



A Cognitive Stylistic Analysis of Conceptual Metaphor in "When You Are Old"

by W.B. Yeats

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ABSTRACT

The current study is a cognitive stylistic analysis of "When You Are Old" by W.B. Yeats. In particular, it examines embodied image schemas and the conceptualization of love in the selected poem. It attempts to determine how the poet uses these cognitive structures in his poem. To achieve the aims and verify the hypotheses in this study, an eclectic cognitive stylistic model is adopted. It consists of two layers. Each layer represents the application of one theory. The theories are Johnson's (1987) Image Schema Theory and Lakoff and Johnson's (1980) Conceptual Metaphor Theory, as developed by Kövecses (2010). This data includes the poem of W.B. Yeats, "When You Are Old". The analysis of the selected poem highlights that image schema and love conceptual metaphors are essential for interpreting and understanding literary texts.

The selected poem has been found to include different types of image schemas, such as containment, path attraction, linkage, centre-periphery, contact, removal, support, cycle, scale, blockage, verticality, caused movement, self movement, and near-far. Moreover, the poem includes several forms of love conceptual metaphors, such as love is a journey, love is a physical/ natural force, love is a heat/ fire, love is light, love is up, love is a bond, love is closeness, love is fluid in a container, love is a social superior, and love is beauty

Keywords: cognitive stylistics, image schema, conceptual metaphor, poetry, Yeats.

تحليل أسلوبى معرفى للاستعارة المفاهيمية فى قصيدة "عندما تشيخ" لويليام بتلر بيتس

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الملخص

الدراسة الحالية عبارة عن تحليل أسلوبى معرفى لقصيدة "عندما تشيخ" للشاعر دبليو. بي. بيتس. وتتناول على وجه الخصوص، مخططات الصور المتجسدة ومفاهيم الحب فى القصيدة المختارة. وتحاول معرفة كيفية استخدام الشاعر لهذه البنى المعرفية عند كتابة قصيدته. ولتحقيق أهداف الدراسة والتحقق من فرضياتها، تم اعتماد نموذج أسلوبى معرفى انتقائى. يتكون هذا النموذج من مستويين، يمثل كل مستوى تطبيقاً لنظرية واحدة. النظريتان هما نظرية مخطط الصورة لجونسون (1987)، ونظرية الاستعارة المفاهيمية لـ لاكوف وجونسون (1980) التي طورها كوفيسيس (2010). تتضمن هذه البيانات قصيدة دبليو. بي. بيتس "عندما تشيخ". ويؤكد تحليل القصيدة المختارة على أهمية مخطط الصورة واستعارات الحب المفاهيمية لتفسير النصوص الأدبية وفهمها. وُجد أن القصيدة المختارة تتضمن أنواعاً مختلفة من مخططات الصور، مثل الاحتواء، وجذب المسار، والترابط، والمركز والمحيط، والاتصال، والإزالة، والدعم، والدورة، والمقياس، والانسداد، والعمودية، والحركة المُسبَّبة، والحركة الذاتية، والقريب والبعيد. علاوة على ذلك، تتضمن القصيدة أشكالاً متعددة من استعارات الحب المفاهيمية، مثل: الحب رحلة، والحب قوة مادية/طبيعية، والحب حرارة/نار، والحب نور، والحب صعود، والحب رابط، والحب قرب، والحب سائل فى وعاء، والحب قمة اجتماعية، والحب جمال..

الكلمات المفتاحية: الأسلوبية المعرفية، مخطط الصورة، الاستعارة المفاهيمية، الشعر، بيتس



. The problem of the study

After a very long survey of linguistic cognitive literature, it is noted that emotional poetry has not been investigated from a cognitive stylistic perspective. This gap limits the understanding emotional poetry and the readers' interpretation of this kind of poetry. Therefore, this study is concentrated on this area. This study is a cognitive stylistic investigation of conceptual metaphor in "When You Are Old" by W.B. Yeats to find out how the cognitive stylistic devices, image schemas and love conceptual metaphors, are manipulated in expressing the love themes in the selected poem. This requires adopting an eclectic cognitive stylistic model on the base of cognitive stylistic theories and determining whether it can be efficiently examine how the selected poem is processed and understood in terms of the cognitive stylistic items under study.

1.1. Research Objectives

This study aims at:

1. Identifying the types of image schemata that have been employed in the selected poem of W.B. Yeats.
2. Analysing the forms of conceptual metaphor that have been used in the selected poem of W.B. Yeats.

1.2. Research Questions

1. What are the types of image schemata that have been employed in the selected poem of W.B. Yeats?
2. What are the forms of conceptual metaphor that have been used in the selected poem of W.B. Yeats?

2. Literature Review

2.1. Definition of Stylistics

The term stylistics is derived from the word stylus (or style) since it is the study of the unconscious method of writing style in oral speech for the purpose of persuasion. It explains how the listener's opinion (or reader) is influenced by the style of composition (Wales, 2011). Style is the third criterion (elocution) of the five principles of rhetoric (namely; invention/discovery, disposition/arrangement, oration/stylisation, memorisation/memory, and pronunciation/communication) (Burke, 2014).

In linguistic and literary studies, stylistics is a well-established discipline. Many linguists define it differently. Leech (1969, p.1) states that stylistics is "simply the study of literary style, or, to make matters even more explicit, the study of the use of language in literature." Turner (1975, p.7) defines stylistics as a branch of linguistics that focuses on the variety in the most conscious and complex uses of language in literature. As a result, stylistics can be viewed as the study of literary

discourse with a perspective of linguistics, offering a way of contact between linguistics and literary criticism. For Short (1996, p.1), it is "an approach to the analysis of (literary) texts using linguistic description."

Verdonk (2002, p. 3) views stylistics as "the analysis of distinctive expression in language and the description of its purpose and effect." He adds that there is a disagreement among stylisticians over how these descriptions and explanations should be carried out and how their relationship should be created. According to Wales (2011, p.399), this discipline is the study of the style; yet, style can be explained in a variety of stylistic methods. This diversity is resulted from the primary influences of several linguistic and literary subfields.

Although the stylistic analysis was originally known as a method of applying linguistic models to literary texts. These models can nowadays be applied to any type of text analysis: literary and/or non-literary registers. Thus, the focus on stylistics has expanded from primitive focus on 'literary' texts to involve any type of oral or written text (McRae and Clark 2004, p.327).

2.2. Cognitive Stylistics

Cognitive stylistics is considered as one of the most recent subfields of stylistics and it is a sub-field of applied linguistics. Its roots extend to both cognitive linguistics and stylistics. It is the study of style from a cognitive perspective. Both CS and cognitive psychology are concerned with the cognitive theory of linguistics. Stockwell (2002, p. 4-6) states that cognitive stylistics views readers as cognitive creatures who draw on their prior experience and knowledge to comprehend literary texts. It provides the readers with means to reach the understanding of an occasion. This field can offer an academic and analytical method to talk about how reader's perspective is represented in discourse organisation (Mohammed, Hassan & Shamkhi, 2019).

According to Semino and Culpeper (2002, p. 9), cognitive stylistics integrates a methodical and theoretical grounded investigation of the cognitive processes and structures. This supports language reception and production with the types of explicit and detailed linguistic analysis of literary texts that is typical of the stylistic tradition. The newness about cognitive stylistics is that it is a logical foundation of linguistic analysis based on hypotheses that link language issues to cognitive processes and structures. It provides a more explicit and systematic descriptions of the relationships between texts on the one hand, and cognitive reactions and interpretation on the other hand (Mohammed, 2019). It seems that cognitive stylistics can be a discipline of cognitive linguistics, which involves the use of various concepts when processing language used by humans. According to Jeffries and McIntyre (2010, p. 126), cognitive stylistics concentrates on making hypotheses about occurrences throughout the process of reading and how this affects the interpretation that the readers construct about the texts they are reading.

As explained by Stockwell (2002, p. 1), reading literature is the foundation of cognitive stylistics. This depends on the idea that readers also engage in an imaginative construction of meaning from reading literary texts. Cognitive stylistics is a discipline that studies literary creativity from many different perspectives (Stockwell, 2002, p.233). Cognitive stylistics seeks to supplement existing methods of analysis rather than replace them. It does that by transferring attention away from textual and compositional models toward models that explicitly link the human mind to reading (Simpson, 2004, p.39).

2.3. Theories of Cognitive Stylistics

Stylistic analysis frequently uses linguistic framings or theories to clarify or explain the interpretation(s). The theoretical framework of cognitive stylistics, an approach to linguistic analysis, links linguistic possibilities to cognitive forms and functions. It offers more methodological and explicit explanations to the connections between texts on the one hand and the interpretations and responses on the other (Semino and Culpeper, 2002, p.9).

In this study, the researcher adapts only two theories: Image Schema Theory and Conceptual Metaphor Theory. This selection because the interpretation of poetic texts requires an understanding of different aspects and theories to assist a reader to understand writer's intentions in the texts. These two theories are very useful and common tools in cognitive stylistic studies in poetry. They make it possible to comprehend meanings fully. The next sections present theoretical overview of these two theories.

2.3.1. Image Schema Theory

Image Schema Theory is centred on the concept of the schema (or schemata). It is one of the most important conceptual structures. The term "image" in this theory is synonymous with the psychological term "imagistic," which designates the process of generating conceptual experience from external experiences. Schema is an abstract conceptual representation that is nearly produced via people's everyday interactions and reflections in the environment. An image schema is a basic conceptual structure in cognitive semantics that can be used for analysing abstract issues. According to Johnson (1987, p.7), embodied experiences within the conceptual system give rise to an image schema. People connect and collaborate with the outside environment, and from these interactions, perceptual and sensory experiences are used to extract ISs. An Embodied experience is responsible for deriving ISs (Evans and Green, 2006, p.46 and Johnson, 1987, p.206).

Words like pencil and teacup, for instance, have additional schematic meanings like item and container. Mental schemas often shape people's experiences, both physical and non-physical. By using metaphor, image schemas organise the non- bodily experience (Talmy, 1972, p.56; Johnson 1987, p.50; Lakoff and Johnson, 1980, p.12). Johnson (1987, p.14) captures the 'experiential' view of

the world when he says that human actions, ideas, and perceptions should follow a pattern and order to enable people to make sense of and reason about related, meaningful experiences. As a result, the dynamic nature of image schemata is realised as structures meant to construct/built and organise perception and experience.

A more comprehensive description of concept formation and language understanding is provided under the heading of image schema theory. It is developed in the late 1980s by Lakoff and Johnson (1987) in their book and focuses on the foundations of spatial cognition. The main concern of this theory is the way that people arrange and use their external world information to comprehend texts (Hedblom, 2020, p.34).

2.3.1.1. Types of Image schemas

The theory of image schema encompasses different types of embodied image schemas, which are recurring patterns of dynamic relations that shapes our understanding of abstract concepts. Johnson (1987, pp.119-127) exposes the following types of image schemas:

1. CONTAINMENT Image Schema: This image schema is used as an illustration of “border-to-border” relations. It is characterised as having stable positions for the enclosed entities or things that are protected and relative constrained forces (Johnson, 1987, pp.21-2). It is a highly researched image schema. It represents the relationship between an outside and an inside as well as the border that separates them. It may have multiple shapes, such as FULL-EMPTY, SURFACE, IN-OUT, and CONTENT.

2. PATH Image Schema: This schema shows a path from a starting point (or SOURCE) to the ending point (or GOAL/DISTINATION). There is "a sequence of contiguous" locations that connects the two terminations (Johnson, 1987, p.113).

3. ATTRACTION Image schema: The force relationship that ensures two objects are drawn to each other (Hedblom, 2020, p.40). The ATTRACTION schema comes from situations where a force is applied to one entity, causing it gravitates towards another as gravity and magnets (Evans and Green, 2006, p.189). As stated by Johnson (1987, p.47), when we find one physically pulled to someone else, we experience the same kind of attraction.

4. LINKAGE Image Schema: This schema shows a connection between two or more entities, either physically or metaphorically. It includes concepts such as familial links and simply accidental connections (Johnson, 1987, pp. 118, 119). It has some similarities to the ATTRACTION image schema in that; it is easily explained with an abstract association. A forced relationship between regions or objects in which temporary nature makes sure of the way in which one linked object responds to the stimulation of the other. (Hedblom, 2020, pp.40- 60).

5. CENTRE-PERIPHERY Image Schema: It consists of a core and an edge. There are various distances between them (Johnson, 1987, pp.124-5). Evans and Green (2006, p.190) explain that this image schema is a form of the SPACE image schema besides CONTACT, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, UP-DOWN, etc.

6. SUPPORT Image Schema: This schema explains a connection between two things, object or items in which one element offers physical or abstract support to the other (Hedblom, 2020, p.40). It is a kind of FORCE schema and more particularly of CONTACT schema, which includes an ABOVENESS direction.

7. CYCLE Image Schema: This image schema represented by repeating patterns, like the washing machine, clock, or daily cycle (Hedblom, 2020, p.40, 157). The concept of time in calendars is conceptualised using this IS. That is, each winter is followed by a new spring. A CYCLE image schema resembles a temporal circle. The cycle starts at some initial state, moves through a series of connected occurrences, and ends at the point of beginning to repeat the cyclic pattern once more (Johnson, 1987, pp.119-120).

8. SCALE Image Schema: This schema describes the dynamic transformation of Growing/Shrinking and how objects vary in size from small to large (Hedblom, 2020, p.40). The foundation of both the qualitative and quantitative components of what we have experienced is the SCALE schema. It is based on the "more" or "less" dimension of human experience (Johnson, 1987, p.122).

9. NEAR-FAR Image Schema: It refers to the notion of distance. Both NEAR FAR and SCALE ISs conceptually overlap when viewed through the perspective of image schema transformations (Hedblom, 2020, p.40, 44).

10. BLOCKAGE Image Schema: This complex image schema shows the idea of a movement, which may be prevented (Hedblom, 2020, p.40). It arises from situations where obstacles defy force, such as when a car hits with a tree (Evans and Green 2006, p.187). An obstruction appears when we try forcefully interacting with people and things in our environment just like the wall that blocks the progress in some directions (Johnson, 1987, p.45-46).

11. VERTICALITY Image Schema: This image schema includes vertical orientation, relative positions like High/Low and Above/Below, as well as dynamic movement like UP-DOWN. Examples are stairs, a skyscraper, a ladder, a sunflower plant, a tree etc. (Hedblom, 2020, p.40). The VERTICALITY schema is a result of our preference to select significant structures from our experiences.

12. CONTACT Image Schema: It is a Physical (or abstract) contact between two objects (Hedblom, 2020, p.40). The significance of concepts such as CONTACT, CONTAINER, and BALANCE image schemas results from their connection to human pre-conceptual experience, which is the perception

of the outside world that is directly shaped and mediated by the human body (Evan and Green, 2006, p.46).

13. CAUSED MOVEMENT Image Schema: Movement of one object is transferred to another in a complex image schema (Hedblom, 2020, p.40). For example, a ball rolling down a hill because someone gave it a push.

14. SELF-MOVEMENT Image Schema: refers to a complicated image schema where an object moving by itself without any external force. It is considered as an early phase in the identification of animated life and is frequently characterised by irrational movement patterns (Hedblom, 2020, p.40).

15. REMOVAL Image Schema: according to Johnson (1987, pp.50-53), it refers to a method of understanding the process of removing actual or potential obstacles or barriers. Saying that an action may be done suggests that any potential barrier to the action is either absent or has been removed.

2.3.2. Conceptual Metaphor Theory

The study of metaphor has adopted a new direction when Lakoff and Johnson's book *Metaphors We Live by* is published in (1980). This new direction is centred on the conceptual representations of metaphor, which is essential to the way we think and interact with the world around us. The conceptual metaphor theory asserts that metaphors are presented in both our language and our mind. Jeffries and McIntyre (2010, p.138) state that conceptual metaphor theory is one of the most influential aspects of cognitive stylistics. It is based on the idea that metaphor is a common occurrence in all kinds of writings and is not just in literary texts. They add that metaphor is not just a particular feature of language but also a fundamental aspect of our conceptual framework and the way we interpret things and the world around us.

Conceptual metaphor is an interaction between the source domain and the target domain of two cognitive structures or domains. In order to discuss the abstract target domain in terms of the concrete source domain, there exists a set of systematic correspondences between them which is known as metaphorical mappings. Such metaphors can be found in both everyday language and poetic language. Conceptual metaphors are continuously represented in capital letters. For instance, in the conceptual metaphors: *LIFE IS JOURNEY*, the source domain (which is journey) and the target domain (which is life) are combined to represent what is actually being represented. This combination or connection is called metaphorical mapping. It refers to the conceptual connection between source domain and target domain. In the conceptual metaphor: *THE ARGUMENT IS WAR*; the source domain is *WAR*, and the target domain is *ARGUMENT* (Kövecses, 2002, p.5-6). That is, an argument is compared metaphorically to a war.

Browse (2013, p.28) indicates that metaphors are cognitive operations that include conveying knowledge from a well-known source domain into a different unknown target domain. Thus, to

generate or recognise a metaphor is to carry out a cognitive process. Cognitive linguistics adopts a perspective view that is illustrated by its dynamic investigation of metaphor. Browse adds that metaphors are more than just decorative language; they are essential to our cognitive processes and serve as a means of both speech and thought as well as our understanding of abstract concepts. In addition, he claims that metaphor operates by allowing two concepts to interact in the mind of the human to produce knowledge that is greater than what can be found within each concept individually.

2.3.2.1. Types of Conceptual Metaphors

Three different types of conceptual metaphors are identified due to their nature, function, conventionality and degree of generality. These are structural metaphor, ontological metaphor, and orientational metaphor.

1. Structural Metaphors: Structural metaphor is the broadest type of conceptual metaphors (Lakoff and Johnson, 1980, p.10, 14). In this type of metaphor, "one concept is metaphorically structured in terms of another". The target domain is given access to an extensive knowledge of the structure from the source domain. For instance, time is organised in accordance with motion and space. People interpret time in terms of some fundamental components, such as physical objects, their motion and their positions as in the conceptual metaphor: TIME IS MOTION (Kövecses, 2010, p.37-38).

2. Ontological Metaphors: Ontology is one area of philosophy that deals with the nature of existence. Lakoff and Johnson (1980, pp.25-29) state that ontological metaphor is the way in which people interact with physical objects which serve as one more source of conceptual metaphors. Compared to structural metaphors, ontological metaphors put target domains through less cognitive structuring. Kövecses (2002, pp.34–35) argues that people conceptualise their experiences in terms of entities. At this broad level, people do not know much about objects, substances, or containers; thus, they cannot learn much about target domain using these extremely broad categories.

3. Orientational Metaphors: This type does not structure one concept in terms of another but they organise a whole system of concepts with a regard to one another. These conceptual metaphors are grounded in the physical experience of humans' bodies and the manner they function in connection to their physical environment; most of them are spatial in character, such as UP- DOWN AND IN-OUT. They produce concepts of spatial orientation, as in, HAPPY IS UP. The concept HAPPY is oriented UP which leads to English expressions like; I am feeling up today (Lakoff and Johnson 1980, p.14).

2.4. Poetry and Emotions

The word "emotion" is difficult to define. It is obvious that emotions can trigger some innate responses, which in turn cause chemical reactions in the body. Anger and fear, for example,

definitely cause physiological changes, such as raised adrenaline and faster heartbeats. They involve mental or cognitive evaluations that rapidly increase the physical reaction. Emotions are defined as the mental states that people go through and are linked to feelings as well as a level of comfort and pleasure or discomfort and displeasure. They are basic aspects of human ontogeny. Just as colours are the essence of painting and notes are the foundation of music, emotions are the essence of life (Wolosky, 2001, p.4). Poetry evokes emotions. The practice of producing verbal formulations with a strong emphasis on sound and rhythm—the "musical" aspect of language—is actually what is defined as poetry here. As a result, poetry has been initially and continuously connected to orality and vocal transmission. It is generally accepted that the primary goal of poetry is to convey and evoke affective meaning and emotions (Wolosky, 2001, p.5).

The meaning of poetry varies among individuals. It means the language that expresses something cannot be revealed through an essentially emotional response. It is the creative, often rhythmic, expression of intense emotion. The uncontrollably arising flood of intense emotions is stated in peace. Also, poetry is the preserved memories of the most joyful and wonderful feelings. Wolosky (2001, pp. 1-4) states that poetry is a broad genre that can be emotional, powerful, or spiritual. It can use a descriptive mode to paint pictures or a narrative mode to tell stories. For here, it is a language in which each constituent part (word and word order, sound and pause, image and echo) has a purpose and significance that indicates or represents connections between and beyond the individual parts. Its words have deeper meanings than usual. Poetry is a language of figures. Its elements are figures as well and each figure has the capacity to reveal new levels, connections, resonances, and meanings. All this is achieved through the intentional, complicated selection of words (Wolosky, 2001, pp. 1-4).

3. Methodology

The current study follows a qualitative research methodology for the analysis of the selected data. Gay, Mill and Airasian (2012) defined qualitative research as "the collection, analysis, and interpretation of comprehensive narrative and visual (non-numerical) data to gain insights into a particular phenomenon of interest" (p. 7). According to Vanderstoep and Johnston (2009), qualitative research is a type of study that produces a descriptive text about specific events. They believed that the qualitative study's objective should be more descriptive than predictive. Additionally, they recognised another aim of qualitative research: gaining a thorough grasp of the perspectives of the research participants. Qualitative research is exploratory, attempting to explain how and why the specific social phenomenon, or program, operates as it does in a given context. It tries to understand the social world and why things are the way they are (Haradhan, 2018).

In this study, the model that has been adopted for the data analysis is an eclectic one. It is divided into two layers. Each one is a cognitive stylistic theory. The first layer is the Image Schema Theory, which is established by Johnson (1987) and adopted and developed by Evans and Green (2006) and Hedblom (2020). While the second layer is conceptual metaphor theory which is established by Lakoff and Johnson (1980) and advocated and developed by Kövecses (2010).

4. Data Analysis

4.1. Analysis of the Embodied Image Schemas

1. CONTAINEMENT Image Schema

- i. In line (1) "*when you are old and grey and full of sleep*". The human's body is conceptualised as a CONTAINER that is filled with sleep (CONTENT). This implies the tiredness of the passage of time.
- ii. In line (2) "*And nodding by the fire, take down this book*", the book can be conceptualised as a CONTAINER and its CONTENTS are memories and emotions.
- iii. In line (3) "*And slowly read, and dream of the soft look*", a dream can be conceptualised as a CONTAINER of images and memories (CONTENT).
- iv. In line (6) "*And loved your beauty with love false or true*", there is a CONTAINMENT schema. You is conceptualised as a CONTAINER and the beauty is the CONTENT.
- v. In line (7) "*But one man loved the pilgrim Soul in you*", the addressee realised by "you" can be conceptualised as a CONTAINER of the pilgrim soul (CONTENT).
- vi. In line (8) "*And loved the sorrows of your changing face*", the addressee's face is conceptualised as a CONTAINER filled with sorrows (CONTENT).

2. PATH Image Schema

- i. In line (1) "*When you are old and grey and full of sleep*", age can be conceptualised as a PATH image schema. It indicates a person's life from youth to old age. The adjective phrase "full of sleep" can propose that this journey from an active state or wakefulness to sleep or tiredness which often happen to some old aged people.
- ii. In line (7) "*But one man loved the pilgrim Soul in you*", the phrase "pilgrim soul" indicates a journey of soul which is an emotional spiritual journey.
- iii. In line (10) "*Murmur, a little sadly, how Love fled*", love can be conceptualised as an entity which can fly and move from place to another. In such movement, love is taking a path away from the person and escapes away.
- iv. Line (11) "*and paced upon the mountains overhead*", suggests that there is a movement or a physical journey of walking to the top of mountains. There can be a vertical PATH from the bottom to the peak of the mountain. The verb "paced upon" assures this conceptualisation.

3. ATTRACTION Image Schema:

- i. In line (6) “*And loved your beauty with love false or true*”. The lover is attracted to the beloved’s beauty.
- ii. In line (7) “*But one man loved the pilgrim soul in you*”, indicates that the lover has a very deep attraction to the beloved’s travelling inner soul.
- iii. In line (8) “*And loved the sorrow of your changing face*”, indicates a deeper attraction to more complex things in the person’s identity including the emotional changing of him. The lover is attracted to the sorrow of his beloved’s face.

4. LINKAGE Image Schema: All the cases in which ATTRACTION ISs are evoked, LINKAGE can be identified as in point 3 above.

5. CENTRE- PERIPHERY Image Schema: In lines (2 and 9), “*And nodding by the fire*” and “*And bending down beside the glowing bars*”, the fire is the Centre source of comfort and warmth while the darkness and cold beyond the fire refers to the periphery.

6. SUPPORT Image Schema:

- i. In line (2) “*And nodding by the fire*”, this nodding implies a need for warmth. The warmth can be interpreted as a physical support to old aged people who are usually weak and cold.
- ii. Also, line (9), “*And bending down beside the glowing bars*”. A lover who is far from his beloved feels cold and weak. Here, being near the fire can be metaphorically compared to being near the beloved- a source of support.

7. CYCLE Image Schema:

- i. In line (1) “*When you are old and grey and full of sleep*”, there is a natural cycle of age, from youth to old age, referring to the cycle of life and progression of time (life cycle).
- ii. In line (2) “*And nodding by the fire*”, there is a description to someone sitting by the fire feeling so warm and comfortable that he start feeling sleepy and nodding off involuntarily. This suggests the daily cycle of sleep and waking up.
- iii. In line (12) “*And hid his face amid a crowd of stars*”, the stars are signs of the night which indicates the daily cycle of day and night.

8. SCALE Image Schema: in lines (1 and 5) “*When you are old and grey and full of sleep*” and “*How many loved your moments of glad grace*”, there is a scaling of time from youth to aging which appears the changes in vitality and physical appearance.

9. NEAR-FAR Image Schema:

- i. In line (2) “*And nodding by the fire*”, the person is physically near the fire feeling comfort, and warmth.

ii. In line (11) "*And paced upon the mountains overhead*", the fleeing of love and pacing on the mountains overhead indicates a distance and separation. Love is being far away.

10. BLOCKAGE Image Schema

i. In line (1) "*When you are old and grey and full of sleep*", the phrase "*full of sleep*" refers to the loss of activity or vitality and energy of youth. This can be viewed as a BLOCKAGE or obstacles of activity.

ii. In lines (10-11) "*How Love fled / And paced upon the mountains overhead*", the fleeing of love and pacing on the mountains refers to a blockage to the accessibility of Love which creates an obstacle between love and the person.

11. VERTICALITY Image Schema

i. In line (9) "*And bending down beside the glowing bars*", the word "*down*" is a linguistic indicator of this image schema. It represents the physical action of bending down representing contemplation in people with old age.

ii. In line (11) "*And paced upon the mountains overhead*". The verticality of the high mountains is contrasted with the position of the poet on the ground. The word "*overhead*" represents a linguistic indicator of this image schema - top vs. down.

iii. In line (12) "*Amid a crowd of stars*", the highness of the stars up in the sky indicates the vertical dimension and create a sense of distance. Up (sky) vs. down (ground).

12. CONTACT Image Schema: In lines (2-3) "*And nodding by the fire, take down this book*" and "*And slowly read, and dream of the soft look*", there is a physical CONTACT when one is taking and reading the book. There may be a non-physical CONTACT between reality and dreams (non-reality).

13. SELF-MOVEMENT Image Schema: in line (2) "*And nodding by the fire take down this book*", the action of taking the book down and reading it reflects a self- movement of the old person, suggesting a reflection on the past experiences.

14. REMOVAL Image Schema: In line (10) "*Murmur, a little sadly, How love fled*", the movement of love upon the mountains indicates a REMOVAL schema, indicates that love has disappeared or left so it creates a sense of absence. Love is conceptualised as being in a prison and the cages or walls are removed so it can flee.

4.2. Analysis of Conceptual Metaphors

1. LOVE IS A JOURNEY:

i. In line (7) "*But one man loved the pilgrim Soul in you*", there is a spiritual journey. Love involves a journey through transformations and experiences of life not just about physical attraction.

ii. In lines (10-11), “*Murmur, a little sadly, how Love fled*” and “*And paced upon the mountains overhead*”, the idea that love is personified and given an ability to move in a journey or a path as if it can escape. These conceptual metaphors are structural as they structure the understanding of LOVE by framing it as a journey, shaping how to experience the emotions of love.

2. LOVE IS A PHYSICAL/NATURAL FORCE:

i. In lines (9-10) “*And bending down beside the glowing bars / Murmur, a little sadly, how Love fled*”, the imagery of bending down by the fire and murmuring sadly about love's departure) can be seen as implying love's physical presence and absence. Love's departure leaves a tangible, felt absence, much like a physical force that has moved away. This is an ontological metaphor where love is described as something that leaves and for which there is some sort of sadness. It also contains an Orientational for of metaphor that appears in the word “down”.

ii. In lines (11-12) “*And paced upon the mountains overhead*” and “*And hid his face amid a crowd of stars*”. LOVE can be conceptualised as a powerful force that is moves persons/ things to pace and upon mountains and fly in the sky near stars. This conceptual metaphor is categorised as ontological metaphor in that something as vast and powerful force which as mountains or stars. This metaphorical language makes the abstract concept of love more tangible by equating it with significant elements of the natural world. It also includes an Orientational metaphor, which appears in the word “upon”.

3. LOVE IS UP: In lines (11-12) “*And paced upon the mountains overhead*” and “*And hid his face amid a crowd of stars*”, LOVE can be viewed as something that moves upwards, towards the mountains and stars. LOVE is seen as lofty, celestial, and above earthly concerns. This is an orientational conceptual metaphor. It relates abstract concepts (like love) to physical orientations or directions (such as up). Love is metaphorically linked with upward movement towards the mountains and stars.

4. LOVE IS LIGHT: In line (9) “*And bending down beside the glowing bars*”, the image of glowing bars refers to the light which can be metaphorically compared to LOVE that provides human's life with optimism. This is an ontological conceptual metaphor where LOVE is described as something that fills people's life with light and beauty.

5. Conclusion

The analysis of the selected poem has reached to some conclusions including; the selected poem contains different types of image schemas such as containment, path attraction, linkage, centre-periphery, contact, removal, support, cycle, scale, blockage, verticality, caused- movement, self-movement and near –far. Moreover, the poem includes several forms of love conceptual metaphors such as love is a journey, love is a physical/ natural force, love is a heat/ fire, love is light, love is up,

love is a bond, love is closeness, love is fluid in a container, love is a social superior and love is beauty. These forms of image schemas and love conceptual metaphor are proved to have a vital role on understanding the cognitive stylistic meaning of the selected poem.

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