poeta latinoamericano podía darse y escribirse *hic et nunc*, con las simples palabras del día, con los olores de nuestras calles, con la simplicidad del que descubre la belleza sin el asentimiento de los grandes heliotropos y la divina proporción (Cortázar, 1994: 66).

Jorge Edwards in his prologue to *PA* stresses the view that there was no particular individual woman in Neruda's poetry; rather the poet praises 'Woman': 'es una pasión por la Mujer, por el eterno femenino, pero no por una mujer determinada' (Neruda, 2004c: 10).

Edwards also points out that the poet in the early years of *C* and *VP* is a 'soñador más bien donjuanesco, cambiante, intensamente sensual, que parece ver el objeto amoroso de dos maneras: como figura fantasmal, de ensueño, o como naturaleza' (Neruda, 2004c: 10.). Later on, he is transformed into 'el satisfecho y enamorado viajero del mundo que ordena sus deberes poéticos' in *UV* (Rodríguez Monegal, 1966: 19) to become, soon after, the secret lover who invents an anonymous poet to sing *VC*, and will become the Adanic Rhodo in *EE* in the last stage of the poet's life. Hence the young Neruda, the 'labriego salvaje' (Neruda, 2002: 9), has become the 'pétreo patriarca' (Neruda, 2004d: 53).

Neruda uses main beliefs about love that are already present in Western culture, whether Quevedo's or those of the messianic poets. In doing so, he alters the tradition, as did his predecessors. Thus, although Neruda uses the sonnet in *CSA*, his is a developed, transformed poem compared to the traditional one. The poet's power of emotional persuasion is not only achieved through his use of images, but it is also accomplished to a great extent through the metaphors contained in the songs (*VP*, *CG1*, *CG2*, *CC*), odes (three books of *OE*), sonnets (*CSA*), and barcaroles (*B*) throughout his lyric phase (Bloom, 1989: 140). The poet expressed his love for the continent, America, and composed love poems dedicated to family, friends and, especially, women. Because the focus of this investigation is on the erotic persona, particular attention will be placed on the poet's representations of the emotion of love through his poems written to women.

Criticism of Neruda's poetry and of this aspect in particular goes back to the early stages of the poet's career. As early as 1936 Gabriela Mistral wrote

'Recado sobre Pablo Neruda' (*El Mercurio*), and two years later María Zambrano was among the first theorists to approach the poet's understanding of the emotion of love in her essay 'Pablo Neruda o el amor a la materia' (*Hora de España*). Here the Spanish philosopher perceived Neruda's love as 'amor materialista', as 'una manera de sentir la muerte' so that 'amor y muerte van siempre ligados, persiguen tal vez la misma cosa o la una alcanza lo que la otra busca' (Zambrano cit. Lozada, 1971: 31). As regards the emotion of love, the number of books, researches, and investigations are extensive. Some of the more recent works include that of Christopher Perriam's views on the conceptualisation of the emotion of love and 'machismo' (1990).

On the topic of the treatment of metaphor, the many studies to date are varied both in their approach to figurative constructions and in the conclusions and findings drawn from structuralist, semiotic, and literary analyses.

From the perspective of the mind and areas related to psychology the studies on Neruda's poetry are also abundant. Jaime S. Blume in 1999 presented a study of Neruda's 'obsessive metaphors' based on the psychocritical analysis proposed by Charles Mauron (1963). Noel Altamirano, *Neruda, una lectura psicoanalítica* (1979), and more recently Luis Rubilar Solís and his book *Psicobiografía de Pablo Neruda: identidad psicosocial y creación poética* (2003) represent a new direction from the more traditional approaches of biographical and literary criticism (see Rubilar Solís, 2000, for a more detailed bibliography from the positioning of psychology).

However, from the perspective of cognition and its epistemological implications, there are no significant studies of the poet's love lyric, particularly concerning love and metaphor. Regarding the meaning of 'cognitive' and 'cognition', in current cognitive science studies, cognitive has come to symbolise an umbrella term not defined as a school or a particular theory, but as an approach to humanities: cognitive stylistics, poetics,

linguistics, psychology, and rhetoric, among others. In this investigation, the word cognitive will be used in relation to information-processing activities of the brain (perception, language, and thinking).

The detail surrounding the debates related to many of the issues is omitted as it would be unrealistic to cover each matter in a single thesis. As such, this detail is outside the scope of this research. That being said, controversies will be mentioned and the reader will be furnished with appropriate references.

This study aims to raise awareness of the importance of investigating how the literary love metaphors in Neruda's works relate to his conceptualisation of the emotion of love. Such an understanding requires a thoughtful examination of the links existing between culture, poetry, and cognition, an idea that, although deeply rooted in ancient traditions, emerges as a modern issue sustained by contemporary theories of language and thought, as manifested in the newly developed branch of Literary Theory Cognitive Poetics.⁴

Accepting the centrality of metaphor advocated by the cognitive paradigm (Steen, 1994: 3), it becomes possible to re-evaluate Neruda's love poetry from a perspective that departs from the tropological value generally assigned to his poetic metaphors in favour of a cognitive perspective. Previous research into the poet tends to treat metaphor as a peripheral phenomenon. In this thesis I will argue that metaphor is a ubiquitous cognitive phenomenon rather than a mere linguistic trope, which makes it possible to move towards the poet's conceptualisation of the emotion from a perspective never considered before.

It became apparent that applying conceptual metaphor analysis to Neruda's poetry would be beneficial because his poems mirror the poet's

⁴ See Antonio Barcelona (2000: 252-282); Mouton de Gruyter (2002: 323-347); Joanna Gavins and Gerard Steen (2003: 49-70).

understanding of the emotion, and the cognitive analysis will shed light on how he frames his metaphorical understanding of love. In particular, the work by Lakoff and his colleagues is of great importance for my research because it emphasises the centrality of metaphor to human thinking and society, since both the cognitive role of metaphor and its roots are to be found in the conceptual architecture of the human mind.⁵

My positioning is in tune with that of Cognitive Poetics, particularly with the claim that the system underlying poetic language contains thousands of conceptual metaphors (Lakoff and Johnson, 1980: 3). Most research into Neruda's poems continues to highlight the rhetorical nature of his love metaphors, placing emphasis on stylistical aspects of his love lexicon. For example, David G. Anderson understands Neruda's metaphors as a device to 'defamiliarize' and 'elevate the commonplace' (1987: 78). The focus is rather on how these metaphors often reveal emotion. Zoltán Kövecses claims that 'there is another kind of emotion-related term, the group of figurative terms and expressions. [...] They can be metaphorical or metonymical' (2000: 4). This linguist talks about the role of figurative language in the conceptualisation of emotion and raises the question of whether metaphor and other figurative language matter at all in how we think about the emotions, and calls attention to their role in either reflecting a pre-existing, literal reality, or constituting our emotional reality (2000: 1).

Because this line of study promotes the vindication of metaphor as a cognitive phenomenon, it exposes aspects of the poet's understanding of the

⁵ In the view of Lakoff and his colleagues:

Metaphor is not just a matter of language, that is, of mere words. We shall argue that, on the contrary, human thought processes are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system (Lakoff and Johnson, 1980: 6).

See also Lakoff and Johnson (1980: 49, 54, 85, 118-119, 124, 149-151, 219), Lakoff and Turner (1989: 106-107, 128), and Lakoff and Kövecses (in Holland and Quinn, 1987: 195-221).

emotion of love that previous interpretations fail to show. This investigation, combining a literary and linguistic-based approach, will aim at proving that it is possible to identify more clearly the poet's conceptualisation of love by applying methods from Cognitive Poetics.

It is my aim to propose that underlying the wide variety of love metaphors in Neruda's love lexicon there is a consistent structure, a Cultural Model of Love, which ties together the conception of love as held by the poet. To this end, I will apply the conceptual metaphor analysis to the body of poems selected for examination.

I intend to show that the poetic love metaphors in Neruda's love poems activate various Love Scenarios that converge in the Model, such as the Unity Scenario (where the poet's lines activate the conceptual metaphor LOVE IS FUSION). I will focus in particular on a number of literary love metaphors that represent examples of the poet's conceptualisation of love, and are challenging to interpret from the perspective of the cognitive paradigm. It is not my aim to conduct a semiotic study of Neruda or a complete contrastive study from applied linguistics. Instead, a particular method, exclusively designed for this thesis, will be developed and subsequently applied.

The approach to Neruda's love poetry through examining the interaction of poetry, culture, and cognition requires methodological insights from three main domains: conceptual metaphor, cultural models, and poetics.

The theoretical underpinnings for metaphor analysis are loosely based on Lakoff and Johnson's (1980) and Lakoff and Turner's (1989) analysis of the love metaphor. The Cultural Model of Love will be assembled drawing on Roy D'Andrade's notions of cognitive models (1995), and on the notion of conceptual blending as put forward by Gilles Fauconnier and Mark Turner (2002). The questions related to love and romance studies are inspired by Kövecses' theory on language and emotion (1988, 1990, 1991, 2000), and by

Dorothy Holland and Naomi Quinn (1987), and Holland and Debra Skinner (1987).

The methodology followed in this investigation consists of close and extensive analysis of patterns arising from the use of certain linguistic expressions that describe attributes of love such as emotional and physiological traits. The procedure follows a preliminary identification and scrutiny of love metaphors in over a thousand poems pertaining to the poet's love lyric. The corpus comprised a number of love poems from the books *VP*; *R*; *R2*; *CG*; *VC*; *TA*; from *OE* the poem 'Oda al amor'; parts of *E*; *CSA*; from *MIN3* the poems 'Amores: Rosaura 1', and 'Amores: Rosaura 2'; from *MIN5* the poem 'Amores: Matilde'; *B* (first section), and *EE*. They were systematically examined using the minimal template for conceptual integration: four spaces, two input spaces, a generic space, and a blended space, as is diagrammatically illustrated in Chapter 2.⁶ The focus of this study is on *CSA*. The process involves firstly establishing what Scenarios are evoked by the linguistic expressions of love, and how they can be categorised regarding the metaphorical understanding of love that they communicate; and secondly outlining the genesis, functioning, and description of the overall Cultural Model of Love. In order to do so, a Prototypical Cognitive Model of Love is proposed. This will help to anticipate the procedural and the epistemological groundwork that links Neruda's love lexicon and the Cultural Model of Love studied in this thesis.

This investigation plays an important part in providing a functional new interpretation for the study of literary metaphor which is composed of a range of techniques taken from several disciplines. The methods employed in this research will be applied to Neruda's love lyric work for the first time. Some of the cases here selected may seem obvious as the poems entail love

⁶ Blending has been studied in depth by Mark Turner and Gilles Fauconnier jointly and separately, and by Seana Coulson, Nili Mandelblit, Todd Oakely and Douglas Sun (Turner, 1996: 58).

'metaphors we live by' (see Lakoff and Johnson, 1980, and Glossary for an analysis of the metaphor LOVE IS A JOURNEY). Nevertheless, to date no other academic attempts have been made either to enquire systematically into Neruda's poetic love metaphors from a cognitive stance, or to propose that underlying the poems there exists a cultural model at work, and present its origin and characteristics. The current investigation contributes to the area of studies on Neruda by providing an alternative analysis for the literary metaphor, successfully applied to his poetry. Topics like Neruda's love lyric, and his language have been considered from various angles (psychocritics, semiotics, and literary criticism) by biographers, and critics. However, the poet has not previously been studied from the perspective of how the emotion-related figurative terms in his poetry evoke and activate his metaphorical understanding of love and the mental mechanisms that lie beneath. This research will try to offer a comprehensive examination of Neruda's poetic love metaphors from the perspective of cognition and conceptual metaphor analysis, which opens the door for further research in areas that have Neruda as the object of study.

For a researcher in Hispanic Studies, this thesis presents current concerns about the poet's language and style shared with other literary experts on Neruda. It provides insights into his poetic love language from a cognitive perspective, bringing a novel approach to issues that are core to research on the poet. This approach places literature in a more interdisciplinary position and adds to existing studies on this poet.

For a cognitive theorist and a metaphor scholar, this approach to Neruda is in tune with emergent trends that deal with issues concerned with language, emotion, and the human mind. It therefore represents a motivating source of study because it falls within the ongoing analysis of poetry and figurative language within the cognitive paradigm.

This thesis is divided into three chapters. Chapter 1 presents a general overview of contemporary metaphor theories. In Chapter 2 the conceptual metaphor analysis will be applied to Neruda's selected love sonnets. The Cultural Model of Love is presented in Chapter 3 with attention to its genesis, functioning, and characteristics, followed by the Conclusions.

The Metaphor Review in Chapter 1 presents a number of aspects that are considered to be fundamental to how this thesis approaches metaphor. Among them, some space is devoted to emergent theories on conceptual metaphor, and their emphasis on its cognitive value, an idea already claimed to be present in Aristotelian theory. Also explored here are figurative language, and the contemporary status of metaphor, metonymy, synecdoche, and simile.

Chapter 2 presents the results of the conceptual metaphor analysis and its re-evaluation of the poet's love lyric in the form of groups of Scenarios that are evoked by his metaphors.

The phenomenological and epistemological implications of the genesis, functioning, and description of the Cultural Model of Love are exposed in Chapter 3. The proposal of a Prototypical Cognitive Model will help reconcile the views that on the one hand the concept of love is motivated by human physiology, as well as by sensorial information about space, and on the other hand, it is produced by a particular social and cultural environment (Kövecses, 2000: 14), in this case 20th century Chile.

This thesis concludes with a series of reflections on the contemporary status of conceptual metaphor, and its consequences for the study of the literary metaphor as apparent in the links between the emotion of love, Neruda's erotic poetry, and cognition.

To sum up, this research will specifically investigate how Neruda's love lexicon evokes various Metaphorical Scenarios that converge in a Cultural Model of Love. It will emphasise how the metaphorical understanding of

love is entrenched in human biology and environmental socio-cultural factors following investigations by leading experts on this line of work (Kövecses, 2000; Turner 1987, 1996, 1998, 2002).

This approach sheds new light on the interpretation of Neruda's erotic poetry by focusing on the poet's conceptualisation of the emotion of love. It brings up to date issues that are central to studies on Neruda by examining them afresh from the perspective of current enterprises of culture and thought.

Chapter 1 Metaphor Review

To reflect on metaphor is to contribute, unavoidably, to the contradictions encountered in metaphor theories or, in Umberto Eco's considerations in his book *Semiotics and the Philosophy of Language* (1984: 88), to talk about a phenomenon about which there is everything to say, and very little has been said. Any issues regarding this figure in Western contemporary thought had their beginnings in premises dating back more than two thousand years, particularly to Plato and Aristotle, whose thinking is considered the foundation that inspired many of the existing interpretations of metaphor in present-day thinking. The tension surrounding diametrically opposing views on rhetorical devices that was already tangible in the classics' assumptions exists even today, since matters concerning metaphor deal with different concerns, such as its nature and functioning, or the processes in metaphor recognition and interpretation.⁷

In this chapter the status of this figure will be reviewed. The first section will present a brief history of metaphor theory and will reflect on its origins in Western thought, illustrating how this construction has been understood in the past. With the aim of defining the ideological background that led to contemporary approaches to metaphor, the classical and post-Aristotelian views on this figure will be outlined, followed by the influential modern views of metaphor advanced by the structuralists and their impact on literary theory.

⁷ Every discourse on metaphor originates in a radical choice: either (a) language is by nature, and originally, metaphorical, and the mechanism of metaphor establishes linguistic activity, every rule or convention arising thereafter in order to discipline, to reduce (and impoverish) the metaphorizing potential that defines man as a symbolic animal; or (b) language (and every other semiotic system) is a rule-governed mechanism, a predictive machine that says which phrases can be generated and which not. [...] As can be seen, this operation retraces the classical one between *phusis* and *nomos*, between analogy and anomaly, motivation and arbitrariness (Eco, 1984: 88).

In the second part of this chapter, some thought is devoted to conceptual metaphor, particularly to the importance that it has gained within the cognitive paradigm. By considering the relationship between figurative and literal language, this section will situate metaphor close to present-day discussions that erase this distinction, and will state the consequences for a literary analysis from the Cognitive Poetics perspective. This approach will be contrasted with previous literary analyses of metaphor in Neruda in order to rigorously assess the strengths and weaknesses of how his writing has been examined in the past with regard to metaphor.

A Brief History of Metaphor Theory

Current theories of metaphor are rooted in philosophical traditions going back to Greco-Roman theories that situate the origins of Western thought in Ancient Greece.⁸ The methodology applied to the study of language devices, and the debates concerning rhetorical figures remain directly attributable to Plato and Aristotle, therefore appearing ideologically pertinent in Western thought. This resulted in the formation of different trends in metaphor theory that, as in the ancient rhetoric, originate from what questions are posed within disciplines, and how the answers are interpreted.

This section will summarize some of the most significant traits of metaphor history in order to provide a general picture of the account of this figure from the past until now. Starting with the classical view of metaphor, Aristotle's theory will be considered here to show how his initial reflections on metaphor underwent continuous transformations throughout Western history (from the Roman times, the Middle Ages, the Renaissance, the Enlightenment, and Rationalism) culminating in the first signs of a modern theory of metaphor by the Romantics.

The Classical View

In ancient Greek society, the art of oratory prompted by Homer led to the prominence of dialectic and rhetoric, which set the basis where metaphor is founded and from which it evolved. A natural interest in human

⁸ This investigation will specifically concentrate on the theoretical framework provided by the Western tradition concerning language and thought, and will leave aside how different civilisations look at metaphoric phenomena.

understanding characterised the age of Homer and Hesiod. In the words of John Henry Freese in his Introduction to Aristotle's *The Art of Rhetoric*, 'the establishment of democratic institutions, the development of industry and commerce and the gradually increasing naval power of Athens' (1926: vii-viii) favoured the need to formulate theories that accounted for cultural phenomena and their many manifestations. In time, the art of rhetoric deteriorated because it became more concerned with persuasion by any rhetorical means than with persuasion through reason and truthfulness, and was only associated with the Sophists, which ultimately is alleged to have led to the highly finished diction of Plato and Aristotle. As explained by Ernst Robert Curtius, Greek rhetoric 'came into existence with and through the Sophistic' (1990: 65-66).

The need for a theory that explains metaphor arises in a civilisation whose society is driven by the need to organise its knowledge. Together with what is known as the Presocratic thought, Socrates (c. 470-399 BC) had seeded the intellectual transformation of Greek philosophy, a process of changing which was later to be fulfilled by Plato, a disciple of Socrates, and Aristotle, Plato's own disciple.

Jorge Luis Borges traces back the origin of metaphor three thousand years ago, as he points out in *Historia de la eternidad*:

El primer monumento de las literaturas occidentales, la *Ilíada*, fue compuesto hará tres mil años; es verosímil conjeturar que en ese enorme plazo todas las afinidades íntimas, necesarias (ensueño-vida, sueño-muerte, ríos y vidas que transcurren, etcétera), fueron advertidas y escritas alguna vez. Ello no significa, naturalmente, que se haya agotado el número de metáforas; los modos de indicar o insinuar estas secretas simpatías de los conceptos resultan, de hecho, ilimitados (1997a: 84).

Because the focus is on the ancient Greek origins of Western thought, it is appropriate to examine briefly the Aristotelian ideas on metaphor to assess

their impact on how interpretations of metaphor in the past play a role in how it is perceived today.

Aristotle's Theory

Despite the fact that most of Aristotle's works have been lost since Classical times, his influence on Western thought is invaluable.⁹ Aristotle's *Poetics* (*Peri poietikes*, c. 350 BC), and *Rhetoric* (*Techne rhetorike*, c. 330 BC, often alluded to as 'an expanded Phaedrus', 1926: xxi) are two of his many works that had a considerable effect on diverse areas of knowledge, although his particular impact on the theory of metaphor in Western thought is the focus of attention here. In his *Poetics* Aristotle had declared his ideas in the form of a treatise on poetry in general and drama in particular, which he considered to be triggered by natural instincts and emotions. Contrary to Plato, who viewed poetry and rhetoric with suspicion and banned poetry from his utopian Republic because it gives no truth of its own, stirs up the emotions, and thereby blinds mankind to the real truth (Lakoff and Johnson, 1980: 189-90), Aristotle's views on metaphor theory saw poetry as having a positive value. He took an interest in the art of rhetoric as an important form after logic and dialectic. The first book is complete, and only a few fragments remain of the second book that discusses comedy. In the *Rhetoric* Aristotle repudiates the appeal of passion and expands on the qualities an orator must have, among them, the proper use of similes and metaphors in a systematic and precise way.

⁹ As pointed out by Freese (in Aristotle, 1926: xxii): 'In addition to the *Rhetoric*, Aristotle was the author of several other rhetorical works, which have been lost. Six of these are mentioned in the Life of him by Diogenes Laertius: (1) a collection of previous 'Art of Rhetoric' [...], a kind of literary history of the subject; (2) a dialogue called *Gryllus*, written in commemoration of his friend of that name, who was the son of Xenophon and fell in the battle of Mantinea (362 BC); (3), (4), and (5) simply called 'Arts of Rhetoric' in two, one, and two books respectively; and (6) the *Theodecta* (*Rhetoric*, iii. 9. 9)'.

Aristotle's definition of metaphor is found in the *Poetics*: 'a metaphorical word is a word transferred from its proper sense; either from genus to species, or from species to genus, or from species to another, or in the way of analogy' (1953: 40). He then explained in detail:

(1) From genus to species, as:

'Secure in yonder port my vessel stands'

For to be anchored is one species of standing or being fixed.

(2) From species to genus, as:

'to Ulysses,

a thousand generous deeds we owe'

For a thousand is a certain definite many, which is here used for many in general.

(3) From one species to another, as: Χαλκῶ ἀπό ψυχὴν ἀρούσας.

And ταμῶν ἀτειρεῖ χαλκῶ. For here the poet uses ταμεῖν, to cut off, instead of ἀρούσαι; to draw forth, and ἀρούσαι instead of ταμεῖν; each being a species of taking away.¹⁰

(1953: 41)

In Aristotle's definition of this figure, metaphor is associated with analogy since the very beginnings of metaphor theory. With regard to this process, Aristotle said:

(4) In the way of analogy- when, of four terms, the second bears the same relation to the first as the fourth to the third; in which case the fourth may be substituted for the second, and the second for the fourth. And sometimes the proper term is also introduced besides its relative term.

¹⁰ From one species to species as 'with blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here 'tamein', 'to cleave', is used for 'arusai', 'to draw away', and 'arusai', again for 'tamein'. Eco interprets the third case as follows:

'As for the third type, the Aristotelian example is two-fold: *Then he drew off his life with the bronze and then with the bronze cup he cut the water.* Another translation would have a bronze sword, in the second case, cutting the flow of blood, or life. These are, in any case, two examples of a passage from species to species: /drawing off/ and /cutting/ are two cases of the more general 'taking away'. This third type genuinely seems to be a metaphor: it could be said right away that there is something 'similar' between drawing off and cutting' (1984: 92).

Thus, a cup bears the same relation to Bacchus as a shield to Mars. A shield, therefore, may be called 'the cup of Mars', and a cup the 'shield of Bacchus'. Again, evening being to day what old age is to life, the evening may be called the old age of the day, and old age the evening of life; or as Empedocles has expressed it: 'Life's setting sun'. It sometimes happens that there is no proper analogous term answering to the term borrowed; which yet may be used in the same manner as if there were. For instance, to sow is the term appropriated to the action of dispersing seed upon the earth; but the dispersion of rays from the sun is expressed by no appropriated term; it is, however, with respect to the sun's light, what sowing is with respect to seed (1953: 41-42).

Imitation and metaphor are closely and naturally related in the Aristotelian examination of poetry. In his *Poetics*, Aristotle stated:

Poetry in general seems to have derived its origins from two causes, each of them natural.

(I) To imitate is instinctive in man from his infancy. By this he is distinguished from other animals, that he is, of all, the most imitative, and through this instinct receives his earliest education. All men, likewise, naturally receive pleasure from imitation. [...] Imitation, then, being thus natural to us (1953: 9).

In the *Rhetoric* (Book III, Chapter 4) Aristotle observed the closeness between metaphor and simile, a controversial topic within metaphor theory:

The simile also is a metaphor; for there is very little difference. When the poet says of Achilles, he rushed on like a lion, it is a simile; if he says, 'a lion, he rushed on', it is a metaphor (1926: 367).

The Aristotelian definitions of metaphor present a hermeneutical problem that Eco, among others, discusses. He maintains that Aristotle used the term metaphor to refer to every rhetorical figure in general from the *Poetics* onwards, and that following his views, many scholars called every trope a metaphor.¹¹

¹¹ Such is the case for Emanuelle Tesauro (1655) (Eco, 1984: 105).

The Post-Aristotelians

Classic rhetoric evolved originating and shaping contemporary Western notions of metaphor as a rhetorical figure. In this regard, Turner argues that discussions on metaphor are based on 'a supposed definition of metaphor' (1987: 16) that establishes similarity, and asks: 'how is it that Aristotle's metaphor can have been mistaken as a definition for all metaphor?' (1987: 19).¹² In the opinion of Eco, they resulted from those blurred areas that Aristotle did not clarify (1984: 103).¹³

In the first century BC, the Greek rhetoricians teaching their 'artistic styles' in Rome resulted in an unchallenged Aristotelian view of metaphor giving prominence to its tropological function, as presented in his *Techne rhetorike*. Aristotle's conception of metaphor emphasising its internal structure, as presented in his *Peri poietikes*, was abandoned by his successors. This opinion is shared by Elena Semino, who claims that 'the tradition that developed from Aristotle's influence, however, contributed to the dominance of a view of metaphor as a rhetorical device that simply highlights the existence of some kind of resemblance' (1997: 199). Eco claims that, gradually, the Aristotelian view on metaphor disappeared to give way to a Platonic understanding of this phenomenon (1984: 88).

Metaphor was relegated to the literary domain, often rejected by scholars like Demetrius, who in *On Style* (first century AD) refers to it as dangerous,

¹² As Turner claims, 'Aristotle's metaphor looks a bit odd as a basic conceptual metaphor because it has no fixed source domain (like seeing) and no fixed target domain (like understanding)' (1987: 18). (For a definition of source and target domains see Glossary).

¹³ According to Eco, Aristotle's limitation consists in identifying the categories of language with the categories of being (1984: 103). He also claims that the metaphor by analogy or proportion is a metaphor with four terms, which are no longer $A/B = C/B$ (for example, peak is to the genus of sharp things in the same way as tooth), but $A/B = C/D$ (1984: 94).

ending up ‘in paltriness’ (1953: 221).¹⁴ According to him, the use of personification and metaphor is desirable in poetry:

Some ideas, however, are described in metaphors with greater clearness and exactness than if exact language had been used- as the phrase ‘the battle shivered’. No one, by paraphrasing this into exact language, could give a truer or clearer impression. The clash of spears, and the subsequent gentle and continuous murmur, is described as the battle shivering. At the same time the poet has, so to speak, utilized the active metaphor, mentioned above, when he described the battle as shivering like a living creature (1953: 221).

In view of the fact that most Greek and Hellenistic rhetorical and linguistic studies on figures have been lost, the earliest surviving document that extensively examines figures is the pseudo-Ciceronian *Rhetorica ad Herennium* (c. 85 BC), ascribed to Cicero (106-43 BC) dating from the first century BC. Turner maintains that ‘works of the sort to which *ad Herennium* belongs show that classical rhetoricians had anticipated some of the most influential discoveries about the nature of the form-meaning pairs’ (Katz, Cacciari, Gibbs, and Turner, 1998: 45-46).¹⁵ As Lakoff and Johnson explain:

Although Aristotle’s theory of how metaphors work is the classic view, his praise of metaphor’s ability to induce insight was never carried over into modern philosophical thought. With the rise of empirical science as a

¹⁴ It is possible to find this negative response to metaphor, and the stigma that surrounds it, in other civilisations, such as Asia, where detaching from metaphor in the poetic is noticeable, although for very different reasons. The following is an example of classic haiku by Basho:

古池や (Furuike ya) en la charca de siempre
蛙飛び込む (Kawazu tobikomu) salta una rana
水の音 (Mizu no oto) y salpica el agua

The haiku above is a deliberately non-metaphorical 5-7-5 line, with no rhyme. This Japanese ‘poem’ focuses not on emotion but on intuition. The haiku rejects metaphor, for it epitomises the antithesis of comparison, it does not want to be an intellectual composition but an intuitive reflection on reality. It suggests comparison. Although the haiku flourishes in a very different tradition from the Greco-Roman one, they both share a negative response concerning metaphor.

¹⁵ Horace’s *Epistula ad Pisones* (between 24 and 7 BC, *Epistle to the Pisons*, also known as *Ars Poetica*, as Quintilian called it) follows Aristotle’s steps, as does Demetrius’ *On Style* (first century AD), and Longinus’ *On the Sublime* (first century AD).

model for truth, the suspicion of poetry and rhetoric became dominant in Western thought, with metaphor and other figurative devices becoming objects of scorn once again (1980: 190).

The Aristotelian ideas remained forgotten in late antiquity because early Christians (such as Tertullian, 169-235 AD) rejected philosophy as a pagan practice giving way to a macro conception of metaphor based on Plato.¹⁶ In the fifth century, St Augustine (354-430) used Platonic and neo-Platonic philosophy in his theology. The early tradition is characterised by ignoring Aristotle, although he is mentioned in Boethius' *Consolation of Philosophy* (c. 524), one of the few works of the times where references to Aristotle can be found. After converting to Christianity, St Augustine tried to amalgamate Latin rhetoric and Christian religion. The Andalusian philosopher Averroes (1126-1198) commented on Aristotle's works in his theology: his work constitutes a great piece of knowledge of what medieval Europe knew about Aristotle, since most of the latter's work had been lost, and his ideas had slowly been abandoned. Also trying to incorporate Aristotle's doctrines, this time into Judaism, was Maimonides (1138-1204).

Thanks to the preservation of Aristotle's ideas in the Arab world by scholars like Averroes, and working from Greek manuscripts, William of Moerbeke made Aristotle's return in Latin to Western European thought possible in the thirteenth century.¹⁷ During the Middle Ages, St Thomas Aquinas (1225-1274) commented on Aristotle's works and incorporated them as standard philosophical disquisitions which were to become the dogma for scholastic philosophy. However, the Aristotelian view that was favoured since this time and prevailed for the schools of late Antiquity and the Middle

¹⁶ Curtius explains that in *Institutio Oratoriae* (c. 95), Quintilian saw rhetoric as one of the three lower *artes* which should be taught as related to poetry and philosophy (1990: 437), perpetuating a negative response to metaphor for rhetoricians and grammarians since Roman time.

¹⁷ Although his translation does not reproduce the text, as Freese points out (Aristotle, 1926: xxvii).

Ages was also the one associated with his comprehensive conception of metaphor that emphasised its rhetorical value.

The Spanish Golden age is renowned for its use of figures, like Pedro Calderón de la Barca's metaphor in *El gran teatro del mundo*, 1649, and particularly, *culteranismo*, which claimed metaphor as its form *par excellence*. Baltasar Gracián also devoted sections of his *Agudeza y arte de ingenio* (1642) to elucidate the nature of tropes. In 'De la agudeza por semejanza', he explains:

La semejanza es origen de una inmensidad conceptuosa, tercer principio de agudeza sin límite, porque de ella manan los símiles conceptuosos, y disímiles, metáforas, alegorías, metamorfosis, apodos, y otras innumerables diferencias de sutileza, como se irán ilustrando (1944: 63).¹⁸

In his *Cannocchiale aristotelico* (1655), Emanuele Tesauro refers to metaphor as a type of hierarchy. Giambattista Vico (1668-1744) developed his theory of metaphor in his works *Institutiones Oratoriae* (1711-1741), where metaphor is understood as a *concetto* (concept), as defined in 'De Sententiis, vulgo del ben parlare in concetti' (*Institutiones Oratoriae*); in *De Nostri Temporis Studiorum Ratione*, where he reacts against Cartesian reasoning in the defence of figurative language; and in *La Scienza Nuova* (1744), where his view of the pervasiveness of metaphor is introduced (see Eco, 1984: 107-108).

Metaphor remained relegated to the area of rhetoric and the realm of figurative language (a verbal abuse to seduce judgement, for John Locke in *An Essay Concerning Human Understanding*, Book III, Chapter X, 1690) rejected by empiricists and rationalists alike. For those successors of Rationalism who were keen on Platonism, science and religion, reality is objective, and only science provides universal understanding of the rules, and conveys truth. Being rational and good was associated with objectivity, and refraining from using rhetorical figures was advised, as in the case of Thomas Hobbes

¹⁸ The Baroque treatises differ from previous Aristotelian treatises in that they opposed authors like Alonso López 'El Pinciano'. Félix Lope de Vega's *El arte nuevo de hacer comedias en este tiempo* (1609) moves away from the Hispanic Poetics, mainly manuals for troubadours and poets.

(*Leviathan*, 1651), who objected to the use of metaphor instead of 'words proper'. His claim that 'metaphors, and senseless and ambiguous words are like *ignes fatui*; and reasoning upon them is wandering amongst innumerable absurdities; and their end, contention and sedition or contempt' (1996: 25-31), mirrors the apprehension of metaphor and of rhetoric in the empiricist tradition, noticeable as a disregard for emotion and imagination, or what Lakoff and Johnson refer to as 'the fear of metaphor' (1980: 191).

During the seventeenth century in continental Europe, and in the British Isles during the eighteenth century, with Empiricism and Rationalism, metaphor continued to be considered a purely ornamental device, although reactions against this were starting to appear.

Towards a Modern View of Metaphor

Modern echoes of an interest in and a preoccupation for metaphor can be found in the romantic ideas on language and literature that originated as a response against rationalism by thinkers in opposition to the rational understanding of metaphor as a rhetorical device. The power of metaphor as a figurative construction was not acknowledged until the eighteenth century, when metaphor started gaining importance. One example of this shift is evident in the Romantic tradition in language studies, typified by poets such as Samuel Taylor Coleridge (1772-1834), William Wordsworth (1770-1850), and Percy Bysshe Shelley (1792-1822). As scholars of Romanticism within the rationalist paradigm, they defied the established conception of metaphor as a mere trope. To master metaphor became synonymous with art and freedom, the triumph of imagination over science and reason. According to this, artists were told to rely on their senses and intuitions, revealing their aesthetic sensibilities. For the Romantics, this extreme reaction meant that metaphor was the language of imagination, and it was completely unconstrained (Lakoff and Johnson, 1980: 228). The French Symbolists emphasised the use of figurative language and symbols as an act of freedom. It was only during this period when the power of figurative language started to prevail. Lakoff and Johnson maintain that the Romantics, together with Alexander von Humboldt and Friedrich Nietzsche in the early nineteenth century, seeded, among others, the basis for the modern accounts of metaphor (1980: 191-192).

In the early twentieth century, Benedetto Croce (1866-1952) contributed to how metaphor, together with other constructions of figurative language, acquired cognitive centrality which would have great importance in the areas of language and thought. Other examples outside the realm of linguistics are evident in Spain. Ramón Gómez de la Serna's constant work with the

greguería (*Greguerías*, 1917; *Flor de greguerías*, 1933; *Total de greguerías*, 1955) gave way to favouring the understanding of the functions of metaphor in addition to its role as a poetic image, anticipating André Breton's surrealist manifesto (1924), and assimilating the principles of the avant-garde movements in Europe. In 1936, Borges wrote on the kenningar (*Historia de la eternidad*), which illustrates the existing eagerness concerning rhetorical figures. In 'Metáfora', he concludes: 'algún día se escribirá la historia de la metáfora y sabremos la verdad y el error que estas conjeturas encierran' (1997a: 85). The Spanish *vanguardias*, although ephemeral, put forward new aesthetic ideas that would influence the poets of the generation of 1927, and the role of figurative language.

Also in Spain, José Ortega y Gasset, and María Zambrano are examples of the interest that metaphor was awakening in areas of philosophy. For Ortega y Gasset, metaphor is not only an expression: 'además de ser un medio de expresión, es la metáfora un medio esencial de intelección' (1928: 165). Zambrano maintained: 'la primera conciencia que el hombre adquiere es la que podríamos llamar "conciencia poética"' (1987a: 137). In her view, metaphor does not have an ornamental utility; rather, metaphor has another significance: 'más bien es la única manera de presentación de una realidad que no puede hacerlo de modo directo' (1987a: 49). Quite before Paul Ricoeur (*La métaphore vive*, 1975), both Ortega y Gasset, and Zambrano had already insisted on the aspects of metaphor in favour of its cognitive status rather than its ornamental one.¹⁹

¹⁹ Ortega y Gasset anticipated Ricoeur's theory of metaphor in his essay *Las dos grandes metáforas* (1928). According to him, metaphor has two main uses. One use occurs when attempting to describe a new phenomenon, a word from the lexicon is used to facilitate understanding. The other use has to do with transference of meaning:

"Moneda" designa el objeto intermediario del tráfico cuando consiste en un metal acuñado. Primitivamente, "moneta" significó "la que amonesta, la que avisa y previene". Era una invocación de Juno. En Roma existía un templo a "Juno Moneta", junto al cual había una oficina de cuño. El objeto elaborado aquí atrajo sobre sí el epíteto de Juno. Nadie, al usar la palabra moneda, piensa hoy en la soberbia diosa (Ortega y Gasset, 1928: 162).

Along these lines, Sigmund Freud's research was in tune with a general awakening of language-related issues in ethnoscience (like for instance the Redfield-Lewis debate, 1930, which regarded phoneme in linguistics as the smallest unit of meaningful sound allowing anthropologists to record native language, marking the birth of ethnoscience), and the interest of studies concerning mental processes.²⁰

The revival of the interest in rhetorical figures that took place after the 1950s is greatly owed to theorists who were concerned with language and culture (largely to Ferdinand de Saussure's *Cours de linguistique générale*, 1916, and his influence on the Prague School of Linguistics).

Roman Jakobson represents one of the triumphs of early linguistic scholarship that contributed to transform literary theory and art forms (*Fundamentals of Language*, 1956; *Essais de linguistique générale*, 1963; *Questions de poétique*, 1964), particularly with his major linguistic separation of metaphor and metonymy founded on his influential works 'Two aspects of language and two types of aphasic disturbances' (Jakobson and Halle, 1956: 90-96). In his system, he distinguishes between a number of fundamental linguistic functions (referential, poetic, emotive, conative, phatic, and metalingual) based on Karl Bühler's tripartite system (emotive, conative, and referential in *Theory of Language*, 1934); on Bronislaw Malinowski's concept of phatic communion in 'The Problem of Meaning in Primitive Languages' (cit. Ogden and Richards, 1943: 296-336); and adopting Saussure's distinction of selection and combination (1983: 121). While metaphor is located on the paradigmatic

Far from constituting a real metaphor, for Ortega y Gasset this is a simple transference of meaning, what Ricoeur would call later on 'dead metaphors' (1975: 11, 325, 368). See Lakoff on Roman Jakobson's cliché of 'the death of the dead metaphor' in Lakoff and Johnson (1980: 211-212).

²⁰ Sigmund Freud's work on the human mind and human behaviour results from the particular theoretical understanding of condensation and displacement. Condensation occurs when two or more elements combine in a composite image to liberate from repression (dreams). Displacement is the shifting of an action from a desired target to a substitute target when there is some reason why the target is not available. Jakobson related tropes to Freud's dreamwork processes, identifying Freud's 'condensation' as synecdochic and his 'displacement' as metonymic (Jakobson and Halle, 1956: 95).

axis and is based on similarity, the locus of metonymy is on the syntagmatic axis, and it is based on contiguity.²¹ Eco criticises Jakobson's theory and claims that 'contiguity is a fuzzy concept insofar as it covers a wide spectrum of relations' (1980: 86) (see also Ricoeur, 1975: 10 for a criticism on Jakobson's substitution). When Jakobson talks about the functions of language and the role of metaphor as producing poeticity (together with ellipsis and alliteration as part of the poetic function of language), he is promoting a sterile conception of this figure since metaphor is not a linguistic product but a mode of thought (Lakoff and Johnson, 1980: 116). Consequences of the Russian linguist's theory extended to art. In particular, he maintained that genres like Romanticism and Symbolism are metaphoric since there is a transfer of meaning, while Realism and cinema are metonymic because they use a term key to the property.

Shared interest in questions related to metaphor can be observed in a series of scholars often quoted within the re-establishment of metaphor from ornamental to essential in human thinking. Ivor A. Richards' *The Philosophy of Rhetoric* (1936) is considered one of the promoters of the modern conceptions of metaphor, together with Samuel Pepper's root metaphor thesis (*World Hypotheses*, 1942), Kenneth Burke (*A Grammar of Motives*, 1945), Max Black's development of an interaction theory of metaphor ('Metaphor', in *Models and Metaphors*, 1962: 25-47), and Thomas Kuhn's view of metaphor as embedded in his theory of scientific paradigms (*The Structure of Scientific Revolutions*, 1962).

²¹ In *Métonymie et métaphore* (1971: 29-49) Albert Henry follows Jakobson's distinction of contiguity, and favours metonymy as he considers it prior to metaphor in thinking. For him metonymy, together with synecdoche, operate at a primary level, while metaphor results from the combination of two metonymies, and is secondary.

The Cognitive Approach to Metaphor

By the 1960s and 1970s, socio-cultural changes, and advancements in the scientific and computing fields are likely to have led to the 1980s emerging interest in culture, and to the flourishing of Cognitive Poetics, a branch of literary criticism. According to Trevor Harley, this situation can be explained on the grounds of 'the multidisciplinary approach to the study of the mind, including adult and developmental psychology, philosophy, linguistics, anthropology, neuropsychology and particularly artificial intelligence' (1995: 21). This approach led scholars to re-examine the role that metaphor plays in mental activity including thinking, remembering, and learning.

Gerard Steen (1994: 3) introduces what he describes as a shift that symbolises the departure from the study of metaphor, as traditionally carried out by literary critics, towards the acknowledgement of metaphor as the deepest process of the human mind. This trope is no longer considered a linguistic abnormality or a peripheral phenomenon, but has acquired a new status (different from the usually associated ornamental one) in favour of a definition of metaphor as central to human thinking.²² This is reflected in how this figure started to be referenced ('the resurgence of metaphor', 'the figure of figures', 'the ubiquity of metaphor', Steen, 1994: 3). Theorists like Steen (1994: 4-5) identify this shift as 'the rhetorical turn' or 'the discursive turn'. Another definition is provided by Turner, who refers to it as 'the cognitive turn':

The cognitive turn in the humanities is an aspect of a more general cognitive turn taking place in the contemporary study of human beings. Because it interacts with cognitive neuroscience, it can seem

²² Lakoff and Johnson claim that most of the human normal conceptual system is metaphorically structured and vindicate 'the power of metaphor to create a reality rather than simply to give us a way of conceptualizing a preexisting reality' (1980: 144).

unfamiliar to students of the humanities, but in fact it draws much of its content, many of its central research questions, and many of its methods from traditions of the humanities as old as classical rhetoric. Its purpose [...] is not to create an academic hybrid but instead to invent a practical, sustainable, intelligible, intellectually coherent paradigm for answering basic and recurring questions about the cognitive instruments of art, language, and literature (2002: 9).

Therefore, 'by combining old and new, the humanities and the sciences, poetics and cognitive neurobiology' (ibid.), poetics gains a new direction. Rather than perpetuating the idea of metaphor as a linguistic phenomenon defined by language-based principles (see Katz, Cacciari, Gibbs, and Turner, 1998: 24-25), Cognitive Poetics is concerned with its conceptual bases and the mental operations involved in literary reading as they interact with the text as a whole. The originality of the rhetorical turn lies in how it symbolised a revival of the Aristotelian definition of metaphor that scholars had gradually abandoned by the Roman period. For Eco, the idea that metaphor may have a cognitive function is present when Aristotle refers to the creation of metaphor as 'a sign of the natural disposition of the mind' (1984: 102). He maintains that in his *Rhetoric*, Aristotle 'understood that the metaphor is not an ornament (*κόσμος*), but rather a cognitive instrument, at once a source of clarity and enigma' (ibid).²³ Lakoff and Johnson also support this claim, as they indicate that certain assumptions of contemporary philosophy and linguistics that have been taken for granted within the Western tradition since the Greeks 'precluded us from even raising the kind of issues we wanted to address' (1980: ix). Semino, too, declares that Aristotle could not have been

²³ Eco points out:

Aristotle explains the first three types of metaphor as how metaphor is produced and understood, whereas in speaking of the fourth type he explains what a metaphor enables us to know. In the first three cases, he says how the metaphorical production and interpretation function [...] in the fourth case, Aristotle tells what a metaphor says, or in what way it increases our knowledge of the relations between things (1984: 99-100).

by any means unaware of the cognitive role played by metaphor 'in making salient normally unnoticed properties and in contributing to the reorganization of conceptual structures to accommodate as well as to shape experience' (1997: 198-199). In Turner's opinion (1987: 3), 'Aristotle wanted to know how *figures of diction* connect with *figures of thought*' because classical rhetoricians often observed that linguistic patterns prototypically have a counterpart in a concept (see also Katz, Cacciari, Gibbs, and Turner, 1998: 47). According to Turner, Aristotle's metaphorical expressions are clearly related to a conceptual origin:

although the *Poetics* contains a potentially misleading sentence describing metaphor as the transfer from an *expression* from one thing to another, the context makes it clear that Aristotle sees the linguistic transfer as motivated by a conceptual relation- either of category (genus to species, species to genus, species to species) or of analogy. [...] In his view, the conceptual transfer induces to linguistic transfer (Turner, 1987: 3).

Gibbs strongly believes that there is a classical rhetorical view according to which figures of speech are rooted in conceptual patterns, and supports the idea that the classics also noticed the fact that figures, metaphor among them, are basic and normal in language (Katz, Cacciari, Gibbs, and Turner, 1998: 48).

Triggered by the cognitive revolution, the appraisal of a definition of metaphor that focused on its cognitive status, rooted in antiquity and modern at the same time, affected how this figure has been understood during the twentieth century.

The ancient philosophical tradition that viewed metaphor as a lie due to the equality literal is true, non-literal is false was undermined, which led to issues concerning the literariness of metaphor.²⁴ The immediate consequence

²⁴ 'literal has been contrasted with the poetic, with nonconventional usage, with context-based meaning, and with language in which "truthfulness" or "falseness" cannot be ascertained' (Katz, Cacciari, Gibbs, and Turner, 1998: 24). (See Warren A. Shibles, *Metaphor: An Annotated Bibliography and History*, 1971,

of this is that metaphor is no longer regarded as a purely literary phenomenon, or a matter of literary device occurring mainly in poetry or in literature, but it is also present in non-literary language like everyday conversation, political prose, and philosophical texts (Lakoff and Johnson, 1980: 3, 154). For cognitive theorists, the distinction between literal and figurative is a 'psychological illusion':

The commonsense dichotomy between literal and figurative arises from a folk theory concerning thought, reality, and language, or more technically, entities, categories, reference, predication, truth-conditionality, and compositionality (Katz, Cacciari, Gibbs, and Turner, 1998: 61).

Another important change relates to the traditional dichotomy between similes and metaphors, which has been replaced by the idea that both of them can be considered members of the same cognitive category. This erasure of dichotomies also affects metaphor and metonymy. For Fludernik, Freeman, and Freeman, Jakobson's fundamental linguistic separation of metaphor and metonymy as binary oppositions has collapsed (1999: 383-86). The same applies to metonymy and synecdoche. Lakoff and Johnson give reason for the view that synecdoche is 'a type of metonymy' (1980: 36).

Regarding the intricate array of terminology that goes together with metaphor, the nomenclature has also been challenged. Richards' influential terminology vehicle, tenor, and ground has been replaced by the nomenclature of source domain (SD), target domain (TD), and the mapping of source on target:

Whereas Richards takes the tenor of a metaphor ("the knight") as constitutive, and then subordinates the metaphoric expression *lion* as the vehicle that is meant to "transport" the idea of, say, courage or ferocity

and Jean-Pierre Noppen, *Metaphor: A Bibliography of Post-1970 Publications*, 1985, and *Metaphor II: A Classified Bibliography of Publication, 1985 to 1990*, 1990).

(the ground for the implicit comparison), the newer cognitive approach starts out with the salient element (*lion*) as the source of the comparison/metaphor and then attempts to demonstrate how this source is mapped onto the target domain (the knight). In this manner a number of prototypical features associated with lions (note that the lion's proverbial courage or ferocity is actually a metonymic inferred quality and not an intrinsic property of lions) are then projected onto the subject matter about which one wants to talk. Rather than highlighting the common denominator between a knight and a lion (the "similarity" feature of the comparison), the source-target model foregrounds both the mapping process and the creative exploitation of a source schema for the purposes of characterizing the topic of discourse, the target of the conceptual transfer (Fludernik, Freeman, and Freeman, 1999: 383-396).

More recent terminology has abandoned SD and TD, in place of conceptual blending and the analysis of metaphoric blending processes. This latest strategy goes one step further by entirely divorcing metaphor from literal or referential groundings. As Fauconnier and Turner illustrate, the blend is no longer subordinate to either the source (vehicle) or the tenor (target) (2002: 41-44).

The cognitive approach differs from previous approaches to stylistic analysis in that it goes back to the past, to the forgotten Aristotelian definition of metaphor, and also in the fact that it is firmly established in modern cognitive science. Previously, literary texts were interpreted using detailed linguistic analysis.²⁵ As Paul Simpson views it, the cognitive approach provides an account of the mental processes that inform, and are affected by, interpreting literary texts as a means 'to supplement' existing methods of analysis. The usefulness of the cognitive theory is owed to its profound impact on the direction of literary analyses, as it enriches and updates the development of poetics (2004: 38-39).²⁶

²⁵ See the 'Fowler-Bateson debate' in Fowler, 1971: 54-79.

²⁶ Cognitive poetics looks at analogy, a process that underlies the *topoi* of classical rhetoric (definition, classification, composition and contrast) and figures of speech (synecdoche, metonymy, metaphor), and investigates their relation with emotions (see Kövecses, 2000).

Conceptual Metaphor

Lakoff and Johnson, inspired by Michael Reddy's conduit metaphor ('The Conduit Metaphor: A Case of Frame Conflict in our Language about Language', 1979) embarked on the task of highlighting metaphors in everyday English language in their book *Metaphors We Live By* (1980), a seminal work that revolutionised metaphor theory.²⁷ Their work, and the contemporary theory of metaphor that they offered, had a great impact due to the role they assign to metaphor as 'pervasive in everyday life, not just in language but in thought and action' (1980: 3), and also as a result of its implications for society and culture.²⁸ Gibbs describes their views as:

putting forward some of the traditional concerns of linguists, philosophers, anthropologists, and literary theorists from the perspective of a cognitive psychologist/psycholinguist, who had conducted numerous experimental investigations on how people learn, make sense of, and interpret different kinds of figurative language (e.g. metaphors, idioms, proverbs, irony, oxymora, indirect speech acts, and so on) (Katz, Cacciari, Gibbs, and Turner, 1998: 88).

In the opinion of Lakoff and other metaphor theorists that regularly collaborate with him (Lakoff and Johnson, 1980, 1999; Lakoff and Kövecses, 1987; Lakoff and Núñez, 2000; Lakoff and Turner, 1989), concepts that are

²⁷ Lakoff and Johnson explain the conduit metaphor as follows: 'Reddy observed that metaphors hide aspects of our experience, he proposed the complex metaphor IDEAS ARE OBJECTS; LINGUISTIC EXPRESSIONS ARE CONTAINERS; COMMUNICATION IS SENDING. Examples of this CONDUIT Metaphor are 'It's hard to *get* that idea *across* to him', 'I *gave* you that idea', and 'Your words seem *hollow*' (1980: 10-11). For Lakoff, Reddy was the first to point out and demonstrate:

the idea that ordinary everyday English is largely metaphorical, dispelling once and for all the traditional view that metaphor is primarily in the realm of poetic or *figurative* language. Reddy showed, for a single very significant case, that the locus of metaphor is thought, not language, that metaphor is a major and indispensable part of our ordinary, conventional way of conceptualizing the world, and that our everyday behaviour reflects our metaphorical understanding of experience (1992: 2).

²⁸ For Lakoff's reflections on family roles and ethics, see *Moral Politics* (2002), and *Don't Think of an Elephant* (2004). For his views on linguistics and politics, see *Women, Fire, and Dangerous Things* (1987), and *Philosophy in the Flesh* (1999).

difficult to understand are conceptualised via more common concepts. In the conceptual metaphor LOVE IS A JOURNEY, reasoning about love becomes possible by using the knowledge that one person holds about journeys. This metaphor involves understanding one domain of experience, love (TD), in terms of a very different domain of experience, journeys (SD). More technically, the metaphor can be understood as a mapping (in the mathematical sense) from SD to TD. The mapping is tightly structured. There are ontological correspondences according to which entities in the domain of love correspond systematically to entities in the domain of a journey.²⁹

Conceptual metaphor provides a partial understanding of one kind of experience in terms of another kind of experience. For Lakoff and Turner (1989: 51), concepts are entirely understood through perception depending on the sensorimotor system and the emotions. They call this cognitive process embodiment, or how interaction with the physical world (like UP IS MORE) conditions the way we conceptualise experiences, to conclude that the mechanisms involved in figurative language are the same as the ones in everyday language (1980: 154).³⁰ Lakoff and Johnson declare that ‘since much

²⁹ In THE LOVE-AS-JOURNEY MAPPING the lovers correspond to travellers; the love relationship corresponds to the vehicle; the lovers’ common goals correspond to their common destinations on the journey; the difficulties in the relationship correspond to impediments to travel. Lakoff claims that it is a common mistake to confuse the name of the mapping, LOVE IS A JOURNEY:

Thus, whenever I refer to a metaphor by a mnemonic like LOVE IS A JOURNEY, I will be referring to such a set of correspondences. If mappings are confused with names of mappings, another misunderstanding can arise. Names of mappings commonly have a propositional form, for example, LOVE IS A JOURNEY. But the mappings themselves are not propositions. If mappings are confused with names for mappings, one might mistakenly think that, in this theory, metaphors are propositional. They are, of course, anything but that: metaphors are mappings, that is, sets of conceptual correspondences. The LOVE-AS-JOURNEY mapping is a set of ontological correspondences that characterize epistemic correspondences by mapping knowledge about journeys onto knowledge about love (1992: 4-5).

³⁰ Lakoff and Johnson’s theory of metaphor sheds new light on the key role that metaphor plays in human understanding, as well as on the philosophical and linguistic aspects of human life, such as objectivism and subjectivism, on the role of metaphor in truth, and its consequences on political affairs:

In all aspects of life, not just politics or love, we define our reality in terms of metaphors and then proceed to act on the basis of the metaphors. We draw inferences, set goals, make commitments, and execute plans, all in the basis of how we in part structure our experience, consciously and unconsciously, by means of metaphor (1980: 158).

of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us' (1980: 146). Their embodiment theory shares with Lev Vygotsky (*Thought and Language*, 1962) the emphasis on how cognitive development is linked to social interaction. It opposes Jean Piaget's cognitive epistemology (*Introduction à l'Épistémologie Génétique*, 1950) because, although the Swiss philosopher claimed that thought rules language, he did not accept that external influences and environmental factors bear upon the development of formal operations (particularly the implications of his argument that all children will automatically go through the sensorimotor, preoperational, concrete, and formal stages).

Among the many points that Lakoff and his colleagues explain, two aspects are of particular importance for this study. Lakoff and Johnson's analysis of the conceptual love metaphor (1980: 49, 85, 118-119, 124, 149-151, 219); and Lakoff and Turner's study of the literary metaphor (1989: 54).

Turner claims that there is considerable overlap between the classical study of figures and the contemporary study of constructions (Katz, Cacciari, Gibbs, and Turner, 1998: 58). The similarities relate to how both rhetoricians and construction grammarians are aware of the complexity involved in peripheral constructions, and how they disclose systematic principles and patterns. They also share an emphasis on clausal, phrasal, and lexical form-meaning pairs. The difference is that 'construction grammarians have a disciplinary formation in modern linguistics and use the full range of technical instruments evolved in that science' (Katz, Cacciari, Gibbs, and Turner, 1998: 59). The scientific demonstrability of the cognitive linguistic methods can be assessed by the importance and significance of works by theorists such as Turner, and his contribution to the resurgence of an interest in the study of literary metaphor (*Death is the Mother of Beauty*, 1987; *Figurative Language and Thought*, 1998; Turner in *Poetics Today*, 2002, as well as his

frequent collaborations with Lakoff, 1989; and Fauconnier, 2002). Other theorists with a specific focus on Cognitive Poetics are Semino and Culpeper (2002); Peter Stockwell (2002); Ronald Langacker (1986, 1987, 1991); and Reuven Tsur (1992).

Metaphor, Metonymy and Synecdoche

Metaphor has been traditionally studied in relation with other phenomena like metonymy, synecdoche, and simile. Eco illustrates that it is very difficult indeed to consider metaphor without seeing it in a framework that necessarily includes both synecdoche and metonymy (1984: 87). This is due to the fact that, since antiquity, and throughout Western tradition, they have been considered rhetorical figures, 'master tropes', integrated in the domain of figurative language.³¹

Metaphor has been traditionally considered deviant from literal usage because 'a name is applied to an object to which it does not literally belong' (Katz, Cacciari, Gibbs and Turner, 1998: 25). The Post-Aristotelians described metaphor 'as a problem in transference of meaning, or giving a thing a name that belongs to something else (*Μεταφορά*, *translatio*, means 'transfer', Curtius, 1990: 128). From the perspective of contemporary views of figurative language, there is no evidence to support the opinion that one kind of figurative expression requires fundamentally different cognitive processes to be understood. Moreover, many scholars now believe that similar cognitive processes drive the comprehension of literal and figurative language (Katz, Cacciari, Gibbs, and Turner, 1998: 178).

³¹ The identification of metaphor, metonymy, synecdoche, and irony as the four 'basic' or 'master tropes' is attributed to Vico (1668-1744). See Marcel Danesi (1993), and also Daniel Chandler for his argument against this belief, and his claim that an earlier reference to the master tropes can be found in the *Rhetorics* of Peter Ramus (1515-1572) (2002: 137).

Metaphor has been subjected to endless classifications. From Curtius' five groups of metaphor as divided in antiquity (nautical, personal, alimentary, corporal, and theatrical) (1990: 128-144), to Borges' reduction of literary metaphors to a few ('las estrellas y los ojos, la mujer y la flor, el tiempo y el agua, la vejez y el atardecer, el sueño y la muerte', 1997a: 81), the number of taxonomies regarding metaphor is extensive. In 'La metáfora', Borges explains his classification:

Equiparar mujeres a flores es otra eternidad o trivialidad; he aquí algunos ejemplos, *yo soy la rosa de Sarón y el lirio de los valles*, dice en el Cantar de los Cantares la sulamita (1997a: 82).

For a metaphor classification see Lakoff and Johnson (1980: 14-15, 20-21, 147, 151-153, 234); and Lakoff and Turner (1989: 51, 81).

From the view of cognitive experts, metonymy is one of the basic characteristics of cognition. It is extremely common for people to take one well-understood or easily perceived aspect of something and use that aspect to stand either for the thing as a whole or for some other aspect or part of it. Metonymy (from Greek *μετά*, meta, after/later and *ὄνομα*, onoma, name) focuses on one aspect of reality (familiar, known) to refer to a less familiar aspect. In classical rhetoric it is also defined as *pars pro toto* (part for the whole), or *denominatio*. Its combinations include the part for the whole, and the effect for the cause, among others.

For Lakoff and Johnson, it is also experience of physical objects that provides the basis for metonymy. Thus, from two physical entities results THE PART FOR THE WHOLE, and PRODUCT FOR PRODUCER; and from a physical entity and a metaphorical one results THE PLACE FOR THE EVENT (1980: 59).³²

³² Lakoff and Turner (1989: 100) consider several kinds of metonymy: 'an evocation of an entire schema via the mention of a part of that schema is one kind of *metonymy*'. A second type of metonymy can be accounted for in which 'one element of a schema stands not for the whole of the schema but for some other element of the schema'. In another case, 'two referential metonymies can occur in the same clause and produce a complex interaction' (1989: 101).

Metaphor and metonymy are often confused, which is not surprising given there is no consensus on where the boundaries that separate them lie. Both metonymy and metaphor use one entity to refer to another entity and, therefore, serve the same purposes. Metaphor and metonymy constitute non-rhetorical devices for the cognitive scientists and are conceptual in nature. They are not random or arbitrary but epistemic occurrences that represent concepts that structure thoughts, attitudes, and actions.

However, they are different kinds of processes. In metaphor, one conceptual domain is understood in terms of another, a whole schematic structure (with two or more entities) is mapped onto another schematic structure. Metonymy only involves one conceptual domain, mappings occur within a single domain, not across domains, as in the case of metaphor, and is used to reference, for instance, to refer to one entity within the same schema, and to determine which aspect of the whole is the focus.

Kövecses claims:

the language of emotion may emphasize metaphoric or metonymic understanding of a given emotion, and different cultures may prefer one way of understanding rather than the other. The same can apply to a single culture through time. There can be a shift from one to the other, probably typically from metonymic to metaphoric understanding (2000: 176).

Regarding synecdoche, there is no broad consensus as to whether it constitutes a separate trope, a special form of metonymy, or whether it is subsumed within metonymy. Traditionally, this figure has been associated to the part for the whole ('Two heads are better than one'), the whole for the part ('Spain' for 'the Spanish football team'), species for genus (hypernymy, the use of a hyponym for the superordinate class: 'hoover' for 'vacuum cleaner'), or genus for species (the use of a superordinate for a hyponym ('vehicle' for 'car')). Some examples by Lakoff and Johnson are producer for product ('She

owns a Picasso’); object for user (‘The ham sandwich is waiting for his check’); controller for controlled (‘Nixon bombed Hanoi’). In this investigation, the focus is on metaphor, and because attention is exclusively focused on how Neruda favours a metaphorical understanding of the emotion of love, synecdoche falls outside the scope of my study.³³

The Idealised Cognitive Model Theory

In sonnet XI (CSA) Neruda wrote to Matilde Urrutia: ‘Tengo hambre de tu boca, de tu voz, de tu pelo,’ and ‘Estoy hambriento de tu risa resbalada, de tus manos color de furioso granero’ (2004a: 21). These lines can be analysed as how the mature poet talks about eroticism and his life with his wife Matilde. The poetry of this time echoes a more polished version of *VP*, although abandoning the free style, the poet disciplines himself and uses the ‘arte mayor’ (Rodríguez Monegal, 1966: 289). The image of the loved woman is depicted in a rich variety of ways in sonnet LXXV, where the poet creates a landscape that ends up transforming into his beloved. Rodríguez Monegal claims that the sequence of the hundred sonnets of love, or the ‘centuria’ as named by Neruda (2004a: 7), is organised via metaphor that is linked to the woman:

se organiza por otra parte en forma de un ciclo diario que es metáfora habitual del ciclo entero, en esa secuencia está contada la historia del amor despertado por Matilde Urrutia. No es una historia anecdótica, aunque contiene suficiente anécdota. Es una historia de trazos esenciales, de símbolos, de encuentros y pasiones que cifran la vida, el ser (1966: 312-313).

³³ See Pier Marco Bertinetto *Introduzione in Henry, metonimia e metafora* (1975), and ‘Metafore Tempo-Aspettuali’ (1992).

The above interpretation, as characteristic of a traditional literary analysis, does not account for how the poet and the readers store knowledge about love, and activate it when reading.³⁴ The mental representation that associates hunger and love arises from experiential input that forms a scenario, the Love is Hunger Scenario. This mental picture specifies what the situation entails, what causes it, what it is for, and so on (Simpson, 2004: 40). The image of love as hunger is part of an *idealised cognitive model* (ICM) that contains information about what is a typical domain of knowledge that is brought into play for processing and understanding experiences related to the emotion of love and nourishment. D'Andrade defines ICMs as follows:

A model consists of an interrelated set of elements which fit together to represent something. Typically one uses a model to reason with or calculate from by mentally manipulating the parts of the model in order to solve some problem (1995: 151).

ICMs can be activated by 'the minimal syntactic or lexical marker in a text' (Simpson, 2004: 40). The lines above activate part of a *folk* model of love, also known as a naive model, because it contrasts in a number of ways with the expert or scientific models found in psychology and philosophy (D'Andrade, 1995: 158). The sentences that Neruda chose to write do not constitute a depiction of the emotion as found, for instance, in psychology. Rather, the linguistic expressions in the sonnets compile a popular account of how people in Western societies experience this particular aspect of love. The model of love in question is a folk, popular model of love, not a scientific one.

Models are common to all competent members of a culture: 'that is, we know that others know the model, and we know that they know that we

³⁴ Literary critics' traditional interpretations of *CSA* (see Aguirre, 1967: 307; and Edwards in Neruda, 2004c: 17) are subjective and tend to agree with the critic's own understanding of the emotion, or in Margaret Freeman's words, 'literary critics will provide varying interpretations of the poem depending on their choice' (Barcelona, 2003: 256).

know the model.³⁵ Because the model is intersubjectively shared we do not need to state the obvious' (D'Andrade, 1995: 158).

Other than reader-response, the ICM theory also informs how conceptual metaphor structures emotion models, such as the Model of Love. Models are inherently metaphorical. Linguistic expressions denote metaphorical (and metonymical) understandings of emotions (like LOVE IS HUNGER). The metaphoric and metonymic nature of emotions, more precisely how people think and talk about them, are areas that have been studied only recently. In *Metaphor and Emotion* (2000), Kövecses emphasises a humanistic approach to figurative language and their role in human understanding:

Figurative language, including metaphor and metonymy, contributes a great deal to the conceptualization of emotion concepts. Some metaphors reflect (potentially) universal notions, such as the idea that anger is conceptualized as pressure in a container. Metonymies also denote universal aspects of emotions, such as the idea that anger is internal pressure, loss of muscular control, redness, a rise in body temperature, and loss of rationality. Other metaphors and metonymies may be specific to a culture, perhaps in part because their particular physical experience of anger is not shared by all cultures (2000: 188).

This investigation is interested in defining the model of love that underlies Neruda's poems to research the poet's conceptualisation of the emotion of love with attention to metaphor.

³⁵ See also D'Andrade (1995: 237; 1987: 112-148), Holland and Skinner (1987: 78-111), Kövecses (2000: 129-131), and Lakoff and Kövecses (1987: 195-221) for a definition of ICM.

Metaphor in Neruda

Neruda's poetic style has been extensively researched in conjunction with his biography and political affiliation by critics and friends of the poet, particularly as a means of analysing the correlation between the language in his literary works and the poet's worldview. In the words of the poet's friend Teitelboim: 'la nerudología es una disciplina que tiene representantes autorizados en casi todos los países de América y Europa, sin excluir algunos de Asia' (1994: 256). To date, the enquiry on the poet's characteristic manner of using words to express his thoughts still flourishes as interest in him does not cease to grow: 'aunque mucho del subsuelo de su poesía es aún tierra incógnita' (Teitelboim, 1994: 77).³⁶ In the view of Neruda's biographer and critic Rodríguez Monegal, his personality is much more elusive than appears at first sight. According to him, approaching the literary persona is inexorably linked to acknowledging the complexity of the poet's personal and public life, and how this conditions his literary style:

pero en este caso, las cautelas tan respetables se complican hasta el laberinto porque Neruda, además de ser un poeta (es decir: un ser que transmuta la carne y la sangre de sus afectos en verso), es también un político, y muy militante desde hace casi treinta años. De ahí que como poeta o como político Neruda no tenga vida privada. O, por lo menos apenas si la tiene desde 1936, sus mismos deberes de individuo particular y sus deberes de gran figura política de Chile también le imponen servidumbres, recatos y hasta disfraces. Por eso, todo intento actual de retrato en el tiempo bordeará necesariamente zonas de indiscreción, de reserva, de ambigüedad. Todo retrato de Neruda ha de ser forzosamente provisional y discutible. Pero también es inevitable. Porque pocos poetas han utilizado tanto su propia sustancia biográfica, sus furias y sus penas,

³⁶ Experts on Neruda whose work has proven very relevant to this thesis are Alain Sicard, Volodia Teitelboim, Robert Pring-Mill, Giuseppe Bellini, Ángel Flores, Emir Rodríguez Monegal, Jaime S. Blume, Noel Altamirano, and Hernán Loyola. Among the noteworthy biographers of Neruda are: Margarita Aguirre, Matilde Urrutia, Jorge Edwards, and Ilya Ehrenburg, the first Russian critic to translate contemporary Latin American poets, in particular Neruda (see Lozada, 1971: 24).

sus arrebatos transitorios, su oscura y firme trayectoria íntima, como lo ha hecho Neruda en los sesenta años de su residencia en la tierra (1966: 25).

Other experts, Alfredo Lozada among them, point out how earlier critics, or what he calls the 'prehistoria crítica' (1971: 19), contributed to promote research into the poet's work with emphasis on the stylistic analysis of his poetry.³⁷ In this respect, Neruda himself played a key part in raising awareness of his style with his own account of the views he held on poetics.³⁸ These views can be found in his poem 'Arte poética' in *R1*, essential and compulsory since Alonso included it in his studies on Neruda; in the prose 'Para una poesía sin pureza', written in 1935 as a prologue to the first number of *Caballo verde para la poesía*; in the poem in *R3*, 'Explico algunas cosas'; in the poem 'Los poetas celestes' in *CG*; in 'El hombre invisible' in *OE*; in 'Deber del poeta' in *PP*; and in 'Arte magnética' in *MIN*. Neruda also talks about his 'arte poética' in *B*:

Yo cambié tantas veces de sol y de arte poética
que aún estaba sirviendo de ejemplo en cuadernos
de melancolía
cuando ya me inscribieron en los nuevos catálogos
de los optimistas,
y apenas me habían declarado oscuro como boca
de lobo o de perro
denunciaron a la policía la simplicidad de mi canto
y más de uno encontró profesión y salió a

³⁷ One of the scholars in question is Isaac Felipe Azofeifa (see 'Pablo Neruda' in *Repertorio Americano*, 1935).

³⁸ Neruda himself recalled in *CHV*:

Otros miden los renglones de mis versos probando que yo los divido en pequeños fragmentos o los alargo demasiado. No tiene ninguna importancia. Quién instituye los versos más cortos o más largos, más delgados o más anchos, más amarillos o más rojos? El poeta que los escribe es quien lo determina. Lo determina con su respiración y con su sangre, con su sabiduría y su ignorancia, porque todo ello entra en el pan de la poesía (2004b: 316).

Following Teitelboim (1994: 20), every quote from Neruda will respect the poet's own punctuation characterised by the absence of initial question and exclamation marks, usually regarded as compulsory in Spanish, which became one of the poet's characteristic stylistic features: 'influido por Stéphane Mallarmé and Guillaume Apollinaire, arrasando con la gramática y las normas establecidas, hizo desaparecer de sus libros la puntuación y las mayúsculas' (1994: 101).

combatir mi destino
en chileno, en francés, en inglés, en veneno,
en ladrido, en susurro
(2004g: 27).³⁹

In the case of the Chilean laureate, since the beginning of his literary career, this duplicity of the poet's psyche and his writing awoke the interest of his contemporaries, among them, Federico García Lorca who considered him a true poet in his 'Presentación de Pablo Neruda':

Un auténtico poeta de los que tienen sus sentidos amaestrados en un mundo que no es el nuestro y que poca gente percibe. Un poeta más cerca de la muerte que de la filosofía, más cerca del dolor que de la inteligencia, más cerca de la sangre que de la tinta. Un poeta lleno de voces misteriosas que afortunadamente él mismo no sabe descifrar; de un hombre verdadero que ya sabe que el junco y la golondrina son más eternos que la mejilla dura de una estatua (1980: 13-14).

On reading through the expansive literary criticism on Neruda, one specific feature of his poetry becomes prominent as most critics seem to come to an agreement: the apparent simplicity of his poetic language. His love metaphors reject the refined, exotic, and artificial sensuality of poets like Rubén Darío, Julio Herrera y Reissig, and Leopoldo Lugones. There are no obscure cultural allusions to mythological beings in Neruda, no words describing rare precious stones or exotic plants. As a result, readers can sense the meaning because they feel they are on familiar ground: he is still talking

³⁹ Rodríguez Monegal believes that the poet shows a concern to define his poetry and his role as a poet from an early stage, contradicting the generally held belief that Neruda was a volcanic, intuitive poet, unaware of the traditions:

Esas declaraciones asumen, a veces, la forma de un poema, en la mejor tradición horaciana. Otras veces, son textos en prosa, artículos críticos, hasta declaraciones periodísticas. Pero en estos textos, a través de ellos, es posible recomponer una estética explícita y hasta programática de Pablo Neruda (Rodríguez Monegal and Santí, 1980: 64).

about topics as old as the traditional views on love and eroticism, and making them relevant to modern audiences.⁴⁰

Perhaps the most commented topic throughout the literary criticism on Neruda is the strong force of his metaphor. The treatment of this figure in particular has been the object of comprehensive investigation. Scholars like Durán and Safir discuss how Neruda, the sophisticated literary man, forms the metaphors; the rural countryside of the peasant provides the material. They highlight the poet's 'cultivated vagueness' in which meaning is intuitive rather than 'understood' becoming, in Neruda's hands, a powerful poetic device (1981: 8).

On other occasions, however, the opposite occurs, whereby it is the simple and direct image, often equally unexpected, that best conveys the poet's meaning: 'Desnuda eres tan simple como una de tus manos', he declares in sonnet XXVII' (2004a: 37).

Almost all studies on the poet include metaphor analyses and subsequent interpretations. In his book *On Elevating the Commonplace. A Structuralist Analysis of the 'Odas' of Pablo Neruda* (1987), Anderson focuses on how metaphor, together with metonymy, is a main technique that the poet uses to 'defamiliarize' the poetic language.

The only striking point that this critic makes in his analysis is that he gives prominence to this figure by acknowledging its value and its 'power' to communicate and convey original insights, although he seems to believe that such process occurs exclusively by transcending everyday language. Moreover, in the vein of Jakobson's dichotomy regarding metaphor and

⁴⁰ Durán and Safir prove this point with their interpretation of sonnet XII (CSA) that shows how Neruda's understanding of love and eroticism fits in the Western tradition:

kiss after kiss, he travels through Matilde's "little infinitude", her shores and rivers, her tiny villages, her genital fire, a fire that races through the slender pathways of her blood, which surges from below as a nocturnal carnation between being and nothingness, leaving only a glow in the dark (1981: 25).

metonymy and the syntagmatic and paradigmatic axes respectively, Anderson relegates metaphor to the same locus that ancient rhetoricians did. When he claims that metaphor is a device that contributes to 'elevating the commonplace' (1995: 78), he is depriving this figure of its cognitive value and its pervasiveness, for he emphasises only one aspect of metaphor as 'the figure through which the writer (specifically the poet) can display his originality and creativity' (ibid.). In this critic's view, metaphor becomes nothing else than a rhetorical device present in Neruda's language, which shows that Anderson gives importance exclusively to its tropological value. With this interpretation of the poet's style, he perpetuates the role of metaphor as belonging to the realm of literary language and stylistics, and assumes it is a rhetorical device that poets employ, in his own words, 'in the name of aesthetics' (ibid). In a manner now characteristic of obsolete understandings of this figure, he claims that it brings to light 'uncommon and unexpected resemblances', and that it consists of 'a deviation of pedestrian language that is used in everyday social interaction' (ibid), challenging the evidence provided by established contemporary metaphor theories regarding the complex mechanisms involved in metaphor processing.⁴¹ As a consequence, his approach is incapable of understanding, for example, the LOVE IS TIME conceptual metaphor manifested in the 'pedestrian' metaphorical expression in poem 20 (VP) 'es tan corto el amor' (2002: 35). Anderson's explanation simply cannot prove why the poet chooses to select these simple words from ordinary language to define and describe love. By no manner of means does this line become the deviation that Anderson talks about in his argument, nor does the understanding of the emotion as a brief period of time establish an unexpected resemblance. Rather on the contrary, the association that allows to talk about love in terms of time is evident and conventional. Therefore, his methodology cannot explain Neruda's

⁴¹ See Fauconnier and Turner (2002: 217).

conceptual metaphor LOVE IS TIME embedded in the metaphorical expression above.

Anderson also reports that the mechanisms to understand Neruda's metaphors, or what he calls his 'metaphorical transvaluations' (1995: 79), 'should be complemented by a tendency towards referentiality' (ibid.). In his view, metaphoric substitution and the operations involved in it 'deautomatize' the perception of the everyday object. However, his argument fails to account for the fact that the mental operations involved in processing everyday language are exactly the same as the ones required to understand a poetic text (see Lakoff and Johnson, 1980: 105, 115, 144, 146). Thus, Jakobson's view of substitution and contiguity applied to Neruda's poems collapses because there is no evidence to support that metaphor elevates common, everyday language, and that poetic discourse is conceptualised by individuals in a different manner to non-literary discourse.

In *El viajero inmóvil* (1966) Rodríguez Monegal provides an analysis of metaphors selected from *R*. Here the author speaks of 'metáforas brutales' (although he is actually quoting a simile: 'como un párpado atrozmente levantado a la fuerza', 1966: 307). The critic identifies the eyelid with the poet's vision of the changes in the world, and claims that it is an obsessive metaphor (ibid.). The metaphor analysis is carried out on the basis of ground and vehicle, a terminology that has been superseded from the perspective of contemporary poetics and rhetoric. Such a reading is deficient because by virtue of his reasoning, the literary critic merely highlights the obvious correspondence between the faculty of sight and 'la necesidad de ver', or the poet's capacity of discernment and perception, which constitutes an arbitrary interpretation of the poem. For the cognitive theorist, Rodríguez Monegal's argument raises two concerns. On the one hand, this scholar cannot explain why and where the poet's 'obsessive' metaphor originates and, as a result, he has to limit himself to merely underline its recurrent appearance in his poetry.

Consequently, the interpretation is subjective and lacking depth, because he concludes by justifying it as an obsession throughout his works with no other evidence than his personal sentiment. Rather than an image that persistently recurs in Neruda's poetry, the metaphorical expression can be explained as a prototypical entailment of the conceptual metaphor SEEING IS BELIEVING, and the schemata involved in this understanding.

A more consistent analysis of the poet's obsessive metaphors can be found in Blume's article 'Las metáforas obsesivas de Neruda' (1999). This critic identifies a series of metaphors that appear regularly, and that are repeated throughout Neruda's early poetry (*VP*, *CG*). From his methodological positioning, this critic claims that it is his place to decipher these recurrent metaphors from the stance of psychocriticism, and applies Mauron's psychocritic method to literary criticism by studying Neruda's work as a projection of the poet's personality. Choosing poems from different phases in the poet's literary trajectory, they are closely examined to establish commonalities regardless of the circumstances and biographical details that surround them. He then identifies the metaphors 'hundí la mano turbulenta y dulce' ('Del aire al aire'), and 'entrando como a la uterina originalidad de la entraña' ('El Héroe') (1999: 3-4). For Blume, these metaphors are embedded in what he calls 'una red asociativa de imágenes' (1999: 4) recalling poverty, death, and origin. He justifies the recurrence of such images as 'compulsión psicológica inconsciente que obliga al poeta a acudir en distintas épocas y circunstancias a un mismo y constante esquema metafórico' (*ibid.*). Blume succeeds in explaining how the poet conceptualises the experience of identity and projects it onto a target through metaphors that are present, in some form, in his early poems and are repeated throughout his works. The schema underlying the metaphorical expressions accounts for how the poet needs to use it to express the intensity of how he experiences the emotion. However, his analysis fails to show why, in the words of Blume, this 'estructura

psicológica permanece fundamentalmente la misma a lo largo de la obra del poeta' (Blume, 1999: 4), and the role that metaphor plays in it. When viewed as a conceptual metaphor, the obsessive metaphors turn out to be a conceptual metonymy: PENETRATING STANDS FOR KNOWLEDGE.

From the perspective of ICM theory it is possible to explain why this image is recurrent in his poems. In *VP*, the poet wrote 'mi cuerpo labriego salvaje te socava y hace saltar al hijo de la tierra' (2002: 9). The appearance of this metaphorical expression can be justified as a love or lust understanding of possessing, where the latter is conducive to reaching knowledge. From *VP* onwards, such conceptual figurative understanding will be repeated because it evokes an interrelated set of schemas that are used to reason about love, knowledge and identity.

In his article 'La búsqueda infructuosa en "Veinte poemas de amor y una canción desesperada"' (Flores, 1987: 53-62), Keith Ellis carries out an interpretation that focuses on similes in Neruda's poems, and fails to identify any metaphors, even the one concealed in the title that clearly conveys the metaphorical understanding LOVE IS UNSUCCESSFUL SEARCHING. He mentions that Neruda evokes the elements and compares them with the beloved (1987: 57) through simile, but does not explain why and how this is anchored in mental constructs, and restricts his study to a superficial justification and, at times, obvious validation of identification of correspondences characteristic of a traditional literary analysis. He then uses the term 'equivalencia' between woman and fire to conclude that 'el texto de los poemas es el mejor testigo para el lector' (1987: 57).

His approach neglects metaphor and metonymy even at the basic level of invoking their value as rhetorical devices. Although he identifies some of the mechanisms involved in metaphor processing (to create similarity and equivalence and correspondence), he does not associate them with the

consequences that this has for the poet's conceptualisation and understanding of the emotion of love.

The literary analyses of Neruda's poems, from those that focus on the text itself, such as Anderson's, to those that focus on the writer (biographical and psychoanalysis) as Blume's interpretation, tend to understand metaphor as a tropological device. Traditional literary criticism does not acknowledge metaphor as an operation of thought and a basic and fundamental process of the human mind. Nor does it account for how the poet's experience of the love emotion is embodied in his experience of the physical world. Most importantly, these studies claim that literary language exploits metaphorical systems that are different from everyday language, as in the case of Anderson's division between the commonplace and the poetic, literal and figurative styles.

Regarding the existing void in Neruda's criticism as to how creativity in literary works reflects the workings of the human mind, the Cognitive Poetics approach to Neruda's love poetry will provide a methodology that reconciles the insights of traditional literary theories and the contemporary theories of metaphor.

Chapter 2 Metaphor Analysis

Traditional literary critics are concerned with the historical context and the genre of the poem, biography, politics, tradition, and influences (Lakoff and Turner, 1989: 159). With regard to Neruda, this implies that the poetic love metaphors in his love lyric have been extensively studied and often scrutinised from many of these stances. Nevertheless, his love lyric has not been approached from the cognitive paradigm before. In this chapter I intend to carry out a cognitive poetic based and qualitative analysis of conceptual love metaphors in Neruda's poems.⁴² I will follow recent lines of research suggested by theorists like Reuven Tsur ('Aspects of Cognitive Poetics'), who refers to how New Criticism, Structuralism, and Formalism have treated 'these [literary] effects brilliantly' in what he considers to be a 'pre-theoretical manner' (2002: 279-318). In the view of cognitive theory, the cognitive analysis emerges as a pre-requisite for literary criticism because it is concerned with the role of conceptual metaphor in the way we understand a poem, or in Tsur's words, 'in a principled manner' (ibid.). The methodological and procedural underpinnings of Cognitive Poetics are core to this investigation because it facilitates an approach which falls outside the canonical approach to how Neruda's poetic love metaphors have been viewed to date.

These interpretations constitute some of many possible readings of Neruda's poetics from a traditional perspective, in Freeman's words: 'literary critics will provide varying interpretations of the poem depending on their choice' (Barcelona, 2003: 256). What unites all of them is the fact that there is no explanation of how critics reach their commentaries, since they 'are all

⁴² A basic conceptual metaphor is described by Lakoff and Turner as any metaphor whose use is conventional, unconscious, automatic, and typically unnoticed (1989: 51).

coherent with the poem's prototypical reading' (ibid.). Previous interpretations of his poems are based on 'insightful and illuminating' readings executed by Neruda's experts, or as Freeman points out,

their readings are shaped by the theoretical stances they take, whether psychological, sociological, historical, or deconstructionist, to name just a few. Readings thus generated of a single literary text exist side by side [...] vying for preferential acceptance with no means independent of the theories being used to determine their validity (Barcelona, 2000: 253).

In a preliminary study conducted for this investigation, I examined quantitatively over one thousand poems from *VP* to *EE*, which allowed me to identify a series of recurrent conceptual love metaphors throughout Neruda's poetic works in a career that spanned many decades.⁴³ This finding raised the

⁴³ The books considered in the poet's love lyric were: *VP*; *CD*; *R1*; *R2*; *CG*; *VC*; *TA*; parts of *E*; *CSA*; *B* (first section); *EE*; from *OE* the poem 'Oda al amor'. From *MIN* a number of poems were studied as they refer to love in volumes 3 ('Amores: Rosaura 1', and 'Amores: Rosaura 2'), and 5 ('Amores: Matilde'). *C* was omitted from the study as the portrayal of the emotion of love is too hyperbolic and romantic.

Eight scenarios were established: the Unity Scenario, the Force Scenario, the Love is Time Scenario, the Love is Contradictory Scenario, the Fire and Love Scenario, the Game of Love Scenario, the Immortality Scenario, and the Living Organism Scenario.

Each scenario is evoked by a number of central metaphors. The metaphors LOVE IS FUSION (*VC*, poem 'Odas y germinaciones I', 2006: 92; *CSA*, sonnet LXXXI, 2004a: 99; *HE*, 1957: 154; poem 9, 1957: 156; poem 10; *VP*, poem 'La estudiante', 2002: 180-181; *R1*, poems 'La noche del soldado', 1958: 45-47; 'El joven monarca', 1958: 52; and 'Caballero solo', 1958: 105-107; *R2*, poems 'Material nupcial', 1958: 55-56; and 'Agua sexual', 1958: 103-104); LOVE IS A JOURNEY (*VP*, poems 10, 2002: 20; 'Tus pies', 2006: 25; 'Tus manos', 2006: 26-27; 'Siempre', 2006: 56; in 'Odas y germinaciones III', 2006: 95; in the poem 'El hijo'; *VC*, 2006: 39; in *R2*, specifically in the poem 'Barcarola', 1958: 78-80; in *CD*, 2002: 40; in *VC*, poem 'Tú venías', 2006: 73; in *EE*, poem LXIV, 2004d: 106; in *VP*, poems 1, , 2002: 9, 'Odas y germinaciones, II', 2006: 93, in *VC*, poems 'Las muchachas', 2006: 72; and 'La carta en el camino', 2006: 117; in *OE*, the ode 'Oda al amor', 1995: 78-79); LOVE IS POSSESSING (*VC*, poem 'La pregunta', 2006: 59; *VP*, poem 13, 2002: 24; and poem 14, 2002: 28; *CD*, 2002: 40; *CSA*, 2004a: 40, 2004a: 63, 2004a: 82; *E*, 2003a: 129), and LOVE IS WAR (*CSA*, III, 2004a: 13; *R3*, 1957: 244; *VC*, poem VI, 2006: 101-103; *E*, poem 'Testamento de Otoño', 2003a: 128; *VP*, poems 1, 2002: 9, and 7, 2002: 16; *CG2*, poem 'El amor', 1955: 184; *VC* 'La bandera', 2006: 80, 'El monte y el río', 2006: 77-78; *CSA*, sonnet XXIII, 2004a: 33) evoke the Unity Scenario. The metaphors LOVE IS HUNGER (*E*, poem 'Poema de Otoño', 2003a: 127; in *VC*, 'Ausencia', 2006: 43; in the poem 'El Tigre', 2006: 47; in 'El cóndor', 2006: 49; 'Tú venías', 2006: 73-74; and in poem VI, 2006: 101), and LOVE IS PAIN (*VC*, 'El sueño', 2006: 65-66; *VP*, poem 'El daño', 2006: 62; *VC*, poem 'El amor', 2006: 55; *CSA*, sonnet LXII, 2004a: 77; *VP*, 2002: 26; *TA*, poem 'Los versos del Capitán', *B*, 2005: 320-321) evoke the Force Scenario. The metaphors LOVE IS A BRIEF PERIOD OF TIME (*VP*, poem 20, 2002: 128), LOVE IS GOING BACKWARDS IN TIME (*VC*, 2006: 95), and LOVE IS SEIZING THE MOMENT (*CSA*, sonnet XCV, 2004a: 113) evoke the Love is Time scenario. The metaphor LOVE IS CONTRADICTION evokes the Love is Contradictory Scenario (*CSA*, sonnet LXVI, 2004a: 81; *VP*, poem 20; *E*, 2003a: 73; *CSA*, sonnet XVII, 2004a: 27; sonnet XX, 2004a: 30; sonnet XLIV, 2004a: 56; sonnet LXXI, 2004a: 86; *TA*, poem 'El amor' 2005: 325). The metaphor LOVE IS FIRE evokes the Fire and Love Scenario (*VC*, poem 'El viento en la isla', 2006: 34; *B* (*TA*); poem 'Fulgor y muerte de Joaquín Murieta', 2005: 340; *VC*, poem 'Si tú me olvidas', 2006: 68; and

question of why the poet consistently used the same structuring conceptual metaphors regarding his portrayal of the emotion of love. This point has been resolved in the past by literary critics by concluding that the metaphors of this kind are obsessive: ‘en sesenta años de ministerio poético, aquella metáfora de hundir raíces o manos en una determinada materia se convertirá en una verdadera obsesión’ (Blume, 1999: 2). In this chapter, I will set out to examine those cases that literary critics have treated as ambiguous or problematic, with special attention to being of a compulsive nature: ‘no deja de ser sintomático el hecho de que ya en el primer poema de esta obra inaugural aparezca una imagen como la de la tierra abierta y penetrada, imagen que se consolidará en el lenguaje habitual del poeta hasta el punto de constituirse en una metáfora compulsiva’ (ibid.). I will proceed to do so from a cognitive poetic stance, in order to prove whether in fact this is the case, or whether they constitute conventionalised ways of understanding the emotion of love in Western culture. For this purpose, I will concentrate on the recurrent examples of obsessive metaphors in *CSA*, although references to other works will be made only when relevant to illustrate my argument.

poem VI, 2006: 103). The metaphor LOVE IS A GAME evokes the Game Scenario (*VP*, poem 5, 2002: 13). The metaphor LOVE IS IMMORTAL evokes the Immortality Scenario (*VC*, poem ‘La muerta’, 2006: 77-78; *E*, 2003b: 18; *CSA*, sonnet XXIII, 2004a: 33; *MIN*, poem ‘Amores: Terusa (1)’, 1964b: 10; *CSA*, sonnet XCII, 2004a: 110). The metaphor LOVE IS A LIVING ORGANISM evokes the Living Organism Scenario (*VC*, poem ‘Epitalamio’, 2006: 109; *TA*, poem ‘Resurrecciones’, 2005: 325; *VC* ‘La carta del camino’, 2006: 120; *CSA*, sonnets XXVIII, 2004a: 38; XLIV, 2004a: 56; LXXIII, 2004a: 88).

Each metaphor appeared in numerous versions and entailments throughout the books examined. For example, the conceptual metaphor LOVE IS A JOURNEY presents the following versions: LOVE IS A DESTINATION, LOVE IS LONELINESS, LOVE IS NOSTALGIA, LOVE IS WAITING, LOVE IS WANDERING, LOVE IS SEARCHING, and LOVE IS EXPLORING. The metaphors relate to each other by acting as an entailment at times or by completing the understanding of the emotion in some partial way.

Sonnet I

The first noticeable thing regarding this composition is the metrical system of the poem. Started by Neruda in 1957, *CSA* appeared on 5 December the same year in a private edition by subscription (Aguirre, 1967: 25). The poet uses the classical device of sonnets, dedicated to the loved woman. Throughout these hundred poems, he abandoned the free verse that had characterised his previous works: 'el poeta del verso libre y serpentino de las *Odas* se somete voluntariamente a la disciplina del soneto y practica muchas veces el verso de arte mayor' (Rodríguez Monegal, 1966: 289). Following the style in the tradition where the poet addresses his beloved, Neruda wrote in his dedication to Matilde:

Señora mía muy amada, gran padecimiento tuve al escribirte estos mal llamados sonetos y harto me dolieron y costaron, pero la alegría de ofrecértelos es mayor que una pradera (2004a: 7).⁴⁴

In spite of the fact that in this book the poet appears to have disciplined himself in the use of the metre and verse to produce his 'sonetos de madera' (Neruda, 2004a: 7), Neruda's use of the fourteen line poem in *CSA* requires special consideration, for his is a developed and transformed sonnet compared to the traditional one. This can be illustrated with the opinion of Ben Belitt, according to whom Neruda wanted to capture the *claritas* of love

⁴⁴ All the poems in this book are inspired by Neruda's wife at the time, Matilde Urrutia. On the woman that motivated Neruda to compose the sonnets, Edwards states in his prologue to *CHV*:

La Matilde de la poesía madura y otoñal de Neruda, creación poética, desde luego, y no personaje estrictamente biográfico, pero creación elaborada sobre la base de elementos de la realidad y de la biografía, es una Matilde jardinero, experta en hierbas silvestres, cocinera. Es, además, una mujer de greda, de artesanías del Sur (Neruda 2004c: 16-17).

by the 'profanation' of the sonnet that, nevertheless, retains the classical vein of the Spanish masters. This critic claims:

despite its careful count of fourteen lines apiece, [he] omits both the end rhymes and the metrical profile which dynamize the "sonnetification" of feeling and argument, and leaves the thought to work its way through tercets and quatrains as an act of nature' (Bloom, 1989: 146).

From the positioning of the theory of poetic conceptual metaphor literary analysis supported by experts like Lakoff and Turner (1989: 141), it is possible to look at the love constructions in this sonnet in a manner that allows the cognitive critic to perceive how different conceptual metaphors overlap and interact to provide a complex result, rather than merely examining metaphors one by one.

A first reading of the sonnet shows the presence of certain metaphors that may seem obvious. What some literary critics may initially view as a basic analysis requires, however, a pre-metaphorical mental process of analogical reasoning that involves conceptual metonymy: the name Matilde stands for the woman (biographical or idealised), and the beloved woman stands for 'nombre de planta o piedra o vino'.⁴⁵ In this poem, the beloved typifies the organic and the essential, and is portrayed as a symbol of earthly processes that represents the primeval. In the sonnet she is also compared to flowing water, suggesting images of a nourishing river, and with a tunnel that leads Neruda to the unknown, reiterating the traditional belief that depicts the female figure as a mystery or enigma to the poet and the artist.

⁴⁵ This thesis takes this premise as a starting point and focuses only on poetic metaphor and its embodiment in the emotion of love. A metonymical understanding of love is recalled by the metonymies HUNGER STANDS FOR LOVE, INTIMATE SEXUAL BEHAVIOUR STANDS FOR LOVE, and PHYSICAL CLOSENESS STANDS FOR LOVE (see Kövecses, 2000: 124). Metonymy will be referenced in connection with metaphor for the reader to be aware of a complete view of how these two figures interact (see Radden, 2000: 93-108).

In the past, certain traditional interpretations of *CSA* attended to the syntactic structure of the sentences in relation to the stanzas, this being the focal point of attention for many of Neruda's literary works. Belitt makes the comment on how the sonnets combine a number of these elements:

marked density, parallelism, repetition, and a [...] prosody so adroitly fused with the "Italianate" as to create a continuous texture of two end rhymes used six and eight times respectively- all point the way to the sources in Quevedo and Góngora so highly esteemed by the poet (Bloom, 1989: 148).

In terms of content, the poem is relatively straightforward: in the first quatrain, Matilde's name is evoked to progress onto a description of the woman in the second quatrain. In the first tercet, the poet claims to have encountered the name of his beloved. The second tercet expresses the poet's passion.

A more careful reading beyond syntactical devices indicates the abundance of conceptual metaphors that are so basic to our understanding that 'we use them unconsciously and automatically, without effort, as part of our ordinary language' (Lakoff and Turner, 1989: 141). Such is the case of line 4, where the poet uses onomatopoeic alliteration that conveys distinctive rhythms with the combination 'estío' and 'estalla', a plain device that, despite its simplicity, and the fact that it is relatively easy to notice, experts like Alonso related to a hermetic poetry and a progressive alienation of the poet within himself (1997: 111-115). A cognitive interpretation understands this form or pattern as an image-metaphor. Image-metaphors have in Cognitive Poetics a special function: 'part of the point of [...] poetry is to make the readers go through the process of an imaginative construction in ways that tax our conventional expectations' (Lakoff and Turner, 1989: 94). Lakoff and Turner refer to cases where a source image is mapped onto a target domain

which contains an image. Line 4 maps the image of summer and its association with light and luminosity onto the domain of explosion (like bursting, blast, outburst, etc), which is more abstract and, therefore, completes the mental picture that, in this case, brings together the image of explosion as mapped onto the domain of summer, evoking synaesthetic stimuli.⁴⁶

A more interesting example of image-metaphor appears in the expression in line 6 'rodeados por enjambres de fuego azul marino'. Here the poet is evoking a swarm of insects to suggest that they are made of fire. How can fire be conceptualised as being blue colour and as attributed the animated capability to fly like an insect? This line triggers an image-metaphor that maps the blue of the deep ocean ('azul marino') on the colour of fire, involving sensory mappings: the colour of mapping is direct, while the sound of the mapping occurs by associating the secondary image that refers to how the boat is surrounded by the insects.

A global reading of the poem provides more than just one justifiable commentary, which means that more than one interpretation of this sonnet may be possible. I will pursue the claim that for the poem to be metaphorical it must have a SD and a TD. In this case, the source is the emotion of love and the targets are at least two, namely, knowledge and journey.

I will firstly concentrate on the conceptual metaphor POSSESSING THROUGH LOVE IS KNOWLEDGE, a blend that in the poem is associated to the conceptual metaphors LOVE IS KNOWLEDGE and LOVE IS POSSESSING, which becomes evident in the last tercet. I will consider that this conceptualisation of the emotion activates the Unity Scenario.⁴⁷ Kövecses claims that THE OBJECT OF LOVE IS A POSSESSED OBJECT ('you are mine and I am yours') has not been studied or given importance, perhaps because it is so obvious (2000: 27).

⁴⁶ See Bretones Callejas, 2001 for a study in figurative cognitive functions and synaesthesia.

⁴⁷ In my reading, conceptual metaphors underlie linguistic expressions, like poetic discourse, which activate scenarios that constitute cognitive models.

Reinforced by metonymical implications regarding physiological, expressive and behavioural responses of love, the notions that to possess is to know and that the evidence of possession stands for knowledge interact in the poem to form a unified interpretation of fusion, in what Lakoff and Turner interpret as 'sheer density of image-metaphor and metonymy' (1989: 106).⁴⁸ Fitting into the Western tradition of praising the beloved, the poet is appealing to what these cognitive scholars define as an important part of the power of metaphor: 'it calls upon our deepest modes of everyday understanding and forces us to use them in new ways' (1989: 214).

One way in which the poet achieves this result is by succeeding in eliciting social conventions and attitudes that relate to the emotion of love in the Hispanic love tradition, for example by using main beliefs about love that are already present in Western culture (like love and possession). By doing so, Neruda recovers, and in great measure alters at the same time, the rituals, customs, and attitudes handed down in a historical line, in the same way his predecessors did:

parece como si Neruda, al volver a la forma clásica del verso, volviera también al mundo visual del Renacimiento en que triunfó precisamente el soneto. Pero hay un motivo tal vez más sutil que justifica esta exposición del arte de las grandes pinacotecas europeas. Porque el poeta trata en su libro a su amada como los grandes pintores trataron a sus mujeres. Apasionados por su belleza, glorificaban su carne con la tela. Ahora Neruda levanta este edificio de palabras para glorificar otra mujer (Rodríguez Monegal, 1966: 311-312).

⁴⁸ Turner describes metonymy as 'a cognitive process wherein one thing closely related to another in a single conceptual domain is used to stand for that other thing' (1987: 21). According to him, metonymies are diverse, and often they depend on conventionalised cultural associations:

Thus when we speak of someone's "dark side", we can mean *metonymically* that it is an evil side, or *metaphorically* that it cannot be seen, that is, we have no knowledge of it. Frequently, both senses are used to reinforce each other, since the unknown is often feared and seen as evil (ibid.).

Also in the last tercet, another figure surfaces, the LOVE IS FUSION conceptual metaphor. The inherent images in this conceptual metaphor have been considered in literary criticism on the poet as obsessive and recurrent constructions. I suggest that it constitutes an example of how the poet references the Love is Unity Scenario, and completes the meaning in connection with the metaphor LOVE IS A JOURNEY in line 8 ('desembocan en mi corazón calcinado'). In this manner, the conceptual metaphors interact to yield an understanding of love and passion that can be identified as LOVE IS THE UNION OF TWO COMPLEMENTARY PARTS. In my reading these metaphors evoke the Love is Unity Scenario because I consider JOURNEY to be one conceptualisation of achieving union, linking physical love to views of knowledge and unity.⁴⁹ This understanding of the emotion that could seem apparent and unimportant for certain theorists constitutes, on the contrary, an extraordinary complex mental process, as emphasised by Lakoff and Johnson:

what is real for an individual as a member of a culture is a product both of his social reality and of the way in which that shapes his experience of the physical world. Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us (1980: 146).

⁴⁹ Other possibilities for the metaphorical realisation of the UNITY metaphor are achieved through simile, also understood as analogy or extended metaphor, as appears in sonnet XXIII, in line 8 ('somos como una sola vida'). The interesting thing here is how the poet, conforming to the tradition from Greco-Roman lyric, evokes the *carpe diem*, extends and elaborates the UNITY metaphor to the component that establishes that through unity the lovers become immortal, as realised in the last tercet (here the poet is using A LIFETIME IS A DAY and pointing out the breakdown of that metaphor at the crucial point, namely, mortality) (see also Lakoff and Turner, 1989: 69).

Sonnet II

The cognitive analysis applied to this sonnet combines the examination of textual patterns in Neruda's poem and my own interpretation, founded on conceptual metaphor. This time, I will focus on how this poem shows the ways in which poetry can use our common metaphorical conceptualisations powerfully.

In the first line the poet makes use of the traditional vocative formula to address his beloved through linguistic expressions. Neruda puts to use the traditional rhetoric device of invocation and lament, thus managing to balance romantic outcry with Gongoristic refinement, through the parallel syncopation of the key word 'Amor'. The poet laments his loneliness as he sees himself as a wandering traveller until he joined his beloved. This understanding of the first quatrain is effortless and automatic. In the second quatrain the poet reiterates the fact that they are now reunited, and insists on the difficulties that separated them.

This global reading entails, as a matter of actual fact, a complex system that involves processing metaphor. With regard to this point, Turner makes an important claim concerning the poetic metaphor. As indicated by him, metaphoric processing should be understood as a tactic on the part of the reader, so that 'in this way, metaphor may legitimately be viewed as one type of literary strategy that colours people's imaginative understanding of texts and real-world situations' (Katz, Cacciari, Gibbs, and Turner, 1998: 112). The stylistic devices that I just pointed out conceal immediate basic conceptual metaphors. The underlying conceptual metaphor at work that will be the focus of attention in the first place is LOVE IS A JOURNEY. This metaphor involves understanding one domain of experience, love, in terms of a very

different domain of experience, journeys. More technically, the metaphor can be understood as a mapping (in the mathematical sense) from a SD (in this case, journeys) to a TD (in this case, love). The mapping is tightly structured. There are ontological correspondences, according to which entities in the domain of love (e.g., the lovers, the love relationship, their common goals) correspond systematically to entities in the domain of journey (the travellers, the vehicle, destinations). Applying Lakoff's terminology to the traditional analysis where love is the vehicle, and journey is the tenor, Lakoff and Johnson claim that people use a less abstract concept like journey (SD) to reason about the complex concept of love (TD). Journeys can be counted in hours, days, and months and so love can be conceptualised in terms of travel through temporal understanding of the definition of love. This is founded on 'the relative motion with respect to us, with the future in front and the past behind' (1980: 44) that both the concepts of time and space share in our culture.

At this point, a second conceptual metaphor comes into play, LOVE IS FUSION, which I will interpret as an extension of the above JOURNEY metaphor. Extending is a very common resource used by poets as it allows them not only to use a conventional metaphor but also to include another possibility added to the ordinary conventional metaphor. This manner of proceeding normally involves the introduction of new conceptual elements that refer to the SD by the use of various linguistic devices. In this way, the conceptual mappings that now are brought to interact in the poem are the belief that through a journey one can achieve unity, giving rise to the image of the union of the lovers, and how fusion becomes unity ('con todos confundidos', in line 13).⁵⁰

⁵⁰ Another apparent example of extending can be found in poem 5, in *VP*: 'Eres tú la culpable de este juego sangriento' (2002: 13). Here the ordinary conventional metaphor LOVE IS A GAME is extended to the metaphor LOVE IS A BLOODSHED GAME. The poet has expanded the conventional metaphor to a less usual aspect of the notion of a game.

Elaborating is another mode of poetic thought which is often used by poets. In this process, some elements of the SD are presented in an unconventional or unusual way. An interesting point that Lakoff and Turner make is:

As always, when we say that the poet is elaborating the schema or extending the metaphor, we mean that we, the readers, are doing the elaborating and extending in ways that we take to be indicated or at least suggested by the poem (1989: 67).

By presenting a metaphor in an unconventional way, readers are forced to reason differently about a certain aspect of the emotion of love. This can be seen in the first quatrain in sonnet II, where Neruda elaborates the metaphor LOVE IS A DESTINATION:

Amor, cuántos caminos hasta llegar a un beso,
qué soledad errante hasta tu compañía!
(2004a: 12).

Here the LOVE IS A DESTINATION conceptual metaphor interacts with another secondary metaphor, namely LOVE IS A LONELY JOURNEY, which implies that the poet is a lonely wandering traveller; the roads ('caminos') correspond to the roads, in spatial terms, where the poet was searching for love; the ultimate destination is the lover's company. By elaborating, Neruda transmits this meaning in a series of intertwined compelling metaphors so that the reader empathises and comprehends what the poem is about. Notice for instance how the poet repeats the word 'juntos' in lines 5-8 to maximise this effect and complete the meaning of the metaphor.

The new image constructed by the poet is an extension of our normal mode of understanding the experience of love in terms of the experience of travel and journeys. The cognitive analysis shows the power of revelation to

expose to view hidden meanings beyond the surface of the poem like the poet's loneliness to reinforce his image of love and the value that he places on the emotion. This is achieved through a series of orientational metaphors that entail cases where a concept organises a whole system of other concepts with respect to one another as primarily relating to spatial organisation in this sonnet.

Sonnet III

One first particularity that requires consideration in relation to this poem is the range of apparently contradictory epithets regarded as belonging or applying to love ('Áspero amor', 'violeta', 'matorral', 'lanza' in lines 1-4) which runs over into the whole sonnet, also expressed through verbal forms ('precipitaste' in line 5, 'me cercaba' in line 12, 'lacerándome' in line 13). In particular, I will consider the mechanisms underlying examples like these as they constitute powerful poetic compositions that consist of 'metaphors through which we understand other things as people' (Lakoff and Turner, 1989: 72). Personification is a device that enables knowledge to be exploited to its highest possible degree, or in their words of Lakoff and Turner, 'to use insights about ourselves to maximal effects, to use insights about ourselves to help us comprehend such things as forces of nature, common events, abstract concepts, and inanimate objects' (ibid.).⁵¹

The personification underlying the whole poem can be described as an ontological metaphor because it associates activities and ideas related to the emotion of love to ideas with entities and substances. The personification is effected by assigning a human predicate ('te dirigiste', 'precipitaste', 'me cercaba sin tregua', 'lacerándome', 'abrió') to the inanimate and abstract term that describes the emotion of love. This phenomenon foregrounds the passivity of humans towards emotions, and goes a step further by reversing the expected role, resulting in the emotion being active, against which the poet remains passive. Constructions of this type can be considered as mechanisms to reinforce this particular reversal of roles since, as Kövecses

⁵¹ The conjectures regarding the use of personification go as far as Demetrius, who in *On Style* pointed out: 'in Aristotle's opinion the best form of metaphor is the so-called active metaphor, when inanimate objects are introduced as active, and endowed with life' (1953: 220).

puts it, this conceptualisation is primal because it understands the emotion ‘as a tendency towards inaction to be the Agonist and the entity that exerts force on the Agonist typically overcomes it to be the Antagonist’ (2000: 63).⁵² All through the poem, mappings abound that strengthen this perception of the emotion as animate: they make up a complex blend of both humane and animate through referencing of mental and physical qualities. This result is achieved by attributing random, and yet familiar, epithets to love (‘violeta coronada de espinas’, ‘lanza de dolores’). Once again, the poet is using onomatopoeic devices in ‘corola de la cólera’ (in line 3), with biblical allusions that render the evocation of suffering and pain associated with divine love (‘espadas y espinas’, in line 13).⁵³ This manner of proceeding puts into practice the familiar idea of assigning to the emotion of love the capacity to inflict pain on a human being by any method. In this case, the emotion causes the poet extreme physical suffering with thorns and fire, emphasis being placed on bodily pain. This metaphor highlights certain aspects of love experiences, such as the undergoing and bearing of distress and pain, and hides others, like the conceptual metaphors related to force that include LOVE IS MAGIC and LOVE IS INSANITY, which have been omitted here because they are not recurrent in Neruda’s love lexicon.⁵⁴ Not all metaphors used by the poet fit into the conventional metaphor description mentioned above. In

⁵² In sonnet XXVIII (CSA), the version LOVE IS A GROWING ORGANISM is apparent:

Pero en nosotros nunca se calcinó el otoño.
Y en nuestra patria inmóvil germinaba y crecía
el amor con los derechos del rocío
(2004a: 38).

One example of personification appears in VC, as LOVE IS BORN, in the poem ‘Epitalamio’ (2006: 109). Another example appears in the poem ‘Resurrecciones’ in TA, which is included in B (2005: 325). Another version of the LOVE IS A LIVING ORGANISM metaphor is LOVE NEEDS CARING AND DEFENDING, which appears in ‘La carta del camino’ (2006: 120). In sonnet XLIV, the metaphor LOVE IS A LIVING ORGANISM is extended by Neruda as an active metaphor or personification, where love has two lives in the poet’s view. This metaphor relates to the LOVE IS CONTRADICTION metaphor completing this understanding of the emotion (2004a: 56). In sonnet LXXIII, the metaphor LOVE IS A CONSCIOUS ORGANISM is presented (2004a: 88).

⁵³ For Lakoff and Johnson, these associations are possible by virtue of ‘the Westernization of cultures throughout the world’ (1980: 145).

⁵⁴ Further studies could consider why the poet does not favour these entailments in his works.

particular, this conceptual metaphor downplays those experiences that fit LOVE IS A PHYSICAL FORCE metaphor. In the view of Lakoff and Turner:

By “downplaying,” we mean that it is consistent with, but does not focus on, experiences of love that could be reasonably described by “There is magnetism between us,” “We felt sparks,” etc. Moreover, it hides those love experiences that fit the LOVE IS WAR metaphor because there is no consistent overlap possible between two metaphors (1980: 149).

Considering this interpretation, I will analyse the poem with the view that the underlying metaphor that structures the whole sonnet is LOVE IS A FORCE, responding to the premise that a cause leads to emotion and emotion leads to some response. In Kövecses’ opinion, this can be understood as part of the love is a physiological force schema.⁵⁵ The mapping that entails love as suffering is deeply embedded in Hispanic culture and has clear and long established religious connotations. Here it interacts with the first metaphor ‘abrió en mi corazón un camino quemante’ (line 14).⁵⁶ Apart from its roots in the Hispanic-American tradition, the notions of love and romance, or what scholars like D’Andrade refer to as ‘the game of romance’ or ‘the cultural system of romance’, constitute a ‘cultural idea’ that acquires ‘motivating force’ when the account of the poet as an actor ‘in the world of romance’ becomes operative (1995: 236-237).

⁵⁵ Particularly in other poems by Neruda, entailments of the metaphorical conceptualisations that understand love as a force are, for instance, hunger (*E*, poem ‘Poema de Otoño’, 2003a: 127; in *VC*, ‘Ausencia’, 2006: 43; in the poem ‘El Tigre’, 2006: 47; in ‘El cóndor’, 2006: 49; ‘Tú venías’, 2006: 73-74; and in poem VI, 2006: 101), and thirst (in *RI*, the poem ‘Ritual de mis piernas’, 1958: 57-58; in *VC*, the poem ‘Ausencia’, 2006: 43). Notice that elements that associate illness and agitation with the emotion of love as a force are absent in Neruda’s love lyric.

⁵⁶ The LOVE IS PAIN metaphor appears in *VP*, where the poet wrote: ‘cuánto te habrá dolido acostumbrarte a mí’ (2002: 26) and in the poem ‘El daño’ (*VP*). Later on, it can be found in poems like ‘El sueño’ (*VC*, 2006: 65-66), and in the poem ‘El amor’ (*VC*). Examples in *CSA* are sonnets LXI, and LXII. An entailment of the LOVE IS PAIN metaphor is constituted by the LOVE IS A DEADLY CONDITION metaphor. It appears in sonnet LXVI, where love has changed from intense pain to mortal danger (2004a: 81). Other examples are found in *TA*, in the poem ‘Los versos del Capitán’ (*B*) (2005: 320-321).

Kövecses' view of the rich and complex mechanisms involved in comprehending emotions is illustrated by him as follows:

Self (S) is emotionally calm, but then an external event happens suddenly that involves S as a patient and disturbs S. The event exerts a sudden and strong impact on S. Emotion (E) comes into existence, and S is passive with regard to this. E is a separate entity from S and it exists independently of S (2000: 128).

Applying this schema to Neruda's understanding of love in the poem, it could be said that, as a result of the emotion of love, S (the poet) becomes agitated, followed by a series of changes taking place due to the brain production of different hormones, once again due to the human anchoring on physiology. As Kövecses explains: 'E is intense. S's experiences of E are primarily of physical sensations inside the body. S shows his emotion through a variety of expressive acts' (2000: 128). As this scholar points out, the skeletal schema emerging from his description of emotion contains the following aspects: 'it has a cause, the cause produces the emotion, the emotion forces us to respond' (ibid.).

My interpretation differs considerably from that of literary critics like Durán and Safir. They propose a definition of what they claim to be Neruda's perception of the emotion of love. In their view: 'love, Neruda seems to say, can be explored in its delights without the fear of suddenly losing it' (1981: 25-26). They maintain that with *E*, *CSA*, and *B*, Neruda built a new vision of love that is accompanied by a distinctive and more subtle style, with surprises and unexpected adjectives (1981: 30). However, from a cognitive poetic reading, the claim by these literary critics regarding how the poet's vision of love changed significantly from the early *VP* in relation to his late works becomes a rather vague assumption. The findings resulting from the study I conducted point in the direction that he continued to understand love as a force under

which he remained passive throughout his literary career.⁵⁷ This interpretation enters in direct contradiction with what critics like Rodríguez Monegal wrote about Neruda. This literary critic claims that in *VP* 'hay otra forma posible del amor: la posesión en vez de la espera o el ensueño; que hay otra nota en su poesía futura: la asunción viril del mundo' (1966: 194-195). Referring to his poems, he observes that 'el joven [...] manifiesta en su verso el ímpetu que fecunda a la mujer como la semilla a la tierra' (1966: 195-196). This makes up the criticism on the poet that focuses on how the poet recalls the persistent idea that only emphasises his fixation on sexual metaphors that associate the emotion of love and dominating the woman.

The LOVE IS POSSESING metaphor appears linked to the object of eroticism. This has been noted by Rodríguez Monegal in the sense that sexual drive is assumed by the poet in an attempt to fulfil his own masculinity 'como si en la mujer, en los atributos de la mujer, el joven proyectara ese impulso viril que necesita para realizarse' (1966: 195-196). The cognitive analysis shows that Neruda's is a conventional view on possession rather than a compelling need to express this aspect of the emotion. With regard to being obsessive, the metaphor does not respond to a compulsive need to manifest this particular aspect of love since it is analogous, for instance, to the tradition that can be found in *The Song of Songs* in the Bible that conform to accepted means of comprehending love as possession as generally accepted aspects of love and eroticism. In my reading, I will interpret this conceptual metaphor as an entailment of the UNITY metaphor, which the poet combines here with another generalised understanding of love, namely LOVE IS A FORCE. Therefore, these structuring metaphors are not exclusive of each other but

⁵⁷ The LOVE IS A FORCE metaphor can be found in other love poetry books by Neruda following after *VP* (already present in poem 14: 'cuánto te habrá dolido acostumbrarte a mí', 2002: 26). Some entailments of this conceptual metaphor are LOVE IS PAIN, which appears in *VC*, in the poems 'El daño' (2006: 62), and 'El sueño' (2006: 65-66). Another entailment of the FORCE metaphor is LOVE HURTS, also in *VC*, in the poem 'El amor' (2006: 55). Other examples of this entailment are found in *TA*, in the poem 'Los versos del Capitán' (*B*) (2005: 320-321).

complete the meaning in understanding two aspects of love, as unity and as a force. In my preliminary examination of the poems from *VP* to *EE* I found no evidence to support the point made by literary critics that the poet's understanding of the emotion evolved from a conceptualisation of love as a force into one of love as possessing. Thus, force does not precede unity in his vision of love, but they appear to alternate and combine in a pace that seems the normal way for us to accept that such distant conceptualisations of love are in fact operative in our cultural understanding of the emotion.

Sonnet V

In this famous poem Neruda addresses once more his wife Matilde.⁵⁸ In this sonnet the poet references the origins and the country of his beloved (see also the first quatrain and the last tercet of sonnet XXIX, 2004a: 39). In the words of Aguirre, 'los Cien sonetos están escritos a la mujer amada, para perpetuarla' (1967: 307) because, in her opinion, Neruda has chosen the final companion.

The first stanza portrays the poet's own view of his love for Matilde. For Edwards, the figure of Matilde symbolises in Neruda 'el más profundo erotismo unido a la paz doméstica, la pasión tranquila' (Neruda, 2004c: 17). In Durán and Safir's view, what the woman's love signifies for the poet has also changed. Before, he considered the woman's love as a force that would transform him, now he is the one to transform his beloved and mould her into the combatant he needs to march along beside him. Love and passion are present without the anger from his early poetry. His concept of love has been expanded: the lovers are no longer isolated; they are part of a cause. He has now found the woman, political overtones have receded and a more purely erotic tone comes forth again; but the poet's love for the woman he has chosen never falters, and this sense of fulfilment permeates all the volumes of his mature love poetry (1981: 25-32). The readings that focus on biographical detail render a subjective interpretation on the part of literary critics, and therefore cannot be substantiated by any evidence other than their own personal account. A cognitive interpretation of the second stanza sheds light on aspects of his poetry disregarded until now, which shows that there is an

⁵⁸ Edwards claims that the series of poems dedicated to Matilde started in VC:

publicado en edición privada y anónima en 1952, hablan claramente de la recuperación a través del amor de la memoria del sur de Chile y de la infancia del poeta, con su atmósfera, su paisaje, sus costumbres, sus dichos (Neruda, 2004c: 16).

underlying conceptual metaphor in line 8 ('en tus caderas toco de nuevo todo el trigo'). This conceptual metaphor is PENETRATING IS KNOWING, and introduces the subsequent image of the woman as analogous to earth and fertility, which has been treated by literary critics in the past as Neruda's obsessive and recurrent metaphor. In my view, on the contrary, this understanding complies with traditional views on eroticism and love, and it does not constitute an idiosyncratic view of the emotion on the part of the poet, who is obsessed with this aspect of love.

The last two tercets convey a rather different conceptual metaphor, the less usual figure that associates love with remembering. Here Neruda is using the LOVE IS REMEMBERING metaphor in a manner that is not the common way in which we normally refer to love. By linking the two conceptual metaphors, a conventional and an unusual one, the poet has at his disposal a vast array of stylistic possibilities to express the intensity of his emotional state. This strategy is also reflected in terms of content, as the poet shows the acceptance of the maturity of his life and the maturity of his beloved wife:

no sólo su propio otoño sino también el propio otoño de la mujer amada. Este cantor que quería ser aprendiz de otoño en un ya lejano verso de las primeras *Odas elementales* ha logrado ser ahora maestro él mismo, otoño cumplido y decorado por hojas crepitantes (Rodríguez Monegal, 1966: 314).

By combining both metaphors, and the different images of the emotion that are associated with them, the poet enhances this particular vision of love as unity and awareness of his own self, and then relates it to a particular phase of life, maturity, which involves complex cognitive processes. For example, he uses instances of the unused part of a structural metaphor that evokes the possibility to understand love as a memory that one has but has somehow

forgotten, and recalls it as a precious experience that echoes the Platonic theory of knowledge.⁵⁹

After deploying such a personal view of this specific aspect of the emotion of love, the poet brings into play in the last tercet the conceptual mapping that associates the lover and the traveller. The poet has reached his destination ('mi territorio'), which stands for the beloved ('besos y volcanes'). Once more, the poet extends the LOVE IS A JOURNEY conceptual metaphor. This time, he interweaves with the previous metaphors the mapping that presents the traveller as an adventurer, and the person who wanders or is nomadic. He goes a step further and elaborates the notion of love as a force. Lying beneath the poet's love lexicon there is a conceptualisation of the LOVE IS PAIN metaphor, and the subsequent meaning that the emotion is primarily understood as unity (penetrating, journey) and also as a force (pain, awareness) under which the poet remains passive.

It is evident that these conceptualisations of the emotion, far from being obsessive, constitute rather recurrent and 'natural' ways of reasoning about love in Western culture. The underlying beliefs are so deeply embedded in our understanding of eroticism and romance that it seems normal to accept that the poet addresses his beloved and chooses to use these metaphors in the manner in which he does.

⁵⁹ See sonnet XXII for another version of the realisation of another elaboration of the same metaphor.

Sonnet VIII

In this poem I will look at a series of lexical and grammatical devices to call attention to how the poet masters certain stylistic resources to convey conceptual metaphors, and how they interact.

Scholars like Alonso set the foundations for the research on Neruda that is based on his effective poetic style of writing. The critic claimed that the poet communicates his state of self-awareness through the use of various stylistic devices such as objective constructions in Spanish, the type of verse and rhythm, and syntactic enjambment (1997: 111-115; 120-148). With these, this scholar aimed to prove that the poet shows his withdrawal in the self. Similarly, attention has been focused on syntax and anomalous constructions such as non-conventional stylistic images related to punctuation, mutilations, repetitions, and syntactic elements in his prose, characteristic of Neruda's style (Alonso, 1997: 149-184), and on forms and metaphors (see Alonso, 1997: 185-225).

In a traditional reading of this poem, two aspects are normally the focus of attention. One is that the first two quatrains are written without a full stop to finish in line 9. Another aspect concerns the analysis of the poetic metaphor. Traditionally, the familiar element also known as the tenor relates to the beloved, Matilde ('bienamada', line 5), and the new elements that reference the old or known are realised in line 4 ('eres una semana de ámbar'), in line 5 ('eres un momento amarillo'), and in line 7 ('eres aún el pan'). From the cognitive stance, this constitutes a visible metaphor that conveys the form THE BELOVED (SD) is Z (TD). This is an obvious example, and an observable one, since both domains are stylistically recognisable. The poet is referencing

physical features of the (biographical) woman, such as the colour of her eyes and the type of hair.

It could be said that the poet chooses what properties of the SD are to be specified. These details foreground different parts of this domain, which conditions and constrains the way in which the TD will be understood. Consequently, specific associations are established, as noticed in lines 7 and 8 ('el pan' and 'su harina', which in Neruda are recurrent allusions to sexuality and fertility). As a result, denotational meaning takes us back to conceptual metaphors that imply a very different story: what the stylistic devices noted by Alonso underlie is not the alienation of the poet, but rather, the poet's own conceptualisation of love which, in this case, is embedded in a traditional understanding of the emotion.

A very different case relates to the hidden or invisible conceptual metaphor conveyed in the last two tercets. This is the now familiar UNITY metaphor and its entailment EMBRACING IS KNOWING (in line 10). The stylistic possibilities for metaphoric realisation in the poem are a lexical blend in line 6 followed by apposition in line 7, and onomatopoeic device deployed in 'veo', 'vida', 'viviente' (in line 14).

Therefore, although in the past the syntactical devices used by Neruda have been considered from the stance of how they convey the poet's alienation, a cognitive analysis suggests that they are only stylistic realisations of Neruda's conceptual metaphors.

Sonnet XI

The main structuring metaphor that runs through this poem is the LOVE IS HUNGER conceptual metaphor. Considered as a version of the UNITY metaphor, this metaphor entails that by satiating the desire, unity is achieved. Following Kövecses (2000: 77-80), 'the hunger for food corresponds to the desire for either the emotion', here love, 'or the action associated with the emotion' (e.g. physical, sexual union). However, in this interpretation I will consider it as a FORCE metaphor in the sense that Neruda is the Agonist, and the symptoms of being in love understood as the symptoms of being hungry are analogous to the Antagonist, which corresponds to insatiable desire. I will understand that it is part of the love is a physiological force: hunger, thirst, illness, and agitation as a form of the understanding LOVE IS A PHYSIOLOGICAL REACTION.⁶⁰

In particular, I will apply the blending analysis that has recently been implemented in conjunction with the conceptual metaphor analysis.

⁶⁰ An entailment derived from such a metaphor is found in *E*, in the poem 'Poema de Otoño', where the poet refers to Matilde as THE BELOVED IS FOOD: 'como una panadería', and later on:

Eres roja y eres picante,
eres blanca y eres salada
como escabeche de cebolla
(2003a: 127).

Other versions of this metaphor, LOVE IS DEVOURING, appear in 'Ausencia', in *VC*:

Amor mío,
nos hemos encontrado
sedientos y nos hemos
bebido toda el agua y la sangre
nos encontramos
con hambre
y nos mordimos
como el fuego muerde
dejándonos heridas
(2006: 43).

The LOVE IS HUNGER metaphor interacts with the metonymy THE SYMPTOMS OF HUNGER STAND FOR LOVE. For readers to understand the poem, they must use the knowledge they possess about the physiological symptoms that follow from being hungry and relate them to the psychological and physiological symptoms that follow from being in love. Similarly, readers must be familiar with the cultural framework that allows them to reason about the effects resulting from the state of being in love in terms of the physiological effects of hunger. In the LOVE IS HUNGER metaphor there are two different Spaces: Space 1 that corresponds to HUNGER, and Space 2 that corresponds to LOVE, as shown in Figure 2.1. Following Fauconnier and Turner (2002: 40), these spaces will be called Input Space 1 and Input Space 2, respectively.

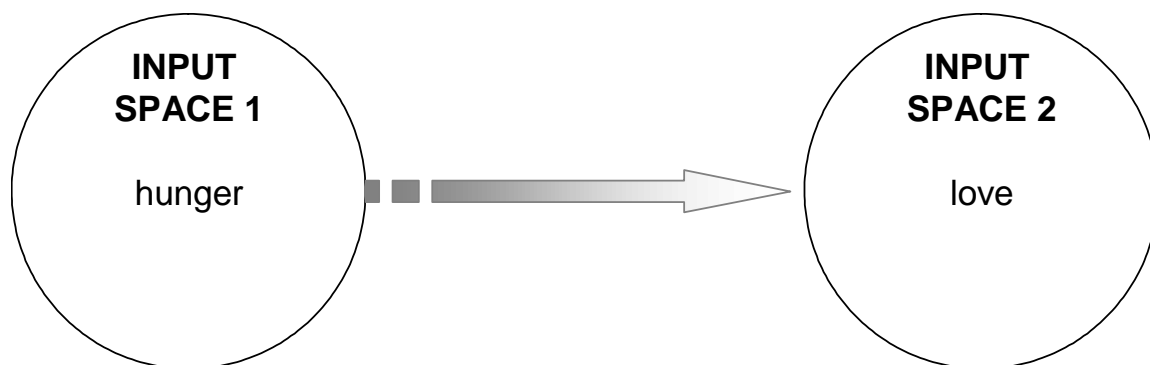


Figure 2.1 Input Mental Spaces.

Guided by Neruda, the reader establishes correspondences between the two input spaces in the form of mappings that cross from one domain to another that will be called Cross-Space Mappings. This happens when readers match the physiological symptoms caused by being hungry (such as lack of concentration, or taking action to find food) to the 'symptoms' of being in love (these could be, among others, lack of concentration, weakness, feeling empty, among others.). See Figure 2.2 below.

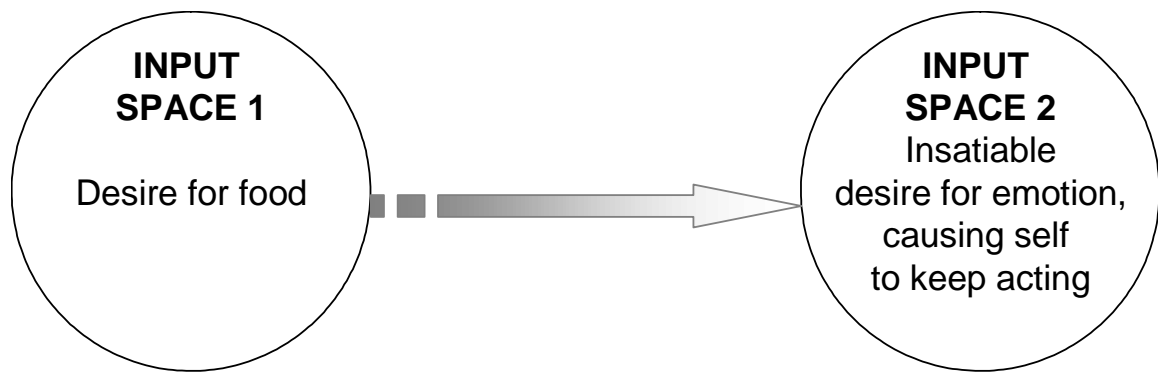


Figure 2.2 Cross-Space Mappings.

This process is possible because the reader makes use of a more generic space that relates to each of the inputs. It contains what the inputs have in common: a person, who experiences a change in his or her health, acknowledges the symptoms, and takes action to terminate the situation. This will be called the Generic Space as exemplified in Figure 2.3:

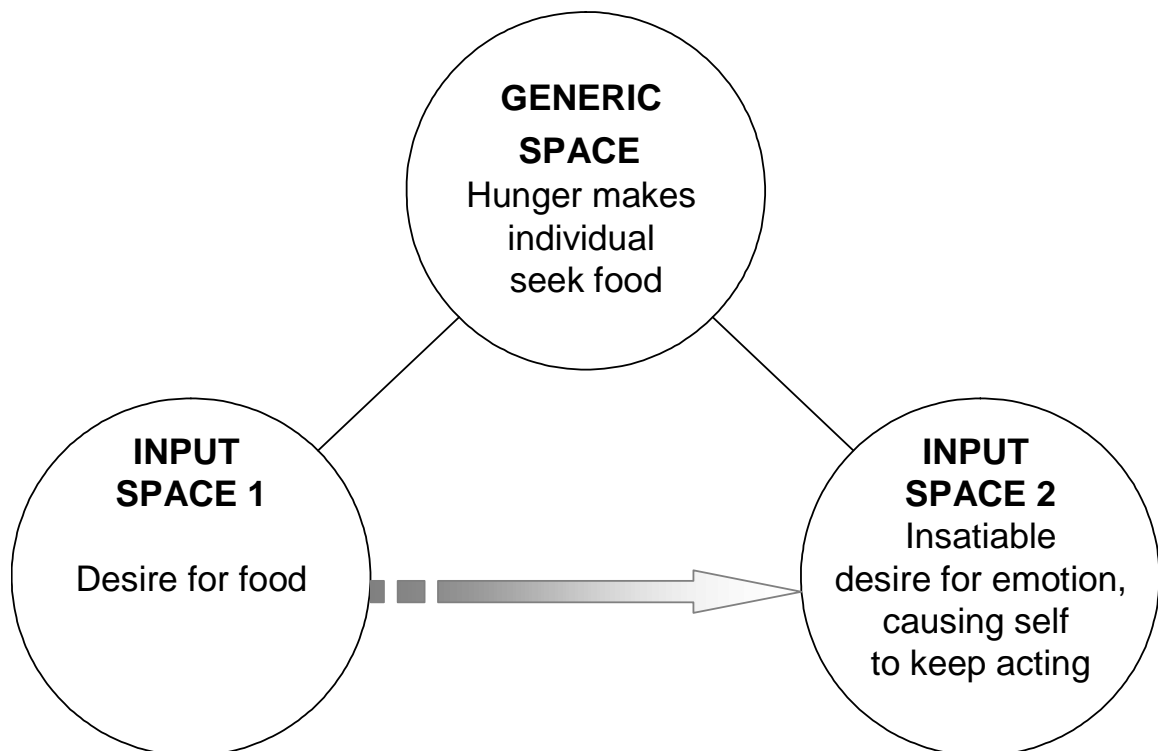


Figure 2.3 Generic Mental Spaces.

To complete the analysis of the LOVE IS HUNGER metaphor, a fourth mental space arises. This space blends the symptoms caused by being hungry and

the symptoms caused by being in love, by mapping them onto the same symptoms. The person who is hungry is fused with the poet who is in love. This space is called the Blended Space and it develops an emergent structure that is absent in the inputs (the poet is hungry for love, not for food).

Figure 2.4 below shows a simplified version of the blending process. Following Fauconnier and Turner (2002: 46), the diagrammatic illustration of the LOVE IS HUNGER metaphor will prove very useful when analysing the poem. It is, however, 'a snapshot of an imaginative and complicated process that can involve deactivating previous connections, reframing previous spaces, and other actions' where the lines in the diagram that here represent conceptual projections and mappings, correspond, according to Fauconnier and Turner, to neural co-activations and bindings (2002: 46-48).

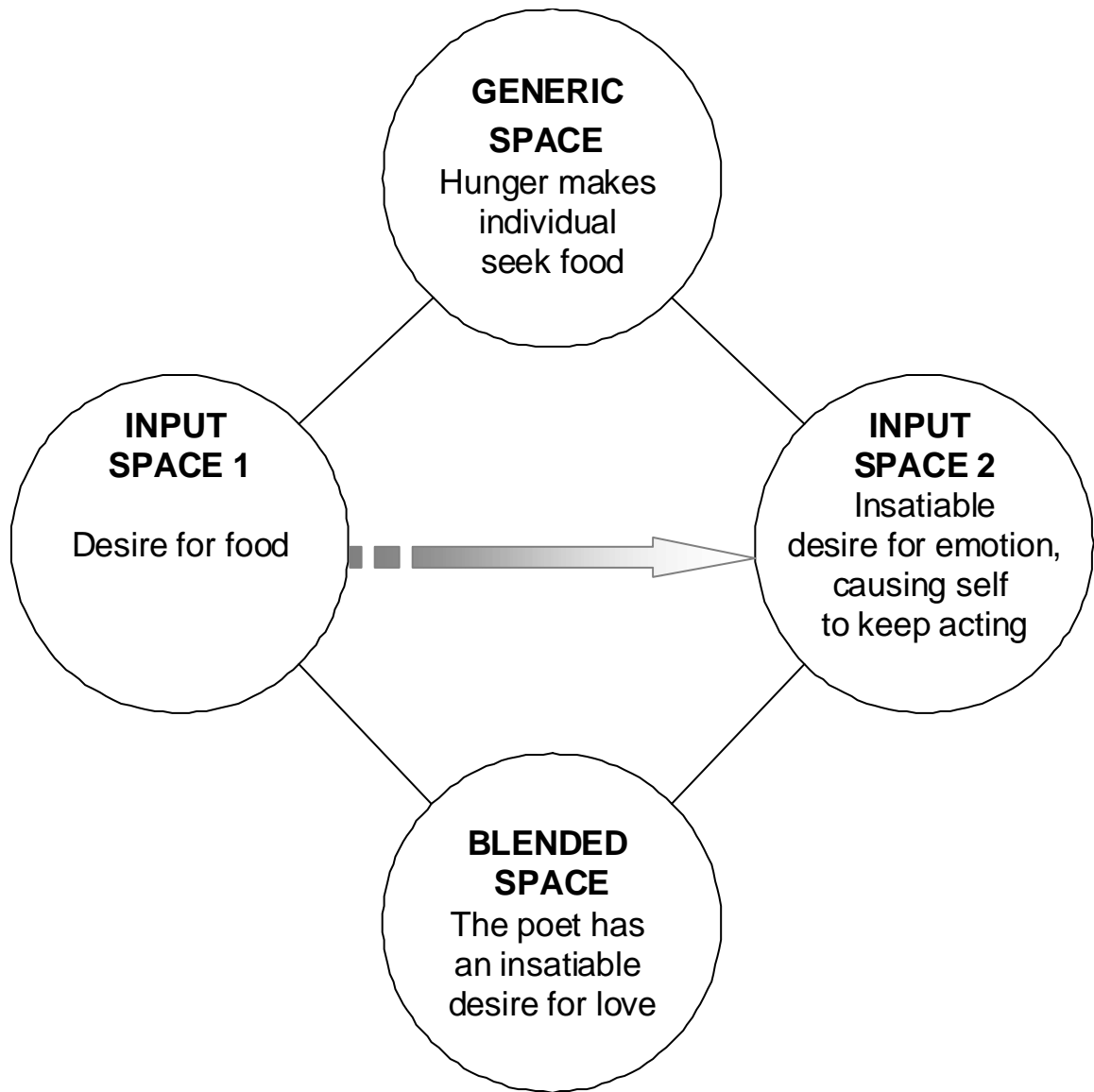


Figure 2.4 Mappings Back to Input Spaces.

The analysis applied to this poem departs from Fauconnier and Turner's template for conceptual integration as proposed in their conceptual blending theory in *The way we think* (2002). The minimal template for conceptual integration is four spaces, two input spaces, a generic space, and a blended space (2002: 279). Blending 'for the most part is an invisible, unconscious activity involved in every aspect of human life' (2002: 18). For these scholars, blending is a human capacity:

human beings are exceptionally adept at integrating two extraordinarily different inputs to create new emergent structures, which result in new tools, new technologies, and new ways of thinking (2002: 27).

According to Fauconnier and Turner, blending is an activity involved in every aspect of human life. What is more, blending constitutes a 'science' that deals with imagination:

We are now entering an age in which the key intellectual goal is not to celebrate the imagination but to make a science of it. Imagination is at work, sometimes invisibly, in even the most mundane construction of meaning, and its fundamental cognitive operations are the same across radically different phenomena, from the apparently most creative to the most commonplace (2002: 89).

This strategy allows me to consider that the poet connects input spaces, projects selectively to a blended space, and develops emergent structures through composition, completion, and elaboration in the blend. The blending analysis presents a new approach to account for Neruda's love metaphors together with phenomena of analogy, and categorisation. In the case of the LOVE IS HUNGER metaphor, the poet is using formal prompts provided by culture to reconstruct blends in an efficient way.

The choice of conceptual blending analysis was dictated by the origins of the process of blending itself, which are to be found in a generalised interest in analogy processes (metaphor being the main one) together with the growing central role of phenomena like metaphor. Blending or conceptual integration is relatively new. It constitutes a practical paradigm for describing the poet's literary metaphors because, as Fauconnier and Turner claim: 'a language already has all the grammatical forms it needs to express almost any conceptual blend' (2002: 365).

Neruda's creativity to blend the input spaces and the originality with which he achieves it depends on how the poet relates to the anchored cultural background.

In the last tercet, another version of this metaphor is introduced by the poet, namely, THE LOVER IS A WILD ANIMAL metaphor. In this case the analysis is justified since the puma's responses may be motivated by 'the physiological force of hunger' (2000: 78). Lakoff and Johnson clarify that, although not all metaphors are consistent with each other, some 'consistent sets of metaphors' are possible, where the concepts involved in one metaphor are mirrored in the concepts of the other metaphors, making the whole process coherent: 'for example, each individual structural metaphor is internally consistent and imposes a consistent structure on the concept it structures (1980: 219).

Sonnet XXV

This poem exemplifies a perfect mixture of conceptual metaphors that unfolds the understanding of love and unity that now we can consider representative of Neruda's *CSA*. A literary critic analysis will see this sonnet as a piece of poetry where 'the reader suddenly was subjected to a torrent of metaphors, often not related to one single subject, or even to a single event' (Durán and Safir, 1981: 3).

In disagreement with this point, I shall argue that the conceptual metaphors underlying the stylistic devices throughout the poem are in fact deeply interconnected, as they all refer to love and outline particular aspects of the understanding of the emotion as the unity of two complementary parts.

The first quatrain deploys a realisation of LOVE IS POSSESSING ('nada era mío') in line 1, which evokes the idea that to love someone is to possess the person, in this particular case, to have the capability of being in control and gaining strong influence over the other. Ranging from potentially most visible to most invisible metaphorical realisations, the poet establishes a metaphorical linear continuum before and after he was reunited with his beloved. He then narrates what happened to him before he was emotionally involved with her: 'antes de amarte' (in line 1). It is at this point when the poet introduces the mapping now recurrent in his poems of understanding love as a journey, and its associated components of lonely wandering, realised in the verb 'vacilé' (in line 2), reinforced by the appositions 'salones cenicientos' (in line 5), and 'túneles habitados por la luna' (in line 6). In line 7 he inserts the active metaphor 'hangares crueles que se despedían', and introduces the image-metaphor 'preguntas que insistían en la arena' (in line 8). Both metaphors are realised through personification and extension, as

part of the poet's coherently perceived system to comprehend the influence that the emotion exercises on him. To reinforce this sense of overwhelming influence, he incorporates other abstract entities involved in his vision. The personification is effected by attaching a human or animate predicate ('habitados', 'cruelles', 'insistían') to an inanimate noun ('la luna', 'hangares', 'preguntas'). As poetic metaphors, these expressions provide a high degree of richness. In the first tercet, the poet uses linguistic possibilities that denote his particular state of mind with regard to the pervading image as a wandering traveller before he was acquainted with the symptoms that he experiences as a consequence of the emotion of love. In this manner, the poet achieves richness in the predicate relations between the SD (the wandering lover) and the TD (the poet).

The unity of cognitive space reaches its end in the last tercet. This unity cohesion that first started with the poet's recounting how he felt before the relationship with his beloved started, is interrupted by shifts in time and in location (throughout the first and second quatrains, and the first tercet). At this point, the poet introduces an explanatory metaphor in the last tercet that appears to be the ordinary and accepted way to conclude and reflect on their attachment. He first highlights the beauty of the beloved and then her humble origins, a recurrent strategy that makes up the mystification of the poetic persona by the poet.⁶¹ Perhaps the most striking stylistic resource in this sonnet is the word 'otoño', used here to stand for the poet's life at a specific stage, maturity, underlying the conceptual metaphor LIFE IS TIME. Here this metaphor interacts with another conceptual metaphor that understands life as a container that is filled with happiness, sadness, and other emotions. This comprehension is founded on an experiential basis

⁶¹ The mystification of the poet reaches its climax with *EE* as it constitutes the invention of an Apocalypse by rewriting Genesis. Edwards explains how 'el joven monarca' is transformed, fifty years later, into a mythical man. As he points out: 'A través del mito, el poeta volvía a los orígenes, a la naturaleza misteriosa y a la ancha fantasía que lo habían marcado desde los años de Temuco' (Neruda, 2004c: 18).

which implies that human understanding is grounded in experience related to the world external to the individual.⁶²

Literary critics have paid a great deal of attention to this particular event of associating maturity and autumn. For Rodríguez Monegal, poems like this sonnet are to be understood as follows:

son las hojas otoñales de este poeta y como el otoño son luminosos y sombríos, están atravesados por la dulzura del amor, por el calor del recuerdo, por ráfagas premonitorias del tiempo helado. El poeta mide sus pasos y sus días, hace balance de sus riquezas y enumera su pasión por Matilde Urrutia, se ausculta con maniática precisión y manda todo a rodar en el verso siguiente, sumergiéndose de cabeza en la cálida materia viva de hoy, reviste la toga poética o enfila alejandrinos o compone graves cantos con la solemnidad de ese doctorado invisible de la poesía que ya nadie le regatea (1966: 289).

For a cognitive theorist, the detail of the poet's private life does not account for how Neruda accurately placed the mappings throughout his poems that constitute his vision of love, or how he structured and restructured the concepts involved in the domains. To account for the mechanisms involved in metaphor processing, this literary critic concludes with the following idea:

como Picasso en su prolongadísimo otoño, Pablo Neruda inventa secuencia tras secuencia, deshace con una mano lo que la otra construye con tamaña habilidad, y se regocija en despistar, confundir, enfurecer a sus críticos que marchan siempre (inevitablemente) muchos pasos detrás del poeta, embriagado de las esencias de su propio ser (1966: 289).

If it is true that the poet invents and recreates his beloved, a lover who does not necessarily coincide with the biographical person, there is no evidence in his intentions to deliberately try to confuse or avoid readers and critics alike. A cognitive interpretation informs a rather different interpretation. Because

⁶² For Lakoff and Johnson our conception of the physical world is partly metaphorical (1980: 89, 146).

the metaphorical patterns underlying conceptualisations of life and love can be expressed in infinite variations, often personal in poetry, they may seem complex and hermetic. However, these metaphorical patterns are so widespread and so powerful that we tend to understand our world views as based on these representations (see Lakoff and Johnson, 1980: 6; D'Andrade, 1995: 168).

This is the reason why Neruda's literary expressions, far from being obscure and intricate, are conventionalised and so compelling and pervasive that, to date, theorists have not given them the attention they deserve, preferring to attribute their nature to the label of the poet as volcanic or intuitive.⁶³ The way in which Neruda deploys his conceptualisation of love throughout the poem generates expressions that seem the expected way of identifying experiences like love, life, maturity, and consequently, it renders a way to communicate and pass along information related to emotional states.

⁶³ See Rodríguez Monegal's claim contradicting the image of Neruda as an intuitive poet (Rodríguez Monegal and Santí, 1980: 64). This claim is shared by other critics like Bloom, for whom 'Quevedo and not Whitman is clearly his true ancestor', as he seems to highlight the fact that Quevedo was 'neither Blakean nor Whitmanian' (1989: 2).

Sonnet LXI

The first quatrain in this poem portrays love as an active organism that appears as both organic and cosmic ('cola' in line 1, and 'rayo', in line 2). Underlying this image-metaphor that combines an active metaphor whereby the emotion of love acquires agency, there is a second metaphor that completes its meaning, conceptualising the emotion as suffering and pain ('para que ninguna herida nos separe', in line 4). This metaphor becomes more evident when we look at its stylistic realisations, which include 'dolores' (in line 1), 'espinas' (in line 2), 'herida' (in lines 4 and 14), llanto (in line 5), 'clavaron' (in line 6), 'estrelló' (in line 10), and 'dolor' (in line 12).

Although the mapping of love as pain prevails throughout the poem, as it is reinforced from the first tercet onwards, a second conceptual metaphor that understands love as a journey becomes evident in line 7 ('no buscaron tus pies este camino'). In line 9 the poet uses a simile that establishes the analogy between the emotion of love and a wave that engulfs the lovers and returns them to a state of physical pain ('como una inmensa ola'). He then inserts another image-metaphor ('nos amasó con una sola harina', in line 7). This is a personification that understands love by attributing to the emotion a human nature or character, in particular it implies that the physical power that the emotion exerts on the lovers acts as an artisan, since the semantic content of the verb in Spanish implies a human agent because putting ingredients together and giving them a form by shaping can only be achieved by a person or a machine (created by a person). Again, this becomes a recognisable feature in Neruda's writing as he associates sexuality with 'harina'. A final distinctive mapping is the one in which the poet refers to life as seasonal, and specifically references springtime ('primavera herida', in line 14). In previous

poems, the poet positioned himself as a mature man, which in his poetry becomes equivalent to autumn ('otoño'). Because Neruda is, on this occasion, recalling his very own experience of love by conceptualising the emotion in terms of time, he is looking 'back' on the duration of his life. This allows us to guess that the lover's beginnings correspond to spring, and the stage in their relationship from which he is specifically talking now corresponds to autumn.

What can the active metaphors that ascribe organic and active qualities to the emotion of love tell us? Are there any links between the association of love as causing physical pain as personification, and the conceptual metaphor that renders his beloved as passive with regard to the emotion of love?

In this particular reading, I will suggest that the structure of the poem responds to a principle of invariance which puts forward the view that the mappings so far mentioned are mainly in one direction. In this sense, the metaphor resolution cannot work in reverse, which means that love is conceptualised as a force that causes the person to be passive and submissive, rather than presenting a scenario where the lover is in control. As Kövecses points out, this is 'the most common belief about love: namely, that it is a force (either external or internal) that affects us and that we are passive in relation to it' (2000: 123). This scenario establishes specific mappings so that the target cannot in turn restructure the source. The LOVE IS A FORCE conceptual metaphor seems so pervasive and obvious in Spanish that it appears to be customary to refer to the emotion as a physical power controlling the lovers' behaviour and thoughts. Such a vision of love is in great measure conditioned by our folk understanding of emotions rooted in Western thinking, which portrays humans as passive to emotional states (consider for instance the idea that anger is conceptualised as pressure in a container). An analysis of this kind applied to the ensuing poem may differ considerably from the traditional literary criticism of Neruda. For this reason, my analysis shows aspects of the poet's conceptualisation of love, for example

his clear understanding of love as a force, which has not been studied in this manner before, particularly as regarding the fact that the belief of love as a force is an embodied mental conviction. For a biographer, the poet wants to express the intensity of his personal circumstances, and the impact that the breakdown in his previous relationship with Delia del Carril had due to the double life Neruda led for seven years with both Matilde, and his then wife Delia, without Delia's knowledge.

For a cognitive theorist, the reading shows that the poet, in order to elaborate his vision of love and eroticism, is using 'common' metaphors. In particular, the way in which Neruda reinforces the idea to elaborate the mystification of himself and his beloved is achieved through megametaphor. Previous metaphors (like LOVE IS A JOURNEY and certain image-metaphors) operate at a sentence level. This means that, whether visible or invisible, the discussed examples are specifically realised in collective groups of particular expressions and their stylistic forms, such as similes, copula constructions, genitive expressions, and premodifications, among others. What makes megametaphor different is its occurrence throughout a poem under the form of significantly extended and elaborated metaphors. The LOVE IS A FORCE metaphor acts as a script that guides readers into constructing a general view that runs throughout the poem. In this case, we are accepting that love can be conceptualised as a force under which humans remain passive. This force manifests itself under the form of having fantastic features ('cola de dolor' or 'rayo estático de espinas', in line 1), and also as a humanised marine force ('amasó'). And still, this view does not contradict the image that associates it with a very different image, 'miel sombría' (in line 8). In my reading, megametaphor makes it possible to sense a thematic recurrence of metaphors which map the suffering onto the effects that being in that particular relationship entailed for the poet.

Sonnet LXII

Sonnet LXII exploits and develops the same megametaphor. Running through the whole poem, in this composition the poet pays specific attention to a particular aspect of the understanding of the emotion, and elaborates the component LOVE IS PAIN. Here the agonist, rather than being depicted through a personified and animate entity or object, as in the previous poem, is actually now human ('los que no amaron', in line 9). In the first quatrain, the conceptual metaphor or micrometaphor LOVE IS PAIN is stylistically realised firstly through the invocation of the beloved ('Ay de mí, ay de nosotros, bienamada', in line 1) to be extended to the mapping of pain that expresses how the two lovers are the only people who suffer in an exaggerated manner.

In the second quatrain, the micro metaphor UNITY links a period of time previous to the state of pain, which the poet conveys in the way of a flashback, referencing the time when they were happy, 'todo era eternamente simple' (line 7). The elaboration of megataphor becomes visible in the alternation of two aspects of pain, once again this emanates from the idea that love is conceptualised as a force. To reinforce his accusation of the others interfering in his love life, he blends this idea with the supposed antagonist emotion of love, hate, 'hasta que el odio entró por nuestra ventana' (line 8). The simile in line 11 'como las sillas de un salón perdido' is another example of how the poet introduces image-metaphors to reinforce the intensity of the emotion, in this case this figure serves the purpose of dehumanising the people who deliberately set their minds to hurt the lovers.

A third micrometaphor comes into play in the last tercet, LOVE CONQUERS ALL. This traditional understanding of the power of love rooted in Western culture, and once more echoing erotic and religious beliefs, is discursively

conveyed as the defeat of the wrong doers, in this case, of all those who did not approve of their relationship, and the consequences for Neruda, who lost lifelong friends who were loyal to Delia. This invisible metaphor completes the unity of the sonnet as its occurrence closes the flashback and finishes the story that the poet is telling.

Sonnet LXVI

In this poem the opposition of love and hate that can also be noticed in sonnet LXII is substantially transformed. This shift means that there is a parallel established resulting in the two states, love and hate, becoming equal. The poet conveys this equivalence as a visible mapping that establishes that to love somebody is to hate that same person at the same time. This seems to contradict the mechanisms involved in conceptual metaphor processing, particularly when an abstract experience like the emotion of love is conceptualised in terms of a less abstract domain. Does this mean that the strong feeling of hate is less abstract than the feeling of love? One possible explanation to this is that the poet has extended and composed the entailment of the LOVE IS PAIN metaphor into a new mapping that is constituted by the LOVE IS A DEADLY CONDITION conceptual metaphor. In fact, this is not unusual but, on the contrary, appears to be widely accepted in art.

The megametaphor that runs through the poem is an invisible one, which does not prevent us from associating love as causing suffering, a relatively easy to identify underlying reference to traditional beliefs regarding love (note Catullus 'odi et amo', and how he combined it with the verb 'excrucior' in his famous love poem dedicated to Lesbia, or to the conventional understanding in Spanish). This main structuring megametaphor also relies on other sub-divisions of the TD, force, namely LOVE IS FIRE, and LOVE IS A JOURNEY ('amor viajero', line 7). In order to obtain a balance in the sense of the poem, we have to reconstruct the idea that associates love as analogous to also feeling increase of heat simultaneously ('del frío al fuego', in line 4), passion ('te quiero, amor, a sangre y a fuego', in line 14), distress ('robándome la llave del sosiego', in line 11), and sometimes as the lover being oblivious to

how the beloved behaves ('no verte y amarte como un ciego', in line 8). The poet emphasises the domain of hate and the physiological symptoms related to this mental state, such as increase of heat temperature, related to other physical symptoms associated to pain. He accomplishes this picture of the emotion in a poetic delivery appearing natural to conclude that death is the only outcome of their love. This interpretation encourages the reader to regard the poem as a piece about erotic love, abundant in Spanish literature and art going back to the classical tradition. The conceptual scaffolding in this poem renders it as bordering on satire, as the extreme degree of the emotion from the point of view of the poet is stressed. A global reading understands the sonnet as a projection of a particular story. With this device, Neruda the poet conveys a personal meditation through conceptual metaphors that allow a coherent reading of the poem as a parable.

Sonnet LXIX

One of the immediately noticeable features about this poem is the punctuation that the poet chooses throughout the sonnet. This particular detail, together with how the syntax becomes a complex subordination network of propositions that are dependent on the first line, has been reviewed by traditional critics so as to elicit how the poet conveys meaning. One example becomes evident in the last tercet, where Neruda produces a syncopation of structures that do not syntactically strictly agree with the previous subordinated sentences. The structuring of the sentences is marked by the significant recurrence of the forms of the verb 'ser', from line 1, and then again in line 9, to be repeated twice in line 12 ('seas'), and three times in line 14 ('seré', 'será', 'seremos') (see Alonso, 1997: 111-115).

The high incidence of the juxtaposition of phrasal sentences is intended to complement the initial definition of love expressed in line 1 ('Tal vez no ser es ser sin que tú seas'). This landmark that appears in Spanish as positive polarity is developed and reinforced throughout the sonnet. Consequently, the underlying invisible metaphor that structures the sonnet is LOVE IS UNITY, as the poet seems to state that, without his beloved, he cannot exist. This establishes a parallelism between the knowledge from real everyday events related to union, and the subsequent folk knowledge about unity (as Kövecses points out, *unus* in Latin means one, 2000: 119). The acknowledgement of this aspect of love is introduced from *E* onwards. The poet seems to have abandoned the image of the woman merely associated to his ideological commitment, or what Federico Schopf identifies in his prologue to *E* as 'una reelaboración de la imagen de Matilde en conexión con valores básicos y primarios de la convivencia colectiva' (Neruda, 2003a: 143).

Thematically, in the sonnet the poet exploits a range of levels of language (syntactically, similes and syncopation; semantically, the verb 'ser') in order to develop the underlying conceptual UNITY megametaphor. For example, the idea of unity has been extended from the more general vision of the emotion to the specific understanding of love in Western culture as a relationship of dependence, needing, and caring. By doing this, the poet enables further possibilities in style and expression that transform the way in which the TD is understood. The poet's self-awareness relies totally on the existence of the beloved, 'the other half'. Throughout the poem, a variety of metaphors enable the conceptual projection of the poet's definition of love into the more abstract world of human relationships.

The successful technique that the poet masters to fulfil this purpose is the use of image-metaphors. In lines 2-3 ('sin que vayas cortando el mediodía/ como una flor azul') there is a mapping of the blue midday sky and a flower that can be cut. In lines 5-6, the poet references an invisible image-metaphor. Here he unravels a mapping of the SD, love, which he elaborates into a less usual component; namely, this is the mapping that evokes the metaphor LOVE IS BLIND. The readers do not necessarily use scientific evidence showing how the brain secretes oxytocin, a chemical related to emotions like love, and parenthood which deactivates areas in the brain that control judgement and critical thought. Rather, the sentence compiles a popular universal account of how people experience this particular aspect of love. In this case, this belief is directly indebted to another folk model, the one passed through generations from the Greeks and Romans, who observed that, at times, a lover is blind to the imperfections of the beloved (Eros/ Cupid often appears painted or sculpted with a blindfold). This makes it possible for people to understand that the popular schema 'love is blind' means that a person may be attracted to another person, and that during this process his or her judgement is blinded under the influence of intense emotion, simply overlooking the

beloved's flaws. This micrometaphor indirectly makes reference to the conceptual metaphor LOVE IS A FORCE and its folk understanding of the emotion. Thus, the poet is bringing up the symptoms that a person in love may display, such as seeing the beloved in a different way from which the others perceive the same person ('esa luz.../ que tal vez otros no verán dorada', in lines 5-6). A more visible metaphor is evident in the next two lines (7-8), where the poet maps the domain of light onto the domain of passion, evoking standard universal symbolism that associates love, the colour red, and a rose. This is effected with the alliteration 'origen rojo' (line 8).

The megametaphor of unity is reinforced with a journey micrometaphor conveyed in the first tercet, particularly through the unexpected adjectival use of epithets that describe an earthy powerful woman (lines 10-11) to evoke the mapping of love and force at the same time.

Chapter 3 The Model of Love Underlying Pablo Neruda's Poems

[...] y así debe ser el amor
entrecerrado y general,
particular y pavoroso,
embanderado y enlutado,
florido como las estrellas
y sin medida como beso
(Neruda, 2003a: 73).

The Western poetic tradition has pondered on the intricate aspects of the emotion of love, and how it is understood as inherent to humans, an issue that was first debated by the ancient Greeks from Socrates to Plato, and is noticeable in Baudelaire's dream of writing a history of eroticism. From Ovid's depiction of love in *Ars amandi* to the erotic display in *The Council of Remiremont* (*Concilium Romarici Montis*, c. eleventh century); from the Hellenistic world to the first Christian poets and later culminating in St John of the Cross, or St Teresa of Ávila, the subject of love has endured to this day. It is common in the arts to consider carefully the emotion in a relentless and persistent longing to elucidate the many facets of love and the emotional aspects involved in it. Recently, the role of figurative language has become prominent in the study of emotions so that metaphors, metonymies, synecdoches, and similes are considered to exemplify the core of this awareness, in particular, since figurative language is linked to emotion-related terms.

It is possible to trace back the nexus of Neruda's figurative love language in the past, back to the ancient classics and their love tradition, and also to later influences. Not only did the poet know the Baroque tradition of Quevedo and the mystical and mythical one of the Upanishads, but he was

also familiar with the heritage from the nineteenth century exemplified by Samuel Taylor Coleridge, Victor Hugo, Percy Bysshe Shelley, William Blake, Charles Baudelaire, and Arthur Rimbaud (those that Durán called 'left-wing symbolists' Bloom, 1989: 184-185). The poet was linked to 'the great Hispanic tradition of self-contemplation in Calderón, in Unamuno, in Machado, in Guillén' (Bloom, 1989: 161). Later on, Neruda got into contact with the group of Spanish writers such as García Lorca, Rafael Alberti, and other contemporaries of the generation of 1927.

For this reason, Neruda's love lyric can be described as a natural successor of the Western lyric tradition. It blends the tradition of the *Anacreonticae* and the hedonistic reflection of the Alexandrine world, and it relates to the *Elegies* by Propertius displaying seduction in detail. It shares its drive with Ovid's *Ars Amatoria*, the Trovador Poetry, and has the same intensity of the similes and metaphors in *Vita nuova*. It is also integrated in Petrarch's tradition and the *Canzoniere*, as Neruda sings to the incarnation of images of femininity. His love lyric is acquainted with the Romantic view of love, the symbolists, Whitman's prophetic and visionary poetry, and the Latin American women, like María Eugenia Vaz Ferreira, Delmira Agustini, Juana de Ibarborou, and Gabriela Mistral. He also alludes to biblical texts, as shown in *EE*, and to Rabindranath Tagore, paraphrased in the polemic poem 16 in *VP*, for which he was accused of plagiarism. The Western tradition contributes to provide and mould the frame in which his love lyric developed.

As an inheritor of this love tradition, throughout his works Neruda re-used main beliefs about love and eroticism that are already present in Western culture. In particular, as a lyricist, he carried out his drive to sing about love with a single voice, as stated for instance in the tradition of the definition of lyric found in Plato's Republic III (6 and 7). Present in the poetic mode and lying beneath his poems, the representation of love enables the poet to use a network of notions and ideas about the emotion available in the

existing Western tradition, deeply rooted in the poet's psyche. Therefore, his love constructions entail a vast array of linguistic expressions that describe traditional and common attributes of love such as physiological and emotional traits. In my interpretation, these expressions about love demonstrate the interaction between the poetic language and the emotion of love.

It can be claimed that his love lyric achieved new means of expressing traditionally held aspects of love in innovative ways. Neruda's power of emotional persuasion is accomplished through the use of conceptual metaphors that he elaborated, extended, and composed.

Although rooted in the Greek and Roman ideas of love that shaped the Western foundations on which such a complex concept was set in motion, the theory of love that constitutes the framework for this thesis is, however, a modern theory of love, and it is not the only existing one. Adapting Kövecses' approach to language and emotion, it is not the intention of this investigation to construct either a universally valid theory of love or an expert model on this emotion. Rather, the exploration of the issues of love and romance relate to a model of love local to Neruda's work, which I have termed the Model of Love.

In the 1950s, Ortega y Gasset summarised the long existing concerns about the phenomenon of love in Western thought:

Desde hace dos siglos se habla mucho de amores y poco de amor. Mientras todas las edades, desde el buen tiempo de Grecia, han tenido una gran teoría de los sentimientos, las dos centurias últimas han carecido de ella. El mundo antiguo se orientó primero en la de Platón; luego, en la doctrina estoica. La Edad Media aprendió la de Santo Tomás y de los árabes; el siglo XVIII estudió con fervor la teoría de las pasiones de Descartes y Spinoza. Porque no ha habido gran filósofo del pretérito que no se creyese obligado a elaborar la suya (1958: 54).

What love means may vary to some extent from culture to culture, and also from person to person. Even the etymology of the word itself is unclear in the Romance languages. As Ortega y Gasset explains:

el vicioso e inveterado uso de llamar con la sola palabra “amor” las cosas más dispares [...] en el caso a que vamos, la situación lingüística es especialmente desdichada, porque en las lenguas romances se llama “amor” a ese repertorio de sentimientos, y esta palabra nos es profundamente ininteligible merced a que arrastra una raíz para nosotros muerta, sin sentido. Nuestras lenguas lo tomaron de latín, pero no era una palabra latina. Los romanos lo habían, a su vez, recibido del etrusco, que es hoy una lengua desconocida, hermética. Este hecho lingüístico es ya de suyo bastante elocuente (1958: 211-212).

Providing a definition of love is then an extremely difficult endeavour. What Plato considered to be a working account of the emotion differs greatly from what different groups currently understand as the notion of love.⁶⁴ Giving an account of love has always been a difficult task: ‘con el vocablo “amor”, tan sencillito y de tan pocas letras, se denominan innumerables fenómenos, tan diferentes entre sí, que fuera prudente dudar si tienen algo de común’ (Ortega y Gasset, 1958: 86). Education, tradition, and society, among others, contribute to determine the conception of love over time. Every culture, at different stages, by stimulating and inhibiting, creates conceptions and taboos about this emotion which determine the way people relate to it. This, in return, permeates the poetic literary discourse, and manifests itself in the love lexicon. It could be maintained that the poetic love metaphors convey Neruda’s conception of love, which is present in his folk understanding of the emotion, and in how it translates into the parts that constitute the Model of Love.

⁶⁴ ‘Porque en Platón el amor no es indiferente a los sexos, sino que tiene su sentido primario en el amor de varón a varón. Platón, inversamente a nosotros no entendía bien lo que pudiera ser un amor de hombre a mujer’ (Ortega y Gasset, 1958: 214).

Engaging in attempting a definition of romance is no less complex. Holland claims that ‘Americans speak of romance as though it were a “natural” activity which most find intrinsically motivating and which most, by the time they reach a certain age, engage in at a reasonable level of competence’ (D’Andrade and Strauss, 1999: 61). According to Holland, romance will be understood as ‘time and energy working towards [...] love’ (D’Andrade, 1995: 236-237). The notion ‘model of love’ presented in this chapter is developed in tune with Holland and Skinner’s definition of romance (D’Andrade, 1995: 124).

What is love, what is romance, and what do they represent have been complex core issues for centuries, from the Hellenistic world to the first Christians, and the Romantics. The notions change both diachronically and geographically. With regard to the former, Socrates’ *Ta erotica* and Stendhal’s *De l’amour* deal with very different notions of love. With reference to geographical situation, Medieval Courtly Love in mainland Spain was quite different from its counterpart in Arabic-Andalusian Poetry. Despite this distinction, many of these literary works have traditionally been included under the same category. In this investigation love will be understood as the taken-for-granted world of male/female relationships from the perspective of the poet Neruda, and the erotic persona conveyed in the love poetry books studied here, particularly in CSA.

Expressing emotional experiences, such as the ones relating to love, is one characteristic of figurative language and, therefore, of metaphor. Cacciari claims that ‘it is only recently, though, that the structure of the affective or emotional lexicon has been investigated to test the extent to which figurative language (mostly metaphors and idioms) is indeed used’ (Katz, Cacciari, Gibbs, and Turner, 1998: 133). These studies focus on metaphor investigation and how this and other figures communicate emotional meanings.

The emotional lexicon about love, as manifested in Neruda's love metaphors, will be regarded as a popular vision of this emotion. The Model of Love is not a medical, scientific account of love. Rather, the understanding of love held in this thesis is in tune with a type of research that investigates folk models. Cacciari clarifies this point:

While these studies investigated the use of linguistic metaphors for communicating various emotional meanings, a different stance has been taken by authors who investigated the structure and content of the folk models underlying emotion concepts and the conventionalized expressions (mostly idioms) by which they are expressed. This line of research is inspired by the conceptual metaphor view and hence assumes that emotion concepts and states are represented and understood via a complex set of metaphorical mappings belonging to domains other than that of emotions (Gibbs, 1994; Gibbs & O'Brien, 1990; Kövecses, 1986; Lakoff, 1987; but cf. Cacciari & Glucksberg, 1995) (Katz, Cacciari, Gibbs, and Turner, 1998: 134).

Regarding the notion of idealised models, and the consideration given to folk and scientific models mentioned before, one important argument brought up by Kövecses is the distinction between 'lay, folk, naive' theories as opposed to 'scientific or expert' theories (2000: 4, 114-115). As this scholar notes:

Folk understandings can be thought of as knowledge structures in our conceptual systems. By a folk theory or cultural model I will mean some shared, structured knowledge that in many cases can be uncovered on the basis of ordinary language. Scientific, or expert, theories will simply be viewed here as the theories that experts, such as psychologists, philosophers, and the like, construct to account for a given area of experience (in our case, the emotions). Some well-known expert theories of emotion include Darwin's, James's, and Schacter and Singer's, to mention just a few (2000: 114).

Or, in Ortega y Gasset's words:

Hay dos clases de teorías sobre el amor. Una de ellas contiene doctrinas convencionales, puros tópicos que se repiten sin previa intuición de las realidades que enuncian. Otra comprende nociones más substanciosas, que provienen de la experiencia personal. Así, en lo que conceptualmente opinamos sobre el amor se dibuja y revela el perfil de nuestros amores (1958: 70).

Kövecses poses the questions of what is love and whether it is possible to define it either scientifically or philosophically. In response to this, he claims:

In an attempt to answer these questions, I suggested that emotion concepts such as love are best viewed as being constituted by a large number of cognitive models centered around a small number of (or just one) prototypical model(s) (2000: 122).

Another issue raised by Kövecses is whether metaphors, like the love metaphor, change with time. For him, most of them 'are stable through time; that is, we have had them in some linguistic form for a long time' (2000: 27-28). In contrast, other metaphors change through time, like Dante's metaphor that explains how Beatrice eats his heart.⁶⁵ As such, this is not a common love metaphor in modern poetry, although in some linguistic form it has pervaded in the scaffolding that constitutes the Western conception of love (ibid.). Traces of the LOVE IS DEVOURING conceptual metaphor can be found in other figures that carry this idea, such as the LOVE IS HUNGER metaphor. Dante's metaphor was used in Italy since the thirteenth century. For audiences today, the broader context to understand such a scenario representing love as devouring might be absent, and his figurative constructions are not as

⁶⁵ Tommaso Casini explains in his comments to *La vita nuova*: 'L'idea del cuore mangiato è delle piú diffuse nelle leggende medioevali e procede in parte da superstizione popolari, in parte de fatti storici. Al tempo di Dante questa idea era penetrata in molti racconti tradizionali e in molte novelle di evidente origine letteraria. [...] Dante, che trovò questo concetto anche nella lirica dai trovatori (per es. nel famoso compianto di Sordello per la morte di Blacatz), lo tramutò ad una significazione allegorica, per esprimere come l'anima sua si fosse compenetrata per forza d'amore con quella di Beatrice, la quale sebbene retinente, pur aveva finito per cibarsi del cuore di lui [...] l'innamoramento è rappresentato como l'effetto di un rapimento del cuore dell'uomo, compiuto violentemente dalla donna (Alighieri, 1962: 17).

powerful as they were six centuries ago. For Neruda's readers, his choice of figurative language, together with his poetic linguistic expressions, make it possible for them to engage synchronically with the same structures and meanings of love.

This research focuses on the notion of love that can be understood as Neruda's love for women, leaving aside the poems where he shows his love for a political cause, the love for humankind or the love for his continent America. The notion of love used here subsumes that of eroticism, in the sense that it implies not only sexuality but also an aesthetic creative impulse towards arts, specifically, towards his poetic creation. These two aspects will be intended when referencing the Model of Love.

In this chapter the phenomenological and epistemological implications of the Model of Love underlying Neruda's love poems will be considered and presented for the first time. The aim is to offer a comprehensive general profile of his conceptualisation of the emotion with attention to the genesis, functioning, and characteristics of the model. This will substantiate the main hypothesis expressed in the Introduction that underlying the poet's love lexicon selected from Neruda's love lyric, the Model of Love ties together his metaphorical understanding of the emotion.

A prototype of the model will be initially proposed and outlined in order to elucidate how a generic cognitive model of love originates and operates, and to establish its more relevant features. This will provide a viable methodological plan for analysis. Next the skeletal structure of the prototypical cognitive model will be applied to Neruda's love lexicon from his love lyric. I understand the love lexicon to evoke the more frequent love scenarios which account for Neruda's conceptualisation of the emotion, as were outlined in the previous chapter with attention to ambiguous and complex cases in literary criticism. In the following sections I will propose a description of how the Model of Love works, and of the features that

characterise it with regard to its folk Western characteristics. This will help to disclose which love constructions evoke which scenarios, and what metaphorical conceptualisation of love and subsequent understanding is favoured by the poet throughout *CSA*.

A Prototypical Cognitive Model of Love

This section introduces an operational archetype model of love. Three areas are focused upon: the genesis, functioning, and characteristics of a Prototypical Cognitive Model of Love. This anticipates the need to develop a valid method which can be applied to the Neruda's love lexicon in order to recognise the underpinnings of the Model of Love.

Genesis of the Prototypical Cognitive Model of Love

The Prototypical Cognitive Model of Love is derived from a three stage process which involves a physiological stage, a cognitive stage, and a linguistic stage. Entrenched in human biology, the emotion of love is linked to hormonal and sometimes sexual behaviour that occurs at a biological level. In this regard, Kövecses suggests that the emotion of love has a universal psychological basis and is anchored in human physiology (2000: 134).

In the cognitive or mental stage, the physiological effects translate into neural co-activations that lead to metaphorical and metonymical conceptualisations of the emotion of love. Human biology, although crucial, is not the only source of the neural co-activations that are pre-linguistic. In addition, environmental and socio-cultural conditions like spatialisation, sensorial input stemming from interaction with physical objects relating to quantifying and identifying, or time also influence the particular perception of the emotion. These conceptualisations are not mutually exclusive but can be found together combining and alternating to generate a holistic view of the emotion.

It is only in the linguistic stage that the specific understanding of the emotion becomes apparent in the natural lexicon, both in everyday language and also in artistic manifestations. Poetry is one example where metaphorical and metonymical conceptualisations of love are embodied in the literary discourse. The whole sequence and the succession of events are illustrated in Figure 3.1 below in a simplified manner:

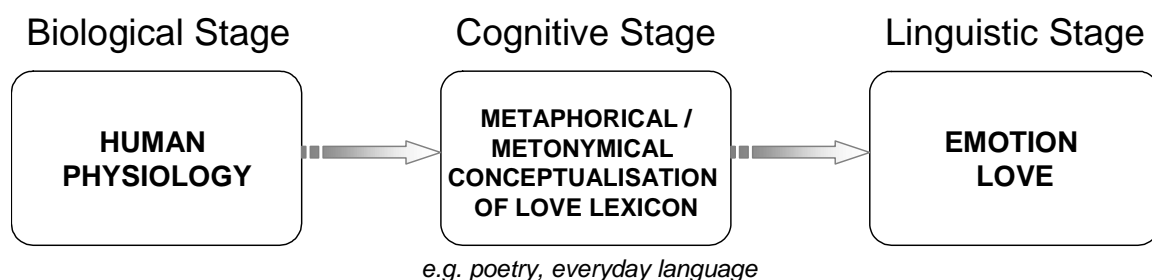


Figure 3.1 Stages

Functioning of the Prototypical Cognitive Model of Love

Love constructions like metaphors are expected to be present in the shared natural emotion lexicon. Evidence of this has been put forward by scholars like Kövecses (2000: 26-30), and Steen (Gavins and Steen, 2003: 67-82).

The love metaphors evoke love scenarios that are thought to be possessed partially by most people in a particular culture. These scenarios carry information about the course of action to be followed in a certain situation and the expectations that one may have about a certain position with regard to specific circumstances.

Two or more scenarios activate a Prototypical Cognitive Model by converging. This prototypical cognitive model of love is a compilation of the beliefs that the Western culture holds about the emotion. This can be seen in the figure below:

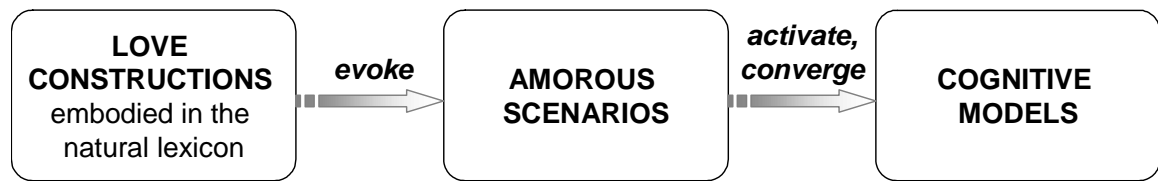


Figure 3.2 Model Activation

From this it follows that the Prototypical Cognitive Model will underlie the emotion lexicon. This prototypical model will tie together the beliefs that a certain community holds about a given emotion. The model will be activated by scenarios that are an integral part of the model, as well as by schemas that provide specific information. A scenario in isolation cannot constitute a model per se because the information it carries is limited and stored differently, specifically, in short term memory. The Prototypical Model of Love can be thought of as being composed of these smaller compartments of information (scenarios). The model ultimately originates in physiology and the environment. It is possible to see that the model operates backwards from these pre-cognitive conditions, and also forward, as it results in the linguistic stage whenever activated by metaphor or metonymy. If the conceptualisation of the emotion flows from a physiological input that makes the person understand the emotion in the form 'A IS Y', this will manifest itself in the emotion lexicon via metaphor. If, on the contrary, the form 'Y STANDS FOR A' is favoured, this will manifest itself in the emotion lexicon via metonymy.

Characteristics of the Prototypical Cognitive Model of Love

The Prototypical Model is a folk naive model because it is linked to the concept of the self (masculinity and femininity), the conception of the body, the relationship with the natural world and the normative and moral order, among others. In this regard, the emotion of love is known to entail a wide repertoire of popular accounts of eroticism, like falling in love and out of love, for example.

The model is a Western model because it is located within the cultural mental framework that developed in the love and erotic literature in Western thinking. It is most likely to operate in conjunction with other models of love, but such an interaction falls outside the scope of this investigation, which focuses on developing the core model itself. It is then suitable, as D'Andrade points out, to talk about a universal model of the mind of which the model of the self, the model of masculinity, and the model of love, are considered to be submodels (1995: 163-169).

The Love Model Underlying Neruda's Love Poems

It is the purpose of this section to demonstrate how a Model of Love underlies the love constructions in the poet's love lexicon and holds together his understanding of the emotion. To test this prediction, the generic model and the criteria exposed in the previous section were applied to Neruda's love constructions as analysed in Chapter 2.

Due to the intangible nature of the physiological and cognitive stages concerning the emotion, the focus is necessarily on the linguistic stage as it is viable to examine the emotion love lexicon by investigating how it appears materialised in artistic manifestations. Within art, the focal point here is on literature, particularly on Neruda's love poetry. The close preliminary cross-examination of metaphors in more than a thousand poems in his love lyric shed light on the poet's conceptualisation of love emanating from the idea that it originates in a biological stage, and is influenced by environmental socio-cultural dynamics. This gave us a clear idea of the structural metaphors that are more recurrent in his works.

The love constructions that were identified in the poems in *CSA* were classified into groups according to what metaphorical scenarios they evoke. By doing this, it became apparent that the metaphorical conceptualisations of the emotion of love in Neruda's love sonnets coincide with those recurrent scenarios throughout the poet's love lyric.

The scenarios themselves were grouped according to the metaphorical internalisation of the emotion that they entail. This procedure showed how central metaphors activate the scenarios, and often display versions and entailments in *CSA*.

A taxonomy of the metaphors which appear more frequently in the poet's love lexicon was composed to shed light on the genesis of the model

underlying Neruda's love lexicon. This was a necessary step before progressing onto the functioning of the model, and the description of its attributes.

The examination of the poems selected from Neruda's *CSA* exposes that a number of scenarios are characteristic in this book. These scenarios are evoked by a series of central metaphors that appear in the form of linguistic expressions that entail conceptual, semantic, and pragmatic traits of dispositional and behavioural attributes related to the emotion of love as defined by the poet. The recurrence of the scenarios proves that the Model of Love underlying Neruda's love sonnets is built around a number of key love scenarios evoked by metaphors which are central to how the poet conceptualises love in his lyric (see also Kövecses' *The language of love*, 1988, and 'A Linguist's Quest for Love', 1991).

The most salient scenario of all is the Unity Scenario, activated by the central megametaphor LOVE IS THE UNITY OF TWO COMPLEMENTARY PARTS, and other related metaphors that, for the purpose of this investigation are considered as versions of the central metaphors or micrometaphors, along with their different entailments. Examples of these metaphors are LOVE IS FUSION, LOVE IS POSSESSING, and LOVE IS WAR. The dimensions, attributes, features, domains and schemata involved here derive from physical and biological unions and from experience with the external world.

These love metaphors activate several scenarios that act as scripts, as bits of information that readers need in order to relate to the poet's understanding of the emotion of love. Since the scenarios cannot constitute complete models on their own, by converging they give rise to the prototypical Model of Love: they activate a particular understanding of the emotion. According to Kövecses (2000: 128), these structures converge in the model in two ways. They can map onto previous existing parts of other models (such as the model of masculinity, or the Western model of romance for example) or they may

provide the parts that constitute the model (like Neruda's views on physical love and sexuality). As this cognitive theorist notes:

The particular metaphors, metonymies, and related concepts [...] in connection with love do not represent the concept of love in its entirety. [...] Taken individually [they] do not amount to what we would normally take the emotion concepts to be like (2000: 127).

For Turner, the process of mapping can be explained due to the process of blending:

blending is a dynamic activity. It connects input spaces; it projects partial structure from input spaces to the blend, creating an imaginative blended space that, however odd or even impossible, is nonetheless connected to its inputs and can illuminate those inputs. A blend can produce knowledge. It is not constructed by union or intersection of the inputs. It is not a skeletal or static mock-up of a few elements from the inputs but has a life of its own, in the sense that can be developed, once constructed, on its own. The blend counts as a unit that can be manipulated efficiently as a unit, providing full access to the input structures without requiring continual recourse to them (1996: 83).⁶⁶

The following figure shows the Unity Metaphor:

⁶⁶ When describing the Model of Love, blending explains the connections existing between the love metaphors and the model that lies beneath:

Creativity and novelty depend on a background of firmly anchored and mastered mental structures. Human culture and human thought are fundamentally conservative. They work from the mental constructs and material objects they are available (Fauconnier and Turner, 2002: 382-383).

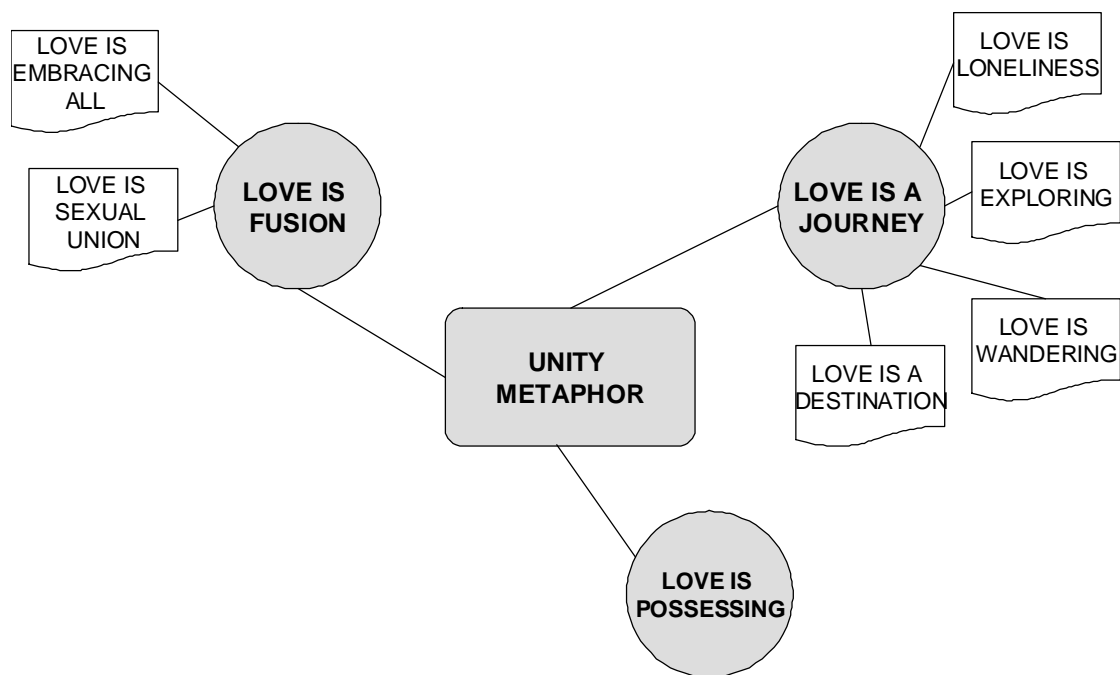


Figure 3.3 The Fusion Metaphor and its Versions

The UNITY metaphor is understood as a joining together of two parts, and it can be physical and non-physical. This is illustrated in Figure 3.3.

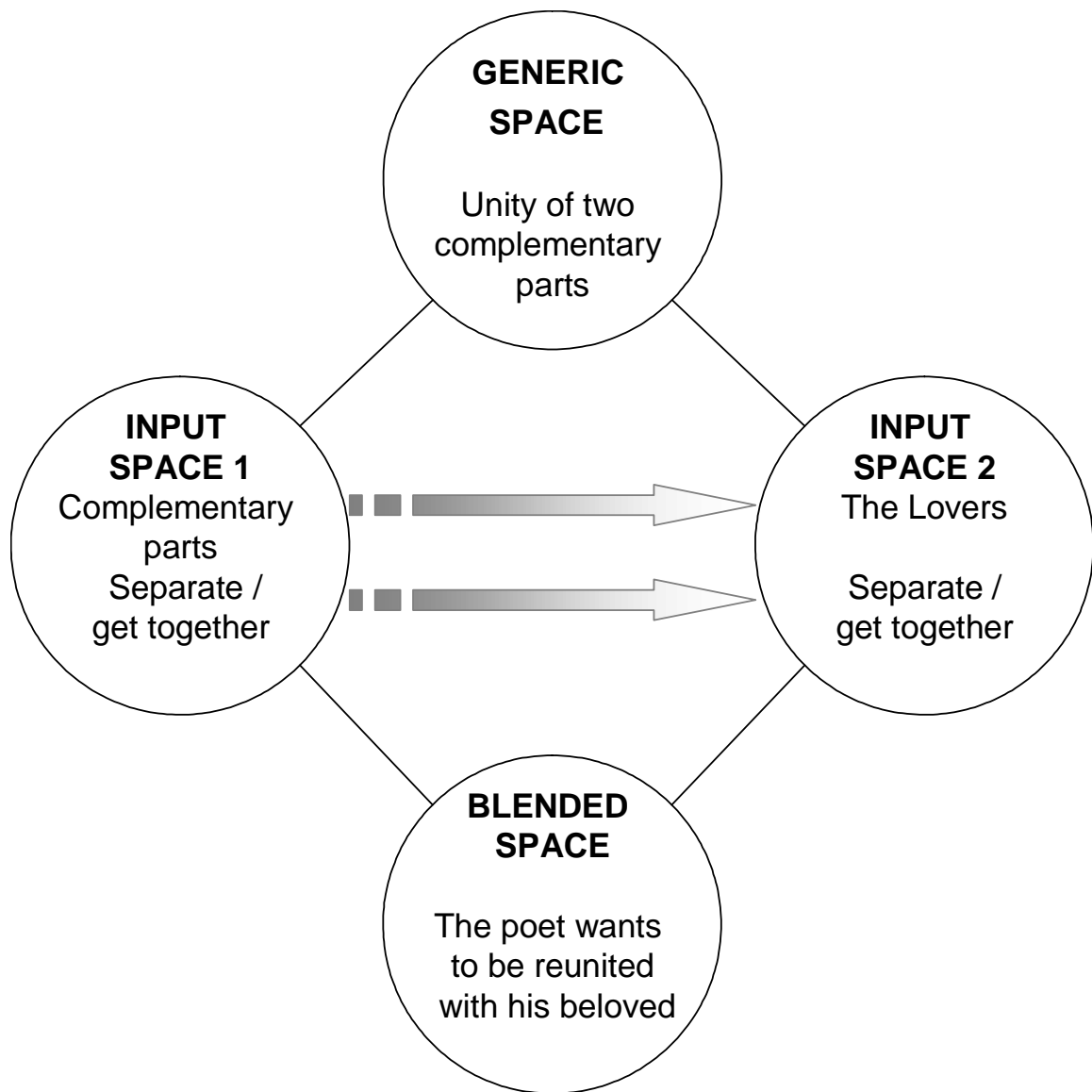


Figure 3.4 The Unity Metaphor

According to Kövecses, in the LOVE IS FUSION version of Neruda's love metaphor the meaning is rooted in the understanding of the UNITY metaphor. Throughout Neruda's lyric, physical and non-physical unions are combined and alluded to by the poet, as presented in the diagram Figure 3.4 where an example of the conceptual blending of LOVE IS FUSION is presented.

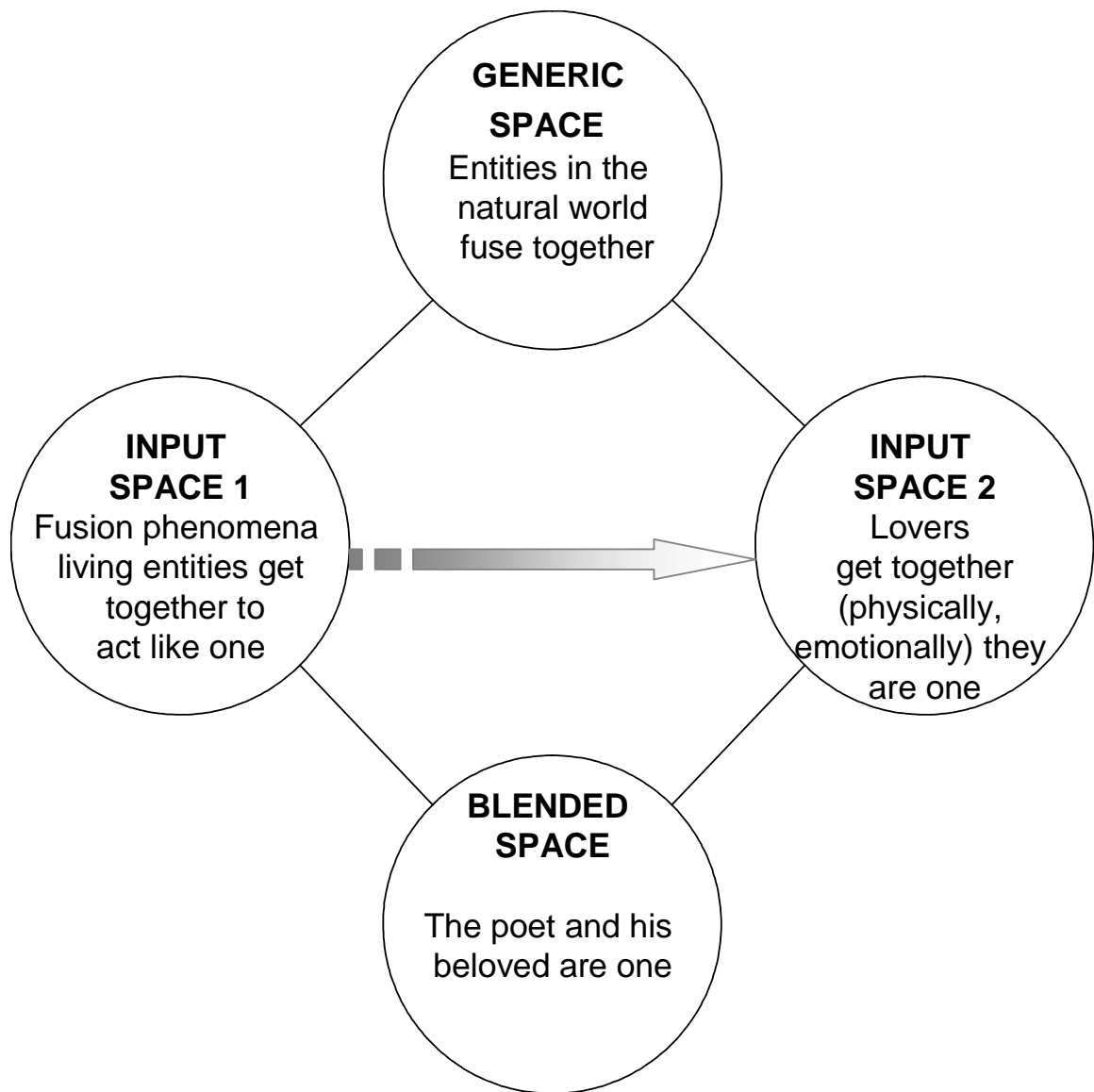


Figure 3.5 The Fusion Metaphor

Another salient scenario in *CSA* is the Force Scenario, activated by the structuring central metaphor or megametaphor *LOVE IS A FORCE*, and its versions, as presented in Figure 3.5.

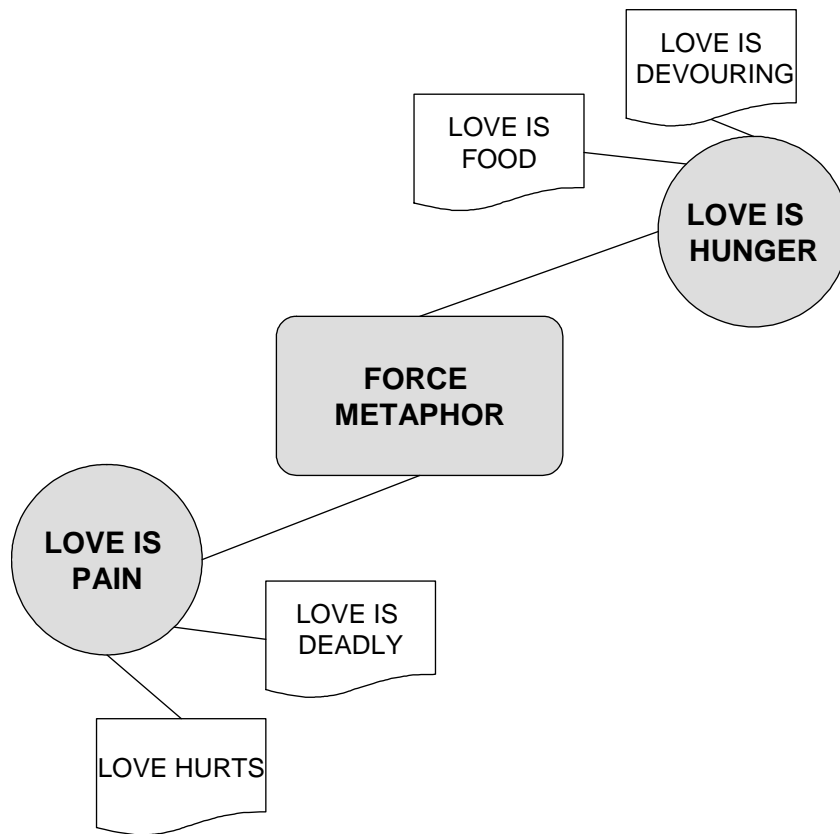


Figure 3.6 The Force Metaphor and its Versions

In diagram Figure 3.6 an example of the conceptual blending of LOVE IS A FORCE is presented.

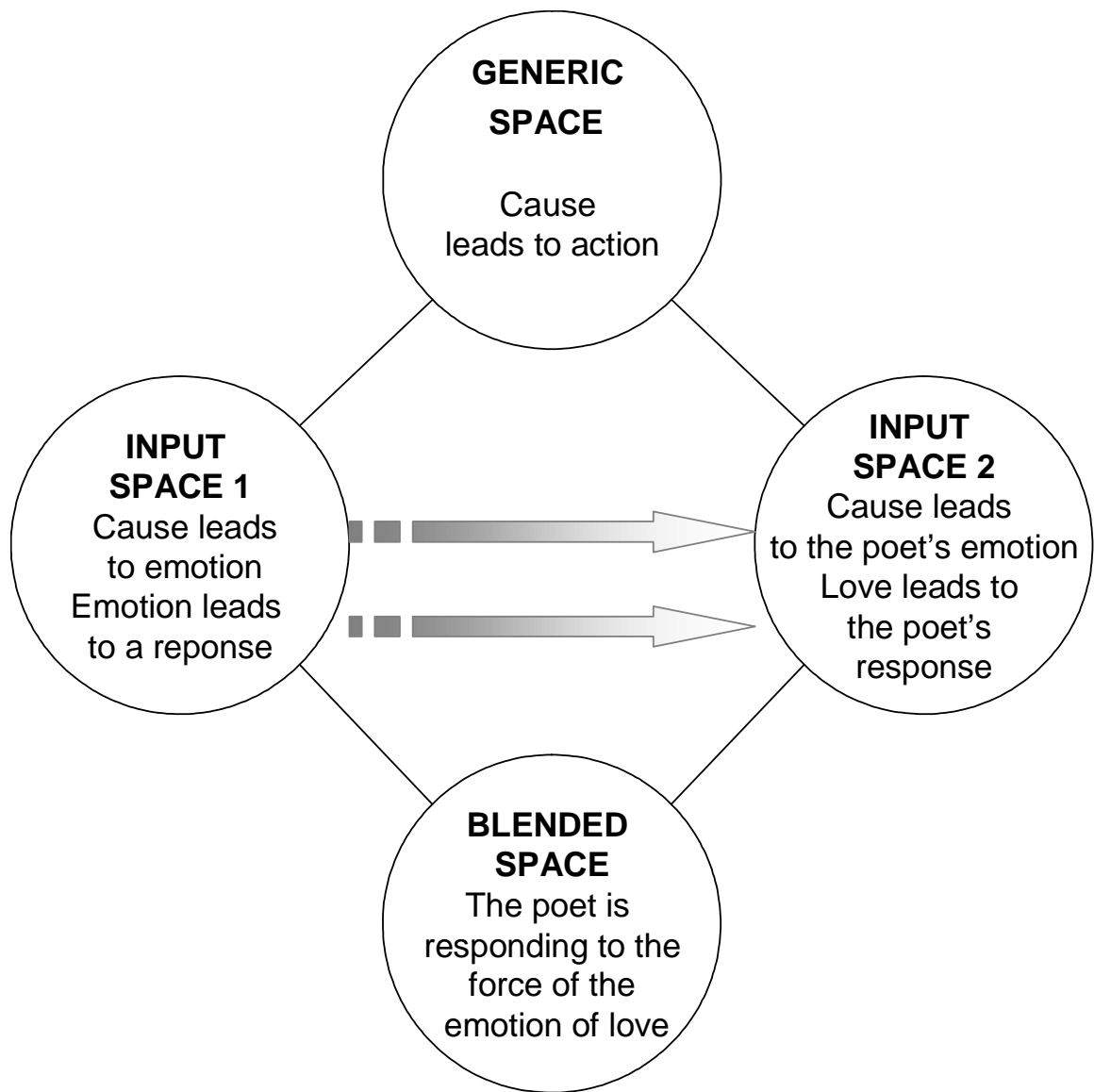


Figure 3.7 The Force Metaphor

Functioning of the Model of Love

The previous section illustrated the internal structure of the Model of Love. As was stated in Introduction, this thesis hypothesised that underlying the emotion lexicon (the love metaphors) in the poet's love lyric there is a consistent coherent structure that gives cohesion to the system of beliefs that Neruda holds about the emotion of love. This structure is what I understand to be a cognitive model in the sense that it provides a mental script with which to take action, and reason about love.

Using the Model of Love involves activating conceptual mappings, analogical reasoning, and conceptual blending (Fauconnier and Turner, 2002: 40). It can be claimed that both poet and reader activate via metaphor a given scenario that acts as a guideline for understanding a series of events in the poem.

The most relevant functioning feature of the poet's folk understanding of love is that the underlying Model of Love consists of an interrelated set of elements, namely the aspects of love understood as unity, a force, time, or a living organism among others, which fit together to represent the poet's conception of this emotion. He uses the model to reason about love by mentally manipulating parts of the model in order to express the many interpretations of the aspects of such a complex emotion from an idiosyncratic viewpoint. This Model of Love is so deeply embedded in the Western traditional conception of love that the poet does not need to explicitly reference large parts of the model because we know these parts and can fill in the gaps (see D'Andrade, 1995: 168). This justifies the fact that readers can relate to the notion of love as a complex emotion that is contradictory at times when reading Neruda's lines in sonnet XLIV (CSA):

Por eso te amo cuando no te amo

y por eso te amo cuando te amo
(2004a: 56).

The Model of Love is learned informally, without direct instruction, as pointed out by D'Andrade (1995: 168). Steen explores what information is required for readers to interpret love poetry in what he calls 'the love scenario', in his own words: 'the love scenario may help us interpret the content of any love poem as a textual representation of, ultimately, some causally connected sequence of events or actions' (2003: 72-73).

The Model of Love is partly constituted by the cultural and societal schemas held about the conception of love (like understanding love as attack, departure and arrival, win and loss, journey, survival, etc.). It is in this case based on the stereotypes (masculinity and femininity), and on Neruda's vision of love. In the poet's book different conceptual metaphors tend to be invoked when he is trying to make a case for a certain point of view or course of action regarding his depiction of the emotion of love. The selection of such metaphors tends to be directed by a subconscious or implicit purpose in the literary mind of the poet.

Neruda's conceptual love metaphors LOVE IS UNITY, and LOVE IS A FORCE activate the poet's understanding of this emotion. The Model of Love lies beneath these literary expressions and ties together the beliefs about love that are operative in Western culture, and that are ultimately entrenched in human biology. The poet here uses parts of the model, like the understanding of love as a force, allowing both author and audiences to reason about the emotion, which shows how he masters this strategy to create poetic responsiveness in the reader. It is apparent that Neruda's love lexicon underlies emotion constructions throughout the love sonnets in *CSA*. The whole process happens so that it seems natural that Neruda writes about love in terms of a game, or in terms of a living and conscious organism, and therefore it seems normal to

empathise with the poet, given that readers share the same axiological and historical background with the poet. However, for readers to relate to the poem, they must have access, at least partially, to the model and the schemata that constitute it.

Characteristics of the Model of Love

Following the definition suggested by D'Andrade (1987: 112-148; 1995: 237), the folk Model of Love can be defined as multi-schematic, particularly, as consisting of many parts or schemata and scenarios, such as the understanding of love as a force, or as a unity of two complementary parts that represent what the emotion of love entails with regard to how the Western tradition refers to and talks about love, in this case from the perspective of Neruda.

Because the model is being studied from the viewpoint of Neruda, it can be argued that the model is a particular, in this case a folk, representation of the emotion of love. Similarly, the model is not universal, but specific and since it interacts with other models at work, it is not unique. The model displays both synchronic and diachronic traits, as it relates to the more general universal model of Western love that pervades the Hispanic culture through time, and as it relates to contemporary readers. Thus, the Model of Love is not broad, but culture-specific. In connection with this, both the depiction of the emotion and the reasoning involved in it are controlled by Neruda and his own view of eroticism which he chooses to present in his works. As Kövecses notes, 'there can simultaneously be several prototypical models at work in a culture' (2000: 175). This research focused on the erotic and romantic love where the poet expresses his feelings for a woman, either a

biographical or a literary woman. However, this does not mean that this is the only existing model, for other models or sub-models may exist.

Initially, it was Neruda's language that concerned this thesis, together with the different angles from which it has been studied, particularly by his literary critics. Their emphasis on the study of Neruda has been on various aspects of the poet's style, his metaphors, and his love lyric. Others, like Durán and Safir, focused on the imagery that portrays the woman as linked with Nature (1981: 29).

In the past, a representative characteristic of Neruda's imagery that was highlighted by his critics are his basic images that equate to a woman's body, associating woman and nature, as Neruda's relationship with Nature is essentially sexual (Durán and Safir, 1981: 10). However, none of their interpretations explained how this was achieved other than via studying his poetic style, particularly, experimenting with metre:

Luego de la versificación de abolengo modernista de su poesía juvenil; de la hábil combinación de metros amplios y versos de arte menor, que signa el sucederse de los poemas en *Residencia en la tierra*, dándole a veces una apariencia similar a *Las flores del mal*; después de la abundancia métrica y la gran variedad de composiciones y subgéneros líricos que se incluyen en el *Canto general*, lo que predomina en las *Odas* es una onda vertical y rumorosa- hilo o cascada en la que los versos se desgranán- (Neruda, 1997: 35-36).

I maintain that the poet's imagery of love is partly expressed through a series of recurrent metaphors which are anchored in human physiology, space, time, and the traditional understanding of the emotion of love held in the Western tradition. This happens by virtue of the activation of the Model of Love, as supported by evidence that came from looking at Neruda's use of strategies like extending, questioning, and composing. Traditional criticism on Neruda and its thorough insights into the poet's language and love lyric

anticipated questions regarding the love poet that this investigation has taken on board, and has enhanced by undertaking them from a cognitive approach. My approach implements the criticism on Neruda by proposing an accurate view of the functioning of the poet's model of Love that underlies his lyric, thus enriching the views on his criticism from contemporary emergent theories of language and thought.

Because the Model of Love comprises a folk understanding of the emotion of love and, as was outlined before, is rooted in Western thought, it can be defined as both a synchronic and diachronic model. Thus, the notion of love has a synchronic value as the contemporary readers can empathise with it, as well as a diachronic one, since it pervades through time. Kövecses argues that once they have been established, most metaphors remain stable through time. In his view:

These metaphors have been characterized by the same conceptual structure or "scaffolding" through time, while the linguistic examples making them manifest may have changed with time (2000: 28).

A pertinent example of this is the platonic metaphor LOVE IS THE UNITY OF TWO COMPLEMENTARY PARTS. As such, this is regarded as a stable metaphor through time. This metaphor was coined by Plato in antiquity and continues to be employed to this day in contemporary lyrics.

The model provides convincing answers to questions raised in previous sections. Underlying love metaphors there are concepts. These concepts are tied together by the main love scenarios of the model at work, one of many existing models of love. The model is embedded in the emotion constructions found in the love poems in the books considered in this thesis. The model is activated by scenarios that are evoked mainly by a series of central metaphors or megametaphors.

Cultures with a common historical tradition are likely to share most of the concepts of the Model of Love. Even though more salient properties of the love emotion will be shared by these cultures, the distinctive concept of romance will be influenced by one's personal evaluations. The metaphors seem so natural and pervasive that they are taken as self-evident: 'they are an integrated part of the model of the mind we have in this culture, it is the model most of us think of and operate in terms of' (Lakoff and Johnson, 1980: 28).

One main trait of the Model of Love can be listed as largely inherently metaphorical, in the sense that it blends experiences from the conventional and the imaginative like considering love in terms of war, game, time, and a living organism. As I illustrated with examples from *CSA*, in general terms, a metaphorical understanding seems to prevail. It was also noticed that the Model of Love lies beneath the natural lexicon, which implies that the poet is merely choosing the figures that already exist in our cultural background to convey and express his views about the emotion, views that stem from a communal system of beliefs that are held to be true about love, and it is possible because the Model of Love is intersubjectively shared. The Model of Love constitutes a particular evaluation of the emotion, an understanding which defines it as a folk model, not as a scientific one.⁶⁷ As was also pointed out, the model is supported by a particular societal context, being thus culturally determined. This endows the model with a twofold impact on the conceptualisation of the emotion of love, for it is understood through time, since the love metaphors are stable in the Western culture, and also during the particular time when the poet produced his works. It has been proved that Neruda's love metaphors in the poems presented so far seem to agree with Lakoff's case that through the creation of new correspondences in

⁶⁷ As D'Andrade words illustrate: 'the folk model may have a good deal of truth to it, but it is not science' (1995: 162).

experience metaphors impose a structure on real life. Once these objects are created in a generation, such as the case of certain love books, they serve as an experiential basis for that metaphor in both the contemporary and future generations. The diachronic and synchronic aspects of the Model of Love are what in the last instance make of Neruda such an outstanding poet, whose love lyric (particularly *VP*) permeated the popular understanding of love constituting a script, a love manual for lovers worldwide.

The importance of the Model of Love as a guide for analysis of the love lyric is manifold. It provides solid, homogeneous theoretical and epistemological underpinnings that justify the new analysis of the poet's love constructions. By analysing the recurrent metaphors in Neruda's love lyric, new light is shed on the depiction of erotic, romantic and sexual love from the viewpoint of Neruda the poet.

The model accounts for various scenarios that converge in the model, and clarifies how they operate. It also answers queries regarding what underlies the love figures in the poet's works, and finally supplies reasonable evidence of how the Love Model ties together the poet's idiosyncratic understanding of the emotion of love, and how he relates to it throughout his poetry.

Previous readings by Neruda's critics already pointed out the passion, the sensuality and the eroticism in the poet's works. From the perspective of the cognitive and cultural Model of Love, it is possible to justify these themes, and visualise them in a holistic manner, which allows this thesis to go deeper in elucidating how they interact with each other. The model enables new readings which are outside the canon, and provides a fresh explanation for issues that deal with emotions such as love, findings that so far had only been made accessible based on critics' interpretations focused on their own experience of the emotion.

The notion of the Model of Love constitutes a sustainable method under which considering the love poems from a contemporary and interdisciplinary

stance that enriches literary studies at the same time that it places literature and the humanities in a position to interpret long-standing issues from a contemporary cognitive angle.

Similarly, the model combines key aspects of metaphor theory, and matters related to Latin American literature and language, in tune with emergent theories of language and thought that seek to state how literature, culture and the literary mind are related.

Conclusions

The over-arching aim of this thesis was to incorporate in the humanities theories from the areas of cognition, emotion, and poetry. These areas have been subjected to enquiry and thoroughly researched since the early theories of language in Western thinking commenced but have traditionally been viewed as, and remain, quite distinct fields. This thesis put into view that it is important to consider how approaches from all three areas can be used in conjunction with each other to generate a fresh synergistic methodology with which to study literature and the poetic metaphor.

To aid understanding of how conceptual metaphor relates between and across disciplines, the thesis was divided into three chapters. Following the Introduction, Chapter 1 explored the idea that, despite being anchored in ancient traditions that go back to Greek and Latin thinking in antiquity, interest in literature, culture and the mind is not a concern of the past. On the contrary, it has emerged as a modern issue in the last few decades with the aim of working towards the descriptive and explicative unification of language and thought.

Chapter 2 turned to literature, particularly to poetic metaphor in Neruda's love lyric. The poet's love lexicon in *CSA* was analysed for the first time from the perspective of the notion of Cognitive Poetics. This informed his conceptualisation of the emotion from a perspective that has never been applied to Neruda before. In the search of instances to justify and illustrate the centrality of love constructions and their impact on cultural cognitive products, more specifically, on a particular cultural model of love from the perspective of Neruda, evidence was preliminarily gathered from over a thousand poems. By reflecting on the links existing between poetry, culture, and the mind from the viewpoint of the centrality of conceptual metaphor, in

Chapter 3 this investigation showed that the Model of Love underlies the love lexicon in Neruda's love books. My interpretations made clear that the love constructions throughout his poems activate various love scenarios that converge into the Model of Love. These results demonstrate the effectiveness of utilising the interdisciplinary method proposed herein.

The Model of Love

Neruda's Metaphorical Love Scenarios and The Model of Love

The literary works of Neruda were approached to highlight what lies beneath the emotion lexicon, as it appears reflected in his love lyric that spans nearly five decades. As was suggested, the Model of Love is activated mainly by metaphoric understandings of the emotion. Metaphor processing, through the erotic persona, emphasises specific conceptualisations of the emotion of love. His love poetry mirrors certain aspects of the cultural idea of love in the Western tradition and downplays others. By focusing on how the poet reflected on such a complex emotion, it was noted that the understanding of the emotion is entrenched in human biology and in socio-cultural environmental factors.

By closely examining Neruda's poetic love metaphors appearing particularly in the poems in *CSA*, this thesis showed that the coherent, consistent structure underlying the love lexicon that ties together Western conceptions of love for the poet is the Model of Love. As mentioned above, concentrating on love metaphors in his love production led to poems effectively being scrutinised as samples of Love Scenarios that occupy a central position in a range of categories of cognitive models. Overall, this is an approach to poetry which is unified by the common idea of how literature, culture, and mind interact. This principle made it possible to adapt Fauconnier and Turner's conceptual blending analysis to the study of the love constructions presented in Chapter 2. It also pointed at the idea that other models or submodels exist such as the model of erotic love, of the political cause, of love for humankind, of love for his continent.

Previous sections of the thesis put forward the view that Neruda's love poems are so embedded in popular culture that they emerge as fulfilling the criteria necessary to provide an example of how a possible universal Western model of love operates diachronically, and is shared by cultures with the same historical and axiological background.

Neruda's understanding of the emotion of love has been shown to manifest itself mainly as metaphorical whenever the poet understands LOVE IS (UNITY, A FORCE, TIME, A LIVING ORGANISM). The metaphorical understanding of the emotion of love provides complex conceptual structures consisting of sequences of action concepts that allow us to reason about love. These various metaphorical Love Scenarios, particularly the Unity Scenario and the Force Scenario, merge together in a SD and TD understanding of the emotion which gives rise to complex interrelated sets of schemata that make up the poet's conceptualisation of love in his poems.

The Centrality of Neruda's Love Metaphors

As was established in previous chapters, the ensuing approach differs from much of the work carried out on Neruda's figures by the poet's literary critics, since the interpretations of his love metaphors accomplished here agree with emergent theories of language and thought and, as such, the treatment of these figures concentrates on the cognitive power of these love constructions rather than focusing on their tropological value.

It has been illustrated that the role of Neruda's constructions is neither to elevate or decorate his lyrical work nor to be used as a device for mere ornamentation. Rather, in this investigation I demonstrated that his love metaphors embody the poet's vision of the emotion of love. Going back to the examples in Chapter 2, when the poet talks about love he is evoking, with his

choice of lexis, at least one Love Scenario where the emotion is understood in terms of a different domain. Neruda the poet makes use of his love constructions and in so doing, he sets off a folk understanding of the emotion of love, which is shared with his historical tradition. The love constructions in his poems are not only original efficient ways of conveying the meaning intended by the poet about passion or eroticism, but a bridge between the poet's cognition and the love lexicon.

Such an interpretation of his love lyric contradicts, as was indicated, the merely rhetorical depiction of metaphor, since it opens the door to new interpretations of issues that are core to the study of his love production, such as the physiological anchoring of the poet's vision of love or his spatial, temporal understanding of the emotion.

This thesis shares a common interest with Neruda's criticism in acknowledging their attention to the life and works of the poet, and their study of his love poems and style, among others. The focus of this research, as well as much of the research on Neruda, originates from common concerns in matters that deal with Neruda the poet and Neruda the man. However, the findings presented here regarding his love lyric and the poetic metaphors have been determined from the approach of the contemporary theory of conceptual metaphor that, detaching from the traditional metaphor studies conducted on the poet, is in favour of the prominent role of figurative constructions that has been embraced in recent decades. The central role that metaphor has acquired since the 1980s, and its consequent re-establishment from a mere rhetorical figure to being ubiquitous, have made it possible to carry out a thorough examination of his metaphors that appear more frequently and evoke the Model of Love via a number of recurrent Love Scenarios.

Neruda's love metaphors have been studied mainly from the perspective of traditional metaphor analyses, based on rhetorical interpretations that are

considered obsolete in contemporary metaphor theory. The approach carried out here, stimulated by the cognitive paradigm, proposed new insights on Neruda's love figures. Specifically, it was shown that the poet favours the metaphorical understanding of the emotion of love, as demonstrated in Chapter 2 by the use of the form LOVE IS ('A IS Y'). This notion may allow scholars to understand figurative language beyond the mere lexical expressions, looking into their cognitive functioning. This research showed that the conceptual integration analysis applied to the poet's love constructions (like for instance the LOVE IS HUNGER metaphor in sonnet XI) allows an interpretation of the poem to be offered that falls outside the canon of the tradition of criticism. In so doing, specific understandings of the emotion of love come within reach through metaphor, thus facilitating new insights with regard to his body of work.

The analysis presented here is a consequence of the cognitive revolution, under which metaphor and other figurative constructions are considered to be ubiquitous. From this perspective, it is viable to consider Neruda's love poems as cognitive artefacts, integrated in cultural studies. This constitutes an approach that differs from the critics' own interpretations based on a prototypical reading that focuses on being coherent with the poem and their own stereotyped views.

Another achievement of the contemporary role of metaphor comes from the possibility of accounting for examples where the poet blends two domains of experience to obtain a unique poetic blend. As was demonstrated, this is a powerful poetic device which sheds new light on Neruda's poetics and enriches the work on studies that focus on the poet.

Ultimately, approaching Neruda from a conceptual metaphor stance allows researchers to move beyond the syntactic and semantic analyses characterising Neruda's studies since Alonso. The poet's style can be considered from a new dimension that proves how he inherited stable love

metaphors but changed his choice of what emotion lexical expressions to use in order to convey the intensity of his emotion. Presenting the poet in this way makes for a rich and thorough enquiry into his language.

A Cultural Model of Love

As was noted, the Model of Love is activated by metaphor via various metaphorical Love Scenarios that merge together as they are evoked by conceptual metaphors. These scenarios do not represent the poet's concept of love in its entirety, as they cannot be taken individually but must be considered jointly to constitute the model.

The Model of Love is not unique, since other emotion models and submodels exist. In this case, it is a model that partially presents the poet's vision of love, through the persona of Pablo Neruda differing from other visions of love held by Plato, for instance. The model is a folk model because it brings together a popular understanding of love, which is diachronically and synchronically operative in Western poetic tradition through its many constituents necessary for understanding.

The Model of Love is a subset of a more general model of human emotions, evoked by more specific models that entail the Western understanding of love, romance, seduction, lust, gender prototypes (heterosexual love), and any other schemata that could be included within the Western understanding of the idea of love. The model is learned, although it is not explicitly taught. It is constituted by a set of schemas that are intersubjectively shared by people with a common axiological background.

Contribution

The primary contribution of this thesis is the development of a fresh, holistic method for literature analysis. It constitutes a novel and unique approach to Neruda's love lyric from a perspective that incorporates methods from three distinct fields in the humanities, and thus benefits from interdisciplinarity aided by discussions across disciplines. The approach here is in synchronicity with current intellectual enterprises enquiring into the nature of human meaning and the aspects of literary products of cognition.

Another main contribution is the presentation of new insights into Neruda. This has been achieved by applying the proposed method to the love lyric. The findings presented in this thesis represent an open-ended paradigm for exploring questions explored in metaphor studies, literature and criticism, and Cognitive Poetics.

This investigation continues and advances the work of outlining the universe of the prophetic poet originally undertaken by his literary critics. It serves to augment the research on Neruda by studying him in a new light that identifies prototypical scenarios of love underlying the poetic love metaphors in his poems. It allows Neruda to be analysed with a systematic, innovative approach that suggests new ways for future research regarding literature, culture, and emotion.

The language and emotion approach essentially provides a framework for the study of cognitive models. According to Kövecses, this approach emphasises the idea that the model that structures the emotion of love is inherently metaphorical (2000: xiv). This notion facilitates the investigation of cognition and poetry, united by the common idea that metaphor is a mental phenomenon that reflects the understanding of love as held by the poet. This approach to his poetry reconciles the views that the concept of love is

motivated by human physiology, as well as by sensorial information about space (Kövecses, 2000: 14).

For a researcher in literary studies, this thesis considers the same issues about the poet's language, style, and mind discussed by his critics. However, this thesis also sheds light on the personae of the poet from a cognitive perspective, conferring a novel approach with which to highlight issues that are core to research on the poet. My work therefore represents a significant contribution to advances in Hispanic literary areas of research, covering cognition and poetry from an interdisciplinary stance. It is the first comprehensive study on the emotion and Neruda's love lyric with regard to the metaphorical conceptualisation of love on the part of the poet. Details about Neruda which are relevant to critics are presented from an angle that has not been applied to the research into this poet.

For a scholar of metaphor and a cognitive theorist, Neruda is a relevant source of study because of the abundance of rich interesting figures. As these are considered in detail, this research falls within the contemporary emergent study of poetry and figurative language and is pertinent to such academics.

The model proposed in this thesis has been applied to Neruda to demonstrate its potential. It could be applied to any body of literature, to study any emotion.

Further research would attempt to clarify the relationship between the model and other figures such as metonymy, synaesthesia, and personification. Future studies could consider other models of non-erotic love which appear in his lyric such as the love for the humankind and his commitment to social causes. A comparison could even be conducted between the Model of Love underlying Neruda's poetry and that of female writers with a view to determining similarities and differences and in how they reflect on the emotion. It would be interesting to consider the model of love throughout the history of Western love literature, and study how the model has changed and

adapted until nowadays, acknowledging its theoretical and epistemological implications. Finally, comparing the Western model of love with its counterparts in Asian cultures would bring about a more complete and broader view of the human model of love, emphasising how language is anchored on human biology and socio-cultural factors.

To sum up, this thesis represents an interdisciplinary approach involving methods from three distinct areas in humanities proposed for the study of literature. Neruda's poetry was used to successfully demonstrate the application of this methodology to determine the Model of Love, and gain new insights. In conclusion, the approach developed here provides a theoretical framework that brings closer the contemporary status of the poetic love metaphor and literature.

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