

A COGNITIVE DEFINITION OF ONE IN LOVE AND AN OBJECT OF LOVE
IN THE CONTEXT OF THE CONCEPTUALISATION OF LOVE BY TEENAGERS

Wiga BEDNARKOWA

Akademia im. Jana Długosza, PL- Częstochowa

e-mail: bednarko@us.edu.pl

ABSTRACT

The paper aims at showing the way seventeen-year-old students conceptualise love. My research is based on the foundations of cognitive linguistics, which, in order to define a given concept, use a prototype – the most representative, typical, meaningful and conventional representative of a given category whose members are linked (to their prototype and to each other) by characteristic features of family resemblance. The material collected by means of questionnaires has let me formulate the answer to the following question: How does the modern youth understand love? Which structure of meanings shaped as ICMs (ideal cognitive models) is created by students' individual experiences? How does the youth define one in love and an object of love? The results of this linguistic research can be used in an educational work.

Key words: cognitive linguistics, language of emotions, conventionalised imagery, linguistic portraits (pictures) of love, cognitive discourse

UNA DEFINIZIONE COGNITIVA DELL'INNAMORATO E DELL'OGGETTO D'AMORE
NEL CONTESTO DELLA CONCETTUALIZZAZIONE D'AMORE TRA ADOLESCENTI

SINTESI

Con il presente contributo l'autrice si propone di presentare il modo nel quale studenti diciassettenni concettualizzano l'amore. La ricerca si basa sulle fondazioni della linguistica cognitiva, nell'ambito della quale i concetti sono definiti tramite un prototipo, ossia l'elemento più rappresentativo, tipico di una determinata categoria, i membri della quale sono collegati reciprocamente (sia tra di loro che con il prototipo) attraverso le caratteristiche di somiglianza di famiglia. Il materiale linguistico raccolto mediante un sondaggio ha permesso all'autrice di elaborare le risposte alle seguenti domande: Come i giovani d'oggi intendono l'amore? Quali sono le loro definizioni dell'innamorato/a e dell'oggetto d'amore? Quali elementi di significato a forma di MCI (modelli cognitivi idealizzati) derivano da singole esperienze degli studenti? Le conclusioni formulate dall'autrice in base a questa ricerca linguistica possono essere usate in prassi pedagogica.

Parole chiave: linguistica cognitiva, linguaggio delle emozioni, rappresentazioni convenzionali, immagine linguistica dell'amore, discorso cognitivo

"And when he recollects something beautiful, he
is full of joy.

Joy and rage mingle and hence despair:
a strangely stupid inner state:
a person does not know what happens to him
and he is furious."

(Platon)

INTRODUCTION

Having done research among seventeen-year-old students aiming at showing the way they conceptualise love, I have noticed the phenomenon of sort of axiological dualism: ambivalence – bipolar reaction: positive and negative one pertaining to the same impulse (an event or an object); ambitendency, – contradictory aiming at mutually exclusive types of behaviour (e.g. helping and hindering the same person). I think that my observation and the conclusion drawn from it can (should?) provoke deep reflection from the side of teachers – educators and headmasters, as in Polish system of education, which is currently subject to reform, educational and axiological aspects are given high priority. That is, at least, the impression one may get from the analysis of educational bases and educational assumptions of many Polish language teaching programmes recommended by the Polish Ministry of Education and Sport. Linguistic portraits (pictures) of one in love and an object(subject) of love obtained in the process of cognitive discourse analysis may evoke the feelings of anxiety and concern referring to the psychical condition of young Poles shown in the language of lowered self-esteem.

Making use of survey research allowing to adopt the inductive course of scientific procedure, used successfully in psychology, sociology and cognitivism (cf. Lakoff, 1987), in which Langacker, referring to the inductive way of research procedures, emphasises (Langacker, 1995, 28), "I will describe only linguistic phenomena and their generalisations" (emphasis – W. B.), I received proofs of individual semantic knowledge, which can constitute a springboard to my generalisations, provided that we adopt theses promoted by social psychologists (Wojciszke, 1986, 5) referring to measures implemented in the process of abstracting and creating general statements bearing the nature of definition statements.

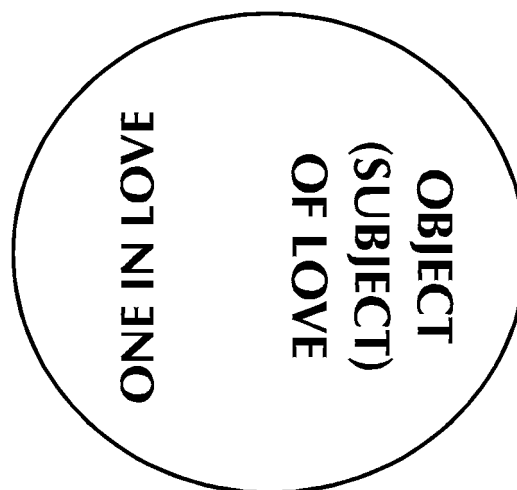
In the socialisation process, along with language acquisition, a given child creates their cognitive representation of the social world (Wojciszke, 1986, 7), and in case of semantics – semantic representation of extra-linguistic reality (ELR), where feelings belong.

The main thesis of social psychologists referring to semantics: "individual social knowledge is the concept used to describe the subjective, that is irrevocably

one-sided representation of the social world, which does not contradict the fact that beliefs owned by an individual are intersubjectively shared to a various extent (emphasis – W. B.) and are to the same extent true, taking into consideration their agreement with real characteristics of social surroundings" (Wojciszke, 1986, 8) has the paramount importance for the discussion about the ELR of *love*.

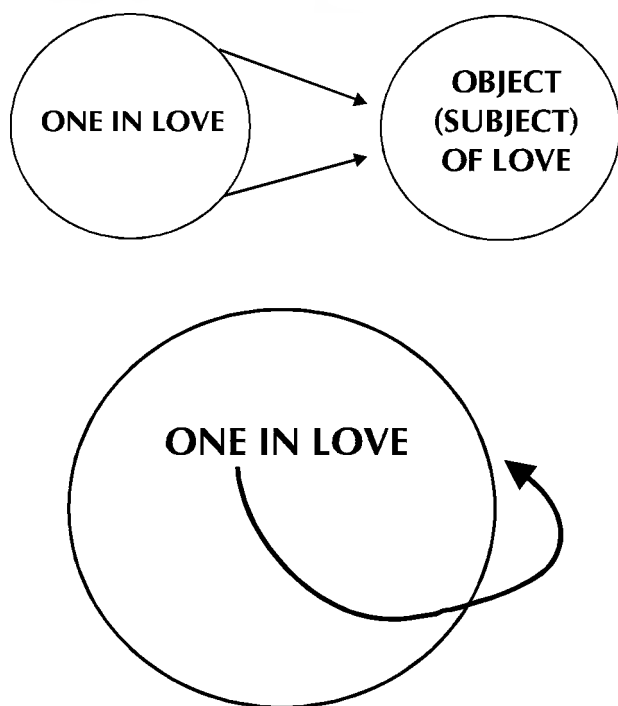
The material collected by means of my questionnaire research has allowed me not only to formulate the answer to the questions: How do modern teenagers **understand** *love*? Which structure of meanings shaped as ICMs is created by their individual experiences? It will also let me find the answer to this one: How do teenagers define *one in love* and *an object (subject) of love*? In this article, I would like to devote a special attention to the last question.

Linguistic analysis has given basis to establishing the central metaphor *love is a bond of relationship (unity)*.



Human perception organised by symbols is not passive photographic reality coping, but it is an active process of cognition, during which every impression is subject to immediate processing, analysis, classification and naming. What follows, if *love* was defined in the categories of metaphor groupings *love is a feeling*, being together, *a miracle*, *a gift*, etc., and the profile of *one in love* gives a negative picture of *one in love* presented as *a fool*, *an idiot*, and while defining *an object of love* there was a noticeable tendency in its conceptualisation in the categories of a deity, heavenly bliss, appetising food and, at the same time, the object of sexual desire, the bond of relationship, the unity of both subjects: the one in love and the object of love, may evoke the following questions:

- Why, taking into account different points of view, are two halves of the same fruit so differently profiled?
- *What can (should) a teacher-educator do to support a child in their development?*



The object of love (or, according to my point of view: the subject of love), that is a person who is loved and in love at the same time, is presented in the categories of directly experienced metaphorical pictures. The concepts needed to define the object of love correspond to natural types of experience and are:

1. materialised, i.e. are the product of the perception and motorial apparatus, mental skills, emotional structure, etc. (Zwierzyńska, 1995);
2. the effect of interaction with physical surroundings;
3. the effect of our interaction with other people within the same cultural circle.

Our looking at someone in love or a critical look at oneself in love and an "objective" one at a loved person becomes a source of intellectual and emotional reactions, usually ambivalent ones.

Taking into account the evaluation of acting, behaviour and appearance of the object of love, there are two contradictory and mutually exclusive axiological evaluations arising: it is someone bad or even the worst because of what they do, and someone best, the only and the chosen one.

The ambivalence of evaluating judgement leads to the ambivalence of attitude and feelings towards this person, or at least to the release of judgemental ambiva-

lence: the negative evaluation of the object of love, the negative evaluation of *love* itself as a feeling which makes one blind, makes one "see the world through rose tinted spectacles", and as a consequence – to the negative evaluation of oneself – a blinded experiencer – one in love.

While talking about *love*, students use obscene words referring to this concept, therefore confirming the ambivalence of emotional evaluation = emotional and intellectual, see: *shitty head, shitty love, an idiot, idiocy*, etc.

Evaluating judgements can be formulated:

1. directly – with the help of evaluating expressions
2. indirectly – with the help of metaphor.

THE EXAMPLES OF METAPHORICAL IMAGERY

In Polish, axiological relation is expressed with the help of the *up-down* domain, and the domain of **colour**, in which the colours *white-black* are used (cf. Tokarski, 1995) in the same role and function (Kalisz, 1995).

Both domain types can be confirmed in the evaluation of **ideal love**: *up* and *white* and **typical one**: *up/down, white/black* with both elements of **dichotomy** for **ambivalent** states.

A good reflection of the conceptualisation of *love* is the conceptualisation of *one in love*, who is, quoting students' words, the following:

ONE IN LOVE IS A FOOL

I start to go mad for someone
one is dazed, with a far-away look
one is seized by "wild craze"
one's got a silly expression on one's face
They don't know how to find themselves in this situation: to approach someone or not, to talk to someone or not, in case they make complete fools of themselves
one talks foolishly, as if one has run amok¹
from sudden euphoria into hysterics
they are crazy about each other
one is insane
one is "stark raving mad"
everything seems tangled in one's head
I'm going nuts
I'm going crazy
one is day-dreaming²
one is absent-minded

1 To rush about in a wild and angry frenzy, origin: Indonesia, language: Malaysian.

2 'To day-dream' means to be absent-minded, not to pay attention to surrounding reality, to be unable to concentrate as one dreams about something unrealistic and trivial at the same time, hence *to day dream* constitutes the basis of metaphors which show one in love as someone out of their mind, loony, someone in a hypnotic dream. In Polish this idiomatic phrase includes the word *almond* which brings to one's mind the effect and smell of poisonous arsenic.

Love is something that limits thinking, deprives one of their thoughts, has the effect of a drug. One feels stupefied, heads towards insanity and is insanity:

ONE IN LOVE IS AN ALCOHOLIC
(in the state of alcoholic intoxication)

as if in the state of **alcoholic intoxication**
as if one was under **the influence of alcohol**

Student's remarks are full of maledicts and vulgar expressions:

one's got a **shitty head**³
one is like a **fucking ass**⁴

ONE IN LOVE IS A DRUG ADDICT

one is high
as if **hypnotised**
one **has gone bonkers**

LOVE IS PHYSICAL POWER that makes ONE IN LOVE:

be full of **energy** to live
his heart beats **faster**
his pulse rate **increases**
one is **seething with** enthusiasm
one can feel positive "fluids" **beaming from him**

and LOVERS

react to each other's presence **violently, spontaneously, abruptly**
they **erupt** inside
they **fall on each other's necks**

In various individual experiences, totally contrasting conceptualisations might occur:

They react to each other like **contrastive poles of the same magnet**.

The mood is like **a swing**: once one is in seventh heaven, a moment later hopelessly desperate – one feels like laughing and crying.

One in love is very often:

A CONTAINER FILLED WITH FLUID

one **blushes all over**⁵
one may **become red** in the presence of someone one loves

What follows, the metaphor *a container filled with fluid* is linked with the metaphor LOVE IS *physical power/energy*, hence

full of willingness to live
full of vitality
full of life energy
lovers react to each other's presence like **disabled electrons**⁶

There are two ambivalent pictures of a *happy man* and a *sad man*. Differently experienced *feelings of happiness* and *feelings of sadness* are expressed through the experienter's body kinesis, as it functions as a whole, though "reflexes referring to particular emotions vary among themselves and have separate ways of expression" (Lowen, 1991, 73):

- 3 Putting two obscene words in the same idiomatic expression (in Polish both words are obscene, in English it is just the first one) proves that one in love is evaluated very negatively as someone who has lost the ability to think rationally (a head – the seat of one's brain and mind). It also points to the inability to control one's emotions. Combining two organs which are placed far away from each other evokes the metaphor of *the tunnel*, through which various *entities, fluids* – materialised *feelings* travel. At the *beginning* of this journey *a head* (an obscene version of the word in Polish) was *a head* (a positive term in Polish) – *a container for one's mind (brain)* and the organs: *eyes, a nose, a tongue*, the organs of the senses enabling one to judge whether *this is appetising food*, then consumption takes place. It is conceptualised via the metaphor *love is unity* and *a body is a container for feelings, for appetising food*. Finally, *outward movement* and *movement down* signifying *the end – voidance of appetising food*, which becomes partitioned (digested) and functions as the symbol of aversion: unpleasant smell, cannot be eaten, looks disgusting, is used to vent one's aggression upon *one in love* by means of *bending one's head* as moving *one's head* down from its upright position – *movement down is evil* – required the change of the name from one bearing the positive connotation ('the head of one's family', 'a brainy head') to the negative one (animals have 'heads').
- 4 A *fucking ass* (in Polish *the ass of clubs*) is a negative evaluation of a total idiot and that "stupefying" state. In the arrangement referring to cards: the king, the dame and the knave, the dame is with the king, and the knave is the betrayed one standing lower in the hierarchy, as the dame beats the knave and the king beats the dame. In the game, the figure of the knave is colloquially called "the ass" (hence the idiomatic expression "the ass of clubs", i.e. *the knave of clubs*). Clubs are regarded as the colour of the lowest status and value in card games. A dictionary definition also does not omit this meaning: *ass* 'about someone disregarded, despised by others, someone of little importance' (the Polish Language Dictionary, 1992).
- 5 Blushing, becoming red in the face occurs when one experiences increased blood pressure and is a definite sign of emotions (Sperling, 1995, 228). This abrupt flush of blood to one's brain can lead to various types of behaviour.
- 6 The energy accumulated in the container finally overflows and pours out through all possible holes, making one in love experience a light reflex – (Sperling, 1995, 228), i.e. pupillary reflex to light (mydriasis).

one's **feverish**
one's got **shining** eyes

Psychologists have established that it can be useful, though not always reliable and authoritative, to present emotional behaviour in four main categories, depending on **the direction of one's activity**: **against** someone, **to** someone, **escaping from** someone, **to** one's inner self (Sperling, 1995, 226). I. Nowakowska-Kempna (Nowakowska-Kempna, 1995, 135) describes the functioning of *icm of movement towards the inside* and *movement outside*, that is *centrifugal movement inside one's body* that is treated like *a container for feelings*. Movement is both a spatial and axiological dimension in figurative language. Hence psychological speculations referring to the direction of energy giving force to human behaviour can be enclosed in *space* described by Langacker, space understood as "the basis representation field based on genetically limited physical abilities of perception organisation, linked with **innate cognitive apparatus**" (emphasis – W. B.) (Langacker, 1987, 148; Nowakowska-Kempna, 1995, 135).

Movement outside can be continued in two directions: *movement upwards* and *movement downwards*.

Movement in a given direction has distinct axiological colouring (Lakoff, Johnson, 1998; Lakoff, 1987; Kövecses, 1986; Eibl-Eibesfeldt, 1987; Goldberg, 1994). It is valid to be aware of the fact that it has univocal connotation (Krzyszowski, 1994, 85–95), that is *movement upwards* and *movement outside* is *good*, and *movement towards the inside* and *movement downwards* is *evil*. Both positions constitute the basis for experiencing feelings, the way of their comprehension, at the same time making us look at "love" in the categories of the metaphor *love is a swing*, and *one i n love* is *a container for feelings* that pour out by means of *movement outside* and *movement upwards*:

The mood is like a swing: once one is in seventh heaven,⁷ a moment later hopelessly desperate – one feels like laughing and crying.

ONE IN LOVE IS FAITHFUL, AN OBJECT OF LOVE IS A DEITY

one has a "**blissful**" facial expression
one begins to **pray** for the loved one
one becomes to **think** (and **dream**) about the other one more often

ONE IN LOVE IS SOMEONE THINKING DIFFERENTLY

thousands of thoughts run through one's head
*one is **deep in thought***
*his thoughts **revolve** around the chosen one*

movement upwards is strengthened by linking it to the metaphor *time is space*, and the expression *continuously* endlessly expands this *space* by *movement upwards*:

*his heart beats **faster***
*his pulse rate **increase***

MORE IS BETTER – the use of the comparative form of the adverb 'fast', together with an imperfect aspect of the verbs 'to beat', 'to increase' is a formal, grammatical designation of the experience gestalt *movement upwards, up is good, more is better*:

*the heart is close to **leaping out** of its place*

The heart, a personified organ of the human body, *a container for feelings* under the influence of emotions, increasing the rate and intensity of its physical function – heartbeats, contractions, evokes the metaphorical picture of *a man jumping upwards*. To fulfil such an energy-consuming task, the heart is conceptualised as *a container filled with energy* and *A container filled with liquid* which under the influence of the outside power/ energy

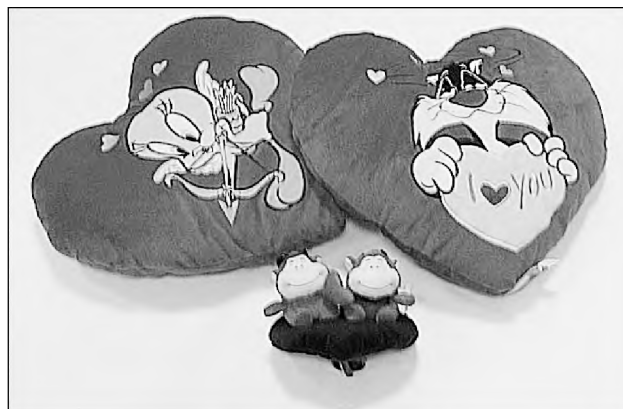


Fig. 1: How does the modern youth understand love? (photo: A. Obid)

Sl. 1: Kako sodobna mladina razume ljubezen? (foto: A. Obid)

⁷ The symbolism of the seventh heaven, originating from Jewish cosmography, according to which the seventh heaven is the seat of God and the most important angels, implicates happiness, awe, **hope** that *being in seventh heaven* gives. Its semantic counterpart would be *being hopelessly desperate*, that is being on the other side, on the opposite pole. This complete, absolute opposition is emphasised by means of redundancy, hyperbole – despair without hope.

pours out of the container. I. Nowakowska-Kempna (Nowakowska-Kempna, 1995, 144) describes this type of idiomatic expressions as the ones "linked with *motive power*". Not only do they show physiological changes in the experiencer's body, but also, and maybe above all, constitute cultural information about bodily expression, information which is deeply rooted in the experience of our ancestors, and is characteristic to feelings:

THE HEART IS A CONTAINER FOR LOVE
(the one filled with *love* and behaving in an extremely strange way)

the heart almost leaps out of its body
the heart throbs
the heart beats like a hammer (a pneumatic one)
*"the beeper works" like an express train*⁸

Next idiomatic expressions:

his love beams from his face
you can see it in his eyes – he becomes kinder and few things worry him

EYES ARE A CONTAINER FOR FEELINGS, THE MIRROR FOR FEELINGS – here the human inside is reflected, their character, personality. *eyes are the window into the world* (Nowakowska-Kempna, 1995, 146–147; cf. Będowska-Kopczyk, 2004, 75–76), out of which *feelings* look – they are *precious goods, beauty, goodness*:

EYES ARE A CONTAINER FOR LOVE
(and subject to extreme activities)

*his eyes are like 5 zloty coins*⁹
one has got shining eyes
one's eyes gain shine
*one wants to look straight into the eyes*¹⁰

When it comes to the dimension of *movement, pressure*, and *temperature*, they are reflected in the following idiomatic expressions:

it gets shaky in his presence
when one sees the loved one, one's hands become to shake
the whole body trembles
legs are like springs – once stiff, once soft
*one is feverish*¹¹

One in love is conceptualised as a *container for feelings, a container filled with energy*, which is connected to the third dimension of *feelings – pressure* (Langacker, 1987, 154; cf. Nowakowska-Kempna, 1995, 151). a *body* which is in a *container* filled with *energy, pressure* is abruptly thrown out by means of *movement upwards and outside*. This *body, matter* turns out to be represented by fluids, materialised *goodness and beauty, and happiness: they smile to each other* – A smile – lip ends *rise up*, the upper lip *rises*, showing one's teeth. In its philogenesis, a smile is described as *goodness in human motive activity*.

If one takes into consideration idiomatic expressions like *a lover's body is a container for love, love is fluid* under pressure, the one which acts in an extremely strange way, unpredictably: *to be glowing (bursting) with health – bursting* can be the dimension of *pressure*, and what follows, the beginning of *movement* somewhere, *the beginning of the way*, what is linked with the conceptualisation of *fluid*. Reified health becomes the dimension of *love*, to be precise *one in love*, who in this conceptualisation is presented as a *container full of fluid, a container filled with energy* which throws away this *fluid* e.g. in the shape of *rosy cheeks and shining eyes*, out of the *container*, *bursting*, that is using a *lot of (more is better) power and energy*:

one is seething with enthusiasm
violently, impetuously, spontaneously, sharply
one is excited

There can be the other pole of this "swinging" amplitude: *love is a swing*, and *one in love is a container for feelings* which reach him by means of *movement inwards*, or if they leave him, it happens by means of *movement outside, movement downwards*:

8 A characteristic feature of expressive statements, which can be notice in students' texts, is the use of neologisms (Grabias, 1981), e.g. *the beeper works like an express train*. The intensity of heartbeat can be expressed in this way only if we conceptualise *the heart as a thing (train)* beforehand. The reification of *the heart* as the product of human labour, the train in this case, creates a new way to conceptualise *feelings – love is a machine*.

9 Under the influence of emotions, pupils widen up, eyelids open unnaturally wide, and eyeballs suffer from exophthalmus (Sperling, 1995, 228).

10 A man whose intentions are good is not afraid to look straight into someone else's eyes. They've got nothing to hide. The research has shown that eye contact is maintained during 30-60% of a given conversation time, and if the speakers are honest to each other, the time during which their eye contact is maintained significantly exceeds 60% of the time total (Argyle, 1991; Balut, 1995).

11 The effect of heat and accompanying blush on one's face is connected with increasing blood pressure, and this derives from quickened heartbeat, faster pulse. Blood gets to one's limbs and head when the arteries in one's trunk get narrow. Such a flush of blood significantly improves skin's blood flow and gives the feeling of warmth.

*secret looks*¹²

one in love's sight is limited

The meaning of this idiomatic expression suggests that *one in love is blind*, and *love is something that makes one blind*. Beasts of draught have their sight limited to limit their field of vision, to limit their *space*.

calf's sight (naive)

love is trust, because if *one in love is blind*, like every blind person who has to rely on others' mercy, they should be characterised by positive thinking about the world and life.¹³

In the conceptualisation *love is one in love*, sight seems to be one of the most important senses. It is subject to personification and as *sight is a person* performs activities characteristic to the conceptualisation in the categories of the metaphor *love is a way to A precious good*:

one's sight looks for "someone"

one often gazes at their object of love

Thanks to *containers for feelings – sight, heart* a man gets to know the world. "If emotional mind is guided by the rules of logic, according to which one element introduces the other, things do not have to be necessarily described by their objective identity; it is important how they are **perceived**, what they seem to be" (Goleman, 1997, 450) and in case of one in love things are perceived in metaphorical categories.

AN OBJECT OF LOVE IS A DEITY,
LOVE IS A PRECIOUS GOOD,
AN OBJECT OF LOVE IS BEAUTIFUL

*one sees almost **only beautiful** sides of life*

*one has an **optimistic** attitude to the world*

*there is someone one can wait for, someone to **admire***

*it makes the world become **more colourful***¹⁴

*one sees the world **through rose-tinted spectacles***

*one sees everything **in bright colours***

Both "heroes of love": *one in love* and *an object of love* are ambivalently evaluated by someone experiencing the feeling, someone who expresses their opinion. It may be the case that this evaluation and the way of its linguistic representation is generated by a different experience perspective: real, physical - *down* – for *one in love* and intellectual, mental – *up* – for *an object (subject) of love*.

THE CONSTRUAL OF THE LOVE SCENE

At the beginning of my article I tried to show the main source of the differences between the positive evaluation of *love as a gift*, and the negative evaluation of *one in love as a lunatic, an idiot, etc*, which, in my opinion, lies in the difference between the objective evaluation of an object of love – physical and intellectual, and the subjective one – emotional. I adopted the thesis, proved by many authors: linguists and philosophers, saying that evaluating judgement lies in emotional experience, and feeling is experiencing values.

The second reason which should be presented here is *stricte* linguistic, though it is linked with the argument referring to the difference in evaluating judgement: intellectual and emotional. It refers to the **conventionalised imagery** of a scene concerning *feelings*. As Langacker claims (Langacker, 1995, 11–13) **imagery** is "the ability to create situations in different ways in order to formulate thoughts. Meaning is the function of elements imagined: conceptual content and the image put on it" (Langacker, 1995, 166). These are the linguistic mechanisms that inform us how people speak and what the content of information depends on (Langacker, 1995, 28). Imagery is conventional, or even better: it is such a **construal** to show a given situation in many ways when "the same conceptual content is in question" (Langacker, 1995, 19).

Talking about *one in love* and *an object of one's love* requires changing this conventional imagery, different construal, in which *one in love* becomes the main hero. Therefore, one takes the central position in the scene as a *figure* – the main participant of "the performed" scene. Then, everything else constitutes background. Sometimes, the object of a feeling appears as the second per-

12 Secret looks can signify confusion, but can also be encouragement to flirting. Undoubtedly, their philogenetical adjustment in human motive function has existed for a long time. Eibl-Eibesfeldt (Eibl-Eibesfeldt, 1987, 25–37, 67–76) describes the case of a born-blind girl, who after hearing a compliment referring to her, **turned her face** in the direction of the person who had paid this compliment, closed her eyelids and blushed, like people who are not deprived of their sight. This phenomenon called "seeing with the help of one's face" is explained by the involvement of one's hearing, not sight.

13 There are two ways leading to showing one's emotions; the fast one and the slow one. The first one uses immediate perception of a given situation (and is often erroneous, giving faulty judgement), the latter uses intelligence – so even emotions can be shown "at a moment's notice" (when one wishes to show them). Therefore, **choosing one's thoughts may influence showing emotions** Memories of some happy moments may put someone in a better mood, whereas feeding someone with anger can evoke aggression (Goleman, 1997, 449).

14 *Love* can be conceptualised in the dimension of *colour*, so colours have influence on the conceptualisation of *one in love*.

son – second plan, that is a **secondary figure (a landmark)**. Profiling consists on attention focus on a certain element of the scene so that this element is distinguished in the best possible way (Langacker, 1995, 167), and it gets the status of "the first plan hero", that is the **trajector** of the profiled relation in the semantic base. As the primary figure *one in love* changes the optics of seeing the relation of *love* between two persons and puts *one in love* in the limelight as someone funny, behaving differently than others, drawing the others' attention by their absent-mindedness, walking with their head in the clouds, etc. Profiling creates the possibility of changing the positions of the trajector and landmark and showing *an object of love* as the primary figure. Then, the floor belongs to the metaphor perceiving *an object of love* as a toy – a mascot, something soft and nice in touch and appetising food, or even appetising food – the object of desire sexual desire, which did not function in the profiling of *one in love* (if it did, it would be self-love and narcissistic admiration).

Both profiles clearly show the usefulness of such a linguistic category, that is profiling.¹⁵ They reveal important differences in the conceptualisation of the same semantic base in the shape of:

one in love – an object of love – love

as the relation between them and an independent = self-existing object (a person, a living creature, substance, liquid), living independently, regardless other people, among whom love is born and developed.

CONCLUSION

The conceptualisation of *love*, *one in love* and *an object of love* performed on the basis of collected data has led to very interesting conclusions, both for a linguist and a teacher.

Definitions of *one in love* and *an object of love* created by students, extracted from the research material let one state that an object of love is conceptualised in the categories of a deity, heavenly bliss, appetising food,¹⁶ and the object of sexual desire at the same time. The object of love influences one's sight as it is wonderful and beautiful, and one's touch as it is soft, warm like mascots.¹⁷

One in love is perceived by seventeen-year-olds as someone who thinks differently because they feel love and that is why cannot think rationally. Guided by heart, one in love is perceived as a fool, weirdo, drunkard, drug addict, blind. They are influenced by ambivalent powers, so once they are joyful, a moment later sad, desperate, and then behaves like an idiot.

Two diametrically different definitions of person who is like a container for feelings, but from one hand one in love is such a person who drowns in this container, and an object of love, also conceptualised in the categories of a container for feelings – gets bigger, grows fed by accumulated feelings stored inside them like in a container, show that students think about an object of love in the categories of a deity as in this way they can explain their being blind, i.e. being in love. When it comes to one in love, students cannot think about them as of someone valuable, a deity, a success, but only as of a failure, craziness, awkwardness.

And this problem of self-evaluation,¹⁸ presented thanks to this cognitive linguistic analysis, pertaining to Poles, becomes – in my opinion – a challenge to be faced at school.

15 Cf. Będkowska-Kopczyk (2004, 164–210), who studies patterns for construing relations among participants of *hatred scene*.

16 In my article I do not present expressions two subjects bound together, that is one in love and the loved one, use.

17 Cf. footnote no 15.

18 It is easily noticeable that a Pole who has decided (either out of their own initiative or as a result of social pressure) to carry out a given project (solution to a problem, devising a creative solution, presenting one's own opinion) often begins their presentation with the following words: *I don't know if I've understood it correctly...; maybe I haven't done it the way it should be done...; I'm not sure if I can present it the way it should be presented, the way it is expected..., etc.*

KOGNITIVNA DEFINICIJA ZALJUBLJENCA IN PREDMETA LJUBEZNI V LUČI NAJSTNIŠKE KONCEPTUALIZCIJE LJUBEZNI

Wiga BEDNARKOWA

Akademia im. Jana Długosza, PL-Częstochowa

e-mail: bednarko@us.edu.pl

POVZETEK

Avtorica v pristopu kognitivnega jezikoslovja razpravlja o načinu, na katerega sedemnajstletni dijaki konceptualizirajo ljubezen. Na podlagi analize jezikovnega gradiva izlušči glavno konceptualno metaforo ljubezni: ljubezen je vez (enotnost) in skupino z njo povezanih metafor: ljubezen je čustvo, ljubezen je biti skupaj, ljubezen je čudež, ljubezen je darilo. Najstniki zaljubljenost oseb dojemajo na negativni način, in sicer kot norca, idiota etc., medtem ko osebo, ki je predmet ljubezni, definirajo kot božanstvo, božansko srečo, okusno hrano in objekt poželenja. Glede na to, da mladina dojema ljubezen kot vez med zaljubljenecem/-ko in predmetom ljubezni, odgovor na vprašanje: "Kaj je ljubezen?" zahteva določitev popolne semantične reprezentacije oz. jezikovne slike tega koncepta, ki jo so tvorijo modeli, nastali na podlagi najstniških definicij, ki odsevajo njihovo izkušnjo v zvezi z ljubeznijo, dožemanje in vrednotenje zaljubljenih oseb ter odnosa, ki je med njima nastal. Razlike v vrednotenju "udeležencev" tega čustva (torej ljubezni same, zaljubljenca in predmeta ljubezni) izhajajo – po mnenju avtorice – iz vrednotenja: objektivnega, ki je intelektualne narave, in subjektivnega, ki je čustvene narave. Vrednotenje je torej povezano s čustveno izkušnjo, čustva (zlasti dolgotrajna, kot je ljubezen) pa so povezana z vrednotenjem. Definicije zaljubljenca/-ke in predmeta ljubezni, ki so jih našli učenci, potrjujejo, da so sposobni zrelo in popolno definirati zapletena čustva in odnose do drugih ljudi, med katere spada ljubezen, hkrati pa – kot trdijo psihologi – doživljajo nezrelo ljubezen in še niso sposobni sebe žrtvovati za druge, odpustiti krivico, sprijazniti se s čustvenim polomom. Pomanjkanje teh elementov v njihovih tekstih v zvezi z ljubeznijo in definicijah ljubezni, zaljubljenca/-ke in predmeta ljubezni so pravi izziv za učitelje. S svojimi odgovori sedemnajstletni učenci potrjujejo mnenja številnih psihologov, ki trdijo, da se ljudje sami s težavo opredelimo kot osebe z bogato notranjostjo, ki jih polnijo najvišje vrednote, kot so pripravljenost za ljubezen in druga višja čustva.

Ključne besede: kognitivno jezikoslovje, jezik čustev, konvencionalno upodabljanje, jezikovna slika ljubezni, kognitivni diskurz

ABBREVIATIONS

ICM (*Ideal Cognitive Model*), slov. IKM (*Idealizirani Kognitivni Model*)
W. B. – Wiga Bednarkowa

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